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AIDS Quilt Information

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Member Spotlight: Mark Putman

Q&A with production manager and sound designer for Missouri State University and member of USITT's Heart of America Regional Section, Mark Putman

How did you start in production management and sound design?

I started as a technical director and carpenter and worked my way up in the traditional hierarchy. Both of those things equate to "problem solver," and when I got to the university position I didn't see anyone trying to coordinate the various areas of rehearsal schedules, production schedules, room reservations, and budgets. That's something that I felt I could contribute to in a problem solving way. That's how I ended up with that job title.

Do you prefer one discipline over the other?

As I was coming up through the ranks I did a bunch of stuff. I really started as lighting designer and then got more interested in sound. I found people needed more carpenters and welders and that has gotten me further in my career in that middle ground. I then went to grad school in lighting and did sound as well.

I was hired in the position I'm in now as lighting and sound designer at Missouri State University. As this program has grown and the musical theatre program came on board, my skills were more needed in sound and I added on production manager to that. I think it all came back to that problem solving and storytelling.

Do you more enjoy working with students or in freelance?

The professional theatres that I worked in all had apprenticeship or internship programs where there were always people around who were trying to learn those skills. I decided while working at New Mexico State University to go to graduate school so that I'd be able to teach and essentially do that same thing in a university setting as opposed to the professional theatre world.



I certainly enjoy working with students. It presents two different challenges. On one hand, it's relatively easy to find students who are interested in technical theatre. Keeping them motivated is tough because there's the boring and tedious parts of any job, but there's also the excitement of opening nights and such. It's trying to moderate student expectations of that and then in my own career has been a matter of finding the jobs that are more satisfying in one way or another.

Do you have a favorite design style?

As a sound designer, I really love the abstract things where you're doing soundscapes of what's happening in people's brains or what's happening in their environments that are more environmental than musical. I have a good sense of musicality and the ways in which we enhance the storytelling that we do.

Talk about your role in USITT's Heart of America Regional Section.

I've been an officer for 18 years now. I got involved with USITT when I was in grad school. I didn't have an experience with it before. My mentor in grad school suggested I go. The first Conference I went to was in Seattle in 1992. The interviews I did there got me both jobs I've had since graduate school. Heart of America has been a challenge because everyone is so busy and everyone continues to get busier. I've tried to continue to hold the organization together because I feel that it is worthy of that work. Even when we don't get together or have meetings and workshops, I still feel it is important to offer those kinds of things.

How has USITT played a role in your life both personally and professionally?

Most of the opportunities it has given me is meeting the personnel and being able to rub elbows with people who are giants in the industry in all different facets.

Our culture now has elevated celebrity and here are the celebrities of costume, lighting, sound, management, and scenic design across a table from you and you're having conversations with them. They are approachable and it's so eye opening in that they have experienced the same kind of challenges I have. That's the value that I see in USITT — the humanizing of these people that we read about in our textbooks. It's been fabulous and invigorating to hear these people talk about their lives and challenges.

Suggest a USITT Member for the Spotlight!

If you know of USITT members whose work should be in the Spotlight, please feel free to suggest them. Contact Jenn Shuron at jenn@usitt.org.

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News & Notices

New Fellows 2018

Three new Fellows will be inducted at USITT 2018 in Fort Lauderdale. The induction will be held Wednesday as part of the morning keynote event, which will begin at 9:30 a.m.

Meet our new inductees:

Dan Culhane

Dan Culhane is currently the President Elect of USITT. He works for Wenger / J.R. Clancy as a Senior Mechanical Engineer. Prior to this position, he spent 16 years at SECOA as the Engineering Manager and Technical Business Development Manager, responsible for converting architectural drawings and consultant's specifications into manufacturing drawings as well as facilitating the design of specific solutions to venue-specific problems. He is an ETCP Certified Rigger for Theatre and Subject Matter Expert for that organization for which he received the 2012 Frank Stewart Volunteer of the Year Award.

Dan recently wrote the chapter on The Mechanics of Stage Automation in the book *Entertainment Rigging For the 21st Century*, edited by Bill Sapsis.

