

The Pace School of Performing Arts (PPA) values both creative activity and research/scholarship equally. In assessing faculty output, we have established separate criteria for evaluating these two types of work as outlined below. Additionally, it is noted that due to the nature of collaborative creative work the research agendas or trajectories of faculty in the Performing Arts may appear different than faculty in other departments at Pace. The demonstration of continued artistic growth and professional reputation through a wide variety of projects (supported by updated and documented CV's, portfolios, publications, playbills, awards, grants, fellowships, and/or media coverage) is considered evidence of a robust research agenda.

Creativity Activity: *Plays, musicals, dance, opera, performance, film, television episodes, webisodes, installations, or other creative work produced primarily off-campus for public presentation, performance or exhibition.*

Invited production or performance opportunities (i.e. by invitation to audition, direct offer of a participation/role, or receiving professional evaluation/review) weigh more heavily towards tenure than non-invited production/performance because they can be more easily aligned with the peer-review required of traditional research. However both are considered significant contributions to the field and evidence of an active and developing theatre artist. Lastly, the department considers interpretative creative work (such as acting, directing or performing) equal to original creative work (such as writing or composition).

Defining excellence in the creative activity can often be highly subjective. The most effective means of objectively assessing quality is through the impact factors (described below) and the productivity of the candidate's professional output within their specific discipline (performance, directing, design, choreography, musical direction, creative writing, scholarship, etc.).

Examples of creative activity include (but are not limited to):

- **Performance:** Acting, Dancing, Singing and Performance
- **Direction:** Direction, Musical Direction, Assistant/Associate Directing, Vocal, Dialect, Movement or Acting Coaching
- **Choreography:** Choreography, Movement Direction and Dance Captains
- **Design:** Scenic Design, Lighting Design, Sound Design, Costume Design, Projection Design, Art Direction, Production Design and Assistant/Associate Design work
- **Producing:** Producing, Associate/Assistant Producing, Line Producing, Production Supervision, and Casting

- **Creation of New Work:** Writing, Conceiving, Translating, Adapting, Composing, and the Creation of Community-based or Socially-Engaged Productions (includes University Productions and self-produced work)
- **Production:** Stage Management, Technical Direction, Costume Construction and Management, Scenic Painting, Mixing, Programming, Master Electrician, and other related crafts.

Impact Factors: When assessing the impact of creative activity, the department considers the following factors: Quality of Venue, Critical Response, Development of New Work, Prizes and Awards, and Grants and Project Funding. In evaluating these factors, consideration will be given to the genre of work produced. For example, significant activities in experimental theater, dance, film or art production may exist in smaller venues with less funding than more mainstream or commercially-viable performance genres.

- **Quality of Venue :** The quality of venue can be assessed in multiple ways including the size, union affiliations and critical reputation of the venue. Generally work created in venues off-campus is considered during tenure and promotion review with the exception of new work and University Productions with a significant research or experimental component.

Examples of significant venues include (but are not limited to):

- Broadway and Off Broadway venues (as defined by Actor's Equity Contracts)
 - Regional Theaters (Repertory Theater of St. Louis, Asolo, Milwaukee Rep)
 - Downtown/Experimental Theaters (Soho Rep, La Mama, RedCAT etc.)
 - Film Festivals (curated)
 - Theater Festivals (curated)
- **Critical Response:** The profile of the publication in which critical response is published is a key factor in assessing impact along with the evidence of quality demonstrated by the review itself. Specific emphasis is given to articles, features, exhibitions or publications that focused specifically on the candidate. Reviews of productions that do not mention the candidate can still be considered significant if they support the overall impact or quality of the production.

Examples of significant critical response include (but are not limited to):

- Newspapers Reviews (The New York Times, Village Voice, Hartford Courant, Wall Street Journal etc.)

- Magazines (American Theater, The New Yorker, Time OUT NY, Variety, Dance, Lighting and Sound America, Chance, etc.)
 - Journals (TDR, Theater, PAJ, Theatre Topics, etc.)
 - Specialized Websites (Playbill.com, Howlround, etc)
- **New Work**: The Pace School of Performing Arts is committed to being a hub for the creation of new work and pushing the boundaries of performance disciplines and traditions. As such, a special emphasis will be placed on artists hired to work on new material or whose work pushes disciplinary boundaries.

Factors demonstrating the impact of New Work include (but are not limited to):

- Commissions
 - Productions of new Plays, Operas, Dances or Films developed by leading American and International Artists
 - Subsequent Productions or Publication of new work
 - Invitations to develop new work in residencies
- **Prizes and Awards**: International, national, regional or local prizes, awards, and “best of year” lists issues by publications, trade associations and universities (including nominations for awards and prizes).
 - **Grant & Project Funding**: Financial support can be a useful means of demonstrating the impact of creative activity. Factors may include grants received, artist’s fees, production budgets, ticket sales, etc.

Research/Scholarly Activity: Books, articles, papers, presentations, workshops, texts and performances and performance experiments (including on-campus productions) developed primarily for research purposes or scholarly publication with or *without* any public performance.

PPA values research/scholarship highly in accordance with the standards of academic rigor found generally at Pace University. Since PPA considers the integration of theory (research/scholarly work) and practice (creative activity) a core value, books, articles and other publications relating to practice (including textbooks, workbooks, instructional guides, books on methodology, etc) are considered significant scholarly output.

Defining excellence in the research/scholarship activity can be assessed through the impact factors of the journal, press or conference in which the work is presented and the subsequent critical response. Non-peer reviewed journals that have significant impact in their field (such as American Theater) are considered equally to peer-reviewed journals. Reviews or dictionary/encyclopedia entries (written by the candidate) hold less weight.

Examples of research/scholarship include (but are not limited to):

Significant

- Books: Single or co-authored scholarly or practice-oriented books
- Articles: Single or co-authored scholarly or practice-oriented articles
- Workshops or Projects-in-Development (including university-based productions and self-produced work)
- Creative Research Projects
- Residencies
- Papers/Presentation at Professional Conferences
- Invited Lectures/Presentations
- Master Classes/Workshops

Secondary

- Editing Volumes or Series
- Talkbacks/Panels at Professional Conferences or in post-show forums
- Staged Readings
- Organizing and moderating panels, symposia and discussions
- Anthologies, Dictionary or Encyclopedia entries
- Reviews of Scholarly or Creative Work (written by the candidate)
- Arranging and Facilitating guest artists

Markers of Productivity: Due to wide variety of disciplines and types of projects created with the PPA, it can be challenging to define specific guidelines of productivity for tenured/tenure-track faculty. The department generally considers significant contributions to one professionally-produced project **or** one scholarly article/research project per year to be a benchmark of productivity.