

**I. MATTERS APPROVED BY THE BOARD (cont'd)**

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**B. ACADEMIC MATTERS (cont'd)**

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**7. Institution of the Doctor in Sustainability Program, UP Open University**

**Board Action: DEFERRED**

**8. Elevation of the Archaeological Studies Program to the School of Archaeology, UP Diliman**

8.1 President Concepcion explained that the elevation of the Archaeological Studies Program to the School of Archaeology was also discussed in the BOR Briefing held on 08 November 2022, and was favorably endorsed by the President's Advisory Council. He then moved for the approval of the proposal. There being no objections, the same was approved.

**Board Action: APPROVED**

**9. Revision of the Implementing Guidelines and Criteria Per Discipline of the UP Artist Productivity System (UP APS)**

9.1 President Concepcion advised the Board that the proposed revisions in the implementing guidelines and criteria per discipline of the UP Artist Productivity System was included in the agenda of the BOR Briefing held on 08 November 2022. He moved for the approval of the proposed revisions. There being no objections, the same was approved.

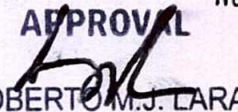
**Board Action: APPROVED**

**10. Establishment of the UPOUFI Professorial Chair in Open and Distance Learning, UP Open University**

10.1 President Concepcion inquired if there are objections to the approval of the establishment of the UPOUFI Professorial Chair in Open and Distance Learning at the UP Open University. There being none, the same was approved.

**Board Action: APPROVED**

## UP Arts Productivity System Guidelines

| From   | To  |
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| <p>The University of the Philippines is home to the largest group of the finest artists in the country. These artists consistently bring honor to the university through the excellence of their creative and scholarly works in the different arts. Many UP artists have received both national and international recognition. These works contribute to national development because they embody a people's deepest dreams and aspirations, articulate some of the grave issues confronting the nation, present insights that might lead to solutions, and offer a vision that will uplift, sustain, and endure for the next century.</p>  | <p>The University of the Philippines is home to the largest group of the finest artists <b>and art scholars</b> in the country. These individuals consistently bring honor to the university through the excellence of their creative works <b>and the rigor and discipline of their scholarly publications about art</b>. Many of their <b>projects</b> have received both national and international recognition. These works contribute to national development -- they embody our people's deepest dreams and aspirations, articulate grave issues confronting the nation, present insights that might lead to solutions, and offer visions that will uplift, sustain, and <b>endure as we journey to the future</b>.</p> |
| <p>The Arts Productivity System hopes to provide both honor and support to the most distinguished and productive among them.</p> <p>The Committee assigned the task of devising the norms to measure artistic productivity recognizes that artistic productivity in the University is embedded in an academic setting. The artists in the academic community are men and women whose diverse talents and skills in the production of art enhance their effectiveness as educators. In that community, the creative and the scholarly are inseparable aspects of art production and ought to enjoy equal valuation. Therefore, in elevating outstanding members to the status of UP artist, professors distinguished by the quality of their creative output and professors notable for their scholarship in the arts deserve to be judged as of equal stature.</p> <p>The Arts Productivity System thus includes productivity in the creative arts, and/or arts scholarship.</p> | <p><b>The Arts Productivity System was approved at the 1239th BOR meeting in December 2008 to honor and support the most distinguished and productive members of our artistic community. From 2009 when it was first implemented until 2022, it has honored 134 artists representing the fields of film, radio/tv/digital media, fine arts/visual arts, theater arts, literature, music, dance, and architecture.</b></p> <p><b>The APS recognizes that in a university setting, the creative and the scholarly are inseparable aspects of art production and should enjoy equal consideration.</b></p>   |
| <p>The UP Arts Productivity System (APS) is aimed at encouraging outstanding productivity in the creative arts or in arts scholarship. Deserving artists and arts scholars who are regular faculty, research faculty, REPS and administrative personnel will receive the rank of Artist 1,2 and 3. This rank will be a recognition given by the University as an Award, to be called the UP Arts Productivity Award.</p>   | <p>REMOVED</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p><b>Action of the Board of Regents<br/>at its <u>1375<sup>th</sup></u> Meeting on <b>NOV 10 2022</b></b></p> <p><b>APPROVAL</b></p>  <p><b>ROBERTO M. J. LARA</b><br/><b>Secretary of the University<br/>and of the Board of Regents</b></p> </div>  |
| <p>Those qualified to apply for awards under the APS are regular UP faculty members, research faculty, REPS and administrative personnel. The title will be conferred on only the most deserving, to be determined by a rigid screening system designed by a committee of peers and</p>  | <p>Those qualified to apply for awards under the APS are regular UP faculty members, research faculty, <b>research, extension, and professional staff (REPS)</b>, and administrative personnel. <b>Applicants will undergo a rigorous screening process approved by the Board of</b></p>  |

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| approved by the Board of Regents. They will hold the title for three years, renewable depending on performance. Thus, only those who are productive and continue to be productive shall be considered.   | <b>Regents. The individual recipients of the UP Arts Productivity Award will be given a rank of Artist 1, 2, or 3, with 1 being the lowest and 3 the highest rank. The awardees will hold the title for three years, renewable, depending on performance.</b>   |
| The <b>UP Artist ranks</b> will carry monetary awards (i.e., P150,000, P200,000, and P250,000 annually for UP Artist 1, 2, and 3, respectively). This program is funded from a UP Arts Productivity System Endowment Fund established by the Board of Regents.   | SAME  |
| <b>GENERAL PRINCIPLES</b><br>1. The "UP artist" is an artist and/or an arts scholar.   | SAME  |
| 2. "Artistic productivity" is understood to mean the sustained production of works of art, such as compositions, novels, in the literary arts, performances performing arts, visual arts, architecture, media arts, exhibits, designs, films, etc., as well as the production of works of arts scholarship and criticism.  | 2. "Artistic productivity" is understood to mean the sustained production of works in <b>the performing arts, literature, fine arts/visual arts and design, film and media arts, and architecture, as well as the production of art scholarship and criticism, expanding and emerging art forms, curatorship and transdisciplinary works.</b> |
| 3. The "arts" include, but are not limited to, music, literature, visual arts and design, film and media arts, theater, dance, architecture, and art criticism.  | 2. The "arts" include, but are not limited to, <b>the performing arts, literature, fine arts/visual arts and design, film and media arts, architecture, art scholarship and criticism, expanding and emerging art forms, curatorship, transdisciplinary works.</b>  |
| 4. "Artistic productivity" is measured by:<br><br>4.a. Publication, presentation, exhibition, performance, etc. of works of art in high quality/density digital and hard copy colored formats, whenever applicable;<br><br>4.b. National and international recognition (awards, distinctions, etc.);<br><br>4.c. Peer review (critiques, citations, reviews, etc.); and<br><br>4.d. Professional standing in the community, national and international | 4. "Artistic productivity" is measured by:<br><br>4.a. Publication, presentation, exhibition, performance, etc. of works of art;<br><br>4.b. <b>Local</b> , national and international recognition (awards, distinctions, etc.); and<br><br>4.c. Peer review (critiques, citations, reviews, published/unpublished, etc.)<br><br>4.d. REMOVED |
| 5. Artistic and scholarly outputs may be mono-disciplinal, multi-disciplinal, and cross-artistic disciplinal.  | SAME  |

Action of the Board of Regents  
at its **1375<sup>th</sup>** Meeting on **NOV 10 2022**

**APPROVAL**

  
**ROBERT M. J. LARA**  
Secretary of the University  
and of the Board of Regents

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| 6. Evaluation will be done by a committee of peers.  | 6. Evaluation will be done by <b>Committees of Peers</b> , under the supervision of the UP System APS Council.   |
| 7. Only complete and properly documented applications in all art genres applied for will be considered.  | 7. <b>Submissions in high quality/density digital and hard copy-colored formats are required.</b> (Subject to legal or copyright issues.)  |
|  | 8. <b>Incomplete or improperly documented applications will not be evaluated.</b>  |
| <p><b>IMPLEMENTING GUIDELINES</b></p> <p><b>1. Nature of the appointment</b></p> <p>1.a. Regular faculty members, research faculty, (REPS) and administrative personnel in active service, and regular part-time faculty (occupying a regular item but teaching part time) in continuous service for 5 years at the time of application who contribute to the arts and humanities disciplines, and meet the qualifications described in the attached Rating System for evaluation of nominees (Appendices A to H), may apply for appointment as UP Artist.</p> | <p><b>IMPLEMENTING GUIDELINES</b></p> <p><b>1. Nature of the appointment</b></p> <p>1.a. Regular faculty members, research faculty, <b>research, extension, and professional staff (REPS)</b>, and administrative personnel in <b>active service for 5 continuous years</b> at the time of application who contribute to the arts and humanities disciplines, and meet the qualifications described in the attached Rating System for evaluation of nominees (<b>Appendices A to I</b>), may apply for appointment as UP Artist.</p> |
| 1.b. Conferment of the title of UP Artist is temporary. It will be in the nature of an additional recognition in the form of a title and a monetary award.   | SAME   |
| 1.c. For the first appointment the applicant's output for the last 5 years prior to application shall be considered for the evaluation of the application.   | SAME   |
| 1.d. The rank of faculty, faculty researcher, REPS and administrative personnel shall remain the basic, on which retirement and other benefits will be based.  | 1.d. The rank of faculty members, research faculty, research, extension, and professional staff (REPS), and administrative personnel shall remain the basic rank, on which retirement and other benefits will be based.  |
| <p><b>2. Admission into the System</b></p> <p>2.a. Regular faculty members, faculty researchers, REPS, and administrative personnel shall be admitted into the System to the extent that they meet the minimum requirements indicated in the Rating System and subject to the availability of funds.</p>   | <p><b>2. Admission to the System</b></p> <p>2.a. Regular faculty members, research faculty, <b>research, extension, and professional staff (REPS)</b>, and administrative personnel shall be admitted to the System to the extent that they meet the minimum requirements indicated in the Rating System and subject to the availability of funds.</p>   |
| 2.b. The criteria for evaluation described in the General Principles will be applied based on the Rating System:   | 2.b. The criteria for evaluation described in the General Principles will be applied based on the Rating System:   |


Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*


ROBERTO M.J. LARA


Secretary of the University  
and of the Board of Regents

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| <ul style="list-style-type: none"> <li>To earn the rank of UP Artist 1, the applicant must earn at least 70 points*</li> <li>To earn the rank of UP Artist 2, the applicant must earn at least 95 points*</li> <li>To earn the rank of UP Artist 3, the applicant must earn at least 120 points*</li> </ul>   | <ul style="list-style-type: none"> <li>To earn the rank of UP Artist 1, the applicant must earn at least 100 points.</li> <li>To earn the rank of UP Artist 2, the applicant must earn at least 150 points.</li> <li>To earn the rank of UP Artist 3, the applicant must earn at least 200 points.</li> </ul>  |
|   | <p>2.c. The applicant must submit an Artist's and Scholar's Portfolio per art form as evidence of their accomplishments.</p>   |
| <p><b>3. Reapplication of a University Artist</b></p> <p>3.a UP Artists who had been accorded the APS award shall be evaluated every three years on the following basis:</p> <ul style="list-style-type: none"> <li>For Artist 1, the applicant must earn 55 points</li> <li>For Artist 2, the applicant must earn 70 points</li> <li>For Artist 3, the applicant must earn 85 points</li> </ul>  | <p><b>3. Reapplication of a University Artist</b></p> <p>3.a UP Artists who had been accorded the APS award shall be evaluated every three years on the following basis:</p> <ul style="list-style-type: none"> <li>For Artist 1, the applicant must earn 100 points.</li> <li>For Artist 2, the applicant must earn 150 points.</li> <li>For Artist 3, the applicant must earn 200 points.</li> </ul>   |
| <p>The points for each artist rank must be earned following the same criteria and measures described in Section 2.b. above.</p>   | <p>SAME</p>  |
| <p>3.b Artists who are unable to gain readmission into the System upon evaluation after the 3-year period may apply again the succeeding year.</p>  | <p>SAME</p>  |
| <p>Evaluation for re-admission into the System will be based on the accomplishments of the 3 years prior to application.</p>  | <p>SAME</p>  |
| <p><b>Evaluation Procedure</b></p> <ul style="list-style-type: none"> <li>Applications will be submitted to the CU Sub-Committee of Peers (who are distinguished art practitioners) for the art to which the applicant believes himself/herself to belong. The sub-committees in each CU will evaluate the applications, assign the corresponding points for each application, and recommend deserving applicants to the CU Committee of Peers. The CU Committee will review the recommendations of the subcommittees and recommend deserving applicants to the Chancellor. Members of these sub-committees and committees will be appointed by the Chancellor, drawing from the Council of Peers mentioned above.</li> </ul> | <p><b>Evaluation Procedure</b></p> <ul style="list-style-type: none"> <li>Applications/Portfolios should be submitted through the Department/Institute to which the applicant belongs. The Department/Institute will ensure the completeness of the applications and forward them to the Chancellor through channels (Dean, VCAA).</li> </ul> <div data-bbox="941 1702 1388 2004" style="border: 1px solid black; padding: 5px; margin-top: 20px;"> <p>Action of the Board of Regents NOV 10 2022<br/> at its 137<sup>th</sup> Meeting on _____</p> <p style="text-align: center;"><b>APPROVAL</b><br/> <br/> <b>ROBERTO M.J. LARA</b><br/> Secretary of the University<br/> and of the Board of Regents</p> </div> |

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| <ul style="list-style-type: none"> <li>The Chancellor will forward these recommendations to the UP System Committee of Peers which will be chaired by the VPAA (or duly appointed faculty member) and will be composed of peers (artists) drawn from the Council of Peers mentioned above.</li> </ul>   | <ul style="list-style-type: none"> <li>The Chancellor will forward these applications to the <b>UP System APS Council</b>. The Council will refer each application to the pertinent Committee of Peers.</li> </ul>  |
| <ul style="list-style-type: none"> <li>If any particular CU is unable to form such sub-committees or committees for whatever reason, it may endorse applications to UP Diliman, and these applications will be referred to the pertinent sub-committees/committees.</li> </ul>  | REMOVED   |
| <ul style="list-style-type: none"> <li>The UP System APS Committee will: <ul style="list-style-type: none"> <li>oversee the overall implementation of the APS;</li> <li>recommend to the President the UP Artists from the different CUs to receive the title and the corresponding award; and</li> <li>regularly review the guidelines for implementation of the APS.</li> </ul> </li> </ul>   | <ul style="list-style-type: none"> <li>The UP System APS Council will: <ul style="list-style-type: none"> <li>oversee the overall implementation of the APS;</li> <li>recommend the members of the <b>Committee of Peers</b> who will be appointed by the VPAA. Each committee, composed of outstanding artists and scholars in specific disciplines who are not regular UP personnel, will be tasked to annually evaluate the accomplishments of the applicants and propose the appropriate awards to the UP System APS Council based on BOR-approved disciplinary criteria; and</li> <li>recommend to the VPAA the members of the different <b>Disciplinary Review Committees</b>, composed of artists and scholars from within the UP System who will be tasked to re-evaluate, every 5 years or when needed, the <b>Disciplinary Criteria and Point System</b> of the APS.</li> </ul> </li> </ul> |
| <ul style="list-style-type: none"> <li>Final approval of conferment of the rank of UP Artist and the Arts Productivity Award shall come from the Board of Regents upon the recommendation of the President.</li> </ul>  | SAME  |
| <ul style="list-style-type: none"> <li>The ad-hoc Arts Productivity System Committee will produce a list of possible members for the Council of Peers from which members of subcommittees and committees for each art in each CU will be drawn. These persons will be distinguished practitioners in the different arts, who are also affiliated with UP, either as faculty members (regular faculty members, lecturers, retired faculty members, professors emeriti) or alumni. This list will be submitted to the Vice</li> </ul> | REMOVED   |

Action of the Board of Regents  
at its 1375th Meeting on NOV 10 2022  
**APPROVAL**  
  
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Secretary of the University  
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| <p>President for Academic Affairs. Members of Council will be appointed by the UP President.</p>   |   |
| <p><b>UP ARTIST 1</b><br/>Points must be earned through artistic outputs as indicated in Appendices A-H (the grids for the different arts)</p>   | <p><b>UP ARTIST 1</b><br/>Points must be earned through artistic and scholarly outputs as indicated in Appendices A-H (the grids for the different arts).</p>   |
| <p>Artistic outputs considered acceptable are reflected in the first vertical column of the grids for each art, e.g., "Direction: full-length play". The maximum points that each output may earn is reflected in the second vertical column, e.g. "25 pts". These points may be earned through the measures listed in the horizontal space at the top of the grid for each art, e.g. "primary performance," "repeat performance," "awards/recognitions", etc.. The maximum points that may be earned for each category is reflected in the other vertical columns, e.g. for full-length play, awards, international = "7.5. pts". This means that this particular play may only earn a maximum of 7.5 points for the category of awards, no matter how many awards it wins. It cannot earn 7.5 points for each award won.</p> | <p>Evaluation will be based on the matrix for each discipline provided in these grids.</p> <div data-bbox="963 837 1401 1128" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Action of the Board of Regents<br/>at its <u>1378<sup>th</sup></u> Meeting on <u>NOV 10</u> 2022</p> <p><b>APPROVAL</b></p> <br/> <b>ROBERTO M.J. LARA</b><br/> Secretary of the University<br/>and of the Board of Regents </div>   |
| <p><b>UP ARTIST 2</b><br/>To qualify for Artist 2, an applicant must earn the required number of points through artistic outputs as indicated in Appendices A-H. In addition, some of these points must be earned through the recognition of the quality of these artistic outputs in the form of at least one award or distinction in his/her field such as those described in Appendix I.</p>  | <p><b>UP ARTIST 2</b><br/>To qualify for Artist 2, applicants must earn the required number of points through artistic and scholarly outputs as indicated in Appendices A-H. In addition to these points, there must be recognition of the quality of these artistic outputs in the form of at least one award or distinction in their field such as those described in Appendix I.</p> <p>Please refer to Appendix I. for information on awards that may be considered for inclusion in the Artist's evaluation.</p> <p>Some awards, like the TOYM, TOWNS, CCP 13 Artists, are not lifetime awards, but are higher than the awards listed in Appendix J, because they refer not to a single artistic output, but to a body of work. Such an award may earn additional points at the discretion of the committees of peers, but it is not sufficient to qualify him/her for Artist 3.</p> |
| <p><b>UP ARTIST 3</b><br/>To qualify for Artist 3, an applicant must earn the required number of points through artistic outputs as indicated in Appendices A to H. Some of these points must be earned through the honors/distinctions described in Appendix J. In addition he/she should attain recognition of outstanding</p>   | <p><b>UP ARTIST 3</b><br/>To qualify for Artist 3, applicants must earn the required number of points through artistic and scholarly outputs as indicated in Appendices A-H. In addition, they should attain recognition of outstanding achievement in their field through at least one lifetime achievement award or</p>   |

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| achievement in his/her field through at least one lifetime achievement award or distinction such as those described in Appendix J or at least three (3) national honors/distinctions as described in Appendix I.  | equivalent distinction such as those described in Appendix J or at least three (3) national honors/distinctions as described in Appendix I.   |
| Honors or distinctions described in Appendix J are not reflected in the grids (Appendices A-H), because they refer to lifetime achievement rather than individual outputs (e.g. National Artist Award). At least one of these distinctions or at least three awards listed in Appendix I are necessary for an applicant to cross rank, from Artist II to Artist III. (please look into specific lists in Appendices I and J)  | Please refer to Appendix J. for information on awards that may be considered for inclusion in the Artist's evaluation.  |
| An applicant who has won such a distinction will always be eligible for Artist III (provided he/she earns the required number of points), even if the distinction was not earned during the period covered by the application. The justification for this is that such awards are usually only given once in a person's lifetime.   | Applicants who have won a lifetime achievement distinction will always be eligible for Artist 3, provided they earn the required number of points, even if the distinction was not earned during the period covered by the application. The justification for this is that such awards are usually given only once in a person's lifetime.  |
| Some awards, like the TOYM, TOWNS, Carlos Palanca Hall of Fame, CCP 13 Artists, are not lifetime awards, but are higher than the awards listed in Appendix I, because they refer not to a single artistic output, but to a body of work (e.g., in the case of the Carlos Palanca Hall of Fame, it refers to 5 first prize awards). Such an award may earn additional points at the discretion of the sub-committees and/or committees of peers, but it is not sufficient to qualify him/her for Artist 3. | <p>REMOVED</p> <div data-bbox="970 1088 1412 1384" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Action of the Board of Regents<br/>at its 1375<sup>th</sup> Meeting on NOV 10 2022</p> <p><b>APPROVAL</b></p> <br/> <b>ROBERTO M.J. LARA</b><br/>           Secretary of the University<br/>and of the Board of Regents         </div> |
| <p><b>Appendix I.</b></p> <p>To qualify for Artist 2, an applicant must earn the required number of points through artistic outputs as indicated in Appendices A-H. Some of these points must be earned through the recognition of the quality of these artists in the form of at least one award or distinction in his/her field such as those described below.</p>  | <p><b>Appendix I.</b></p> <p>To qualify for Artist 2, applicants must earn the required number of points through artistic and scholarly outputs as indicated in Appendices A-H. Some of these points must be earned through the recognition of the quality of these outputs in the form of at least one award or distinction in their field such as those described below. (Please refer to the attached list)</p>                                    |
| Points allotted to each of these awards/distinctions will depend on the Sub-committees and Committees of Peers, who will take into account the relative value of such an award/distinction and accommodate it within the maximum points allowed for awards by each art. (See grids in Appendices A - H.)  | Points allotted to each of these awards/distinctions will depend on the Committees of Peers and UP System APS Council, who will take into account the relative value of such an award/distinction and accommodate it within the maximum points allowed for awards by each art category.   |



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| <p><b>Appendix J.</b><br/>           To qualify for Artist 3, an applicant must earn the required number of points through artistic as indicated in Appendices A-H. In addition s/he should attain recognition of outstanding achievement in her/his field through at least one lifetime achievement award or distinction such as those described below or at least five (5) national honors/distinctions as described in Appendix I.</p> | <p><b>Appendix J.</b><br/>           To qualify for Artist 3, applicants must earn the required number of points through artistic and scholarly outputs as indicated in Appendices A-H. In addition, they should attain recognition of outstanding achievement in their field through at least one lifetime achievement award or distinction such as those described below or at least three (3) national honors/distinctions for three (3) different awards as described in Appendix I.</p> |

In view of the devastating effects of the Covid 19 pandemic which caused the disruption of many economic activities, and the suspension of many artistic ventures, particularly those in the performing arts, the Disciplinary Review Committees recommend adjusting the evaluation system to take into account the constraints to artist productivity during the Covid 19 pandemic.

Action of the Board of Regents  
 at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*  
 ROBERTO M. LARA  
 Secretary of the University  
 and of the Board of Regents

**UP Arts Productivity System**  
**APPENDIX A: ARCHITECTURE, LANDSCAPE ARCHITECTURE and INTERIOR DESIGN (2022)**

UP Arts Productivity System for DESIGN and SCHOLARLY Works of Architecture, Landscape Architecture and Interior Design

**I. FOR DESIGN WORKS**

ARTISTIC and CREATIVE CONTENT: Criteria for Assessment

This rating system applies to single or collaborative design works. The following criteria constitute the essential artistic and creative content on which the project will be evaluated:

**Aesthetics:**

The design is aesthetically pleasing and effectively integrates social and cultural aspects for the users. The work must make evident how the built form manifests the stated intent/concept through innovative materiality, shape, spatial organization, detailing, etc. The work demonstrates elegant detailing, well considered spatial transitions and a nuanced understanding of materials. The design creates opportunities for users to interact through the use of space and generate a distinct sense of place within its environs. In addition to the aesthetic content and value, designed form and spatial character shall also be considered in its responsiveness to site, audience and expressed intent. These should be recognizable, evident and relevant.

**Design Innovation:**

The design is expected to display a high level of originality and creativity. It is further expected to manifest and showcase the designers's ability to deliver innovative and forward-driven solutions and creative interventions. The integration of current, advanced as well as emergent technology may also be given due recognition and credit.

**Site, Context and Spatial Planning Sensitivity:**

This is a consideration of the designer's ability to create and deliver a plan which is sensitive and responsive to a specific context. This is common and applicable to Architecture, Landscape Architecture and Interior Design albeit within the specific scope and scale of their areas of focus and consideration. This criteria embodies an integration of the appropriate and accepted design and planning principles unique to the three disciplines. This focuses on the creation of both individual and interrelated, combined spaces that are responsive to the needs of users with an emphasis on social, cultural and the range of acknowledged humanistic principles.

**Functionality:**

As an acknowledged principle, design is called upon to meet the established and identified function for which a project is intended. The express intent and purpose on which the project is based will need to be explicitly linked to the substance and content of the design. This shall include but not be limited to how the project serves the client and direct users of the project itself but also consider the public at large. The design shall be considered and evaluated by way of its appropriateness and relevance to its intended use, and its capacity to satisfy and meet the objectives inherent to its function. Ultimately, it is expected to create and provide for a positive change for the community and its users.

