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This month's featured image is the Humana Festival poster from 2002, a preview of what will be taking place when USITT's 46th Annual Conference & Stage Expo visits Louisville in March 2006. For more about the Humana Festival, including additional posters, click [here](#).

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## Deadline August 15 for Award Nominations

**Dick Devin** *Awards & Nominations Committee Chair*

The USITT Awards Committee would like to hear from *you!* Any USITT member can propose someone to receive one of the wonderful awards given each year as part of the USITT Annual Conference & Stage Expo. This is an important way that members can get involved in the national and international interests and mission of the Institute!

Each of the awards represents a significant contribution to our industry or our organization, so it is important for members to have a role in the process. Nominations will be accepted through August 15 for awards given by the Institute for distinguished achievement and outstanding service to USITT, or a specific area of specialization.

All nominations should include the specific award for which a person or organization is being considered, a brief biography of the nominee, justification for the award, plus information on how to contact both the nominee and the person making the nomination. That information must include telephone numbers, complete mailing addresses, and e-mail addresses.

Nominations must be sent by August 15 to Dick Devin, Awards Committee Chair, at [devinr@colorado.edu](mailto:devinr@colorado.edu). Or telephone 303-492-2782 or mail to Dick Devin, Colorado Shakespeare Festival, 277 UCB, Boulder, CO 80309-0277. If you have any questions or need help with the process, e-mail [devinr@colorado.edu](mailto:devinr@colorado.edu)

The Committee on Awards & Resolutions, after deliberation, will vote on the award nominees and make its recommendations to the USITT Board of Directors for final action at its October meeting.

Awards that the committee considers are listed below, with a brief description of each:

- The **USITT Award** is given to recognize a lifetime contribution to the performing arts community in any capacity. Recipients do not need to be members of the Institute or have any connection to USITT. Past recipients include Jarmila Gabrielova, Theatre Communications Group, and Julie Taymor.
- The **Joel E. Rubin Founders Award** is given to a USITT



Gil Densham, who received a USITT Special Citation in 2005, was nominated for the award through the process created and followed by the Institute's Awards Committee. Nominations deadline for 2006 awards is August 15.

Photo/Tom Thatcher

member or members for outstanding and continued service to the Institute. Recipients include Lawrence Hill, James L. Moody, and Jay O. Glerum.

- The **Thomas G. DeGaetani Award** honors an outstanding lifetime contribution to the performing arts community by an individual or organization living and/or working in the region of the Annual Conference & Stage Expo. In 2005, Christopher Newton, Artistic Director Emeritus of the Shaw Festival was presented the award.
- **Special Citations** are given to recognize extraordinary achievement in any area of theatre by an individual or organization. Citations have been presented to Gil Densham for developing WYSIWYG, Charlie Butten and Robert E. Cohen for their work on modern headset communications; Willard Bellman; and Oscar Brockett, among others.
- **Distinguished Achievement Awards** are given to individuals with a career record of achievement in an area of specialization. Possible categories of achievement include scene design, lighting design, technical production, costume design, costuming, health and safety, engineering, theatre architecture, consulting, education, production management, sound design, or arts management. Nominees do not need to be Institute members. Nominations for the Distinguished Achievement awards normally come to the Awards Committee from or with the endorsement of specific USITT Commissions. Contact the appropriate Commissioner with nominations for these awards.

Refer to the *USITT Membership Directory and Resource Guide* or the awards portion of the USITT web site, [www.usitt.org](http://www.usitt.org), for the names of all past honorees as well as the criteria for each award.

Member participation is key to recognizing significant people in our profession and Institute, part of USITT's ongoing mission. Please take the time to make an award nomination. Your input is needed and important to the Institute!

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## Sign Up for Rigging Certification

There is still time to sign up for the industry's first rigging certification exams. There are two ETCP rigging credentials, each with its own exam: ETCP Certified Rigger- Arena and ETCP Certified Rigger - Theatre.

Application deadline is August 1, 2005, so those interested should act quickly. Exams will be given November 12, 2005, in Orlando, Florida, at ETS-LDI.

Qualified riggers can take either or both examinations, but individuals must meet eligibility requirements. For a complete application form, visit [www.etcp.esta.org/candidateinfo/riggingexams.html](http://www.etcp.esta.org/candidateinfo/riggingexams.html).

Anyone wishing to encourage qualified candidates can download a flyer explaining the program [here](#).

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## Rigging Fundamentals Workshop

On a related note, the ESTA Foundation will offer a full-day Rigging Fundamentals Workshop on Thursday, November 10, 2005 in Orlando, Florida. Jay O. Glerum will present the workshop for the ESTA Foundation in association with *Lighting Dimensions* and *Entertainment Design* magazines. The course is limited to 40 people, with a discount for registration before October 1. Complete course information and a link to a downloadable registration form is available [here](#) or contact Greer Morrison at [gmorrison@esta.org](mailto:gmorrison@esta.org).