Dan is a veteran of the industry. He spent 15 years as a Technical Director working for theaters across the country including the Guthrie Theater, Minneapolis, Minnesota; The Children's Theatre Company, Minneapolis, Minnesota; StageWest, Springfield, Massachusetts; and Great Lakes Theatre Festival, Cleveland, Ohio. He has an MFA in Theatre Technology from the University of Wisconsin, Madison and a BA in Theatre from Southern Illinois University – Carbondale.

He serves on the PLASA Technical Standards Program, where he is co-chair of the Stage Lift Working Group and is also a member of the Rigging Working Group. He is a member of the UL Standards Technical Panel for Fire Doors (STP 10) and serves as an alternate committee member to the NFPA Technical Committee on Fire Doors and Windows.

Dan is married to Tree O'Halloran, the Production Stage Manager for the Guthrie Theater. They have two children and live in Minneapolis, Minnesota.

Travis De Castro

Travis De Castro began his working life as a professional stage manager. From

the start of his career in New York, he made his mark stage managing for Radio City Music Hall and Broadway houses such as the Virginia and Marriott Marquis, Lincoln Center, Manhattan Theatre Club, and Madison Square Garden.

Travis has been a longtime member of the USITT beginning with his first national experience in 1993. He was one of the first mentors of the Stage Management Mentor Project at the Wichita Conference. To his many years of service as a member, Commission member, section member, and Board member, he has continued to give of his time and talent to USITT. He served as Vice-Commissioner for the Management Commission, as first National Special Events Coordinator for the annual Conference and on the national Conference Committee until 2004. He was elected Treasurer of the Institute, most notably during the U.S. financial meltdown of 2007-2008, serving for six years.

Following his rich freelance stage management career, he took a position at Penn State University School of Theatre using his background and connections as well as his continuing interest and contribution to the growth of the American theatre to benefit his students and colleagues alike sharing his knowledge as a theatre maker and guidance as a mentor.

Susan Tsu

Susan Tsu is honored to have designed for Ed Stern under his artistic leadership both at the Indiana Rep and Cincinnati Playhouse. Susan's costume designs have been seen nationally at the Oregon Shakespeare Festival, Alley Theatre, Huntington Theatre, Milwaukee Rep, City Theatre, Quantum Theatre, and Pittsburgh Public Theatre, amongst many others. Signature productions include *Godspell*; *The Joy Luck Club*, Shanghai People's Art Theatre/Long Wharf Theatre; and *The Balcony*, Bolshoi Theatre (US/Soviet Arts Exchange). She has served on the Board of TCG, has been an NEA and McArthur Foundation recommender, and has been a curator for the USITT/USA/Prague Quadrennial of Performance Design and Space for 12 years. Tsu served as Artistic Director for PQ2011, bringing the exhibit to La Mama La Galleria in New York City; Penn State University; the Bakhrushin Museum in Moscow, Russia; and the Miller Gallery at Carnegie Mellon where she heads the Costume Design program.

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News & Notices

The Green Scene

By: **Dathan Powell**, *Assistant Professor of Theatre, University of Illinois*

This month's focus is on the work of young artists who recognize the prospect of sustainable theatre making an impact in disciplines other than our own.

As part of her endeavor to make green practices a core part of her undergraduate experience, Barnard sophomore Kassie Fuiten has found herself a contributor in its efforts to impact theatre production through research, statistical gathering, and dissemination. Assistant professor Sandra Goldmark recently described this research in *TD&T*. As the research continues, students like Ms. Fuiten have the opportunity to make contributions that will further impact the theatre program as well as the broader campus, while serving her educational goals of application of such efforts within her area of study.



Since transferring to Barnard, this Psychology and Gender Studies major has worked on condensing data gathered through the theatre department's efforts into graphic designs that are meant to highlight the work in an understandable way. As an assistant on the production end, she also has witnessed firsthand how intentional design choices geared towards a more sustainable outcome can have an impact on the build of a show. Her knowledge then allows her to describe these efforts to those outside the discipline of theatre, which she views as one of the most valuable ways that her contributions can have an impact.

Often, the sustainable work of theatre artists can come as a surprise to individuals who are not connected to it in any way, just as the production process itself is often invisible to many. Through her campus's Sustainable Practices Committee, Ms. Fuiten has been able to participate in working sessions organized around brainstorming and strategizing tactics for a variety of topics. By participating in these meetings, other entities across the broader campus community learn of and can expand on the collaborations of the theatre department as they envision new ways to implement practices within their own subjects.