**Design Impact:**

Projects that take a fresh approach, work to improve existing practices, and expand material and conceptual boundaries are considered most impactful. Projects should demonstrate significant impact on contemporary life; possessing strong understanding of social values and significance; actively contribute to the advancement of Filipino society as a whole.



|   | TOTAL | MEASURES  |  |   |  |  |
|---|-------|---|--|---|--|--|
|   |       | 60%   | 20%  | 10%   | 10%  |  |
| Maximum points/entry  |       | <b>ARTISTIC and CREATIVE CONTENT</b><br><i>As delineated in the foregoing Criteria for Assessment</i> | <b>BUILT</b><br><i>Design/Project has been built and operationalized</i> | <b>PUBLISHED</b><br><i>Design/Project has been featured in a paper, article and published in an academic or professionally-recognized Journal</i> | <b>CITED/RECOGNIZED</b><br><i>Design has received an award/citation or recognition</i> |  |
| <b>A. BUILDING DESIGN</b>   |       |   |  |   |  |  |
| This measures a licensed architect's creativity in a single building design                       |       |   |  |   |  |  |
| 1 For individual/solo design authorship   | 35    | 21  | 7  | 3.5   | 3.5  | This highest rating is given to a single individual licensed architect-author who has developed the design and supervised its construction, and whose name appears singly in publications and awards.  |
| 2 As architect-of-record of a firm partnership  | 25    | 15  | 5  | 2.5   | 2.5  | This 2nd highest rating is given to a partnership or corporation firm of licensed architects who collectively authored the design and supervised its construction, and whose firm name or individual names appear in publications and awards.  |
| 3 As architect-of-record of a collaborative design work   | 20    | 12  | 4  | 2   | 2  | This 3rd highest rating is given to an individual or a partnership or corporation firm of licensed architects who authored the design and supervised its construction, in collaboration with other individuals or firms belonging to allied professions, and whose name/s appear in publications and awards.       |
| 4 As a contributing designer in the design development and production of a collaborative project. | 10    | 6   | 2  | 1   | 1  | This 4th highest rating is given to an individual licensed architect who has participated in an architectural design production as the design conceptualizer, a design developer, a design presentation producer, a specialist building contractor/implementor, and whose name appears in publications and awards. |
| <b>B. LANDSCAPE DESIGN</b>  |       |   |  |   |  |  |
| This measures a licensed landscape architect's creativity in a single site landscape design       |       |   |  |   |  |  |
| 1 For individual/solo design authorship   | 35    | 21  | 7  | 3.5   | 3.5  | This highest rating is given to a single individual licensed landscape architect-author who has developed the design and supervised its construction, and whose name appears singly in publications and awards.  |
| 2 As architect-of-record of a firm partnership  | 25    | 15  | 5  | 2.5   | 2.5  | This 2nd highest rating is given to a partnership or corporation firm of licensed landscape architects who collectively authored the design and supervised its construction, and whose firm name or individual names appear in publications and awards.  |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

APPROVAL

*[Signature]*

ROBERT M. J. LARA  
Secretary of the University  
and of the Board of Regents

|   |    |   |   |     |     |  |
|---|----|---|---|-----|-----|--|
| 3 As architect-of-record of a collaborative design work   | 15 | 9 | 3 | 1.5 | 1.5 | This 3rd highest rating is given to an individual or a partnership or corporation firm of licensed landscape architects who authored the design and supervised its construction, in collaboration with other individuals or firms belonging to allied professions, and whose name/s appear in publications and awards.                 |
| 4 As a contributing designer in the design development and production of a collaborative project. | 10 | 6 | 2 | 1   | 1   | This 4th highest rating is given to an individual licensed landscape architect who has participated in an landscape architectural design production as the design conceptualizer, a design developer, a design presentation producer, a specialist building contractor/implementor, and whose name appears in publications and awards. |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**



ROBERT M. J. LARA  
Secretary of the University  
and of the Board of Regents

| C. ESTATE DESIGN  |    |    |   |     |     |  |
|---|----|----|---|-----|-----|--|
| This measures a licensed architect or landscape architect's creativity in a single site commercial, residential, industrial, institutional, recreational and/or mixed-use estate design |    |    |   |     |     |  |
| 1 For individual/solo design authorship   | 35 | 21 | 7 | 3.5 | 3.5 | This highest rating is given to a single individual licensed architect or landscape architect-author who has developed the design and supervised its construction, and whose name appears singly in publications and awards.   |
| 2 As architect-of-record of a firm partnership  | 25 | 15 | 5 | 2.5 | 2.5 | This 2nd highest rating is given to a partnership or corporation firm of licensed architects or landscape architects who collectively authored the design and supervised its construction, and whose firm name or individual names appear in publications and awards.  |
| 3 As architect-of-record of a collaborative design work   | 15 | 9  | 3 | 1.5 | 1.5 | This 3rd highest rating is given to an individual or a partnership or corporation firm of licensed landscape architects who authored the design and supervised its construction, in collaboration with other individuals or firms belonging to allied professions, and whose name/s appear in publications and awards.                 |
| 4 As a contributing designer in the design development and production of a collaborative project.   | 10 | 6  | 2 | 1   | 1   | This 4th highest rating is given to an individual licensed landscape architect who has participated in an landscape architectural design production as the design conceptualizer, a design developer, a design presentation producer, a specialist building contractor/implementor, and whose name appears in publications and awards. |

Action of the Board of Regents  
at its 1378<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**  
  
ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

| D. COMMUNITY AND URBAN DESIGN   |    |    |   |     |     |  |
|---|----|----|---|-----|-----|--|
| This measures a licensed architect or landscape architect's creativity in a single site urban or rural community design |    |    |   |     |     |  |
| 1 For individual/solo design authorship   | 35 | 21 | 7 | 3.5 | 3.5 | This highest rating is given to a single individual licensed architect or landscape architect-author who has developed the design and supervised its construction, and whose name appears singly in publications and awards.   |
| 2 As architect-of-record of a firm partnership  | 25 | 15 | 5 | 2.5 | 2.5 | This 2nd highest rating is given to a partnership or corporation firm of licensed architects or landscape architects who collectively authored the design and supervised its construction, and whose firm name or individual names appear in publications and awards.  |
| 3 As architect-of-record of a collaborative design work   | 15 | 9  | 3 | 1.5 | 1.5 | This 3rd highest rating is given to an individual or a partnership or corporation firm of licensed landscape architects who authored the design and supervised its construction, in collaboration with other individuals or firms belonging to allied professions, and whose name/s appear in publications and awards.                 |
| 4 As a contributing designer in the design development and production of a collaborative project.                       | 10 | 6  | 2 | 1   | 1   | This 4th highest rating is given to an individual licensed landscape architect who has participated in an landscape architectural design production as the design conceptualizer, a design developer, a design presentation producer, a specialist building contractor/implementor, and whose name appears in publications and awards. |
| E. INTERIOR DESIGN  |    |    |   |     |     |  |
| This measures a licensed Interior Designer's creativity in the design of a building interior                            |    |    |   |     |     |  |
| 1 For individual/solo design authorship (interior space, furniture, fixtures and accessories)                           | 35 | 21 | 7 | 3.5 | 3.5 | This highest rating is given to a single individual licensed interior designer-author who has developed the design and supervised its construction, fabrication and installation and whose name appears singly in publications and awards.   |
| 2 As interior design-of-record of a firm partnership (interior space, furniture, fixtures and accessories)              | 25 | 15 | 5 | 2.5 | 2.5 | This 2nd highest rating is given to a partnership or corporation firm of licensed interior designers or interior designers and architects who collectively authored the design and supervised its construction, and whose firm name or individual names appear in publications and awards.   |
| 3 As interior design-of-record of a collaborative design work (interior space, furniture, fixtures and accessories)     | 15 | 9  | 3 | 1.5 | 1.5 | This 3rd highest rating is given to an individual or a partnership or corporation firm of licensed interior designers who authored the design and supervised its construction, in collaboration with other individuals or firms belonging to allied professions, and whose name/s appear in publications and awards.                   |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*

ROBERTO M. J. LARA  
Secretary of the University  
and of the Board of Regents

|   |    |   |   |   |   |   |
|---|----|---|---|---|---|---|
| 4 As a contributing interior designer in the design development and production of a collaborative project (interior space, furniture, fixtures and accessories) | 10 | 6 | 2 | 1 | 1 | This 4th highest rating is given to an individual licensed interior designer who has participated in a design production as the design conceptualizer, a design developer, a design presentation producer, a specialist building contractor/implementor, and whose name appears in publications and awards. |
|---|----|---|---|---|---|---|

| II. FOR SCHOLARLY WORKS/AUTHORSHIP   |                      |   |  |  |  |   |
|--|----------------------|---|--|--|--|---|
|  | TOTAL                | MEASURES  |  |  |  |   |
|  | Maximum points/entry | 25%<br><b>ARTISTIC and CREATIVE CONTENT</b><br><i>Does the book/article manifest substantive artistic and creative content focusing on insightful, innovative and fresh perceptions of Architecture, Landscape Architecture and/or Interior Design.</i> | 25%<br><b>SCHOLARLY CONTENT</b><br><i>Does the book/article provide instructional, educational, and sound informational substance and content, and undergone proper peer-review.</i> | 25%<br><b>PUBLISHED</b><br><i>Has the book or article been published by a recognized academic or professionally-recognized publisher, having also undergone proper editing and review prior to publication</i> | 25%<br><b>CITED/ RECOGNIZED</b><br><i>Has the book/article received an award/citation and/or recognition</i> |   |
| 1 For authorship of a book on the art of Architecture, Landscape Architecture and Interior Design  | 30                   | 7.5   | 7.5  | 7.5  | 7.5  | This highest rating is given to a single individual licensed architect , landscape architect, interior designer who has authored, written and produced a book on the art of architecture, and/or landscape architecture, and/or interior design and whose name appears singly in publications and awards. |
| 2 For joint authorship of a book on the art of Architecture, Landscape Architecture and Interior Design  | 20                   | 5   | 5  | 5  | 5  | This second rating is given to a licensed architect , landscape architect, interior designer who has co-authored, co-written and/or co-produced a book on the art of architecture and/or landscape architecture, and/or interior design and whose name appears jointly in publications and awards.        |
| 3 For authorship of an article/paper focused on the analysis, critique and/or promotion of Architecture, Landscape Architecture and/or Interior Design | 15                   | 3.75  | 3.75   | 3.75   | 3.75   | This third highest rating is given to a single individual licensed architect, landscape architect, interior designer who has authored, written and produced an article on their respective discipline and whose name appears singly in publications and awards.   |

Action of the Board of Regents  
at its 1375th Meeting on NOV 10 2022

**APPROVAL**



ROBERTO V. LARA  
Secretary of the University  
and of the Board of Regents

**UP ARTS PRODUCTIVITY SYSTEM**

**ARCHITECTURE/LANDSCAPE ARCHITECTURE/INTERIOR DESIGN**


**Application Form**

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

| I. FOR DESIGN WORKS        |   | TOTAL               |                  | MEASURES       |              |                  |                             |
|----------------------------|---|---------------------|------------------|----------------|--------------|------------------|-----------------------------|
|                            |   | Total points earned | Max points/entry | 60%<br>CONTENT | 20%<br>BUILT | 10%<br>PUBLISHED | 10%<br>CITED/<br>RECOGNIZED |
| <b>A. BUILDING DESIGN</b>  |   |                     |                  |                |              |                  |                             |
| 1                          | For individual/solo design authorship   | 35                  | 35               | 21             | 7            | 3.5              | 3.5                         |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 2                          | As architect-of-record of a firm partnership  | 25                  | 25               | 15             | 5            | 2.5              | 2.5                         |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 3                          | As architect-of-record of a collaborative design work   | 20                  | 20               | 12             | 4            | 2                | 2                           |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 4                          | As a contributing designer in the design development and production of a collaborative project. | 10                  | 10               | 6              | 2            | 1                | 1                           |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
|                            | SUBTOTAL  |                     |                  |                |              |                  |                             |
| <b>B. LANDSCAPE DESIGN</b> |   |                     |                  |                |              |                  |                             |
| 1                          | For individual/solo design authorship   | 35                  | 35               | 21             | 7            | 3.5              | 3.5                         |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 2                          | As architect-of-record of a firm partnership  | 25                  | 25               | 15             | 5            | 2.5              | 2.5                         |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 3                          | As architect-of-record of a collaborative design work   | 15                  | 15               | 9              | 3            | 1.5              | 1.5                         |
| a                          |   |                     |                  |                |              |                  |                             |
| b                          |   |                     |                  |                |              |                  |                             |
| 4                          | As a contributing designer in the design development and production of a collaborative project. | 10                  | 10               | 6              | 2            | 1                | 1                           |

**Action of the Board of Regents**  
 at its 1378th Meeting on NOV 10 2022  
**APPROVAL**  
  
**ROBERTO M.J. LARA**  
 Secretary of the University  
 of the Board of Regents



|                                      |   |   |    |    |   |     |     |
|--------------------------------------|---|---|----|----|---|-----|-----|
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
|                                      | <b>SUBTOTAL</b>   |   |    |    |   |     |     |
| <b>C. ESTATE DESIGN</b>              |   |   |    |    |   |     |     |
| 1                                    | For individual/solo design authorship   | 35  | 35 | 21 | 7 | 3.5 | 3.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 2                                    | As architect-of-record of a firm partnership  | 25  | 25 | 15 | 5 | 2.5 | 2.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 3                                    | As architect-of-record of a collaborative design work   | 15  | 15 | 9  | 3 | 1.5 | 1.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 4                                    | As a contributing designer in the design development and production of a collaborative project. | 10  | 10 | 6  | 2 | 1   | 1   |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
|                                      |   |   |    |    |   |     |     |
|                                      |   |   |    |    |   |     |     |
|                                      |   |  |    |    |   |     |     |
| <b>D. COMMUNITY AND URBAN DESIGN</b> |   |   |    |    |   |     |     |
| 1                                    | For individual/solo design authorship   | 35  | 35 | 21 | 7 | 3.5 | 3.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 2                                    | As architect-of-record of a firm partnership  | 25  | 25 | 15 | 5 | 2.5 | 2.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 3                                    | As architect-of-record of a collaborative design work   | 15  | 15 | 9  | 3 | 1.5 | 1.5 |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| 4                                    | As a contributing designer in the design development and production of a collaborative project. | 10  | 10 | 6  | 2 | 1   | 1   |
| a                                    |   |   |    |    |   |     |     |
| b                                    |   |   |    |    |   |     |     |
| <b>E. INTERIOR DESIGN</b>            |   |   |    |    |   |     |     |
| 1                                    | For individual/solo design authorship   | 35  | 35 | 21 | 7 | 3.5 | 3.5 |
| a                                    |   |   |    |    |   |     |     |

|   |  |    |    |    |   |     |     |
|---|--|----|----|----|---|-----|-----|
| b |  |    |    |    |   |     |     |
| 2 | As interior designer-of-record of a firm partnership   | 25 | 25 | 15 | 5 | 2.5 | 2.5 |
| a |  |    |    |    |   |     |     |
| b |  |    |    |    |   |     |     |
| 3 | As interior designer-of-record of a collaborative design work  | 15 | 15 | 9  | 3 | 1.5 | 1.5 |
| a |  |    |    |    |   |     |     |
| b |  |    |    |    |   |     |     |
| 4 | As a contributing interior designer in the design development and production of a collaborative project. | 10 | 10 | 6  | 2 | 1   | 1   |
| a |  |    |    |    |   |     |     |
| b |  |    |    |    |   |     |     |

**II. FOR SCHOLARLY WORKS/AUTHORSHIP**

|   |   | TOTAL               |                  | MEASURES                      |           |           |                   |
|---|---|---------------------|------------------|-------------------------------|-----------|-----------|-------------------|
|   |   | Total points earned | Max points/entry | 25%                           | 25%       | 25%       | 25%               |
|   |   |                     |                  | ARTISTIC and CREATIVE CONTENT | EARLY CON | PUBLISHED | CITED/ RECOGNIZED |
| 1 | For sole Authorship of a book on Architecture, Landscape Architecture, Interior Design            | 30                  | 30               | 7.5                           | 7.5       | 7.5       | 7.5               |
| a |   |                     |                  |                               |           |           |                   |
| b |   |                     |                  |                               |           |           |                   |
| 2 | For Joint Authorship of a book on Architecture, Landscape Architecture, Interior Design           | 20                  | 20               | 5                             | 5         | 5         | 5                 |
| a |   |                     |                  |                               |           |           |                   |
| b |   |                     |                  |                               |           |           |                   |
| 3 | For sole Authorship of an article/paper on Architecture, Landscape Architecture, Interior Design  | 15                  | 15               | 3.75                          | 3.75      | 3.75      | 3.75              |
| a |   |                     |                  |                               |           |           |                   |
| b |   |                     |                  |                               |           |           |                   |
| 4 | For Joint Authorship of an article/paper on Architecture, Landscape Architecture, Interior Design | 15                  | 15               | 3.75                          | 3.75      | 3.75      | 3.75              |
| a |   |                     |                  |                               |           |           |                   |
| b |   |                     |                  |                               |           |           |                   |

|                 |  |  |  |  |  |  |  |
|-----------------|--|--|--|--|--|--|--|
| <b>SUBTOTAL</b> |  |  |  |  |  |  |  |
|-----------------|--|--|--|--|--|--|--|

**Summary of Points**

- |                               |          |        |
|-------------------------------|----------|--------|
|                               | Criteria | Points |
| I. For Design Works           |          |        |
| A. Building Design            |          |        |
| B. Landscape Design           |          |        |
| C. Estate Design              |          |        |
| D. Community and Urban Design |          |        |



E. Interior Design  
II. For Scholarly Works/Authorship

Total Points Earned

Awards to Qualify for Artist 2/Artist 3

- 1
- 2
- 3

| UP Artist Rank | Points needed | Points Earned |
|----------------|---------------|---------------|
| Artist 1       | 100           |               |
| Artist 2       | 150           |               |
| Artist 3       | 200           |               |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*  
ROBERTO M. LLARA  
Secretary of the University  
and of the Board of Regents

**UP ARTS PRODUCTIVITY SYSTEM**  
**ARCHITECTURE/LANDSCAPE ARCHITECTURE/INTERIOR DESIGN**

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

**Summary of Points**

| Criteria                      | Points |
|-------------------------------|--------|
| I. For Design Works           |        |
| A. Building Design            |        |
| B. Landscape Design           |        |
| C. Estate Design              |        |
| D. Community and Urban Design |        |
| E. Interior Design            |        |
| II. For Scholarly Works       |        |
| <b>Total Points Earned</b>    |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 100           |               |        |
| Artist 2       | 150           |               |        |
| Artist 3       | 200           |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_

Vice Chancellor for Academic Affairs

\_\_\_\_\_

Chancellor

Action of the Board of Regents  
 at its **1975<sup>th</sup>** Meeting on **NOV 10** 2022

**APPROVAL**



**ROBERTO M.J. LARA**  
 Secretary of the University  
 and of the Board of Regents

Action of the Board of Regents  
at its 1978<sup>th</sup> Meeting on NOV 10 2022

APPROVAL



ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

UP ARTS PRODUCTIVITY SYSTEM  
DANCE  
Application Form

Name of Applicant :  
Constituent University :  
College :  
Department :  
Position/Rank :

| CATEGORIES   | MEASURES   |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   | COMMENTS |
|--|------------|-------------|-----------|--------------------|----------|---------------------|----------|-----------------|-------------|--------------------|-------------|-------------|-------------|---|----------|
|  | MAX POINTS | 60%         |           | 30%                |          | 25%                 |          | 30%             | 25%         | 20%                | 10%         | 20%         | 10%         |   |          |
|  |            | Performance |           | Repeat Performance |          | Awards/ Recognition |          | Reviewed/ Cited |             | Recorded Published |             |             |             |   |          |
|  |            |             |           | INTERNATIONAL      |          | NATIONAL            |          | INT             | NATL        | INT                | NATL        | INT         | NATL        |   |          |
|  |            | Sole        | Joint     | Sole               | Joint    | Sole                | Joint    | INT             | NATL        | INT                | NATL        | INT         | NATL        |   |          |
| <b>A. AUTHORSHIP</b>                                 |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   |          |
| <b>1. Choreography</b>                               |            | (60% OF MP) | (Sole /2) | (30% OF MP)        | (Sole/2) | (25% OF MP)         | (Sole/2) | (30% OF MP)     | (25% OF MP) | (20% OF MP)        | (10% OF MP) | (20% OF MP) | (10% OF MP) |   |          |
| a) Long (1 Hour)                                     | 35         | 21          | 10.5      | 10.5               | 5.25     | 8.75                | 4.375    | 10.5            | 8.75        | 7                  | 3.5         | 2.1         | 1.05        | Works include: 1. original, new works; 2. adaptations or new versions of existing works (e.g. developing new libretti to <i>Le Corsair</i> ), and; 3. re-staging of existing works. Original works and adaptations must reflect originality of ideas, execution, and aesthetic. For re-staged works, applicant must demonstrate ability to interpret aesthetic intent of existing work.                   |          |
| b) Extended (20-45 min)                              | 25         | 15          | 7.5       | 7.5                | 3.75     | 6.25                | 3.125    | 7.5             | 6.25        | 5                  | 2.5         | 1.5         | 0.75        |   |          |
| c) Short(10 min)                                     | 8          | 4.8         | 2.4       | 2.4                | 1.2      | 2                   | 1        | 2.4             | 2           | 1.6                | 0.8         | 0.48        | 0.24        |   |          |
| <b>2. Integrated Works</b>                           |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   |          |
| a) Long (1 Hour)                                     | 35         | 21          | 10.5      | 10.5               | 5.25     | 8.75                | 4.375    | 10.5            | 8.75        | 7                  | 3.5         | 2.1         | 1.05        | Integrated work involves overall design of costumes, sets, lights, stage, multimedia, etc. Applicants take on several creative roles in a production (e.g. film, theater piece).  |          |
| b) Extended (20-45 min)                              | 25         | 15          | 7.5       | 7.5                | 3.75     | 6.25                | 3.125    | 7.5             | 6.25        | 5                  | 2.5         | 1.5         | 0.75        |   |          |
| c) Short(10 min)                                     | 8          | 4.8         | 2.4       | 2.4                | 1.2      | 2                   | 1        | 2.4             | 2           | 1.6                | 0.8         | 0.48        | 0.24        |   |          |
| <b>B. PERFORMANCE</b>                                |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   |          |
| 1. Full Length Recital/ Concert (40 Min)             | 30         | 18          | 9         | 9                  | 4.5      | 7.5                 | 3.75     | 9               | 7.5         | 6                  | 3           | 6           | 3           | Applicant must demonstrate quality of technical execution <u>and</u> aesthetic competence (e.g., musicality, affective expression) in the performance of known/existing or original works that require advanced technical knowledge.  |          |
| 2. Soloist in a Major Production                     | 20         | 12          | 6         | 6                  | 3        | 5                   | 2.5      | 6               | 5           | 4                  | 2           | 4           | 2           |   |          |
| 3. Ensemble  | 5          |             | 3         |                    | 0.75     |                     | 0.625    |                 |             |                    |             |             |             |   |          |
| <b>C. ARTISTIC DIRECTION</b>                         |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   |          |
| 1. Major Production (1 Hour)                         | 25         | 15          | 7.5       | 7.5                | 3.75     | 6.25                | 3.125    | 7.5             | 6.25        | 5                  | 2.5         | 5           | 2.5         | Work involves the dramaturgical conceptualization or programming of productions such as musical theatre, music and dance revues, variety shows, etc. Writing in original publications related to production (e.g. programmes, dramaturgical notes).   |          |
| 2. Major Festival or Event Curatorship               | 30         | 18          | 9         | 9                  | 4.5      | 7.5                 | 3.75     | 9               | 7.5         | 6                  | 3           | 6           | 3           |   |          |
| <b>D. DANCE EDUCATION</b>                            |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             |   |          |
| a. Dance Instructor / Trainer / Workshop facilitator | 5          | 3           | 1.5       | 1.5                | 0.75     | 1.25                | 0.625    | 1.75            | 1.25        | 1                  | 0.5         | 0.3         | 0.15        | Teaches dance classes (at least intermediate level) regularly in an accredited/reputable dance school (e.g. company dance school, university-based performing group). (Workshop facilitators) Designs and implements workshops for special interest groups (e.g. teachers, performing groups) for the purpose of enhancing technical and/or aesthetic competency or preservation of dances / dance forms. |          |
| b. Coach   | 3          | 1.8         | 0.9       | 0.9                | 0.45     | 0.75                | 0.375    | 1.05            | 0.75        | 0.6                | 0.3         | 0.18        | 0.09        |   |          |
| c. Dance Master                                      | 5          | 3           | 1.5       | 1.5                |          | 1.25                | 0.625    | 1.75            | 1.25        | 1                  | 0.5         | 0.3         | 0.15        | Overall supervision of teaching of regular classes and/or rehearsals in a dance company.  |          |
| d. Company Artistic Director                         | 5          | 3           | 1.5       | 1.5                | 0.75     | 1.25                | 0.625    | 1.75            | 1.25        | 1                  | 0.5         | 0.3         | 0.15        |   |          |
| e. Continuing education                              |            |             |           |                    |          |                     |          |                 |             |                    |             |             |             | Refers to certificates earned by teachers upon completion of a dance-related teaching or enrichment program.  |          |
| i long-term  | 5          | 3           | N/A       | 1.5                | N/A      | 1.25                | n/a      | 1.75            | 1.25        | 1                  | 0.5         | N/A         | N/A         |   |          |
| ii short-term  | 2          | 1.2         | N/A       | 0.6                | N/A      | 0.5                 | n/a      | 0.7             | 0.5         | 0.4                | 0.2         | N/A         | N/A         |   |          |