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## Still Time to Nominate a Good Book

Nominations for USITT 2006 Golden Pen Award are still being accepted. Nominating a deserving work is simple. Just click on this [link](#). Nominated works should be outstanding, major, recent publications in the field of design, and/or production for the performing arts. Complete criteria and a list of past winners are available on the USITT [web site](#).

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## Costume Symposium Sells Out

### This month:

- Rigging Certification
- Rigging Workshop
- Costume Symposium
- Golden Pen Award

USITT's 2005 Costume Symposium, *Working and Shopping in New York* is sold out, more than a month before the early registration deadline. The enthusiastic response to the program designed by Holly Cole means there is already a waiting list for any unexpected openings.

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## The Path to Commitment And Involvement

**Kim Williamson** *VP for Commissions*

A few weeks ago, I had my new officer profile phone interview with Barbara Ellen Lucas, and she asked me what I see as the future of the Commissions of USITT. Not intending to be flip, I cited one of my favorite analogies of the perfect ham and egg breakfast: the chicken is involved, but the pig is really *committed!*

This is, I believe, the future of the Commissions; the perfect combination of people who are both involved and committed and the structure to help make their ideas happen.

During the 2005 Annual Conference in Toronto, I had a conversation with a newer member of USITT who asked how one might become involved in a commission. My well-rehearsed response was that one could simply attend a meeting of any of the commissions (at which time I cited the entire list of commissions!), and I was met with the same quizzical look that greeted me with the initial question.

It became apparent that I was operating on several assumptions: first, that there is a universal understanding of what the "commissions" are; second, that all members automatically know that they may attend any meetings of USITT unless it is specifically designated as closed; and third, that it is common knowledge that there are vast resources available to all members through the individual and collective work of the commissions. If in these next two years as Vice-President of Commissions I can help educate members about the process of how the Commissions function, get past assumptions and continue the excellent involvement and commitment of many individuals, then I will have met my goal.

As I move into this office, I want to thank Dennis Dorn for his tireless efforts and dedicated service as outgoing VP-Commissions. His mentoring these several months has been invaluable. The members of the Commissioners Steering Committee - Mary Heilman, Carolyn Satter, and Pat Martin - continue to amaze me with their insights and extra commitment of time to help direct the work of the Commissions. I am fortunate to have their varied viewpoints, collective brainpower, and good humor to put to the good work of the Commissions. The Commissioners, Co-Commissioners and Vice-Commissioners



Kim Williamson

who lead the individual commissions are truly appreciated for their willingness, talents, and time to represent the interests of their members.

In August, 20 Commissioners and Vice-Commissioners of USITT representing each of the 10 Commissions, will meet in Louisville for two days of retreat (or more possibly "advance") to assess the present and plan for the future of the commissions. If you have hesitated to contact a commissioner before now, please take a few minutes to look at the [Organizational Structure of USITT](#), identify the Commissioner(s) of the area(s) you are most interested in, ask questions, and provide ideas that she/he may bring to the retreat.

Let me know how the Commissions of USITT can better serve you.

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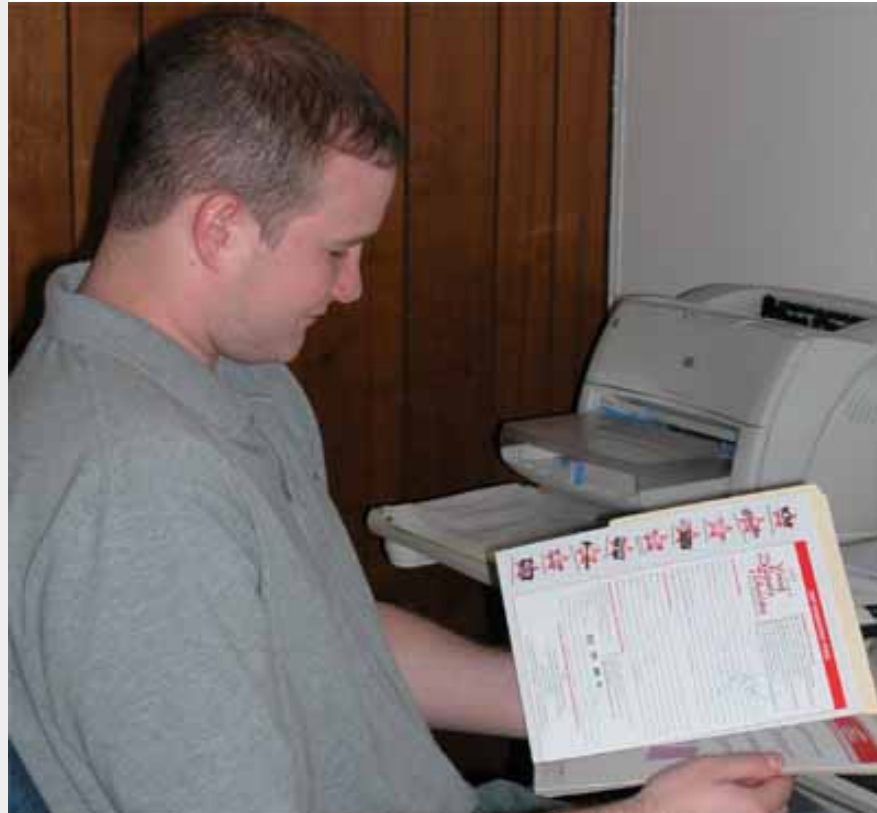
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Brian Petranchuk, USITT's new accounting/special projects clerk, looks over last year's Awards for Young Designers & Technicians form as he prepares changes for the coming year. Mr. Petranchuk will provide support for the popular program, as well as assist with other awards programs and tasks.