Based on Ms. Fuiten's example, students should challenge themselves to seek out ways of disseminating the greening efforts of their theatres to broader audiences, and educators focused on shifting the theatrical production paradigm should intentionally seek out students from across all disciplines to find new

contributors to the cause.

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News & Notices

2018 Student Ambassador Mentors

The Student Ambassador Program pairs student members with visiting international guests at each conference to encourage networking between early designers and the Institute's global colleagues. Three student members will be selected based on their areas of interest, compelling application, and letter of recommendation.



Joining us at USITT 2018 will be Agata Skwarczynska, a visionary scenographer from Poland; Qin Wenbao, a teacher in the Stage Design Department of the National University of Chinese Theatre Arts; and Carolina Jimenez Flores, a performance designer, author, and choreographer/director from Mexico.

“Being a part of the program changed my view of what is possible, showing me that there are many opportunities in the world of theatre,” said 2015 student ambassador Sarah Robins. “I feel very fortunate to have been chosen to participate in this fantastic opportunity. This experience has changed my life and how I view my work as an artist, as a student, and as an individual.”

Student Ambassadors will receive free conference registration and a luncheon with the three guests. This opportunity is available for those who are USITT Student or Early Career members.

[Apply now.](#)

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News & Notices

AIDS Memorial Quilt: Call for Brief Stories and Biographical Information

By: **Eileen Curley**, *TD&T Editor*

The upcoming issue of *TD&T* includes an article by LaLonnice Lehman on USITT's quilt piece in the AIDS Memorial Quilt. Ten names were part of the initial quilt design, and then the following names were added to our quilt piece at or after the 1990 USITT Conference in Milwaukee. While we have biographical information for many of the folks memorialized on our quilt piece, we would love to be able to include a brief bio for each person in the article, ideally with a short anecdote from someone who worked with them. If you are able to help us tell their stories, then please email tdteditor@usitt.org by Jan. 15.



Michael Ader

John Allison

Albin M. Aukerlund

Larry Ayd

Brian Bailey

David Allen Bussee

Bruce Brisson

Michael Chetterbock

Rick Conder

Tom Corcoran

Randy Drake

Sean Friedman

Herb Greggs

Matthew T. Hoffmann III

Ken Holamon

Roger Lee Jinks

Larry Kale

John Kaufman

Dennis Klasse

Jerry Lessard

James Theodore Lucas III

Charles Ludlam
Gordon J. Lusk
Jimmy Manly
Greg Mariner
Timothy Meyers
Mike Minor
Jim Newton
Tony Norrenbrock
Freddy Palmismano
David Percival
Lloyd Elliott Scott
Larry Sherwood
Michael Stauffer
Elmer Unruh
Jeffery Ulman

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Tri-Annual Art Auction and Garage Sale at USITT 2018

By: **Rich Dunham**, *Co-Chair Art Auction and Garage Sale*

The Art Auction and Garage Sale will take place at USITT 2018 on the Stage Expo floor. The auction is silent and bidders purchase an auction catalogue and bid number for a \$5 donation that they then use to bid on items throughout the Conference. During the last hour of Stage Expo, bidding is closed and items are sold to the highest bidder. Bidding will be open throughout all the times that Stage Expo is open.



The garage sale will have hundreds of books, posters, archival stage lamps, some artwork, and other collectables that will be available for immediate sale throughout the Conference.

If you have any unique items that are simply sitting around and collecting dust and you'd like for us to help find them a new home, consider donating them. In the past, we have had renderings and related artwork and design materials from designers such as Joe Melzinger, Carrie Robbins, Bobbi Owen, Jules Fisher, Joe Tilford, Doug Schmidt, and Richard Pilbrow as well as historical items such as signed copies of first edition design books and national tour/road jackets.

Contact **Rich Dunham** or **Dennis Dorn** about possible auction items or **Randy Earle** for garage sale donations. Donations are tax deductible and will benefit the Kook Fund and USITT.

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In Memoriam Doris Einstein Siegel

USITT mourns the loss of one of our earliest members Doris Einstein Siegel. Doris joined the Institute in June of 1961.