**UP ARTS PRODUCTIVITY SYSTEM  
DANCE  
Application Form**

Name of Applicant :  
Constituent University :  
College :  
Department :  
Position/Rank :

| E. RESEARCH  |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   | COMMENTS |  |
|--|------------|--------------------------|----------|-----------------------|----------|-------------|-------------|---------------------|-------------|----------------|-------------|-----------------------|----------|---|----------|--|
| CATEGORIES   | MAX POINTS | MEASURES                 |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
|  |            | 60%                      |          | 30%                   |          | 25%         |             | 30%                 |             | 25%            |             | 20%                   |          | 10%   |          |  |
|  |            | Publication/Presentation |          | NEW EDITION, REPRINTS |          |             |             | AWARDS/ RECOGNITION |             | REVIEWED/CITED |             | ANTHOLOGIZED/MEDIATED |          |   |          |  |
|  |            |                          |          | INTERNATIONAL         |          | NATIONAL    |             |                     |             |                |             |                       |          |   |          |  |
|  |            | SOLE                     | JOINT    | SOLE                  | JOINT    | SOLE        | JOINT       | INTL.               | NATIONAL    | INTL.          | NATIONAL    | INTL.                 | NATIONAL |   |          |  |
| (60% OF MP)  | (Sole/2)   | (30% OF MP)              | (Sole/2) | (25% OF MP)           | (Sole/2) | (30% OF MP) | (25% OF MP) | (20% OF MP)         | (10% OF MP) | (20% OF MP)    | (10% OF MP) |                       |          |   |          |  |
| <b>1. PUBLICATION</b>                                  |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| <b>A. Authorship</b>                                   |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| 1. Book  | 25         | 15                       | 7.5      | 7.5                   | 3.75     | 6.25        | 3.125       | 8.75                | 6.25        | 5              | 2.5         | 1.5                   | 0.75     |   |          |  |
| 2. Short Work  |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| a. Monograph   | 15         | 9                        | 4.5      | 4.5                   | 2.25     | 3.75        | 1.875       | 5.25                | 3.75        | 3              | 1.5         | 0.9                   | 0.45     | Published works can be in hard copy, online, or in digital format. Works can include output from research (archival, material culture or field research) relating to dance theory or criticism, somatic or kinesiological studies, or syllabi developed for specific workshops or general training purposes to enrich or enhance technical / aesthetic competence.  |          |  |
| b. Essay   | 10         | 6                        | 3        | 3                     | 1.5      | 2.5         | 1.25        | 3.5                 | 2.5         | 2              | 1           | 0.6                   | 0.3      |   |          |  |
| c. Journal Major Article                               | 10         | 6                        | 3        | 3                     | 1.5      | 2.5         | 1.25        | 3.5                 | 2.5         | 2              | 1           | 0.6                   | 0.3      |   |          |  |
| d. Review  | 5          | 3                        | 1.5      | 1.5                   | 0.75     | 1.25        | 0.625       | 1.75                | 1.25        | 1              | 0.5         | 0.3                   | 0.15     |   |          |  |
| <b>B. Editorship</b>                                   |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| 1. Book  | 15         | 9                        | 4.5      | 4.5                   | 2.25     | 3.75        | 1.875       | 5.25                | 3.75        | 3              | 1.5         | n/a                   | n/a      | Applicant should hold any of the positions of editor-in-chief, series editor, or position of equal stature in the publication. Works can be published in hard copy, online, or in digital format. Digital series can include web / broadcast series, audio-visual material or other material stored in digital format. Publications should be able to contribute to the production of knowledge on dance as research material and/or output from research.  |          |  |
| 2. Journal   | 12         | 7.2                      | 3.6      | 3.6                   | 1.8      | 3           | 1.5         | 4.2                 | 3           | 2.4            | 1.2         | n/a                   | n/a      |   |          |  |
| 3. Professional Magazine                               | 10         | 6                        | 3        | 3                     | 1.5      | 2.5         | 1.25        | 3.5                 | 2.5         | 2              | 1           | n/a                   | n/a      |   |          |  |
| 4. Digital Series                                      | 10         | 6                        | 3        | 3                     | 1.5      | 2.5         | 1.25        | 3.5                 | 2.5         | 2              | 1           | n/a                   | n/a      |   |          |  |
| <b>C. Conference</b>                                   |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| 1. Keynote Speaker                                     | 15         | 9                        | n/a      | 4.5                   | n/a      | 3.75        | n/a         | 5.25                | 3.75        | 3              | 1.5         | c/o D                 | c/D      | Presentations must contribute to dance scholarship and/or practice.   |          |  |
| 2. Plenary Speaker                                     | 10         | 6                        | n/a      | 3                     | n/a      | 2.5         | n/a         | 3.5                 | 2.5         | 2              | 1           | c/o D                 | c/o D    |   |          |  |
| 3. Panel / Lecture-Demonstration / Performance lecture | 5          | 3                        | 1.5      | 1.5                   | 0.75     | 1.25        | 0.625       | 1.75                | 1.25        | 1              | 0.5         | 0.3                   | 0.15     |   |          |  |
| <b>2. MOVEMENT NOTATION</b>                            |            |                          |          |                       |          |             |             |                     |             |                |             |                       |          |   |          |  |
| a. Long  | 25         | 15                       | 7.5      | 7.5                   | 3.75     | 6.25        | 3.125       | 8.75                | 6.25        | 5              | 2.5         | 1.5                   | 0.75     | Notation of a movement piece using known notation systems/scripts such as Benesh and Labanotation or newly developed systems used for documentation and research of movement systems and movement pieces. Assessment could be based on the length of the score and/or length of the work and/or complexity of movement analysis (e.g. does the piece involve multi-media or analysis of integrated expressive forms?). Evaluators may use the corresponding points for 'short', 'extended' and 'long' as guides for assigning points to a particular score. Consultants may be invited to assess the complexity of the score. |          |  |
| b. Extended  | 15         | 9                        | 4.5      | 4.5                   | 2.25     | 3.75        | 1.875       | 5.25                | 3.75        | 3              | 1.5         | 0.9                   | 0.45     |   |          |  |
| c. Short   | 10         | 6                        | 3        | 3                     | 1.5      | 2.5         | 1.25        | 3.5                 | 2.5         | 2              | 1           | 0.6                   | 0.3      |   |          |  |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 9 2022

**APPROVAL**



**ROBERTO M.J. LARA**  
Secretary of the University  
and of the Board of Regents

**UP Arts Productivity System  
APPENDIX C: FILM CATEGORY (2014)**

| CATEGORIES  | Maximum Points per Entry | MEASURES           |       |                                   |       |       |      |                |       |                  |       |                        |       | Comments  |
|---|--------------------------|--------------------|-------|-----------------------------------|-------|-------|------|----------------|-------|------------------|-------|------------------------|-------|---|
|   |                          | 80%                |       | 50%                               |       | 30%   |      | 30%            | 25%   | 20%              | 10%   | 20%                    | 10%   |   |
|   |                          | Primary Exhibition |       | Exhibited/ Published/ Distributed |       |       |      | Awards/Patents |       | Reviewed / Cited |       | Anthologized/ Mediated |       |   |
|   |                          | SOLE               | JOINT | INTL                              |       | LOCAL |      | INTL           | LOCAL | INTL             | LOCAL | INTL                   | LOCAL |   |
| SOLE  | JOINT                    |                    |       | SOLE                              | JOINT |       |      |                |       |                  |       |                        |       |   |
| <b>A. Direction</b>   |                          |                    |       |                                   |       |       |      |                |       |                  |       |                        |       |   |
| 1. Full length film in the following genres:<br>a. Narrative<br>b. Experimental<br>c. Animation<br>d. Documentary   | 35.00                    | 28.00              | 14.00 | 17.50                             | 8.75  | 10.50 | 5.25 | 10.50          | 8.75  | 7.00             | 3.50  | 7.00                   | 3.50  |   |
| 2. Short Film in the following genres:<br>a. Narrative<br>b. Experimental<br>c. Animation<br>d. Documentary   | 30.00                    | 24.00              | 12.00 | 15.00                             | 7.50  | 9.00  | 4.50 | 9.00           | 7.50  | 6.00             | 3.00  | 6.00                   | 3.00  |   |
| <b>B. Aspects of Production</b>   |                          |                    |       |                                   |       |       |      |                |       |                  |       |                        |       |   |
| 1. Creative work full length films:<br>a. Screenwriter<br>b. Cinematographer<br>c. Editing and Special Effects<br>d. Acting (leading role)<br>e. Production Design<br>f. Music and Sound Design<br>g. Composer, Scorer<br>h. Producer<br>i. Assistant Director<br>j. Makeup and Prosthetics Design<br>k. Animator | 25.00                    | 20.00              | 10.00 | 12.50                             | 6.25  | 7.50  | 3.75 | 7.50           | 6.25  | 5.00             | 2.50  | 5.00                   | 2.50  | <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p style="text-align: center;">Action of the Board of Regents<br/>at its <u>1975th</u> Meeting on <b>NOV 10 2022</b></p> <p style="text-align: center;"><b>APPROVAL</b></p> <p style="text-align: center;">ROBERTO M.J. LARA</p> <p style="text-align: center;">Secretary of the University<br/>and of the Board of Regents</p> </div> |
| 2. Creative work short films:<br>a. Screenwriter<br>b. Cinematographer<br>c. Editing and Special Effects<br>d. Acting (leading role)<br>e. Production Design<br>f. Music and Sound Design<br>g. Composer, Scorer<br>h. Producer<br>i. Assistant Director<br>j. Makeup and Prosthetics Design<br>k. Animator       | 20.00                    | 16.00              | 8.00  | 10.00                             | 5.00  | 6.00  | 3.00 | 6.00           | 5.00  | 4.00             | 2.00  | 4.00                   | 2.00  |   |
| <b>C. Artistic Direction</b>  |                          |                    |       |                                   |       |       |      |                |       |                  |       |                        |       |   |

|  |       |       |       |       |      |       |      |       |      |      |      |      |      |
|--|-------|-------|-------|-------|------|-------|------|-------|------|------|------|------|------|
| 1. Festivals   | 20.00 | 16.00 | 8.00  | 10.00 | 5.00 | 6.00  | 3.00 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| 2. Staging and Coverage of Special Programs and Events         | 20.00 | 16.00 | 8.00  | 10.00 | 5.00 | 6.00  | 3.00 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| 3. Video Coverage of Festivals and Special Programs and Events | 3.00  | 2.40  | 1.20  | 1.50  | 0.75 | 0.90  | 0.45 | 0.90  | 0.75 | 0.60 | 0.30 | 0.60 | 0.30 |
| <b>D. Scholarly Works</b>                                      |       |       |       |       |      |       |      |       |      |      |      |      |      |
| 1. Book  | 35.00 | 28.00 | 14.00 | 17.50 | 8.75 | 10.50 | 5.25 | 10.50 | 8.75 | 7.00 | 3.50 | 7.00 | 3.50 |
| 2. Short works   |       |       |       |       |      |       |      |       |      |      |      |      |      |
| a. Monograph   | 20.00 | 16.00 | 8.00  | 10.00 | 5.00 | 6.00  | 3.00 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| b. Essay   | 10.00 | 8.00  | 4.00  | 5.00  | 2.50 | 3.00  | 1.50 | 3.00  | 2.50 | 2.00 | 1.00 | 2.00 | 1.00 |
| c. Journal Major Article                                       | 10.00 | 8.00  | 4.00  | 5.00  | 2.50 | 3.00  | 1.50 | 3.00  | 2.50 | 2.00 | 1.00 | 2.00 | 1.00 |
| d. Web Articles/Blogs  | 5.00  | 4.00  | 2.00  | 2.50  | 1.25 | 1.50  | 0.75 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |
| e. Review  | 5.00  | 4.00  | 2.00  | 2.50  | 1.25 | 1.50  | 0.75 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |
| 3. Editorship  |       |       |       |       |      |       |      |       |      |      |      |      |      |
| a. Book  | 20.00 | 16.00 | 8.00  | 10.00 | 5.00 | 6.00  | 3.00 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| b. Journal   | 15.00 | 12.00 | 6.00  | 7.50  | 3.75 | 4.50  | 2.25 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| c. Professional Magazine                                       | 15.00 | 12.00 | 6.00  | 7.50  | 3.75 | 4.50  | 2.25 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| d. Concept CDs and Interactives                                | 15.00 | 12.00 | 6.00  | 7.50  | 3.75 | 4.50  | 2.25 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| e. Web Publication   | 15.00 | 12.00 | 6.00  | 7.50  | 3.75 | 4.50  | 2.25 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| 4. Conference Presentation/Paper Reading                       | 15.00 | 12.00 | 6.00  | 7.50  | 3.75 | 4.50  | 2.25 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*

ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents



UP ARTS PRODUCTIVITY SYSTEM  
FILM  
Application Form

Action of the Board of Regents  
at its 1275<sup>th</sup> Meeting on NOV 10 2022  
**APPROVAL**  
*[Signature]*  
ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

Name of Applicant:  
Constituent University:  
College:  
Department:  
Position/Rank:  
**LEGEND**

| CATEGORIES  | Total Points | Maximum Points per Entry | MEASURES                              |       |  |      |       |      |   |       |                              |       |                                  |       |
|---|--------------|--------------------------|---------------------------------------|-------|--|------|-------|------|---|-------|------------------------------|-------|----------------------------------|-------|
|   |              |                          | 80%                                   |       | 50%  |      | 30%   |      | 30%                                       | 25%   | 20%                          | 10%   | 20%                              | 10%   |
|   |              |                          | Primary Exhibition/ First Publication |       | Exhibited/ Published/ Anthologized/ Mediated/ Distributed/ Programmed/ New Edition |      |       |      | Awards/Patents (not listed in Appendix I) |       | Reviewed / Cited / Impacted* |       | REMOVED- Anthologized/ Mediated/ |       |
|   |              |                          | SOLE                                  | JOINT | INTL   |      | LOCAL |      | INTL                                      | LOCAL | INTL                         | LOCAL | INTL                             | LOCAL |
| <b>A. Direction and/or Producer</b>   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| 1. Full length film in the following genres as Director and/or Producer: If it receives an award included in Appendix I-A, max points; if the film is exhibited locally or internationally in at least 3 reputable festivals/ platforms, also max points; |              | 35.00                    | 28.00                                 | 14.00 | 17.50  | 8.75 | 10.50 | 5.25 | 10.50                                     | 8.75  | 7.00                         | 3.50  | 7.00                             | 3.50  |
| a. Narrative  |              | 150.00                   | 90.00                                 |       | 30.00  |      |       |      | 15.00                                     |       | 15.00                        |       |                                  |       |
| b. Experimental   |              |                          | max                                   |       | max  |      |       |      | max                                       |       | max                          |       |                                  |       |
| c. Animation  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| d. Documentary  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| e. Emerging and multimedia form   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| 2. Short Film in the following genres:  |              | 30.00                    | 24.00                                 | 12.00 | 15.00  | 7.50 | 9.00  | 4.50 | 9.00                                      | 7.50  | 6.00                         | 3.00  | 6.00                             | 3.00  |
| a. Narrative  |              | 100.00                   | 60.00                                 |       | 20.00  |      |       |      | 10.00                                     |       | 10.00                        |       |                                  |       |
| b. Experimental   |              |                          | max                                   |       | max  |      |       |      | max                                       |       | max                          |       |                                  |       |
| c. Animation  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| d. Documentary  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| e. Emerging and multimedia form   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| <b>B. Aspects of Production</b>   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| 1. Creative work full length films:   |              | 25.00                    | 20.00                                 | 10.00 | 12.50  | 6.25 | 7.50  | 3.75 | 7.50                                      | 6.25  | 5.00                         | 2.50  | 5.00                             | 2.50  |
| a. Screenwriter   |              | 100.00                   | 60.00                                 |       | 20.00  |      |       |      | 10.00                                     |       | 10.00                        |       |                                  |       |
| b. Cinematographer  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| c. Editing and Special Effects  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| d. Acting (leading role)  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| e. Production Design and Art Direction  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| f. Music and Sound Design   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| g. Composer, Scorer   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| h. Lead Animator  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| i. Assistant Director, Production Manager, Graphic Artists, Visual Effects, Associate Producer, Assistant Editor, Makeup and Prosthetics Design and other line item posts   |              | 60.00                    | 36.00                                 |       | 12.00  |      |       |      | 6.00                                      |       | 6.00                         |       |                                  |       |
| 2. Creative work short films:   |              | 20.00                    | 16.00                                 | 8.00  | 10.00  | 5.00 | 6.00  | 3.00 | 6.00                                      | 5.00  | 4.00                         | 2.00  | 4.00                             | 2.00  |
| a. Screenwriter   |              | 60.00                    | 36.00                                 |       | 12.00  |      |       |      | 6.00                                      |       | 6.00                         |       |                                  |       |
| b. Cinematographer  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| c. Editing and Special Effects  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| d. Acting (leading role)  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| e. Production Design and Art Direction  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| f. Music and Sound Design   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| g. Composer, Scorer   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| h. Lead Animator  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| i. Assistant Director, Production Manager, Graphic Artists, Visual Effects, Associate Producer, Assistant Editor, Makeup and Prosthetics Design and other line item posts   |              | 40.00                    | 24.00                                 |       | 8.00   |      |       |      | 4.00                                      |       | 4.00                         |       |                                  |       |
| <b>C. Artistic Direction (If any of the items below is administratively appointed, then he/she/they can only apply for 1 appointment)</b>   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| 1. Festivals  |              | 20.00                    | 16.00                                 | 8.00  | 10.00  | 5.00 | 6.00  | 3.00 | 6.00                                      | 5.00  | 4.00                         | 2.00  | 4.00                             | 2.00  |
| 1. Festival Director  |              | 150.00                   | 90.00                                 |       | 30.00  |      |       |      | 15.00                                     |       | 15.00                        |       |                                  |       |
| 2. Festival Programmer/Curator  |              | 100.00                   | 60.00                                 |       | 20.00  |      |       |      | 10.00                                     |       | 10.00                        |       |                                  |       |
| 2. Staging and Coverage of Special Film, Art Programs and Events  |              | 20.00                    | 16.00                                 | 8.00  | 10.00  | 5.00 | 6.00  | 3.00 | 6.00                                      | 5.00  | 4.00                         | 2.00  | 4.00                             | 2.00  |
|   |              | 40.00                    | 24.00                                 |       | 8.00   |      |       |      | 4.00                                      |       | 4.00                         |       |                                  |       |
| 3. Video Coverage of Festivals and Special Film, Art Programs and Events  |              | 3.00                     | 2.40                                  | 1.20  | 1.50   | 0.75 | 0.90  | 0.45 | 0.90                                      | 0.75  | 0.60                         | 0.30  | 0.60                             | 0.30  |
|   |              | 15.00                    | 9.00                                  |       | 3.00   |      |       |      | 1.50                                      |       | 1.50                         |       |                                  |       |
| <b>D. Scholarly Works (maximum points is to be divided by the number of authors/editors etc.)</b>   |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| 1. Book   |              | 35.00                    | 28.00                                 | 14.00 | 17.50  | 8.75 | 10.50 | 5.25 | 10.50                                     | 8.75  | 7.00                         | 3.50  | 7.00                             | 3.50  |
|   |              | 150.00                   | 90.00                                 |       | 30.00  |      |       |      | 15.00                                     |       | 15.00                        |       |                                  |       |
| 2. Short works  |              |                          |                                       |       |  |      |       |      |   |       |                              |       |                                  |       |
| a. Monograph  |              | 20.00                    | 16.00                                 | 8.00  | 10.00  | 5.00 | 6.00  | 3.00 | 6.00                                      | 5.00  | 4.00                         | 2.00  | 4.00                             | 2.00  |
|   |              | 100.00                   | 60.00                                 |       | 20.00  |      |       |      | 10.00                                     |       | 10.00                        |       |                                  |       |
| b. Essay/ Article/Chapter   |              | 10.00                    | 8.00                                  | 4.00  | 5.00   | 2.50 | 3.00  | 1.50 | 3.00                                      | 2.50  | 2.00                         | 1.00  | 2.00                             | 1.00  |

|  |  |        |       |      |       |      |      |      |       |      |       |      |      |      |
|--|--|--------|-------|------|-------|------|------|------|-------|------|-------|------|------|------|
|  |  | 50.00  | 30.00 |      | 10.00 |      |      |      | 5.00  |      | 5.00  |      |      |      |
| c. Print and Curated Online Articles/Blogs/Reviews                 |  | 5.00   | 4.00  | 2.00 | 2.50  | 1.25 | 1.50 | 0.75 | 1.50  | 1.25 | 1.00  | 0.50 | 1.00 | 0.50 |
|  |  | 50.00  | 30.00 |      | 10.00 |      |      |      | 5.00  |      | 5.00  |      |      |      |
| 3. Editorship  |  |        |       |      |       |      |      |      |       |      |       |      |      |      |
| a. Book  |  | 20.00  | 16.00 | 8.00 | 10.00 | 5.00 | 6.00 | 3.00 | 6.00  | 5.00 | 4.00  | 2.00 | 4.00 | 2.00 |
|  |  | 100.00 | 60.00 |      | 20.00 |      |      |      | 10.00 |      | 10.00 |      |      |      |
| b. Journal   |  | 15.00  | 12.00 | 6.00 | 7.50  | 3.75 | 4.50 | 2.25 | 4.50  | 3.75 | 3.00  | 1.50 | 3.00 | 1.50 |
|  |  | 60.00  | 36.00 |      | 12.00 |      |      |      | 6.00  |      | 6.00  |      |      |      |
| c. Textbooks   |  | 50.00  | 30.00 |      | 10.00 |      |      |      | 5.00  |      | 5.00  |      |      |      |
| d. Professional Publications                                       |  | 15.00  | 12.00 | 6.00 | 7.50  | 3.75 | 4.50 | 2.25 | 4.50  | 3.75 | 3.00  | 1.50 | 3.00 | 1.50 |
|  |  | 50.00  | 30.00 |      | 10.00 |      |      |      | 5.00  |      | 5.00  |      |      |      |
| e. Concept CDs and Interactives, Podcasts, Web Series, Vlogs, etc. |  | 15.00  | 12.00 | 6.00 | 7.50  | 3.75 | 4.50 | 2.25 | 4.50  | 3.75 | 3.00  | 1.50 | 3.00 | 1.50 |
|  |  | 60.00  | 36.00 |      | 12.00 |      |      |      | 6.00  |      | 6.00  |      |      |      |
| f. Online Publication  |  | 15.00  | 12.00 | 6.00 | 7.50  | 3.75 | 4.50 | 2.25 | 4.50  | 3.75 | 3.00  | 1.50 | 3.00 | 1.50 |
|  |  | 20.00  | 12.00 |      | 4.00  |      |      |      | 2.00  |      | 2.00  |      |      |      |
| 4. Conference Presentation/Paper Reading                           |  | 15.00  | 12.00 | 6.00 | 7.50  | 3.75 | 4.50 | 2.25 | 4.50  | 3.75 | 3.00  | 1.50 | 3.00 | 1.50 |
|  |  | 20.00  | 12.00 |      | 4.00  |      |      |      | 2.00  |      | 2.00  |      |      |      |

\*Citations and Impact only from Google Scholar

Summary of Points

| Criteria                 | UP Artist Rank | Points needed | Points Earned |
|--------------------------|----------------|---------------|---------------|
| A. Direction             | Artist 1       | 100           |               |
| B. Aspects of Production | Artist 2       | 150           |               |
| C. Artistic Direction    | Artist 3       | 200           |               |
| D. Scholarly Works       |                |               |               |
| Total Points Earned      |                |               |               |

Awards to Qualify for Artist 2/Artist 3

- 1
- 2
- 3



UP ARTS PRODUCTIVITY SYSTEM

FILM

Name of Applicant:  
Constituent University:  
College:  
Department:  
Position/Rank:

Summary of Evaluation

Criteria Points  
A. Direction  
B. Aspects of Production  
C. Artistic Direction  
D. Scholarly Works  
Total Points Earned

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 100           |               |        |
| Artist 2       | 150           |               |        |
| Artist 3       | 200           |               |        |

UP Artist Rank: \_\_\_\_\_


Endorsed by:

\_\_\_\_\_  
Vice Chancellor for Academic Affairs

\_\_\_\_\_  
Chancellor

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022  
**APPROVAL**  
*[Signature]*  
ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

**UP Arts Productivity System  
APPENDIX D: FINE ARTS (2014)**

| CATEGORIES   | Maximum Points per Entry   | MEASURES               |                            |              |   |                            |              |                |      |      |                |       |                       |       |      | Comments |  |   |  |
|--|----------------------------|------------------------|----------------------------|--------------|---|----------------------------|--------------|----------------|------|------|----------------|-------|-----------------------|-------|------|----------|--|---|--|
|  |                            | 60%                    |                            |              | 30%                                     |                            |              | 25%            |      |      | 30%            | 25%   | 20%                   | 10%   | 10%  |          |  |   |  |
|  |                            | Exhibition/Publication |                            |              | Other Exhibitions/New Editions/Reprints |                            |              | Awards/Patents |      |      | Reviewed/Cited |       | Anthologized/Mediated |       |      |          |  |   |  |
|  |                            | SOLE                   | LEAD/ MAJOR PARTICI-PATION | TEAM MEMBE R | SOLE                                    | LEAD/ MAJOR PARTICI-PATION | TEAM MEMBE R | LOCAL          |      |      | INTL           | LOCAL | INTL                  | LOCAL | INTL |          | LOCAL  |   |  |
| SOLE   | LEAD/ MAJOR PARTICI-PATION |                        |                            |              |   |                            |              | TEAM MEMBE R   |      |      |                |       |                       |       |      |          |  |   |  |
| <b>A Art Production</b>  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| 1. Studio Arts   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          | Notes  |   |  |
| a) [Traditional and Contemporary] Painting   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| b) Sculpture [ Objects, Installations ]  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| c) Installations   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| d) [Large-scale Works (environmental/mural) ] Site Specific Works                                |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| e) Prints[ drawing, illustrations ] (exhibition collection or book)                              | 35                         | 21.00                  | 15.75                      | 10.50        | 10.50                                   | 7.37                       | 5.25         | 8.75           | 6.60 | 4.38 | 10.50          | 8.75  | 7.00                  | 3.50  | 7.00 | 3.50     |  |   |  |
| f) Drawings  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| g) Illustrations   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| h) [New Media Arts (video, animation) ] Moving Images  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| i) Sound Art   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| g) Performance Arts]   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| k) [Community Art] Socially-engaged Art  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| l) Transmedia  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| m) Transdisciplinary   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| n) Ceramics  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| 2. Graphic Design [ / Illustration ] and Visual Communication                                    |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| a) Art/Photo Book (Book and Design Development/ Writer/ Book Design/ Illustration/ Photo Editor) | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  |   |  |
| i. Book and Design /development/   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| ii. Writer   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          | ( full book, contributing writer, editor) refer to Literature                      |   |  |
| iii. Book design   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| iv. Book Illustration  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| v. Photography   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| vi. Photo Editor   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| b) Children's Book (Writer/ Book Design/ Illustrations)  | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  |   |  |
| i. Writer  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| ii. Book Design  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| iii. Book Illustration   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| Exhibition Graphics -- Moved to Exhibition and Curatorial Work                                   | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Major Exhibition Graphics and Trademarks Designs / Per Project Basis / Full documentation required.                 |  |
| c) Comicz/Cartoon/Spot Illustration] ( should be published )                                     | 20                         | 12.00                  | 9.00                       | 6.00         | 6.00                                    | 4.50                       | 3.00         | 5.00           | 3.75 | 2.50 | 6.00           | 5.00  | 4.00                  | 2.00  | 4.00 | 2.00     |  | Must be one complete book / production / citation.  |  |
| d) Cartoon Book  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  | ( refer to above book qualifying participation/contribution)  |  |
| e) Illustration Book   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  | ( refer to above book qualifying participation/contribution)  |  |
| f) Graphic Novel   |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  | ( refer to above book qualifying participation/contribution)  |  |
| g) [Editorial Cartoon]   | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Book compilation of works or awarded work(s)/ or at least 10 minimum published editorial cartoons in major dailies. |  |
| h) [Logo and Signage System] Identity System Design  | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Major corporate / institutional / product logo / product design system.   |  |
| i) Animation   | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Moving images for full length features /short/advertising and institutional campaign /web animation                 |  |
| j) Web Design  | 20                         | 12.00                  | 9.00                       | 6.00         | 6.00                                    | 4.50                       | 3.00         | 5.00           | 3.75 | 2.50 | 6.00           | 5.00  | 4.00                  | 2.00  | 4.00 | 2.00     |  | Content and Design Development, Technical support using CSS, Java, HTML, etc.                                       |  |
| 3 Photography  |                            |                        |                            |              |   |                            |              |                |      |      |                |       |                       |       |      |          |  |   |  |
| a) Art Photography   | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Major institutional solo and group exhibition   |  |
| b) Commercial Photography  | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Photography should be part of a full national advertising campaign  |  |
| c) Photojournalism   | 30                         | 18.00                  | 13.50                      | 9.00         | 9.00                                    | 6.25                       | 4.50         | 7.50           | 5.62 | 3.75 | 9.00           | 7.50  | 6.00                  | 3.00  | 6.00 | 3.00     |  | Book compilation of works or at least 20 minimum published photographs in major dailies.                            |  |