Photo/Barbara E.R. Lucas

by **Barbara E.R. Lucas**  
Sightlines *Editor*

## Staff Profile:

# Brian Petranchuk

For more than five years, all of the voices answering the USITT office telephones have been female. That changed in May when Brian Petranchuk joined the staff as USITT's accounting/special projects clerk. In that capacity, he will work to assist with the organization's awards programs, as well as assist Finance Manager Carol Carrigan with data entry and bookkeeping.

Mr. Petranchuk grew up in the Syracuse area before attending State University of New York at Oneonta where he received his bachelor's degree in business economics.

"I started college thinking about accounting, but decided to broaden my approach," he says. Four years of study convinced him that his first instincts were correct.

He's a guy who really likes numbers and who has found that his strongest (and favorite) areas were corporate finance and accounting. That works well with the tasks he handles for USITT.

This fall, Mr. Petranchuk plans to start work on a master's degree



in business administration at LeMoyne College. His long-term goal is to become a Certified Public Accountant, but he says he is content to pursue that objective at a leisurely pace, "one course at a time."

In the more immediate future, he is learning about USITT and the broad variety of activities and events in which the staff participates. Although he has seen photos and read reports, Mr. Petranchuk is looking forward to attending his first Annual Conference & Stage Expo. Before that happens, he'll be in Louisville this August when the Executive Committee, Conference Planning Committee, and Commissioners all will hold meetings.

Asked what members should know about him, Mr. Petranchuk notes that he is "very patient," a characteristic he shares with three older brothers. He is also the proud uncle of two nieces and a nephew, a crew that will be increased in August. He also is an avid basketball player.

We welcome Mr. Petranchuk and look forward to benefiting from his educational pursuits.

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### Correction

Due to an editing error, **B.C. Keller** of South Coast Repertory Theater was incorrectly identified. Mr. Keller and Eileen Smitheimer are coordinating the Sound Commission's new project, **Gender and The Sound Arts**. The Sound Commission will dedicate one of its program days to the project, with presentations by women working in the field, and a panel discussion about their experiences. Mr. Keller and Ms. Smitheimer are building a resource list for the 2006 Conference sessions, and are collecting anecdotal information for the project. Please contact Mr. Keller at [bckeller@mac.com](mailto:bckeller@mac.com) to participate, or to pass on contact information or to relate your experiences.

In the same story, the e-mail address for Sound Commissioner **David Smith** was misstated. He can be reached at [smithd@ncarts.edu](mailto:smithd@ncarts.edu). A corrected version of the complete article can be found [here](#).

We apologize for the errors.

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### Peter Foy Remembered at Tonys

Peter Foy was among the many great people connected with theatre remembered as part of this year's Tony Award presentations. A national audience was given a brief retrospective of those close to the profession who have left us in the last year.

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### Keeping Up-to-Date

We urge all members to make sure the information which USITT has on file for them is accurate, especially e-mail contact information. When members are seeking other members, it seems a preferred method of communication is e-mail and if we do not have an accurate address available, helping to make that connection is difficult.

So, visit the member update form [here](#) or call 800-938-7488 to update USITT on current information. Be sure we have corrected address, telephone, and e-mail by August 15, 2005 because that data will be printed in the *Membership Directory & Resource Guide*. Your help is appreciated.

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### Hoffend Introduces Vortek LT

**Hoffend & Sons**, which manufactures Vortek automated rigging systems, has introduced Vortek LT, a series of hoist units for venues that need to raise and lower lighting instruments in a safe, efficient manner without using ladders or lifts. There are currently three hoist units in the line: Vortek LT House Light Hoist, Vortek LD Front of House or Stage Electric Light Hoist, and Vortek LT Television Hoist. All three include the patented, continuously engaged, fully mechanical braking system and can be controlled by a push-button control station, USITT DMX 512, the Vortek Automation Center, or Vortek network protocol. More information is available at [www.hoffend.net](http://www.hoffend.net).

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### New Logo for Stage Research

Stage Research, creators of the widely used SFX sound playback software program, and distributors of SoftPlot, has unveiled its new corporate logo, which can be seen at the website, [www.stageresearch.com](http://www.stageresearch.com). The new logo is the first redesign since the company was founded in 1994 and represents the new direction Stage Research is taking. The logo helps identify Stage Research as "a total package."

Stage Research is also focusing on "sound education" including its participation in two three-day Digital Theatre Sound Design workshops at the North Carolina School of the Arts. The intensive hands-on courses for adult learners will be held July 12-14 and July 26-28. The company has also completed the third course of its SFX 101 program in New York for the sound union T.P.U. Local One, IATSE.

