Love Theatre and Business?
Explore a Career in Theatre Management or Arts Administration

Digital Branding
Make Your Best Impression on Potential Employers

Etiquette 101
10 Principles to Help You Avoid Offstage Faux Pas

INSIDE:
2019 College, University & Professional Training Program Directory
WHAT KIND OF ACTING TRAINING DO YOU WANT?

ATLANTIC HAS A PROGRAM FOR YOU!

Full-Time Conservatory
Evening Conservatory
Summer Intensive
Spring Comprehensive
Part-Time Classes
BFA Through NYU Tisch School of the Arts

SEE SCHOLARSHIP OPPORTUNITIES & HOW TO APPLY ONLINE TODAY!

Email
admissions@atlantictheater.org

Call
212-691-5919

76 Ninth Avenue, Suite 537, New York, NY 10011
atlanticactingschool.org
Ranked among the top programs globally, UNCSA School of Drama prepares students for the entertainment industry of the 21st century through rigorous training and a rich spectrum of performance opportunities. Recent grads have worked with top agencies including UTA, Gersh, Innovative, Paradigm, Abrams, and BRS/Gage.

It’s love. Not a lark.

uncsa.edu/theatre
Performance Accompaniment Recordings feature every musical cue from the score, fully orchestrated and performed by a live orchestra. Playable through the MTI Player, your tracks will always be at your fingertips for rehearsals and performances!

Logo Packs include the official high quality logos and key art, demonstrations on how to use the official licensing logo correctly, and much more!
Features

8 Digital Branding
Make Your Best Impression on Potential Employers
Hiring companies, professors and other experts share do's and don'ts for creating your website and crafting online submissions.

by Scott Hayes and Andy Geffken

24 Could Theatre Management, Arts Administration or Arts Leadership Be the Career for You?
Educators and Theatre Managers Share Information on Degrees and Jobs in This Growing Field
Learn all about one of the hottest careers in the arts from program directors, hiring companies and people working in the field.

by H. Duke Guthrie

38 Theatre Etiquette
10 Principles to Help You Avoid Offstage Faux Pas
Discover rules for dealing with others in the theatre if you’re a newbie – or refresh your memory if you’re an old hand.

by Matthew Reynolds

Special Section

D-1 2019 SETC College, University & Training Program Directory
Find the perfect school for you in this comprehensive directory, which lists SETC member institutions and the degrees they offer.
(Special section begins after Page 22.)
Plays About Social Division
by Zackary Ross

We live in a world divided. Race, sex, politics, class and religion – all are signifiers of identity that create division between us and our neighbors and even our families. How we navigate these differences informs who we are as a society. What follows is a collection of newly-published plays from major play publishers that explore this division from varied perspectives. Following each description, you’ll find information about the cast breakdown and a referral to the publisher who holds the rights.

**Blacktop Sky, by Christina Anderson**
After an altercation between the police and a black street vendor, two neighborhood residents – a 25-year-old homeless black man and an 18-year-old black woman – form an unusual friendship built on the shared pain of their past and their hopes for the future. Set in the blacktop courtyard of an urban housing project, this story examines the emotional and psychological scars that ripple through a community in violence’s wake.

*Cast breakdown:* 1 female; 5 males

*Publisher:* Samuel French
*www.samuelfrench.com*

**Citizen: An American Lyric, by Claudia Rankine, adapted for the stage by Stephen Sachs**
Blending poetry, movement and tableaux, this choreopoem presents a soaring meditation on the acts of everyday racism that exist in our world. A chorus of six performers, black and white, ruminate on the insidious way bias and racial insensitivity creep into our language and actions and the emotional toll these moments take.

*Cast breakdown:* 3 males; 3 females

*Publisher:* Dramatists Play Service, Inc.
*www.dramatists.com*

**Angry Fags, by Topher Payne**
Bennett and Cooper are fed up. They’re tired of being powerless, tired of the empty promises of those in power, tired of being treated like second-class citizens. Set against the post-Trump political landscape, where media optics matter more than doing the right thing, this chilling dark comedy examines what happens when those excluded from political power finally take matters into their own hands. Told mostly in flashback, the play builds to the shocking conclusion foreshadowed in the first scene.

*Cast breakdown:* 4 females; 3 males

*Publisher:* Samuel French
*www.samuelfrench.com*

**Down in Mississippi, by Carlyle Brown**
On the eve of the Civil Rights Act of 1964’s passage, three college students – a black man, a white woman and a white man – travel to the heart of racial injustice, Mississippi, to register black voters and grapple with their own biases, privileges and blind spots. Drawing inspiration from real world events, this docudrama celebrates the successes, failures and sacrifices made in the name of racial equality.

*Cast breakdown:* 1 female; 3 males

*Publisher:* Dramatists Play Service, Inc.
*www.dramatists.com*

**Kingdom City, by Sheri Wilner**
Against her better judgment, New York theatre director Miriam Bloom has taken a job directing Arthur Miller’s *The Crucible* at a rural Missouri high school. She soon finds herself solidly in the crosshairs of the local youth minister at Kingdom City Christian Church, who sees Miriam and this production as a threat to his evangelical mission. The play brilliantly addresses modern themes of censorship and moral repression while navigating the complexity of both sides of a controversy.

*Cast breakdown:* 1 female; 2 males

*Publisher:* Dramatists Play Service, Inc.
*www.dramatists.com*

**Mississippi Goddamn, by Jonathan Norton**
Set within the pressure cooker of racial violence that is Jackson, MS, in 1963, this play imagines a fraught relationship between civil rights activist Medgar Evers and his next-door neighbors, who want nothing more than to convince the Evers family to leave their neighborhood. Tense and emotionally gripping from the start, the play explores the way fear seeps into the skin and seduces people into acting against their own self-interest.

*Cast breakdown:* 3 females; 3 males

*Publisher:* Broadway Play Publishing Inc.
*www.broadwayplaypub.com*
In this issue of *Southern Theatre*, we focus much of our attention on providing information and resources to help emerging theatre artists discover degree programs, explore career niches and land jobs. But established artists will find plenty of nuggets to help them in their careers as well.

Many people who major in theatre (but know they don’t belong onstage) struggle to find the perfect place to use their skills. One career path that many aren’t aware of is arts/theatre administration – a broad category that covers all the management functions involved in running a theatre. Duke Guthrie outlines the many opportunities available to theatre lovers in this burgeoning career field, exploring undergrad and graduate programs, what schools seek in students and what employers are looking for in their hires.

Whether your career field is onstage or offstage, chances are that your introduction to potential employers will come online, not in person. Scott Hayes and Andy Geffken share perspectives from employers, professors and others on the importance of digital branding – what you need to include in your website/digital portfolio, on institutional platforms and on subscription-based websites, and how to handle social media. You’ll find even more specifics in a Web Extra on the SETC website where experts critique the websites shown with the article. Even if you’re established in your career, you’ll pick up tips that can help you improve your digital presence.

Looking for a school to further your education? This issue includes a comprehensive resource for students and their teachers: the 2019 SETC College, University & Training Program Directory, which lists SETC member institutions and provides details on the degrees they offer.

Theatre etiquette isn’t just about what the audience should do when it enters the theatre. There’s a whole other set of rules that applies to those of us who work in the theatre. Matthew Reynolds reminds students and more experienced theatre practitioners of those guidelines and shares some cautionary tales about the ramifications that can occur when faux pas are committed.

With this issue, Zackary Ross takes over authorship of the “Hot off the Press” column. He explores new plays that address the division in our nation.

Finally, in our “Outside the Box” column offering innovative design-tech solutions, Matthew Reynolds explains how to use supplies you probably have on hand to create your own cable management hooks.

I invite you to relax and enjoy this issue. I am confident you’ll find within these pages many helpful insights and some clarity to assist you in your next steps. Happy learning!

Jeff Gibson, SETC President
No matter how complex luminaires get, they still need cable – a lot of cable. The process of attaching cable to pipe is typically executed with tie line (thin black cotton rope) in theatre, or with electrical tape on tours, although many other options exist – from low-tech hook-and-loop fasteners (Velcro) to more permanent zip ties. Short of spending thousands of dollars installing raceways or in-pipe outlets, there is one method of attaching cable that outperforms all of the others for speed, ease, strength and cost over time: cable hooks.

Recently there has been a push for using S-shaped cable hooks to hang cable in theatre. An S-hook is a stick of flat metal bent into an S shape. Toss a dozen of these hooks on a pipe in as many seconds and cables flop in the bottom curve of the S quickly and easily. S-hooks are also simple enough to make yourself, if you are comfortable working with metal. While the allure of speedy attachment is enticing, the lack of safety cable, locking bolt or second hang point is straight-up dangerous, begging for a flying scenic unit to knock the S-hook off, and all the cable with it.

This is where your pack rat powers come in handy. Remember that pile of broken instruments gathering dust in the shop that you swear you’ll “find a use for someday”? Using those leftover parts, you can Frankenstein your own much safer cable hooks at zero cost!

**What You Need**

1. instrument yoke
2. C-clamp assembly (including pipe bolt, pan bolt, spigot and yoke bolt)

**Step-by-Step Assembly Instructions**

1. Remove yoke bolts from instrument housing.
2. Remove the yoke assembly from the instrument.
3. Remove yoke bolt from C-clamp.
4. Flip C-clamp and yoke bolt to opposite side of the yoke center.

**How to Make Your Cable Hook**

1. Pull any useful yokes and working C-clamps from that pile of old fixtures.
2. Fasten the C-clamp’s yoke bolt to the inside of the U of the yoke instead of the outside of the yoke.
3. An instant cable hook is made!
5. Reattach C-clamp and yoke bolt to yoke. One cable hook done!

3. Drop runs of cable into hooks. Coil and drop excess cable onto yokes.

4. Running cable and hanging coils is a breeze, as shown below.

The process of creating these cable hooks is so easy, even a novice can assemble and hang one in seconds. The cable hook arms stick out and up, ready to take whole coils of heavy cable. A single person can attach hooks to a fully loaded 60-foot pipe in three minutes and sling the cables in 20 seconds.

**Advantages**

The advantages of these homemade hooks over their S-hook counterparts are threefold: secure attachment to the pipe, a wider basket and zero cost. Now technically, C-clamp manufacturers won’t give C-clamps or yokes an exact weight rating – noting just that they are rated for their respective instruments – but you can be sure they are stronger than tie line. Yoke cable hooks add 3 pounds each, or 33 pounds total, to the pipe, which is negligible. Most yokes provide more than 10 times the cable capacity of manufactured truss hooks, with the strength and stability to hang coils of data cable, power cable and even thick multi cable on both sides of the pipe. Except for securing to the end of the pipe, no tie line is necessary when the hooks are spaced every 5 feet; excess coils hang right on the hooks.

The best perk? These components are probably already lying around your theatre, waiting to be put to good use at no cost.

**A Time-Saving Option**

I have used these hooks for a few years and found them to be a huge time-saver. This method is also highly adaptable. If your lighting pipes are always in the same place, then you never have to take the hooks off, saving even more time. If the distance to the next pipe is a little slim, no worries; just rotate the yoke or use a narrower one. If you don’t have yokes and C-clamps lying around, you can buy the materials.

No more running out of tie line or finding tails tied without focus slack. No more cutting off Granny knots or scratching at e-tape. No more time, labor, money or unrecyclable materials wasted. I’m certainly hooked.

Matthew Reynolds is an assistant professor of lighting, sound and digital design in the University of Alabama’s Department of Theatre and Dance

---

**Do you have an idea for an Outside the Box column?**

Email Outside the Box Editor F. Randy deCelle at rdecelle@ua.edu for information on submission requirements
DIGITAL BRANDING:
Make Your Best Impression on Potential Employers
As an emerging theatre artist, you might expect your first interaction with a hiring company to be live and personal—like theatre itself. But in today’s digital world, the first impression you make on a potential employer will almost certainly be online. Whether you are seeking a job in acting, design-tech, stage management, elsewhere in the theatre, or at a college or university, you need to create a digital presence that is professional and authentic and will represent you well to the countless employers evaluating you from their phones, tablets and computers.

So, how do you digitally represent or “brand” yourself online? The most important first step is to develop an online portfolio or website. This not only enables potential employers to find you online, but it also can serve as a storehouse for all your digital materials, from your resume to your production photos to your video reels. You then can use these same materials to populate digital submissions to companies via email, through company or institution portals and via websites that host portfolios for job seekers and lists of open positions at companies and institutions.

**DIGITAL PORTFOLIO OR WEBSITE**

As your primary online presence, your website should create a recognizable aesthetic that is distinctly your own and reflects your work. In many ways, your website becomes the canvas where you create an image revealing both your professionalism and your personality. Once you develop that digital presence, you will then want to carry the same look through all of the materials you send out to employers—creating a “brand” for yourself.

“A digital presence or brand means to me that what I review has a consistency of work,” says Krista Franco, a professor at Stetson University in Florida and the resident scenic designer and production manager for Virginia’s Endstation Theatre Company. “The font, the design, the colors used—all have a shared aesthetic.”

Careful creation of a digital brand is particularly important for young professionals who haven’t yet determined their primary focus, Franco says: “You are focused on many things and have a variety of college and summer experiences, so how do you create avenues to present all of this work? Your portfolio or website should have conceptual threads that reveal a shared aesthetic, which reveals you.”

While any online profiles you create on job sites are typically limited to a certain format, your personal website is fully customizable, allowing you to reveal yourself through the aesthetic you create. However, you must balance the need for a unique feel with the need for function. You will want to make sure your site is thoughtfully designed so it is simple for viewers to access materials, find information such as your personal philosophy statement, and easily locate your contact information.

“Creatives often confuse user interface, which is how a site looks, with user experience, which is how a site actually functions,” says Drew McManus, principal for Venture Industries Online, which manages website development for arts organizations and artists. “All artist sites need to be built to deliver content as quickly and comprehensively as possible. If there are multiple audiences, you must design a site that is intuitive for users to self-select what they want to see.”

Good organization and a quality presentation also are key to creating a website that represents you well. Make sure that your site design is fresh and doesn’t use outdated materials or website design tools, such as frames, music or Adobe Flash, says Neno Russell, a professor at Virginia Commonwealth University who is also a Broadway pattern maker and costume builder and the chair of SETC’s Design/Technology Committee. “No matter if I am reviewing portfolios for potential students or for staff members, I want to see an organized website that looks like it was designed in the last few years and photos no older than five.”

View critiques of the websites pictured on the opposite page and elsewhere in this article in a Web extra at www.setc.org/digital-branding
Particularly for design and technical candidates, older website styles and photos can indicate to a potential employer that “you don’t know your work is out of date or you don’t care,” according to Amy Dunlap, theatre department chair for North Greenville University in South Carolina.

Darryl Willard, artistic director of Jenny Wiley Theatre in Pikeville, KY, notes that his expectations are different for those who are still in school but pursuing professional summer work as opposed to individuals seeking full-time year-round positions: “For the summer employee, we know we need to train and add to their education. We’ll review their digital materials, but meeting or talking with them is the most important thing.”

**Website Specifics for Designers**

For designers and technicians, the design, layout and overall quality of the website are often considered an important part of the story you are telling. “The way it is set up tells me how candidates communicate,” says Dunlap. “Instead of telling a story through words, the design of the portfolio tells the story – I want to learn who you are, through something that shows your personality.”

Don’t miss Dunlap’s caution: Avoid the temptation to depict yourself in a way that is more crafted than accurate. “The overall design of your website should match who you are,” agrees Franco.

When she doesn’t know a designer, the designer’s website provides an important introduction to that person’s work, says Jennifer Martin, associate artistic director for Americana Theatre Company, a professional summer theatre in Plymouth, MA. “If we aren’t hiring a designer we’ve previously worked with, the candidate’s design website tells us much of what we want to know about their work, their attention to detail and quality, how they tell stories, and how they perceive themselves,” she says.

Karen Lund, associate artistic director for Taproot Theatre Company in Seattle, WA, notes that a designer’s website is “the best way for us to get to know them before we even decide to bring them in for an interview. Reputation and website will get you in the door, and then an interview will seal the deal.”

Franco notes that authenticity is essential. If you are a student who worked collaboratively on design or technical assignments, your digital submissions need to make your responsibility clear. Franco
THE PLACE WHERE RIGOROUS ACTOR TRAINING AND SOCIAL JUSTICE MEET.

PROFESSIONAL CONSERVATORY
3-Year Conservatory
2-Year Evening Conservatory
2-Year LA Professional Conservatory

SUMMER TRAINING
The Summer Conservatory
Shakespeare Intensive
Musical Theater Intensive
Chekhov Intensive
Physical Theater Intensive
Self-Generated Theater Intensive
Film & Television Acting Intensive
Black Arts Intensive

TEEN SUMMER CONSERVATORY
5-week professional actor training intensive for the serious young actor ages 14-18 taught by our world-class faculty!

AUDITION AT SETC!
Audition for Stella Adler Studio and Art of Acting Studio at SETC on February 28 - March 2, 2019 in Knoxville, TN!

The Stella Adler Studio of Acting/Art of Acting Studio is a 501(c)3 not-for-profit organization and is accredited with the National Association of Schools of Theatre.

ART OF ACTING
LOS ANGELES
ARTOFACTINGSTUDIO.COM
323-601-5310
1017 N ORANGE DR
LOS ANGELES, CA 90038
INFO@ARTOFACTINGSTUDIO.COM

NEW YORK
STELLAADLER.COM
212-689-0087
31 W 27TH ST, FL 3
NEW YORK, NY 10001
CLASSES@STELLAADLER.COM

INFO@ARTOFACTINGSTUDIO.COM
LOS ANGELES
ARTOFACTINGSTUDIO.COM
323-601-5310
1017 N ORANGE DR
LOS ANGELES, CA 90038
INFO@ARTOFACTINGSTUDIO.COM
recommends in-process shots as extremely helpful for this purpose: “These serve both as an insight as to how [a candidate] works and explain their role in the finished products.”

However, when you select process photos, be mindful of what they show. The photos may reveal more about your work than you realize. “You are what you learn,” says Willard. “If you put a photo in there of a prop, but in the background the shop is a mess, I know you’re not taught to clean up. I think the saying, ‘He has no home training,’ works the same in this profession.”

**Specifics for Actors**

For actors seeking work, a website that provides easy access to the information needed by casting directors is essential, according to Bob Cline, the casting director for national tours of *Fame*, Disney’s *Beauty and the Beast* and many other shows, and currently the casting director for the national NETworks Tours, Fulton Theatre in Pennsylvania, Maltz Jupiter Theatre in Florida and Bush Gardens Williamsburg.

“Easy to get to and understand, that is my only...
priority,” agrees Lund. “It doesn’t need to be slick, just very simple, accurate and straightforward.”

Video reels and the capability of doing video auditions are critical components of digital branding for actors. Cline notes that he typically sees actors online before viewing them in an audition. “I screen them digitally before I invite them in to audition,” Cline says.

Similarly, Martin uses online video submissions for preliminary review of actors and then brings in the finalists for in-person auditions. “For actors, we don’t have any more open calls,” she says. “We request video submissions in our employment ads, and this year received more than 500. Not having open calls saves us money – we only have to rent audition spaces in major cities for callbacks.”

Lund sees an increasing number of actors relying on video auditions, “especially if they are out of town,” but still believes that “nothing beats an in-person audition for getting the job.” However, she notes a recent casting session, where the company “went with an actress on video over several artists who did not ‘wow’ us in the room.” Lund has also been surprised by the effectiveness of the video callback: “Recently some actors sent me monologues and songs on video to see if they could get into a callback they had not been invited to. This was surprisingly effective and got more than one person in the room.”

Those companies that attend unified auditions such as SETC’s Professional Auditions also utilize video auditions increasingly as part of their process. “Two or three months after SETC (fall or spring), I may be casting a show,” says Nathanael Fisher, artistic director for Emerald Coast Theatre Company in Florida. “I collect headshots/resumes of potential actors at SETC but will reach out and ask them to submit a video audition because it has been a while since I have seen them as part of about 100 other actors the same day at SETC. Our theatre is in a rural area, so video submissions are a must.”