|   |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
|---|--|-------|-------|-------|-------|------|------|------|------|------|-------|------|------|------|------|------|--|
| <b>4. Industrial Design</b>   |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| a) Product Design   | 30   | 18.00 | 13.50 | 9.00  | 9.00  | 6.25 | 4.50 | 7.50 | 5.62 | 3.75 | 9.00  | 7.50 | 6.00 | 3.00 | 6.00 | 3.00 | Must be prototyped and exhibited in a major institutional exhibition   |
| b) Furniture Design   | 30   | 18.00 | 13.50 | 9.00  | 9.00  | 6.25 | 4.50 | 7.50 | 5.62 | 3.75 | 9.00  | 7.50 | 6.00 | 3.00 | 6.00 | 3.00 |  |
| c) Model/Construction   | 20   | 12.00 | 9.00  | 6.00  | 6.00  | 4.50 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 | Exhibited in a major institutional exhibition  |
| <b>6. Scholarly Works on Art</b>  |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| a) Book   | Refer to previous Book qualification (similar entries in Literature) |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
|   | 35   | 21.00 | 15.80 | 10.50 | 10.50 | 7.40 | 5.30 | 8.80 | 6.60 | 4.40 | 10.50 | 8.80 | 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. |
| b) Short works  |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| i. Monograph  | 20   | 12.00 | 9.00  | 6.00  | 6.00  | 6.25 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00  | 5.00 | 4.00 | 3.00 | 4.00 | 2.00 |  |
| ii. Essay   | 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 |  |
| iii. Journal Major Article  | 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 |  |
| iv. Web Articles/Blogs  | 5  | 3.00  | 2.25  | 1.50  | 1.50  | 1.12 | 0.75 | 1.25 | 0.95 | 0.63 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |  |
| v. Review   | 5  | 3.00  | 2.25  | 1.50  | 1.50  | 1.12 | 0.75 | 1.25 | 0.95 | 0.63 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |  |
| c) Editorship   |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| i. Book   | 20   | 12.00 | 9.00  | 6.00  | 6.00  | 6.25 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00  | 5.00 | 4.00 | 3.00 | 4.00 | 2.00 | Points will depend on scope and magnitude of work. Simple compiling will get lower points. Copy editing is not to be included.                               |
| ii. Journal   | 15   | 9.00  | 6.75  | 4.50  | 4.50  | 3.37 | 2.25 | 3.75 | 2.82 | 1.88 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 | Per issue or release   |
| iii. Professional Magazine  | 15   | 9.00  | 6.75  | 4.50  | 4.50  | 3.37 | 2.25 | 3.75 | 2.82 | 1.88 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |  |
| iv. Concept CDs and Interactives  | 15   | 9.00  | 6.75  | 4.50  | 4.50  | 3.37 | 2.25 | 3.75 | 2.82 | 1.88 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |  |
| v. Web Publication  | 15   | 9.00  | 6.75  | 4.50  | 4.50  | 3.37 | 2.25 | 3.75 | 2.82 | 1.88 | 4.50  | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |  |
| d) Conference [Presentation/Paper/Reading]  | Keynote Speaker only   |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
|   | 15   | 9.00  | 6.75  | 4.50  | 4.50  | 3.37 | 2.25 | 3.75 | 2.82 | 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.   |
| <b>B. [Artistic Direction/Curation/Writing] Exhibition and Curatorial Work</b>  |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| 1. Curatorial [Works] Direction (brief/Concept Exhibition Notes, Design)  | 30   | 18.00 | 13.50 | 9.00  | 9.00  | 6.25 | 4.50 | 7.50 | 5.62 | 3.75 | 9.00  | 7.50 | 6.00 | 3.00 | 6.00 | 3.00 | Institutional / more than 40 works in collection. Documented/cited.  |
| 2. [Visual Communication Campaign] Exhibition Design: Display Systems/ Curatorial Design/ Exhibition Spaces (Delete Visual Communications Campaign) Specific to Exhibitions | 35   | 21.00 | 15.80 | 10.50 | 10.50 | 7.40 | 5.30 | 8.80 | 6.60 | 4.40 | 10.50 | 8.80 | 7.00 | 3.50 | 7.00 | 3.50 | Creative and art direction for multimedia production for national advertising/institutional campaign   |
| 3. Exhibition Catalogues / Guides Full Catalogues / Guides  | 20   | 12.00 | 9.00  | 6.00  | 6.00  | 4.50 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 | Institutional / Major Exhibition Catalogues  |
| <b>C. Advertising</b>   |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| 1. Visual Communication Campaign (Creative Direction/ Designer/ Channels)   |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| <b>D. Specialized Work</b>  |  |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |  |
| 1. Art Conservation (complete documentation)  | 35   | 21.00 | 15.80 | 10.50 | 10.50 | 7.40 | 5.30 | 8.80 | 6.60 | 4.40 | 10.50 | 8.80 | 7.00 | 3.50 | 7.00 | 3.50 | Major conservation and restoration for major art objects   |
| 2. Art Program Main Proponent/ Project Director   | 30   | 18.00 | 13.50 | 9.00  | 9.00  | 6.25 | 4.50 | 7.50 | 5.62 | 3.75 | 9.00  | 7.50 | 6.00 | 3.00 | 6.00 | 3.00 | Program Proponent/Director/Instructor  |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*

**ROBERTO M.J. LARA**  
Secretary of the University  
and of the Board of Regents

**UP ARTS PRODUCTIVITY SYSTEM**  
FINE ARTS

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

**Summary of Evaluation**

|  |        |
|--|--------|
| Criteria                               | Points |
| A. Art Production                      |        |
| B. Artistic Direction/Curation/Writing |        |
| C. Specialized Work                    |        |
| Total Points Earned                    |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 70            |               |        |
| Artist 2       | 95            |               |        |
| Artist 3       | 120           |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_  
 Vice Chancellor for Academic Affairs

\_\_\_\_\_  
 Chancellor

|   |
|---|
| <p>Action of the Board of Regents<br/>         at its <u>1275<sup>th</sup></u> Meeting on <u>NOV 10</u> 2022</p> <p align="center"><b>APPROVAL</b></p> <p align="center"><i>[Signature]</i></p> <p align="center">ROBERTO M.J. LARA<br/>         Secretary of the University<br/>         and of the Board of Regents</p> |
|---|



**UP Arts Productivity System**  
**APPENDIX E: LITERARY WORKS (2014)**

| CATEGORIES                  | Max Points | MEASURES    |       |                                      |       |      |       |                      |       |                |       |  |       | Comments  |
|-----------------------------|------------|-------------|-------|--------------------------------------|-------|------|-------|----------------------|-------|----------------|-------|--|-------|---|
|                             |            | 60%         |       | 30%                                  |       | 25%  |       | 30%                  | 25%   | 20%            | 10%   | 20%  | 10%   |   |
|                             |            | Publication |       | New Editions, Reprints, Translations |       |      |       | Awards / Recognition |       | Reviewed/Cited |       | Anthologized/ Mediated/ Performed/ Exhibited |       |   |
|                             |            | SOLE        | JOINT | SOLE                                 | JOINT | SOLE | JOINT | INTL.                | NATL. | INTL.          | NATL. | INTL.  | NATL. |   |
| d) Full-length Play         |            |             |       |                                      |       |      |       |                      |       |                |       |  |       | Points noted will depend on the degree of originality and on the scope and length of the adaptation.  |
| e) Mixed Genre              |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| f) Emergent Forms           |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| 2. Short Work               |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| a) Fiction                  | 2.00       | 1.20        | na    | 0.60                                 | na    | 0.50 | na    | 0.60                 | 0.50  | 0.40           | 0.20  | 0.40   | 0.20  |   |
| b) Poetry                   | 2.00       | 1.20        | na    | 0.60                                 | na    | 0.50 | na    | 0.60                 | 0.50  | 0.40           | 0.20  | 0.40   | 0.20  |   |
| c) Creative Nonfiction      | 2.00       | 1.20        | na    | 0.60                                 | na    | 0.50 | na    | 0.60                 | 0.50  | 0.40           | 0.20  | 0.40   | 0.20  |   |
| d) One-Act Play             | 5.00       | 3.00        | na    | 1.50                                 | na    | 1.25 | na    | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| e) Mixed Genre              | 5.00       | 3.00        | na    | 1.50                                 | na    | 1.25 | na    | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| f) Emergent Forms           | 5.00       | 3.00        | na    | 1.50                                 | na    | 1.25 | na    | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| <b>D. Scholarly Works</b>   |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| a) Book                     | 35         | 21.00       | 10.50 | 10.50                                | 5.25  | 8.75 | 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. |
| b) Short works              |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| i. Monograph                | 20         | 12.00       | 6.00  | 6.00                                 | 3.00  | 5.00 | 2.50  | 6.00                 | 5.00  | 4.00           | 2.00  | 4.00   | 2.00  |   |
| ii. Book Chapter            | 10         | 6.00        | 3.00  | 3.00                                 | 1.50  | 2.50 | 1.25  | 3.00                 | 2.50  | 2.00           | 1.00  | 2.00   | 1.00  |   |
| iii. Journal Article        |            |             |       |                                      |       |      |       |                      |       |                |       |  |       |   |
| a. Refereed                 | 10         | 6.00        | 3.00  | 3.00                                 | 1.50  | 2.50 | 0.00  | 3.00                 | 2.50  | 2.00           | 1.00  | 2.00   | 1.00  |   |
| b. Non Refereed             | 5          | 3.00        | 1.50  | 1.50                                 | 0.75  | 1.25 | 0.63  | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| iv. Magazine Article        | 5          | 3.00        | 1.50  | 1.50                                 | 0.75  | 1.25 | 0.63  | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| v. Web Articles             | 5          | 3.00        | 1.50  | 1.50                                 | 0.75  | 1.25 | 0.63  | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| vi. Review                  | 5          | 3.00        | 1.50  | 1.50                                 | 0.75  | 1.25 | 0.63  | 1.50                 | 1.25  | 1.00           | 0.50  | 1.00   | 0.50  |   |
| c) Editorship               |            |             |       |                                      |       |      |       |                      |       |                |       |  |       | Points will depend on scope and magnitude of work . Simple compiling will get lower points. Copy editing is not to be included.                               |
| i. Book                     | 20         | 12.00       | 6.00  | 6.00                                 | 3.00  | 5.00 | 2.50  | 6.00                 | 5.00  | 4.00           | 2.00  | 4.00   | 2.00  |   |
| ii. Journal                 | 20         | 12.00       | 6.00  | 6.00                                 | 3.00  | 5.00 | 2.50  | 6.00                 | 5.00  | 4.00           | 2.00  | 4.00   | 2.00  |   |
| iii. Professional Magazine  | 15         | 9.00        | 4.50  | 4.50                                 | 2.25  | 3.75 | 1.88  | 4.50                 | 3.75  | 3.00           | 1.50  | 3.00   | 1.50  |   |
| iv. Web Publication         | 15         | 9.00        | 4.50  | 4.50                                 | 2.25  | 3.75 | 1.88  | 4.50                 | 3.75  | 3.00           | 1.50  | 3.00   | 1.50  |   |
| d) Conference Presentation/ | 15         | 9.00        | 4.50  | 4.50                                 | 2.25  | 3.75 | 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.  |

Action of the Board of Regents  
at its 1975<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*

ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents



**UP ARTS PRODUCTIVITY SYSTEM**  
LITERARY WORKS

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

**Summary of Evaluation**

|                     |        |
|---------------------|--------|
| Criteria            | Points |
| A. Authorship       |        |
| B. Translations     |        |
| C. Adaptations      |        |
| D. Scholarly Works  |        |
| Total Points Earned |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 70            |               |        |
| Artist 2       | 95            |               |        |
| Artist 3       | 120           |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_  
 Vice Chancellor for Academic Affairs

\_\_\_\_\_  
 Chancellor

Action of the Board of Regents  
 at its 1375<sup>th</sup> Meeting on NOV 10 2022  
**APPROVAL**  
  
 ROBERTO M.J. LARA  
 Secretary of the University  
 and of the Board of Regents

Action of the Board of Regents  
at its 137<sup>th</sup> Meeting on NOV 10 2022

## UP Arts Productivity System APPENDIX F: MUSIC (2014)

| <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p><b>APPROVAL</b></p> <p><b>ROBERT M. LARA</b><br/>CATEGORIES<br/><b>Secretary of the University<br/>and of the Board of Regents</b></p> </div> | Max<br>Points<br>per work | MEASURES    |       |                    |       |       |       |                        |       |                    |       |  |       | Comments  |   |  |
|---|---------------------------|-------------|-------|--------------------|-------|-------|-------|------------------------|-------|--------------------|-------|--|-------|---|---|--|
|   |                           | 60%         |       | 30%                |       | 25%   |       | 30%                    |       | 25%                |       | 20%  |       |   | 10%   |  |
|   |                           | Performance |       | Repeat Performance |       |       |       | Awards/<br>Recognition |       | Reviewed/<br>Cited |       | Anthologized/<br>Recorded/<br>Published/<br>Mediated |       |   |   |  |
|   |                           |             |       | INT.               |       | LOCAL |       |                        |       |                    |       |  |       |   |   |  |
| SOLE  | JOINT                     | SOLE        | JOINT | SOLE               | JOINT | INTL. | LOCAL | INTL.                  | LOCAL | INTL.              | LOCAL | INTL.  | LOCAL |   |   |  |
| <b>A. Authorship</b>  |                           |             |       |                    |       |       |       |                        |       |                    |       |  |       |   |   |  |
| <b>1. Composition</b>   |                           |             |       |                    |       |       |       |                        |       |                    |       |  |       |   | All works must be new, original and in the category of extended works (or set of short works), reflecting originality of ideas, execution and fresh aesthetic impact. The prestige of the venues for repeat performances must be considered for evaluation. Publication of music scores must be done and marketed by reputable music companies. Short works (c) can only be given points if performed in reputable or appropriate venues. |  |
| <b>a) Full Length (at least 30 minutes)</b>   | <b>35</b>                 | 21.00       | 10.50 | 10.50              | 5.25  | 8.75  | 4.375 | 10.50                  | 8.75  | 7.00               | 3.50  | 7.00   | 3.50  |   |   |  |
| <b>b) Extended (at least 7 minutes)</b>   | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  |   |   |  |
| <b>c) Short (Song/Anthem)</b>   | <b>6</b>                  | 3.60        | 1.80  | 1.80               | 0.90  | 1.50  | 0.750 | 1.80                   | 1.50  | 1.20               | 0.60  | 1.20   | 0.60  |   |   |  |
| <b>2. Integrated Works</b>  |                           |             |       |                    |       |       |       |                        |       |                    |       |  |       |   |   |  |
| <b>a) Full Length (at least 30 minutes)</b>   | <b>35</b>                 | 21.00       | 10.50 | 10.50              | 5.25  | 8.75  | 4.38  | 10.50                  | 8.75  | 7.00               | 3.50  | 7.00   | 3.50  |   |   |  |
| <b>b) Extended (at least 7 minutes)</b>   | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  |   |   |  |
| <b>c) Short</b>   | <b>6</b>                  | 3.60        | 1.80  | 1.80               | 0.90  | 1.50  | 0.75  | 1.80                   | 1.50  | 1.20               | 0.60  | 1.20   | 0.60  |   |   |  |
| <b>1. Full Length Recital or Concert (at least 40 minutes)</b>  | <b>30</b>                 | 18.00       | 9.00  | 9.00               | 4.50  | 7.50  | 3.75  | 9.00                   | 7.50  | 6.00               | 3.00  | 6.00   | 3.00  | Soloist, Conductor. Quality of execution and originality of programming. (At least performance time of 30+ minutes)   |   |  |
| <b>2. Soloist in a Major Production</b>   | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  |   |   |  |
| <b>C. Artistic Direction</b>  |                           |             |       |                    |       |       |       |                        |       |                    |       |  |       |   |   |  |
| <b>1. Major Production</b>  | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  | Musical theaters, music and dance revues, artistic shows, etc.  |   |  |
| <b>2. Major Festival or Event</b>   | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  |   |   |  |
| <b>3. Recording Production: Audio or Audio-visual</b>   | <b>20</b>                 | 12.00       | 6.00  | 6.00               | 3.00  | 5.00  | 2.50  | 6.00                   | 5.00  | 4.00               | 2.00  | 4.00   | 2.00  | Includes conceptualization, program notes, programming, editorship, etc.)   |   |  |
| <b>D. Re-staging of a Major Work</b>  | <b>25</b>                 | 15.00       | 7.50  | 7.50               | 3.75  | 6.25  | 3.13  | 7.50                   | 6.25  | 5.00               | 2.50  | 5.00   | 2.50  | Includes restoration, adaptations, re-mounting, orchestration or re-orchestration, especially in relation to different genres of musical theaters and/or dance theaters by the artist or other artists. |   |  |

## UP Arts Productivity System APPENDIX F: SCHOLARLY WORKS IN MUSIC (2014)

| CATEGORIES  | Max Points | MEASURES                   |             |       |                            |             |      |                            |             |       |                     |       |                 |       |                        | Comments |   |
|---|------------|----------------------------|-------------|-------|----------------------------|-------------|------|----------------------------|-------------|-------|---------------------|-------|-----------------|-------|------------------------|----------|---|
|   |            | 60%                        |             |       | 30%                        |             |      | 25%                        |             |       | 30%                 | 25%   | 20%             | 10%   | 20%                    |          | 10%   |
|   |            | Publication / Presentation |             |       | New Editions, Reprints     |             |      |                            |             |       | Awards/ Recognition |       | Reviewed/ Cited |       | Anthologized/ Mediated |          |   |
|   |            |                            |             |       | INTL.                      |             |      | LOCAL                      |             |       | INTL.               | LOCAL | INTL.           | LOCAL | INTL.                  |          | LOCAL   |
|   | SOLE       | LEAD/ MAJOR PARTICI-PATION | TEAM MEMBER | SOLE  | LEAD/ MAJOR PARTICI-PATION | TEAM MEMBER | SOLE | LEAD/ MAJOR PARTICI-PATION | TEAM MEMBER | INTL. | LOCAL               | INTL. | LOCAL           | INTL. | LOCAL                  |          |   |
| <b>A. Authorship</b>  |            |                            |             |       |                            |             |      |                            |             |       |                     |       |                 |       |                        |          |   |
| 1. Book   | 35         | 21.00                      | 15.75       | 10.50 | 10.50                      | 7.88        | 5.25 | 8.75                       | 6.56        | 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.<br>Approved for the collection of Regents at its 1375 <sup>th</sup> Meeting on <b>NOV 10 2022</b><br><b>APPROVAL</b><br>ROBERTO M.J. LARA<br>Secretary of the University and of the Board of Regents |
| 2. Short Work   |            |                            |             |       |                            |             |      |                            |             |       |                     |       |                 |       |                        |          |   |
| a) Monograph  | 20         | 12.00                      | 9.00        | 6.00  | 6.00                       | 4.50        | 3.00 | 5.00                       | 3.75        | 2.50  | 6.00                | 5.00  | 4.00            | 2.00  | 4.00                   | 2.00     |   |
| b) Essay  | 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     |   |
| c) Journal Major Article  | 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     |   |
| d) Web Articles / Blogs   | 5          | 3.00                       | 2.25        | 1.50  | 1.50                       | 1.13        | 0.75 | 1.25                       | 0.94        | 0.63  | 1.50                | 1.25  | 1.00            | 0.50  | 1.00                   | 0.50     |   |
| e) Review   | 5          | 3.00                       | 2.25        | 1.50  | 1.50                       | 1.13        | 0.75 | 1.25                       | 0.94        | 0.63  | 1.50                | 1.25  | 1.00            | 0.50  | 1.00                   | 0.50     |   |
| <b>B. Editorship (Of scholarly works on the arts or works of art)</b> |            |                            |             |       |                            |             |      |                            |             |       |                     |       |                 |       |                        |          |   |
| 1. Book   | 20         | 12.00                      | 9.00        | 6.00  | 6.00                       | 4.50        | 3.00 | 5.00                       | 3.75        | 2.50  | 6.00                | 5.00  | 4.00            | 2.00  | 4.00                   | 2.00     | Points will depend on scope and magnitude of work. Simple compiling will get lower points. Copy editing is not to be included.  |
| 2. Journal  | 15         | 9.00                       | 6.75        | 4.50  | 4.50                       | 3.38        | 2.25 | 3.75                       | 2.81        | 1.88  | 4.50                | 3.75  | 3.00            | 1.50  | 3.00                   | 1.50     |   |
| 3. Professional Magazine  | 15         | 9.00                       | 6.75        | 4.50  | 4.50                       | 3.38        | 2.25 | 3.75                       | 2.81        | 1.88  | 4.50                | 3.75  | 3.00            | 1.50  | 3.00                   | 1.50     |   |
| 4. Concept CD's and Interactives                                      | 15         | 9.00                       | 6.75        | 4.50  | 4.50                       | 3.38        | 2.25 | 3.75                       | 2.81        | 1.88  | 4.50                | 3.75  | 3.00            | 1.50  | 3.00                   | 1.50     |   |
| 4. Web Publication  | 15         | 9.00                       | 6.75        | 4.50  | 4.50                       | 3.38        | 2.25 | 3.75                       | 2.81        | 1.88  | 4.50                | 3.75  | 3.00            | 1.50  | 3.00                   | 1.50     |   |
| <b>C. Conference Address</b>  |            |                            |             |       |                            |             |      |                            |             |       |                     |       |                 |       |                        |          |   |
| 1. Keynote address  | 20         | 12.00                      | 9.00        | 6.00  | 6.00                       | 4.50        | 3.00 | 5.00                       | 3.75        | 2.50  | 6.00                | 5.00  | 4.00            | 2.00  | 4.00                   | 2.00     |   |
| 2. Paper presentation   | 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     |   |

UP ARTS PRODUCTIVITY SYSTEM

MUSIC

Action of the Board of Regents  
 at its 1375<sup>th</sup> Meeting on NOV 10 2022  
**APPROVAL**  
  
 ROBERTO M.J. LARA  
 Secretary of the University  
 and of the Board of Regents

Application Form

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

| CATEGORIES | Total Points | Max Points per work | MEASURES                         |       |                    |  |       |  |                     |       |                 |       |   |       |     |  |
|------------|--------------|---------------------|----------------------------------|-------|--------------------|--|-------|--|---------------------|-------|-----------------|-------|---|-------|-----|--|
|            |              |                     | 60%                              |       | 30%                |  | 25%   |  | 30%                 |       | 25%             |       | 20%   |       | 10% |  |
|            |              |                     | Performance                      |       | Repeat Performance |  |       |  | Awards/ Recognition |       | Reviewed/ Cited |       | Anthologized/ Recorded/ Published/ Mediated |       |     |  |
|            |              |                     | SOLE (only to musical component) | JOINT | INT.               |  | LOCAL |  | INTL.               | LOCAL | INTL.           | LOCAL | INTL.                                       | LOCAL |     |  |

**A. Authorship**

|                                      |  |           |       |       |       |      |      |       |       |      |      |      |      |      |
|--------------------------------------|--|-----------|-------|-------|-------|------|------|-------|-------|------|------|------|------|------|
| <b>1. Composition</b>                |  |           |       |       |       |      |      |       |       |      |      |      |      |      |
| a) Full Length (at least 30 minutes) |  | <b>35</b> | 21.00 | 10.50 | 10.50 | 5.25 | 8.75 | 4.375 | 10.50 | 8.75 | 7.00 | 3.50 | 7.00 | 3.50 |
| b) Extended (9-29 minutes)           |  | <b>20</b> | 12.00 | 6.00  | 6.00  | 3.00 | 5.00 | 2.50  | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| c) Short (5-8 minutes)               |  | <b>6</b>  | 3.60  | 1.80  | 1.80  | 0.90 | 1.50 | 0.750 | 1.80  | 1.50 | 1.20 | 0.60 | 1.20 | 0.60 |
| <b>2. Integrated Works</b>           |  |           |       |       |       |      |      |       |       |      |      |      |      |      |
| a) Full Length (at least 30 minutes) |  | <b>35</b> | 21.00 | 10.50 | 10.50 | 5.25 | 8.75 | 4.38  | 10.50 | 8.75 | 7.00 | 3.50 | 7.00 | 3.50 |
| b) Extended (9-29 minutes)           |  | <b>20</b> | 12.00 | 6.00  | 6.00  | 3.00 | 5.00 | 2.50  | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| c) Short (5-8 minutes)               |  | <b>6</b>  | 3.60  | 1.80  | 1.80  | 0.90 | 1.50 | 0.75  | 1.80  | 1.50 | 1.20 | 0.60 | 1.20 | 0.60 |

**B. Performance**

|   |    |       |      |      |      |      |      |      |      |      |      |      |      |
|---|----|-------|------|------|------|------|------|------|------|------|------|------|------|
| 1. Full Length Recital or Concert (at least 40 minutes) | 30 | 18.00 | 9.00 | 9.00 | 4.50 | 7.50 | 3.75 | 9.00 | 7.50 | 6.00 | 3.00 | 6.00 | 3.00 |
| 2. Soloist in a Major Production                        | 20 | 12.00 | 6.00 | 6.00 | 3.00 | 5.00 | 2.50 | 6.00 | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| <b>C. Artistic Direction</b>                            |    |       |      |      |      |      |      |      |      |      |      |      |      |
| 1. Major Production                                     | 20 | 12.00 | 6.00 | 6.00 | 3.00 | 5.00 | 2.50 | 6.00 | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| 2. Major Festival or Event                              | 20 | 12.00 | 6.00 | 6.00 | 3.00 | 5.00 | 2.50 | 6.00 | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| 3. Recording Production: Audio or Audio-visual          | 20 | 12.00 | 6.00 | 6.00 | 3.00 | 5.00 | 2.50 | 6.00 | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| D. Re-staging of a Major Work (at least 30 minutes)     | 25 | 15.00 | 7.50 | 7.50 | 3.75 | 6.25 | 3.13 | 7.50 | 6.25 | 5.00 | 2.50 | 5.00 | 2.50 |

Please proceed to sheet "Application form Part 2" for SCHOLARLY WORKS IN MUSIC

Action of the Board of Regents  
at its 1375th Meeting on NOV 10 2022  
**APPROVAL**  
ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

UP ARTS PRODUCTIVITY SYSTEM

MUSIC

Application Form

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:



SCHOLARLY WORKS IN MUSIC

| CATEGORIES | Total Points                | Max Points  | MEASURES                   |                             |             |                        |                             |             |       |  |  |                     |       |                 |       |                        |       |
|------------|-----------------------------|-------------|----------------------------|-----------------------------|-------------|------------------------|-----------------------------|-------------|-------|--|--|---------------------|-------|-----------------|-------|------------------------|-------|
|            |                             |             | 60%                        |                             |             | 30%                    |                             |             | 25%   |  |  | 30%                 | 25%   | 20%             | 10%   | 20%                    | 10%   |
|            |                             |             | Publication / Presentation |                             |             | New Editions, Reprints |                             |             |       |  |  | Awards/ Recognition |       | Reviewed/ Cited |       | Anthologized/ Mediated |       |
|            |                             |             | SOLE                       | LEAD/ MAJOR PARTICI- PATION | TEAM MEMBER | INTL.                  |                             |             | LOCAL |  |  | INTL.               | LOCAL | INTL.           | LOCAL | INTL.                  | LOCAL |
| SOLE       | LEAD/ MAJOR PARTICI- PATION | TEAM MEMBER |                            |                             |             | SOLE                   | LEAD/ MAJOR PARTICI- PATION | TEAM MEMBER |       |  |  |                     |       |                 |       |                        |       |