Doris Siegel passed away peacefully at her home on Thursday, Nov. 2, 2017. Doris was born in Germany and was the daughter of Irene and Gustav. Doris was wife of Abraham (deceased) and sister to Hans (deceased), and Gudi (deceased). She was mother to Deborah and Joshua and grandmother to Ellie. In 1966, Doris joined the Dance Department at the University of California, Los Angeles, working with a team of remarkable women leading a new and exciting field of artistic expression. Doris was a full-time Professor of Dance at the University. She lit and designed every UCLA Dance Company performance for more than 20 years. She was an active member of Temple Beth Israel and was especially proud of Ellie having her Bat Mitzvah there in 2016. A special thank you to Tissie for her care and concern over the last 10 years. Aleha HaShalom.



[View the obituary in full](#) - Published in The Fresno Bee on Nov. 12, 2017.

David William Weiss

USITT pays respects to past USITT board member, David William Weiss.

David William Weiss, 89, died on Dec. 18, 2017, at the University of Virginia Medical Center. As a member of the U.S. Institute for Theatre Technology, David also served on the board of directors. His work with USITT brought him to the attention of its Scandinavian equivalent, and David was invited to speak at the inaugural session of that organization, NOTT 83, in Stockholm in 1983. He was honored by USITT in 1997 for his work on the design of the Miller Performing Arts Center at Alfred University, Alfred, New York. A celebration of David's life will be held at a later date. Interment will take place in Alfred, New York.

[View the obituary in full](#) - Published in The Daily Progress Dec. 20, 2017.

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Design Expo Seeks New Members

The USITT Design Expo Committee is accepting new membership. The committee includes exhibition planning and organization, exhibition set-up and maintenance, and participation in the adjudication process.

Availability for the 58th Annual USITT Conference & Stage Expo in Fort Lauderdale is required for consideration. On-site exhibition activities begin on Tuesday, March 13, 2018.

If you are interested in being involved in the activities of the Design Expo Committee, please contact [Dan Denhart](#), the Design Expo Committee Chair, and describe your interest and reason for serving on the committee.

ASTC USITT Venue Renovation Challenge 2019

American Society of Theatre Consultants (ASTC) and USITT are pleased to announce the fifth collaborative project between university students and ASTC member theatre consultants. Projects will be presented at the USITT 2019 Annual Conference in Louisville, Kentucky - March 20-23, 2019. By working together with a professional theatre consultant as a mentor, students will learn more about how venues are designed or renovated. Students will see performance spaces differently and therefore will be exposed to other available career paths within the entertainment industry.

Dates to keep in mind:

- **Applications Due:** Oct. 26, 2018, 5:00 p.m. EST
- **Team Concept Statements Due:** Nov. 9, 2018, 5:00 p.m. EST
- **Submissions Due:** Feb. 15, 2019, 5:00 p.m. EST
- **Conference Presentation:** USITT 2019 Annual Conference in Louisville, Kentucky - March 20-23, 2019.

[Learn more »](#)

Stage Lighting Super Saturday Workshop

The 13th Annual Stage Lighting Super Saturday workshop will take place Saturday, Jan. 13, 2018, at the New York University Tisch School of the Arts

located at 721 Broadway in New York City. USITT members Jennifer Tipton, Natasha Katz, Ken Billington and Brian MacDevitt will have a group session at Stage Lighting Super Saturday. Super Saturday is produced by Scott Parker with the help of the NYU Tisch School. The event is specifically designed to enhance, answer, and benefit the interests and abilities of all involved in the application of innovative stage, architectural, and entertainment lighting.

The Stage Lighting Super Saturday is supported in part by Media Partner *Lighting & Sound America* magazine. For more info on seat booking, product exhibition, and partnership enquiries please contact Scott C. Parker at 212-533-3430. Send an email to super2018@stageseminars.com or [learn more here](#).

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International

PQ 2019 Design Competition Winners

By **Kevin Rigdon** *Vice-President for International Activities*

USITT is pleased to announce the winners of the USITT National Exhibit and the Emerging Designers Exhibit competitions for the 2019 Prague Quadrennial of Performance Design and Space (PQ).

The curators of the National Exhibit have chosen a team led by Paige Willson to design the National Exhibit.