The increasing reliance on digital submissions makes it crucial that production photos, video auditions and reels are of professional quality. Don’t be tempted to produce your own materials or to let an amateur take photos and create your reel because it looks easy to do on today’s digital equipment. Every respondent expressed frustration with viewing poor-
quality digital work.


**Specifics for Academia**

Those pursuing jobs in academia after undergraduate or graduate school also need to have a strong online presence.

Dunlap notes that the old-style portfolio, carried from interview to interview, is quickly becoming a relic of the past, superseded by the online portfolio.

“It’s the first step in consideration, and generally speaking, if there is no digital portfolio, [the candidates] are not seen,” she says. “Today, no matter if someone presents a hard copy of their work, if they cannot display anything in a digital format, it says a lot about their personal organization, tech skills, even perhaps their self-worth.”

**General Suggestions**

Whether you’re an actor, a designer or another theatre professional, you need to make sure your website is designed for today’s workplace. Not all research is done at a desk with a computer. Both Martin and Fisher noted that they perform 90 percent of their initial evaluations of digital materials on a mobile device. However, not all websites are user-friendly on mobile devices. McManus says all websites should be fully responsive, which not only
makes them adapt to the screens on cell phones and tablets but also to different browsers. Martin recommends trying out your website with as many devices and browsers as possible to make sure it appears correctly. Some browsers, such as Chrome and Firefox, have emulator tools that allow you to see how your site will look on different devices.

What should you include on a website beyond the basics? Our experts generally agree that a section for reviews and recommendations is not necessary. As Franco noted, listing the names of those with whom you have worked previously is a tacit agreement that they will recommend you. As for reviews, there are so many variables that go into the qualifications for a reviewer and any production work that even glowing reviews about past work are generally disregarded. “I just assume that anyone can paste together a collection of good reviews for their work,” says Dunlap.

There was less agreement among those interviewed about the need for blogs. Franco thinks a blog could be useful when a designer or technician journals about a complex creative process, but adds that blogs are not limited to this use. Russell notes that, “If your blog is your diary, even a daily work diary, there doesn’t seem to be much use in helping an employer in the hiring process, and [it] may read as very self-focused.”

All of these guidelines and suggestions may seem daunting as you prepare to develop a website, and that’s not a bad thing. According to Hilary Sutton, a Washington DC-based actor, writer and strategist who manages the social media accounts of dozens of businesses and Broadway shows, you need to make an honest appraisal of your skills before starting: “There are certain things you should always consider outsourcing, like photos of your work, unless you are a professional.”

Should you design your own website? Contemporary website design sites are very user-friendly. If you want to create your own, review the supplemental article on Pages 20-21 offering tips for website design, and heed Russell’s admonition: “Take any advice you can get from a website designer.” McManus takes that advice a step further, “If you go with a designer other than ‘freemium’ services (Wix, SquareSpace, etc.), make sure you have a designer that understands web development.”
BRANDING IN DIRECT SUBMISSIONS TO AN EMPLOYER

Your website isn’t the only way you establish your digital brand. Every time you send materials to potential employers via email or a web portal, you need to make sure you are retaining the conceptual feel you have created.

Job listings for most small companies and schools request direct submissions through email or an institution’s platform. Just as you would have via postal mail years ago, you now submit your headshot, resume and other materials digitally.

The biggest advantage to this option is that the candidates have good assurance that they are submitting directly to a decision maker and can choose the specific digital materials they submit based on the unique aspects listed for the job. In the email or on the platform, candidates can also compose a digital cover letter that brings attention to the most relevant portions of their experience and can direct the receiver to their professional website with many more examples of their work.

The disadvantage of this method for the companies is that direct submissions are not scalable. Remember that Martin mentioned her company received 500 video auditions for a handful of roles.

Not only can this volume overwhelm mailbox capacity, the direct individual email is not easy to categorize into specific needs for companies. The old paper resume could be quickly evaluated and organized into job categories, but the email can be more difficult. To counter this issue, many theatres and institutions, including Endstation, have developed their own platforms to collect and organize their submissions into profiles. The advantage of these web-based platforms is that the organization can ask candidates to enter categorical information, such as name, gender, job desired and skills, which can help the organization quickly find the candidate appropriate for comparison.
What employers want to see in your directly submitted digital materials depends on the kind of employment you seek, but there are some common expectations. No matter the delivery method, every item you submit should simultaneously address two qualities about you – your professionalism and your authenticity.

For example, most people know that printed cover letters and resumes should be free from spelling errors and should use an easy-to-follow design. Your digital materials, as well as your email or introductory communication, must also meet the same professional expectations.

BRANDING ON SUBSCRIPTION-BASED WEBSITES

Smaller companies and institutions typically don’t have the workforce bandwidth and/or expertise to develop a unique platform to receive candidate submissions, so they use subscription-based platforms.

One of the most common platforms for actors and companies is Backstage.com. Actors can upload headshots as well as video and audio reels. They can also enter information about their appearance, union affiliations, skills, credits, representation, education and training. Anyone can browse the job postings on the site and submit themselves for a specific job, similarly to sending a direct email. If they also create a free portfolio, they open up other tools: the ability to make unlimited applications, the use of Backstage’s messaging system, a more complete professional profile, and the use of a mobile app.

Companies, meanwhile, need not pay a subscription fee, but can post job opportunities on a pay-as-you-go basis. The company enters production information, roles needed, union status and submission information, and pays for various levels of exposure for postings.

Anyone can review the actor profiles that have been made public, searching for specific attributes such as age, gender...
and location, but to protect the privacy of the actors and to ensure that only those interested in hiring have access to contact information, only bona fide companies that pay for postings have the ability to contact the actors represented by the profiles.

Martin, a past casting professional, says it’s important for performers to have profiles on multiple sites. In addition to Backstage, some of the other sites are iActor, Actors Access and NowCasting.

“The profiles allow the casting director to quickly look at headshots, resumes and reels of multiple performers without having to navigate to multiple [actor] websites,” Martin says.

Such sites also make it easy for companies because the rep doesn’t have to look for where things are in each individual profile. Rather, navigation is the same for each actor listed.

“I want to be able to get a good visual first impression, find your headshot and resume, thumbnails for easy access to your photos and videos, and find out how to contact you, and I don’t have the time to figure out how to navigate,” says Martin.

As head of the BFA in Performance program at Ohio University, and as a director for the Brick Monkey Theater Ensemble, David Haugen sees many submissions. He says digital submissions are easier to process. However, while having an online presence is critical, your website portfolio alone will not land you a job in most cases. The goal is to present your work in a way that gets you a face-to-face interview. “Digital materials are a conversation beginner, so they are only a small part of the decision,” says Haugen.

**REMEMBER THAT SOCIAL MEDIA IS PART OF YOUR BRANDING**

In addition to your website and any profiles you place on other platforms, there’s another major contributor to your Web presence: your social media profiles. People considering you for a job may visit your Facebook, Instagram or Twitter feeds to learn more about you. Martin notes that many hiring professionals use social media “to figure out who this person is as a person and how that informs their work.” She recommends scrubbing social media of inappropriate pictures and posts.

“Make sure personal info is flattering and represents how you wish to be perceived,” she says. “There is a lot of fear in the casting process. Help casting directors feel like you are safe, reliable, kind and professional.”

If you use social media to promote your theatre work, Martin advises that you check with the company where you are working about releasing information, then “post when you book a job, post about the process, and post about the performance dates and ticket information.”
Dunlap, meanwhile, doesn’t search on social media to make decisions, but she notes that the personal and the professional are inextricably linked. She has had a candidate’s reference reach out to her through Dunlap’s personal Facebook page to express concerns about the candidate.

Russell said that he would use social media as a vetting tool, but only if he was considering hiring someone he did not yet know, and Martin had a similar perspective since any hires would be seen as representing her company.

Nearly all of the respondents said they look at social media to gain a more well-rounded impression of applicants. Franco likened checking friends’ lists on social media to looking for mentions of a production’s director or designer on a resume: “They serve the same function. I may know or have worked with someone you know.” Says Fisher, “I don’t care if there is a different professional profile on social media. I will always look more closely at the personal social to see what kind of person they are and who their friends are.”

Fisher has asked candidates to remove racy photos as a condition of employment: “They were going to be performing in our Theatre for Young Audiences programs, and many of our educational students have Instagram accounts.”

Cline thinks today’s applicants are savvier than those of a few years ago: “In the past, you’d see a person at a party with a red Solo cup in their hand, but people are more careful these days.”

Several recent trade periodical articles about branding for the theatre artist emphasize the importance of using social media to advance your career. Sutton said she has seen instances where high-profile candidates’ social media follower numbers influenced the casting of leading roles because the producers saw followers as potential audience members.

Others interviewed for this article say social media followers do not influence their choices. “I’ve heard that some places ask how many followers you have,” Cline says. “I hate that idea. Let’s hire the best person for the job, period.”

Still, Sutton isn’t so quick to write off the importance of social media followers, suggesting we may be at the start of a trend: “Perhaps in the future it will be as important for actors to have a strong and growing social media presence as it is that they be in good physical shape and have headshots that actually look like them.”

McManus agrees: “Artists don’t do very much with social media because hiring folks aren’t yet looking for it. They don’t yet realize the value. If an artist can demonstrate a quantifiable degree of engagement in the geographical area of a company, and the engagement turns into ticket buyers, that should have substantial value to the hiring companies.”

McManus recollected that one of his clients was able to demonstrate a 17 percent increase in single-ticket sales due to the client’s social media presence in the company’s location.

**BOTTOM LINE**

Whether you are showcasing your talents via a subscription platform, your website, a digital portfolio or social media, remember that you are projecting an image of yourself. Think of your digital presence the same way you would a theatrical production. To be well-executed, the design elements must be unified and complementary, seamlessly working together. The performances must reveal glimpses into both the humanity of the characters onstage and the actors portraying those characters. Craft your digital presence to deliver your unique brand with professionalism.

---

Scott Hayes is dean of the School of Visual and Performing Arts at Liberty University in Virginia and a member of the Southern Theatre Editorial Board.

Andy Geffken is an associate professor of theatre arts at Liberty University in Virginia, where he teaches acting, voice for the stage, stage movement and stage combat.
Below are some basic web design suggestions from the experts interviewed for the branding article on the preceding pages. For more tips on website design, visit the Web Extra at www.setc.org/digital-branding to view their critiques of the websites displayed throughout the branding article and with this sidebar.

**Headshot**

*If you are a performer:* Your headshot should be the first image visitors see on your website. If you have several, the one displayed prominently should be your main headshot. It should be professionally photographed and cropped. For general web viewing, do not upload a large print version. Online images need to be optimized for web viewing, or page load times will be too long. However, you should include a link where visitors can download a print-quality version of your headshot.

*If you are a designer/technician:* You also need a headshot, but the best practice is to use your created visual work to introduce yourself on your home page.

**Bio/Resume**

Your website should include a bio, similar to one that would be in a production program, and a resume. For your resume, select credits that show where and with whom you’ve worked and what type of roles you can play currently. Your formatting should be clean and simple. Proofread carefully. Be sure to include links to printable versions of your resume in Word and PDF formats. “Remember, if you are hired, other folks in the theatre company, like the marketing team, may pull information from your website, so you want as much compatibility as you can,” says Drew McManus, principal for Venture Industries Online, which manages website development for arts organizations and artists.

**Production Photo**

Include only high-resolution images that are clear, in focus and present your work in its best light. More than two or three images from the same production may be excessive – most people don’t want to sift through a gallery of redundant images. As with your headshot, use images optimized for web viewing, not large print-quality images.

Designers and technicians should include clearly defined examples of renderings and shots of in-process work, particularly if they shared responsibilities with others. In some cases, potential employers will be interested in seeing your paperwork as well, because it provides a glimpse into your organizational skills.

**Video Content**

If you have professional-quality video, include it. If you don’t have that level of quality, don’t post video. If the auditioner wants to see an audition video, they will let you know and you can provide what they request.

Always host your videos on a platform such as YouTube or Vimeo. If you instead post them on your website, the page will be slow to load. Before including outside links to your work, make sure that all content tied to your profile is of a quality that you would want potential employers to view.

**Latest News**

It’s a good idea to update your website when you open a show and when you book a job. You also might want to post about rehearsals, new process shots for design and construction, auditions and classes as a way of demonstrating that you are serious about the pursuit of work.

**Contact Information**

Make sure you have an easy-to-locate “contact” page, where a potential employer can find out how to reach you. If you are being represented by an agency or an individual, include that information.

**Functionality**

Make sure the website functions as it should without glitches. Test to ensure that all links work, documents open and videos play properly, and that the responsive de-
sign provides a comparable experience on desktops, laptops, tablets and cell phones. “Don’t confuse complex graphic design with an intuitive user experience,” says McManus. Check your website on several devices. Use web clockers, such as Gtmetrix, to test and map how long pages take to load. McManus notes that “page load speed is being used more and more by Google as a consideration for page ranking.”

**Site Architecture**

The behind-the-scenes navigation on your site is as important as the content. McManus says the website designer “should guide the artist on how to effectively go about creating navigation architecture, max-click/tap rates, and other ways to enhance the user experience of the hiring professional viewing the site.”

**Accessibility**

McManus has seen a significant trend for arts websites to adhere to Web Content Accessibility Guidelines (WCAG), which specify fonts, color choices and other elements designed to ensure a positive experience for hearing- and visually-impaired users. “To be compliant is not a hard task,” he says. “Don’t be surprised to see federal requirements by the end of 2019 requiring any arts organizations that receives federal funding to be WCAG-compliant. It only benefits the artist to also be WCAG-compliant as well.”

- Scott Hayes and Andy Geffken
MICHAEL HOWARD STUDIOS
The Professional Acting Studio for Theater, Film, and Television

Check Out Our Industry Workshops At SETC!

Conservatories, Scene Study & Workshops

In the Heart of New York City

“The invaluable training and intensive study at Michael Howard Studios allowed me to learn that professional acting was what I wanted to do with my life.”

Emmy/Golden Globe Nominee Kerry Washington

“The invaluable training and intensive study at Michael Howard Studios allowed me to learn that professional acting was what I wanted to do with my life.”

Emmy/Golden Globe Nominee Kerry Washington

“Michael Howard has inspired a whole generation of actors.”

Academy Award Winner Olympia Dukakis

EXPERIENCE.
CRAFT.
EXCELLENCE.

www.MichaelHowardStudios.com
information@MichaelHowardStudios.com
212/645-1525
Looking for the best setting to launch your career in theatre? Or perhaps you’re seeking the perfect place to pursue an advanced degree in one of the theatre disciplines? To help you make those choices, we have compiled the most comprehensive directory available anywhere listing degrees and special programs offered at SETC member colleges, universities and training programs. Data for the profiles is provided by the institutions.
ACCADÉMIA DELL’ARTE
San Fabiano 9
Arezzo, Italy 52100
Degrees: MFA: Physical Theatre; Study Abroad: Physical Theatre (Performance and Devising)
Profile: Accademia dell’Arte is a performing arts school in Arezzo, Tuscany, Italy. Housed at Villa Godiola, a Renaissance-era villa overlooking the city, we offer multiple levels of study abroad Physical Theatre training; One Semester, One Year, Summer and Winter Intensives, an MFA in Physical Theatre, plus a Summer Faculty Symposium.
Contact: Bob Shryock
270-300-1146
robert.shryock@dellarte.it
www.dellarte.it

ACTORS STUDIO DRAMA SCHOOL AT PACE UNIVERSITY
1 Pace Pl W527
New York, NY 10038
Contact: 212-346-1531
ActorsStudioMFA@Pace.edu
www.pace.edu/dyson

ALABAMA STATE UNIVERSITY
Department of Theatre Arts
PO Box 271
Montgomery, AL 36101
Degrees: BA: Performance, Technical Theatre, Theatre Generalist; BFA: Dance; Minor: Theatre, Dance
Profile: Graduates are qualified theatre practitioners in acting, audience development, directing, dramaturgy, costume construction and design, set construction and design, light and sound design, theatrical makeup application, theatre history and theatre management. Graduates who earn the BFA in dance are qualified for further study or professional companies to begin dance careers.
Contact: Wendy R. Coleman
334-229-6739; wrcoleman@alus.edu
www.alasu.edu

ALFRED UNIVERSITY
Division of Performing Arts
1 Saxon Dr
Alfred, NY 14802
Contact: 607-871-2562
performs@alfred.edu
www.alfred.edu

ALMA COLLEGE
614 W Superior St
Alma, MI 48801
Degrees: BA: Theatre (Acting, Technical Theatre, Design, Management)
Profile: Theory in class is combined with extensive experience in production. Liberal arts are emphasized while the fine arts of theatre are practiced – a meaningful cooperation. Alma is completely undergraduate-driven, which means you will be given every opportunity to be involved right away with one of four mainstage productions.
Contact: Kristen Bennett
989-463-7242; kbennett@alma.edu
www.alma.edu/academics/theatre

AMDA COLLEGE AND CONSERVATORY OF THE PERFORMING ARTS
6305 Yucca St, Los Angeles, CA 90028
211 W 61st St, New York, NY 10023
Degrees: BFA: Dance, Musical Theatre, Acting, Performing Arts; Two-year Conservatory Certificates: Studio (Acting for Stage, Film and Television), Dance Theatre (Theatrical, Commercial and Concert Dance), Integrated (Acting, Musical Theatre and Dance)
Profile: Founded in 1964, AMDA provides rigorous, performance-based training and an industry-focused education experience that prepares students for professional careers as performing artists. Students enjoy the option of studying at both campuses while completing their degrees. Scholarships offered through an audition process. Visit www.amda.edu for list of famous alumni.
Contact: Pamela Berk; Eliott Kerr
800-367-7908
pberk@amda.edu; ekerr@amda.edu
www.amda.edu

AMERICAN ACADEMY OF DRAMATIC ARTS
120 Madison Ave, New York, NY 10016
1336 N La Brea Ave, Los Angeles, CA 90028
Degrees: AOS: Acting; Certificate of Completion: Acting; Options to continue at partnered schools for bachelor’s degree
Profile: The American Academy of Dramatic Arts was the first conservatory for actors in the English-speaking world. Its purpose is to provide students with the tools to make acting their profession. Faculty are working professionals and master teachers whose goal is to prepare students for acting in theatre, television and film.
Contact: 800-463-8990 (NY); 800-222-2867 (LA); admissions@aada.edu
www.AADA.edu

ANDERSON UNIVERSITY
South Carolina School of the Arts
316 Boulevard
Anderson, SC 29621
Degrees: BA: Theatre (Directing, Dance, Theatrical Design); BFA: Theatre (Acting), Musical Theatre
Profile: A Christian university providing excellence in performance, technical and arts administration opportunities; four venues (large and small proscenium, concert hall, black box); multiple dance spaces; courses in acting, directing, musical theatre, design, dance, stage movement, stagecraft, theatre history, theatre ministry and theatre forms. Auditions are required. Scholarships are available.
Contact: Laura Beth Cannon
864-760-1170
lcannon@andersonuniversity.edu
www.andersonuniversity.edu

APPALACHIAN STATE UNIVERSITY
Department of Theatre and Dance
PO Box 32123
Boone, NC 28608
Degrees: BA: Dance Studies, Theatre Arts (Theatre Design/Technology, General
Theatre, Theatre Performance, Theatre Education/K-12); Minor: Theatre Arts, Dance Studies, Somatic Sustainability

**Profile:** Appalachian State University’s Department of Theatre and Dance offers challenging coursework, a dynamic co-curricular production program and a faculty-student ratio of 6:1 — all in a liberal arts setting. It provides exemplary theatre and dance experiences to departmental students, as well as outreach opportunities within the community and the region.

**Contact:** Kevin Warner (Dance), Keith Martin (Theatre)
828-262-3028; warnerks@appstate.edu
828-262-8179; martinkt1@appstate.edu
theatreanddance.appstate.edu

**ARCADIA UNIVERSITY**
450 S Easton Rd
Glenside, PA 19038

**Degrees:** BA: Theatre Arts; BFA: Acting, Acting (Musical Theatre); Minor in Theatre Arts

**Profile:** The Theatre Arts programs go beyond a traditional conservatory-style approach — immersing you in all aspects of theatrical creation. The university’s intimate size provides close interaction with faculty in a liberal arts setting. Proximity to Philadelphia’s dynamic theatre community connects students with industry professionals who are regular instructors and guest artists.