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### Schuler Shook Grows in Dallas

#### This month:

Hoffend & Sons  
 Stage Research  
 Schuler Shook  
 Vari-Lite

The Dallas office of **Schuler Shook** is moving to the historic Texas Moline Building in the West End of downtown. Jack Hagler is the Principal heading the Dallas office. The new location is closer to many clients. "We have steadily added new clients and projects" Mr. Hagler said and are now realizing the growth we have planned."

Current projects include Dallas City Performance Hall, and new performing arts centers for Sam Houston State University and Louisiana State University. New address in Dallas is: Schuler Shook, 302 N. Market St., Suite 500, Dallas, TX 75202-1848, phone 214-747-8300, e-mail [dallas@schulershook.com](mailto:dallas@schulershook.com).

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### **New Staff Joins Vari-Lite**

John Adams has joined **Vari-Lite**, a Genlyte company, as Director of Product Development. He will direct all engineering and project efforts through the engineering, software, and optical staff at Vari-Lite's Dallas headquarters. "John's reputation and abilities fueled our desire to bring him to Vari-Lite" said Steve Carson, Vice President and General Manager of Genlyte Controls and Vari-Lite. "His extensive knowledge in entertainment lighting will contribute significantly to our success in developing the products that will carry us for many many years."

Vari-Lite named Bryan Matthews as Public Relations Manager for Vari-Lite, Entertainment Technology, and Lightolier Controls. He is now the primary contact for media and the general public for all three brands.

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### Leviton Puts Instruction Online

**Leviton Manufacturing** has created ez-learn, a web-based electrical training program, to offer industry professionals instant online access to all the company's web-based electrical training courses. Users can log on at [www.leviton.com/ezlearn](http://www.leviton.com/ezlearn).

Dennis French was appointed by Leviton as Lighting Controls Sales Specialist for metropolitan New York.

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### Sapsis Makes Indy Car Really Fly

Target Racing called upon **Sapsis Rigging, Inc.** when it needed to raise and attach a full-sided Formula 1 racing car to the side of an Indianapolis building in May. The event, as might be implied, was held in conjunction with the running of the 89th Indianapolis 500. In addition to the car, there were three member of the Vertical Catwalk German stunt team performing on the side of the building in and around the car. Working with Shawn Nolan of Entertainment Structures, Inc., the Sapsis firm designed, built, and installed a support structure in the 21st floor of the building to raise, suspend, and then lower the car.

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### TOMCAT Still Wicked

**TOMCAT** has been asked to manufacture custom items for an additional production of *Wicked* after producers decided to extend the show's run in Chicago, Illinois and add an additional production to go on tour. "Wicked Tour Productions has been pleased with the equipment provided by TOMCAT, so it just made sense for them to continue using the gear that has been working so well thus far," said Brad Barhill, US Sales Manager for TOMCAT USA. As with the original touring production, TOMCAT was asked to manufacture a 132-foot custom span of TOMCAT's Swing Wing truss, along with lighting towers, cyc boom, and cyc trusses.

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### High Fashion for Show Distribution

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**Show Distribution** collaborated with Stone Pro Rigging to help H&M create an evening of fashion and music April 21 in New York, New York. The mobile array included three circular trusses each powered by a VarioLift system. Even the center circular stage moved, and load cells were installed to monitor the weight on each of the VarioLifts. Computer controls allowed the creation of movement with no unnecessary stress on the structure, the company noted.

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### **Big Plans for Inland Northwest Fall Meeting**

The Inland Northwest Regional Section members are excited about their fall meeting this year. It will be held Saturday October 8 in Seattle, Washington. The event will include a backstage tour of ACT Theatre in Seattle, a short business meeting, and a New Product Expo at PNTA in its new facility. The details of the schedule are being finalized and the section will keep members informed.

Mark your calendars, spread the word, and plan to be there! For more details check out the web site: [www.inlandnwusitt.org](http://www.inlandnwusitt.org).

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### **Chesapeake EXPO September 17**

The Chesapeake Regional Section will stage its 2005 EXPO on Saturday September 17, 2005 on the campus of Catholic University in Washington, DC. Designers, technical directors and theatre technicians from the mid-Atlantic region are invited to take part in the day-long event which will feature workshop sessions on moving lights, flying effects, scene painting, CAD and computer-assisted rendering, non-traditional occupations in the performing arts, and numerous other topics.

There will also be a résumé- and portfolio-building clinic; participants are encouraged to bring their résumés for feedback and advice. The EXPO will include a continental breakfast and catered lunch for attendees. For more information, check the Section's web site: [www.usittchesapeake.org](http://www.usittchesapeake.org).

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### **New England Plans Vectorworks Workshop**

New England Regional Section will sponsor a Vectorworks workshop August 11 from 10 a.m. to 5 p.m. in an informal learning environment provided at Boston College. The tentative schedule includes:

- 10 to 11 a.m. preliminary set-up, arrival, greeting, getting familiar with the lab;
- 11 a.m. to 1 p.m. a beginning to intermediate session;
- 1 to 2 p.m. break for lunch; and
- 2 to 5 p.m. advanced session.

