

**UP Arts Productivity System
APPENDIX H: THEATER (2014) CREATIVE WORK 2022**

CATEGORIES	Max Points	MEASURES										Comments
		80%		30%		30%		30%		30%		
		Primary Performance		Repeat Performance		Awards/ Recognition		Reviewed/ Cited		Mediated		
		SOLE	JOINT	SOLE	JOINT	SOLE	JOINT	NATL	NATL	NATL	NATL	
Repeat Performance/Re-run will only be given points once.												
Applicable to all: For ONLINE PRODUCTIONS, provide description of format (ex. Zoom prod, filmed live performance for streaming, etc), scope of work (as director, designer, etc.) EMERGENT FORMS provide ample background on production, format, and scope of work.												
A. Direction												
1. Original Full Length Play	35	21.00	10.50	10.50	5.25			10.50	7.00	7.00		
	40	24.00	12.00	12.00	6.00			12.00	8.00	8.00		
2. Original One Act Play	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
3. Emergent Forms	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		Points depend on the description provided, including length of production, execution, commissioned by ?.
4. Staged Readings	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		Full-length works may be given more points
B. Playwriting												
1. Original Full Length Play	35	21.00	10.50	10.50	5.25			10.50	7.00	7.00		
	40	24.00	12.00	12.00	6.00			12.00	8.00	8.00		
2. Original One Act Play	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
3. Adaptation												
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
4. Translation												
a. Full-length	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
5. Devised Work												
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
6. Emergent Forms	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		Points depend on the description provided, including length of production
7. Staged Readings	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		Full-length works may be given more points
C. Design												
1. Full Length Play												
a) Set	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
b) Costumes	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
c) Lights	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
d) Choreography	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
e) Music	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
f) Sound Design	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
g) Multi-Media *	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00		
2. One Act Play												
a) Set	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
b) Costumes	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
c) Lights	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
d) Choreography	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
e) Music	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
f) Sound Design	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
g) Multi-Media *	10	6.00	3.00	3.00	1.50			3.00	2.00	2.00		
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
3. Emergent Forms												
a) Set	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
b) Costumes	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
c) Lights	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
d) Choreography	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		

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e) Music	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
f) Sound Design	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
g) Multi-Media	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
D. Acting												
1. Full Length Play	20	12.00	na	6.00	na			6.00	4.00	4.00	Full points may be given to actors in major roles; points depend on size of role	
	30	18.00	na	9.00	na			9.00	6.00	6.00		
2. One Act Play	10	6.00	na	3.00	na			3.00	2.00	2.00		
	15	9.00	na	4.50	na			4.50	3.00	3.00		
3. Emergent forms	20	12.00	na	6.00	na			6.00	4.00	4.00	Points depend on the description provided, including length of production	
4. Staged Readings	15	9.00	na	4.50	na			4.50	3.00	3.00	Full-length works may be given more points	
CATEGORIES	Max Points	MEASURES										Comments
		80%		30%		20%		20%		20%		
		Primary Performance		Repeat Performance		Awards/ Recognition		Reviewed/ Cited		Mediated		
		INTL		NATL		NATL		NATL		NATL		
		SOLE	JOINT	SOLE	JOINT	SOLE	JOINT	INTL	NATL	INTL	NATL	
E. Restaging												
1. Full Length Play												
a) Direction	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00	A significant re-conceptualization of the production not less than 6 months from last date of performance.	
b) Design												
c) Acting												
a) Direction	30	18	9	9	4.5			9	6	6		
b) Design	20	12	6	6	3			6	4	4		
c) Acting	20	12	6	6	3			6	4	4		
2. One Act Play												
a) Direction	7	4.20	2.10	2.10	1.05			2.10	1.40	1.40		
b) Design												
c) Acting												
a) Direction	15	9	4.5	4.5	2.25			4.5	3	3		
b) Design	10	6	3	3	1.5			3	2	2		
c) Acting	10	6	3	3	1.5			3	2	2		
F. Dramaturgy												
1. Play												
	25	15.00	7.50	7.50	3.75			7.50	5.00	5.00	A dramaturg collaborates with the director to develop the directorial vision of the play and ensure that it is clarified and carried out. The dramaturg is particularly responsible for producing the performance text in line with this concept (in collaboration with the playwright if living or through his/her extensive knowledge of the posthumous author's work). The work calls on expertise both in the dramatic and literary arts. The dramaturg is likewise responsible for producing (and explaining to the director, actors, artistic staff as necessary) the relevant historical and critical research to aid in all aspects of production -- conceptualization, design, performance, etc. (please review scope of work)	
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
3. Adaptation											Points depend on the description provided, including length of production	
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
4. Translation												
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
5. Devising												
a. Full-length	30	18.00	9.00	9.00	4.50			9.00	6.00	6.00		
b. One Act	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
6. Emergent Forms	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00	Points depend on the description provided, including length of production	
H. Artistic Direction												
	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00	Include other collaborators/ online projects least a year or more to plan a festival, depending on scale. Must include accurate description of scope of work and other relevant information.	
1. Theater Festivals	40	24.00	12.00	12.00	6.00			12.00	8.00	8.00		
I. Special Programs and Events												
Director	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00	Provide full documentation description of the scope of work	
Writer	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
Performer	20	12.00	6.00	6.00	3.00			6.00	4.00	4.00		
Designer	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
Choreographer	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		
Dramaturg	15	9.00	4.50	4.50	2.25			4.50	3.00	3.00		



Music	15	9:00	4:50	4:50	2:25			4:50		3:00		3:00	
Sound	15	9:00	4:50	4:50	2:25			4:50		3:00		3:00	
Multimedia	15	9:00	4:50	4:50	2:25			4:50		3:00		3:00	

