2012 Design Competition Includes New Categories, New Sponsors

Are you a sound designer? Or perhaps your passion is creating just the right prop or costume accessory? In either case, SETC’s Design Competition includes new categories this year geared just to you!

NEW! SOUND DESIGN
For: Undergraduate and Graduate Students
Sponsor: Shure, Inc. (www.shure.com/americas)
1st Prize: Beta 181C Microphone
2nd Prize: SRH940 Headphones
3rd Prize: SRH440 Headphones
Student designers can showcase their sound designs for realized or hypothetical (Continued on Page 2)

NEW! COSTUME CRAFTS
For: Undergraduate and Graduate Students
Sponsor: My Own Fringemaker (http://myownfringemaker.com)
1st Prize, $125; 2nd Prize, $75; 3rd Prize, $50
Students may enter costume accessories in this new competition. Visit www.setc.org/theatre/design-competition and click on “Costume Crafts” for details.

NEW! PROPERTIES
For: Undergraduate and Graduate Students
Sponsor: Friends of Props (donors who wish to remain anonymous)
1st Prize, $125; 2nd Prize, $75; 3rd Prize, $50
Students may enter hand and set props in the new Properties Design and Construction Competition. For this competition, a (Continued on Page 2)

Cast Your Vote for New Officers at SETC Convention in Chattanooga
2012-13 Slate of Officers

President
Jack Benjamin
Programming VP
Steve Bayless
Administrative VP
Dawn Larsen
Secretary
Lynn Nelson
Treasurer
H. Duke Guthrie
Past President
Chip Egan

2012-13 Nominating Committee

Tom Booth
Patrick Gagliano
Elaine Malone
Dennis Wemm

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ALL ABOARD! 2012 GALA DINNER, AWARDS CEREMONY AND DANCE
When: 8 p.m., Saturday, March 10, 2012  Where: Exhibit Hall C, Chattanooga Convention Center  Tickets: $30
Enjoy an evening with your friends at the end-of-convention banquet, awards ceremony and celebration dance!
W
hen Kerry Chipman was chosen last March as one of two winners of SETC's Ready for Work Award, her prize was an opportunity to design a show at Children's Theatre of Charlotte (www.ctcharlotte.org). On January 20, The Borrowers will open with her scene design.

"It has been a great experience so far," Chipman said in mid-December. "Everyone working on the show is extremely enthusiastic and skilled and very helpful."

Chipman and costume designer Magdelaine Guichard won SETC’s Ready for Work Award last March as a result of their entries in the 2011 SETC Design Competition. They were selected from among all graduate design winners to receive $3,000 and an opportunity to design at a professional theatre – Children’s Theatre of Charlotte.

Chipman, who earned her master’s degree in scene design from the University of Tennessee at Knoxville in 2011, says she received a script and dimensions of the space over the summer and then began discussions in earnest in the fall. She has enjoyed having the opportunity to bring the script to life through her design. "As with any design, nailing down the concept is always the most fun/rewarding part of the process – until it is onstage, which will be very exciting to see," she says.

Chipman has a few words of advice for graduate students thinking about entering the 2012 Design Competition, with the hope of winning the next Ready for Work Award. "Do it!" she says. "Any and every chance to network and meet new theatres is worth-while, but when the production values are as high and the creative teams and staff are as talented as they are at Children's Theatre of Charlotte, it really is an amazing opportunity."

How Can You Win a 2012 Ready For Work Award?

First, you must be a graduate design student. Second, you need to enter the SETC Design Competition. Third, and finally, you must wow the judges! Up to three designers participating in the Graduate Design Competition will be selected for SETC's 2012 Ready for Work Award. Each will receive a work opportunity at Children's Theatre of Charlotte and a monetary award. There are no special application forms or fees. Winners will be chosen from all entrants.

Setc Design Competition: What Are the Categories?

In addition to three new award categories – Sound Design, Costume Crafts, and Properties Design and Construction – the SETC Design Competition includes the following competition categories with separate contests for undergraduate and graduate student designs:

- **Costume Design**, sponsored in honor of Irene Smart Rains.
- **Lighting Design**, sponsored by ETC (www.etcconnect.com).
- **Scene Design**, sponsored by Sculptural Arts Coating (http://sculpturalarts.com).

Visit www.setc.org/theatre/design-competition for details.