There are only 25 seats available in the lab so reservations are on a first come, first served basis. Those attending must be USITT

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New England Regional Section members (at \$15 per individual.)

Respond to Crystal Tiala at [tiala@mindspring.com](mailto:tiala@mindspring.com) to reserve a spot. Details on the lab location will be sent in late July only to those who have reserved a seat.

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### **Ohio Plans Conference, Awards**

#### **Ohio Valley Conference Features a Wealth of Talented Artists**

Chuck Hatcher, Vice-Chair for Programming of the Ohio Valley Regional Section, has put together an excellent slate of events for the fall conference. The conference will be hosted by the Theatre Department in the College-Conservatory of Music, University of Cincinnati, on Saturday, October 23 in Cincinnati, Ohio. This will be a wonderful opportunity to tour the newly renovated facilities at CCMU and participate in an excellent series of workshops. The event schedule will soon be posted on the section's web site, [www.usittohiovalley.org](http://www.usittohiovalley.org).

Workshops include: Programmable Logic Code Control for Moving Scenery; Moving Light Programming on the ETC Obsession II; Airbrush Make-up Techniques; Sound Design Tools of the Trade: Looping Software - Soundtracks; Millinery: Felt and Straw Construction; Stage Management "Whose Tech is It, Anyway?" Introduction to Digital Lighting Utilizing High End Systems Catalyst Media Server and DL1 Digital Light; Wig Textures; Costume Rendering with Markers; Short Cuts in Set Model-Making Details; and Portfolio Reviews.

#### **Peggy Ezekiel Award Nominations**

Ohio Valley Regional Section members are encouraged to submit and nominate design works for the Peggy Ezekiel Awards and Design Exhibition. Forms can be found at the section [web site](#). Distinguished works will travel to the Louisville 2006 Conference & Stage Expo as part of the Ohio Valley's design submissions.

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### **Changes in Alberta Leadership**

There have been changes in the leadership of the Alberta Regional Section. Alan Welch is the Interim Chair as well as serving as Vice Chair North. Robyn Ayles is Vice Chair South with DW Von Justar as Secretary and Murray Palmer as Treasurer.

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## Dear Professor Production Motivating Volunteer Crews

### *Dear Professor Production:*

*Our school recruits stage and costume crew from the entire student body. Many times I get a crew that is made up of mostly actors and other non-tech students. Sometimes it is hard to keep them motivated, as they really don't want to be there. I tell them "Great job!" and "Thanks!" at the end of the night, but it doesn't seem to work. What else can I do?*

*Frustrated in Philly*

### **And the Professor replies:**

Dear Philly,

Don't feel like you are alone here. Motivating people is not confined to theatre! There are many things to consider and ask yourself in this situation.

What did you do at company call to make crew members feel like they are part of a very important team? Are you treating each equally? The crew member who sweeps and mops the floor must feel that his job is as important as the light board operator.

Maybe you, as the stage manager, should sweep and mop the floor and show the others that you are willing to get dirty, too. Include your crew and involve them in the decision-making if possible. Empowering your crew gives them a sense of ownership of the production and not just like cheap labor.

Also, I see that you say thanks at the end of the night. Very important, but what about at the beginning of the night? Are you greeting your crew with a smile and a pleasant hello? A little goes a long way here. Keep up the good work!

*"Dear Professor Production" is available to answer your questions. Please forward them to [jsheehan@mail.sdsu.edu](mailto:jsheehan@mail.sdsu.edu).*



"Professor Production" is available to answer your questions. Please forward any questions to [jsheehan@mail.sdsu.edu](mailto:jsheehan@mail.sdsu.edu)

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## Arts Administration: What's in a name?

**Sherry Wagner-Henry** *Vice-Commissioner for Arts Administration, Management Commission*

Arts management, theatre management, stage management, production management, general management - they all have *management* in the name, so what makes them different?

Twenty years ago, when looking for a degree program in what is now referred to as arts administration or arts management, guidance counselors and admissions people looked at me cross-eyed. I tried to describe what I thought that term meant - managing a performing arts organization - but traditional words and their traditional meanings have a funny way of hanging people up. As soon as they heard the words *arts* and *management*, they assumed I meant stage management or production management. "Perhaps," they would say, "you want to be a tour manager or booking agent or record producer." Others suggested that I specifically wanted to be a marketing manager or a development director or maybe an executive producer or director. These were familiar jobs with familiar terms. Most of us know what a stage manager is supposed to do. But what does a theatre manager or an arts administrator do?

To help bring clarity and focus to that question, and in general to the field of arts management as both a career path and area of study, the Management Commission of USITT decided to delegate one of its vice-commissioner slots, and a consistent menu of programming and professional development, to arts administration.

While the Commission has been presenting programming and development workshops for years that focus on arts management issues and training (like the now-famous Leadership and Management Institute which emerges in 2006 as the Professional Development Workshop *Just Do It-Leadership Trends for 21st Century*), commissioners felt it was time to give an official nod to this area of study and practice.