The curators selected Paige and her team from a field 13 entries. The winning selection comes from a team that includes scenic, costume, lighting, projection, and sound designers, whose proposal represents the unifying and harmonizing concepts of art, thought, inspiration, imagination — the creativity and concordance of the artistic community of the United States as a whole.

The curators of the Emerging Designers Exhibit have chosen Kristen Martino and her team, Studio 6607, to design the Emerging Designers Exhibit. The curators were impressed by several of the entries, but what set Kristen and Studio 6607 apart was their holistic approach to the theme of Porous Borders and the fascinating and unexpected use of water as both a thematic idea and a practical barrier to be passed through.

The leadership of USITT PQ, Kevin Rigdon; Artistic Director, Ian Garrett; Head Curator, National Exhibit, Tom Burch; Head Curator, Emerging Designers Exhibit, and Vince Mountain; Associate Curator, along with the National Exhibit and the Emerging Exhibit curatorial teams, are very excited to work with Paige Willson and Kristen Martino and Studio 6607 in developing the final exhibit designs and exploring the potential dialogue between the two exhibits.

The Prague Quadrennial (PQ), is the largest performance design event in the world. It is often described as the Olympics or World Fair for performance designers. In recent times, the PQ has served as a meeting point for artists from every continent, artists whose traditions and professional lives might not otherwise converge. By exhibiting thousands of designs from dozens of countries, and by bringing together designers, directors, students as well as the general public, the PQ provides an unprecedented exchange of ideas that goes well beyond the narrow confines of theatrical design and style. With three major



categories of exhibits — National (professional—designers), Emerging Designers (student and early career), and Performance Space Architecture, the PQ has been a major factor in shaping the direction of world theatre and live performance for the past 50 years.

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Thoughts from **David Grindle** **USITT Executive Director**

Well, here we are, another new year!

When our kids were little they had a favorite book about the new year in which Tigger got to the end of the calendar and began to panic because there were no more days left. Pooh then comes to the rescue by teaching Tigger that we aren't out of days, we start over, with a new year and the months begin all over. It seems a silly story, but one that I read so many times that it sticks with me to this day. Frankly, that's the thing about children's books. The simple stories and lessons stick with the adult because you read them over and over and over and over ... (you get the idea).



So here we are at the time where we look back and see what we have accomplished in the past year while looking forward in anticipation for the new. 2017 was another year of USITT impacting lives and making a difference in our industry. Sometimes we get caught up in the numbers of it all. It was a record setting Conference attendance, that's incredible! Also, last year we had multiple events where up to 40 people each time got intensive, hands-on learning. In all cases, lives were enriched and skills were increased. Whether 40, 400, or 4,000-plus, it isn't about the number as much as it is about the outcome.

The number is great, don't get me wrong. But it is about the impact on lives even more. We certainly want to impact as many individuals as possible. Look at the Rigging Safety Initiative. It might be one auditorium that is inspected and eight people trained, but how many more lives are made safer in concerts, plays, musicals, and general school events because of that? That is what USITT is about, impacting lives.

As we look back over the past year and years prior, we begin to see a growing impact of our Institute. That gives us hope and excitement as we look forward. Our commission leadership is meeting monthly to plan not just Conference ideas, but things throughout the year. 2018 has many great things coming. New Symposia on Architecture and Design, expanding Elite Training,

and much more are all in the works. These give us the opportunity to build on past successes, learn from past missteps, and continue to develop resources to serve member needs.

Let us all take the wisdom of Pooh and be joyful that the old year has passed and the new is upon us. But let's also have the enthusiasm of Tigger to bounce in to the adventures that lie ahead no matter how large or small.

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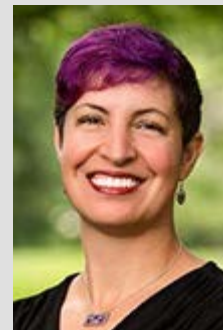
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Spotlight on Giving

Through my work on the Conference Committee and now on the Board, I have discovered what an amazing organization USITT is. It is forward-thinking and leading the industry in safety, rigging, innovation, training, and diversity. I believe in USITT. I believe in the mission. I believe in the quality of programming and training opportunities. I believe in the positive effect it has had in my students' lives and careers.