**A. Authorship**

|                          |  |    |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |
|--------------------------|--|----|-------|-------|-------|-------|------|------|------|------|------|-------|------|------|------|------|------|
| 1. Book                  |  | 35 | 21.00 | 15.75 | 10.50 | 10.50 | 7.88 | 5.25 | 8.75 | 6.56 | 4.38 | 10.50 | 8.75 | 7.00 | 3.50 | 7.00 | 3.50 |
| 2. Short Work            |  |    |       |       |       |       |      |      |      |      |      |       |      |      |      |      |      |
| a) Monograph             |  | 20 | 12.00 | 9.00  | 6.00  | 6.00  | 4.50 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00  | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| b) Essay                 |  | 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 |
| c) Journal Major Article |  | 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 |
| d) Web Articles / Blogs  |  | 5  | 3.00  | 2.25  | 1.50  | 1.50  | 1.13 | 0.75 | 1.25 | 0.94 | 0.63 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |
| e) Review                |  | 5  | 3.00  | 2.25  | 1.50  | 1.50  | 1.13 | 0.75 | 1.25 | 0.94 | 0.63 | 1.50  | 1.25 | 1.00 | 0.50 | 1.00 | 0.50 |

**B. Editorship (Of scholarly works on the arts or works of art)**

|                                  |  |    |       |      |      |      |      |      |      |      |      |      |      |      |      |      |      |
|----------------------------------|--|----|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1. Book                          |  | 20 | 12.00 | 9.00 | 6.00 | 6.00 | 4.50 | 3.00 | 5.00 | 3.75 | 2.50 | 6.00 | 5.00 | 4.00 | 2.00 | 4.00 | 2.00 |
| 2. Journal                       |  | 15 | 9.00  | 6.75 | 4.50 | 4.50 | 3.38 | 2.25 | 3.75 | 2.81 | 1.88 | 4.50 | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| 3. Professional Magazine         |  | 15 | 9.00  | 6.75 | 4.50 | 4.50 | 3.38 | 2.25 | 3.75 | 2.81 | 1.88 | 4.50 | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| 4. Concept CD's and Interactives |  | 15 | 9.00  | 6.75 | 4.50 | 4.50 | 3.38 | 2.25 | 3.75 | 2.81 | 1.88 | 4.50 | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |

|                              |                  |  |    |       |       |      |      |      |      |      |      |      |      |      |      |      |      |      |
|------------------------------|------------------|--|----|-------|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 4. Web Publication           |                  |  | 15 | 9.00  | 6.75  | 4.50 | 4.50 | 3.38 | 2.25 | 3.75 | 2.81 | 1.88 | 4.50 | 3.75 | 3.00 | 1.50 | 3.00 | 1.50 |
| <b>C. Conference Address</b> |                  |  |    |       |       |      |      |      |      |      |      |      |      |      |      |      |      |      |
| 1. Keynote address           |                  |  |    | Sole  | Joint |      |      |      |      |      |      |      |      |      |      |      |      |      |
|                              | a. International |  | 15 | 15.00 | 7.50  |      |      |      |      |      |      |      |      |      |      |      |      |      |
|                              | b. Local         |  | 10 | 10.00 | 5.00  |      |      |      |      |      |      |      |      |      |      |      |      |      |
| 2. Paper presentation        |                  |  |    |       |       |      |      |      |      |      |      |      |      |      |      |      |      |      |
|                              | a. International |  | 10 | 10.00 | 5.00  |      |      |      |      |      |      |      |      |      |      |      |      |      |
|                              | b. Local         |  | 6  | 6.00  | 3.00  |      |      |      |      |      |      |      |      |      |      |      |      |      |

**Summary of Points**

| Criteria                      | Points | UP Artist Rank |          |          |
|-------------------------------|--------|----------------|----------|----------|
|                               |        | Artist 1       | Artist 2 | Artist 3 |
| I Music                       |        |                |          |          |
| A. Authorship                 |        |                |          |          |
| B. Artistic Direction         |        |                |          |          |
| C. Re-staging of a Major Work |        |                |          |          |
| II Scholarly Works in Music   |        |                |          |          |
| A. Authorship                 |        |                |          |          |
| B. Editorship                 |        |                |          |          |
| C. Conference Address         |        |                |          |          |
| Total Points Earned           |        |                |          |          |

Awards to Qualify for Artist 2/Artist 3

- 1
- 2
- 3

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022  
**APPROVAL**  
  
ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

**UP ARTS PRODUCTIVITY SYSTEM**

**MUSIC**

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

**Summary of Evaluation**

| Criteria                      | Points |
|-------------------------------|--------|
| I. Music                      |        |
| A. Authorship                 |        |
| B. Artistic Direction         |        |
| C. Re-staging of a Major Work |        |
| II. Scholarly Works in Music  |        |
| A. Authorship                 |        |
| B. Editorship                 |        |
| C. Conference Address         |        |
| <b>Total Points Earned</b>    |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 70            |               |        |
| Artist 2       | 95            |               |        |
| Artist 3       | 120           |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_  
 Vice Chancellor for Academic Affairs

\_\_\_\_\_  
 Chancellor





**UP Arts Productivity System**  
**APPENDIX G: RADIO, TELEVISION, and DIGITAL MEDIA (2022)**

| CATEGORIES                     | Max Points | MEASURES<br>(Maximum Points per Measure) |       |  |       |  |       |   |       |   |       | Comments  |
|--------------------------------|------------|--|-------|--|-------|--|-------|---|-------|---|-------|---|
|                                |            | Primary Exhibition                       |       | Invited to Subsequent International, National, and Local Exhibitions, or Franchised and/or Adapted to another culture, language, medium, platform, etc.* |       | Awarded/ Recognized in International, National, and Local Competitions |       | Reviewed/Cited in Academic/Popular International, National and Local Publications |       | Anthologized/Mediated in Academic/Popular International, National and Local Publications or Media |       |   |
|                                |            | SOLE                                     | JOINT | SOLE   | JOINT | SOLE   | JOINT | SOLE  | JOINT | SOLE  | JOINT |   |
|                                |            | 80%                                      | 40%   | 50%  | 25%   | 40%  | 20%   | 20%   | 10%   | 20%   | 10%   |   |
| <b>V. RADIO, TELEVISION</b>    |            |  |       |  |       |  |       |   |       |   |       |   |
| <b>A. Production/Direction</b> |            |  |       |  |       |  |       |   |       |   |       |   |
| 1. Extended Program A          | 50         | 40.0                                     | 20.0  | 25.0   | 12.5  | 20.0   | 10.0  | 10.0  | 5.0   | 10.0  | 5.0   | <p>Extended Programs A are defined as episodes or specials (programs that are not part of a series or serial) in a radio, television or digital broadcast that run for more than an hour. (TRT: 60+ minutes).</p> <p>This also includes online sites with 6 or more tabs or levels for other digital work such as games and the like.</p> <p>These episodes or specials are not repetitive in nature and as such require individual conceptualization and execution. Episodes in a continuing series, serials or mini-series or serials are to be counted individually.</p> <p>Extended Programs A include but are not limited to dramatic and comic narratives, musicals and variety shows, specials, made-for-TV movies, features and documentaries, and the like.</p> <p>Examples are Special Coverages (Elections, State of the Nation Address, Inauguration, etc.), DZUP's Live Lecture Concert: Iginuit na Himig sa Himpapawid; TVUP's Lakad-Gunita; and Comedy TV show, Bubble Gang.</p> <p>UP sa Halalan Twitter Spaces discussion (e.g. Patronage Politics: Ano, Bakit, at Paano;</p> <p>Online sites such as the Martial Law Museum, Tsek.ph, Rappler.com, Pumapodcast, DYDC 104.7 FM, etc.</p> |

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Secretary of the University  
and of the Board of Regents

|                       |    |      |       |      |      |      |      |      |     |      |     |  |
|-----------------------|----|------|-------|------|------|------|------|------|-----|------|-----|--|
| 2. Extended Program B | 40 | 32.0 | 100.0 | 20.0 | 10.0 | 16.0 | 8.0  | 8.0  | 4.0 | 8.0  | 4.0 | <p>Extended Programs B are defined as episodes/sites in a radio, television or digital broadcast that run for more than an hour. These are episodes/sites that are repetitive in nature and usually follow a template to execute.</p> <p>A minimum number of episodes are required for the following types of programs:</p> <p>Daily shows (defined as programs that run for at least five consecutive days a week):</p> <ul style="list-style-type: none"> <li>- 160 episodes for programs that run for a year</li> <li>- 120 episodes for programs that run for less than a year but more than 6 months</li> <li>- 60 episodes for programs that run for less than 6 months</li> </ul> <p>Weekly shows (defined as programs that run once a week):</p> <ul style="list-style-type: none"> <li>- 30 episodes for programs that run for a year</li> <li>- 20 episodes for programs that run for less than a year but more than 6 months</li> <li>- 12 episodes for programs that run for less than 6 months</li> </ul> <p>Extended Programs B include but are not limited to variety shows, interviews and talk shows, magazine programs, children's shows, instructional programs, animation, culinary shows, musical/variety, reality/game/competition programs, online streaming games, and the like, or combinations thereof.</p> <p>Examples are daily programs like newscasts such as TV Patrol, 24 Oras, Frontline Pilipinas; radio programs such as DZRH's Damdaming Bayan (commentary), Wish 107.5's Roadshow, variety programs such as Eat Bulaga, It's Showtime, reality shows like Pinoy Big Brother,</p> <p>Weekly programs and non-daily programs such as Kapuso Mo Jessica Soho, variety programs such as ASAP Natin To, and All Out Sunday;</p> <p>TVUP's Stop COVID Deaths Webinar Series;</p> <p>Game streams on Twitch, Facebook Gaming, YouTube Gaming, etc.</p> |
| 3. Regular Program A  | 50 | 40.0 | 20.0  | 25.0 | 12.5 | 20.0 | 10.0 | 10.0 | 5.0 | 10.0 | 5.0 | <p>Regular Programs A are defined as episodes or specials (programs that are not part of a series or serial) in a radio, television or digital broadcast that run for between 30 minutes and one hour.</p> <p>These episodes or specials are not repetitive in nature and as such require individual conceptualization and execution. Episodes in a continuing series, serials or mini-series or serials are to be counted individually.</p> <p>This also includes online sites with 5 tabs or less.</p> <p>Regular Programs A include but are not limited to dramatic and comic narratives, musicals and variety shows, specials, made-for-TV movies, features and documentaries, and the like.</p> <p>Examples are Maalaala Mo Kaya and Magpakailanman; TV dramas such as Pangako Sa'yo, Ang Probinsyano, 2 Good 2 Be True, Encantadia, My Husband's Lover, Philippine adaptations such as Marimar, I Love Betty La Fea, Descendants of the Sun, Full House, The Broken Marriage Vow (Korean Drama The World of the Married); documentary programs such as i-Witness; sitcoms such as Pepito Manaloto: Tuloy na Kwento, and My Papa Pi;</p> <p>DZUP's UP Nating Mahal (drama) and Buhay at Pag-asa; streaming platforms such as WeTV's BetCin and The Kangks Show, iWant TFC's Beauty Queens; Youtube channels such as Niana Guerrero and Ranz Kyle, Mimiyyuh, FEATR, etc.;</p> <p>Rappler's #WeDecide: The First 100 Days, Harapan 2022; The ABS-CBN News Special, National Historical Commission's Documentaries on Philippine Heros, and UP Department of Speech Communication and Theater Arts' Persuasion and the Polls: The Rhetorical Work of Objects and Bodies in the Philippine Elections.</p> <p>Websites such as DZUP.org, TvUP, Jesuit Communications, MAPUA Radio Cardinal, etc.</p>   |

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**and of the Board of Regents**

|  |    |      |       |      |      |      |     |     |     |     |     |   |
|--|----|------|-------|------|------|------|-----|-----|-----|-----|-----|---|
| 4. Regular Program B   | 40 | 32.0 | 100.0 | 20.0 | 10.0 | 16.0 | 8.0 | 8.0 | 4.0 | 8.0 | 4.0 | <p>Regular Programs B are defined as episodes in a radio, television or digital broadcast that run for between 30 minutes and one hour. These are episodes that are repetitive in nature and usually follow a template to execute.</p> <p>A minimum number of episodes are required for the following types of programs:</p> <p>Daily shows (defined as programs that run for at least five consecutive days a week):</p> <ul style="list-style-type: none"> <li>- 160 episodes for programs that run for a year</li> <li>- 120 episodes for programs that run for less than a year but more than 6 months</li> <li>- 60 episodes for programs that run for less than 6 months</li> </ul> <p>Weekly shows (defined as programs that run once a week):</p> <ul style="list-style-type: none"> <li>- 30 episodes for programs that run for a year</li> <li>- 20 episodes for programs that run for less than a year but more than 6 months</li> <li>- 12 episodes for programs that run for less than 6 months</li> </ul> <p>Regular Programs B include but are not limited to variety shows, interviews and talk shows, magazine programs, children's shows, instructional programs, animation, culinary shows, musical/variety, reality/game/competition programs, online streaming games, and the like, or combinations thereof.</p> <p>Examples are daily programs like newscasts such as Saksi, The World Tonight, CNN Philippines Newsroom, One Balita Pilipinas; TV talks shows such as The Chiefs, Magandang Buhay, Mars, etc.; radio talk/interview programs such as DZMM's Pasada Sais Trenta, DZUP's UP Atin To, etc.</p> <p>Weekly programs and non-daily programs like Pumapodcast's Life Sentences, What's AP? Araling Panlipunan Rebooted, Conversations with Randy David, and Usapang Econ (podcast); DZUP's PoliEconversations (podcast); TVUP's UP Talks; TV game shows, Sing Galing! , I Can See Your Voice (Philippine Adaptation), etc.; radio talk-interview programs such as DZUP's Go Teacher Go!, Broad Kasaysayan, Radyo Edukado, etc.; UP Department of Broadcast Communication's 100 YBP and Broadcast in Quarantine; and UP CSSP Folklore Studies Program's Tuko Chronicles.</p> |
| 5. Short Program A   | 30 | 24.0 | 75.0  | 15.0 | 7.5  | 12.0 | 6.0 | 6.0 | 3.0 | 6.0 | 3.0 | <p>Short programs A are defined as materials that run for between 10 to 30 minutes. These programs are not repetitive in nature and as such require individual conceptualization and execution. These are to be counted individually.</p> <p>These materials include, but are not limited to, documentaries, music videos, Radio-TV-digital media campaigns, and segments or capsules in an episode or special in a radio, television, or digital broadcast.</p> <p>Examples are i-Witness (documentary); radio programs such as National Nutrition Council's Radyo Mo Sa Nutrisyon, DZUP's UP Nating Mahal (drama) and Buhay at Pag-asa; Pumapodcast's Life Sentences, What's Ap? Araling Panlipunan Rebooted, and Usapang Econ (podcast); DZUP's PoliEconversations (podcast); TVUP's UP Talks; WeTV's BetCin (30-35 mins) and The Kangks Show (30-35mins), Netflix's 2 Good 2 Be True, Niana Guerrero and Ranz Kyle YouTube channels; Probe Productions' Tsek/Eks.</p>   |
| 6. Short Program B   | 20 | 16.0 | 8.0   | 10.0 | 5.0  | 8.0  | 4.0 | 4.0 | 2.0 | 4.0 | 2.0 | <p>Short programs B are defined as materials that run for less than 10 minutes. For materials that run for a minute or less, these should be presented as part of a series or campaign to merit full points in this category. On-off materials such as teasers, opening billboards, and the like may be counted individually but does not merit full points. These are episodes that are repetitive in nature and usually follow a template to execute.</p> <p>These materials include, but are not limited to, music videos, public service announcements, Radio-TV-digital media campaigns, and segments or capsules in an episode or special in a radio, television, or digital broadcast.</p> <p>At least 5 episodes are required to qualify in this category.</p> <p>Examples are Rappler's Daily wRap which features 5 stories, 5 headlines of the day, TikTok content (e.g. Edu Creators Teacher Ayn and Arshie Larga, mightymagulang, JacqueManabat, Pipay, Sassa Guri, etc.), Xiao Time on YouTube, Facebook and Instagram Reels; YouTube Shorts OBB/CBB of programs, Public Service Announcements.</p>  |
| <b>B. Aspects of Production</b>  |    |      |       |      |      |      |     |     |     |     |     |   |
| 1. Extended Program A  | 30 | 24.0 | 12.0  | 15.0 | 7.5  | 12.0 | 6.0 | 6.0 | 3.0 | 6.0 | 3.0 | <p>See definition of Extended Program A above.</p> <p>Creative work in the production of an extended program.</p>   |
| a) Scriptwriter  |    |      |       |      |      |      |     |     |     |     |     |   |
| b) Director of Photography   |    |      |       |      |      |      |     |     |     |     |     |   |
| c) Editing and Special Effects, including visual/graphics design and animation |    |      |       |      |      |      |     |     |     |     |     |   |
| d) Performer (Major role as Actor/Host/Narrator and the like)                  |    |      |       |      |      |      |     |     |     |     |     |   |
| e) Production Design   |    |      |       |      |      |      |     |     |     |     |     |   |
| f) Music and Sound Design  |    |      |       |      |      |      |     |     |     |     |     |   |
| 2. Extended Program B  |    |      |       |      |      |      |     |     |     |     |     |   |
| a) Scriptwriter  |    |      |       |      |      |      |     |     |     |     |     |   |
| b) Director of Photography   |    |      |       |      |      |      |     |     |     |     |     |   |

**Action of the Board of Regents**  
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**Secretary of the University**  
**and of the Board of Regents**

|   |  |    |       |       |       |      |       |     |      |      |      |      |  |
|---|--|----|-------|-------|-------|------|-------|-----|------|------|------|------|--|
|   | c) Editing and Special Effects, including visual/graphics design and animation | 25 | 20.0  | 10.0  | 12.5  | 6.3  | 10.0  | 5.0 | 5.0  | 2.5  | 5.0  | 2.5  | See definition and requirements of Extended Program B above.<br>Creative work in the production of an extended program.<br>Joint points for acting/performance/hosting is not applicable.  |
|   | d) Performer (Major role as Actor/Host/Narrator and the like)                  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | e) Production Design   |    |       |       |       |      |       |     |      |      |      |      |  |
|   | f) Music and sound Design  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | <b>3. Regular &amp; Short Program A</b>  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | a) Scriptwriter  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | b) Director or Photographer  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | c) Editing and Special Effects, including visual/graphics design and animation | 20 | 16.00 | 8.00  | 10.00 | 5.00 | 8.00  | 4.0 | 4.00 | 2.00 | 4.00 | 2.00 | See definition of Regular and Short Programs A above.<br>Creative work in the production of a full length or short program.<br>Joint points for acting/performance/hosting is not applicable.  |
|   | d) Performer (Major role as Actor/Host/Narrator and the like)                  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | e) Production Design   |    |       |       |       |      |       |     |      |      |      |      |  |
|   | f) Music and sound Design  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | <b>4. Regular &amp; Short Program B</b>  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | a) Scriptwriter  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | b) Director or Photographer  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | c) Editing and Special Effects, including visual/graphics design and animation | 15 | 12.00 | 6.00  | 7.50  | 3.75 | 6.00  | 3.0 | 3.00 | 1.50 | 3.00 | 1.50 | See definition and requirements of Regular and Short Program B above.<br>Creative work in the production of a full length or short program.<br>Joint points for acting/performance/hosting is not applicable.  |
|   | d) Performer (Major role as Actor/Host/Narrator and the like)                  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | e) Production Design   |    |       |       |       |      |       |     |      |      |      |      |  |
|   | f) Music and sound Design  |    |       |       |       |      |       |     |      |      |      |      |  |
| <b>C. Artistic Direction</b>  |  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | 1. Festivals   | 20 | 16.0  | 8.0   | 10.0  | 5.0  | 8.0   | 4.0 | 4.0  | 2.0  | 4.0  | 2.0  |  |
|   | 2. Staging and Coverage of Special Programs and Events                         | 20 | 16.0  | 8.0   | 10.0  | 5.0  | 8.0   | 4.0 | 4.0  | 2.0  | 4.0  | 2.0  |  |
|   | 3. Video Coverage of Festivals and Special Programs and Events                 | 3  | 2.4   | 1.2   | 1.5   | 0.8  | 1.2   | 0.6 | 0.6  | 0.3  | 0.6  | 0.3  | Direction of video coverage whether multi-camera or single camera operations for live or postproduction editing include programs such as graduation ceremonies, stage productions, and the like.   |
| <b>D. Publications</b>  |  |    |       |       |       |      |       |     |      |      |      |      |  |
| Published works in the field of Radio, Television, and Digital Broadcast, whether multidisciplinary or otherwise. The areas of study may include texts, audiences, and the media industry within the larger context of culture and society. For academic works, research methodologies from the constructivist and critical schools may be used, although positivist and postpositivist methods may also be applied. Popular publications will be evaluated based on relevance of data, credibility of sources, fresh perspectives, and depth and nuance of analysis. |  |    |       |       |       |      |       |     |      |      |      |      |  |
|   | 1. Book  | 35 | 28.00 | 14.00 | 17.50 | 8.75 | 14.00 | 7.0 | 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 have been revised and edited for the collection. A book composed of previously published essays which already received points in previous APS evaluations should not be credited. |
|   | 2. Short Works   |    |       |       |       |      |       |     |      |      |      |      |  |
|   | a) Monographs  | 20 | 16.00 | 8.00  | 10.00 | 5.00 | 8.00  | 4.0 | 4.00 | 2.00 | 4.00 | 2.00 |  |
|   | b) Essay   | 10 | 8.00  | 4.00  | 5.00  | 2.50 | 4.00  | 2.0 | 2.00 | 1.00 | 2.00 | 1.00 |  |
|   | c) Journal Major Article   | 10 | 8.00  | 4.00  | 5.00  | 2.50 | 4.00  | 2.0 | 2.00 | 1.00 | 2.00 | 1.00 |  |
|   | d) Web Articles/Blogs  | 5  | 4.00  | 2.00  | 2.50  | 1.25 | 2.00  | 1.0 | 1.00 | 0.50 | 1.00 | 0.50 |  |
|   | e) Review/Interview Article  | 5  | 4.00  | 2.00  | 2.50  | 1.25 | 2.00  | 1.0 | 1.00 | 0.50 | 1.00 | 0.50 |  |
|   | 3. Editorship  |    |       |       |       |      |       |     |      |      |      |      | Points will depend on scope and magnitude of work. Simple compiling will get lower points. Copy editing is not to be included.   |

Action of the Board of Regents  
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**APPROVAL**

*[Signature]*

**ROBERTO M.J. LARA**  
Secretary of the University  
and of the Board of Regents

|    |  |    |       |      |       |      |      |      |      |      |      |      |   |
|----|--|----|-------|------|-------|------|------|------|------|------|------|------|---|
|    | a. Book                                  | 20 | 16.00 | 8.00 | 10.00 | 5.00 | 8.00 | 4.0  | 4.00 | 2.00 | 4.00 | 2.00 |   |
|    | b. Journal                               | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.0  | 3.00 | 1.50 | 3.00 | 1.50 | Per Issue or release  |
|    | c. Professional and Popular Publications | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.0  | 3.00 | 1.50 | 3.00 | 1.50 |   |
|    | d. Concept CDs and Interactives          | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.0  | 3.00 | 1.50 | 3.00 | 1.50 |   |
|    | e. Web Publication                       | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.0  | 3.00 | 1.50 | 3.00 | 1.50 |   |
| 4. | Conference Presentation/ Paper Reading   | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.00 | 3.00 | 1.50 | 3.00 | 1.50 | Paper presenter or keynote/plenary speaker in an academic or professional conference. |
|    | a. Paper Presenter                       | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.00 | 3.00 | 1.50 | 3.00 | 1.50 |   |
|    | b. Keynote/Plenary Speaker               | 15 | 12.00 | 6.00 | 7.50  | 3.75 | 6.00 | 3.00 | 3.00 | 1.50 | 3.00 | 1.50 |   |

Action of the Board of Regents  
at its 1275<sup>th</sup> Meeting on NOV 10 2022

**APPROVAL**

*[Signature]*

ROBERTO M.J. LARA  
Secretary of the University  
and of the Board of Regents

**UP ARTS PRODUCTIVITY SYSTEM**  
**RADIO, TELEVISION, and EMERGING ELECTRONIC MEDIA**  
 Application Form

Action of the Board of Regents  
 at its 1275th Meeting on NOV 10 2022  
**APPROVAL**  
  