Sound Design Competition (Continued from Page 1)

designs in the first annual Sound Design Competition at the 2012 SETC Convention. Sound designs will be on listening display for all convention attendees during the annual Design Competition. Qualifying entrants will be critiqued by Michael Smith, professional sound designer and theatre consultant. Entries should include audio and written/documented sound design components. Visit www.setc.org/theatre/design-competition and click on “Sound Design” for details.

Props Design Competition (Continued from Page 1)

prop shall be defined as “a non-costume item used by an actor (hand prop) or a set dressing, including furniture and decorative elements of the set even if not handled by an actor.” Visit www.setc.org/theatre/design-competition and click on “Properties Design and Construction” for details.

Graduate Design/Tech Interviews Offer Students More Exposure

Applicants for the SETC Graduate School Design/Tech Interviews will have a space in the Exhibit Hall to display their work this year, providing a new opportunity for exposure. This will allow the portfolios on display to be viewed not only by the graduate school representatives, but by any convention attendee who visits the Exhibit Hall. The new set-up will introduce graduate students’ work to Commercial and Education Expo exhibitors and allow greater networking opportunities for the Graduate Interview participants.

This change in the format of the interviews will also give the graduate school representatives more time to view students’ work, meet with students and set up times to interview. On Friday, March 9, the students are asked to be present at their displays from 11:30 a.m. until 1 p.m. This is to ensure that school representatives have a chance to meet with the interview participants and discuss their work in a casual environment.

The Graduate Interview displays will be located near the Undergraduate Design/Tech Interview displays, creating a learning opportunity for participating high school juniors, seniors and college transfer students. Undergraduate participants will be able to meet and talk to experienced graduate participants.

The Graduate Interview displays, located in Exhibit Hall A of the Chattanooga Convention Center, will be open for viewing Thursday and Friday from 10 a.m. until 6 p.m. and Saturday from 10 a.m. until noon.

- Claire Wisniewski,
  SETC Educational Services Coordinator

Interested in Signing up for Design-Tech Interviews?

The application deadline is January 28 for Undergraduate or Graduate Design-Tech Interviews. For more information and a list of participating schools, visit www.setc.org/theatre/graduate-school (grads); www.setc.org/theatre/undergraduate-school (undergrads).

The Graduate Interview displays, located in Exhibit Hall A of the Chattanooga Convention Center, will be open for viewing Thursday and Friday from 10 a.m. until 6 p.m. and Saturday from 10 a.m. until noon.

- Claire Wisniewski,
  SETC Educational Services Coordinator
Meet Chad McDonald, SETC’s Festival Space Production Manager

When you watch a show this year at the Fringe Festival... hear the words of an SETC Convention keynote speaker... or observe a performer during SETC Auditions... you can thank Chad McDonald for helping to make that possible. He’s the production manager for the SETC Convention, one of the unsung heroes who work behind the scenes to make things run smoothly at the annual SETC Convention.

McDonald usually arrives Tuesday night of convention week “and I’m not done till we strike the lights and sound following the awards banquet on Saturday night.” He handles logistics for the Fringe, Theatre for Youth and 10-Minute Play Festivals and often helps with sound, lighting and general set-up for the keynote speakers. “Before the convention and festivals get underway, I am responsible for making sure that donated lighting and sound equipment is in place for the festivals, keynotes and audition spaces,” McDonald says. “Depending on the capabilities of the host site, that has been as easy as simple refocusing of existing lighting, but more often it consists of installation of a portable lighting and dimming system for each space.”

Once the convention is under way, he provides assistance as needed to the technicians handling lighting and sound for the various shows. In addition, you’ll often see him near the back of the room, handling sound and lighting as the keynote speakers make their presentations.

McDonald began serving as production manager at the 2004 convention. “At the time, I was Community Theatre chair for the Tennessee Theatre Association,” he says. “April Marshall (SETC’s professional theatre services manager) served as one of my adjudicators in the fall of 2003 and asked if I would be interested in helping SETC start a new festival that year in Chattanooga. That was the inaugural year for the Fringe Festival. I met (Executive Director) Betsy Baun at the convention that year and she asked me to continue the following year... and the next... and the next....”