I am proud to support an organization that promotes a lifetime of learning at all levels whether it be the New Century Fund or Diversity Initiative that invest in the future professionals of the industry or the Edward F. Kook Fund that invests in research, or the Rigging Safety Initiative that provides training and inspections in schools across the country.

-Tammy Honesty, Kent State University

Kook Fund

- Richard Arnold, Jr.: *In Memory of Richard L Arnold*
- Sandy Bonds
- Dennis Dorn
- Lawrence Hill
- Andi Lyons
- Sylvia Pannell
- Richard Pilbrow
- Michael Ramsaur
- Loren Schreiber
- Paul Vincent
- Charles Williams

New Century Fund

- Lea Asbell-Swanger *In Memory of Bernhard Works*
-

Elsbeth M. Collins

- Kathryn Eader *In Honor of Ken Billington and Duane Schuler*
- Andrew Gibbs *In Memory of Bernhard Works*
- H & H Specialties Inc.
- Tammy Honesty
- Steven Jacobs *In Memory of Bernhard Works*
- Andi Lyons
- Steen Mitchell *In Honor of Janet Rose*
- Rebecca Perrenod *In Honor of Howard Jones*
- Paul Vincent
- Charles Williams

New Century Fund - Diversity

- Kasey L. Allee-Foreman
- Elsbeth Collins
- Rachael Ellis
- Pinky Estell
- Trish Hausmann *In Memory of Tayneshia Jefferson*
- Rafael Jaen
- Michael Katz
- Velda Lyness
- Andi Lyons *In Memory of Sarah Nash Gates*
- Michael Mehler
- Steen Mitchell *In Honor of Janet Rose*
- Rebecca Perrenod *In Honor of Howard Jones*
- Linda Pisano *In Memory of Tayneshia Jefferson*
- David Stewart *In Memory of Tayneshia Jefferson*
- Rebecca Stoll *In Memory of Tayneshia Jefferson*
- James Streeter
- Paul Vincent

New Century Fund - Rigging Safety

- Joe Aldridge
- Randy Earle *In Memory of Jay Glerum*
- Lawrence Hill
- Bryan Huneycutt
- Steven Jacobs
- Andi Lyons *In Memory of Jay Glerum*
- Verda Beth Martell
- Jill Maurer
- Steen Mitchell *In Honor of Janet Rose*

- Martin Simonsen
- Dana Taylor
- Clyde Tyndale
- Robert Watson *In Memory of Jim Kuebler, Tiffin Scenic Studios*

Samuel Scripps International Fund

- Sandy Bonds
- William Byrnes
- Michael Ramsaur
- Kevin Rigdon
- Loren Schreiber

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- Tony Hardin
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- Justin Hsu
- Bryan Huneycutt
- Robyn Joyce
- Michael Katz
- Carl Lefko
- Andi Lyons
-

- Martha Marking
- Leslie Marqua
- Sylvia Pannell
- Carolyn Satter
- Loren Schreiber
- MJ Sedlock
- Deb Sherrer
- Paul Vincent
- Sherry Wagner-Henry
- Kimb Williamson

Fellows Fund

- Sandy Bonds
- Richard Hay
- Jean Montgomery
- Paul Vincent

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Thoughts from Mark Shanda USITT President

In my new job, I am struggling a bit at learning all the ins and outs of our financial system. Despite the apparent ease of chip-embedded credit cards and online purchasing possibilities, the required sequence of events and necessary documentation to make a purchase is a bit daunting and not at all intuitive. I fully understand the need to be “fiscally responsible,” as at work I am truly spending other peoples’ money, and I try very hard to do the “right thing” with the trust that has been vested in me, but at times, a simple transaction appears to require a tremendous amount of time and effort.

Years ago, in navigating another land grant institution’s money handling bureaucracy, I presented an “emergency” request to be authorized to be able to buy some candles and artificial flowers to complete the set dressing of a production two days before opening. The kind clerk behind the counter looked straight at me and questioned how this request could possibly be an emergency. As I was attending a land grant institution with a large agricultural operation, she went on to explain, that “if the cows in the field were without feed for a day or two ... in the snow ... that might qualify as an emergency.” Once schooled in this standard, the candles and flowers seemed rather inconsequential in part to me, certainly to her, but not at all to the director. (I think I eventually just used my own money to solve the problem.)