**Contact:** Mark Wade
215-572-2146; wadem@arcadia.edu
www.arcadia.edu/arcadiatheater

**ASBURY UNIVERSITY**
1 Macklem Dr
Wilmore, KY 40390

**Degrees:** BA: Theatre and Cinema Performance

**Profile:** We focus on acting for stage and camera. We are connected to the largest film school in Kentucky, providing actors opportunities to be in professional film and video, plus 60 student films per semester, and have a formal connection with several acting agencies. Students study Shakespeare at The Globe in London.

**Contact:** Jeff Day (Director of Theatre); Jim Shores (Theatre Department Chair) 859-858-3511
jeff.day@asbury.edu; jim.shores@asbury.edu
www.asbury.edu/comarts/degree-programs/communication-worship-theatre-arts-departments/theatre-cinema-performance

**ATLANTIC ACTING SCHOOL**
76 Ninth Ave Suite 537
New York, NY 10011

**Degrees:** Certificate: Professional Conservatory, Evening Conservatory, Spring Comprehensive, Summer Intensive, Summer Teen Ensemble; BFA through NYU Tisch School of the Arts

**Profile:** Founded by David Mamet and William H. Macy, Atlantic Acting School offers rigorous training in the acting technique Practical Aesthetics. The mission of the school, affiliated with the award-winning Atlantic Theater Company, is to ensure that graduates master essential analytical and physical disciplines of acting and are empowered for success.

**Contact:** 212-691-5919
admissions@atlantictheater.org
www.atlanticactingschool.org

**AUBURN UNIVERSITY**
Telfair Peet Theatre
350 W Samford Ave
Auburn, AL 36849

**Degrees:** BA: Theatre; BFA: Acting, Music Theatre, Design/Technology, Management

**Profile:** Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.

**Contact:** Chase Bringardner
334-844-4748; cab0023@auburn.edu
www.auburn.edu/theatre

**AUBURN UNIVERSITY MONTGOMERY**
Communication & Theatre
PO Box 244023
Room 351 Liberal Arts
Montgomery, AL 36124

**Degrees:** BA: Communication (Theatre, Broadcast Journalism)

**Profile:** Theatre AUM is a small, generalist theatre program with four-full time faculty dedicated to training students who are interested in learning all aspects of theatre.

**Contact:** Katie Pearson
334-244-3632; kpearso2@aum.edu
www.cas.aum.edu/departments/communication-and-theatre

**AUSTIN PEAY STATE UNIVERSITY**
601 College St
Clarksville, TN 37044

**Degrees:** BA: Theatre and Dance (Acting/Directing, Dance, Theatrical Design and Technology); BFA: Theatre and Dance (Acting/Directing, Dance, Theatrical Design and Technology, Musical Theatre)

**Profile:** We prepare the student to become a working professional in the entertainment industry by being well-versed in many disciplines and skills. Our season consists of six performances with no restrictions on freshmen auditioning. Scholarships and out-of-state tuition waivers available. Check out theatredance.apsu.edu for audition info.

**Contact:** Margaret Rennerfeldt
rennerfeldtm@apsu.edu
theatredance.apsu.edu

**AVERTET UNIVERSITY**
420 W Main St
Danville, VA 24541

**Degrees:** BA: Theatre, Musical Theatre, English/Theatre with or without Teacher Licensure; BS: Theatre with Teacher Licensure; Minor: Musical Theatre

**Profile:** Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.

**Contact:** Jackie Finney
434-791-5710; jackie.finney@averett.edu
www.averett.edu
BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W University Ave, AC 306
Muncie, IN 47306
Degrees: BA or BS: Dance, Theatre (Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies [Playwriting, Dramaturgy, Theatre Management, Theatre History/Criticism]); BFA: Acting, Dance, Musical Theatre; Minor: Theatre, Technical Theatre
Profile: Ball State’s Department of Theatre and Dance offers many diverse degree options that develop and nurture each student’s creativity, curiosity and collaborative skills. We inspire our students to be thinkers, responsible citizens and motivated theatre artists who will make a difference in creating the next generation’s voice.
Contact: Andrea Sadler
765-285-8740
amsadler@bsu.edu
www.bsu.edu/theatre

BELHAVEN UNIVERSITY
1500 Peachtree St
Jackson, MS 39202

Degrees: BA: Theatre (Theatre, Theatre Ministry, Dramatic Writing); BFA: Musical Theatre, Acting
Profile: It is the mission of the Belhaven University Theatre Department to train servant artists in the use of the art of theatre to serve their Community, their Collaborators and their Creator. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
Contact: David S. Sollish
601-974-6478
theatre@belhaven.edu
dsollish@belhaven.edu
www.belhaven.edu/theatre

BELMONT UNIVERSITY
1900 Belmont Blvd
Nashville, TN 37212
Degrees: BA: Theatre; BM: Musical Theatre; BFA: Theatre (Emphasis in Performance, Directing, Production Design, Theatre Education with Licensure), Musical Theatre
Profile: Belmont is a Christian university with a practical, professional theatre and musical theatre training program, three state-of-the-art theatre facilities and a compassionate, student-centered faculty.
Contact: Paul Gatrell
615-460-6012; paul.gatrell@belmont.edu
www.belmont.edu

Berea College
101 Chestnut St, CPO 2148
Berea, KY 40404
Degrees: BA: Theatre; Minor: Theatre
Profile: The theatre major provides an introduction to all aspects of theatre: the literature of the drama, theatre history, acting, directing, design, production and management. The program supports a full season of plays each academic year, as well as individual student projects and original works.
Contact: Deborah Martin
859-985-3419
Deborah_Martin@berea.edu
www.berea.edu/thr

BREVARD COLLEGE
2277 Martha Berry Hwy
Mount Berry, GA 30149
Degrees: BA: Theatre (Performance, History/Lit/Crit, Design/Tech)
Profile: Our program provides students with the academic and professional foundations essential for fulfillment and success in the field. A diverse, liberal arts-based training includes offerings in performance, design and technical theatre, theatre history, literature and criticism, and grassroots applied theatre with complementary, high-impact activities of artistry and intellectual development.
Contact: Anna Filippo
706-236-2258; afilippo@berry.edu
www.berry.edu/bctc

BOSSIER PARISH COMMUNITY COLLEGE
6220 E Texas St
Bossier City, LA 71111
Degrees: AA: Performing Arts (Theatre, Musical Theatre, Music, Church Music)
Profile: BPCC provides its performing arts students with education, training and opportunity for personal growth and development in all aspects of production – in front of, as well as behind, the curtain.
Contact: Paul Belcher
318-678-6591; pbelcher@bpcc.edu
www.bpcc.edu/performingarts

BREVARD COLLEGE
1 Brevard College Dr
Brevard, NC 28712
Degrees: BA: Theatre (Performance, Design/Tech, Teacher Licensure)
Profile: Brevard College is located in the heart of the Blue Ridge Mountains of Western North Carolina and offers rigorous training with nationally recognized artists. The BA in Theatre with an emphasis in performance and production offers ongoing opportunities to apply class training in performance and production. Professional guest instructors, directors and speakers provide ongoing opportunities to engage with the professional community.
Contact: Brandon Smith
828-883-8292; smithbm@brevard.edu
www.brevard.edu/theatre

CALIFORNIA STATE UNIVERSITY LOS ANGELES
5151 State University Dr
Los Angeles, CA 90026
Degrees: BA: Theatre (Performance, Design & Tech); MFA: Television, Film and Theatre (Acting, Production, Writing)
Profile: Located in the heart of the entertainment industry, with multiple productions throughout the year in various theatre spaces, we offer students ongoing opportunities to apply class training in performance and production. Professional guest instructors, directors and speakers provide ongoing opportunities to engage with the professional community.
Contact: Meredith Greenburg (Theatre)
Tanya Kane-Perry (TV)
323-343-4110

BOSSIER PARISH COMMUNITY COLLEGE
6220 E Texas St
Bossier City, LA 71111

Degrees: AA: Performing Arts (Theatre, Musical Theatre, Music, Church Music)
Profile: BPCC provides its performing arts students with education, training and opportunity for personal growth and development in all aspects of production – in front of, as well as behind, the curtain.
Contact: Paul Belcher
318-678-6591; pbelcher@bpcc.edu
www.bpcc.edu/performingarts

BREVARD COLLEGE
1 Brevard College Dr
Brevard, NC 28712

Degrees: BA: Theatre (Performance, Design/Tech, Teacher Licensure)
Profile: Brevard College is located in the heart of the Blue Ridge Mountains of Western North Carolina and offers rigorous training with nationally recognized artists. The BA in Theatre with an emphasis in performance and production offers ongoing opportunities to apply class training in performance and production. Professional guest instructors, directors and speakers provide ongoing opportunities to engage with the professional community.
Contact: Brandon Smith
828-883-8292; smithbm@brevard.edu
www.brevard.edu/theatre

CALIFORNIA STATE UNIVERSITY LOS ANGELES
5151 State University Dr
Los Angeles, CA 90026

Degrees: BA: Theatre (Performance, Design & Tech); MFA: Television, Film and Theatre (Acting, Production, Writing)
Profile: Located in the heart of the entertainment industry, with multiple productions throughout the year in various theatre spaces, we offer students ongoing opportunities to apply class training in performance and production. Professional guest instructors, directors and speakers provide ongoing opportunities to engage with the professional community.
Contact: Meredith Greenburg (Theatre)
Tanya Kane-Perry (TV)
323-343-4110
CALIFORNIA UNIVERSITY OF PENNSYLVANIA
250 University Dr
California, PA 15419


Profile: Our program allows one-on-one study to help you find what makes your heart sing. You are not just a number, you are family. First-year students participate in a show all their own during their first semester. Accredited by the National Association of Schools of Theatre. An Estill Voice Educational Affiliate.

Contact: Michele A. Pagen
724-938-5578; pagen@calu.edu
www.calu.edu

CAMPBELLSVILLE UNIVERSITY
1 University Dr #872
Campbellsville, KY 42718

Degrees: BA or BS: Theatre (Performance, Technical Theatre); Minor: Dance

Profile: A unique partnership with a local production company offers six opportunities a semester where students can gain performance or design experience. CU offers hands-on engagement with your craft and a personalized approach from faculty. CU offers a diverse campus and provides opportunities to visit and study around the world.

Contact: Starr Garrett
270-789-5266
sgarrett@campbellsville.edu
www.campbellsville.edu/theater

CARNEGIE MELLON UNIVERSITY
School of Drama
5000 Forbes Ave
Pittsburgh, PA 15213

Degrees: BA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramatic Writing

Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education. By graduation, students are well-placed to move directly into the industry in all areas.

Contact: Dick Block
rblock@andrew.cmu.edu
www.drama.cmu.edu

CATAWBA COLLEGE
2300 W Innes St
Salisbury, NC 28144


Profile: Catawba College is ranked ninth in the nation for “Best College Theatre” according to The Princeton Review’s 2017 edition of “The Best 381 Colleges.” We have a large production season and three wonderful theatres. Scholarships are available.

Contact: Lisabeth Slate
704-637-4440; lslate@catawba.edu
www.catawba.edu/academic/theatrearts

CATHOLIC UNIVERSITY OF AMERICA
Drama Department
620 Michigan Ave NE
Washington, DC 20064

Degrees: BA: Drama (Performing Arts Management, Digital Art and Design, Video Production and Digital Storytelling); BA/MA: Accelerated degree in Drama and Theatre Education; MA: Theatre History and Criticism, Theatre Education (MATE); MFA: Acting, Directing, Playwriting

Profile: CUA’s BA offers a liberal arts education with opportunities for performance and technical work. The MFA provides professional training. The MA provides advanced theatre studies. The MATE provides training for theatre in education. Students work with professional companies as they transition into the professional world. Significant scholarships are available for MFA.

Contact: Patrick Tuite
202-319-5358; cuadrama@cua.edu
drama.cua.edu

CENTRE COLLEGE
600 W Walnut St
Danville, KY 40422

Degrees: BA: Dramatic Arts

Profile: Centre’s Dramatic Arts Program provides the combination of a world-class liberal arts education coupled with real-world experiences both on campus and off, with our students working regularly and studying in New York, London and around the globe. Faculty are working professionals and care deeply about providing a personalized educational experience.

Contact: Matthew Hallock; Sallie Bright
859-238-5429; matthew.hallock@centre.edu
859-238-5424; sallie.bright@centre.edu
www.centre.edu/majors-minors/dramatic-arts

CHRISTOPHER NEWPORT UNIVERSITY
1 Avenue of the Arts
Newport News, VA 23606

Degrees: BA: Theatre (Acting, Arts Administration, Design/Technical Theatre, Directing/Dramatic Literature, Music Theatre/Dance, Theatre Studies); Minor: Dance

Profile: Dedicated to undergraduate, professional-level training, CNU offers a dynamic, challenging program of theatre study. Located in the Ferguson Center for the Arts, Theater CNU enjoys state-of-the-art facilities and technicians. Our facilities include a 310-seat Proscenium Theatre, a 125-seat Studio Theatre, and a 240-seat Performing Arts Center.

Contact: Matthew Hallock; Sallie Bright
859-238-5429; matthew.hallock@centre.edu
859-238-5424; sallie.bright@centre.edu
www.centre.edu/majors-minors/dramatic-arts

Professional Training at All Levels

Learn more about degree programs in theatre at East Carolina University.

Bachelor of Fine Arts in Theatre Arts
Concentrations in professional actor training, musical theatre, stage management, theatre design and production, and theatre for youth

Bachelor of Fine Arts in Theatre Arts Education
Our programs emphasize practical “real-world” preparation. Our graduates are ready to work and compete at every level.

Accredited by NAST

C.S. 19-0402

Find out more at www.ecu.edu/theatredance.
art facilities. All instructors are professionals in their fields. Small class sizes ensure one-on-one attention. Scholarships available for all grade levels, including incoming freshmen.

**Contact:** Gregg Lloyd
757-594-8793; gilloyd@cnu.edu
www.theater.cofc.edu

**Clemson University**
Department of Performing Arts
221 Brooks Center
Clemson University
Clemson, SC 29634-0525

**Degrees:** BA: Production Studies in Performing Arts (Theatre, Music, Audio Technology)

**Profile:** We are a unique interdisciplinary program in which students focus on a specific performing art, while learning skills that integrate all of the arts. Department productions are staged in our 100-seat black box and 968-seat road house. Affiliated with SETC, USITT, KCACTF and London's Rose Bruford College.

**Contact:** Tony Penna
864-656-6961; tpenna@clemson.edu
www.clemson.edu/PerfArts

---

**Fairmont State University**
Department of Communication and Theatre Arts

- **Small Program** individual attention; many production opportunities
- **Birthplace of Alpha Psi Omega** National Theatre Honorary home of the Alpha cast
- **Generously Endowed** scholarships; subsidized theatre trips and travel to SETC annual convention

**Liberal Arts Tradition** broad, well-rounded education essential for any theatre artist

**Contact**
Dr. John O'Connor, Coordinator
(304) 367-4817
John.OConnor@fairmontstate.edu

---

**Coastal Carolina University**
Department of Theatre
PO Box 261954
Conway, SC 29528-6054

**Degrees:** BA: Theatre; BFA: Musical Theatre, Acting, Physical Theatre, Design and Production

**Profile:** A nationally accredited program with working graduates in the industry. Steeped in traditional studies and innovative training methods, the accomplished faculty guide students into the profession through intense classroom study and contributions from guest artists and a rigorous production season.

**Contact:** Monica Bell
843-349-2287; mbell@coastal.edu
www.coastal.edu/theatre

---

**Coker College**
Department of Dance, Music and Theatre
300 E College Ave
Hartsville, SC 29550

**Degrees:** BA: Theatre (Writing, Musical Theatre, Performance, Technical Theatre), Music (Piano, Voice, Music Education), Dance (Dance Education, General); BFA: Dance (Performance, Choreography); Minors: Dance, Music, Theatre

**Profile:** A major in the arts isn't a choice – it's a calling. If you want to succeed, it also takes dedication, practice and training. Coker's Department of Dance, Music and Theatre is designed to help you put all these pieces together, so you can turn your passion into a career!

**Contact:** Angela Gallo; Joshua Webb
843.383.8381; agallo@coker.edu
843.383.8378; jwebb@coker.edu
www.coker.edu/academics/academic-programs/department-of-dance-music-theatre/theatre

---

**College of Charleston**
Department of Theatre and Dance
66 George St
Charleston, SC 29424

**Degrees:** BA: Theatre (Theatre, Performance, Costume Design and Technology, Scenic/Lighting Design and Technology, Theatre for Youth), Dance (General Dance Studies, Performance); MAT: Performing Arts – Theatre

**Profile:** CofC provides broad instruction in theatre and dance in a liberal arts setting, as well as in-depth instruction and experience in the practice of theatre and dance. The melding of theory and practice stimulates the skills necessary for a successful life both in and out of the professional arts.

**Contact:** Janine McCabe
843-953-6306; mcabej@cofc.edu
theatre.cofc.edu

---

**College of William & Mary**
Department of Theatre, Speech and Dance
PO Box 8795
Williamsburg, VA 23187

**Degrees:** BA: Theatre

**Profile:** We are a thriving theatre program in an intellectually challenging liberal arts environment. Students study a full range of performance, design and theory, and apply classroom knowledge through a dynamic production program. Faculty are deeply engaged in student mentoring. No audition is required to become a theatre major.

**Contact:** Christopher Owens
757-221-2683; clowen@wm.edu
www.wm.edu/as/tsd

---

**Converse College**
Department of Theatre & Dance
580 East Main St
Spartanburg, SC 29302

**Degrees:** BA: Theatre, Musical Theatre; Minors: Dance, Arts Management

**Profile:** We inspire, entertain and challenge audiences with live performances that enhance our capacity for empathy and illuminate our common humanity. Our primary focus in the classroom, in rehearsal and in live performance is to give student artists the opportunities and support to succeed.

**Contact:** Melissa Owens
864-596-9162
melissa.owens@converse.edu
www.converse.edu/academics/theatre-dance

---

**Dickinson College**
Department of Theatre and Dance
Box 1773
Carlisle, PA 17013

**Degrees:** BA: Theatre (Acting/Directing, Design/Technology, Dramatic Literature)

**Profile:** Dickinson offers a comprehensive liberal arts education in theatre. In addition to many performance and production opportunities, students are encouraged to explore connections between theatre and other fields of interest. Dickinson's program offers students both internship and study abroad opportunities.

