

C. Administration

1. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
2. Excellence in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work.
3. An understanding of professional ethics and practice associated with theatre and performance.

Note: For actors who are specifically focused on performing or teaching performance of stage musicals, see the specialist pages on musical theatre for additional expertise expected in that area.

Overall excellence from the stage actor requires the ability to integrate knowledge consistently in the areas noted above. The work of the stage actor must also be evaluated within a perspective of the resources available to the production (the director, cast, performance space and production support.) Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the actor may be available through ATHE's Acting Focus Group, Actors Equity Association (AEA), Screen Actors Guild (SAG), and American Federation of Television and Radio Artists (AFTRA).

ARTS ADMINISTRATOR

Theatre faculty may serve in a variety of positions that fall under the category of arts administrator. These include faculty who

- Serve as department chairs or deans (who have the usual responsibilities for heading the academic unit) and are responsible for leading and managing the theatre season within the institution;
- Hold the position of artistic director or program director for the theatre production program who have the responsibility for conceiving, developing and implementing the artistic vision; and
- Teach and are responsible for conducting arts administration activities such as theatre marketing, public relations, development, volunteer management, and box office and house management.

Each of the three categories of arts administration require unique and specific production expertise and knowledge and all demand considerable administrative skills, but in broad and general terms the range of proficiency typically includes:

A. Production Expertise

1. Knowledge of how theatre functions as an art and as a business.

2. Expertise in planning a theatre season within a clearly defined mission for the theatre department or company.
3. Ability to effectively connect the artistic work to the community through a myriad of activities including outreach, volunteerism, partnership, and public relations.
4. Knowledge of systems for box office and house management.
5. Excellence in serving as an advocate for live theatre.

B. Literature and History

1. Knowledge of theatre history and performance.
2. Knowledge of audience development and how theatre relates to society in the present and in the past.
3. An understanding of professional ethics and practice associated with theatre and performance.

C. Administration

1. A passion for both the business and the artistic sides of the theatre.
2. Excellent skills in management, planning and organization, time management, and goal setting.
3. Personnel management, including hiring and supervision.
4. Expertise in all aspects of marketing and public relations for live theatre including traditional methods such as posters and direct mail and the latest technological means such as web-based marketing and social networking.
5. Skilled in event planning, fiscal management and budgeting.
6. Expertise in fundraising, grantsmanship, and development activities.
7. Knowledge of contracts and union regulations as well as skill in negotiation.
8. Excellent communication skills, flexibility, and tact and the ability to work with diverse personalities.

Overall excellence from the arts administrator requires the ability to integrate knowledge consistently in the areas noted above.

Additional information about the expertise and skills expected of the arts administrator may be available through ATHE's Theatre Management Focus Group, the Association of Arts Administration Educators, the Arts Management Network, and the International Council of Fine Arts Deans (ICFAD), and the American Council on Education Department Chair Online Resource Center.

DESIGNERS¹

Theatre productions require a team of designers who work with the director to create the aural and visual world of the play. Listed below are the primary categories of designers,

¹ These descriptions are modeled on "USITT Tenure and Promotion Guidelines," 2000, pages 12-15.