

Additional information about the expertise and skills expected of the Stage Manager/Production Manager may be available through the ATHE Theatre Management Focus Group, Actors Equity Association, the Stage Manager's Association, the International Alliance of Theatrical Stage Employees, and the United States Institute for Theatre Technology (USITT).

TECHNICAL DIRECTOR¹

The technical director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operation. The technical director typically oversees the work of staff, student, and volunteer technicians, and sometimes student designers. Thus, the technical director must be evaluated as both a practicing technician and an administrator.

Though individuals vary greatly in their depth or knowledge and ability in any one area, the range of proficiency typically required of the technical director includes:

A. Production Expertise

1. Knowledge of theatrical, scenic, costume, lighting and sound design practices.
2. Ability to effectively translate the designer's renderings, models and/or sketches into practical stage settings, commonly requiring the following:
3. Skill in communicating technological solutions, including technical drafting, sketching, model building.
4. Knowledge of the materials commonly used in scenic construction, the strengths of these materials and their safe use.
5. Skill in the various methods of scenic construction, including plastics fabrication, metalworking, carpentry, and cabinetwork.
6. Knowledge of the safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction.
7. Skill in using computer software to support the production process as appropriate (spreadsheets, database, CAD, etc.).
8. Skill in stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, sound, and costumes.
3. Knowledge of the history of art, especially architecture and decor, and understanding of how designers use such knowledge.
4. Information literacy (the ability to research and vet information from appropriate sources).

¹ This description is modeled on the "USITT Tenure and Promotion Guidelines," 2000, pg. 16.

C. Administration

1. Skill in the range of managerial functions required in the technical operations of a theatre, including studio and personnel scheduling, and management, fiscal management (budget development, materials acquisition, record keeping), stage and studio maintenance, and equipment acquisitions.
2. Skill in oral and written communication essential to the execution of scenery and to the smooth operation of the technical aspects of the theatre.
3. Ability to work and collaborate with various artists, technologists and technicians, many or all of whom may be relatively unskilled students, under pressure.
4. Capability in the higher levels of planning required in seasonal or repertory contexts.

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THEATRE EDUCATOR / YOUTH THEATRE SPECIALIST

Theatre educators are arts-in-education specialists who are responsible for preparing students to attain licenses or certification and/or expertise to teach drama in primary and secondary schools. As such, the theatre arts educator is responsible for having a broad knowledge of theatre practice, and specific expertise and credentials in training future drama teachers who must be able to teach theatre performance and production, promote social development, self-expression, creativity and teamwork in their students, as well as direct and produce student theatre.

Specialists in youth theatre are artists/teachers with expertise in children's theatre – they may be actors, directors, designers, and puppeteers. They may also be administrators of educational programs and activities that involve children and young adults in creating and experiencing theatre.

Although theatre educators and youth theatre specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required includes:

A. Production Expertise

1. Knowledge of basic production technique in design and technical areas.
2. Skilled in stage direction for working with adult and child actors.
3. Basic proficiency in performance of theatre for children such as acting, improvisation and theatre games, mime, or puppetry.
4. Skills in performing and teaching creative drama.