Several of those years (including this year), Cookeville Performing Arts Center – the theatre McDonald oversees in his job as Cultural Arts Superintendent for the City of Cookeville, TN – has competed in the Community Theatre Festival. “The best thing about bringing a show to SETC is that it exposes our actors to the experience of the festival and convention,” he says. “Every actor we have taken has returned being a better performer because of the experience. That, in turn, allows us to produce higher quality productions in our home theatre.”

As for McDonald himself, he finds major benefits from the time he spends working behind the scenes at each annual event. “For me, the SETC Convention is a replenishing source of inspiration,” he says. “In my everyday life, I am constantly trying to promote and justify the theatre, and arts in general, to the public. At SETC, people are passionate about theatre. I am surrounded by nearly 5,000 people who get it – and it definitely motivates and refreshes me for the rest of the year.”

Behind the Scenes at the SETC Convention

Chad McDonald, right, poses with a performer at an SETC Theatre for Youth Festival. He began working as production manager for the SETC Convention in 2004.

Enjoy Chattanooga Talent!

The SETC Convention will begin and end with performances by two of Chattanooga’s best-known groups. The Choo Choo Kids will kick off the convention Wednesday, March 7, with a 6 p.m. performance in the Convention Center. Another local favorite, Sweet Georgia Sound, will provide the finale to the 2012 SETC Convention, playing big band music at Saturday night’s Celebration and Dance following the Awards Banquet.

Q What’s the online convention registration deadline?
A Online registration for the 2012 SETC Convention, to be held March 7-11 in Chattanooga, TN, closes Jan. 28. Visit www.setc.org/theatre/register to sign up.

Q Is on-site registration available if I miss that deadline?
A Yes, you can complete walk-in registration on-site at the SETC Convention. However, you’ll pay a higher charge.

Q How can I reserve a hotel room?
A Visit www.setc.org/theatre/hotel-info to book a room at one of a dozen hotels in Chattanooga that are offering discounted rates to those attending the SETC Convention.

Q Where can I get food fast at the convention?
A You’ll find several restaurants located in the Chattanooga Convention Center/downtown area. To find listings of nearby restaurants and convention logistics info, visit www.setc.org/theatre/information.
States Report on Annual Conventions;

ALABAMA
Conference of Theatre

Number attending: 325 (College and University/Community Theatre Festival); 1,900 (students in Walter Trumbauer Secondary Theatre Festival)

Winners of Community Theatre Festival: Agnes of God, South City Theatre, Alabaster, AL; Crafty, Auburn Area Community Theatre, Opelika, AL.

Winners of High School Theatre Festival:

 venice Theatre, Venice, FL. Poster:

Winner of Community Theatre Festival:

Albany, GA.

Number attending: 548.

Winner of Community Theatre Festival: All Night Strut, Theatre Albany, Albany, GA.


Idea to Share:

Combine Festivals.

Combining Community and College/University Festivals created new energy and attracted crossover participants for workshops and keynote presentations.

Idea to Share #2: Hold Talent Show. We added a talent competition as a fundraiser for the community division, also attracting college and university participants.

Idea to Share #3: Move to Online Registration for Secondary School Festival. The online registration system streamlined the process, making it “worth every penny we spent on it” according to those who coordinated the festival.

GEORGIA
Theatre Association

Number attending: 950.

Winner of Community Theatre Festival: All Night Strut, Theatre Albany, Albany, GA.


Idea to Share:

Schedule Other High School Events to Avoid Conflicts with Festival. We now offer our Tech Challenge program concurrently with our college auditions on Saturday morning to avoid conflicts with secondary school festival performances and to offer more opportunities to students who are not auditioning.

KENTUCKY
Theatre Association

Number attending: 548.

Winner of Community Theatre Festival: Dearly Departed, Artists Collaborative Theatre, Elkhorn City

Winner of High School Theatre Festival:

1st Place: Paul’s Case, Corbin High School, Corbin, KY. Runner-up: Women and War, Owensboro High School, Owensboro, KY.

Idea to Share:

Display Event Images. KTA dedicated a TV screen in the registration area to a slide show of conference events. This location proved popular, with attendees constantly gathering around the changing images throughout the weekend. It provided an immediate remembrance of workshops and performances, as well as displaying informal snapshots. It also generated more traffic in the lobby, which was also the location for college and vendor booths and for concessions.