**ROBERTO M.J. LARA**  
 Secretary of the University  
 and of the Board of Regents

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

| CATEGORIES   | Total Points | Max Points | MEASURES           |           |  |           |  |           |   |           |   |           |
|--|--------------|------------|--------------------|-----------|--|-----------|--|-----------|---|-----------|---|-----------|
|  |              |            | Primary Exhibition |           | Invited to Subsequent International, National, and Local Exhibitions, or Franchised and/or |           | Awarded/ Recognized in International, National, and Local Competitions |           | Reviewed/Cited in Academic/Popular International, National and Local Publications |           | Anthologized/ Mediated in Academic/Popular International, National and Local Publications |           |
|  |              |            | SOLE 80%           | JOINT 40% | SOLE 50%   | JOINT 25% | SOLE 40%   | JOINT 20% | SOLE 20%  | JOINT 10% | SOLE 20%  | JOINT 10% |
| <b>V. RADIO, TELEVISION AND DIGITAL MEDIA</b>                  |              |            |                    |           |  |           |  |           |   |           |   |           |
| <b>A. Production/Direction</b>                                 |              |            |                    |           |  |           |  |           |   |           |   |           |
| 1. Extended Program A  |              | 50         | 40.0               | 20.0      | 25.0   | 12.5      | 20.0   | 10.0      | 10.0  | 5.0       | 10.0  | 5.0       |
| 2. Extended Program B  |              | 40         | 32.0               | 100.0     | 20.0   | 10.0      | 16.0   | 8.0       | 8.0   | 4.0       | 8.0   | 4.0       |
| 3. Regular Program A   |              | 50         | 40.0               | 20.0      | 25.0   | 12.5      | 20.0   | 10.0      | 10.0  | 5.0       | 10.0  | 5.0       |
| 4. Regular Program B   |              | 40         | 32.0               | 100.0     | 20.0   | 10.0      | 16.0   | 8.0       | 8.0   | 4.0       | 8.0   | 4.0       |
| 5. Short Program A   |              | 30         | 24.0               | 75.0      | 15.0   | 7.5       | 12.0   | 6.0       | 6.0   | 3.0       | 6.0   | 3.0       |
| 6. Short Program B   |              | 20         | 16.0               | 8.0       | 10.0   | 5.0       | 8.0  | 4.0       | 4.0   | 2.0       | 4.0   | 2.0       |
| <b>B. Aspects of Production</b>                                |              |            |                    |           |  |           |  |           |   |           |   |           |
| 1. Extended Program A  |              |            |                    |           |  |           |  |           |   |           |   |           |
| a) Scriptwriter  |              |            |                    |           |  |           |  |           |   |           |   |           |
| b) Director of Photography                                     |              |            |                    |           |  |           |  |           |   |           |   |           |
| c) Editing and Special Effects, including visual/graphics      |              | 30         | 24.0               | 12.0      | 15.0   | 7.5       | 12.0   | 6.0       | 6.0   | 3.0       | 6.0   | 3.0       |
| d) Performer (Major role as Actor//Host/Narrator and the       |              |            |                    |           |  |           |  |           |   |           |   |           |
| e) Production Design   |              |            |                    |           |  |           |  |           |   |           |   |           |
| f) Music and Sound Design                                      |              |            |                    |           |  |           |  |           |   |           |   |           |
| 2. Extended Program B  |              |            |                    |           |  |           |  |           |   |           |   |           |
| a) Scriptwriter  |              |            |                    |           |  |           |  |           |   |           |   |           |
| b) Director of Photography                                     |              |            |                    |           |  |           |  |           |   |           |   |           |
| c) Editing and Special Effects, including visual/graphics      |              | 25         | 20.0               | 10.0      | 12.5   | 6.3       | 10.0   | 5.0       | 5.0   | 2.5       | 5.0   | 2.5       |
| d) Performer (Major role as Actor//Host/Narrator and the       |              |            |                    |           |  |           |  |           |   |           |   |           |
| e) Production Design   |              |            |                    |           |  |           |  |           |   |           |   |           |
| f) Music and Sound Design                                      |              |            |                    |           |  |           |  |           |   |           |   |           |
| 3. Regular & Short Program A                                   |              |            |                    |           |  |           |  |           |   |           |   |           |
| a) Scriptwriter  |              |            |                    |           |  |           |  |           |   |           |   |           |
| b) Director of Photography                                     |              |            |                    |           |  |           |  |           |   |           |   |           |
| c) Editing and Special Effects, including visual/graphics      |              | 20         | 16.00              | 8.00      | 10.00  | 5.00      | 8.00   | 4.0       | 4.00  | 2.00      | 4.00  | 2.00      |
| d) Performer (Major role as Actor//Host/Narrator and the       |              |            |                    |           |  |           |  |           |   |           |   |           |
| e) Production Design   |              |            |                    |           |  |           |  |           |   |           |   |           |
| f) Music and Sound Design                                      |              |            |                    |           |  |           |  |           |   |           |   |           |
| 4. Regular & Short Program B                                   |              |            |                    |           |  |           |  |           |   |           |   |           |
| a) Scriptwriter  |              |            |                    |           |  |           |  |           |   |           |   |           |
| b) Director of Photography                                     |              |            |                    |           |  |           |  |           |   |           |   |           |
| c) Editing and Special Effects, including visual/graphics      |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.0       | 3.00  | 1.50      | 3.00  | 1.50      |
| d) Performer (Major role as Actor//Host/Narrator and the       |              |            |                    |           |  |           |  |           |   |           |   |           |
| e) Production Design   |              |            |                    |           |  |           |  |           |   |           |   |           |
| f) Music and Sound Design                                      |              |            |                    |           |  |           |  |           |   |           |   |           |
| <b>C. Artistic Direction</b>                                   |              |            |                    |           |  |           |  |           |   |           |   |           |
| 1. Festivals   |              | 20         | 16.0               | 8.0       | 10.0   | 5.0       | 8.0  | 4.0       | 4.0   | 2.0       | 4.0   | 2.0       |
| 2. Staging and Coverage of Special Programs and Events         |              | 20         | 16.0               | 8.0       | 10.0   | 5.0       | 8.0  | 4.0       | 4.0   | 2.0       | 4.0   | 2.0       |
| 3. Video Coverage of Festivals and Special Programs and Events |              | 3          | 2.4                | 1.2       | 1.5  | 0.8       | 1.2  | 0.6       | 0.6   | 0.3       | 0.6   | 0.3       |
| <b>D. Publications</b>   |              |            |                    |           |  |           |  |           |   |           |   |           |
| 1. Book  |              | 35         | 28.00              | 14.00     | 17.50  | 8.75      | 14.00  | 7.0       | 7.00  | 3.50      | 7.00  | 3.50      |
| 2. Short Works   |              |            |                    |           |  |           |  |           |   |           |   |           |
| a) Monographs  |              | 20         | 16.00              | 8.00      | 10.00  | 5.00      | 8.00   | 4.0       | 4.00  | 2.00      | 4.00  | 2.00      |
| b) Essay   |              | 10         | 8.00               | 4.00      | 5.00   | 2.50      | 4.00   | 2.0       | 2.00  | 1.00      | 2.00  | 1.00      |
| c) Journal Major Article                                       |              | 10         | 8.00               | 4.00      | 5.00   | 2.50      | 4.00   | 2.0       | 2.00  | 1.00      | 2.00  | 1.00      |
| d) Web Articles/Blogs  |              | 5          | 4.00               | 2.00      | 2.50   | 1.25      | 2.00   | 1.0       | 1.00  | 0.50      | 1.00  | 0.50      |
| e) Review/Interview Article                                    |              | 5          | 4.00               | 2.00      | 2.50   | 1.25      | 2.00   | 1.0       | 1.00  | 0.50      | 1.00  | 0.50      |
| 3. Editorship  |              |            |                    |           |  |           |  |           |   |           |   |           |
| a. Book  |              | 20         | 16.00              | 8.00      | 10.00  | 5.00      | 8.00   | 4.0       | 4.00  | 2.00      | 4.00  | 2.00      |
| b. Journal   |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.0       | 3.00  | 1.50      | 3.00  | 1.50      |
| c. Professional and Popular Publications                       |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.0       | 3.00  | 1.50      | 3.00  | 1.50      |
| d. Concept CDs and Interactives                                |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.0       | 3.00  | 1.50      | 3.00  | 1.50      |
| e. Web Publication   |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.0       | 3.00  | 1.50      | 3.00  | 1.50      |
| 4. Conference Presentation/ Paper Reading                      |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.00      | 3.00  | 1.50      | 3.00  | 1.50      |
| a. Paper Presenter   |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.00      | 3.00  | 1.50      | 3.00  | 1.50      |
| b. Keynote/Plenary Speaker                                     |              | 15         | 12.00              | 6.00      | 7.50   | 3.75      | 6.00   | 3.00      | 3.00  | 1.50      | 3.00  | 1.50      |

# UP Arts Productivity System

## Radio, Television, and Emerging Electronic Media

### Documentation Requirements

#### Documentation of Primary Exhibition/Presentation/Publication

| FORM   | DOCUMENTATION   |
|--|---|
| Radio  | - Copy of audio program in MP3<br>- Certificate of broadcast/exhibition   |
| Television   | - Copy of video program in MPEG4<br>- Certificate of broadcast/exhibition   |
| Electronic Media   | - Copy of work in appropriate file format   |
| Festivals  | - Description of festival<br>- Photo documentation of festival (in printed form)<br>- Copy or facsimile of festival collaterals (ex. posters, programs, invitations, press releases, etc.)  |
| Staging and Coverage of Special Programs and Event         | - Description of special programs and event<br>- Photo documentation of special programs and event (in printed form)<br>- Copy or facsimile of festival collaterals (ex. posters, programs, invitations, press releases, etc.)<br>- Copy of video coverage in MPEG4 |
| Video Coverage of Festival and Special Programs and Events | - Copy of video coverage in MPEG4   |
| Scholarly Works  | - Copy of scholarly work (at least one original copy and other required copies can be photocopies)  |

- Include copies of certificates for subsequent exhibitions, awards, recognitions, reviews, and citations.

- Include original anthology where work is included.



**UP ARTS PRODUCTIVITY SYSTEM**  
 RADIO, TELEVISION, and EMERGING ELECTRONIC MEDIA

Name of Applicant:  
 Constituent University:  
 College:  
 Department:  
 Position/Rank:

**Summary of Evaluation**

|                          |        |
|--------------------------|--------|
| Criteria                 | Points |
| A. Production/Direction  |        |
| B. Aspects of Production |        |
| C. Artistic Direction    |        |
| D. Scholarly Works       |        |
| Total Points Earned      |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       |               |               |        |
| Artist 2       |               |               |        |
| Artist 3       |               |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_  
 Vice Chancellor for Academic Affairs

\_\_\_\_\_  
 Chancellor

Action of the Board of Regents  
 at its ~~1375th~~ Meeting on ~~NOV-10~~ 2022  
**APPROVAL**  
  
 ROBERTO M.J. LARA  
 Secretary of the University  
 and of the Board of Regents



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

| CATEGORIES   | Max Points | MEASURES            |       |                    |       |                     |       |                 |       |          |       | Comments   |
|--|------------|---------------------|-------|--------------------|-------|---------------------|-------|-----------------|-------|----------|-------|--|
|  |            | 80%                 |       | 30%                |       | 30%                 |       | 20%             |       | 20%      |       |  |
|  |            | Primary Performance |       | Repeat Performance |       | Awards/ Recognition |       | Reviewed/ Cited |       | Mediated |       |  |
|  |            | SOLE                | JOINT | SOLE               | JOINT | SOLE                | JOINT | NATL.           | NATL. | NATL.    | NATL. |  |
| <p>Repeat Performance/Re-run will only be given points once.</p> <p>Applicable to all:<br/>For ONLINE PRODUCTIONS, provide description of format (ex. Zoom prod. filmed live performance for streaming, etc.), scope of work (as director, designer, etc.)<br/>EMERGENT FORMS provide ample background on production, format, and scope of work.</p> |            |                     |       |                    |       |                     |       |                 |       |          |       |  |
| <b>A. Direction</b>  |            |                     |       |                    |       |                     |       |                 |       |          |       |  |
| 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>B. Playwriting</b>  |            |                     |       |                    |       |                     |       |                 |       |          |       |  |
| 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   |
| <b>C. Design</b>   |            |                     |       |                    |       |                     |       |                 |       |          |       |  |
| 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     |       | *Multi-media may include:<br>video designer/ editor<br>graphics designer<br>animator<br>video mapper, etc. |
|  | 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     |       | Indicate if online and provide details.  |
|  | 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     |       | Points depend on the description provided, including length of production                                  |
| 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     |       |  |

**Action of the Board of Regents**  
 at its **1975<sup>th</sup>** Meeting on **NOV 10 2022**  
  
**APPROVAL**  
**ROBERTO M.J. LARA**  
 Secretary of the University  
 and of the Board of Regents

|                                       |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
|---------------------------------------|------------|---------------------|-------|--------------------|------|---------------------|--|-----------------|------|-----------|--|-----------|--|--|-----|--|
| 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      |  |           |  |  |     |  |
| <b>D. Acting</b>                      |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| 1. Full Length Play                   | 20         | 12.00               | na    | 6.00               | na   |                     |  | 6.00            | 4.00 | 4.00      |  |           |  |  |     |  |
|                                       | 30         | 18.00               | na    | 9.00               | na   |                     |  | 9.00            | 6.00 | 6.00      |  |           |  |  |     |  |
|                                       |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  | Full points may be given to actors in major roles; points depend on size of role   |     |  |
| 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   |     |  |
|                                       |            | 60%                 |       | 30%                |      | 25%                 |  | 20%             |      | 10%       |  | 20%       |  |  | 10% |  |
|                                       |            | Primary Performance |       | Repeat Performance |      | Awards/ Recognition |  | Reviewed/ Cited |      | Mediated  |  |           |  |  |     |  |
|                                       |            | SOLE JOINT          |       | SOLE JOINT         |      | SOLE JOINT          |  | INTL NATL       |      | INTL NATL |  | INTL NATL |  |  |     |  |
| <b>E. Restaging</b>                   |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| 1. Full Length Play                   |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| a) Direction                          | 15         | 9.00                | 4.50  | 4.50               | 2.25 |                     |  | 4.50            | 3.00 | 3.00      |  |           |  |  |     |  |
| b) Design                             |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| c) Acting                             |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| a) Direction                          | 30         | 18                  | 9     | 9                  | 4.5  |                     |  | 9               | 6    | 6         |  |           |  | A significant re-conceptualization of the production not less than 6 months from last date of performance.   |     |  |
| 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         |  |           |  |  |     |  |
| <b>F. Dramaturgy</b>                  |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| 1. Play                               |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| a. Full-length                        | 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)<br><br>Provide accurate description of scope of work. Director can give assessment/ certification about dramaturg's work |     |  |
|                                       | 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  |     |  |
| <b>H. Artistic Direction</b>          |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| 1. Theater Festivals                  | 15         | 9.00                | 4.50  | 4.50               | 2.25 |                     |  | 4.50            | 3.00 | 3.00      |  |           |  | Include other collaborators/ online projects   |     |  |
|                                       | 40         | 24.00               | 12.00 | 12.00              | 6.00 |                     |  | 12.00           | 8.00 | 8.00      |  |           |  | least a year or more to plan a festival, depending on scale. Must include accurate description of scope of work and other relevant information.  |     |  |
| <b>I. Special Programs and Events</b> |            |                     |       |                    |      |                     |  |                 |      |           |  |           |  |  |     |  |
| Director                              | 15         | 9.00                | 4.50  | 4.50               | 2.25 |                     |  | 4.50            | 3.00 | 3.00      |  |           |  |  |     |  |
| Writer                                | 20         | 12.00               | 6.00  | 6.00               | 3.00 |                     |  | 6.00            | 4.00 | 4.00      |  |           |  | Provide full documentation description of the scope of work  |     |  |
| Performer                             | 15         | 9.00                | 4.50  | 4.50               | 2.25 |                     |  | 4.50            | 3.00 | 3.00      |  |           |  |  |     |  |
| 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      |  |           |  |  |     |  |

Action of the Board of Regents  
at its 1375th Meeting on NOV 10 2022

**APPROVAL**



**ROBERTO M.J. LARA**  
Secretary of the University  
and of the Board of Regents

|            |    |      |      |      |      |  |      |      |      |  |
|------------|----|------|------|------|------|--|------|------|------|--|
| 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 |  |

Action of the Board of Regents  
 at its 1375<sup>th</sup> Meeting on ~~NOV 10~~ 2022  
**APPROVAL**  
  
 ROBERTO M.J. LARA  
 Secretary of the University  
 and of the Board of Regents

**UP Arts Productivity System  
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 |          |   |
|  |                          | SOLE                   | LEAD/MAJOR PARTICIPATION | TEAM MEMBER | INTL                                    |      |                          | LOCAL       |      |      | INTL.          | LOCAL | INTL.          | LOCAL | INTL.                 |          | LOCAL   |
| SOLE   | LEAD/MAJOR PARTICIPATION |                        |                          |             | TEAM MEMBER                             | SOLE | LEAD/MAJOR PARTICIPATION | TEAM MEMBER |      |      |                |       |                |       |                       |          |   |
| Name of Applicant  |                          |                        |                          |             |   |      |                          |             |      |      |                |       |                |       |                       |          |   |
| <b>1. Scholarly Works</b>  |                          |                        |                          |             |   |      |                          |             |      |      |                |       |                |       |                       |          |   |
| 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.<br><b>Only refereed books may be used as entry. Self-publications and textbooks are not accepted.</b> |
| 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   |                          |                        |                          |             |   |      |                          |             |      |      |                |       |                |       |                       |          |   |

**Action of the Board of Regents**  
 at its 1375th Meeting on NOV 10 2022  
**APPROVAL**  
  
**ROBERTO M.J. LARA**  
**Secretary of the University**  
**and of the Board of Regents**

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

APPROVAL



ROBERT M. CLARIVATO

Secretary of the University  
and of the Board of Regents

|   |    |       |       |      |      |      |      |      |      |      |      |      |      |      |      |      |   |
|---|----|-------|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|---|
|   | 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**  | 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 | ** = 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**   | 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 | ** = 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, Performance Studies International, Asian Theatre Working Group, Association of Asian Performances, International Theatre Institute, National Communication Association, Dance Studies Association, Hemispheric Institute)  |

UP ARTS PRODUCTIVITY SYSTEM

THEATER

Name of Applicant:  
Constituent University:  
College:  
Department:  
Position/Rank:

Summary of Evaluation

| Criteria                     | Points |
|------------------------------|--------|
| I. Theater                   |        |
| A. Direction                 |        |
| B. Design                    |        |
| C. Playwriting               |        |
| D. Acting                    |        |
| E. Restaging                 |        |
| F. Performance Art           |        |
| G. Artistic Direction        |        |
| H. Dramaturgy                |        |
| II. Theater -Scholarly Works |        |
| Total Points Earned          |        |

| UP Artist Rank | Points needed | Points Earned | Awards |
|----------------|---------------|---------------|--------|
| Artist 1       | 70            |               |        |
| Artist 2       | 95            |               |        |
| Artist 3       | 120           |               |        |

UP Artist Rank: \_\_\_\_\_

Endorsed by:

\_\_\_\_\_  
Vice Chancellor for Academic Affairs

\_\_\_\_\_  
Chancellor



**APPENDIX A.** Architecture Criteria

**APPENDIX B.** Dance Criteria

**APPENDIX C.** Film Criteria

**APPENDIX D.** Fine Arts Criteria

**APPENDIX E.** Literary Criteria

**APPENDIX F.** Music Criteria

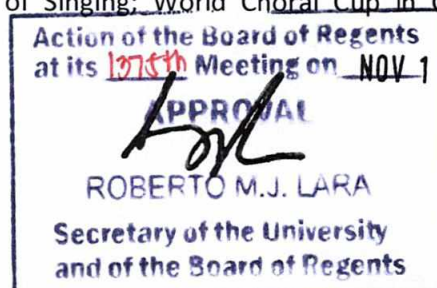
**APPENDIX G.** Radio, TV, and Digital Media Criteria

**APPENDIX H.** Theatre Arts Criteria

**APPENDIX I. (ARTIST 2)**

A. Awards, Nominations, and Completed Grants

1. **Film** - CMMA award; URIAN award, FAMAS, Luna Awards, Gawad Alternatibo CCP, YCC Young Critics Circle Award; Cinema One Originals Awards, Cine Filipino, Sinag Maynila, ToFarm, Qcinema, Animahenasyon, MMFF, Cinemalaya Balanghai Award; Cinema One Originals Award; FDCP award; (or equivalent or higher); **International Film and Arts Festival Awards and nominations** (refer to accredited Film festival list from NCC or if not on the list, the committee of peers can decide); exhibition and screenings in major cultural institutions as well as community and advocacy platforms (Regional film festivals, Pandayan Lino Brocka, Pundaquit, DAKILA, CAP, etc.)
2. **Radio/TV** - Refer to attached list on page 10 to 37
3. **Visual Arts** - a national award like the Metrobank or Shell; CCP Thirteen Artists Award; Art Association of the Philippines Annual Award; International Show of CITEM; Manila Fame; Philippine Advertising Congress; Philippine Art Awards; Ateneo Art Awards; Purita V. Kalaw-Ledesma Art Criticism Award (or equivalent or higher);
4. **Theater** – Philstage Award
5. **Architecture** - National Architectural Design Competition (or equivalent or higher)
6. **Literature** - Annual Carlos Palanca Award for Literature; (or equivalent or higher); National Book Awards; Gintong Aklat; Madrigal Gonzalez Best First Book Award; Makata ng Taon (Talaang Ginto); Mananaysay ng Taon (Gawad Collantes)
7. **Music** - at least one international award; NAMCYA
8. **Dance** - Wifibody.ph New Choreographers Competition; CCP Choreographers Showcase; Barcelona International Choral Festival of Singing; ~~World Choral Cup in Callela and~~



Barcelona; Gawad Buhay – PHILSTAGE; CCP Ballet Competitions, Sayaw Pinoy, Yokohama Dance Collective; IADMS International Association for Dance Medicine and Science

9. UP Alumni Awards - UPAA Distinguished Alumni Awards (Culture and the Arts); Lifetime Distinguished Achievement Awards; Most Distinguished Alumnus
10. National Book Award (Manila Critics Circle; National Book Development Board of the Philippines)
11. Carlos Palanca Memorial Awards (1<sup>st</sup> prize or equivalent)
12. ACC Asian Cultural Council

B. International residency grants, e.g., Bellagio, Civitella Ranieri, Hawthornden, CSEAS Center for Southeast Asian Studies Grant (Kyoto University), Japan Foundation Fellowship, Getty Foundation Residential Grants and Fellowship, Fukuoka Fellowship Residency, Asian Cultural Council Artist Residency, Cecchetti, RAD, ISTD, (refer to FDCP Film School program list), Cinéfondation

C. National and International research grants, e.g., Asian Public Intellectual, Asian Cultural Council, Fulbright, Guggenheim, Chevening

D. National and International Production and exhibition grants, e.g., CCP, Japan Foundation

E. Participation in national, international arts festivals, e.g., NCCA, CCP National Theater Festival, CCP National Dance Festival, Filipino Artists Series, NAMCYA Festivals, International Rondalla Festival, Lincoln Center International Chorale Festival, Venice Biennale for the Visual Arts and Architecture, Asian Pacific Triennial, Asian Biennale, Biennale (Havana), Spoleto, Arezzo, European Choral Olympics, film festivals in Venice, Berlin, Sundance, New York, Toronto, and Busan; or international competitions, e.g., Arezzo, Pavarotti, Leventritt

F. Keynote address at international conferences or assemblies sponsored by prestigious institutions, or editing of international peer-reviewed journals, including Philippine-based international journals

G. International citations or inclusion in roster of best films from prestigious publications or organizations

H. National Book Awards

I. Other prestigious international or national collaborations and commissions (Please refer to the separate list)

Points allotted to each of these awards/distinctions will depend on the Committees of Peers and UP System APS Council, who will take into account the relative value of such an award/distinction and accommodate it within the maximum points allowed for awards by each art category.





## APPENDIX. J (ARTIST 3)

Please refer to Appendix J. for information on awards that may be considered for inclusion in the Artist's evaluation.

1. National Artist Award
2. National Research Council of the Phil - Outstanding Researcher in Humanities
3. Dangal ng Haraya (NCCA)
4. CCP Centennial Honors for the Arts
5. Ramon Magsaysay Award
6. Gawad CCP para sa Sining
7. Fukuoka Academic Award
8. Carlos Palanca Memorial Awards Hall of Fame
9. Film - Natatanging Gawad Urian (or equivalent or higher), Gawad Plaridel, Lifetime Achievement Award from FAMAS, MMFF, FDCP, FAP or three (3) International awards (refer to NCC List or subject to decision of the Committee of Peers), and/or three (3) major invitational film residency awards (refer to FDCP list), or exhibition and screenings in major cultural institutions and platforms, National Book awards or 24 national and international peer-reviewed publications
10. Radio/TV - KBP Lifetime Achievement, Gawad Plaridel
11. Visual Arts – 3 Grand Awards (Shell / Metrobank / AAA / PAA / AAP); Sovereign, Documenta, and/or major invitational art residency awards
12. Theater – 3 Grand Awards (Philstage Gawad Buhay Awards, Carlos Palanca Memorial Awards (must be first prize), etc.); Philstage Gawad Buhay Lifetime Achievement Award (or equivalent)
13. Architecture - Professional Regulatory Award in Architecture
14. Literature - Alagad ni Balagtas award (UMPIL)
15. Music – 3 International Awards or grants that are illustrated in the categories B to I in Appendix J
16. Dance – Patnubay ng Sining at Kalinangan Awards (City of Manila), Tanging Parangal, Pagkilala sa Sayaw (City of Manila), Diwa ng Lahi (City of Manila), The Outstanding Young Men (TOYM), The Outstanding Women in the Nation's Service (TOWNS), Gawad Alab ng Haraya (NCCA), Order for National Artist Award, Dance Studies Association Research Award (formerly Congress on Research on Dance – CORD)
17. Scholarly works – refer to SPS for Scientist 3 and conform to APS 3 criteria



### NCCA List of Accredited Film Competition

1. Sundance Film Festival (Jan)
2. Berlin Film Festival (Feb)
3. Cannes Film Festival (May)
4. Venice Film Festival (August)
5. Toronto Film Festival (September)
6. Oscars Academy Awards – USA
7. Rotterdam International Film Festival (Jan)
8. New Directors/ New Films — New York (March)
9. San Francisco IFFF (April)
10. Tribeca FF (New York (May)
11. Karlovy Vary — Czech Republic (July)
12. Locarno — Switzerland (Aug)
13. New York IFF (Sept)
14. San Sebastian — Spain (Sept)
15. Chicago IFF (Oct)
16. London IFF (Nov)
17. Torino IFF (Italy (Nov)
18. Hong Kong IFF (March)
19. Singapore IFF (Apr)
20. Osian's Cinefan — New Delhi (July)
21. Tokyo IFF (Sept)
22. Pusan (IFF) — Korea (Oct)
23. Fukuoka Focus on Asia- Japan (Nov)
24. Tokyo Filmex (Dec)
25. Fribourg — Switzerland (Feb)
26. Udine Far East Film Fest — Italy (Apr)
27. Barcelona Asian FF — Spain (May)
28. Hawaii Asian FF (Dec)
29. Cinema du Reel — Paris (March)
30. Yamagata FF— Japan (Oct)
31. Bilbao FF — Spain (Nov)
32. Amsterdam Documentary Film Festival (Dec)
33. Annecy — France (May)
34. Ottawa — Canada (Sept)
35. Hiroshima — Japan (August)
36. Clermont-Ferrand — France (Feb)
37. Tampere — Finland (Feb)
38. Oberhausen — Germany (April)
39. Ars Electronica — Linz, Austria
40. Siggraph Computer Animation Festival — US
41. Asian Hot Shots Film Festival – Berlin, Germany
42. Barcelona Saint Jordi International Film Festival (BCN Film Fest)