As Carolyn Satter, Commissioner for the Management Commission, stated recently, "With the acceptance of Sherry Wagner-Henry as Vice Commissioner of Arts Management, I feel that we are now able to extend our inclusion to both the students who are choosing this as a career path, and the professionals who



Sherry Wagner-Henry

offer the Commission their expertise while looking for new avenues of networking."

So going back to that last question, what does an arts administrator do? Well, lots of things including, but not limited to, some of the things listed above. And perhaps that's why it is particularly hard to define what arts administration is and what arts administrators do - the territory of management is so vast.

An arts administrator is truly the jack-of-all-trades in the business of running an arts organization. While writing this article, I Googled "Arts Administration" on the web and came up with 47.3 million listings for the term - clearly a major change from 20 years ago. While the terms *arts administration* or *arts management* (which seem to be interchangeable these days) are prolific, they are anything but concise or precise. One website, a job description site based in the UK, had this to say about arts administrators:

An arts administrator provides management support for a wide range of arts and cultural organisations' events and activities. These include theatres, galleries, museums, music organizations, arts festivals, arts centres, arts councils, regional arts boards, dance companies, community arts organisations, disability arts organisations and local authorities.

It noted that *some* of the tasks might include:

- Marketing a performance or event through direct mail to a targeted audience, planning and designing advertising, producing posters or publicity leaflets, generating interest from the media via press releases, press kits or press conferences, ticket discounts or contests, or attracting reviewers;
- Planning and managing budgets;
- Helping to secure funding for fixed-term projects such as the development of new buildings, renovations, exhibitions or specific performance events, exhibitions or workshops, or long-term fundraising and development with membership and annual campaigns, endowment campaigns and scholarship drives;
- Programming and booking performances and events including arrangements for tours at home and abroad;
- Managing front-of-house and audience service functions including box office, ushers, bars, restaurants and refreshment sales, patron comfort, and safety;
- Taking responsibility for property and facility functions such as access, fire, safety, and general maintenance;
- Selecting and training staff and negotiating legal contracts; and
- Ensuring corporate and legal requirements are complied with and reporting to the board of directors.

At a more senior level, there may be involvement in strategic planning and structural management decisions.

And the list goes on and on. We've only just begun to scratch the surface. Add to this growing list of expertise needed on many levels that many of the arts administrators in the country (and in USITT) are also professors and teaching staff at universities, colleges, and high schools. They are managing directors, general managers, marketing directors, development staff, chairs of departments and programs, producers, deans, and directors. Combine these teaching professionals with the full complement of industry professionals and students who also comprise the membership of USITT, and I'd say we have a wealth of talented folks unparalleled in this arts membership organization (there's one the web site left out!) from whom we can learn, share ideas and best practices.

Why am I telling you all this? Well, as with all good opportunities, they are only opportune if they are used. So help spread the word about the Arts Administration initiative. Students, tell your friends at school who are studying theatre management or arts administration. Faculty, tell your design staff, non-design staff, and faculty, as well as your non-design staff and faculty who are teaching these management classes, running the box office, the front of house operations or the marketing and development office. And industry pros, well, tell other pros - your staff, your colleagues at other companies, their staffs. Before you know it, the membership in management, the participation in management programming, and the collective understanding of what arts administration really is will be as big as the term management itself.

For more information about arts administration programming that is being planned for Louisville, to contribute ideas for future conference sessions in arts administration, or to just tell us what you think, contact Carolyn Satter, Management Commissioner, Lea Asbell-Swanger, Vice-Commissioner for Programming or myself.

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# Conference & Stage Expo

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## Discover the Future of American Theatre

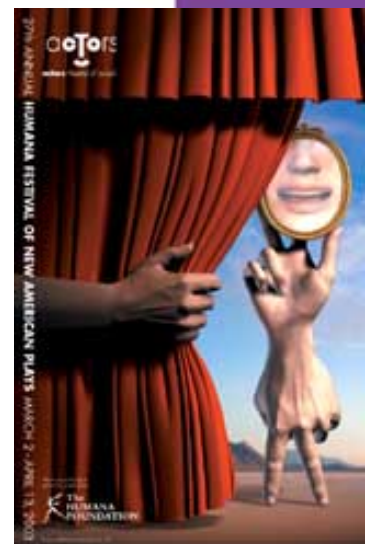
**David Rodger** *Louisville Conference Promotions Coordinator*

The 2006 USITT Conference & Stage Expo in Louisville, Kentucky, will be easy to get to [see the June *Sightlines* [article](#)] and relatively inexpensive when you compare its hotel rates with those in recent years. However, the real attractions of any USITT conference are the people you meet and the new things you see and learn. In that regard, Louisville is going to be something really special: The Humana Festival of New American Plays will be in full swing at Actors Theatre Louisville during the conference March 29 to April 1.