**Contact:** Sherry Harper-McCombs
717-245-1239
theatre&dance@dickinson.edu
www.dickinson.edu/academics/programs/theatre-and-dance

---
EAST CAROLINA UNIVERSITY
School of Theatre and Dance
Messick Theatre Arts Center
Greenville, NC 27858-4353
Degrees: BA: Theatre Arts; BFA: Theatre Arts (Professional Actor Training, Musical Theatre, Stage Management, Design and Production, Theatre for Youth), Theatre Arts Education
Profile: Accredited by the National Association of Schools of Theatre, our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.
Contact: 252-328-6390
theatre@ecu.edu
www.ecu.edu/theatredance

EAST TENNESSEE STATE UNIVERSITY
Division of Theatre and Dance
PO Box 70626
Johnson City, TN 37614
Degrees: BA: Theatre
Profile: We prepare students for careers in performing arts and theatre education, providing a broad foundation in theatre and dance through individualized mentoring. Our professionally trained faculty and staff offer instruction in performance, dramaturgy, design and technology, aerial dance and entertainment rigging. NAST-accredited.
Contact: Karen Brewster
423-439-5827; brewster@etsu.edu
www.etsu.edu/theatre

ELON UNIVERSITY
Department of Performing Arts
2800 Campus Box
Elon, NC 27244
Degrees: BA: Theatrical Design and Production, Drama and Theatre Studies, Arts Administration; BS: Dance Science; BFA: Acting, Dance Performance and Choreography, Music Theatre
Profile: Elon offers conservatory-style training and professional-quality productions at a supportive liberal arts institution. Our alumni are extremely successful because we teach “the business” as well as the art.
Contact: Fredrick J. Rubeck
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts

EUREKA COLLEGE
300 E College Ave
Eureka, IL 61530

FLORIDA SCHOOL OF THE ARTS
St. Johns River State College
5001 St Johns Ave
Palatka, FL 32177
Profile: “FLO” is a two-year, state-supported professional arts school. We offer intense creative instruction in the classroom, combined with many practical opportunities available during our rigorous production schedule of plays, musicals, dance events and exhibitions. Admission is by audition or portfolio review only.
Contact: Kitty Clarke
386-312-4304; kitty.clarke@sjrstate.edu
www.floarts.org

FAIRLEIGH DICKINSON UNIVERSITY
Visual & Performing Arts Department
285 Madison Ave - M-DB0-01
Madison, NJ 07940
Contact: Stephen Hollis
973-443-8467; stephen_hollis@fdu.edu

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts
1201 Locust Ave
Fairmont, WV 26554
Degrees: BA: Theatre Arts (Performance, Design/Technical), Theatre Education
Profile: The mission of the Fairmont State University Department of Communication and Theatre Arts is to provide students with a hands-on experience incorporating theory and practice in the context of a liberal arts education encouraging personal growth and critical and creative thinking while fostering ethically responsible and professionally-minded theatre practitioners.
Contact: John O’Connor
304-367-4817
John.OConnor@fairmontstate.edu
www.fairmontstate.edu/schooloffinearts/academics/theatre

FLORIDA INTERNATIONAL UNIVERSITY
11200 SW 8th St, WPAC 131
Miami, FL 33199
Degrees: BA: BFA
Profile: We offer both BA and BFA degrees in theatre, and students may focus on acting, costume design, set and lighting design, or technical theatre. We have a broad curriculum taught by experienced faculty who continue to work professionally in acting, directing, design and playwriting.
Contact: Lesley-Ann Timlick
305-348-2895; timlickl@fiu.edu
carta.fiu.edu/theatre

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts
1201 Locust Ave
Fairmont, WV 26554

FLORIDA STATE UNIVERSITY
111 Lake Hollingsworth Dr
Lakeland, FL 33801
Degrees: BA: Theatre Arts, Dance; BFA: Performance, Musical Theatre, Technical Theatre, Dance
Profile: Ranked in the top 20 college
theatre programs by Princeton Review. FLSC is a four-year, private liberal arts college that emphasizes one-on-one instruction, hands-on experience and a high degree of professionalism. A theatre major has opportunities to perform major roles freshman year; design students will see their work produced sophomore year.  

**Contact:** Paul Bawek  
860-680-4184; pbawek@flsouthern.edu  
www.flsouthern.edu

**FLORIDA STATE UNIVERSITY**  
School of Theatre, 239 Fine Arts Building  
Tallahassee, FL 32306  
School of Theatre, 239 Fine Arts Building  
FLORIDA STATE UNIVERSITY  
www.flsouthern.edu  
860-680-4184; pbawek@flsouthern.edu  
Paul Bawek  
Contact:  
roles freshman year; design students will major has opportunities to perform major degree of professionalism. A theatre instruction, hands-on experience and a college that emphasizes one-on-one FSC is a four-year, private liberal arts theatre programs by Princeton Review, Annually. Also, an active student theatre the school presents a six-show season, theatre. In addition to its academic offerings, offers a comprehensive education in  

**Profile:** The School of Theatre at FSU offers a comprehensive education in theatre. In addition to its academic offerings, the school presents a six-show season, including two musicals, on its three stages annually. Also, an active student theatre association presents a number of shows annually.  

**Contact:** Michele Diamonti  
850-644-7234; mdiamonti@admin.fsu.edu  
www.theatre.fsu.edu

**FRANCIS MARION UNIVERSITY**  
Department of Fine Arts, Theatre Program  
PO Box 100547  
Florence, SC 29502  
Degrees: BA  
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).  

**Contact:** Glen Gourley  
843-661-1538; agourley@fmarion.edu  
www.fmarion.edu/theatrealrts

**FURMAN UNIVERSITY**  
3300 Poinsett Hwy  
Greenville, SC 29613  
Degrees: BA: Theatre Arts  
Profile: Furman is a private liberal arts institution founded in 1826 and is nationally acclaimed for its academic excellence, Engaged Learning program and campus beauty. The Theatre Arts Department offers dynamic coursework with the primary goal of producing graduates who excel in all areas of the theatre world.  

**Contact:** Jay Oney; Maegan Azar  
864-294-2128; jay.oney@furman.edu  
864-294-2127; maegan.azar@furman.edu  
www.furman.edu/theatrearts

**GAINESVILLE THEATRE ALLIANCE**  
PO Box 1358  
Gainesville, GA 30503  
Degrees: AA: Theatre; BA: Theatre; BFA: Acting, Design/Technical, Musical Theatre; MA: Teaching in Fine Art Education  
Profile: The Gainesville Theatre Alliance is a nationally acclaimed collaboration between the University of North Georgia, Brenau University and theatre professionals who work together to create a dynamic educational/training program (ACE Award for Academic Excellence). GTA has been showcased at the Kennedy Center (ACTF finalist) as “a model theatre program.”  

**Contact:** Jim Hammond  
678-717-3624; jim.hammond@ung.edu  
www.gainesvilletheatrealliance.org

**GEORGE MASON UNIVERSITY**  
4400 University Dr MS 3E6  
Fairfax, VA 22030  
Degrees: BA: Theatre (Performance, Design/Technical, Playwriting and Dramaturgy, Theatre Studies, Accelerated MA in Arts Management, Graduate Certificate in Teaching Theatre Arts PK-12); BFA: Stage and Screen Studies (Performance, Musical Theatre, Design/Technical, Writing and Dramaturgy)  
Profile: Located near the vibrant DC arts community, we encourage our students to engage their artistic and academic skills in regional and global communities. Theatre at Mason blends excellence and rigor using state-of-the-art resources to provide a professional approach in a liberal arts environment.  

**Contact:** Kevin Murray  
703-993-1120; theater@gmu.edu  
threater.gmu.edu

**THE GEORGE WASHINGTON UNIVERSITY**  
800 21st St NW, Suite 227  
Washington, DC 20052  
Degrees: BA: Theatre, Dance, Design/Production; MFA: Production Design (Costume, Lighting, Scenery), Dance; Certificate: Exhibit Design  
Profile: The George Washington University’s Program of Theatre and Dance, part of the Corcoran School of the Arts and Design, is located in the heart of rich, cultural Washington, DC. Students develop and showcase their creative talents immersed in this exciting community studying with professionally engaged and experienced faculty.  

**Contact:** Carl Gudenius  
202-994-8072; cfg@gwu.edu  
threaterdance.columbian.gwu.edu

**GEORGIA COLLEGE & STATE UNIVERSITY**  
Department of Theatre, CBX 119  
Milledgeville, GA 31061  
Degrees: BA: Theatre; Minor: Theatre, Dance; Certificate: Film Production  
Profile: Georgia College is Georgia’s designated Public Liberal Arts University. The Department of Theatre produces a variety of theatrical works, hosts acclaimed guest artists and offers a number of performance, design and directing opportunities for students. The Department of Theatre is located in the renovated historic Campus Theatre in downtown Milledgeville.  

**Contact:** Karen Berman  
478-445-1980; karen.berman@gcsu.edu  
www.gcsu.edu/theatre
<table>
<thead>
<tr>
<th>Institution</th>
<th>Address</th>
<th>Contact Information</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GEORGIA SOUTHERN UNIVERSITY</strong></td>
<td>2434 Southern Dr, Statesboro, GA 30460</td>
<td>John Wright, <a href="mailto:johnwright@georgiasouthern.edu">johnwright@georgiasouthern.edu</a>, 912-344-2705</td>
<td><a href="http://www.georgiasouthern.edu">www.georgiasouthern.edu</a></td>
</tr>
<tr>
<td><strong>HIGH POINT UNIVERSITY</strong></td>
<td>833 Montlieu Ave, High Point, NC 27262</td>
<td>Jason Hedden, <a href="mailto:jhedden@gulfcoast.edu">jhedden@gulfcoast.edu</a>, 850-872-3886</td>
<td><a href="http://www.highpoint.edu/theatre">www.highpoint.edu/theatre</a></td>
</tr>
<tr>
<td><strong>HOFSTRA UNIVERSITY</strong></td>
<td>Department of Drama and Dance, Hempstead, NY 11549-1000</td>
<td>Doug Brown, <a href="mailto:dbrown@highpoint.edu">dbrown@highpoint.edu</a>, 336-841-4525</td>
<td><a href="http://www.hofstra.edu">www.hofstra.edu</a></td>
</tr>
<tr>
<td><strong>HOLLINS UNIVERSITY</strong></td>
<td>7916 Williamson Rd, Box 9602, Roanoke, VA 24020</td>
<td>Anna Goodwin, <a href="mailto:agoodwin@hollins.edu">agoodwin@hollins.edu</a>, 540-362-6313</td>
<td><a href="http://www.hollins.edu/academics/theatre">www.hollins.edu/academics/theatre</a></td>
</tr>
<tr>
<td><strong>ILLINOIS STATE UNIVERSITY</strong></td>
<td>School of Theatre and Dance, Normal, IL 61790</td>
<td>John Wright, <a href="mailto:ksberry@georgiasouthern.edu">ksberry@georgiasouthern.edu</a>, 912-344-2705</td>
<td><a href="http://www.hollins.edu/grad/playwriting">www.hollins.edu/grad/playwriting</a></td>
</tr>
<tr>
<td><strong>GREENSBORO COLLEGE</strong></td>
<td>815 W Market St, Greensboro, NC 27401</td>
<td>Perry Morgan, <a href="mailto:perry.morgan@greensboro.edu">perry.morgan@greensboro.edu</a>, 336-272-7102</td>
<td><a href="http://www.gulfcoast.edu/arts">www.gulfcoast.edu/arts</a></td>
</tr>
<tr>
<td><strong>GUILFORD TECHNICAL COMMUNITY COLLEGE</strong></td>
<td>PO Box 309, Jamestown, NC 27282</td>
<td>Royston Coppenger, <a href="mailto:royston.p.coppenger@hofstra.edu">royston.p.coppenger@hofstra.edu</a>, 516-463-5444</td>
<td><a href="http://www.hollins.edu/grad/auditions">www.hollins.edu/grad/auditions</a></td>
</tr>
<tr>
<td><strong>GULF COAST STATE COLLEGE</strong></td>
<td>5230 W Hwy 98, Panama City, FL 32401</td>
<td>Jason Hedden, <a href="mailto:jhedden@gulfcoast.edu">jhedden@gulfcoast.edu</a>, 850-872-3886</td>
<td><a href="http://www.hollins.edu/grad/auditions">www.hollins.edu/grad/auditions</a></td>
</tr>
</tbody>
</table>
ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFA: Acting, Design/Tech, Music Theatre; Minor: Theatre Arts, Dance, Arts Management
Profile: Illinois Wesleyan theatre students receive pre-professional training in a liberal arts setting and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Theatre Recruitment Office
309-556-3944; theatre@iwu.edu
www.iwu.edu/theatre

INDIANA UNIVERSITY
Department of Theatre, Drama and Contemporary Dance
275 N Jordan Ave
Suite A300U
Bloomington, IN 47405
Profile: In addition to an outstanding faculty, the Department of Theatre, Drama and Contemporary Dance at Indiana University has over 25 guest artists and scholars on campus each year. The department is housed in state-of-the-art facilities and also operates the Indiana University Summer Theatre, a professional summer theatre.
Contact: Linda Pisano
812-855-0809; lipisano@indiana.edu
theatre.indiana.edu

INDIANA UNIVERSITY OF PENNSYLVANIA
Theater and Dance Department
401 S 11th St
Indiana, PA 15705-1065
Degrees: BA: Theatre (Performance, Design/Technology, Management, Theory, Criticism), Musical Theatre, Dance Arts; Minor: Theatre and Dance
Profile: Offering breadth and depth of study with great individual attention, IUP’s programs balance classroom learning with active participation in Theater-by-the-Grove and IUP Dance Theater. Freshmen are eligible to audition for mainstage productions. Approximately 20 studio productions each year provide opportunities for student playwriting and directing.
Contact: Brian Jones
724-357-2965; brjones@iup.edu
www.iup.edu/theater

JACKSONVILLE UNIVERSITY
Division of Theatre and Dance
2800 University Blvd N P111
Jacksonville, FL 32211
Degrees: BA: Theatre (Performance, Technology); BFA: Theatre (Performance, Technology)
Profile: The Theatre Program is housed in the College of Fine Arts, which includes a SACS-accredited, rigorous BFA pre-professional degree. Our students enjoy small class sizes, one-on-one instruction, hands-on experience, the opportunity to perform major roles in their freshman year, individual mentoring and a high degree of professionalism.
Contact: Deborah Jordan
904-256-7349; djordan@ju.edu
www.ju.edu/theatredance

JAMES MADISON UNIVERSITY
School of Theatre and Dance
147 Warsaw Ave, MSC 5601
Harrisonburg, VA 22807
Degrees: BA: Dance, Musical Theatre, Theatre (Performance, Design & Technology, Theatre Studies, Theatre Education); Minor: Dance, Theatre
Profile: We provide professionally focused training within the context of a broader university liberal arts experience. Numerous student-directed, student-choreographed, student-designed, student-acted and student-danced productions complement mainstage faculty- and guest-directed/ choreographed productions in the Forbes Center for the Performing Arts. Interview-audition or portfolio review is required for entrance to the majors.
Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu
www.jmu.edu/theatredance

JUILLIARD SCHOOL
Theatre Department
60 Lincoln Center Plaza
New York, NY 10023
Contact: Helen Taynton
212-799-5000, ext. 621
htaynton@juilliard.edu
www.juilliard.edu

KD CONSERVATORY COLLEGE OF FILM AND DRAMATIC ARTS
2600 N Stemmons Fwy, Suite 117
Dallas, TX 75207
Degrees: AAA: Acting Performance, Musical Theatre Performance, Motion Picture Production
Profile: KD gives students a fast-paced path into the world of professional acting, musical theatre or film production. Our faculty of working professionals provides the same passion and desire that we ask of all our students. In 15 months, students prepare for a successful career in the entertainment industry.
Contact: 214-638-0484
www.kdstudio.com

KEAN UNIVERSITY
Theatre Conservatory
1000 Morris Ave
Union, NJ 07083
Degrees: BA: Theatre, Theatre Education (K-12 Theatre Certification, Elementary or Early Childhood Teacher Certification); BFA: Performance, Design and Technology; Minor: Theatre, Dance
Profile: Twenty minutes from New York City, Kean University is accredited by the National Association of Schools of Theatre. About 16,000 diverse men and women attend Kean University, 130-plus in...
theatre. The department produces a faculty/ guest-directed theatre series, a student- directed series, a cabaret series and the Equity Theatre-in-Residence, Premiere Stages.

**Contact:** Holly Logue  
908-737-4420; theatre@kean.edu  
www.kean.edu/academics/college-liberal-arts/theatre-conservatory

**KENNESAW STATE UNIVERSITY**  
471 Bartow Ave NW  
MD 3101  
Wilson Building 31, Room 249  
Kennesaw, GA 30144

**Degrees:** BA: Theatre and Performance Studies (Acting, Design-Tech, Musical Theatre, Performance Studies)

**Profile:** Our program is dedicated to developing emerging theatre artist-scholars with strong foundations in both theory and practical knowledge of a broad range of performance forms, including classical, contemporary and musical theatre, performance art, literary performance, storytelling and original work.

**Contact:** Andrew Berardi  
470-578-3123  
aberardi@kennesaw.edu  
arts.kennesaw.edu/theatre

**KENT STATE UNIVERSITY**  
School of Theatre and Dance  
B141 Center for the Performing Arts  
Kent, OH 44242

**Degrees:** BA: Theatre Studies (Performance, Production, Management, Theatre and Society), Dance Studies; BFA: Musical Theatre, Dance Performance, Design and Technology; MFA: Acting, Lighting Design, Scene Design, Costume Design, Theatre Technology, Acting for the Returning Professional

**Profile:** The School of Theatre and Dance offers individual mentorship; low student/teacher ratio; close proximity to professional theatre, opera and dance companies; an established guest director series; and the award-winning summer professional Porthouse Theatre.

**Contact:** Eric van Baars  
330-672-0102; ivanbaar@kent.edu  
www.kent.edu/theatredance

**KING UNIVERSITY**  
Department of Theatre  
1350 King College Rd  
Bristol, TN 37620

**Degrees:** BA: Theatre  
**Profile:** King University’s theatre program offers a small program with individualized attention and instruction; students can pursue independent studies in acting, directing, design, theatre ministry, theatre for young audiences, radio drama, playwriting and more in a hands-on environment.

**Contact:** Alaska Reeve Vance  
423-652-4839; crvance@king.edu  
www.king.edu/academics/programs/theatre.aspx

**LAGRANGE COLLEGE**  
601 Broad St  
LaGrange, GA 30240

**Degrees:** BA: Theatre (Performance, Production and Design), Musical Theatre  
**Profile:** Our undergraduate program focuses on providing students with the mentorship and production experience they need to succeed in professional and academic theatre after graduation. LaGrange College’s committed liberal arts program, small class sizes and professionally active, full-time faculty offer students a quality education that is unique in the Southeast.

**Contact:** Kim Barber Knoll  
kbarber@lagrange.edu  
www.lagrange.edu

**LEE UNIVERSITY**  
1200 N Ocoee St  
Cleveland, TN 37312

**Degrees:** BA: Theatre; BAT: Theatre Education, K-12, Musical Theatre  
**Profile:** Our theatre program is designed to educate the whole theatre student for a variety of options in the theatre world. Because we provide students with many opportunities, both onstage and offstage, including opportunities for leadership, design and directing, graduates from our program are well-equipped to move on to the next step in their theatre careers.

**Contact:** Christine Williams  
423-614-8227  
theatre@leeuniversity.edu  
www.leeuniversity.edu/theatre

**LEES-MCRAE COLLEGE**  
PO Box 128  
Banner Elk, NC 28604

**Degrees:** BA or BS: Theatre; BFA: Musical Theatre, Theatre Arts, Theatre Arts Education (K-12 Teacher Licensure); Minors: Theatre Arts, Technical Theatre  
**Profile:** Lees-McRae is a small, private college located in the beautiful mountains of North Carolina. Lees-McRae educates and inspires students to approach life and work from a creative, collaborative and critical perspective. Focus of study is on the integration of artistic, technical, performance, management and historical perspectives.

**Contact:** Danielle Curtis  
828-898-3478; curtisd@lmc.edu  
www.lmc.edu/academics/programs/musical-theatre/index.htm

**LESSAC TRAINING AND RESEARCH INSTITUTE**  
60 Seaman Ave, New York, NY 10034  
600 S Locust St, DePauw University, Greencastle, IN 46135

**Certifications:** Practitioner; Certified Trainer  
**Profile:** The Lessac Training and Research Institute, a worldwide organization devoted to the pursuit, growth and evolution of Arthur Lessac’s Kinesensic Voice and Body Training, offers participants in workshops and students at select university programs an opportunity to earn certification.