### Other Film Competition where Ani ng Dangal Awardees won

1. Durban International Film Festival - South Africa
2. Eurasia International Film Festival - Kazakhstan
3. London International Filmmaker Festival - UK
4. Pacific Meridian International Film Festival - Russia
5. Brussels Independent Film Festival - Belgium
6. Jeonju International Film Festival (JIFF) - South Korea
7. Asian Film Awards - Hong Kong
8. Bangkok International Film Festival - Thailand
9. Cairo International Film Festival – Egypt
10. SCINEMA International Science Film Festival - Australia
11. Las Palmas De Gran Canaria International Film Festival – Canary Islands
12. Asian Connection Film Festival – Lyon, France
13. Skip City International D-Cinema Film Festival - Japan
14. Asia-Pacific Film Festival – different countries
15. Primetime Creative Arts Emmy Awards - USA
16. Sitges International Film Festival - Spain
17. Festival de Cinema du Grain a Demoudre - France
18. Dubai International Film Festival - Dubai, UAE
19. Miami International Film Festival - Florida, USA
20. Asian Film Festival – Rome, Italy
21. Zinegoak International GayLesboTrans Film and Performing Arts Festival - Bilbao, Spain
22. New York International Independent Film and Video Festival - USA
23. Soho International Film Festival - USA
24. Busan International Film Festival - South Korea
25. New York Hell's Kitchen Film Festival - USA
26. Newport Beach Film Festival - USA
27. Asia Pacific Screen Awards – Australia
28. Hanoi International Film Festival - Vietnam
29. International Festival Signes de Nuit - France
30. Deauville Asian Film Festival - France
31. National Geographic's All Roads Film Festival - USA
32. Directors Guild of America Student Film Awards - USA
33. Anchorage International Film Festival - USA
34. Macabro Festival Internacional de Cine de Horror - Mexico
35. ASEAN International Film Festival and Awards - Malaysia



36. Wairoa Maori Film Festival - New Zealand
37. imagineNATIVE Film + Media Arts Festival - Canada
38. Harlem International Film Festival - USA
39. Festival International du Film de Pau - France
40. Jogja-NETPAC Asian Film Festival - Indonesia
41. Bucheon International Fantastic Film Festival - South Korea
42. Hong Kong Asia Film Financing Forum - Hong Kong
43. Sakhalin International Film Festival - Russia
44. Asia Image Apollo Awards - China
45. DC Independent Film Festival - USA
46. San Diego Asian Film Festival - USA
47. CPH PIX - Denmark
48. Oaxaca FilmFest - Mexico
49. Chéries-Chéris (LGBT film festival) - France
50. Osaka Asian Film Festival - Japan
51. LUCAS International Festival for Young Filmlovers - Germany
52. Dhaka International Film Festival - Bangladesh
53. Vancouver international Film Festival - Canada
54. Annonay International Film Festival - France
55. MIX Copenhagen LesbianGayBiTransQueer+ Film Festival - Denmark
56. Jaipur International film Festival - India
57. International Filmmaker Festival of World Cinema London - UK
58. Silk Road International Film Festival - Ireland
59. Brussels International Film Festival - Belgium
60. Guam International Film Festival - USA
61. International Film Festival "Message to Man" - Russia
62. Vesoul International Film Festival of Asian Cinema - France
63. All Lights India International Film Festival - India
64. Madrid International Film Festival - Spain
65. Fantasporto International Film Festival - Portugal
66. St. Tropez International Film Festival - France
67. WorldFest-Houston International Film Festival - USA
68. Equality International Film Festival - USA
69. Asian Youth Indie Film Festival - Malaysia
70. Female Eye Film Festival - Canada
71. International Children's Film Festival India - India
72. CineEco – Serra da Estrela International Environmental Film Festival - Portugal
73. Fantastic Fest - USA



74. Ottawa Digital Film Festival - Canada
75. Austin Asian American Film Festival - USA
76. Exground Filmfest - Germany
77. Salento International Film Festival - Italy
78. Toronto Reel Asian International Film Festival - Canada
79. Gijon International Film Festival - Spain
80. Festival Internacional de Cine de Cartagena de Indias - Colombia
81. London East Asia Film Festival - UK
82. Shanghai International Film Festival - China
83. Festival de Finos Filmes - Brazil
84. New York Asian Film Festival - USA
85. Timishort International Film Festival - Romania
86. Ajyal Youth Film Festival - Qatar
87. Los Angeles Comedy Festival - USA
88. Festival Internacional Signos da Noite - Portugal
89. Queens World Film Festival - USA
90. Warsaw Film Festival - Poland
91. Shanghai Queer Film Festival - China.
92. Festival Angaelica - USA
93. Aspen Shortsfest - USA
94. Dublin International Film Festival - Ireland
95. International Film Festival for Environment, Health, Culture - Indonesia
96. Bentonville Film Festival - USA
97. London Labour Film Festival - UK
98. San Diego International Kids Film Festival - USA
99. Malaysia International Film Festival - Malaysia
100. Stockholm International Film Festival - Sweden
101. Athens International Film and Video Festival - Greece
102. Sulmona International Film Festival - Italy
103. Festival Internacional du Film Transsaharien de Zagora - Morocco
104. Black Nights Film Festival - Estonia
105. Festival Internacional de Cinema da Figueira da Foz - Portugal
106. Mini Film Festival - Malaysia
107. Kota Kinabalu International Film Festival - Malaysia



**Competitions won by Ani ng Dangal Awardees in Broadcast Arts**

1. New York Festivals International for TV Programming and Promotion - USA
2. International Broadcasting Awards of the New York Festival
3. ASEAN Economic Community Feature Articles Competition
4. United Nations Correspondent Association (UNCA) Awards
5. BANFF World Television Festival, Toronto, Canda
6. Asian TV Awards
7. George Foster Peabody Award, New York, USA
8. UNICEF Asia - Pacific Child Rights Award for Broadcasting
9. Asian Rainbow TV Awards, Venetian, Theater Macau
10. Gold Quill Awards, Toronto Canada
11. Walt Disney Legendary Awards, California

**FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES INTERNATIONAL FILM STUDIES ASSISTANCE PROGRAM (IFSAP)**

The International Film Studies Assistance Program (IFSAP) provides support to Filipino filmmakers who are developing both their crafts and projects by participating and being exposed to the best filmmaking practices of other countries. FDCP believes in the importance of collaboration and continued learning, and hence, encourages more Filipino filmmakers to discover various opportunities by participating in international film study programs, labs, and workshops. Through the program, filmmakers accepted as participants in these international film programs are given financial assistance to support their participation in their accepted programs and activities.

**I. IFSAP Partners**

**Film Study Program**

1. Bridging The Gap Animation Lab
2. Busan Asian Film School
3. Cinefondation Residence Du Festival Programme  
*Cannes Film Festival*
4. Cinefondation L’Atelier  
*Cannes Film Festival*
5. FLY Film Lab
6. Locarno Open Doors Hub  
*Locarno Film Festival*
7. Locarno Open Doors Lab  
*Locarno Film Festival*
8. Nantes Produire Au Sud  
*Festival Des 3 Continents*
9. Southeast Asia Fiction Film Lab (SEAFIC)

**Location**

- Tenerife, Spain
- Busan, South Korea
- Cannes, France
- Cannes, France
- Busan, South Korea
- Locarno, Switzerland
- Locarno, Switzerland
- Nantes, France
- Singapore



10. TorinoFilmLab

Turin, Italy

## II. IFSAP Standard

### Film Study Program

1. APostLab
2. Asia Pacific Lab
3. Berlinale Co-Production Market  
*Berlin International Film Festival*
4. Berlinale Talents  
*Berlin International Film Festival*
5. Bifan Industry Gathering (BIG)
6. Cinemart  
International Film Festival Rotterdam
7. DocEdge
8. DocNet Southeast Asia
9. Docs by The Sea
10. DMZ Docs
11. Fantastic Film School  
Bucheon International Fantastic Film Festival
12. Focus Asia Project Market  
Far East Film Festival
13. Hezayah Screenwriting Lab
14. Hong Kong-Asian Film Financing Forum
15. Kyoto Filmmakers Lab
16. Luang Prabang Film Festival Talents Lab
17. Neo Cinemap
18. Sam Spiegel International Film Lab
19. Tak Kunstprojectraum Residency
20. Talents Tokyo
21. Ties That Bind
22. Tribeca Film Institute Market Network

### Location

- Bucharest, Romania  
Singapore  
Berlin, Germany  
  
Berlin, Germany  
  
Bucheon, South Korea  
Rotterdam, Netherlands  
  
Kolkata, India  
Phnom Penh, Cambodia  
Bali, Indonesia  
Goyang, South Korea  
Bucheon, South Korea  
  
Udine, Italy  
  
Doha, Qatar  
Hong Kong  
Kyoto, Japan  
Luang Prabang, Laos  
Fukuoka, Japan  
Jerusalem, Israel  
Berlin, Germany  
Tokyo, Japan  
Udine, Italy  
USA



**List of grant-giving agencies**

| Agency  | Link  | Country/<br>Location | Description  |
|---|---|----------------------|--|
| Cultural Center of the Philippines (CCP)            | <a href="https://culturalcenter.gov.ph/programs/">https://culturalcenter.gov.ph/programs/</a>                                   | Philippines          | Various programs, seminars, workshops and fellowships in the arts, teaching, and performance.  |
| National Commission for Culture and the Arts (NCCA) | <a href="https://ncca.gov.ph/">https://ncca.gov.ph/</a>   | Philippines          | Through the National Endowment Fund for Culture and the Arts (NEFCA), the NCCA provides assistance to Civil Society Organizations (CSOs), Peoples Organizations (POs), Indigenous Peoples Organizations (IPOs), Individuals, Local Government Units (LGUs), Government Agencies (GAs), State Universities/Colleges and Public Schools through its NCCA Grants Program, and Institutional Programs (NCCA Outreach Program, Resource Person's Bureau, Technical Assistance Program). |
| National Council for Children's Television (NCCT)   | <a href="https://ncct.gov.ph/endowment-fund-childrens-television/">https://ncct.gov.ph/endowment-fund-childrens-television/</a> | Philippines          | The creation of a National Endowment Fund for Children's Television, hereinafter referred to as the Fund, is created for the promotion of high standards of indigenous program development in children's television and media specifically intended for  |

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|   |   |                   | Filipino children.   |
| Seameo Innotech   | <a href="https://www.seameo-innotech.org/">https://www.seameo-innotech.org/</a>   | Philippines/Japan | The Center aids in educational development within and outside the region through capacity building and learning services, research and innovation, knowledge management and information sharing, and other special programs addressing specific areas of concern in the Southeast Asian educational scenarios.   |
| Philippine-American Educational Foundation (PAEF/Fulbright) | <a href="https://www.fulbright.org.ph/index.php/services/grants-for-filipinos">https://www.fulbright.org.ph/index.php/services/grants-for-filipinos</a> | Philippines/USA   | Scholarships to Filipinos to study at the graduate level (master's or doctoral studies) or pursue non-degree doctoral enrichment or doctoral dissertation research in the United States. All fields are eligible except engineering, medicine and related fields, and applied mathematics and sciences.  |
| Curiosity   | <a href="https://www.curiosity.ph/about/">https://www.curiosity.ph/about/</a>   | PHI               | Curiosity bridges the worlds of decision-makers and users to create relevance and optimize resources. By participating in people's daily activities, we can help decision-makers create services that enrich the human experience, by gaining local insight on: people's systems of beliefs, values, and practices; social networks; rules of engagement; and artifacts and materials. |

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at its ~~137~~<sup>138</sup><sup>th</sup> Meeting on ~~NOV 10~~ 2022

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| British Council | <a href="https://www.britishcouncil.ph/search?search_api_views_fulltext=grants">https://www.britishcouncil.ph/search?search_api_views_fulltext=grants</a> | Philippines/<br>UK | <p>1. <u>The advocacy grants aim to encourage innovation and creativity in civil society, helping to develop capacity and foster collaboration with various stakeholders on social enterprise, particularly the government and the academe.</u></p> <p>2. <u>The project advocates for more inclusive and gender-sensitive forest management by sparking exciting collaborations and knowledge-exchange between forest dependent craft communities and trusted intermediaries - designers, researchers, social entrepreneurs, leaders and the academe.</u></p> <p>3. <u>The Creative Hubs Collaboration Grant supports projects undertaken by creative hubs based in the Philippines with the intention of working with a creative hub based in the UK. Grants of up to PHP250,000 (around £3700) will be given to a maximum of five different creative hubs from the Philippines.</u></p> |
| RNTC            | <a href="https://rntc.com/">https://rntc.com/</a>   | Netherlands        | RNTC, the internationally renowned training centre of RNW Media, provides media training and capacity strengthening for social change.   |

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| Pulitzer Center                               | <a href="https://pulitzercenter.org/grants-fellowships/opportunities-journalists/global-reporting-grants">https://pulitzercenter.org/grants-fellowships/opportunities-journalists/global-reporting-grants</a> | USA   | The Pulitzer Center's global reporting grants support in-depth, high-impact reporting on critical issues that are often overlooked in the media, from global health to climate change.   |
| Japan International Cooperation Agency (JICA) | <a href="https://www.jica.go.jp/english/index.html">https://www.jica.go.jp/english/index.html</a>   | Japan | <ol style="list-style-type: none"> <li>1. <u>JPP is a technical cooperation program implemented by JICA to contribute to the social and economic development of developing countries at the grass-roots level in collaboration with "Partners in Japan," such as NGOs, universities, local governments, and public corporations.</u></li> <li>2. <u>The JICA Ogata Sadako Research Institute for Peace and Development (JICA Ogata Research Institute) provides a focus on studies and research, an important part of the projects that JICA carries out.</u></li> </ol> |
| Rockefeller Foundation (RF)                   | <a href="https://www.rockefellerfoundation.org/grants/">https://www.rockefellerfoundation.org/grants/</a>   | USA   | Through grantmaking, The Rockefeller Foundations works to promote the well-being of humanity throughout the world. Use our database to explore active and past grants by commitment and grant amount within the past 5 years.  |

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| Japan Foundation  | <a href="https://www.jpff.go.jp/e/">https://www.jpff.go.jp/e/</a>  | Japan  | Every year since 1973, the Japan Foundation has presented the Japan Foundation Awards to individuals and organizations that have made significant contributions to promoting international mutual understanding and friendship between Japan and other countries through academic, artistic and other cultural pursuits. 2021 marks the 48th year of the awards. |
| USAID             | <a href="https://www.usaid.gov/work-usaid/find-a-funding-opportunity">https://www.usaid.gov/work-usaid/find-a-funding-opportunity</a>  | USA    | The majority of USAID's funds are awarded through a competitive process. These funding opportunities are posted daily on <b>Grants.gov</b> and <b>SAM.gov</b> .  |
| UNESCO            | <a href="https://en.unesco.org/creativity/policy-monitoring-platform/grants-assistance-programme">https://en.unesco.org/creativity/policy-monitoring-platform/grants-assistance-programme</a><br><br><a href="https://en.unesco.org/community-media-sustainability/policy-series/private-funding">https://en.unesco.org/community-media-sustainability/policy-series/private-funding</a> | France | Foster equal opportunities by offering special support to young creators. Strengthen cultural and artistic institutions management through training and education of professionals and technicians. Promote community development initiatives with cultural activities.  |
| Poynter Institute | <a href="https://www.poynter.org/the-craig-newmark-center-for-ethics-and-leadership-at-poynter/#whatwedo">https://www.poynter.org/the-craig-newmark-center-for-ethics-and-leadership-at-poynter/#whatwedo</a>  | USA    | Through the work of the Center, journalism can evolve its values and the public will better understand how those values impact their everyday lives, building practices of mutual trust and transparency.  |

Action of the Board of Regents  
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| Goethe Institute | <a href="https://www.goethe.de/ins/ph/en/kul/opc.html">https://www.goethe.de/ins/ph/en/kul/opc.html</a> | Germany | <ol style="list-style-type: none"> <li>1. Residence Programs -<br/>With its residence programs, the Goethe-Institut would like to offer a "space for new perspectives" and every year invites artists and creators of culture to live and work for a while in a different country and culture.</li> <li>2. Visual Arts Project Fund<br/>- The Goethe-Institut is providing funding for the development of exhibitions and discursive formats with transnational cooperative working structures from the fields of visual arts, architecture, design and art education/cultural mediation as well as interdisciplinary projects.</li> <li>3. Documenta Fellowship<br/>- Our fellowship programme in association with the documenta archiv and the Kunsthochschule and University of Kassel provides an opportunity to explore a wide range of historical and art historical, interdisciplinary and international aspects of the documenta</li> </ol> |
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|   |   |              | exhibition and gain new insights into art production as well as networks that have been created.  |
| Corporation for Public Broadcasting (CPB)         | <a href="https://www.cpb.org/grants/content-and-producers-grants">https://www.cpb.org/grants/content-and-producers-grants</a> | USA          | CPB invests limited funds in the production of innovative, diverse content that aligns with CPB's mission—to provide universal access to high-quality educational programming, especially to underserved audiences.   |
| Association for Progressive Communications (APC)  | <a href="https://www.apc.org/en/about">https://www.apc.org/en/about</a>   | South Africa | APC is an international network of civil society organisations founded in 1990 dedicated to empowering and supporting people working for peace, human rights, development and protection of the environment, through the strategic use of information and communications technologies (ICTs).   |
| Radio Television Digital News Association (RTDNA) | <a href="https://www.rtdna.org/content/edward_r_murrow_awards">https://www.rtdna.org/content/edward_r_murrow_awards</a>       | USA          | Among the most prestigious in news, the Murrow Awards recognize local and national news stories that uphold the RTDNA Code of Ethics, demonstrate technical expertise and exemplify the importance and impact of journalism as a service to the community. Murrow Award winning work demonstrates the excellence that Edward R. Murrow made a standard for the broadcast news profession. |

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| Arthur Vining Davis Foundation             | <a href="https://www.avdf.org/programs-overview/public-educational-media/">https://www.avdf.org/programs-overview/public-educational-media/</a> | USA | Film and television grants typically range from \$100,000 to \$300,000, although the Foundations will consider larger requests. Grants may support projects that span multiple years.   |
| Communication for Social Change Consortium | <a href="https://www.cfsc.org/our-impact/">https://www.cfsc.org/our-impact/</a>   | USA | While hundreds of universities in the world offer programmes to study journalism, particularly focusing on print, television, radio, advertising and public relations, only a handful of universities in the world specialize in communication for development a social change. These are part of the University Network facilitated by the Communication for Social Change Consortium. From the Philippines to Colombia, these academic programmes offer potential students a different perspective of communication studies, emphasizing participation and dialogue in development and social change. |
| Cultural Survival                          | <a href="https://www.culturalsurvival.org/">https://www.culturalsurvival.org/</a>   | USA | We engage opportunities to leverage our experience and leadership in advocacy, media, public education, programs, and in providing platforms to amplify and empower the voices of Indigenous Peoples as they work to claim their rights to self-determination, their lands, cultures, and   |

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|  |   |             | precious ecosystems that are essential to the whole planet.  |
| Open Technology Fund   | <a href="https://www.opentech.fund/">https://www.opentech.fund/</a>   | USA         | The Open Technology Fund supports projects and people that develop open and accessible technologies promoting human rights and open societies, and help advance inclusive and safe access to global communications networks.   |
| International Press Institute (IPI)                                    | <a href="https://ipi.media/">https://ipi.media/</a>   | Germany (?) | <ol style="list-style-type: none"> <li>1. <u>IJ4EU</u> - IJ4EU supports cross-border investigative journalism in Europe with direct funding to collaborative projects through two grant schemes.</li> <li>2. <u>IJ4EU Award</u> - Celebrating excellence in cross-border investigative journalism in Europe</li> </ol> |
| Adobe Creativity Grants  | <a href="https://adobecydrants.tigweb.org/">https://adobecydrants.tigweb.org/</a>                           | USA         | Through the Creative Cloud Donations Program and Adobe Project Grant, these creative youth organizations create spaces for young creatives to develop and grow their creative, technical, and cognitive skills for success in school, work, and life.  |
| Smithsonian Fellowships: Smithsonian Artist Research Fellowship (SARF) | <a href="https://fellowships.si.edu/fellowship-programs">https://fellowships.si.edu/fellowship-programs</a> | USA         | The Smithsonian Artist Research Fellowship (SARF) program was launched in 2007 to provide outstanding visual artists from across the world a unique opportunity to work  |

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|   |   |     | with Smithsonian museums, research sites, collections, and scholars, so they may conduct research that inspires new artwork.  |
| Discovery Channel   | <a href="https://www.explorers.org/grants/explorers-club-discovery-expedition-grants/">https://www.explorers.org/grants/explorers-club-discovery-expedition-grants/</a> | USA | <p>The Explorers Club Expedition grants support researchers and explorers from around the world, while also providing them with a platform to illuminate their findings—and without restrictions on scientific publication or infringement on ownership of research. Applicants must be at least 18 years of age.</p> <p>WHAT DOES THE PROGRAM FUND?</p> <p>Fieldwork in the following disciplines will be considered: Biological sciences, archaeology, anthropology, paleontology, earth sciences, ecology, and astronomy, as well as exploratory projects that reveal new knowledge about the planet and its inhabitants, including regions undergoing environmental or cultural change.</p> |
| National Gallery of Art: Visiting Senior Fellowship Program | <a href="https://www.nga.gov/research/casva/fellowships.html">https://www.nga.gov/research/casva/fellowships.html</a>   | USA | ...[I]ntended to support research in the history, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film,   |

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|                                   |   |     | photography, decorative arts, industrial design, and other arts) of any geographical area and of any period.   |
| National Geographic               | <a href="https://www.nationalgeographic.org/funding-opportunities/">https://www.nationalgeographic.org/funding-opportunities/</a>               | USA | The National Geographic Society has awarded more than 14,000 grants for bold, innovative and transformative projects. We accept proposals for projects in conservation, education, research, storytelling or technology.   |
| Bill and Melinda Gates Foundation | <a href="https://submit.gatesfoundation.org/">https://submit.gatesfoundation.org/</a>   | USA | The Bill & Melinda Gates Foundation welcomes applications for our Requests for Proposal (RFPs) opportunities.  |
| NETFLIX Fund for Creative Equity  | <a href="https://about.netflix.com/en/news/building-a-legacy-of-inclusion">https://about.netflix.com/en/news/building-a-legacy-of-inclusion</a> | USA | The Netflix Fund for Creative Equity will invest in the next generation of underrepresented storytellers.  |
| Amazon Research Awards            | <a href="https://www.amazon.science/research-awards/call-for-proposals">https://www.amazon.science/research-awards/call-for-proposals</a>       | USA | Awards are structured as unrestricted gifts to the principal investigator's academic institution or organization and as such, Amazon retains no intellectual property rights to the resulting work. Recipients are encouraged to publish outcomes and commit related code to open-source repositories. |
| Amazon Literary                   | <a href="https://www.aboutamazon.com/news/books-">https://www.aboutamazon.com/news/books-</a>   | USA | "...[T]he Amazon Literary Partnership has provided more  |

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| Partnership                                | <a href="#">and-authors/apply-now-for-this-years-amazon-literary-partnership-grants</a>                 |        | than \$14 million in grant funding, to more than 150 organizations with the aim of empowering writers. Our goal is to help them create, publish, learn, teach, experiment, and thrive.”   |
| Marshall McLuhan Fellowship                | <a href="https://marshallmcluhan.org/mcluhan-fellows/">https://marshallmcluhan.org/mcluhan-fellows/</a> | Canada | Established in 1997 between the McLuhan Program at the University of Toronto and the Embassy of Canada in the Philippines, the Marshall McLuhan Fellowship has been awarded yearly to a recipient embodying outstanding qualities in the field of investigative journalism. |
| MacArthur Foundation: 100&Change           | <a href="https://www.macfound.org/programs/100change/">https://www.macfound.org/programs/100change/</a> | Canada | A competition for a \$100 million grant to fund a single proposal that promises real and measurable progress in solving a critical problem of our time  |
| MacArthur Foundation: Journalism and Media | <a href="https://www.macfound.org/programs/media/">https://www.macfound.org/programs/media/</a>         | Canada | Strengthening democracy and building a more equitable future by informing, engaging, and activating Americans through deep investments in just and inclusive news and narratives.   |
| MacArthur Foundation: MacArthur Fellows    | <a href="https://www.macfound.org/programs/fellows/">https://www.macfound.org/programs/fellows/</a>     | Canada | Celebrating and inspiring the creative potential of individuals through no-strings-attached fellowships   |
| The Royal Society                          | <a href="https://royalsociety.org/grants-schemes-">https://royalsociety.org/grants-schemes-</a>         | UK     | We provide grants and fellowships for outstanding   |

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|   | <a href="#">awards/grants/</a>  |        | researchers in the UK and internationally.  |
| International Development Research Centre (IDRC)                | <a href="https://www.idrc.ca/en/funding">https://www.idrc.ca/en/funding</a>   | Canada | Through calls for research proposals, we fund projects that aim to foster climate-resilient food systems, global health, education and science, democratic and inclusive governance, and sustainable and inclusive economies in developing countries. Gender equality and inclusion are also central to our strategy and the research we support.   |
| Fukuoka Asian Art Museum Residency Programme for Visual Artists | <a href="https://on-the-move.org/news/fukuoka-asian-art-museum-residency-programme-visual-artists-japan#:~:text=Fukuoka%20Asian%20Art%20Museum%20is,between%20January%20and%20March%202023.">https://on-the-move.org/news/fukuoka-asian-art-museum-residency-programme-visual-artists-japan#:~:text=Fukuoka%20Asian%20Art%20Museum%20is,between%20January%20and%20March%202023.</a> | Japan  | The programme aims to provide artists with various opportunities to create and exhibit artworks in Fukuoka, so that they encourage each other to achieve their full potential in the world from the staging of Fukuoka city. It also tries to deepen citizens' understanding of contemporary art and different cultures and to improve the quality of local culture by promoting art exchange with the citizenry. |
| Asian Public Intellectual Grant                                 | <a href="https://admissionscholarships.com/nippon-foundation-fellowships-for-asian-public-intellectuals/">https://admissionscholarships.com/nippon-foundation-fellowships-for-asian-public-intellectuals/</a>   | Japan  | The Nippon Foundation Fellowships for Asian Public Intellectuals (API Fellowships Program) is designed to stimulate the creation of a   |

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|  |   |             | pool of such intellectuals in the region. They aim to promote mutual learning among Asian public intellectuals and to contribute to the growth of public spaces in which effective responses to regional needs can be generated.  |
| American Council of Learned Societies (ACLS) Grants and Fellowships - Pardee School of Global Studies, Boston University | <a href="https://www.bu.edu/asian/academics/funding-opportunities/">https://www.bu.edu/asian/academics/funding-opportunities/</a> | USA         | A number of Asia-related funding opportunities are available for undergraduate, graduate, and faculty travel and research.  |
| Oxfam (Philippines)  | <a href="https://philippines.oxfam.org/">https://philippines.oxfam.org/</a>   | Philippines | Oxfam Philippines works towards a future where Filipinos, especially women and other vulnerable sectors, are free from the injustices of poverty. During emergencies, we respond with life-saving aid while supporting people recovering their livelihoods. Everyday, we drive change by working hand-in-hand with our partners in finding practical yet innovative ways to help families lift themselves out of poverty by influencing decisions that affect them. |
| Media Impact   | <a href="https://mediaimpactfunders.org/">https://mediaimpactfunders.org/</a>   | USA         | Media Impact Funders is a membership organization that advances the work of a broad range of funders committed to effective use and support of media in the public interest.  |

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|-----------------|---|-----|---|
| Asia Foundation | <a href="https://asiafoundation.org/publication/grant-guidelines/">https://asiafoundation.org/publication/grant-guidelines/</a> | USA | The Asia Foundation undertakes grant making with organizations as a collaborative process of problem identification and strategic planning within our areas of programming interest. Our programs address critical issues affecting Asia in the 21st century— governance and law, economic development, women’s empowerment, environment, and regional cooperation. |
|-----------------|---|-----|---|

Awards in broadcast arts

Artist 1 requires no award; merit is based on colleague’s evaluation. Finalist or shortlisted in any of the major awards for Artist 2 and 3 may be a good measure for inclusion in this category.