Each of us works within systems of bookkeeping and accountability that have arisen to prevent abuse and provide transparency. At best, these systems serve to make our artistic endeavors easier, and, at worst, we are forced to develop creative work arounds simply to get our jobs done. I am constantly asking here, “are these strings that we have added to this funding, or are these strings requirements demanded by someone else.” Wherever possible, I am cutting our self-imposed strings and questioning those of others. Occasionally I am successful in my drive for simplification, and sometimes I become truly educated in “why” something must be done a certain way and then that action becomes that much more palatable.

As leaders in the performing arts, we hunger for clarity of process and acceptance of responsibility. We strive for that in our work places and require it in our volunteer organizations. This Institute heavily relies on literally hundreds of members who give freely of their time and who, when they act in a responsible manner, help us to achieve great things. From time to time, however, individuals can drop the ball and the work of the Institute suffers. At the same time, our own

processes and procedures can get in our way of achieving the goals that we set out to reach. Therefore, they remain under constant refinement and have personal accountability.

Approaching our work with a collaborative and positive attitude works wonders. Maintaining an effective flow of communication and recognizing all of us are working towards the same goals helps to spread the necessary empathy to be successful. Listening with an open mind and sharing with each our understanding of the standards to be applied when taking action also works to serve us well. Working together is complex but understanding each other's point of view is the first step to outstanding achievement.

We'd like to hear your comments on this story.

Please e-mail Mark at mark.shanda@uky.edu.



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Last Word

Register Now and Save Big

Just four more weeks before rates increase for the Annual Conference & Stage Expo March 14-17 in Fort Lauderdale, which promises to be our biggest and best. Register now and save up to \$105.

Attendance for this year's show is expected to be the largest ever for USITT, so you'll also want to secure your housing while discounted room rates are still available.



Join your peers and colleagues for four jam-packed days of inspiration, networking, and training.

- [Register now »](#)
- [Register for housing »](#)

Here are a few reasons to get to Fort Lauderdale this March!

- **Keynote Presenter:** Joseph Haj is Director of the Guthrie Theater. Named by American Theatre magazine as one of 25 theater artists who will have a significant impact on the field over the next quarter century, Haj is a visionary leader at one of the nation's top regional theaters.

- **USITT Stage Expo:** opens with fanfare at 11 a.m. Thursday, March 15. Thousands of people gather to swarm the booths of over 300 exhibitors as soon as the doors open to a huge display of theatre technology.

Stage Expo runs 11 a.m.-5:30 p.m. Thursday and Friday, March 15-16, and 9:30 a.m.- 2 p.m., Saturday, March 17.

- **Backstage Stars:** A panel entitled Distinguished Award Winners in Conversation gathers together renowned industry experts John Lacovelli, Lindsay Jones, Richard Pilbrow, and John McFadden for a lively exchange about their lives and career experiences.



- **Digital Poster Sessions:** This year, **poster sessions** have gone digital. USITT Poster Sessions are a great way to share information and expand your scholarly activity, including new solutions to old problems, innovations, research results, discoveries, and developments.
- **Prop Lab:** The first ever **Prop Lab** hands-on experience will be on the Stage Expo floor in Fort Lauderdale. Curated by last year's Early Career Honors speaker, Jay Duckworth, the lab will provide demonstrations and training activities led by well-known properties masters, educators, artisans, puppet makers, and fight masters.
- **Sessions:** **Over 260 sessions will be offered** across 12 learning tracks including architecture, costuming, engineering, lighting design, scenic design, technical production, management, safety and health, and sound design.
- **Fort Lauderdale Attractions:** Art, history, food, and nature are all at your fingertips in the Fort Lauderdale area. Take advantage of all the entertainment and dining options available during the Conference.

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- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Loren Schreiber
- Paul Vincent

2016-2019

- Carey Hanson
- Mickey Henry
- Bryan Huneycutt
- Tina Shackleford
- David Stewart
- Jim Streeter

2017-2020

▪

- Shan Ayers
- Rafael Jaen
- Elynmarie Kazle
- Shane Kelly
- Karen Maness
- Deb Sherrer

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- Future Light
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