**Contact:** Sean Turner  
Sean.turner@lessacinstitute.org  
lessacinstitute.org

---

**CELEBRATING 90 YEARS OF EXCELLENCE IN ACTOR TRAINING**

**NEIGHBORHOOD PLAYHOUSE**  
425 East 50th Street, New York, NY 10022

**Contact:** admissions@neighborhoodplayhouse.org | 212-688-3770

---

**LAUNCH YOUR CAREER TODAY.**

APPLY NOW AT NEIGHBORHOODPLAYHOUSE.ORG

---

“The most respected acting school in the country and first among all professional training programs.”  
- The Cambridge Guide to Theatre

---

“Be who you are made to be...”  
- Sanford Meisner
LIBERTY UNIVERSITY
1971 University Blvd
Lynchburg, VA 24515
Degrees: BA: Theatre Arts (Performance, Production, Arts Administration, Dramaturgy, Teacher Licensure)
Profile: With eight productions a year, four being musicals, we emphasize storytelling and the development of skills required for employment in the industry. Students have opportunities to gain hands-on experience, hone their craft and jump-start their careers by earning professional credits with the Alluvion Stage Company, the department’s resident professional company.
Contact: Linda Cooper
434-582-2078; lcooper@liberty.edu
www.liberty.edu/theatre

LIMESTONE COLLEGE
1115 College Dr, Theatre Dept
Gaffney, SC 29340
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Production & Design, School of Performing Arts, BFA: Theatre (Tech/Degrees: Gaffney, SC 29340
1115 College Dr, Theatre Dept
LIMESTONE COLLEGE
www.liberty.edu/theatre

LIPSCOMB UNIVERSITY
1 University Park Dr
Nashville, TN 37204
Degrees: BA: Theatre Education, General Theatre; BFA: Musical Theatre, Acting, Directing, Design/Production
Profile: We are a Christian university in the heart of Nashville, TN, committed to leading the future in arts education through rigorous training, interdisciplinary collaboration and faith-focused community. With 60 students in the department, five main productions each year and several second stage opportunities we offer strong, individualized training and mentorship.
Contact: Nat McIntyre
615-966-5187; nemcintyre@lipscomb.edu
www.lipscomb.edu/theater

LONDON ACADEMY OF MUSIC & DRAMATIC ART (LAMDA)
155 Talgarth Rd
London, W14 9DA
United Kingdom
Degrees: BA: Professional Acting; MA: Classical Acting for the Professional Theatre; MFA: Professional Acting; Semester Programme: Classical Acting (study abroad); Shakespeare Summer School (8 weeks); LAMDA Short Courses: Shakespeare (4 weeks), Audition Technique (2 weeks), Introduction to Screen Acting (2 weeks), Introduction to Drama School (2 weeks), Acting in English (2 weeks)
Profile: A world leader and pioneer, LAMDA provides exceptional vocational training in the dramatic arts. Our outstanding new facilities provide creative spaces where students can take the risks necessary to explore their potential. Located in West London, LAMDA, the UK’s oldest drama school, has been training artists since 1861.
Contact: Brian Nocella
917-720-3836; brian.nocella@lamda.ac.uk
www.lamda.ac.uk

LOUISIANA TECH UNIVERSITY
PO Box 8608
Ruston, LA 71272
Degrees: BA: Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre, Theatre Studies; MFA: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism
Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation. Our entire physical plant was renovated in 2009.
Contact: Cherrie Sciro
318-257-2930; csicero@latech.edu
www.theatre.lsu.edu

LOUISIANA STATE UNIVERSITY
School of Theatre
105 Music and Dramatic Arts Building
Baton Rouge, LA 70803
Degrees: BA: Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre, Theatre Studies; MFA: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism
Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation. Our entire physical plant was renovated in 2009.
Contact: Kristin Sosnowsky
225-578-4174; ksosnowsky@lsu.edu
www.theatre.lsu.edu

LOUISIANA TECH UNIVERSITY
School of the Performing Arts
PO Box 8608
Ruston, LA 71272
Degrees: BA: Communications (Concentration in Theatre); MA: Theatre
Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.
Contact: Cherrie Sciro
318-257-2930; csicero@latech.edu
www.latechuniversitytheatre.com

LONG ISLAND UNIVERSITY/POST (LIU POST)
College of Arts, Communications and Design, School of Performing Arts,
LOYOLA UNIVERSITY
NEW ORLEANS
6363 St Charles Ave
Box 155
New Orleans, LA 70118
Contact: Georgia Gresham
504-865-3840; gresham@loyno.edu
cmfa.loyno.edu/theatre

MARS HILL UNIVERSITY
100 Athletic St
Mars Hill, NC 28754
Degrees: BA: Theatre; BFA: Musical Theatre Performance
Profile: The study of theatre at Mars Hill University engages students in an exploration of the world from multiple perspectives, develops artistic skills and cultivates their capacities for collaboration, critical thinking, creative problem-solving and effective communication, and provides real-world career opportunities at our in-house professional theatre (Southern Appalachian Repertory Theatre).
Contact: Sue Fair
828-689-1377; sue_fair@mhu.edu
mhu.edu

MARSHALL UNIVERSITY
1 John Marshall Dr
Huntington, WV 25755
Degrees: BA: Theatre; BFA: Performance, Production; Minor: Theatre, Dance
Profile: As one of the oldest theatre programs in West Virginia, MU Theatre operates in one of the largest and best-equipped theatre facilities in the Southeast region. All BFA students participate in a professional internship experience. All students are invited to explore regular regional theatre and study abroad experiences.
Contact: Sue Fair
828-689-1377; sue_fair@mhu.edu
mhu.edu

MARY BALDWIN UNIVERSITY
101 E Frederick St
Staunton, VA 24401
Degrees: BA: Performing Arts (Theatre, Music, Film); BA/MLITT: Shakespeare and Performance; MLITT: Shakespeare and Performance; MFA: Shakespeare and Performance
Profile: Coed undergraduate program; intimate black box theatre; undergraduate season produces five plays per year. Coed graduate program; MFA company model focuses on collaboration and ensemble practices; graduate productions perform at the American Shakespeare Center’s Blackfriars Playhouse.
Contact: Doreen Bechtol
dbechtol@marybaldwin.edu
www.marybaldwin.edu/arts

MEREDITH COLLEGE
3800 Hillsborough St
Raleigh, NC 27607
Degrees: BA: Theatre (Concentration in Musical Theatre); K-12 Licensure to Teach Theatre; Professional Performance Certificate: Theatre; Minor: Theatre
Profile: As a student in Meredith’s Theatre Department, you will learn from and work with faculty who are professional actors, designers and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Steven Roten
919-760-8719; rotenjo@meredith.edu
www.meredith.edu

METROPOLITAN STATE UNIVERSITY OF DENVER
890 Auraria Pkwy
Denver, CO 80204
Contact: Admissions
303-556-5740; askmetro@msudenver.edu
www.msudenver.edu/theatre

MICHAEL HOWARD STUDIOS
The Professional Acting Studio for Theatre, Film and Television
152 W 25th St
10th Fl
New York, NY 10001
Degrees: Certificate: Summer, One-Year and Two-Year Conservatories (Theatre, Film, Television, Business of Acting)
Profile: Michael Howard Studios has guided Meryl Streep, Michael Douglas, Kerry Washington, Lea Michele and others into successful careers in theatre, film and television. Our philosophy is to help actors develop a technique that is their own. Conservatories provide real-world exposure while training actors with the tools for a professional career.
Contact: Jessica Corn
212-645-1525
jessica@MichaelHowardStudios.com
www.michaelhowardstudios.com

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
Murfreesboro, TN 37132
Degrees: BS: Theatre, Theatre Teacher Licensure; Minors: Entertainment Arts Design, Dance, Musical Theatre, Theatre
Profile: Located 30 miles from Nashville, Middle Tennessee State University offers diverse training options for undergraduates only, in areas such as acting, design, directing, youth theatre, musical theatre and dance. MTSU features 130 undergraduate majors, 15 full-time faculty, two theatres and a full complement of state-of-the-art production facilities and technology.
Contact: Jeff Gibson
615-898-2640; jeff.gibson@mtsu.edu
www.mtsu.edu/programs/theatre

MINORS Theatre Dance Film Production Interdisciplinary Minor in the Arts
MILLIGAN COLLEGE
1 Blowers Blvd
Milligan College, TN 37682
Degrees: BA: Musical Theatre, Music Performance, Fine Arts (Theatre Concentration)
Profile: Milligan College is a Christian liberal arts college in Johnson City, TN, whose vision is to change lives and shape culture through a commitment to servant leadership. Intimate class sizes allow students to explore all aspects of music and theatre while thriving in an encouraging environment.
Contact: Carrie Klofach
423-461-8793; CAKlofach@milligan.edu
www.milligan.edu/people/klofach-carrie

MISSISSIPPI STATE UNIVERSITY
130 McComas Hall
PO Box PF
Mississippi State, MS 39762

MISSISSIPPI UNIVERSITY FOR WOMEN
1100 College St, Box W-1619
Columbus, MS 39701
Degrees: BA: Theatre, MFA: Theatre Education
Profile: The MUW Theatre Program offers complete coursework in theoretical and practical aspects of the art of making theatre. Hallmarks of the program are a rigorous production schedule, individual attention throughout the training process and first-rate production values.
Contact: David Carter (Undergraduate)
William Biddy (Graduate)
662-329-7353; dbcarter@muw.edu
662-329-7260; wgibby@muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S National Ave
Springfield, MO 65897
Degrees: BA: Theatre; BS: Theatre, Theatre Education; BFA: Acting, Musical Theatre, Design/Stage Management, Dance
Profile: Conservatory-style training in a supportive liberal arts setting. Nationally competitive programs and top-notch faculty contribute to the significant success of MSU graduates. Program houses an Equity (AEA) affiliate theatre.
Contact: Joseph Price
417-836-5268; jprice@missouristate.edu
theatreanddance.missouristate.edu

MOUNT VERNON NAZARENE UNIVERSITY
800 Martinsburg Rd
Mount Vernon, OH 43050
Degrees: BA: Theatre
Profile: We are a small program that offers plenty of one-on-one attention and the ability to customize a program around your interests and career goals. We offer a multitude of hands-on training opportunities and real-world experience from the moment you arrive on campus, including a semester study in New York City.
Contact: Ryan Long
740-392-6868; rlong@mvnu.edu
theatre.mvnu.edu

MURRAY STATE UNIVERSITY
106 Fine Arts Bldg
Murray, KY 42071
Degrees: BA; BS
Profile: Our students practice skills in a liberal arts context that will assist them with employment opportunities in the entertainment industry and beyond. The department offers four to six productions each academic year, with students participating in all facets of theatre production.
Contact: Brent Menchinger
270-809-4421
bmenchner@murraystate.edu
www.murraystate.edu/theatre

NATIONAL THEATER INSTITUTE AT THE EUGENE O’NEILL THEATER CENTER
305 Great Neck Rd
Waterford, CT 06385
Degrees: Certificate: National Theater Institute, National Music Theater Institute, Advanced Directing, Advanced Playwriting Semester, Theatermakers Summer Intensive, Moscow Art Theatre (up to 20 hours college credit per semester)
Profile: With a singular schedule and an unmatched breadth of training, our six semester-long programs offer students a springboard to the professional world. NTI’s credit-earning theatre intensives, taught by industry professionals and master teachers, train actors, singers, directors, dancers, designers, playwrights and composers.
Contact: Brittany Ayers
860-443-7139
bayers@theoneill.org
www.nationaltheaterinstitute.org

THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE
340 E 54th St
New York, NY 10022
Degrees: Certificate: Performing Arts, Acting
Profile: Our conservatory offers individualized and concentrated training designed to prepare graduates for the professional demands of theatre, film, TV and new media. Each rigorous curriculum offered incorporates movement, voice and performance technique classes in tandem with rigorous Meisner Technique training. The second year culminates in performances and an industry showcase.
Contact: NP Admissions
212-688-3770
admissions@neighborhoodplayhouse.org
www.neighborhoodplayhouse.org

MOUNT VERNON NAZARENE UNIVERSITY
800 Martinsburg Rd
Mount Vernon, OH 43050
Degrees: BA: Theatre
Profile: We are a small program that offers plenty of one-on-one attention and the ability to customize a program around your interests and career goals. We offer a multitude of hands-on training opportunities and real-world experience from the moment you arrive on campus, including a semester study in New York City.
Contact: Ryan Long
740-392-6868; rlong@mvnu.edu
theatre.mvnu.edu

MURRAY STATE UNIVERSITY
106 Fine Arts Bldg
Murray, KY 42071
Degrees: BA; BS
Profile: Our students practice skills in a liberal arts context that will assist them with employment opportunities in the entertainment industry and beyond. The department offers four to six productions each academic year, with students participating in all facets of theatre production.
Contact: Brent Menchinger
270-809-4421
bmenchner@murraystate.edu
www.murraystate.edu/theatre

NATIONAL THEATER INSTITUTE AT THE EUGENE O’NEILL THEATER CENTER
305 Great Neck Rd
Waterford, CT 06385
Degrees: Certificate: National Theater Institute, National Music Theater Institute, Advanced Directing, Advanced Playwriting Semester, Theatermakers Summer Intensive, Moscow Art Theatre (up to 20 hours college credit per semester)
Profile: With a singular schedule and an unmatched breadth of training, our six semester-long programs offer students a springboard to the professional world. NTI’s credit-earning theatre intensives, taught by industry professionals and master teachers, train actors, singers, directors, dancers, designers, playwrights and composers.
Contact: Brittany Ayers
860-443-7139
bayers@theoneill.org
www.nationaltheaterinstitute.org

THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE
340 E 54th St
New York, NY 10022
Degrees: Certificate: Performing Arts, Acting
Profile: Our conservatory offers individualized and concentrated training designed to prepare graduates for the professional demands of theatre, film, TV and new media. Each rigorous curriculum offered incorporates movement, voice and performance technique classes in tandem with rigorous Meisner Technique training. The second year culminates in performances and an industry showcase.
Contact: NP Admissions
212-688-3770
admissions@neighborhoodplayhouse.org
www.neighborhoodplayhouse.org
NEW YORK CONSERVATORY FOR DRAMATIC ARTS
Film + Television + Theater
39 W 19th St, 2nd Fl
New York, NY 10011
Degrees: AOS: Film and Television Performance; Musical Theatre Performance; Summer Musical Theatre Training Program (four-week musical theatre intensive on voice, dance and acting)
Profile: Professional training two-year conservatory program culminates in a focus on film, television, emerging media and career preparation in the final year. Financial aid and scholarships are available. Summer Acting Training Program: This four-week summer acting intensive provides students with on-camera experience and six college credit hours. Scholarships are available.
Contact: Office of Admissions
212-645-0030 x4080
admissions@nycda.edu
www.nycda.edu

NEW YORK FILM ACADEMY
17 Battery Pl, New York, NY 10004
3300 Riverside Dr, Burbank, CA 91505
420 Lincoln Rd Suite 200, Miami Beach, FL 33139
Degrees: AFA, BFA or MFA: Acting for Film, Filmmaking, Producing, Cinematography, Screenwriting, Broadcast Journalism, Documentary Filmmaking, Photography, Graphic Design, Illustration, 3D Animation, Game Design; 1- and 2-Year Musical Theatre Conservatory
Profile: NYFA is designed for a new generation of storytellers: artists who share a mutual passion and want to “learn by doing.” Our practical experience trains students to be the best filmmakers, visual artists and performers they can be, achieving more in less time than at other film or acting schools.
Contact: Blake Babbitt
212-966-3488 x214; blake@nyfa.edu
www.nyfa.edu

NEWBERRY COLLEGE
2100 College St
Newberry, SC 29108
Degrees: BA: Theatre; Minor: Musical Theatre, Theatre, Speech
Profile: Newberry College is a private, liberal arts college of 1,200 students on a beautiful campus in the South Carolina Midlands. Newberry College Theatre prepares students for successful vocations and the ability to make a positive artistic impact on their communities – and the world.
Experience – Opportunities – Personal Attention: Newberry College Theatre.
Contacts: Mandy Butler; Matthew Fuller; Pat Gagliano
mandy.butler@newberry.edu
matthew.fuller@newberry.edu
pgagliano@newberry.edu
www.newberry.edu

NORTH GREENVILLE UNIVERSITY
Department of Theatre
PO Box 1892
Tigerville, SC 29688
Degrees: BA: Theatre (Performance, Musical Theatre, Design/tech, Applied Theatre)
Profile: Christian university providing excellent liberal arts education designed to develop well-rounded individuals and accomplished artists. Coursework includes a core of fundamental theatrical knowledge, advanced classes in chosen track, experience onstage and backstage, audition coaching, internships and opportunities for community outreach. NGU supports KCAC/FT, Alpha Psi, CITA and a student-run improv team.
Contact: Amy Dunlap
864-895-1580; amy.dunlap@ngu.edu
www.ngu.edu/theatre

NORTHEAST ALABAMA COMMUNITY COLLEGE
PO Box 159, 138 AL Hwy 35
Rainsville, AL 35986
Degrees: AA: Theatre
Profile: Our community college program offers 14 theatre scholarships, produces professional-caliber productions and promotes a sense of family and friendship like few other educational/community theatres.
Contact: Mark A. Webb
256-638-4418 x2218
webbm@nacc.edu
www.nacc.edu/programs-of-study/english-and-fine-arts-division/theatre-department

NORTHERN ILLINOIS UNIVERSITY
School of Theatre and Dance
DeKalb, IL 60115
Degrees: BA: Theatre; BFA: Acting, Design and Technology, Dance Performance; MFA: Acting, Design and Technology
Profile: NIU provides intensive artistic and academic training for students preparing for careers in theatre and theatre-related areas. The course of study is rigorous and realistic, designed to develop, challenge and broaden the skills and attitudes of all theatre students, especially highly motivated students who take responsibility for their own growth.
Contact: 815-753-1334
theatreinfo@niu.edu
www.niu.edu/theatre

NOVA SOUTHEASTERN UNIVERSITY
College of Arts, Humanities and Social Sciences, Department of Performing and Visual Arts
3301 College Ave
Davie, FL 33314
Degrees: BA: Theatre (Acting for Stage and Screen, Musical Theatre, Design and Technical Production, Film and Dramatic Media), Dance, Music, Art and Design
Profile: NSU is a private not-for-profit university located on 300 acres in Davie, FL. Students have performance opportunities, with coursework in acting, technical theatre, directing, design, dance and musical theatre. Students are fully prepared for theatre careers and graduate study. Professional internships are available to all students. Scholarships are available.
Contact: Mark Duncan
954-262-8094; markdunc@nova.edu
cahss.nova.edu/departments/pva

TEMPLE UNIVERSITY
Center for Cinematic and Performing Arts Theatre Department
215.777.9135 • TFMA@temple.edu
OHIO NORTHERN UNIVERSITY
525 S Main St
Ada, OH 45810
Degrees: BA: Theatre; BFA: International Theatre Production, Musical Theatre; Minor: Dance, Arts Administration
Profile: ONU offers a dynamic liberal arts education with a strong international focus. Opportunities include: auditioning your first semester; being cast as a freshman; small classes with personalized attention from dedicated faculty; annually 30-35 national and international guest artists brought to campus to work with students; internships; and international study abroad.
Contact: Kathe DeVault
419-772-2049
k-devault@onu.edu
www.onu.edu

OHIO STATE UNIVERSITY
1849 Cannon Dr
Columbus, OH 43210
Degrees: BA: Theatre; Undergraduate Minors: Theatre, Musical Theatre, Media Production and Analysis, Video Arts; MA: Theatre Studies; MFA: Acting, Design; PhD: Theatre Studies; Graduate Minors: Theatre and Performance, Cinema/Video
Profile: Our program develops original work from writing/devising to production, and exploring new media in live performance. We are committed to training students who are civically engaged through performance. We provide our students numerous opportunities in performance and design with a six-show season and a student-driven theatre lab producing 15 shows a year.
Contact: J. Briggs Cormier
614-292-8241; cormier.5@osu.edu
www.theatre.osu.edu

OHIO UNIVERSITY
School of Dance, Film and Theater
Theater Division
307 Kantner Hall
1 Ohio University
Athens, OH 45701
Degrees: BA: Theatre; BFA: Production Design and Technology, Performance, Stage Management; MA: Theatre; MFA: Acting, Production Design and Technology, Directing, Playwriting
Profile: Our programs are aimed at students interested in professional careers. We blend classroom training and production to produce a mainstage series, studio productions, play readings and a new play festival. Undergraduates enter on the BA degree and interview/audition for BFA programs at the end of the first year.
Contact: Michael Lincoln
740-593-4818; theater@ohio.edu
www.ohio.edu/theater

OKLAHOMA CITY UNIVERSITY
Theatre Department
2501 N Blackwelder Ave
Oklahoma City, OK 73106
Contact: Allen McCoy
561-803-2487; allen_mccoy@pba.edu
www.pba.edu

OPEN JAR INSTITUTE
257 W 52nd St, 4th Fl
New York, NY 10019
Degrees: Summer Intensive (college credit available)
Profile: Challenging Broadway-integrated summer actor training program. Students work with Broadway’s best professionals in a classroom setting designed to challenge and inspire. See a Broadway show each night, tour backstage and meet the cast. Be seen by and work with NYC casting directors and agents. Admission is by audition only.
Contact: Sue Teater
sue.teater@openjarinstitute.com
www.openjarinstitute.com

PEPPERDINE UNIVERSITY
24255 Pacific Coast Hwy
Malibu, CA 90263
Degrees: BA: Theatre Arts (Acting, Directing, Production & Design), Theatre & Media Production, Theatre & Music
Profile: Located in Malibu, CA, we focus exclusively on undergraduate training in a liberal arts environment. Audition/portfolio review required. We stage four productions each year: one musical, three straight plays. We also commission a new play every other year for our students to perform at the Edinburgh Fringe Festival (Scotland).
Contact: Fine Arts Recruitment Office
310-506-4111
fineartsrecruit@pepperdine.edu
https://seaver.pepperdine.edu/finearts/undergraduate/theatre

PIEDMONT COLLEGE
1021 Central Ave
Demorest, GA 30535
Degrees: BA: Theatre, Musical Theatre, Technical Theatre and Design, Theatre for Youth, Theatre Education (Georgia Teaching Certificate, grades P-12); BFA: Arts Administration

Profile: We are a small private college located 60 miles north of Atlanta in the northeastern Georgia mountains. Our students experience rigorous academic training as well as professional training. We offer four to six shows a year, plus various student showcases.