Donna White
State Representative

FLORIDA
Theatre Association

Number attending: 1,400.

Winner of Community Theatre Festival: [Title of Show], Venice Theatre, Venice, FL.

Winners of High School Theatre Festival:

Victorian Silence, West Orange High School, Winter Garden, FL; Wiley and the Hairy Man, Palm Harbor University High School, Palm Harbor, FL.

Idea to Share:

Plan Ahead with Florida Theatre Association

Kathi E.B. Ellis
State Representative

NORTH CAROLINA
Theatre Conference

Number attending: 1,500 (attending three events: NCTC high school play festival, College Discovery Day and SETC screening auditions).

Winner of Community Theatre Festival: No festival but Old Courthouse Theatre, Concord, NC, will represent the state at the SETC Community Theatre Festival with Paying Tribute.

Winners of High School Theatre Festival:

For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, Central Academy of Technology and Arts, Monroe, NC; Terra Nova, East Henderson High School, East Flat Rock, NC.

Idea to Share: Partner with State Colleges and Universities to Offer Scholarships to Outstanding Students. NCTC has developed partnerships with three schools: Greensboro College, Catawba College and Lenoir Rhyne University.

At the 2011 State High School Play Festival, the two students (one male and one female) presented with the Outstanding Achievement in Acting awards received scholarship offers from these colleges. Lenoir-Rhyne University and Catawba College each offered $20,000 theatre scholarships and Greensboro College offered $30,000 scholarships. In addition, teachers from high schools advancing to the state festival had the opportunity to nominate non-
Share Festival Winners, Innovative Ideas

Idea to Share #1: Bring Back Theatre for Youth. TTA decided to reinstate the Theatre for Youth Festival, which had been missing from our conference for several years. Theatre for Youth chair Tracy Nichols coordinated with a Title I elementary school in the area to bus in 650 students, teachers and chaperones. Each child saw one production – out of three that were in rep that day – and ate lunch on-site. Many had never seen live theatre. The entire state of Tennessee was represented: East Tennessee’s Chattanooga Theatre Center’s Youth Division performed Jack and the Beanstalk; Middle Tennessee was represented by The Renaissance Center’s Mind Enriching Theatre Series’ production of A Year with Frog and Toad, and Cordova High School in West Tennessee performed How I Became a Pirate.

Idea to Share #2: Provide Free Master Classes by Guest Speaker. Tony Award-winning actress Adrienne Lenox (Dubt), not only was our guest speaker, but also taught a master class that was open to all TTA members.

Number attending: 737.
Winner of Community Theatre Festival: Vortex, The Edge Theatre, Rock Hill, SC.

Idea to Share: Consider Timing and Location of SETC Screening Auditions. Moving the SETC screening auditions to a different weekend from the convention, and holding them at a central location (Columbia) has more than doubled attendance. We also changed our fee structure to include SCTA membership and convention registration in the audition fee.

Number Attending: 1,615 (annual conference); 300 (Young People’s Theatre Festival).
Winner of Community Theatre Festival: Due to division restructuring, VTA did not hold a CT Festival this year and will not have an entry at the 2012 SETC festival. We will be back in 2013!
Winner of High School Theatre Festival: 1st Place: Anatomy of Gray, Turner Ashby High School, Bridgewater, VA. Runner-up: A Fable, Stafford High School, Fredericksburg, VA.

Idea to Share: Provide local college students with internship credit for assisting at state events. Virginia has a partnership with the James Madison University School of Theatre and Dance whereby students receive up to 3 college credits for working with the VTA executive director to organize and manage state festivals. Students share a reflection paper at the end of the internship. They often note the value of this type of behind-the-scenes work for students who may be interested in future work in such areas as event management, company management, conference planning, house management and box office management.

Number attending: 120.
Winner of Community Theatre Festival: I Am My Own Wife, M.T. Pockets Theatre, Morgantown, WV.
Winner of High School Theatre Festival: 1st Place: Appalachian Antigone, Wyoming East High School, Murnens, WV. 2nd Place: You’re a Good Man, Charlie Brown, Greenbrier East High School, Lewisburg, WV.

