

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.

9. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association (AEA), the International Alliance of Theatrical Stage Employees (IATSE), and the Society of American Fight Directors (SAFD).

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, including the history of acting and directing techniques, 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. Knowledge of current performance trends including performance studies and theories of acting and directing.
6. 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 directorial concepts into effective productions.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings
3. Knowledge and application of fiscal management skills.
4. Understanding of studio personnel management and scheduling.
5. Excellence in the higher level planning required in seasonal or repertory contexts.
6. An understanding of professional ethics and practice associated with theatre and performance.

Note: For directors who are specifically focused on directing stage musicals, see the specialist page on musical theatre for additional expertise expected in that area.

Overall excellence from the stage director requires the ability to integrate knowledge consistently in the areas noted above. Stage directors must work with an understanding of the conceptual requirements of any given production to create stage productions that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support and facilities and production resources. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the director may be available through the ATHE Directing Focus Group and the Stage Directors and Choreographers (SDC).