Contact: William Gabelhausen
706-778-8500 x1320
wgabelhausen@piedmont.edu
www.piedmont.edu/fa

POINT PARK UNIVERSITY
Conservatory of Performing Arts
201 Wood St
Pittsburgh, PA 15222


Profile: The Conservatory is a powerhouse of creativity and opportunity that enables students to experience professional quality theatre and expand their skills in theatre making, design, technical production or stage management. Eighteen performances are developed in our brand-new, state-of-the-art Pittsburgh Playhouse facility. Scholarships and apprenticeships are available.

Contact: Troy Centofanto
412-392-3452
tcentofanto@pointpark.edu
www.pointpark.edu/Academics/Schools/COPA

POWERHOUSE THEATER
AT VASSAR COLLEGE
124 Raymond Ave
Poughkeepsie, NY 12604

Profile: A training program for theatre artists since 1985. Students from around the country participate in this program for actors, directors and writers. Explore theatre with peers and professionals alike by living, breathing and creating theatre every day.

Contact: Ed Cheetham; Michael Sheehan
845-437-5907; powerhouse@vassar.edu
powerhouse.vassar.edu

PROFESSIONAL ACTOR TRAINING PROGRAM AT CHATTANOOGA STATE
4501 Amnicola Hwy
Chattanooga, TN 37406

Degrees: AA or AS; Certificate


Contact: Rex Knowles; Sherry Landrum
423-697-3246
theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre

PURDUE UNIVERSITY
Department of Theatre
552 W Wood St
West Lafayette, IN 47907


Profile: Communication, collaboration and creativity are the hallmark of the program at Purdue. Our faculty/staff of professional artists and technicians mentor students in a nurturing and challenging environment. They share experience in the classroom, onstage and one-on-one to prepare students for careers in the industry and beyond.

Contact: Anne Flitotsos
765-494-3074
theatre@purdue.edu
www.cla.purdue.edu/theatre

RADFORD UNIVERSITY
School of Dance and Theatre
Box 6969
Radford, VA 24142

Degrees: BS or BA: Theatre (Performance, Directing, Design and Technical Theatre); BA: Dance; BS: Dance Education; BFA: Dance (Performance)

Profile: The School of Dance and Theatre offers liberal arts and pre-professional studies. Students of cinema, dance and theatre receive instruction rich in diverse perspectives and cross-disciplinary experiences. Dance, theatre and cinema departments are supported by strong programs which contribute to the cultural life of the university and community.

Contact: Carl H. Lefko
540-831-5012
clefko@radford.edu
www.radford.edu/~theatre

RANDOLPH COLLEGE
Theatre Department
2500 Rivermont Ave
Lynchburg, VA 24503-1555

Degrees: BA: Theatre (Acting, Directing, Design, Management, Technical Production); BFA: Theatre;Interdisciplinary (Visual Arts, Dance, Music, Film, Creative Writing)

Profile: Randolph College is a small, liberal arts college nestled in the foothills of the Blue Ridge, with vibrant guest artist programs and personalized instruction. Students explore all areas of theatre, collaboratively producing a three-show season and uniquely earning key production positions as their capstone experience.

Contact: Stephanie Holladay Earl; Ken Parks
434-947-8563; socrats@randolphcollege.edu
434-947-8564;kparks@randolphcollege.edu
www.randolphcollege.edu/theatre
**REGENET UNIVERSITY**
1000 Regent University Dr
COM 240
Virginia Beach, VA 23464
**Degrees:** BA: Theatre Arts; BFA: Acting; MA: Theatre; MFA: Acting; Certificate in Theatre Practices

**Profile:** From our foundational BA program to our Professional Actor Training Program (MFA), our professionally active faculty offers a cutting-edge education in the synthesis of theatre artistry, culture and faith.

**Contact:** Office of Admissions
888-777-7729
comadmissions@regent.edu
www.regent.edu/sca

**REINHARDT UNIVERSITY**
7300 Reinhardt Cir
Waleska, GA 30183
**Degrees:** BA: Theatre (Performance, Technical, Academic); BFA: Musical Theatre

**Profile:** Reinhardt University offers a conservatory-style approach to its theatre training in a small liberal arts setting. Class size remains small, and individual instruction is provided by faculty that have all been professionals in the performance community.

**Contact:** David Nisbet
770-720-5860; dsn@reinhardt.edu
www.reinhardt.edu

**ROLLINS COLLEGE**
Department of Theatre and Dance
1000 Holt Ave # 2735
Winter Park, FL 32789
**Degrees:** BA: Theatre; Minor: Dance

**Profile:** We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical and history/criticism. We hold auditions once a year for scholarships for high school seniors. The Priscilla Parker Scholarship offers up to $10,000 per year.

**Contact:** Alexandra Feliciano
407-646-2501; afeliciano@rollins.edu
www.rollins.edu/theatre

**ROWAN UNIVERSITY**
College of Performing Arts
Department of Theatre and Dance
201 Mullica Hill Rd
Glassboro, NJ 08028
**Degrees:** BA: Theatre (Acting, Musical Theatre, Dance-Theatre, Design/Technical, Pre-Teaching), Dance; MA: Arts Administration (online); BA/MST: Theatre Education

**Profile:** We educate students in the contemporary practice of theatre and dance within a liberal arts curriculum. Accredited by the NAST, Rowan offers a broad-based education that integrates physical, vocal, technical and performance skills with the intellectual development necessary for lifelong learning, as well as master classes and productions with visiting artists.

**Contact:** Elisabeth Hostetter
856-256-4500 x3314; hostetter@rowan.edu
www.rowan.edu/theatredance

**SAVANNAH COLLEGE OF ART AND DESIGN**
PO Box 2072
Savannah, GA 31402
**Degrees:** BA; BFA: Production Design, Performing Arts, Dramatic Writing, Film; M.Arch; MA; MAT; MFA: Production Design, Performing Arts, Dramatic Writing, Film; MUD

**Profile:** SCAD prepares students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. Program offers performance opportunities and classroom training in new media, digital media, film, TV and live theatre. SCAD has an in-house casting office and hosts an annual agent showcase with New York agents.

**Contact:** Admissions
800-869-7223; admission@scad.edu
www.scad.edu

**SEWANEE: THE UNIVERSITY OF THE SOUTH**
735 University Ave
Sewanee, TN 37383
**Degrees:** BA

**Profile:** Students of theatre at the University of the South receive a strong foundation in all areas, while studying in a unique liberal arts program.

**Contact:** Jennifer Matthews
931-598-1126; jmatthew@sewanee.edu
www.sewanee.edu

**SHENANDOAH UNIVERSITY**
1460 University Dr
Winchester, VA 22601
**Degrees:** BFA: Musical Theatre, Acting, Theatre Design and Production (Stage
Management, Costume Design, Scenic Design, Lighting Design and/or Technical Production

Profile: We provide comprehensive, pre-professional, undergraduate training at one of the country’s leading conservatories, with a dedicated faculty of active professionals in theatre, music and dance.

Contact: William Ingham
540-665-4558; wingham@su.edu
www.su.edu/conservatory/theatre-home

SOUTHERN UNION STATE UNIVERSITY
750 Roberts St
Wadley, AL 36276

Degrees: BA: Theatre (Performance, Design/Technical Theatre); BFA: Theatre, Musical Theatre Performance; Minor: Dance, Theatre, Musical Theatre

Profile: NAST and NASD-accredited. We prepare students for professional theatre/film/television careers. Programming is divided into three areas: technique training, production and career preparation. We have world-class facilities, 18 full-time faculty and 220+ majors. Annual productions include six mainstage, four second stage, multiple one-acts and showcases, Fault Line Film Festival, River Campus Summer Arts Festival, and both NYC and LA Showcases.

Contact: Kenneth L. Stilson
573-986-6818; kstilson@semo.edu
www.semo.edu/theatreanddance

SOUTHERN METHODIST UNIVERSITY
PO Box 750356
Dallas, TX 75275

Degrees: BFA: Theatre (Acting, Theatre Studies)

Profile: Our undergraduate BFA program has two tracks: Acting and Theatre Studies. The Acting Track is designed for those students who choose to train in solely acting skills during their junior and senior years. The Theatre Studies track is designed for those students who wish to connect their acting study with other disciplines in the theatre arts, e.g., directing, playwriting or stage management.

Contact: Benard Cummings
214-768-3932
abcummings@smu.edu
smu.edu/meadows

SOUTHERN UNION STATE COMMUNITY COLLEGE
750 Roberts St
Wadley, AL 36276

Degrees: AS: Performance

Profile: With a curriculum geared toward transferring, our program has excelled in matriculating students into college and university theatre programs. Our small size allows students to immerse themselves in all aspects of theatre, from set construction to performance. Auditions are held in March.

Contact: Michael Williams, Jr.
256-395-2211 x5811
mwilliams@suscc.edu
www.suscc.edu/campus-life/theater.cms

STAGECRAFT INSTITUTE OF LAS VEGAS
2232 S Nellis Blvd #112
Las Vegas, NV 89104

Degrees: Certificat de réussir: technical training for live entertainment industry; Seal of Qualification: Audio, SFX Special Effects, Lighting Technology, Lighting Systems and Programming

Profile: SILV offers a one-of-a-kind, hands-on approach to training for live entertainment at levels required today. Industry partners ensure that the most current gear is available to support training.

Contact: 702-388-7458
info@stagecraftinstitute.com
www.stagecraftinstitute.com
STELLA ADLER STUDIO OF ACTING
31 W 27th St
3rd Fl
New York, NY 10001

ART OF ACTING STUDIO
1017 N Orange Dr
Los Angeles, CA 90036

**Degrees:** Certificates: Three-year Conservatory Program, Two-year Evening Conservatory Program, LA Conservatory Program, Summer Training

**Profile:** Since 1949, the Stella Adler Studio has trained some of the most important American actors and has evolved into one of the most culturally rich environments in New York City and now Los Angeles. Training programs include Professional Conservatory, Summer Intensives and Seasonal Part-Time Workshops.

**Contact:** Ryan Chittaphong
212-689-0087; ryan@stellaadler.com
www.artofactingstudio.com

STUDIO SCHOOL
1201 W 5th St Suite F-10
Los Angeles, CA 90017

**Degrees:** BFA: Acting (Film and Television)

**Profile:** Studio School is shaping the entertainment professionals of tomorrow by fostering an educational experience rooted in collaboration and innovation. Our programs inspire excellence in a project-oriented learning environment designed to unleash the imagination and bring creative ideas to fruition under the mentorship of industry professionals.

**Contact:** Addy Green
800-762-1993; agreen@relativityschool.org
www.studioschool.org

TEMPLE UNIVERSITY
School of Theater, Film & Media Arts
1301 W Norris St
Philadelphia, PA 19122

**Degrees:** BA: Theatre (Acting, Design and Production, Directing, General Theatre Studies); BFA: Musical Theatre; BA and MEd: Theatre Education 4+1; MA: Musical Theatre Studies

**Profile:** Temple’s distinguished faculty is dedicated to professional training within a rigorous liberal arts foundation by challenging students to learn and create in a variety of classroom and production settings. Opportunities are plentiful on campus, in the community and in Philadelphia, one of the most vibrant of America’s theatre centers.

**Contact:** Paury Flowers
215-777-9135; tfma@temple.edu
tfma.temple.edu/theater

TENNESSEE STATE UNIVERSITY
3500 John A Merritt Blvd
PO Box 9537
Nashville, TN 37209

**Contact:** Lawrence James
615-963-5809; ljames@tnstate.edu
www.tnstate.edu

TEXAS STATE UNIVERSITY
601 University Dr
San Marcos, TX 78666

**Degrees:** BA: Theatre; BFA: Musical Theatre, Theatre (Acting, Performance and Production, Technical Production, Teacher Certification), Dance (Dance Studies, Performance and Choreography, Teacher Certification); MFA: Theatre (Design, Directing, Dramatic Writing)

**Profile:** Our department offers a diverse range of degrees in theatre and dance, allowing students to find a program suited to their skills and interests. Eight major productions, along with workshops and lab performances, offer excellent opportunities to work on professional skills. Faculty are active professionals working in the industry.

**Contact:** 512-245-2147
theatreanddance.txstate.edu

TEXAS TECH UNIVERSITY
School of Theatre and Dance
Box 42061
Lubbock, TX 79409

**Degrees:** BA: Theatre, Dance; BFA: Acting, Design, Musical Theatre; MA: Dance; MFA: Performance and Pedagogy, Design, Playwriting, Arts Administration; PhD: Fine Arts; Minor: Dance

**Profile:** Seasons consist of four mainstage and six lab shows, festival of new student work, Wildwind Performance Laboratory and the Marfa Intensives for Devised Theatre. We cast undergraduate and graduate students and assign student designers/choreographers to mainstage productions. Fine Arts PhD is a unique interdisciplinary program combining scholarship and practice.

**Contact:** Mark J. Charney
806-834-1683; mark.charney@ttu.edu
www.depts.ttu.edu/theatreanddance

THEATRE OF ARTS
College for the Contemporary Actor
1536 N Highland Ave
Hollywood, CA 90028

**Degrees:** AOS: Acting

**Profile:** Founded in 1927, Theatre of Arts’ actor training programs for theatre, television and film are taught by currently working and experienced actors, directors and casting directors. Conservatory training offers 700 hours of on-camera scene work designed to prepare the student for professional casting and auditions.

**Contact:** Harrison Butler
323-463-2500; harrisonbutler@toa.edu
www.toa.edu

TROY UNIVERSITY
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082

**Degrees:** BS/BA: Theatre (Performance, Musical Theatre, Design, Technical Theatre, Management, Playwriting/Dramaturgy); BSE: Theatre Education (Grades P-12); BFA: Dance

**Profile:** Troy offers a competitive program that is demanding and nurturing, with highly qualified faculty in the framework of three performance spaces and a high level of collaboration and integration between Theatre and Dance. Departmental talent-
based scholarships, student staff, and leadership opportunities available. Troy offers lucrative academic, leadership and opportunity scholarships.

**Contact:** Department of Theatre and Dance  
334-808-6142; theatreanddance@troy.edu  
www.troy.edu; www.troytheatre.org

**THE UNIVERSITY OF ALABAMA**  
Department of Theatre and Dance  
Box 870239  
Tuscaloosa, AL 35487  
**Degrees:** BA: Theatre, Dance, Musical Theatre Track; MFA: Acting, Costume Design/Production, Directing, Lighting Design, Scenic Design, Technical Direction, Theatre Management  
**Profile:** UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.  
**Contact:** Nancy Calvert  
205-348-5283; ncalvert@bama.ua.edu  
theatre.ua.edu

**UNIVERSITY OF ALABAMA**  
AT BIRMINGHAM  
ASC 255  
1720 2nd Ave S  
Birmingham, AL 35295-1263  
**Degrees:** BA: Theatre (General, Performance, Design/Technology); BFA: Musical Theatre Performance  
**Profile:** A production-oriented program with a liberal arts foundation. We provide professional training in musical theatre, acting, design/technology and management while expanding students’ cultural and aesthetic awareness, developing their research and communication skills and fostering critical thinking, discipline and collaboration through practical application of learned skills and theoretical study.  
**Contact:** Kelly Allison  
205-934-8776; kallison@uab.edu  
www.uab.edu/theatre

**UNIVERSITY OF ALABAMA**  
IN HUNTSVILLE  
342 Morton Hall  
301 Sparkman Dr  
Huntsville, AL 35899  
**Degrees:** BA: Theatre (Performance, Technical, Dramaturgy)  
**Profile:** UAH Theatre is dedicated to providing both a broad and a deep dive into the world of theatre. With four productions per season, our students are able to gain employable skills in all the different areas of theatre, providing them with an entrepreneurial mindset to take into the industry.  
**Contact:** David Harwell  
256-824-6871; theatre@uah.edu  
www.uah.edu/theatre

**UNIVERSITY OF CENTRAL FLORIDA**  
12488 Centaurus Blvd  
Orlando, FL 32816  
**Degrees:** BA: Theatre; BFA: Acting, Musical Theatre, Design/Tech, Stage Management; MA: Theatre; MFA: Acting, Youth Theatre  
**Profile:** BFA and MFA programs are highly selective, rigorous, professional training programs that emphasize theatre theory, practice and preparation for a successful career in theatre. UCF is the country’s second largest university, and productions occur year-round. MA and BA in Theatre provide more generalized degree programs.  
**Contact:** Michael Wainstein  
407-823-2519; theatre@ucf.edu  
theatre.ucf.edu

**UNIVERSITY OF CENTRAL MISSOURI**  
Department of Theatre and Dance  
Martin Building, 113  
Warrensburg, MO 64093  
**Degrees:** BA: Theatre; BFA: Musical Theatre, Theatre (Performance, Design Technology); BSE: Speech and Theatre; Minor: Theatre, Dance  
**Profile:** Our six mainstage, 12 one-act season and vibrant Black Box Theatre Program provide numerous opportunities to students onstage and behind the scenes. Our programs are NAST-accredited, and our endowed Guest Artist Series allows students to hear different viewpoints on craft from regionally and nationally acclaimed artists.  
**Contact:** John Wilson  
660-543-8781; wilson@ucmo.edu  
www.ucmo.edu/theatre

**UNIVERSITY OF FLORIDA**  
School of Theatre and Dance  
Nadine McGuire Theatre and Dance Pavilion  
PO Box 115900  
Gainesville, FL 32611  
**Degrees:** BA: General Theatre, Dance; BFA: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFA: Acting, Costume Design/Technology, Lighting Design, Stage Design; Minor: General Theatre, Production, Dance  
**Profile:** The school stages 8-10 theatre and dance productions during the academic year. The school’s Summer Repertory Theatre and Swamp Dance Fest, a summer dance intensive, focus on the development of new works in partnership with guest artists.  
**Contact:** Raif Remshardt  
352-273-0549; rremshardt@arts.ufl.edu  
arts.ufl.edu/theatreanddance

**THE UNIVERSITY OF GEORGIA**  
Department of Theatre and Film Studies  
Fine Arts Building  
Athens, GA 30602  
**Degrees:** BA; MFA; PhD  
**Profile:** The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in interactive media, computer animation and robotics.  
**Contact:** David Z. Saltz  
706-542-2836; saltz@uga.edu  
www.drama.uga.edu

