# USITT Tenure and Promotion Guidelines
## Assembled by the USITT Education Commission

Guidelines amended and approved 2022; 2024; January 28, 2026
(Supersedes all other documents on this subject)

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**History**

The initial version of this document, published by USITT in 1987, addressed the areas of workload and working conditions for theatre design and production faculty. This document was subsequently revised in 2000 by the Education Commission when the Institute felt a change was in order. At this time, theatre as a research-oriented discipline was still relatively new to the American academy. The methodologies of the discipline and the related forms of research and creative activity fell outside the mainstream of traditional academic pursuits. While academic institutions generally embraced theatre productions as an important part of the cultural life of the academy, many were not entirely sure how to evaluate the creative work of faculty in design, production, and theatre technology in relation to traditional academic scholarship. The 2000 revision addressed these issues of process and expectations about academic activities and professional standards.

Beginning in 2013, members again felt that changes in the academy and the industry warranted another revision to the document, which was completed during the 2013-2014 academic year. This version included areas not previously represented and adapted the previous guidelines to address emerging technologies. At that time, it was believed that the document would continue to be revised approximately every 10-15 years thereafter. The dual issues of a pandemic brought on by the COVID-19 virus, coupled with the long-overdue attention finally paid to global issues of equity, diversity, inclusion, and racial justice, hastened the desire to update these guidelines.

**Preamble**

The United States Institute for Theatre Technology, Inc. (USITT) is the association of design, production, and technology professionals in the performing arts and entertainment industry. Its ever-expanding membership consists of more than 6,000 individuals who work in the professional theatre and entertainment industries, as well as in academia. As a service to its membership, USITT charged an internal committee with examining the issues regarding tenure and promotion in higher education as they affect theatre design, production, stage management, and technical production faculty in colleges and universities.

USITT recognizes that the Master of Fine Arts (MFA) degree is the appropriate terminal degree for faculty appointments related to creative activity and research involved in the public performance and production of theatrical events.

The USITT guidelines for tenure and promotion strive to impart to its members a general understanding of tenure and promotion, while establishing clear professional standards by which performance should be evaluated by colleagues and administrators at their institutions. USITT recognizes the necessary differences among academic institutions and does not attempt to suggest a single, standardized set of procedures or levels of achievement for faculty evaluation or accomplishment.

It is the position of USITT that creative activity and research—including designing scenery, costumes, lighting, sound, and projections/digital media, as well as the technical execution of those designs by specialists in technical production, stage management, and production management—are appropriate forms of creative activity and research for faculty teaching within the disciplines, generally, of theatre, opera, or dance. These creative activities and research efforts require substantial analysis, historical, and technological research, and the synthesis of information; they result in the creation of new works of art that are widely disseminated through public performance.

USITT acknowledges that many institutions appoint design and technology faculty to a single tenure-track line with responsibilities in two or more areas of specialization. The evaluation of the candidate's performance should acknowledge the complexities of such an appointment as a single position rather than penalize the candidate by evaluating each area of specialization individually.

It is the position of USITT that the creative activity and research of design, production, and technology faculty are equivalent to publication. While it is incumbent on each institution to determine the scope and appropriateness of such work, USITT recommends that all off-campus design and production work be considered the equivalent of juried, refereed publication. Each intuition will have a formal—and often informal—definition of the role of a faculty or staff member based on its internal mission. Candidates should begin to examine that definition, and the route to successfully meeting those expectations, at the onset of their appointment. Commonly, there are three areas of concern to a personnel committee: creative activity and research, teaching, and service. Each campus and/or department may give differing weight to the importance of these areas—a faculty member should be provided with this rubric at the time of hire and is bound to this ratio. In support of the faculty member, personnel committees should seek evidence of expertise in current practice, an active trajectory in creative activity and research, and the promise of future productivity and achievement.

The location of the institution may have a significant impact on the ability of a faculty member to perform creative activity off campus. Each administration should strongly consider, especially in situations where the college or university is located away from urban centers, that on-campus creative activity be given equal weight. Doing so recognizes that the true value of a faculty member performing such activity includes the ability of the faculty member to share their professional process and its results with the students of the program. While faculty work on an off campus, professional production may yield a certain amount of prestige to the program while reinforcing the reputation of the faculty member, it may fail to directly support campus-based students if the professional production is geographically inaccessible to them to observe the technical process or view the final product. This practice draws a parallel with similarly ranked faculty members in the sciences and humanities, whose professors tend to conduct laboratory work, research, or write at their home campus, not at some remote location allowing for greater student involvement in the creative activity and research process.

