

TDPS – Evaluating Faculty Creative Accomplishment

Echoing the APM of the UC system and UC-Berkeley’s own internal guidelines on the evaluation of creative accomplishment, this document seeks to delineate rubrics for assessing the strength and impact of faculty artists and designers in the fields of dance and theater, as well as in cross-disciplinary and community-engaged performance.

Our faculty artists and designers are “expected to carry out work that (1) has made a substantial contribution to inquiry and discovery, and [that] (2) is made available in ways that permit informed response, including peer review” appropriate to the professional norms of the domains in which they work. While we do not have a “dual expectation” of faculty members in both published scholarship and creative accomplishment, we recognize that some faculty may elect to submit dual records of achievement in a given merit review. This document only focuses on the evaluation of creative accomplishment.

In a department that positions performance as a vehicle for critical inquiry, creative expression, and public engagement, we expect the work of our faculty to embody that mission.

- 1) **Discovery, Dissemination, Reception:** Faculty in our department use the performing arts as a resource for discovery, and they place their work in ongoing conversations within the field or subfield in which they work. They define their performance work within a broader set of questions, and they situate their own experiments within a national and international landscape of artistic innovation. Creative accomplishment of our faculty takes shape many ways:

Theater:

- playwriting
- directing
- acting
- dramaturgy

Dance:

- choreography
- dancing
- dramaturgy

Design

- costume design
- sound design
- set design
- lighting design
- video and media design

Cross-disciplinary Performance

- performance art and solo performance
- installation

- site-specific performance
- social practice and community-engaged performance
- curation
- adaptation and devised theater
- community/audience ethnography and research

Dissemination occurs through the presentation of the work in theaters, festivals, museums, cinemas, galleries, and commissioned sites throughout the world, as well as in documentation, published plays, and dance notation. Distinguished speaking invitations in the form of artist talks, public lectures, conferences, symposia, and workshops also contribute to create a world of shared discovery and to the dissemination of work. The re-conceptualization of a prior work constitutes continued artistic discovery. The remounting or documentary circulation of a prior work for new venues and audiences is credited to a work's dissemination and impact.

- 2) **Distinction:** Distinction in the performing arts is assessed by a variety of factors including its popular and critical reception, the breadth of its dissemination, the distinction of the venues in which it is presented, the grants and awards received, as well as the response of knowledgeable critics and peers who serve as reviewers and jurors. As our faculty members rise in rank, we expect their work to be nationally and internationally recognized. When our faculty members innovate across disciplinary boundaries (e.g. science and technology) and/or seeks to reach particular demographics (e.g. community engaged performance), it may often be appropriate to contextualize their innovation or impact by invoking critical questions and metrics from fields outside of the professional performing arts world. Because we work in an ensemble form, the distinctive contribution of our faculty to a collectively-authored work is valued. Assessment of distinction and impact will include evaluation from experts and peers in relevant fields.(See •)
- 3) **Contingent Factors:** The field of the performing arts is changing with the advent of new technologies and new economic models. We expect our faculty to be responsive to those changes and that our models of assessment should be responsive as well. Because the performing arts often require the body of the artist to be present at the moment of its dissemination (unlike many forms of visual or literary art), the ability to maintain a full-time career as a professor and an international figure in the performing arts is quite challenging. Therefore, we adjust our assessment models within a given merit review to allow our faculty to join their educational responsibilities with their commitment to discovery and innovation as artists. Assuming a full teaching load (four courses a year), faculty artists may request to use one course every three years to incubate new work in collaboration with our students, faculty, and visiting artists. (We will endeavor to allow faculty scholars a parallel opportunity to develop their own scholarly projects in a course every three years.) When faculty members have secured extramural or intramural grants to incubate new work within the educational curriculum—and offset the costs of the loss of teaching in the core curriculum,

these opportunities might be increased. In general, only one course credit can be allocated to a performance in the educational season; collaboration of other faculty in such productions will be credited as a vital element of teaching, mentoring, and service, even as they also provide a faculty artist with opportunities for incubation and discovery.

- 4) **Productivity:** The rate of productivity varies for faculty artists and designers in different forms and at different stages of their careers. Normally, we would expect faculty choreographers, playwrights, and directors to produce at least one new work every two to three years outside of a curricular venue, one whose distinction and impact is assessed by its dissemination, the national and international profile of the presenting venues, the work's innovative contribution to a discipline-specific subfield, its awards, and its critical reception. We expect that designers will work on at least one professional production each year outside of a curricular venue. Conforming to APM guidelines, productivity rates will be lowered for faculty who serve as chairs or bear an unusually large service and teaching workload during one merit review.
- 5) **Scholarly writing:** Scholarly publication is not a discipline-specific norm for faculty artists and designers, although some have dual careers as scholars and artists. Other forms of writing such as artist statements, program notes, blog posts, memoirs, and reflective pieces are the norm for many performing artists, especially those we seek to hire at Berkeley. They will be evaluated as documents that create a context of discovery for audiences, that situate the artist within a broader disciplinary conversation or domain of innovation, and that advance the public impact of a faculty artists' work.

(•)Examples of experts in relevant fields:

Artists of distinguished reputation in above sub-fields

Distinguished scholars of contemporary practice in above subfields

Curators, and/or presenters working in professional or reputable venues

Distinguished community arts leaders