**UNIVERSITY OF INDIANAPOLIS**  
Theatre Department  
1400 E Hanna Ave, Esch Hall 065  
Indianapolis, IN 46227
Degrees: BA or BS: Theatre (Performance/ Directing, Design/Technology, Music Theatre, Social Practice Art), Theatre Education
Profile: Our goal is to develop the skills, crafts and imaginations of our students within the liberal arts context. Our curriculum encompasses the areas of acting, directing, production, scenic design, lighting, costuming, dramatic literature, theatre history, play analysis and teacher training.
Contact: Jodi Bush
317-788-3455; bushj@uindy.edu
theatre.uindy.edu

UNIVERSITY OF KENTUCKY
Department of Theatre and Dance
114 Fine Arts Bldg
Lexington, KY 40506
Degrees: BA: Dance, Theatre (Performance, Design/Technology, Playwriting); Minors: Dance, Theatre; Certificate: Musical Theatre
Profile: Students get hands-on training and one-on-one mentorship from professional theatre faculty. Our liberal arts focus is coupled with career counseling for successful transition to professional life. Students are encouraged to find their passion and pursue it—with most students pursuing internships and study abroad opportunities.
Contact: Nancy C. Jones
859-257-3297; nancy.jones@uky.edu
finearts.uky.edu/theatre-dance

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S Floyd St
Louisville, KY 40292
Degrees: BS: Theatre, Production, Performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre; Minor: Black Performance Studies
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.
Contact: Nefertiti Burton
502-852-8445; nefertiti@louisville.edu
www.louisville.edu/a-s/ta

UNIVERSITY OF MARY WASHINGTON
Department of Theatre and Dance
DuPont Hall, 1301 College Ave
Fredericksburg, VA 22401
Degrees: BA: Theatre; Minor: Musical Theatre, Arts Administration; Pre-K Teacher Licensure in Theatre Arts
Profile: Program allows you to concentrate on the area in which you have the greatest interest, while pursuing a double major or minor, or obtaining a teaching license. Whether you intend to work professionally, pursue a related field or continue your studies, the education you receive will prepare you for the future.
Contact: Gregg Stull
540-654-1980; gstull@umw.edu
cas.umw.edu/theatre

UNIVERSITY OF MEMPHIS
Department of Theatre & Dance
144 Theatre Building
Memphis, TN 38152-3150
Degrees: BFA: Theatre (Performance, Design and Technical Production, Musical Theatre, Dance); MFA: Theatre (Directing, Design and Technical Production)
Profile: We offer quality mentoring, dedicated individual advisors, a richly varied production program, a state-of-the-art design lab, a new musical theatre curriculum and casting opportunities beginning your first year.
Contact: Kristin Shupe
901-678-2523; kshupe@memphis.edu
www.memphis.edu/theatre

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677
Degrees: BA: Theatre Arts; BFA: Acting for Stage and Screen, Musical Theatre, Design & Theatre Production, Film Production; Minor: Theatre Arts
Profile: Comprehensive training, rigorous academics and great performance, design and film opportunities prepare students for professional employment or graduate study. Individualized attention is provided by a professional and dedicated faculty. Courses and practical experiences ensure that every student can create, learn and discover their artistic path at Ole Miss!
Contact: Michael Barnett
662-915-5816; mbarnett@olemiss.edu
theatre.olemiss.edu

UNIVERSITY OF MOBILE
5735 College Pkwy
Mobile, AL 36613
Contact: 251-442-2896
www.umobile.edu

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Directing, Design (Scenic/Lighting, Costume)
Profile: UM Theatre is a department of over 100 majors providing numerous hands-on training opportunities, including a very diverse production season and guest artist workshops on and off campus. We train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210
callaghan@montevallo.edu
www.montevallo.edu/thea

THE UNIVERSITY OF MOUNT UNION
1972 Clark Ave
Alliance, OH 44601
Degrees: BA: Theatre (Acting, Musical Theatre, Design/Technology)
Profile: Recognized as the No. 1 college in the Great Lakes region for “return on investment,” Mount Union combines small school accessibility with the opportunities of larger institutions. An $11.7-million performing arts center opened in January 2015, with two theatres, costume and scenic shops and recital hall. Performance and technical scholarships available.
UNIVERSITY OF NORTH CAROLINA
CHASE HILL
CB 3230, Center for Dramatic Art
Chapel Hill, NC 27599
Degrees: BA: Dramatic Art; MFA: Acting, Technical Production, Costume Production
Profile: UNC is the second oldest theatre department in the country, with many distinguished alumni in theatre and beyond. The graduate programs work closely with PlayMakers Repertory Company, a professional (LORT/AEA) theatre named by the Drama League of New York as one of the 50 best regional theatres in the country.
Contact: Jeffrey Blair Cornell
919-843-9857; cornell@email.unc.edu
theatre.unl.edu

UNIVERSITY OF NORTH CAROLINA
GREENSBORO
PO Box 26170
406 Tate St, 201 Taylor Theatre Bldg
Greensboro, NC 27402
Degrees: BA; BFA; MFA
Profile: UNCG offers programs in Acting (including concentration in musical theatre), Directing, Theatre for Youth, Design/Technology Production and Theatre Education.
Contact: John R. Poole
336-334-4112; jpoole2@uncg.edu
theatre.uncg.edu

UNIVERSITY OF NORTH CAROLINA
SCHOOL OF THE ARTS
Schools of Drama and Design & Production
1533 S Main St
Winston-Salem, NC 27127-2188
Profile: UNCSA is a conservatory that trains the whole artist for professional careers in dance, design and production, drama, filmmaking, music and visual arts.
Contact: Admissions Office
336-770-3290; admissions@uncsa.edu
www.uncsa.edu

UNIVERSITY OF NORTH CAROLINA
WILMINGTON
5270 Randal Pkwy
Cultural Arts Building
Wilmington, NC 28403
Degrees: BA: Theatre (Performance, Design/Technical, Customized)
Profile: Our goal is to nurture, encourage, support, train and educate artists in the study and practice of theatre. We train students to pursue a career in the vast field of show business – in theatre, film, television or a host of other related fields. Students learn the essential skills needed for success.
Contact: Thomas Salzman
910-962-2061; salzmant@uncw.edu
www.uncw.edu/theatre

UNIVERSITY OF SOUTH CAROLINA
AIKEN
471 University Pkwy
Aiken, SC 29801
Degrees: BA: Fine Arts (Theatre)
Profile: Dedicated to giving students a comprehensive theatre education, we

Contact: Kevin P. Kern
330-823-3875; kernkp@mountunion.edu
www.mountunion.edu/academics/departments/department-of-theatre

UNIVERSITY OF SOUTH ALABAMA
5751 USA South Dr
Laidlaw Performing Arts Center
Room 1052
Mobile, AL 36688
Degrees: BA: Dramatic Arts; BFA: Theatre (Performance, Design & Technology, Music Theatre)
Profile: We offer distinctive options for degrees within a department devoted exclusively to a balance between production experience, training and achieving pre-professional skills and expectations.
Contact: Lars Tatom
251-460-6305; tatmol@southalabama.edu
www.southalabama.edu/drama

UNIVERSITY OF WEST GEORGIA
PLAY WEST
westga.edu/theatre

Contact: Gianni Downs
gdowns@pitt.edu
play.pitt.edu

UNIVERSITY OF WEST VIRGINIA
1617 Cathedral of Learning
4200 Fifth Ave
Pittsburgh, PA 15260
Degrees: BA: Theatre (Performance, Technical Theatre, History/Literature/Criticism); MA: Theatre; MFA: Performance Pedagogy; PhD: Theatre
Profile: The BA in Theatre Arts offers students coursework, mentoring and collaborative opportunities with leading professionals, award-winning instructors, artists and scholars; an ambitious, diverse pre-professional production program modeled on the highest standards in the field; with ample opportunities for students to excel, lead, and create.

Contact: Thomas Salzman
910-962-2061; salzmant@uncw.edu
www.uncw.edu/theatre

UNIVERSITY OF SOUTH ALABAMA
5751 USA South Dr
Laidlaw Performing Arts Center
Room 1052
Mobile, AL 36688
Degrees: BA: Dramatic Arts; BFA: Theatre (Performance, Design & Technology, Music Theatre)
Profile: We offer distinctive options for degrees within a department devoted exclusively to a balance between production experience, training and achieving pre-professional skills and expectations.
Contact: Lars Tatom
251-460-6305; tatmol@southalabama.edu
www.southalabama.edu/drama

UNIVERSITY OF SOUTH CAROLINA
AIKEN
471 University Pkwy
Aiken, SC 29801
Degrees: BA: Fine Arts (Theatre)
Profile: Dedicated to giving students a comprehensive theatre education, we
offer the opportunity to explore all areas of theatre, both on and off stage. A professionally active faculty, strong classes, internships and a cutting-edge production program prepare students for the theatre of the 21st century. **Contact:** Dewey Scott-Wiley 803-777-4984; richmond@sc.edu www.etheredge.usca.edu/academics

**UNIVERSITY OF SOUTH CAROLINA COLUMBIA**
Longstreet Theatre, 1300 Greene St #402 Columbia, SC 29208 **Contact:** Robert Richmond 803-777-4984; richmond@sc.edu www.cas.sc.edu/thea

**UNIVERSITY OF SOUTH FLORIDA**
School of Theatre and Dance 4202 E Fowler Ave, TAR 230 Tampa, FL 33620 **Degrees:** BA: Theatre (Acting/Performance, Design/Technical Theatre, Theatre Arts); Minor: Theatre **Profile:** This program is committed to facilitating artists and scholars through training in the studio, classroom and performance. The program, with 3-5 mainstage and 2-3 black-box productions a year, provides the opportunity for intensive study in performance, design and theatre arts that prepares students for graduate school or the professional world. **Contact:** Nadine Niforos 813-974-1739; nniforos@usf.edu theatreanddance.arts.usf.edu

**UNIVERSITY OF SOUTHERN INDIANA**
8600 University Blvd Evansville, IN 47712 **Degrees:** BS or BA: Theatre Arts (Performance and Design and Technology); Minor: Music Performance **Profile:** The department has five full-time faculty members who actively work in theatre. Facilities include a 299-seat mainstage teaching theatre (four-show season, including one musical) and a 100-seat black box (student-produced work). USI manages and partners with New Harmony Theatre, where students gain professional experience and membership in Actors’ Equity’s EMC. **Contact:** Eric Altheide 812-464-1750; eaaltheide@usi.edu www.usi.edu/liberal-arts/usil-theatre

**THE UNIVERSITY OF SOUTHERN MISSISSIPPI**
Department of Theatre 118 College Dr #5052 Hattiesburg, MS 35906 **Degrees:** BA: Theatre; BFA: Performance, Design/Technology; MFA: Performance, Directing, Costume Design, Scenic Design, Lighting and Sound Design **Profile:** The Department of Theatre offers undergraduate major and minor degrees and graduate programs in theatre. The program provides the student with sound theory and intensive practical training as well as opportunities for extensive performance experiences and exposure to visiting professional artists. Scholarship opportunities are available for undergraduate majors. **Contact:** Sandra Whittington (Undergraduate); Erin Sessions (Graduate) 601-266-4161; Sandra.Whittington@usm.edu 601-266-6877; Erin.Sessions@usm.edu www.usm.edu/theatre

**UNIVERSITY OF TENNESSEE KNOXVILLE**
Department of Theatre 206 McClung Tower Knoxville, TN 37996 **Degrees:** BA: Theatre (General, Acting Concentration, Design & Technology Concentration); MFA: Acting, Costume Design, Lighting Design, Scene Design, Sound & Media Design **Profile:** The department is affiliated with a LORT (professional) theatre, the Clarence Brown Theatre Company. **Contact:** Terry Weber 865-974-6011; tweber@utk.edu www.utk.edu

**UNIVERSITY OF THE OZARKS**
415 N College Ave Clarksville, AR 72830 **Degrees:** BA: Theatre (Performance, Design, Technology) **Profile:** A private liberal arts college with a student/faculty ratio of 16:1. We educate students in all aspects of theatrical arts. Analytical skills, problem-solving and cooperative endeavors are promoted through the creative process of theatre productions. An active program with 3-5 productions per year, offering scholarships up to full tuition. **Contact:** Rebecca Bailey 479-979-1336 www.ozarks.edu

**UNIVERSITY OF VIRGINIA**
Department of Drama, 109 Culbreth Rd Charlottesville, VA 22903 **Degrees:** BA: Drama; Minor: Dance or Drama; MFA: Acting, Lighting Design, Costume Design & Technology, Scenic Design & Technical Production **Profile:** Our undergraduate and graduate students learn from accomplished faculty and guest artists, as well as experience hands-on learning in our mainstage productions and dance concerts in our...
state-of-the-art facilities. Many of our MFA students gain professional experience working with Heritage Theatre Festival and Virginia Repertory Theatre.

**Contact:** Colleen Kelly
434-924-3326; drama@virginia.edu

**UNIVERSITY OF WEST FLORIDA**
Theatre Department
11000 University Pkwy
Pensacola, FL 32514

**Degrees:** BA: Acting, Performance Studies, Design and Technology; BFA: Musical Theatre

**Profile:** The UWF Theatre Department is an undergraduate-only program. Students work closely in classes and on the stage with faculty who provide training and experience to accelerate students to the next level. The quickly growing program affords the opportunity to hone your craft with industry professionals.

**Contact:** Charles Houghton
850-474-2149; choughton@uwf.edu

www.uwf.edu/theatre

**UNIVERSITY OF WEST GEORGIA**
Department of Theatre
Martha Munro and Old Auditorium
1600 Maple St
Carrollton, GA 30118

**Degrees:** BA: Theatre (Acting, Design/Technology, Playwriting, Dramaturgy, Stage Management)

**Profile:** The UWG Theatre Department trains and inspires students in all areas of theatre arts. Our accomplished faculty offers students a professional and supportive environment with outstanding facilities, technology and opportunities. Students regularly perform, design, manage and devise productions. The program often employs professional guest artists and is NAST-accredited.

**Contact:** Shelly Elman
678-839-4700; theatre@westga.edu

www.westga.edu/~theatre

**VALDOSTA STATE UNIVERSITY**
1500 N Patterson St
Valdosta, GA 31698

**Degrees:** BFA: Theatre (Performance, Production, Musical Theatre, Theatre Management), Dance

**Profiles:** Our NAST-accredited program has a seven-production season and produces Peach State Summer Theatre, “The Official Musical Theatre of the State of Georgia.” Scholarships are available; auditions/ interviews are in early spring.

**Contact:** Jacquie Wheeler
229-253-2914; jwheeler@valdosta.edu

www.valdosta.edu

**VILLANOVA UNIVERSITY**
800 E Lancaster Ave
Villanova, PA 19085

**Degrees:** MA: Theatre

**Profile:** Our flexible, multi-faceted degree program prepares students from a variety of disciplines to succeed onstage, behind-the-scenes and in the classroom. The comprehensive MA can be completed in two years full-time or at your own pace as a part-time student. Scholarships and assistantships are available to qualified applicants.

**Contact:** Program Coordinator
610-519-4760; kimberly.reilly@villanova.edu

theatre.villanova.edu

**VIRGINIA COMMONWEALTH UNIVERSITY**
922 Park Ave, PO Box 842524
Richmond, VA 23284

**Degrees:** BA: Theatre; BFA: Performance, Scene Design, Lighting Design, Costume Design, Stage Management; MFA: Pedagogy, Scene Design, Costume Design

**Profile:** The theatre program at VCU offers pre-professional training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.

**Contact:** Bonnie McCoy
804-828-1923; bsmccoy@vcu.edu

arts.vcu.edu/theatre

**VIRGINIA TECH**
School of Performing Arts
Department of Theatre
250 Henderson Hall E (0141)
Blacksburg, VA 24061


**Profile:** Uncommon experiences and unexpected opportunities await you in the beautiful Blue Ridge Mountains. Nationally recognized faculty and professional ties help make us a highly successful and innovative theatre program rooted in the liberal arts tradition. Students reap the benefits of a small, close-knit department within a large, comprehensive university.

**Contact:** Susanna Rinehart
540-231-5335; theatreandcinema@vt.edu

www.performingarts.vt.edu

**WAKE FOREST UNIVERSITY**
Box 7264 Reynolda Station
Winston-Salem, NC 27109

**Degrees:** BA: Theatre

**Profile:** With high academic standards, professional faculty and staff, numerous guest artists, exceptional production values, numerous production opportunities and a low student-teacher ratio, WFU equips theatre and dance students for future success in theatre or another profession. Study abroad, interdisciplinary programs and multiple major/minor courses of study offer additional value.

**Contact:** Nina Lucas; John Friedenberg
336-758-5294; theatre@wfu.edu

www.wfu.edu/theatre

**WAYNE STATE UNIVERSITY**
Maggie Allesee Department of Theatre and Dance
4841 Cass Ave
Suite 3226
Detroit, MI 48202

**Degrees:** BA: Theatre; BS: Dance; BFA: Acting, Dance, Design and Technology; MFA: Performance, Scenic Design, Costume Design, Lighting Design, Theatre

& Training Program Directory
Management, Stage Management; MA: Theatre and Dance Pedagogy
Profile: Comprehensive, hands-on training in theatre and dance, with 19 productions in four venues on campus and throughout the Detroit metropolitan area. Students’ experiences include interaction with artists visiting Detroit’s five Broadway touring theatres, guest directors and choreographers working with the students, and master classes offered by renowned alumni.
Contact: 313-577-3508
theatredance.wayne.edu

WEST VIRGINIA UNIVERSITY
School of Theatre & Dance
Creative Arts Center
PO Box 6111
Morgantown, WV 26506
Degrees: BA: Theatre; BFA: Theatre (Acting, Design & Technology, Puppetry/ Creative Dramatics); MFA: Theatre (Acting, Costume Design, Lighting Design, Scene Design); Minor: Dance, Theatre
Profile: Fully NAST-accredited, WVU offers undergraduate and graduate training in acting, theatre studies and design and technology with a challenging production season that includes theatre, opera, musical theatre and dance. The faculty members are dedicated industry professionals teaching a rigorous curriculum in modern and well-equipped facilities.
Contact: Joshua B. Williamson
304-293-2020; theatre@mail.wvu.edu
theatre.wvu.edu

WEST VIRGINIA WESLEYAN COLLEGE
59 College Ave
Buckhannon, WV 26201
Degrees: BA: Musical Theatre, Theatre Arts (Acting/Directing, Technical Theatre/ Design, Pre-Drama Therapy); MBA: Arts Administration/Theatre
Profile: Freshmen regularly perform on the mainstage. We offer personalized classroom instruction, and a major emphasis on marketing skills ensures that our graduates have an edge.
Contact: Thomas Schoffler
304-473-8810; schoffler_t@wvwc.edu
www.wvwc.edu

WESTERN CAROLINA UNIVERSITY
School of Stage and Screen
389 Centennial Drive
Beltz 278
Cullowhee, NC 28723
Degrees: BA: Stage and Screen (General Theatre); BFA: Theatre (Acting, Musical Theatre, Entertainment and Design Technology), Film and Television Production
Profile: At WCU, immerse yourself in dynamic academic programs that offer a variety of undergraduate degree concentrations and minors. You’ll combine your chosen discipline’s concepts and theories with hands-on experience, both inside and outside the classroom, through faculty-student collaborations, internships, cooperative work experiences and productions – both onstage and in film.
Contact: Jayme McGhan
828-227-7491; sas@wcu.edu
stageandscreen.wcu.edu

WESTERN ILLINOIS UNIVERSITY
Department of Theatre and Dance
101 Browne Hall
Macomb, IL 61455
Degrees: BA: Theatre (Performance, Production/Design); BFA: Musical Theatre; MFA: Acting, Directing, Scenic Design, Lighting Design, Costume Design; Minors: Stage Combat, Dance, Theatre
Profile: WIU creates 15 to 20 productions a year. Our liberal arts and pre-professional programs are led by dedicated and experienced faculty in acting, movement, dance and production, and are fully NAST-accredited. WIU serves approximately 10,000 students at its residential campus in Macomb, IL. Acting and Directing MFAs: recruiting for 2020.
Contact: 309-298-1543; theatre@wiu.edu
www.wiu.edu/cofac/theatre