Idea to Share: Develop a Convention Hosting Manual. One of the problems our state has is that as the convention moves from venue to venue each year, there is no manual or checklist for the new convention organizer to follow, so we are reinventing the wheel each time the convention moves to a new venue. Dennis Wemm has been trying to put one together for years now, so we have a partial checklist that was a big help to me, but there is so much to organizing a convention that includes high school and community theatre festivals, screening auditions, workshops and awards banquets, that every tradition, element and item needs to be accounted for in a manual of some kind.

Look for a report from Mississippi in the March/April SETC News.

Mary K. Molineu  
State Representative

Richard Finkelstein  
Executive Director
Could Applied Theatre Be Our Reality Show?

The new popularity of dancing and singing as a result of television competitions has made me envious. I keep pondering how we could bring our art – theatre – into this common arena. In my worst moments, I succumb to wanting a piece of this action. I envision people tripping over each other to take acting lessons or figure how gels create stage ambience, and hordes of people racing to see live theatre. How could we in theatre capitalize on reality TV? How could we engage voters in texting, calling and e-mailing their favorite monologues or costume designs? What would a scenic painting run-off look like?

But our medium demands more of us. We can’t popularize our artistic discipline in made-for-TV competitions. After all, our discipline is core to every television sitcom, drama, talk and game show. We have gone that route, and as a result we have gone “underground” as the backbone of the industry. I remain convinced, however, that theatre can have a greater impact. Perhaps our reality show, the place where we can make a difference, is applied theatre. Applied theatre is theatre that crosses into everyday lives, work, values, education, social and community issues, and beyond. It uses all aspects of our art and processes but isn’t necessarily embedded in production.

A framework to unite our theatrical voice

I’ve been passionate about using theatre processes in other arenas for a long time, but it was a conversation with Dale Savidge of the Applied Theatre Center that re-energized me and gave me hope that this framework can unite our theatrical voice, lay the groundwork for social and political support and help build future audiences for performances. Applied theatre encompasses a broad spectrum, but it was its use with autistic individuals that drew Dale, a professor and the chair of theatre at North Greenville University, into this area a few years ago. The parent of an adult male with autism approached Dale about using theatre to improve the son’s social skills. Dale soon became convinced that theatre did hold power to help people with autism – and that other applied theatre uses were equally powerful.

That led him to found the Applied Theatre Center, which will hold its second annual conference in June. (See box above.)

We’ll also be hosting sessions on applied theatre at the SETC Convention in March. I hope you will take time to explore how our art is, and can be, integrated into other sectors of society.

A few of the applied theatre sessions at the SETC Convention:

Thursday
10:30 a.m. – Meeting, Association of Theatre Artists for Social Change
Noon – Acting With the Homeless: Taking the Art of Play to the Homeless Community
4 p.m. – Opportunities in Applied Theatre
Friday
9 a.m. – Drama for English: A Theatrical Approach to English as a Foreign Language
10:30 a.m. – The Telling Trees Project: Growing Community Roots Through the Arts
7 p.m. – Applied Theatre in Action

June 28-30, 2012
“A conference for artists and activists”

The Applied Theatre Center in Greenville, SC, will hold its second annual Applied Theatre Conference in June. Programming will focus on the use of theatre for six main purposes: in drama therapy; for social justice; in corporate settings, in cross-cultural missions, for community development; and to help people who have autism.

For more information: http://www.appliedtheatrecenter.org

Bequests: When A Rose Has To Be Named A Rose!

The first wave of baby boomers (individuals born between 1946 and 1964) has just reached age 65. Along with the AARP card and the senior discounts come occasional realizations of mortality – and making or revising of wills.

Ideally, your nonprofit theatre should have a plan in place to encourage and handle “planned giving.” Thoughtful planning and discussion between the donor and the nonprofit can help avoid later entanglements and legal fees.

A recent case illustrates one of the pitfalls that can occur with bequests and provides an important lesson: Make sure donors have the theatre’s name correct. This case involves a $700,000 bequest by a New Jersey widower to the “Israel Symphony Orchestra.” Two Israeli orchestras are claiming to be the intended beneficiary: the “Israel Philharmonic Orchestra” (the leading orchestra in Israel) and the “Israel Symphony Orchestra Rishon LeZion” (a lesser-known orchestra in the city of Rishon LeZion). Both orchestras have hired attorneys, and a court will decide which one gets the money.