If off-campus professional design and/or production work is a mandatory expectation for tenure or advancement in rank, the institution must make available to the candidate sufficient time and resources to enable the candidate to reasonably achieve this expectation.

**Areas of Evaluation**

**Creative Activity and Research**
Participation in and contribution to theatrical productions is the normal mode of professional endeavor for theatrical design, production, and technology faculty. The creative process is documented by the graphics and organizational materials prepared in the planning of the production and by the visual and aural record of the production. A public performance of this work is akin to publication. Together, such archived work is considered creative activity and research.

There should be a clear understanding between the candidate, their department, and the institution, at time of hire and in advance of preparing a dossier for promotion, on the relative value and importance of:
- Theatrical activities on campus
- Theatrical activities off-campus in other public venues
- Juried exhibits and/or written publications
- The size and scope of theatre companies with which the candidate is working (e.g., major regional theatres versus local theatre companies)
- Impact of performances, as measured by attendance figures, reviews, or external evaluation
- The time commitment required
- Accurate and documented percentage of total effort for any co-produced work

If off-campus productions are required for a positive tenure and/or promotion decision, adequate allowances for time and funding should be made for a faculty member to participate in such productions. Funding should be equivalent to that which is made available to scholars visiting archives or other research activities at the faculty member's institution. Allowances for time should include relief from campus teaching and service responsibilities for the duration of any required absence.

**Teaching**
Quality teaching is an important component of advancement to tenure or promotion. The candidate's teaching record should clearly reveal that the candidate is capable of sustaining teaching success at or above their institutional requirements during their career. The teaching record should include assessment and evaluation of the candidate's success.

Typical forms of evaluation may include, but should not be limited to:
- Course evaluation data that include written student comments
- Letters of evaluation from current and former students

- Statements from colleagues who have collaborated with the candidate in a teaching capacity
- Statements from colleagues who have observed the candidate's teaching
- Record of peer observations of teaching, if not already required by individual institutions
- Written comments from those who teach advanced courses for which a particular course taught by the faculty member are prerequisites

In advance of preparing a dossier for promotion there should be a clear understanding between the candidate and their department on the relative value, importance, and time commitments of:
- Typical forms of teaching including classroom and laboratory teaching
- Informal teaching, such as the interaction with students during the theatrical production process
- Academic advising
- Mentoring of undergraduate and graduate students, with particular attention during the formative aspects of the often extensive design/tech process
- Other teaching activities such as curriculum development, pedagogical innovation, or placement of current students and graduates from the program

**Service**

Service is generally evaluated in three categories:
- Department/School
- College/University
- Industry/Profession

Service to the university is typically defined as the faculty member's involvement in the campus governance or operation outside of their departmental requirements. This may include presentations on campus or participation in college or university committees.

Service to the industry or the profession promotes the discipline of theatre. Service includes professional consulting work, pro bono work for local theatre organizations, and membership and participation in professional organizations such as USITT, the American College Theater Festival (ACTF), the Black Theatre Network (BTN) and the Association for Theatre in Higher Education (ATHE), among others. Such activity is a natural extension of the design, production, and technology faculty member's teaching and professional work. It expands the individual's professional development and attests to their reputation as both educator and practitioner.

**Workload**
USITT strongly recommends that appropriate time requirement expectation be determined in relation to faculty workload at the time of a faculty member's hire. In the case of design, production, and technology faculty, a workload policy should include consideration of:
- Creative activity and research, classroom teaching assignments, and production assignments
- Required attendance at work calls (such as building scenery, hanging lights, fitting costumes, etc.), technical rehearsals, and dress rehearsals
- Individualized student mentoring
- Service to the department, institution, and industry such as participation in advising, faculty governance, or other assigned duties

Time requirements should balance departmental needs and institutional expectations of creative activity and research, with teaching, production, and other service activities assigned by the institution. Workload structures and definitions vary greatly between institutions, colleges, and departments. Faculty members with a heavy teaching load or multiple production assignments may not be able to participate fully in outside creative activity and research.

Likewise, when a heavy load of off-campus creative activity and research is expected, faculty may not be able to participate fully in both departmental teaching and production assignments. It is incumbent on the university, the department, and the faculty member to determine a reasonable workload that considers departmental, college, and university expectations for tenure and promotion. Such accommodation might include reassigning time from traditional course instruction to a mix of classroom teaching and mentorship or creative activity.