The Humana Festival has brought to life such award-winning plays as *Gin Game* by D.L. Coburn, *Crimes of the Heart* by Beth Henley, *Agnes of God* by John Pielmeier, *Extremities* by William Mastrosimone, and *Dinner with Friends* by Donald Margulies. The awards - Pulitzers, Tonys, Outer Critics, etc. - bestowed on these five plays would fill more than one big mantle. But awards aren't the reason this festival was started nor why it has persisted so long. Jon Jory, producing director of Actors Theatre Louisville from 1969 to 2000, said he started the festival in 1976 because, "We love writers, and new writing, and the rollercoaster ride of the unknown, and being first on our block, and - truth to tell - we don't mind a little attention either."

Playwrights who have taken the "rollercoaster ride" at the Humana Festival's include America's best and brightest, as well as some fascinating newcomers: Joan Ackermann, Lee Blessing, Jimmy Breslin, William F. Buckley Jr., John Conklin, Richard Dresser, Horton Foote, Brian Friel, Athol Fugard, John Guare, Beth Henley, Israel Horovitz, Tina Howe, David Henry Hwang, Naomi Iizuka, Arthur Kopit, Tony Kushner, Joyce Carol Oates, Eduardo Machado, Donald Margulies, Jane Martin, William Mastrosimone, Charles L. Meeh, Marsha Norman, Suzan-Lori Parks, John Pielmeier, John Patrick Shanley, Megan Terry, Naomi Wallace, Douglas Turner Ward, Wendy Wasserstein, and Lanford Wilson.

A love for writers and new plays may have been the spark that ignited the festival, but the fuel that sustains it is its namesake's financial support. Humana Inc., a large, managed health care



company with headquarters just blocks from ATL, and its philanthropic arm, the Humana Foundation, have been the primary sponsors of the festival for over 25 years. Humana co-founder David A. Jones said, "Theatre is a way of bringing new ideas to an audience. ATL, through its new play festival, has raised the level of sophistication in our community and beyond."

Anne Bogart, artistic director of The SITI Company and a frequent director at ATL, characterized the Humana Festival experience as "a communal affair." She said, "I don't know any festival that generates as much enthusiasm or loyalty. People fly in from all over the world. It's fun. You hang out in the bar, meet people, see shows, eat, schmooze, and commiserate about the state of American theatre."

Come to Louisville for the 2006 USITT Conference & Stage Expo and plan to see some exciting, provocative, new plays; they are the future of American theatre. Special ticket packages will be available for conference attendees. Details will be announced in subsequent issues of *Sightlines*.

More "[fun facts](#)" and a [complete history](#) of the Humana Festival are available on the [Actors Theatre web site](#).

Posters from past Humana Festivals show its diversity. Images/courtesy Humana Festival.

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Show off a favorite conveyance at the Grate Louisville Transportation Expo. Vehicles such as this truck from *Grapes of Wrath* which was produced by the University of Alabama in 2003 are just perfect for the event which will be part of Stage Expo in 2006. Scenery (and truck) design by Andy Fitch.

Photo/Porfirio Solarzano

## Join The Great Louisville Transportation Expo

**Bill Teague** *Vice-President for Special Operations*

Louisville is famous for bourbon, bats (baseball, not the horror movie kind), and boxers. But Louisville and surrounding environs are also famous for cars and boats.

The Ford F-150, America's best-selling vehicle, is made in Louisville; the Corvette and Cadillac XLR are built just down the road in Bowling Green; and the Ohio River is teeming with boats of all shapes and sizes from paddle wheelers to huge barges to the occasional *Big River* raft.

All of these forms of conveyance have inspired USITT to hold its first, and probably only, theatrical transportation exhibit. Those who have a built a car, truck, motorcycle, boat, plane, helicopter, (well, you get the idea), for a show and still have it hanging around in a dusty corner of the shop, just because you can't bear to throw it out, can rejoice!

Dig it out, dust it off, and bring it to Louisville next March. The rules are pretty simple and the entry fee is pretty low. The only rules are that it must be three dimensional (no cheesy profile things), carry real people (or actors if you can't get any real people), and those entering must get it to and from Louisville. It doesn't matter if it is self-powered or people-powered. The entry fee is about as low as it can get these days...nothing.

We think this will be fun and entertaining, and who knows, may inspire a couple of prop or tech program sessions. We already have lined up a 4/5 scale Model T from *Ragtime*, three *Grapes of Wrath* trucks, a motorcycle from *Taming of the Shrew*, a "personal people mover," and a pageant wagon.

Entering is pretty easy also. Just e-mail Bill Teague, [wteague@theatre.as.ua.edu](mailto:wteague@theatre.as.ua.edu), and describe the vehicle, what it is, what show it was built for, self or manual powered, size, etc. Please send along a photo or two for promotional use. That's it! You will receive details of delivery and pick up later.

An announcement calling for entries in the transportation exhibit for the 2006 Louisville Conference & Stage Expo was made in Toronto. Since that conference, many inquiries and several more commitments have been sent.

This will be a unique and fascinating exhibit! Don't be left out of The Great Louisville 2006 USITT Transportation Expo!

