

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.

but productions may also utilize special designers to create such elements as stage properties, puppets, projections, etc.

DESIGNERS: COSTUME DESIGNER

The costume designer is an artist who designs the costumes that enhance a given production in general and characterization in particular. The designs should also enhance or harmonize with the other visual elements such as scenery and lighting.

The range of proficiency typically required of a costume designer includes:

A. Production Expertise

1. Excellence in creating sketches, renderings and drawings in various media.
2. Knowledge and ability to manipulate the elements of design.
3. Knowledge of the materials and methods of costume construction, including fabrics, pattern development, fitting, tailoring, etc.
4. Knowledge of movement for acting, dance, and stage combat and the related requirements of costumes.
5. Knowledge of fabric modification, including dyeing, painting, lamination, and distressing.
6. Knowledge of techniques in makeup, hair, wigs, and masks.
7. Knowledge of safety procedures and regulations as they apply to costume construction.
8. Understanding of the related production design areas—scenic design, lighting design, makeup design.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Excellence in textual analysis of scripts.
3. Knowledge of historical dress, including ethnic dress and accessories, nonwestern and unique theatrical costume, Western theatrical costume, and differing national styles of historic dress.
4. Knowledge of historic textiles and decoration.
5. Knowledge of art history as it relates to dress.
6. Knowledge of social and popular history, including period manners and movement.
7. Knowledge of the history of makeup, hair, wigs and masks.
8. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Excellence in oral and written communication.
2. Ability to work and collaborate with various artists, technologists, and technicians, many of whom may be unskilled students with various levels of experience.

3. Excellence in fiscal management, including budget development and material acquisition.
4. Ability to oversee the technical execution of costumes.
5. Knowledge of studio and wardrobe personnel management and scheduling as needed in planning for productions.
6. Excellence in the higher level planning required in seasonal or repertory contexts.
7. An understanding of professional ethics and practice associated with theatre and performance.

Excellence from the costume designer requires the ability to consistently integrate knowledge with an understanding of the conceptual requirements of a given production to produce costume designs that are both artistically and technically sound and within the limitations of budget and available labor for the producing organization. Such expertise is demonstrated by participation in production, either on or off campus.

Additional information about the expertise and skills expected of the costume designer may be available through ATHE's Design and Technology Focus Group, the Costume Designer's Guild, the Costume Society of America, and the United States Institute for Theatre Technology (USITT).

DESIGNERS: LIGHTING DESIGNER

The lighting designer is an artist who designs the theatrical lighting for productions. Theatrical lighting should express the lighting designer's visual interpretation of the production and support, reinforce and enhance the artistic statements of the other members of the production team.

Lighting is a combination of artistic work and technical knowledge and ability. Traits exhibited by individuals usually include both of these areas, but in wide variance. Many excellent lighting designers know or attribute little importance to technical details leaving that work to electricians. Other lighting designers have a highly technical background and organize many or all of the technical details themselves, considering that to be an important part of the lighting design process.

The range of proficiency typically required of the lighting designer includes:

A. Production Expertise

1. Ability to communicate design intent verbally and to also use devices such as story boards, overlays to renderings, sketches, lighting lab demonstrations, etc.
2. Knowledge of the theories and behavior of light (e.g., optics, reflection, refraction, etc.)
3. Knowledge of color theory in both light and pigment.

4. Technical knowledge of current lighting equipment and the ability to apply this technology to a given production.
5. Knowledge of theories on the psychological perception of light.
6. Ability to interpret theatrical movement, speech, and song in terms of light.
7. Knowledge of the techniques and skills of directing as they relate to lighting design.
8. Knowledge of safety codes and regulations affecting lighting.
9. Knowledge of energy conservation methods appropriate to lighting.
10. Basic knowledge of the use of light as a design element in other media, such as film, television, and architecture.
11. Abilities in hand and/or computerized drafting.
12. Understanding of the related production design areas—scenery, costume, makeup, and sound.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting and costumes.
3. Knowledge of art history (artists, historic styles, and genres), especially in the use of light.
4. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Excellence in oral and written communication needed to describe the sensitive translation of the design ideas into a theatrical reality.
2. Ability to work and collaborate with various artists and technicians with various levels of experience.
3. Ability to oversee the technical execution and operation of lighting in production.
4. Excellence in the development and management of budgets for lighting equipment and personnel.
5. Knowledge of lighting personnel management and scheduling.
6. Excellence in the higher-level planning required in seasonal or repertory contexts.
7. An understanding of professional ethics and practice associated with theatre and performance.

Excellence in lighting design requires the ability to consistently integrate knowledge in the above areas with an understanding of the conceptual aspects of a given production. The result should be a design that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the lighting designer may be available through ATHE's Design and Technology Focus Group, the Professional Lighting and Sound Association and the United States Institute for Theatre Technology (USITT).

DESIGNERS: SCENIC DESIGNER

The scenic designer is an artist who designs scenery (and often properties) that enhance a given production. The scenery should visually express the stylistic interpretation of the drama unique to the production. It should meet the needs of the actors and the director (and sometimes dancers and choreographers) by allowing for appropriate staging and dance spaces, both within the scene and from scene to scene. Further, the setting should complement and integrate with the other visual elements of the production such as costumes and stage lighting.