**Mentoring**
While some institutions have formal faculty mentoring programs, a candidate for tenure or promotion should develop a network of senior and junior members of the faculty as part of their strategy toward tenure and promotion. In order to present evidence that the candidate's overall performance justifies the award of tenure or promotion, it is important for the candidate to work with the department (and institution) to determine the scope and criteria of the review process.

A candidate for tenure or promotion should be apprised regularly of their performance before being considered for tenure and be alerted to any concerns regarding progress towards tenure. A candidate should be proactive about seeking input regarding their progress from their department chair at all stages of their appointment, whether their institution utilizes a formal review period, a probationary process, or a reappointment review process. This process by no means guarantees the later award of tenure or promotion but should be viewed by the candidate as an opportunity to clarify workload expectations and identify any shortcomings or unmet expectations of performance.

USITT recognizes the necessary differences between academic institutions (such as Research I or Liberal Arts) and does not attempt to suggest a single, standardized set of procedures,

expectations, or levels of achievement for faculty evaluation or accomplishment. However, the following criteria may possibly serve as a basis for discussion. The evaluation of individual accomplishment within a collaborative framework may be best demonstrated by clear evidence of the following:

- degree of collaboration, such as how a candidate contributed to developing the interpretation, concept, and visual style for a given production
- context in which the work was created, such as scale of performance and venue, numbers of performances, budget, support personnel, and/or length of production preparation
- validation of the candidate's work through presentation at non-theatrical venues, such as concerts, exhibitions (with juried exhibitions carrying additional importance), corporate events, readings and presentations, and/or public performances outside of a theatre
- new knowledge acquired, original artwork, and/or distinctive approaches utilized

**Documentation**

A candidate should generate and maintain statements appropriate to their institution (e.g. creative activity and research, teaching and/or service philosophy) as well as a formal curriculum vitae (CV) that contains clear evidence of the following:

1. Creative activity and research:
    a. Production titles
    b. Names of key collaborators
    c. Venues and dates
    d. Repeat engagements off-campus—indicative of excellent accomplishment
    e. Design or technology innovations in approach or solution
    f. Portfolio of work (e.g. website, digital archive, hard copy)
2. Teaching
    a. Courses taught
    b. Courses created or adapted, both for in-person or online modalities
    c. Curriculum development or innovation
    d. Examples of student outcomes and successes
    e. Redacted examples of graded work with feedback
    f. Continuing education, including online seminars and professional development
3. Service
    a. On campus
    b. Off campus, including participation and leadership roles in professional societies
4. Honors and awards received

A faculty member's creative activity and research process is documented by the graphics and organizational materials prepared in the planning of the production and by the visual and aural record of the production. It is the responsibility of the candidate to provide evaluators with evidence of their abilities. Portfolio materials should be of high quality and demonstrate the range of responsibilities inherent to the position of the faculty member being evaluated.

Design, production, and technology portfolio materials might include, but are not limited to:
- research and analysis
- renderings, technical drawings, and associated paperwork (for example: costume plots, light plots, property plots, speaker layouts, etc)
- production photographs, video, audio, etc
- works in a variety of styles—types of shows, time period, etc.
- works of different scale—size of venues, budgets, cast sizes, etc.
- supporting materials that document the organization of information, budgets, calendars, or personnel
- supporting materials that document process and execution of production designs

Design, production, and technology portfolio materials may be formatted as (or as a combination of):
- hard-copy printed materials
- electronic and digital materials
- original sketches and drawings
- a web-based portfolio

Design, production, and technology portfolio materials, appropriate to the individual faculty member's appointment, should strive to demonstrate:
- mastery and awareness of a complete process
- written communication skills
- expertise in contemporary practices
- awareness of relevant technologies
- planning and procedural skills
- budget and personnel management skills
- awareness of safety procedures and regulations.

While review of such a portfolio by an objective external evaluator is an essential part of any peer review process, reviewers should also have the opportunity to see the candidate's work in situ, in real time, to appropriately assess the context or circumstances under which the work was created. USITT recognizes that geographic location, budgets, and time constraints provide necessary differences between academic institutions, but it recommends experiencing the live performance of the work whenever possible (and perhaps on more than one occasion) as an important component of the external peer review process. If on-campus reviews by external evaluators are a mandatory expectation for tenure or advancement in rank, there must be a transparent understanding of how such evaluators are chosen and by whom. Likewise, sufficient time and resources must be made available by the institution to enable the reasonable accomplishment of this expectation. If on-site visits are not possible, it is highly recommended that video documentation be included in the candidate's dossier and accepted as evidence of completed work.

