



## ET – TRAINING FOR TECHNICIANS

The Diploma in Entertainment Technology is a two year programme designed to provide students with competency in a range of technical production areas, leading to employment in the performing arts industry as lighting, sound and audio visual designers, technical operators, venue mechanists and touring technicians.

Toi Whakaari tests the possibilities of performance through a collaborative process and a commitment to interdisciplinary work. The diploma programme ensures our graduates have the necessary skills to work effectively in the existing industry and to influence the theatre and screen of the future.

Entertainment Technology students benefit from collaborating with design, acting, directing, performing arts management and costume construction students. Our key relationships with the New Zealand School of Dance and The Film School provides additional opportunities for students to collaborate with contemporary dance and film students.

### HOW TO APPLY

To apply for the entertainment technology course, applicants must turn 18 before the course begins. There is no upper age limit and candidates of all backgrounds with or without prior technical or theatre experience may apply.

Information about fees and application forms are available at [www.toiwhakaari.ac.nz](http://www.toiwhakaari.ac.nz). All applicants must fill in the application form and attach 4 current passport sized photos, two written references and a 500 word statement outlining why they wish to study entertainment technology. The closing date for applications is 29 September.

All applicants are interviewed to assess their sense of vocation and vision in relation to a career in entertainment technology.

“The Toi Whakaari course achieves an effective balance in ensuring students are well versed in all aspects of performance design, craft and technology, essential skills for a company like Selecon serving the world wide entertainment lighting industry.”

JEREMY COLLINS, MANAGING DIRECTOR, SELECON

“... your graduates are well prepared to meet the many challenges our industry professionals deal with daily.”

JEFF HEWITT, GENERAL MANAGER, METRO PRODUCTIONS LTD

“Producing well rounded technicians with the right attitude.”

IAN HULL-BROWN, GOLDEN HORN LTD

“The Entertainment Technology Graduates bring an unparalleled level of excellence and passion to our company.”

SIMON FERRY, ARTISTIC DIRECTOR, CENTREPOINT THEATRE

the  
church

PROVIDING GRAPHIC DESIGN  
AND CREATIVE ENERGY



#### TOI WHAKAARI: NZ DRAMA SCHOOL

Te Whaea: National Dance & Drama Centre  
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# TOI WHAKAARI: DIPLOMA IN ENTERTAINMENT TECHNOLOGY



TOI  
whakaari  
new zealand  
drama school



## THE COURSE

Our students are encouraged to explore their creativity, to take risks and to test established production procedures. Through structured project and production activities. Opportunities are provided for students to test their interests, develop their strengths and exercise their imaginations.

The first year of the course focuses on the function and operation of key areas of theatre and event production. Students learn the basics of electrical theory, lighting design and operation, costume, sound mechanics and design, set building and design, production and stage management, stage mechanics and AV.

In the second year the focus is on developing a deeper understanding and familiarity of process through a range of elective units. Students apply their skills and knowledge to production projects supported by specialised block courses and industry secondments. Each student is seconded to at least one professional theatre company, film crew or performing arts organisation. Recent secondments have included the International Festival of the Arts, Royal New Zealand Ballet, the Adelaide Festival Centre, Park Road Post, Australian Dance Theatre and the Montana New Zealand Wearable Art Awards, Cirque du Soleil, and the Queensland Performing Arts Centre.

## FEATURED GRADUATE

### NIGEL SCOTT

Nigel Scott initially trained in computer science, and then graduated from the technical course at Toi Whakaari in 1995, where he has tutored sound design ever since. Recently Toi Whakaari recognised his work by gifting him the inaugural award for graduate excellence.

Nigel is a senior sound operator at Peter Jackson's Park Road Post Production Studio in Wellington, which houses world class sound recording and mixing stages as well as film editing and development laboratories. Nigel came to Park Road having worked as a music editor and co-ordinator for *The Lord of the Rings Trilogy* and *King Kong*. Before that he was employed around the world as a freelance sound engineer, working at the Sydney Olympics in 2000 as well as several international theatre festivals and high profile corporate events. He has worked on many NZ International Festivals of the Arts and was Head of Sound for national tours of *Chicago* and *Blood Brothers*.

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**"MY SECOND YEAR SECONDMENT GAVE ME A CRUCIAL ADVANTAGE WHEN IT CAME TO GETTING EMPLOYMENT IN AN INDUSTRY THAT'S NOTORIOUSLY HARD TO BREAK INTO. I WAS OFFERED MY FIRST JOB BEFORE I LEFT THE COURSE BECAUSE MY EMPLOYERS HAD MET ME, HAD WORKED WITH ME AND KNEW WHAT I WAS CAPABLE OF."** NIGEL SCOTT

## COURSE OUTLINE

### YEAR 1

- Basic stage lighting mechanics and procedure
- Basic sound and AV
- Basic stage mechanics and staging
- Stage scenery
- Costume
- Property making
- Design process and research methodology
- Technical drafting
- Introduction to CAD
- Exploration of set, costume, lighting and sound design
- Basic stage management procedure
- Production and performance procedure
- Basic principles of production management
- Performance studies

### YEAR 2

- Stage lighting
- Stage sound
- Stage mechanics
- Performance design
- Stage management
- Production management
- Administration and marketing
- Production practice

### Industry Secondments:

- Performance management
- Theatre crafts
- Performance design
- Technical theatre
- Production crafts

**IMAGES** Cover – Karl Jenkins working on 2007 graduation ceremony. Inner left to right – Claire Gilligan working on lighting; Nigel Scott in Foley workshop; Brad Cunningham operating a lighting desk. Back – Thomas Press sound editing