Theatres with city or states in their names are ripe for confusion. If, for example, a person who lived in Mebane made a bequest to “The Carolina Theatre,” which one did he have in mind? The one 25 minutes east in Durham or the one 20 minutes west in Greensboro? Or did he actually mean The North Carolina Theatre (about 30 minutes away in Raleigh)? Having a distinctive name helps, of course, but if you have a more generic type of name, communicating with your donor base about planned giving is especially important.

Dan Ellison is a Durham, NC-based attorney who has concentrated on arts-related law and nonprofit law for 20 years and teaches a Legal Issues for the Performing Arts course at Duke University. He can be reached at artandmuseumlaw@aol.com. Note: The contents of this column are intended for general information purposes only and should not be construed as legal advice or legal opinion on any specific facts or circumstance.
Volunteer!
5 Ways You Can Share Your Talents at the SETC Convention

Each year SETC provides volunteer opportunities to about 100 people who work behind the scenes at the convention. These volunteer slots provide students, young professionals and other members with an opportunity to gain valuable work experience. Volunteers also receive discounts on convention attendance for a minimum commitment of 10 hours.

A new opportunity this year is the social media internship and volunteer team (story at right). You can also volunteer for:

• Dream Team. Handles many behind-the-scenes jobs at the convention.
• Job Squad. Assists in Job Contact Service area.
• Professional Auditions Internships. Assists with the Spring Professional Auditions. Private workshops for interns extend the learning.
• Tech Crew. Works directly with Exhibits and the Design/Technical area.

For more information, go to www.setc.org/theatre/volunteer-opportunities.

Bylaws Change Proposed, Vote at SETC Convention

The process for appointing members and the terms of service for the Long Range Planning Committee would change under a motion that will be presented for members’ approval at the annual business meeting at the SETC Convention. The main changes are that terms move from three years to one year, renewable, with three members to be appointed from general membership and three from the Board of Directors. The new language also notes specifically that the Executive Director shall serve as an active consultant.

To see the current and proposed new language, visit www.setc.org/theatre/im- ages/stories/BYLAWS_MOTION_LRP__MARCH_2012.pdf. Questions? Contact David Thompson, Bylaws Committee chair, at dtthompson@agnesscott.edu.

Endowment Contributions
Thanks to the following for contributions to the SETC Endowment: Donald Loeffler, Michael Howley, Vivian Majkowski, Bill Murray, Darren Michael, Allison Michael, Dean Slusser, David Wohl, SETC Executive Committee and Board members and others at the Fall Meetings.

Marketing and Social Media in Chattanooga

SETC Invites Interns and Members to Tell 2012 Convention Story in Tweets, Posts

I have written “Theatre Bytes” for SETC News for several years now, but I have rarely reported on the wonderful job SETC’s Central Office has done in keeping up with computer technology. The following, written by Judi Rossabi, SETC’s communications and marketing manager, helps fill the gap. As you will see, our convention in Chattanooga will have wonderful activities for the cyber/digital savvy. Bring your smart phones, tablets and laptops and join in the fun.

Join SETC’s 2012 Social Media Team!

by Judi Rossabi, SETC Communications and Marketing Manager

Using technology to increase communications is nothing new at SETC. But this spring we will take our efforts to a higher level, engaging our audience via the use of social media while deepening our efforts to provide a historical look at the inner workings of the convention with the creation of a finale photo collage. We will approach this in two ways. One, SETC is calling for qualified students to apply for two Marketing and Social Media Internship positions (see details below). Two, we invite SETC members with an interest to volunteer for the Social Media Team in Chattanooga.

Interns

The two selected interns will begin their time in Chattanooga at noon on Wed., March 7, when they will be assigned to cover as many areas as possible. They will use smart phone technology and digital cameras to record images of the many festivals, workshops and events, to post tweets, and to share information and photos on Facebook. Our goal is to create a lively, interactive presence during Convention 2012, which will broaden our reach and give SETC a global presence on social media outlets.

SETC Member Volunteers

The Social Media Team will be composed of volunteers with knowledge of our organization and a desire to compile and provide information to tweet or Facebook. You don’t have to commit to the Social Media Team for the entire convention. Just let us know a couple of hours and/or events that you would like to cover.

More Details for Interns

Those applying to be marketing and social media interns should be individuals who specialize in the areas of marketing and/or arts administration. They will receive a professional training experience working side by side with professionals to document special events, create a finale photo collage, use social media to engage our audience and assist in the management and implementation of programs for marketing the Southeastern Theatre Conference Convention 2012.