**Appendices:**
- Costume Designers
- Costume Technicians/Technologists
- Lighting Designers
- Projection and Digital Media Designers
- Scenic Designers
- Sound Designers
- Stage and Production Managers
- Technical Directors
- COVID-19 Pandemic Allowances

**Costume Designer**

The Costume Designer is an artist/scholar/teacher who designs the costumes for a live performance, enhancing a given production and aiding in characterization. The costumes should visually express the stylistic interpretation of the theatricality unique to the production. They should meet the needs of the actors, the director, dancers and/or choreographers by allowing for appropriate movement and staging. The designs should also enhance or harmonize with the other visual elements associated with the production.

Though accomplished Costume Designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of a Costume Designer includes:

1. Design and Technology
   a. Ability to communicate ideas clearly through sketches using a variety of media
   b. Knowledge and ability to manipulate the elements of design
   c. Knowledge of the materials and methods of costume construction, including fabrics and fitting
   d. Knowledge of movement for acting, dance, and stage combat and the related requirements of costumes
   e. Knowledge of fabric modification, including dyeing, painting, and distressing
   f. Knowledge of techniques in costume crafts, such as masks and millinery
   g. Knowledge of safety procedures and regulations as they apply to costume construction, as well as facilitating the health, safety, and well-being of the performers and technicians during costume fittings
   h. Understanding of the related production design areas—scenic design, lighting design, projections and digital media design, sound design, and makeup design
   i. The ability to communicate effectively with the director or choreographer of a production as well as the costume technicians
   j. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate

2. Literature and History
    a. Knowledge of dramatic literature, including historic genres
    b. Excellence in textual analysis of scripts
    c. Knowledge of historical dress, including culturally appropriate dress and accessories, non-Western and unique theatrical costume, Western theatrical costume, and differing national styles of historic dress
    d. Knowledge of historic textiles and decoration
    e. Knowledge of art history as it relates to dress
    f. Knowledge of social and popular history, including period manners and movement
    g. Knowledge of the history of makeup, hair, wigs, and costume crafts, such as masks and millinery
    h. Knowledge of the history of theatrical production, with emphasis on the visual elements of costume, scenery, properties, and lighting
3. Administration
    a. Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable costumes
    b. Ability to work and collaborate with various artists, technologists, and technicians, many of whom may be unskilled students with various levels of experience, in a variety of professional and academic settings
    c. Excellence in financial management, including budget development and materials acquisition
    d. Ability to oversee the technical execution of costumes to ensure they accurately reflect the designs as sketched
    e. Excellence in strategic planning required in seasonal and repertory contexts

Overall excellence from the Costume Designer requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the conceptual requirements of a given production to produce costume designs that are both artistically and technically sound within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production. Off-campus professional activities, such as conference presentations, leadership roles in professional societies, and design opportunities, are strongly encouraged.

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

Though individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the costume technologist includes the following:

1. Technology and Design
   a. Knowledge of costume design practices
   b. Excellence in the ability to effectively translate the designer's renderings
   c. Excellence in costume construction, including contemporary/period construction, silhouettes, and style lines
   d. Advanced knowledge of materials and methods of costume construction, including fabrics, understructure, pattern development (draping and flat patterning), cutting fabrics and matching patterns when appropriate, properly fitting garments, and tailoring techniques
   e. Knowledge of costume crafts, including millinery, masks, armor, jewelry, and shoe repair
   f. General knowledge of hair styles and wig styling and maintenance
   g. Knowledge of fabric modification, including dying, distressing, and painting
   h. Knowledge of historical and modern textiles
   i. Excellence in the ability to facilitate a safe working environment within the costume related areas to ensure the health, safety, and well-being of the performers and technicians during fittings, rehearsals, and performances
   j. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
   k. Advanced knowledge of equipment, including domestic and industrial sewing machines, sergers, industrial irons, steamers, dye vats, washers and dryers, bone tipping/cutting machines, and grommet/covered button presses
   l. Advanced knowledge of movement for acting, dance, and stage combat and the related requirements of costume construction
   m. Skill in wardrobe operations and costume maintenance, including leadership training and skills development in actor/wardrobe dynamics, quick change operations and problem solving, costume repairs, cleaning, and sustainability
2. Literature and History
   a. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts
   b. Knowledge of the history of theatrical production, with emphasis on the visual elements of costume, scenery, properties, and lighting
   c. Knowledge of the history of dress and clothing construction and the history of art and an understanding of how designers use such knowledge
3. Administration
   a. Excellence in managing a construction team or staff, including the first hand, stitchers, and skilled and unskilled labor
   b. Excellence in managing costume build and fitting schedules