Popularity awards:

- (1) Popularity awards are generally student awards or awards given out by particular groups, and the selection of winners is done by vote of its members without the benefit of a deliberation. These awards are similar to Audience Awards in film festivals. As audiences, the students carry a different set of discourses and tastes, which, like other social actors, are products of their social circumstances. They offer a different view of art, sometimes in agreement with but often not in alignment with the views of experts (e.g., critics, scholars). These views are not necessarily of lesser value than other discourses. Given this argument, student views are legitimate discourses that merit consideration in our awarding, especially for Artist 2.
- (2) One problem with this type of awards, however, is the method of nominating and selecting the winner, which is mainly by popular vote without any deliberation of the works for consideration. This methodological flaw renders the award less credible than other awards.
- (3) Another issue is the sheer number of student awards, with each student group simply repeating the winners of other student groups. In other words, these student groups do not really offer varied perspectives or discourses of art; each student award is not significantly different from other student awards. Each student award is a clone of the many, and the many are a clone of one. In short, 5 student awards, for example, may practically mean only one set of self-reproduced discourses. Thus, the number of awards does not represent different views that could help enrich our valuation of art. A high number of awards that an artist may get from this type of recognition does not represent one’s significant contributions to the artistic discipline.

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- (4) Issues (2) and (3) negatively impact on the worth of student awards. But (1), i.e., the differently situated but significantly important value of audience awards, remains a valid point, although diminished in significance by (2) and (3). There is a way that can render this type of awards of value to the UP's artist productivity system. One way is to assign a specific number of popularity awards to merit an artist for consideration in Artist 2. For example, an artist to qualify for Artist 2 must get a minimum of one set of six awards from any of the popularity awards for an equivalent of one major award, e.g., 6 popularity awards = 1 KBP award, or 12 popularity awards = 2 KBP awards. An artist has to garner one set of six to merit one major award. The minimum of six popularity awards is based on a possible average of two awards per year for three years, the UP Artist reckoning period. Nomination from any of the popularity awards does not merit any point.

These popularity awards are the following:

1. USTV Students' Choice Awards (student popularity award, University of Santo Tomas, 2005-present)
2. Northwest Samar State University Students Choice Awards (student popularity award, 2009-present)
3. Paragala Central Luzon Media Awards (student popularity award, by vote; Holy Angel University, Pampanga, since 2014)
4. Mabini Awards (student popularity award; Polytechnic University of the Philippines, since 2014)
5. UmalohokJuan! Awards (student popularity award, Lyceum of the Philippines, since 2014)
6. Gawad Kamalayan Awards (student popularity award, Mapua Institute of Technology)
7. Adamson University Media Award
8. Kagitingan Awards (student popularity award, Bataan State Peninsula University, 7<sup>th</sup> year, since 2022)
9. Kabantugan Awards (Mindanao State University-General Santos City, 18<sup>th</sup> year 2022)
10. Mendiola Consortium TV Awards, 2020 but discontinued because of Covid. The Mendiola Consortium is composed of educational institutions on Mendiola Street: CEU, San Beda, La Consolacion College, St. Jude Catholic School, and College of the Holy Spirit (folded up recently)
11. Nickelodeon Philippines Kids' Choice Awards (popularity award through text and online voting)
12. PMAP Makatao Awards for Mass Media (People Management Association of the Philippines, through online voting by its members), since 2010

Award-giving bodies for broadcast or with broadcast as one category, for further checking to verify their processes and credibility:

1. MTRCB TV Awards, since 2009
2. CLASS Awards (City of Malabon University)
3. Laguna Excellence Awards
4. COMGUILD Center of Journalism
5. EdukCircle Awards
6. Bayabay Media Award, Federation of Philippine Industries



7. Womanity Award, FemaleNetwork.com
8. School Press Advisers Movement (SPAM)

Other awards for consideration (except the Lira Awards, which ran for only a year and exclusive to RPN 9):

1. Lira Awards (exclusive to RPN 9 productions, only for one year, only in 1982; some winners: Mario O'Hara, Sabatini Fernandez, Flordeluna)
2. Gawad Tanglaw (Tagapuring mga Akademisyang Aninong Gumagalaw, a group of media teachers from Jose Rizal University, the Philippine Women's University, the University of Perpetual Help System, and the Colegio de San Juan de Letran)
3. Gawad Pasado (Pampelikulang Samahan ng mga Dalubguro, an organization of master teachers that review films as documents and materials for teaching different disciplines), 21 years in 2022

| Name of Award<br>Active, unless indicated as defunct   | Sponsoring Organization/<br>Description<br>(selection is mainly by deliberation by the members or jury)  | Years in existence | Notable winners   |
|--|--|--------------------|---|
| <b>ARTIST 1</b>  |  |                    |   |
| No awards required. Finalist status in awards for Artist 2 and Artist 3 may be a measure for inclusion in this category. |  |                    |   |
| <b>ARTIST 2: LOCAL</b>   |  |                    |   |
| Citizens' Award for Television, CAT (defunct)  | Citizens' Council for Mass Media   | 7 yrs, 1965-72     | An Evening with Pilita, The Big News, Balintataw, Salamisin, Panagimpan, Kwentong Kutsero, The Nida-Nestor Show, Mito Villareal, Lupita Aquino Concio, Marlene Dauden, Dely Magpayo, Ading Fernando |
| The Sinag Awards (defunct)   | Pambansang Akademya ng Telebisyon sa Agham at Sining (PATAS), composed of the Broadcast Media Council and the Kapisanan ng mga Brodkaster ng Pilipinas | 3 yrs, 1975-78     | Makulay na Daigdig ni Nora  |

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| Name of Award<br>Active, unless indicated<br>as defunct   | Sponsoring Organization/<br>Description<br>(selection is mainly by<br>deliberation by the members<br>or jury) | Years in<br>existence       | Notable winners   |
|---|---|-----------------------------|---|
| Catholic Mass Media Awards for Radio and Television, CMMA | Archbishop of Manila  | 44 yrs,<br>1978-<br>present | Gulong ng Palad; Concert at the Park; Kahapon Lamang; Panagimpan; Pitlag: Kuwento ng Buhay, Isyu ng Bayan;  |
| Gawad CCP para sa Telebisyon                              | Cultural Center of the Philippines  | 12 yrs,<br>1987-99          | Aawitan Kita; Ating Alamin; Batibot; Isip Pinoy; Public Forum; Straight from the Shoulder; Sic O'Clock News; Handog ng PETA; Bayani; Maalaala Mo Kaya; Ryan, Ryan Musikahan; The Probe Team; Sine 'Skwela; Hiraya Manawari; Mongolian Barbecue; Abangan ang Susunod na Kabanata; Contribution to broadcast arts: Marilou Diaz-Abaya, Al Quinn, Randy David, Jessica Soho, Fr. James Reuter, Cheche Lazaro |
| Gawad CCP para sa Radyo                                   | Cultural Center of the Philippines  | 10 yrs,<br>1989-99          | Drama Filipina; Yukbo sa Musika; Salamin sa Kaliwat; Koko Trinidad for Natatanging Parangal sa Radyo;   |
| The Golden Dove Awards                                    | Kapisanan ng mga Brodkaster ng Pilipinas, KBP   | 31 yrs,<br>1991-<br>present | DZRH; GMA; ABS-CBN; The World Tonight; Viewpoint; Batibot; Tropang Rad'Yo (DZUP)  |
| Ka Doroy Broadcaster of the Year                          | Kapisanan ng mga Brodkaster ng Pilipinas, KBP   |                             | Jessica Soho, Jose Mari Velez, Ricardo Dong Puno Jr.; Francisco Koko Trinidad; Solita Monsod; Mel Tiangco; Cheche Lazaro; Tina Monzon-Palma; Rey Langit; Joe Taruc; Noli de Castro; Angelo Palmones;  |

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|--|---|-----------------------------|---|
| Anak TV Seal Awards  | Southeast Asian Foundation for<br>Children and Television (The<br>Anak TV Group)                              | 22 yrs;<br>2000-<br>present | Women's Desk; Feny<br>Bautista, Nora Quebral,<br>Genoveva 'Lola Bebang'<br>Matute   |
| Hildegarde Awards for<br>Women in Media and<br>Communication         | St. Scholastica's College   | 2007-<br>present            | Usapang P! (DZUP), Health<br>Matters (DZUP),<br>Matanglawin, Reporter's<br>Notebook, Art to Art, Anti-<br>Epal campaigns, Patricia<br>Evangelista, History, Bayan<br>Ko, One Billion Rising, Susan<br>Calo-Medina   |
| Titus Brandsma<br>Leadership in<br>Journalism Award                  |   |                             | Howie Severino, Kara David  |
| Award for Broadcast<br>Journalism                                    | Rotary Club of Manila and<br>Rotary Club International  |                             | Cheche Lazaro, Jessica Soho,<br>Kara David, Howie Severino,<br>Katrina Legarda, Maria Ressa   |
| Ten Outstanding Young<br>Men (TOYM)                                  | Conferred also to broadcast<br>artists  |                             | Alberto Florentino, Max<br>Soliven, Rod Reyes, Koko<br>Trinidad, Lino Brocka, Orly<br>Mercado, Ryan Cayabyab,<br>Dong Puno, Maria<br>Montelibano, Malou<br>Mangahas, Maria Ressa, Rico<br>Hizon, Kara David, Karen<br>Davila, Vicky Morales, Jiggy<br>Manicad |
| The Outstanding<br>Women in the Nation's<br>Service (TOWNS)<br>Award |   | Since<br>1974?              | Boots Anson Roa, Rosa Rosal,<br>Nora Aunor, Jullie Yap Daza,<br>Maria Montelibano, Lydia<br>Brown, Cheche Lazaro, Mel<br>Tiangco, Loren Legarda,<br>Jessica Soho, Ces Drilon,<br>Maria Ressa, Chin Chin<br>Gutierrez, Kara David, Karen<br>Davila             |

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|--|--|-------------------------------|---|
| Fleet Award for Investigative Journalism                       | British Embassy Manila   |                               | Jessica Soho  |
| Star Awards for Television                                     | Philippine Movie Press Club, PMPC  | 1987-present                  | TV Patrol; Public Forum; Viewpoint; Batibot; Orly Mercado; Lovingly Yours, Helen; Vilma Santos; Nora Aunor;   |
| Golden Screen TV Awards  | Entertainment Press Society, ENPRESS   | 2004-present                  | Many GMA and ABS-CBN shows  |
| Quill Award for Excellence                                     | International Business Communicators Philippines   |                               | Bayan Ko  |
| The National Statistics Month Media Awards                     | National Statistics Office   |                               |   |
| The APAC (Asia Pacific) Tambuli Awards                         | awards for media campaigns, University of Asia and the Pacific   |                               | Eugene Manalo for his works for his advertising agency The Huddle Room  |
| Marshall McLuhan Awards  | Canadian Embassy, Philippines  |                               | Luz Rimban, Gerry Lirio, Inday Espina Varona, Glenda Gloria, Ed Lingao, Malou Mangahas, Lynda Jumilla, Cheche Lazaro, Joseph Morong, Diosa Labiste  |
| TV Journalist of the Year                                      | Rotary Club of Manila  |                               | Jessica Soho  |
| Gawad Agong para sa Pamamahayag                                | Award for media workers in print, broadcast, and online focused on IPs, by KATRIBU, Kalipunan ng mga Katutubong Mamamayan ng Pilipinas and Indigenous Voices in Asia-Philippines | Since 2012?                   | Edge Uyanguren (DZUP), "Tarima" by Jay Taruc, Kara David for i-Witness "Mga Datu ng Mahagsay," Jayson Santos for Reel Time "Silang mga wala sa Mapa," Abner Mercado for Krusada "Pulag," Karen Davila for Krusada "Bakwit," |
| Gawad Duyan  | Philippine Pediatric Society   | 12 yrs, 2014-present          | "Hikahos na Musmos," Reporter's Notebook Gintong Kolong-kolong Award: Teen Gen, 7   |

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|--|--|-----------------------|--|
|  |  |                       | Tanglaw ng Tahanan: Pepito Manaloto<br>Natatanging Dulang Komediya: Manaloto<br>Hiblang Taliwas Award: Pen Medina, Bayan Ko<br>Hiblang Huwaran Award: Rocco Nacino, Bayan Ko & Sid Lucero, Katipunan<br>Gintong Duyan Award: the best television network, GMA7 |
| Population Development Media Awards  |  |                       | Abner Mercado for The Correspondents   |
| The Gandingan Awards: The UPLB Isko't Iska Broadcast Choice Awards   | University of the Philippines at Los Baños, originally a student popularity award, now selection is by deliberation then by vote   | since 2007            | Many programs of DZUP, and mainly by GMA and ABS-CBN   |
| <b>ARTIST 2: INTERNATIONAL</b>   |  |                       |  |
| George Peabody Awards, USA   | University of Georgia's Henry W. Grady College of Journalism and Mass Communication; considered the Pulitzer Prize in electronic media   | Since 1940            | I-Witness for "Kidneys for Sale" and "Ambulansyang de Paa," Brigada Siete for "Kamao," Reel Time for "Salat," 24 Oras, Saksi, State of the Nation, Kapuso Mo, Jessica Soho   |
| Alfred I. duPont Awards in Television and Radio Journalism, USA  | Columbia University  |                       |  |
| The New York Festivals for Radio and Television: Gold, Silver, and Bronze World Medals; the UNESCO Prize; International Award for TV | The NYF is an international competition for best works in radio, television, film, advertising, and marketing from broadcast stations, networks, film producers, and independent artists and |                       | Pitlag: Kuwento ng Buhay, Isyu ng Bayan; i-Witness for "Boy Pusit," Reporter's Notebook for "Batang Kalakal," Front Row for "Amyotrophic Lateral Sclerosis," Tropang Pochi,  |

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|---|---|-------------------------------|---|
| Programming and<br>Promotion;<br>International<br>Broadcasting Awards | producers from around the<br>globe.   |                               | Bantay Bata 10 <sup>th</sup> Anniversary<br>Special, The Correspondents,<br>Abangan ang Susunod na<br>Kabanata, Storyline   |
| Asian Television<br>Awards/Asia Radio-TV<br>Awards                    | Singapore Broadcasting<br>Corporation   | since 1987                    | Chin Chin Gutierrez, Cherie<br>Pie Picache, Melinda,<br>Roderick Paulate, Raymond<br>Bagatsing, Aiza Seguerra,<br>Michael V, Desaparacido,<br>Eula Valdes, Nonie<br>Buencamino, Gina Pareño,<br>Saksi, 5 & Up, Bubble Gang, i-<br>Witness for "Buto't Balat,"<br>Eat Bulaga! Silver Anniversary<br>Special, Reporter's Notebook<br>for "Giyera sa Lebanon," Boy<br>Abunda for The Bottomline<br>with Boy Abunda |
| Southeast Asian<br>Television Awards                                  | Singapore   |                               |   |
| The Japan Prize   | mainly video documentaries  |                               |   |
| Asia-Pacific Millennium<br>Development Goals<br>Media Awards          | United Nations  |                               | i-Witness for "Huling Hala<br>Bira"   |
| Asia-Pacific Child Rights<br>Award                                    | UNICEF, United Nations<br>International Children's<br>Emergency Fund  |                               | i-Witness for "Selda<br>Inosente" and "Mga Batang<br>Kalabaw," The<br>Correspondents for "Batang<br>Preso," Reel Time for "Salat,"<br>Front Row for "Ulilang<br>Lubos"  |
| World Radio and TV<br>Awards  | Asia-Pacific Institute for<br>Broadcasting Development  |                               |   |
| Davis-Latch Memorial<br>Award   | For journalism, Bangkok,<br>Thailand  |                               | Howie Severino  |
| London Environmental<br>Film Festival                                 | has categories for TV programs<br>and video works   |                               | Lucia   |

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|--|---|-----------------------|---|
| Ökimedia Filmfestival,<br>Germany)   | An international environment<br>film festival, has categories for<br>video works, Germany                     |                       | Lucia   |
| The Premier Award and<br>One World Media<br>Awards   | One World Broadcasting Trust<br>and Television Trust for the<br>Environment                                   |                       | Lucia   |
| The Prix Jeunesse<br>International   |   |                       | 5 & Up, Sine 'Skwela, Salam   |
| The Grand Prix Toutes<br>Categories at the<br>Festival International<br>du Film Independent,<br>Brussels | Has categories for television<br>programs and video works   |                       | Minsan Lang Sila Bata   |
| Moscow International<br>Festival of<br>Mountaineering and<br>Adventure Films                             | Has categories for TV programs<br>and video works   |                       | The Correspondents for "Mt.<br>Cook Chronicles: The Road to<br>Everest" |
| The Rockie Award of<br>the Banff World<br>Television Festival,<br>Canada                                 |   |                       | Lobo (for the telenovela<br>award)                                      |
| The Telly Awards,<br>Britain   |   |                       | Planet Philippines  |
| Canadian Television<br>Awards  |   |                       |   |
| The Emmy Awards, USA   |   |                       |   |
| News and<br>Documentary Emmy<br>Awards   | NATAS, National Academy of<br>Television Arts and Sciences,<br>USA  |                       |   |
| GLAAD Media Awards,<br>by the GLAAD Gay &<br>Lesbian Alliance<br>Against Defamation<br>(USA)             |   |                       |   |
| Golden Globe Awards,<br>USA  | Hollywood Foreign Press<br>Association  |                       |   |
| Humanitas Prize, USA   | Video works on human rights,<br>The Humanitas Prize Group   |                       |   |

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|---|---|-----------------------|-----------------|
| MTV Movie and TV Awards   |   |                       |                 |
| MTV Music Video Awards  |   |                       |                 |
| Critics' Choice Television Awards   | Broadcast Television Journalists' Association   |                       |                 |
| Edward R. Murrow Award, USA   | Radio Television Digital News Association   |                       |                 |
| The Asian Academy Creative Awards, Singapore                                | part of the Singapore Media Festival  |                       |                 |
| Asia Artist Awards, South Korea   | For Asian artists in television, film, and music  |                       |                 |
| Asian Television Awards, Malaysia   |   |                       |                 |
| Asian Viewers Television Awards, London                                     |   |                       |                 |
| Golden Lotus Awards (Macau International Television Festival), China        |   |                       |                 |
| Magnolia Awards (Shanghai Television Festival), China                       |   |                       |                 |
| International Drama Festival, Japan   | Japan Commercial Broadcasters Association, Tokyo  |                       |                 |
| Global TV Demand Awards, USA  | Parrot Analytics, USA   |                       |                 |
| Golden Nymph Award (Monte-Carlo Television Festival, international, Monaco) |   |                       |                 |
| The British Environment and Media Awards, Britain                           | WWF, World Wide Fund for Nature, Britain  |                       |                 |

Action of the Board of Regents  
at its ~~107th~~ Meeting on ~~NOV 10~~ 2022  
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ROBERT M. J. LARA  
Secretary of the University  
and of the Board of Regents

| Name of Award<br>Active, unless indicated<br>as defunct     | Sponsoring Organization/<br>Description<br>(selection is mainly by<br>deliberation by the members<br>or jury)       | Years in<br>existence | Notable winners |
|---|---|-----------------------|-----------------|
| Ake Blomström Award,<br>Sweden                              |   |                       |                 |
| The Pulitzer Prize for<br>Audio Reporting, USA              | Columbia University   |                       |                 |
| The AIBs, United<br>Kingdom                                 | Association for International<br>Broadcasting   |                       |                 |
| MIPCOM Diversify TV<br>Excellence Awards,<br>Cannes, France | Marché International des<br>Programmes de<br>Communication, International<br>Market of Communications<br>Programmes |                       |                 |
| LIT Commercial<br>Awards, New York                          | international award for<br>broadcast and nonbroadcast<br>platforms, International<br>Awards Associate,              |                       |                 |
| LIT Talent Awards, New<br>York                              | international award in music,<br>film, dance, and video<br>excellence in the<br>entertainment industry              |                       |                 |
| Vega Digital Awards,<br>New York                            | excellence in the planning and<br>execution of digital<br>communications  |                       |                 |
| NYX Game Awards,<br>New York                                | creative and technical<br>excellence in the international<br>gaming industry  |                       |                 |
| NYX Video Awards,<br>New York                               | creative excellence in digital<br>video design, planning,<br>direction, and production,                             |                       |                 |
| NYX Marcom Awards,<br>New York                              | creative excellence in<br>marketing and communication<br>campaigns, including video,<br>audio, digital, web         |                       |                 |
| Muse Creative Award,<br>New York                            | for media design production   |                       |                 |
| The Clio Awards, USA  | for works in advertising  |                       |                 |
| The Gracie Awards,<br>Kentucky, USA                         | media awards for women,<br>Alliance for Women in Media  |                       |                 |

Action of the Board of Regents  
at its 1375<sup>th</sup> Meeting on NOV 10 2022

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|---|---|-----------------------|-----------------|
| Broadcast Sport Awards, USA   |   |                       |                 |
| The Radio Academy Arias, UK   | audio and radio industry awards, the Oscars of UK radio and audio   |                       |                 |
| World College Radio Awards  |   |                       |                 |
| New York International Independent Film and Video Festival, USA         |   |                       |                 |
| National Geographic All Roads Film Festival, USA                        |   |                       |                 |
| International Film Festival for Environment, Health, Culture, Indonesia |   |                       |                 |
| Athens International Film and Video Festival, Greece                    |   |                       |                 |
| ASEAN Economic Community Feature Articles Competition                   |   |                       |                 |
| Asian Rainbow TV Awards, Macau, China                                   |   |                       |                 |
| Gold Quill Awards, Toronto, Canada                                      |   |                       |                 |
| Walt Disney Legendary Awards, USA                                       |   |                       |                 |
| The Cannes Lions Awards, France   | for works in advertising  |                       |                 |
| Global Native Advertising Awards, Denmark                               | for advertising, Native Advertising Institute,  |                       |                 |
| Festival of Global Media Awards   | for works in advertising and marketing  |                       |                 |
| The Southeast Asia Agency Awards and The                                | for works in advertising and marketing  |                       |                 |

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| <b>Name of Award</b><br>Active, unless indicated<br>as defunct | <b>Sponsoring Organization/<br/>Description</b><br>(selection is mainly by<br>deliberation by the members<br>or jury)                              | <b>Years in<br/>existence</b>                                | <b>Notable winners</b>  |
|--|--|--|---|
| Campaign AOY Awards,<br>Singapore                              |  |  |   |
| Seoul International<br>Drama Awards, Korea                     |  |  |   |
|  |  |  |   |
|  |  |  |   |
| <b>Artist 3: Local</b>   |  |  |   |
| National Artist  | Cultural Center of the<br>Philippines  |  |   |
| Gawad CCP para sa<br>Sining                                    | Cultural Center of the<br>Philippines  |  | Doy del Mundo   |
| Gawad Plaridel   | University of the Philippines<br>System  |  | Fidela Mendoza-Magpayo,<br>Cheche Lazaro, Eloisa Cruz-<br>Canlas, Rosa Rosal, Babes<br>Custodio, Tina Monzon-<br>Palma, Jessica Soho  |
| Gawad Tanglaw ng Lahi  | Ateneo de Manila University,<br>recognizes the contribution of<br>an individual or organization<br>who has "steered the national<br>consciousness" | 19 yrs,<br>2003-<br>present                                  |   |
| KBP Lifetime<br>Achievement Award                              | Kapisanan ng mga Brodkaster<br>ng Pilipinas  | 1996-<br>present   | Abelardo Yabut Sr., Henry<br>Canoy, Menardo Gimenez,<br>Federico Garcia, Fred<br>Elizalde, Fidela Magpayo,<br>Francisco Evangelista, Bob<br>Stewart, Fr. James Reuter,<br>Charo Santos, Eugenio Gabby<br>Lopez III, |
| Ading Fernando<br>Memorial Award                               | PMPC, Philippine Movie Press<br>Club   | 1987-<br>present   | Pilita Corrales   |
| The Helen Vela Lifetime<br>Achievement Award                   | ENPRESS, Entertainment Press<br>Society  | 2004-<br>present,<br>but this<br>awarded<br>began in<br>2011 | Nora Aunor, Harry Gasser,<br>Joey de Leon   |

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|---|--|-------------------------------|--|
| Gawad Dolphy Lifetime<br>Achievement Award  | ENPRESS, Entertainment Press<br>Society  |                               |  |
| Metrobank Foundation<br>Awards for Teachers   | Metrobank Foundation   |                               |  |
| <b>Artist 3: International</b>  |  |                               |  |
| The Nobel Peace Prize,<br>Norway  |  |                               |  |
| The Ramon Magsaysay<br>Award, Philippines   |  |                               | Cecille Guidote, Lino Brocka,<br>Radio Veritas, Fr. James<br>Reuter, Bienvenido Lumbera,<br>Rosa Rosal, Grace Padaca   |
| The Fukuoka Prize,<br>Japan<br>(The Grand Prize, The<br>Academic Prize, and<br>the Arts and Culture<br>Prize) | Achievements in preserving<br>and creating diverse cultures of<br>Asia, given by the city<br>government of Fukuoka and<br>the Fukuoka City International<br>Foundation (formerly The<br>Yokatopia Foundation), since<br>1990 | since 1990                    | Marilou Diaz-Abaya (culture<br>and arts, citation includes<br>work on TV), Randy David<br>(sociology, citation includes<br>work on TV), Kidlat Tahimik<br>(film); Filipinos in other<br>fields: Leandro V. Locsin<br>(architecture), Reynaldo C.<br>Ileto (history), Ambeth R.<br>Ocampo (history) |
| The International<br>Matrix Award, USA  | award for a communications<br>professional for achieving the<br>highest level of professional<br>experience, USA   |                               |  |
|   |  |                               |  |

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