Get Social with Us in Chattanooga

‘Like’ or ‘Follow’ us in advance to receive up-to-the-minute notifications.

Twitter: #setcTweet
Facebook: Southeastern Theatre Conference

To sign up for our Social Media Team, e-mail judi@setc.org. To apply for the Social Media Internship, visit www.setc.org/theatre/volunteer-opportunities and follow instructions, fill out our form and contact Volunteer Coordinator Ben McCarthy at volunteers@setc.org.

Don Wolfe is professor emeritus at Wake Forest University and a former SETC President. He can be reached at wolfe@wfu.edu.
KTA Honors Pioneering LGBTQ Theatre

“We are what we repeatedly do. Excellence then is not an act, but a habit.” - Aristotle

The Kentucky Theatre Association (KTA) recognizes those who are making a difference through theatre with the Karen Willis Award. This honor is given annually to individuals and organizations whose work reflects “artistic excellence and a commitment to transforming Kentucky through theatre.”

This year, Pandora Productions, Louisville’s LGBTQI+ (Lesbian, Gay, Bisexual, Transgender and Questioning community) theatre company was recognized for two distinctive programs: the Pandora Youth Project and the Pandora New Play Project.

Pandora Youth Project

Two youth organizations came together through Pandora last year to explore issues confronted by young people who are gay or questioning their sexual identity:

- CommonGround LGBTQQIA (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Intersexed, Ally) at the University of Louisville; and
- Louisville Youth Group, a teen community organization.

For the project, the teens and young adults were invited to tell their stories. Over a period of months, those who participated developed monologues and scenes based on their experiences. This creative work came together as a script, produced by Pandora Productions. This affirming process allowed emerging writers to share their stories, with actors giving their characters life and passion. The production was also performed at a number of LGBTQI+ events in Louisville.

Brian W. Buford, the University of Louisville’s Director of LGBT Services, notes the power of this project.

“Giving LGBT youth a voice – telling the stories of their lives – is a powerful antidote to the risks and challenges they face,” he says. “At a time when suicide and anti-LGBT bullying are part of the daily news, Pandora Productions is taking us in the right direction by showing its audiences what today’s young people are experiencing as they struggle to come out of the closet and find their place in the world.”

Pandora New Play Project

Pandora Productions also is giving a voice to adults, using an innovative and collaborative process to develop new works on LGBT issues. First, a call for new plays with a distinctive vision on LGBT issues went out last year. Then, four plays were chosen from over 90 submissions. Next, excerpts of the productions will be performed at the end of January, with audience members weighing in on which play should be selected for a full production in Pandora Productions’ 2012-2013 season. Plays chosen include: Abraham Lincoln was a Faggot by Bixby Elliot; Dog(run) Diaries by Andrew Kramer; For Unto Us by James McLindon; and The Legacy by Adam Siegel.

SETC Board member Kathi Ellis (Kentucky state representative) shares, “The project is notable for its intentional and inclusive approach to new play development, and for its capacity to effect social change through the focus of the playwrights.” More information about Pandora Productions: www.pandoraprods.org/Home/tabid/221/Default.aspx

Children's Theatre of Charlotte has been selected by ABC’s Emmy award-winning television reality show Extreme Makeover Home Edition to co-design and fabricate two children’s bedrooms in an upcoming building project in the Charlotte, NC, area.

“Who knows children and their imaginations better than Children’s Theatre?” said senior producer Diane Korman.

Design work and fabrication will be completed at Children’s Theatre’s facilities at ImaginOn: The Joe & Joan Martin Center.

The 2012 Region IV Kennedy Center American College Theater Festival (KCACTF) will be held January 31 to February 4 at Daytona State College in Daytona Beach, FL. More information: http://kcactf4.org.

Where to Send News

SETC News is published bimonthly for the Southeastern Theatre Conference. Deadline for the next issue is February 10. Please send news items to: Deanna Thompson, Editor Phone: 336-292-6041 E-mail: deanna@setc.org or to: Southeastern Theatre Conference 1175 Revolution Mill Drive, Suite 14 Greensboro, NC 27405 Phone: 336-272-3645 E-mail: info@setc.org Web site: www.setc.org