c. Skill in the range of managerial functions required in the costume operations of a theatre, including scheduling and management of the costume studio and personnel, financial management (budget development, materials acquisition, and record keeping), stage and studio maintenance, and equipment acquisitions

d. Skill in oral and written communication essential to the execution of costume creation and to the smooth operation of the costuming operations of the theatre

e. Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students

f. Excellence in strategic planning required in seasonal and repertory contexts

Overall excellence from the Costume Technician requires the ability to consistently integrate knowledge in the areas noted above to produce costumes that are both artistically and technically sound and within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production. Off-campus professional activities, such as conference presentations, leadership roles in professional societies, and professional technology opportunities, are strongly encouraged.

**Lighting Designer**
The Lighting Designer is an artist/scholar/teacher who designs the theatrical lighting for productions. Theatrical lighting should express the Lighting Designer's visual interpretation of the production and at the same time support, reinforce, and enhance the artistic statements of the other members of the production team. Lighting demonstrates a combination of artistic work and technical knowledge and ability. Traits exhibited by individual Lighting Designers usually include both of these areas, but in wide variance. Many Lighting Designers collaborate closely with lighting technicians and electricians, which allows the Lighting Designer to focus solely on their creative process. 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 their lighting design process. Though accomplished Lighting Designers vary greatly in their applications of knowledge in any one area, the range of proficiency typically required of the Lighting Designer includes:

1. Design and Technology
   a. Ability to communicate design intent verbally and visually using methods such as storyboards, overlays to renderings, sketches, lighting lab demonstrations, and/or digital renderings
   b. Knowledge of the theories and behavior of light (e.g., optics, reflection, refraction, etc.)
   c. Knowledge of color theory in both light and pigment
   d. Technical knowledge of current lighting equipment and the ability to apply this technology to a given production
   e. Knowledge of theories on the psychological perception of light
   f. Ability to interpret theatrical movement, speech, and music in terms of light
   g. Knowledge of the techniques and skills of directing as they relate to lighting design

    h.  Knowledge of safety codes and regulations pertaining to lighting and electricity
    i.  Knowledge of energy conservation methods appropriate to lighting and electricity
    j.  Basic knowledge of the use of light as a design element in other media, such as film, television, and architecture
    k.  Abilities in hand and/or computer drafting
    l.  Understanding of the related production design areas—scenic design, scenic painting, costume design, makeup design, digital media and projection design, and sound design
    m.  Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate

2. Literature and History
    a.  Knowledge of dramatic literature, including historic genres, and excellence in textual analysis of scripts
    b.  Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, projections, lighting, and costumes
    c.  Knowledge of art history (artists, historic styles, and genres), especially in the use of light
    d.  Knowledge of music and music history

1. Administration
    a.  Excellence in oral and written communication skills to secure sensitive translation of the design ideas into a theatrical reality
    b.  Ability to work and collaborate with various artists and technicians with various levels of experience
    c.  Ability to oversee the technical execution and operation of lighting in production
    d.  Excellence in the development and management of budgets for lighting equipment and personnel
    e.  Knowledge of lighting personnel management and scheduling
    f.  Excellence in strategic planning required in seasonal and repertory contexts

Overall excellence in lighting design requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the conceptual aspects of a given production. The results should be a design that is artistically and technically sound, and within the limitations of budget, available labor, and the equipment of the producing organization. Because of the ephemeral nature of light, the Lighting Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Furthermore, the inclusion of a drafted light plot and associated paperwork is essential as support material detailing the process of the designer. While examination of a light plot may reveal drafting skills and a sense of the organizational arrangement of lighting in relation to designated acting areas, it does little to evaluate true ability in lighting design. Plots, color charts, and other paperwork

should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography adds useful information to an evaluation but is less informative than attendance at a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.