Though accomplished scenery designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the scenic designer includes:

A. Production Expertise

1. Excellence in recording and simulating the his/her intentions for the setting in sketches, story boards, renderings, or scale models; drafting of plans and sections; execution of painter's elevations; scheduling and listing equipment and material selection; and painting to reflect the collaborative choices made by the production team.
2. Knowledge about the impact of color, line, shape, texture, movement, and composition, and demonstrated excellence in manipulating these design elements.
3. Knowledge of the materials and methods of scenic construction, rigging and shifting, properties, and scenic painting.
4. Knowledge of movement for acting, dance, and stage combat, and the related spatial requirements.
5. Understanding of the techniques and skills of directing as they relate to scenic design.
6. Understanding of the related production design areas—costume design, lighting design, and sound design.
7. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume.

3. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
4. Knowledge of economic and social history.
5. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable scenery.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings
3. Knowledge of fiscal management of scenic production, acquisitions, and maintenance.
4. Ability to assess the accurate technical execution and operation of the scenic elements of the production.
5. Understanding of studio personnel management and scheduling.
6. Excellence in the higher level planning required in seasonal or repertory contexts.
7. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the scenic designer requires the ability to integrate knowledge consistently in the areas noted above. Scenic designers must work with an understanding of the conceptual requirements of any given production to create scenic designs that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the scenic designer may be available through ATHE's Design and Technology Focus Group, the International Organization of Scenographers, Theatre Architects and Technicians, Professional Lighting and Sound Association, United Scenic Artists, and the United States Institute for Theatre Technology (USITT).

DESIGNERS: SOUND DESIGNER

The sound designer is an artist whose primary responsibility is designing sound for the theatre to enhance a given production. The sound should aurally express the stylistic interpretation unique to the production.

Though accomplished sound designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the sound designer includes:

A. Production Expertise

1. Excellence in the sharing of ideas and concepts in the artistic arena with other artistic staff (i.e., director, other designers, dramaturg, etc.).
2. Ability to collaborate with artistic staff and support the direction of the production within an aural environment. Ability to share sound design ideas with others through both verbal and aural means.
3. Knowledge and ability to manipulate current audio technology and systems, both reinforcement and recording/playback.
4. Knowledge of technology and system analysis and equipment assembly processes for both reinforcement and recording/playback.
5. Knowledge of acoustics and spatial effects on acoustics.
6. Knowledge of psycho-acoustics and the effects of sound in a human environment.
7. Knowledge of basic rigging, electrical, and electronic techniques/technologies as related to sound design.
8. Understanding of the techniques and skills of directing as they relate to sound design.
9. Understanding of the related production design areas—costume design, lighting design, and scenery design.
10. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.
2. Knowledge of the history of theatrical production.
3. Knowledge of music history and music genres.
4. Understanding of basic musical composition principles.
5. Knowledge of economic and social history
6. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Excellence in oral, written and aural communication skills needed to secure sensitive translation of designs into reality.
2. Ability to effectively work and collaborate with various artists and technologists in a variety of professional and academic settings.
3. Knowledge of fiscal management of audio production, acquisitions, and maintenance.
4. Ability to assess the accurate technical execution and operation of the aural elements of the production.
5. Understanding of studio personnel management and scheduling.
6. Excellence in the higher level planning required in seasonal or repertory contexts.

Overall excellence from the sound designer requires the ability to integrate knowledge consistently in the areas noted above. Sound designers must work with an understanding of the conceptual requirements of any given production to create sound designs that are both artistically and technically proficient and can be realized within the constraints of budget and available labor for the producing organization. Such expertise is demonstrated in participation in production, both on and off campus.

Additional information about the expertise and skills expected of the sound designer may be available through ATHE's Design and Technology Focus Group, the Audio Engineering Society, Professional Lighting and Sound Association, and the United States Institute for Theatre Technology (USITT).

DIRECTOR

The stage director is an artist who is responsible for preparing a theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and managing the time and (in some cases) the budget. The director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble. The production should be accessible to the audience.

Though accomplished stage directors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the stage director includes:

A. Production Expertise

1. Excellence in play analysis and conceptualization and ability to articulate ideas in appropriate terms for actors, choreographers, musical directors, playwrights, dramaturgs, voice and movement directors, designers, and public relations staff.
2. The ability to develop over time a unique director's aesthetic that can be evidenced through a portfolio of creative work.
3. Skill at stage composition and picturization; ability to tell a story through effective staging and storytelling techniques.
4. Knowledge of movement, including period movement, for acting, dance, and stage combat, and the related spatial requirements.
5. Ability to demonstrate clarity of expression and to create a visual and aural atmosphere that illuminates the world of the play.
6. Ability to test the boundaries of language, form or style in the unique circumstances of production.
7. Ability to coach actors with various levels of expertise and to prepare them for effective performance experiences.
8. Understanding of the related production areas—choreography, stage voice and dialects, stage movement and combat, costume design, lighting design, sound design, stage rigging and pyrotechnics.