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- John Uthoff, *President*
- Patricia Dennis, *Secretary*
- Lawrence J. Hill, *Treasurer*
- Kim Williamson, *Vice-President for Commissions*
- Bobbi Owen, *Vice-President for Communications*
- Joe Aldridge, *Vice-President for Conferences*
- Alexandra Bonds, *Vice-President for International Activities*
- Elynmarie Kazle, *Vice-President for Membership & Development*
- Carl Lefko, *Vice-President for Programming*
- Holly Monsos, *Vice-President for Sections & Chapters*
- Bill Teague, *Vice-President for Special Operations*
- Bruce Brockman, *Immediate Past President*
- Sylvia Hillyard Pannell, *President-Elect*

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## Directors at Large

### 2003-2006

- Lea Asbell-Swanger
- Mitch Hefter
- Debra Krajec
- Jean A. Montgomery
- Richard Pilbrow
- Donna Ruzika

### 2004-2007

- C. Lance Brockman
- Normand Bouchard
- Gregory Horton
- Cindy Poulson
- Dave Will
- Stephanie Young

### 2005-2008

- Ann Archbold
- Bill Browning
- Dan Culhane
- David Krajec

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## Honorary Lifetime Members

- Richard L. Arnold
- Willard F. Bellman
- Joy Spanabel Emery
- Ted W. Jones
- Christine L. Kaiser
- Joel E. Rubin
- Samuel H. Scripps
- Tom Watson

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- Clear-Com Communication Systems
- Creative Handbook
- Electronic Theatre Controls (ETC)
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- Entertainment Technology
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- InterAmerica Stage, Inc.
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- StageRight Corporation
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- Syracuse Scenery & Stage Lighting Co., Inc.
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- TMB
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- AC Power Distribution, Inc.
- A.C.T Lighting, Inc.
- Altman Lighting, Inc.
- Apollo Design Technology, Inc.
- Auerbach + Associates
- A V Pro, Inc.
- B.N. Productions, Inc.
- Baer Fabrics
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- Lighting & Electronics, Inc.
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- STAGEWORKS
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## July 2005

- 1 **Sightlines:** August editorial deadline  
**Finance:** 2005-2006 fiscal year begins  
**Conference:** Program revisions and scheduling conflicts due to VP Programming for Summer Programming meeting
- 9 **USITT Greece Study Tour:** Return to New York, New York
- 15 **Conference:** Special Exhibit request forms due to VP Special Operations

## August 2005

- 1 **Sightlines:** September Editorial Deadline
- 5-6 **Conference:** Conference Committee Meeting, Louisville, Kentucky  
**Commissions:** Commissioners Retreat, Louisville, Kentucky
- 6-7 **Institute Business:** Executive Committee Meeting, Louisville, Kentucky
- 11 **New England Regional Section:** VectorWorks Workshop, Boston College, Boston, Massachusetts
- 9-14 **CITT/ICTS:** Beyond the Borders, Annual Rendez-Vous, Calgary, Alberta, Canada
- 10-12 **Costume Symposium:** Working & Shopping in New York - Event is sold out
- 15 **Awards:** Nominations for USITT Awards due to Awards Committee  
**Golden Pen:** Nominations due for Golden Pen Award to Golden Pen Committee  
**Membership Directory & Resource Guide:** Advertising deadline, information changes and corrections deadline

## September 2005

- 1 **Sightlines:** October Editorial Deadline  
**Institute Business:** 2005-06 budget documents sent to officers
- 5 **Institute Business:** Officers issue call for budget requests  
**Finance:** Year 2004-2005 vouchers with receipts and invoices due to Officers
- 16-17 **Chesapeake Regional Section:** Theatre Symposium and EXPO 2005, Catholic University, Washington, DC.
- 19 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit budget requests to officers
- 22 **Conference:** Student Volunteer Program applications available at [www.usitt.org](http://www.usitt.org) or from the USITT office for members only
- 23 **Institute Business:** Call for Board Reports issued



- 23-24**      **Southeast Regional Section:** Fall Master Classes, Winston-Salem, North Carolina, Hosted by the North Carolina School of the Arts
- 24**         **New York Area Regional Section:** Tenure and Promotion Workshop, Pace University, New York, New York
- 29**         **Institute Business:** Officers budget reports due to USITT Office

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Photo/Barbara E.R. Lucas

Sitting in the parking lot of J.R. Clancy, Inc. in Syracuse, New York is an unusual delivery vehicle. The trailer, which is used when the manufacturer needs temporary storage or a delivery container for a nearby job, is "one of the more colorful things in our parking lot," said Tom Young, Clancy's Vice President for Sales and Marketing.

The trailer, which is rented from M & L Trucking of Rome, New York has visited the Clancy compound a number of times. The background is that the trailer was originally white, but was used for the 1999 Woodstock anniversary concert (also in Rome). When it returned from that adventure, it had acquired its current paint scheme.

It seems appropriate that this most theatrical of containers should store and ship Clancy's products.

## Expect the Unusual When JR Clancy Delivers

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