**Projection and Digital Media Designer**

The Projection and Digital Media Designer is an artist/scholar/teacher whose primary responsibility is designing projection and digital media systems and the associated media content for a given production. The projections and digital media should express, through visual and aural means, the unique stylistic interpretation of a production. Though accomplished Projection and Digital Media Designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the Projection and Digital Media Designer includes:

1. Design and Technology
   a. Excellence in sharing ideas and concepts in the artistic arena with other artistic staff (i.e., director, other designers, dramaturg, etc.)
   b. Ability to collaborate with artistic staff and support the direction of the production within a visual and aural environment
   c. Ability to share projection and media design ideas with others through verbal, visual, and aural means
   d. Knowledge and ability to manipulate current projection and digital media technology and systems via image manipulation software for both still and video playback
   e. Knowledge of technology and system analysis and equipment assembly processes for projection work
   f. Knowledge of video photometrics
   g. Knowledge of visual design and the effects of visual and aural stimulation in a human environment
   h. Knowledge of basic rigging, electrical, and electronic techniques/ technologies as related to projection and media design
   i. Understanding of the techniques and skills of directing as they relate to projection and media design
   j. Understanding of the related production design areas—costume design, lighting design, sound design, make up design, scenic painting, and scenic design
   k. Familiarity with video and film shooting, camera operations, video and film lighting, and video and film audio recording
   l. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
2. Literature and History

  a. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts

  b. Knowledge of the history of theatrical production

  c. Knowledge of music history and music genres

  d. Knowledge of visual design history, film history, and film genres

  e. Understanding of basic film editing

  f. Knowledge of economic and social history as recorded in visual and aural media

3. Administration

  a. Excellence in oral, written, and aural communication skills needed to secure sensitive translation of designs into reality

  b. Ability to work and collaborate effectively with artists and technologists in a variety of professional and academic settings

  c. Knowledge of fiscal management of audio and video production, acquisitions, and maintenance

  d. Ability to assess the accuracy of the technical execution and operation of visual and auditory elements of the production

  e. Understanding of editing studio personnel management and scheduling

  f. Excellence in strategic planning required in seasonal and repertory contexts

  g. Experience in organizing and shooting original film and video content

Overall excellence from the Projection and Digital Media Designer requires the ability to integrate knowledge consistently in the areas noted above. Projection and Digital Media Designers must work with an understanding of the conceptual requirements of a production to create projection and media designs that are both artistically and technically proficient and can be realized within the constraints of budget, available labor, and available technology for the producing organization. Such expertise is demonstrated in participation in realized production both on and off campus.

**Scenic Designer**

The Scenic Designer is an artist/scholar/teacher who designs the scenery (and often properties) that enhances a given production. The scenery should visually express the stylistic interpretation of the environment unique to the production. It should meet the needs of the actors, director, dancers and/or 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 other visual elements of the production such as costumes, stage lighting, and projections and digital media. Though accomplished Scenic 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:

1. Design and Technology

  a. Excellence in expressing their artistic intentions for the setting and the collaborative choices of the production team in sketches, storyboards, renderings, and/or scale models, drafting of plans and sections, execution of

painter's elevations, scheduling and listing equipment and material selection, and scenic painting
   b. Knowledge about the impact of color, line, shape, texture, movement, and composition and demonstrated excellence in manipulating these design elements
   c. Knowledge of the materials and methods associated with scenic construction, stage rigging, scene shifting, properties, and scenic painting
   d. Knowledge of movement for acting, dance, and stage combat and their related spatial requirements
   e. Understanding of the techniques and skills of directing as they relate to scenic design
   f. Understanding of the related production design areas—projection and digital media design, costume design, lighting design, scenic painting, and sound design
   g. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
2. Literature and History
   a. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts
   b. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume
   c. Knowledge of the history of art (artists, historic styles, and genres), architecture, and décor
   d. Knowledge of economic and social history as recorded in visual media
3. Administration
   a. Excellence in oral, written, and graphic communication skills to secure sensitive translation of designs into workable scenery
   b. Ability to work and collaborate effectively with artists and technicians in a variety of professional and academic settings
   c. Knowledge of financial management of scenic production, acquisitions, and maintenance
   d. Ability to assess the accuracy of the technical execution and operation of the scenic elements of the production
   e. Understanding of scenic studio personnel management and scheduling
   f. Excellence in strategic planning required in seasonal and repertory contexts

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 a production to create scenic designs that are both artistically and technically sound and can be realized within the constraints of the producing organization. Such expertise is demonstrated by participating in realized productions. Off-campus professional

activities, such as conference presentations, leadership roles in professional societies, and design opportunities, are strongly encouraged.