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APPENDIX H: THEATER - SCHOLARLY WORK (2014)

CATEGORIES	Maximum Points per Entry	MEASURES														Comments	
		60%			30%			25%			30%	25%	20%	10%	20%		10%
		Exhibition/ Publication			Other Exhibitions/New Editions/Reprints						Awards/Patents		Reviewed/Cited		Anthologized/ Mediated		
		INTL			LOCAL												
SOLE	LEAD/ MAJOR PARTICI- PATION	TEAM MEMBE R	SOLE	LEAD/ MAJOR PARTICI- PATION	TEAM MEMBE R	SOLE	LEAD/ MAJOR PARTICI- PATION	TEAM MEMBE R	INTL.	LOCAL	INTL.	LOCAL	INTL.	LOCAL			
Name of Applicant																	
1. Scholarly Works																	
a) Book	35	21.00	15.80	10.50	10.50	6.00	5.25	8.75	5.00	4.38	10.50	8.75	7.00	3.50	7.00	3.50	For anthologies, works in the collection must be published for the first time; or , if previously published, should be revised and edited for the collection. Only refereed books may be used as entry. Self-publications and textbooks are not accepted.
i) Published in an international academic press	40	24.00	18.06	12.00	12.00	6.75	6.00	10.00	5.63	5.00	12.00	10.00	8.00	4.00	8.00	4.00	
ii) Published in a reputable local academic press (UP Press, ADMU Press)	35	21.00	15.80	10.50	10.50	6.00	5.25	8.75	5.00	4.38	10.50	8.75	7.00	3.50	7.00	3.50	
b) Book Chapters																	Only refereed books may be used as entry. Self-publications and textbooks are not accepted.
i) Published in an international academic press	25	15.00	11.25	7.50	7.50	4.50	3.75	6.25	3.75	3.13	7.50	6.25	5.00	2.50	5.00	2.50	
ii) Published in a reputable local academic press (UP Press, ADMU Press)	20	12.00	9.00	6.00	6.00	3.75	3.00	5.00	3.13	2.50	6.00	5.00	4.00	2.00	4.00	2.00	
c) Journal Article																	

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	25	15.00	11.25	7.50	7.50	4.50	3.75	6.25	3.75	3.13	7.50	6.25	5.00	2.50	5.00	2.50	Examples: Humanities Diliman; Philippine Studies; Plaridel; Kritika; TDR: The Drama Review; Journal of Dramatic Theory; Modern Drama; Contemporary Theatre Review; Theatre Research International; Performance Research; RiDE: Research in Applied Drama and Education; Studies in Musical; New Theatre Quarterly; Text and Performance; Shakespearean Quarterly; Comparative Drama; Theatre Histories; Asian Theatre Journal; PAJ: A Journal of Performance and Art; Ecunemico; Comunicazioni Sociali; Theatre Journal; Theatre Topics; Theatre; Studies in Theatre and Performance; Comedy Studies; Ibsen Studies; Nordic Theatre Review; Theatre and Performance Design; Women and Performance; Youth Theatre Journal; to name a few
ii) Non-indexed but refereed (and reputable)	20	12.00	9.00	6.00	6.00	3.75	3.00	5.00	3.13	2.50	6.00	5.00	4.00	2.00	4.00	2.00	Examples: UP Journals: Social Science Diliman; Philippine Humanities Review; Asian Studies: Critical Perspectives in Asia; Kasarinlan; Muhon Journal
d) Short works																	
i) Report / Commentary / Provocation / Interviews / Conversations	15	9.00	6.75	4.50	4.50	3.00	2.25	3.75	2.50	1.88	4.50	3.75	3.00	1.50	3.00	1.50	
ii. Review (Book / Performance)																	
a. Popular ^{**1}	2	1.20	0.90	0.60	0.60	1.05	0.30	0.50	0.88	0.25	0.60	0.50	0.40	0.20	0.40	0.20	^{**1} = magazines, blogs, newspapers
	5	3.00	2.25	1.50	1.50	1.50	0.75	1.25	1.25	0.63	1.50	1.25	1.00	0.50	1.00	0.50	
b. Academic ^{**2}	5	3.00	2.25	1.50	1.50	1.50	0.75	1.25	1.25	0.63	1.50	1.25	1.00	0.50	1.00	0.50	^{**2} = in reputable scholarly journals
	10	6.00	4.50	3.00	3.00	2.25	1.50	2.50	1.88	1.25	3.00	2.50	2.00	1.00	2.00	1.00	
e) Editorship																	Points will depend on scope and magnitude of work. Simple compiling will get lower points. Copy editing is not to be
i. Book	20	12.00	9.00	6.00	6.00	3.75	3.00	5.00	3.13	2.50	6.00	5.00	4.00	2.00	4.00	2.00	
ii. Journal	10	6.00	4.50	3.00	3.00	2.25	1.50	2.50	1.88	1.25	3.00	2.50	2.00	1.00	2.00	1.00	Per Issue or release
iii. Professional Magazine	5	3.00	2.25	1.50	1.50	1.50	0.75	1.25	1.25	0.63	1.50	1.25	1.00	0.50	1.00	0.50	
iv. Coffee Table Book	5	3.00	2.25	1.50	1.50	1.50	0.75	1.25	1.25	0.63	1.50	1.25	1.00	0.50	1.00	0.50	
f) Conference Presentation / Paper Reading	15	9.00	6.75	4.50	4.50	3.00	2.25	3.75	2.50	1.88	4.50	3.75	3.00	1.50	3.00	1.50	Keynote or plenary speaker in a major academic or professional conference (recognized professional organizations: International Federation for Theatre Research, Performace Studies International, Asian Theatre Working Group, Association of Asian Performances, International Theatre Institute, National Communication Association, Dance Studies Association, Hemispheric Institute)