**Sound Designer**

The Sound Designer is an artist/scholar/teacher whose primary responsibility is designing sound for the theatre to enhance a given production. The sound should 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:

1. Design and technology
    a. Excellence in expressing their intentions and concepts with other artistic staff working on the production
    b. Ability to collaborate with artistic staff and support the direction of the production within an aural environment
    c. Ability to share sound design ideas with others through both verbal and aural means
    d. Knowledge and ability to manipulate current audio technology and systems associated with both reinforcement and recording/playback
    e. Knowledge of acoustics
    f. Knowledge of psychoacoustics
    g. Knowledge of basic rigging, electrical, and electronic techniques/ technologies as related to sound design
    h. Understanding of the techniques and skills of directing as they relate to sound design and audio reinforcement
    i. Understanding related production design areas such as costume design, lighting design, scenic design, and projections and digital media design
    j. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
2. Literature and history
    a. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts
    b. Knowledge of the history of theatrical production
    c. Knowledge of music history and music genres
    d. Understanding of basic musical composition principles
    e. Knowledge of economic and social history in relation aural media
3. Administration
    a. Excellence in oral, written, and aural communication skills needed to sensitively translate designs into realized work

b. Ability to work and collaborate effectively with artists and technologists in a variety of professional and academic settings
c. Knowledge of financial management of audio production, acquisitions, and maintenance
d. Ability to assess the accuracy of the technical execution and operation of the auditory elements of the production
e. Understanding sound studio personnel management and scheduling
f. Excellence in strategic planning required in seasonal and repertory contexts

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

**Stage Managers & Production Managers**
Stage and Production Managers are artisans/scholars/teachers who practice a discipline in which their creative activity is devoted to enabling and implementing a theatrical work of art involving the contribution of writers, actors, directors, designers, technicians, and an audience. Stage management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human planes. The process of planning, rehearsing, and performing a theatrical work of art is the product of this work, the equivalent in the field of theatrical design and production to traditional research. Successful production work requires collaborative efforts from faculty and students. The disciplines of stage and production management are central to this process.
Though individuals vary greatly in their depth of knowledge and ability in any one area, the proficiencies typically required of a Stage Manager or Production Manager includes:

1. Technology and Design
    a. Understanding of scenic design, costume design, lighting design, sound design, and projections and digital media design practices and the supporting production facilities and staff roles
    b. Ability to interpret designers' renderings, models, drafting, and/or sketches
    c. Ability to communicate effectively with all members of the design and production team regarding resources of time, staffing, scheduling and/or budgeting to accomplish a project
    d. Ability to use computer resources (spreadsheets, databases, etc.) to support such production processes as communication, scheduling, and budget management
    e. Understanding of the materials commonly used in scenic and costume construction and installation of lighting, sound, and projections and digital media equipment
    f. Understanding of safe handling procedures for costume and scenic equipment and materials

g. Understanding of safe stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment
h. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
2. Literature and History
a. Knowledge of dramatic literature, including historic genres, and demonstrated excellence in textual analysis of scripts
b. Knowledge of theatrical production history, with emphasis on elements of scenery, properties, lighting, costumes, sound, and projections and digital media
c. Knowledge of art history, especially architecture and décor, and understanding of how designers use such knowledge
3. Administration
a. Ability to coordinate and communicate responsibly and tactfully with diverse artistic personalities
b. Ability to support the creative environment by anticipating, prioritizing, and solving problems
c. Demonstrated success in working collaboratively with theatre artists from a variety of backgrounds and experience levels
d. Excellence in strategic planning required in seasonal and repertory contexts
e. Knowledge of Actors' Equity Association (AEA) and its rules
f. Experience in time and personnel management, scheduling, and meeting contractual obligations
g. Proven organizational skills

Overall excellence from a Stage Manager or Production Manager requires the ability to integrate knowledge in the areas noted above. Stage and Production Managers must possess a working knowledge of the structures and practices of all areas of theatre performance and design. They must have the skill to meet a production's requirements in the organization of communication, organization of rehearsals, and the skills to run a live performance to professional standards. Such expertise is demonstrated by participating in realized productions both on and off campus.

**Technical Director**
The Technical Director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operations. The Technical Director typically oversees the work of staff, student, and volunteer technicians as well as faculty, guest, or student designers. Thus, the Technical Director must be evaluated as both a practicing technician and an administrator. It must be acknowledged that the work of the Technical Director should be considered as creative activity in the same manner as any other member of the production/design team.

Compared to designers, Technical Directors typically have fewer opportunities to conduct freelance or individual projects outside of academia without committing to an entire season, such as a summer theatre season or lengthy tour. As such, their work in support of on-campus productions and facilities should be particularly valued. Though individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the Technical Director includes:

1. Technology and Design
   a. Knowledge of theatrical scenic, costume, lighting, sound design, and projection and digital media design practices
   b. Skill in creative problem solving and in devising solutions to meet technical and design challenges
   c. Ability to effectively translate the designer's renderings, drafting, models and/or sketches into practical stage settings
   d. Skill in formulating and communicating technological solutions, including technical drafting and model building
   e. Knowledge of materials commonly used in scenic construction and their strengths and safe use
   f. Skill in methods of scenic construction, including plastics fabrication, metal working, carpentry, and mill and cabinet work
   g. Knowledge of safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction
   h. Skill in using computer software to support the production process as appropriate (spreadsheets, databases, CAD, etc.)
   i. Skill in stage operations and stage maintenance, including stage rigging machinery, automated systems, stage lighting, projection and digital media, and stage audio equipment
   j. Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors' Equity Association (AEA), United Scenic Artists 829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of American Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate.
2. Literature and History
   a. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts
   b. Knowledge of the history of theatrical production, with emphasis on the elements of scenery, properties, lighting, sound, projections and digital media, and costume design and technology
   c. Knowledge of art history, especially architectural details and décor, and understanding of how designers use such knowledge
3. Administration
   a. Skill in the range of managerial functions required in the technical operations of a theatre, including scenic studio and personnel scheduling and management,

financial management (budget development, materials acquisition, record keeping), stage and studio maintenance, and equipment acquisitions

    b. Skill in oral and written communication essential to the execution of scenery and to the smooth operation of the technical aspects of the theatre

    c. Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students

    d. Excellence in strategic planning required in seasonal and repertory contexts

    e. Ability to supervise and maintain safe operations in accordance with state and local codes and authorities having jurisdiction (fire, safety, etc.)

Overall excellence from the Technical Director requires the ability to consistently integrate knowledge in the areas noted above with an understanding of the conceptual requirements of a given production to execute scenic designs that conform to the designer's artistic concept, are technically sound, and within the constraints of the producing organization. Such expertise is demonstrated by participation in realized production.

**COVID-19 Pandemic-Specific Modifications and Allowances**

The COVID-19 pandemic had a devastating effect on the world economy, shuttering many of the world's live performing arts venues. This unprecedented series of events created a number of challenges related to Tenure & Promotion. When evaluating dossiers impacted by these events, institutions should consider the following adjustments:

1. Tenure Clock:
    a. Faculty members should be allowed to "pause" or extend the tenure and promotion timelines proportional to the loss of opportunity during this period.
    b. The affected faculty member should meet with their unit supervisor to explore options for the length of the pause/extension, and if other internal evaluations are warranted during the pause.
2. Remote Teaching and Learning
    a. In response to these events, many institutions shifted to remote learning. Faculty who successfully reimagined courses for this learning mode should be recognized for this significant undertaking.
3. Student Teaching Evaluations:
    a. The inclusion of teaching evaluations should be made optional for any semesters where an institution radically changed its delivery method in recognition of the difficulty associated with virtual teaching of material in theatrical design and production fields.
    b. Department Chairs and/or Unit heads, in collaboration with the faculty member, should provide the institution with evidence of any innovative pedagogical strategies utilized during this time.
4. Lack of Outside/Professional Work:
    a. Due to the financial repercussions of the Global Pandemic, many theatres remained closed for much longer than other parts of the economy, resulting in fewer production opportunities. There should be no penalty for chronological

gaps in a faculty member's ongoing work on realized productions that relate to this time period.

5. Availability of Peer and Professional Live or Onsite Observations
   a. During the Global Pandemic, in-person reviews of work were often not possible and digital review of materials should be accepted by internal and/or external respondents.
6. Cancellation of Planned Presentations
   a. Many shows and conferences were cancelled or reformatted during this period, negatively impacting the promotion of scholarship and continuing education of theatre faculty. This includes major conferences such as The United States Institute for Theatre Technology (USITT), the International Organization of Scenographers, Theatre Architects, and Technicians (OISTAT), the Association for Theatre in Higher Education (ATHE), and Live Design International (LDI). Special consideration should be given to faculty who were slated to participate in conference sessions and panels, poster sessions, and other academic presentations of their scholarly work.

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