WESTERN KENTUCKY UNIVERSITY
Department of Theatre & Dance
1906 College Heights Blvd #71086
Bowling Green, KY 42101-1086
Degrees: BA: Theatre, Dance; BFA: Performing Arts (Acting, Music Theatre, Theatre Design and Technology)
Profile: WKU’s Department of Theatre & Dance offers conservatory-style training in a liberal arts environment.
Contact: David Young
270-745-5845; theatreanddance@wku.edu
www.wku.edu/theatre-and-dance

WILKES UNIVERSITY
84 W South St
Wilkes-Barre, PA 18766
Contact: Joseph Dawson
570-408-4431; joseph.dawson@wilkes.edu
www.wilkes.edu

WINTHROP UNIVERSITY
Department of Theatre and Dance
115 Johnson Hall
Rock Hill, SC 29733
Degrees: BA: Theatre Performance, Theatre Design/Tech, Theatre Education, Dance, Dance Education, Musical Theatre
Profile: Fostering students’ aesthetic, intellectual and creative development within the context of a liberal arts education, we afford opportunities for students to develop significant competency in one emphasis in theatre or dance. Production program includes 10-12 shows per year, including musicals. Scholarships are awarded annually based on audition/portfolio review.
Contact: Daniel Gordon
803-323-2287
theatredance@winthrop.edu
www.winthrop.edu/cvpa/theatredance

THE YORK THEATRE
Municipal Theatre Training Program
619 Lexington Ave
New York, NY 10022
Degrees: Winter Intensive for College Students; Summer Intensive for 6th to 12th Grade Students
Profile: Off-Broadway’s York Theatre company offers a Musical Theatre Training Program drawing from its vast network of connections to NYC’s most successful theatre artists as teachers and guest artists. We offer the unique opportunity of classes and showcase performances on an actual off-Broadway stage near the heart of NYC’s theatre district.
Contact: Michael Unger
212-935-5824 x220
munger@yorktheatre.org
www.yorktheatre.org

YOUNG HARRIS COLLEGE
Department of Theatre
1 College St
Young Harris, GA 30582
Degrees: BA: Theatre (Performance, Design/Tech); BFA: Musical Theatre; Minor: Theatre, Dance
Profile: Low student-to-faculty ratios, personal attention and abundant production opportunities are key to our program’s success. We aim to turn our students of today into the working theatre professionals of tomorrow.
Contact: Anne Towns
706-379-5049; ajtowns@yhc.edu
www.yhc.edu
Thanks to Our Advertisers

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>WEBSITE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auburn University</td>
<td>auburnuniversitytheatre.org</td>
<td>D-2</td>
</tr>
<tr>
<td>Baylor University</td>
<td>baylor.edu/theatre</td>
<td>D-3</td>
</tr>
<tr>
<td>Catawba College</td>
<td><a href="http://www.catawba.edu/theatre">www.catawba.edu/theatre</a></td>
<td>D-4</td>
</tr>
<tr>
<td>East Carolina University</td>
<td><a href="http://www.ecu.edu/theatredance">www.ecu.edu/theatredance</a></td>
<td>D-5</td>
</tr>
<tr>
<td>Fairmont State University</td>
<td><a href="http://www.fairmontstate.edu/schooloffinearts/academics/theatre">www.fairmontstate.edu/schooloffinearts/academics/theatre</a></td>
<td>D-6</td>
</tr>
<tr>
<td>Florida Atlantic University</td>
<td><a href="http://www.fau.edu/theatre">www.fau.edu/theatre</a></td>
<td>D-7</td>
</tr>
<tr>
<td>Mary Baldwin University</td>
<td><a href="http://www.marybaldwin.edu/shakespeare">www.marybaldwin.edu/shakespeare</a></td>
<td>D-8</td>
</tr>
<tr>
<td>McFeely's</td>
<td>ww.mcfeelys.com</td>
<td>BC</td>
</tr>
<tr>
<td>Milligan University</td>
<td>milliegan.edu/music</td>
<td>D-9</td>
</tr>
<tr>
<td>Mississippi University for Women</td>
<td><a href="http://www.muw.edu/theatre">www.muw.edu/theatre</a></td>
<td>D-10</td>
</tr>
<tr>
<td>Neighborhood Playhouse</td>
<td>neighborhoodplayhouse.org</td>
<td>D-11</td>
</tr>
<tr>
<td>Piedmont College</td>
<td>piedmont.edu/fa</td>
<td>D-12</td>
</tr>
<tr>
<td>Samford University</td>
<td>samford.edu/arts</td>
<td>D-13</td>
</tr>
<tr>
<td>Stella Adler Studio</td>
<td>stellaadler.com</td>
<td>D-14</td>
</tr>
<tr>
<td>Temple University</td>
<td>tfma.temple.edu</td>
<td>D-15</td>
</tr>
<tr>
<td>University of Alabama at Birmingham</td>
<td>uab.edu/cas/theatre</td>
<td>D-16</td>
</tr>
<tr>
<td>University of Kentucky</td>
<td>finearts.uky.edu/theatre</td>
<td>D-17</td>
</tr>
<tr>
<td>University of Mississippi</td>
<td>Theatres.OleMiss.edu</td>
<td>D-18</td>
</tr>
<tr>
<td>University of Nevada Las Vegas</td>
<td>unlv.edu/theatre</td>
<td>D-19</td>
</tr>
<tr>
<td>University of North Carolina</td>
<td><a href="http://www.uncsa.edu/theatre">www.uncsa.edu/theatre</a></td>
<td>D-20</td>
</tr>
<tr>
<td>School of the Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of South Carolina</td>
<td>theatre.sc.edu</td>
<td>D-21</td>
</tr>
<tr>
<td>University of Virginia</td>
<td><a href="http://www.drama.virginia.edu">www.drama.virginia.edu</a></td>
<td>D-22</td>
</tr>
<tr>
<td>University of West Georgia</td>
<td>westga.edu/theatre</td>
<td>D-23</td>
</tr>
<tr>
<td>Virginia Tech</td>
<td><a href="http://www.performingarts.vt.edu">www.performingarts.vt.edu</a></td>
<td>D-24</td>
</tr>
<tr>
<td>Wake Forest University</td>
<td>college.wfu.edu/theatre</td>
<td>D-25</td>
</tr>
</tbody>
</table>

OPPORTUNITIES FOR STUDENTS THROUGH SETC

Apply for a Scholarship

SETC awards more than $20,000 in scholarships to individuals pursuing undergraduate and graduate degrees in theatre.

SETC’s Endowment Fund supports each award. Apply now for 2019-2020 scholarships.

More info: www.setc.org/scholarships-awards

Audition for Graduate or Undergraduate School

Students seeking admission or transfer to graduate or undergraduate theatre schools can audition and participate in design-tech interviews for multiple programs in one location at the Feb. 27 - March 3 SETC Convention in Knoxville, TN. Application deadline is noon ET on Jan. 22, 2019.

Graduate school auditions and design-tech interviews also are offered in the fall at LiNK.

More info: www.setc.org/auditions/school

Find a School at Education Expo

Still looking for a school? Meet representatives of more than 100 theatre schools at the Education Expo at the SETC Convention.

More info: www.setc.org/ed-expo
Nationwide theater companies prefer McFeely’s
• Strong and easy to drive screws
• Wide selection and affordable prices
• Bits stay in place
• Top of the line woodworking supplies
• Easy to assemble & disassemble stage/set components

Call today or visit our web site to see for yourself.

www.mcfeelys.com
1-800-443-7937
LEARN THE PROFESSIONAL PATH TO BEING A WORKING MUSICAL THEATRE PERFORMER.

Introducing An Online Course with Actor, Singer, Dancer: Christopher Henry Young.

A serious yet fun step-by-step course full of real-world industry strategies, tips and tools. Taught by an experienced, working musical theatre professional.

TOPICS INCLUDE:
• Preparation; Your Product/Brand/ Audition Toolbox
• Casting Calls: Auditions/Casting Notices
• Representation
• Professional Classes/Rehearsals/ Expectations
• Outside of Broadway: Paths to Broadway/Top Quality Options

...and so much more!

“Performing on Broadway requires tremendous talent. Yet professionally navigating how to get there is equally important.”

—Christopher Henry Young
“Jesse” – A Bronx Tale (Broadway)

www.howtobreakintobroadway.com
christopher@howtobreakintobroadway.com

DO YOU KNOW –
THE #1 MISTAKE MADE WHEN TRYING TO BREAK INTO ACTING?

BROADWAY.
IT’S YOUR TURN. ARE YOU READY?

INTRODUCING JUDY KAIN’S
THE BUSINESS OF ACTING COURSE.

Learn how to be professional, business savvy and industry-ready by taking responsibility for your career.

TOPICS INCLUDE:
• How to promote yourself
• Develop industry relationships
• Excel in presenting yourself in your most castable self always
• Interview techniques
• The actor’s team
• Using social media

“Actors are creative people! Acquiring business skills can only enhance a career and boost the chance for creative expression.”

—Judy Kain, Award-Winning Actress and Instructor. Owner, Keep It Real Acting Studios

www.judykainonlinevideoproducts.com
judykain@keepitrealacting.com
Could THEATRE MANAGEMENT ARTS ADMINISTRATION PERFORMING ARTS MANAGEMENT THEATRE ADMINISTRATION ARTS MANAGEMENT LEADERSHIP FOR CREATIVE ENTERPRISES ARTS LEADERSHIP Be the Career for You?

Educators and Theatre Managers Share information on Degrees and Jobs in This Growing Field
If you’re like many in theatre, you started out wanting to be an actor. But, as time went on, you may have realized that a career onstage was not right for you. And the search began … for the perfect offstage role. Stage manager? Designer? Choreographer? Director? Or a tech position? But there are even more behind-the-scenes jobs typically featured in a playbill that may not be on your radar: the long list of positions that support the performance in a managerial capacity.

**People do theatre management as a career?**

You bet! Theatre management (or administration) is a term that encompasses the many jobs involved in the management of a theatre organization – all of the offstage activities that contribute to making the theatre performance happen. These activities include, but are not limited to, securing the funding, paying the bills, building audience awareness leading to ticket sales, and supervising and coordinating the human, physical and fiscal components of an event or season of events.

The list of managerial jobs in theatre is lengthy, as indicated by the examples on Page 31, but there also are many examples of other arts-related organizations where people trained in theatre or arts management may find work opportunities.

**How do you get a job in theatre management?**

Today, an undergraduate or graduate degree in theatre management, arts administration, arts leadership or a similar area is the preferred track to one of these jobs. That’s a big change from the days of itinerant, touring theatre troupes, when the leading actor was tapped to handle management. Until the early 20th century, there were few formal theatre management training programs. Interested persons would become nonperforming apprentices at a theatre company and work their way up the chain of command. But with the solidification of the not-for-profit arts organization model in the middle of the 20th century, arts management education opportunities began to increase in number and scope. The number of programs has increased significantly in recent years.

“More and more programs are being launched in universities across the country and around the globe,” says Amanda Nelson, director of the Master of Fine Arts (MFA) in Theatre: Arts Leadership Program at Virginia Tech.

As arts administration has come into its own, more students have been drawn to the field. “Many people are thrilled to learn about the field of arts administration because they feel that it gives them an opportunity to remain in the arts field that they love after they decide not to pursue making art full-time,” says Hannah Grannemann, director of the Arts Administration Program at the University of North Carolina at Greensboro, which offers both a Bachelor of Arts (BA) and a minor in arts administration.

---

**PROFILE**

**Nancy Wygmans Altschuler**

*Director of Development*

Goodspeed Musicals

East Haddam, CT

goodspeed.org

**Degrees:**

BBA, Human Resources Management, George Washington University

MFA, Arts Management, Brooklyn College

---

**What drew you to the field of arts administration?**

Theatre is my passion. I am not (and never was) a performer. I love set and lighting design and stage management, but my life does not lend itself to being a gypsy. I am very happy to use my skills to support the artists that do “the work.”

**What, briefly, are your job duties?**

I manage a Development (Fundraising) Department of six people. We raise more than $3 million per year through corporate, foundation and government grants, individual giving, major gifts, legacy gifts and special events (gala, New York City Tour, London Theatre Tour, etc.).

**What do you find most exciting about your position?**

I love the strategic thinking and planning, and sharing Goodspeed with donors.

**What advice do you have for others interested in a career in arts administration?**

I would encourage students to take whatever opportunities come their way and make the most of them. Volunteer for projects. If they’re asked to complete a project or assignment, take it one step further and think through what the next question or step might be. See theatre. Talk to people. Read the newspaper.
“Others are thrilled to find an arts administration program because they know that they need skills to support their career making art and it puts them more in control over their livelihood.”

Increasingly, students are choosing arts administration as their career, rather than as just a “backup plan” if their theatre dreams don’t work out, says Tiffany Dupont Novak, marketing and sales director at Lexington Children’s Theatre (LCT) in Kentucky. “That’s not to say arts administration cannot serve as a valid secondary skill,” Novak says. “But I can honestly attest that over the past several years I’ve seen an influx of young artists with a specific passion for administration, and that makes me happy and hopeful as an arts professional.”

Companies increasingly want to hire employees who specifically trained for a career in administration, notes Lauren Lynch, the former VIP concierge and stewardship coordinator for Chicago Shakespeare Theater. “In cities like NYC and Chicago, there is an abundance of actors applying for arts admin jobs as a day job,” she says. “Though most arts-based employers are supportive of artistic endeavors as well, they are looking to hire arts administrators into their marketing and development offices, not actors.”

What kind of program should you look for?

Arts Administration? Theatre Management? Theatre Administration? Performing Arts Management? Arts Leadership? The programs come with a variety of names, representing their different focuses. What’s right for one person isn’t right for everyone.

“One of the most exciting parts of arts administration education is the wide variety of degrees available,” says Katy Coy, executive director of the Association of Arts Administration Educators (AAAE). Her organization, which includes more than 150 member programs offering degrees in some facet of arts management or leadership, has a searchable online database of programs at www.artsadministration.org/programs.

In looking at programs, students need to consider whether they want a broad, general education applicable to all arts organizations or one specific to theatre.

“There is a difference between a program that is interdisciplinary, where it would be called an ‘arts’ program, rather than a more specialized program in theatre or dance,” says Grannemann. “At UNCG, we deliberately want to have students interested in performing and visual arts – and new art forms they might create.”

Dominic Yeager, director of the MFA in Arts Management Program at the University of Alabama, notes that the title of a program usually speaks to “the vision for the program. Arts management programs and arts leadership programs are broader in scope than the theatre management programs.”

Even if you are interested in theatre management only, an arts administration program can provide a broader view that may be helpful, some faculty note.

PROFILE

Shane D. Hudson
Executive Director
Primary Stages
New York, NY
primarystages.org

Degrees:
BFA, Theatre Production and Administration, Emerson College; MFA, Theatre Management, Yale School of Drama

What drew you to the field of arts administration?
The simple answer is: I love theatre, and I love business. I started as an actor in high school. However, I always had an entrepreneurial spirit, and I co-founded the Chapel Hill Youth Shakespeare Company while I was a junior in high school. It was an easy jump to producing musicals at Emerson College, and a quick change of my major from acting to administration. As much as I loved performing, I really loved organizing, managing and leading. Soon I was house managing and company managing before I even graduated. My first executive director position came immediately after graduation.

What, briefly, are your job duties?
I am responsible for all of the administrative functions of an Off-Broadway theatre company. That includes strategic planning, fundraising, marketing and communications, finance, governance, human resources and education. I co-lead the organization with our artistic director, so we make decisions collaboratively, but in general he does the art, and I do the administration.

What do you find most exciting about your position?
I love that every day is different, which keeps things interesting. I love seeing people’s reactions to our productions, especially young people. Mostly, I love working with people – staff, artists, board members, patrons. I’m a people person, so those personal interactions are what keep me going.

What advice do you have for others interested in a career in arts administration?
See art. The more you see and are exposed to art, the better understanding you will have about the business and the world. Also, learn Excel. You’ll always need Excel.
“We are housed in the Theatre Department, and I have a theatre background,” says Tobie S. Stein, director of the MFA in Performing Arts Management Program at Brooklyn College. “But there is nothing wrong with learning a new art form as there is likely to be cooperation and interaction with other arts organizations in your community.”

In fact, some information is relevant for all areas of the arts, notes Linda Donahue, head of the Arts Administration Program at Texas Tech, which offers both an MFA in Theatre (Arts Administration) and a PhD in Fine Arts (Theatre major; Arts Administration track). “When I teach ‘Funding the Arts,’ the material is relevant across the disciplines,” Donahue says. “‘Arts Entrepreneurship’ (starting and operating your own business) is a bit different, though. A theatre designer will need different skills than a tuba player.”

In addition to looking at whether the program focuses on theatre or more generally on the arts, students need to pay attention to the second word in the name, usually management, administration or leadership. The leadership programs typically have a focus that is different from the management and administration programs.

“To me, the term ‘arts leadership’ best describes senior roles in arts organizations,” says Nelson of Virginia Tech. “There are aspects of ‘administration’ and ‘management’ in senior roles, but leadership is at the core. I chose to call our new graduate program ‘Arts Leadership’ because the program’s intent and focus is on leadership in the field. Our students take courses that explore a variety of approaches to and styles of ‘leadership.’ We specifically incorporate examination and discussion of ethics, diversity and inclusion, key issues facing the arts today.”

Cameron Jackson, executive director of Florida State University’s School of Theatre and director of its MFA in Theatre Management Program, has a little different take on it. “Arts leadership,” he says, refers to “programs that focus more on looking to the future, being prepared for the unknown, those aspects of arts organizations that don’t fit within a procedures handbook or set of rules.”

Jennifer L. Novak-Leonard, director of the Master of Science (MS) in Leadership for Creative Enterprises (MSLCE) Program at Northwestern University, notes a recent surge in “leadership” programs: “More programs have come into existence relatively recently with ‘leadership’ in the title, but the programs will vary based on the different contexts around them.”

Stein advises not getting too concerned with the program’s name, but rather focusing on its offerings. “The program of study is more important than the name of the program,” she says. “Prospective students should call the program director and ask them to describe the curriculum, who teaches the courses, the degree of hands-on work experience, and the extent of the immersion into the profession” to fully understand what a specific program offers.

Shane D. Hudson, executive director of Primary

**PROFILE**

**Kathryn Henriques**  
Marketing and Sales Assistant  
Lexington Children’s Theatre  
Lexington, KY  
lctonstage.org

**Degrees:**  
BS in Business Administration (BSBA):  
Arts Administration, Samford University

**What drew you to the field of arts administration?**  
I grew up dancing ballet and, as a teenager, I started my own business teaching ballet camps. That was what piqued my interest in the administrative side of the arts world. As I grew that business, I realized that arts administration is a field I am uniquely suited for. While I am a creative person (I still perform in and choreograph shows), I also excel at math and logic, and I love a good spreadsheet. Going into college, I knew that was the path I wanted to pursue.  

**What, briefly, are your job duties?**  
The largest portion of my job is promoting, selling and managing our professional touring company, which travels throughout Kentucky and across the Midwest performing at schools, theatres, libraries and other venues. I also serve as LCT’s volunteer coordinator, manage the gift shops for our shows, sell program ads, coordinate group ticket orders, and assist our marketing and sales director with graphic design and other marketing projects as needed.  

**What do you find most exciting about your position?**  
I think I have the best job in the world. I get to work with people that I love, in a city that I love, promoting great art that I believe in and am very proud to represent. And because of the work that I do, thousands of young people across the country get to experience theatre, many for the very first time.  

**What advice do you have for others interested in a career in arts administration?**  
The arts need savvy business administrators who are passionate about both the art they represent and the work they do. So let your passion shine through! When you are dedicated to your craft, learning everything you can and working hard at every opportunity, people will sit up and take notice.
Stages, an Off-Broadway theatre company, notes that when interviewing potential employees, “I am always interested in who taught the courses (academics or professionals), the specific pedagogy of the program and the experiences the program facilitated.”

**Should you get an undergraduate or a graduate degree in arts management?**

While many of the programs are master’s level programs, there also are schools that offer undergraduate degrees, minors or concentrations in arts management or administration. The undergraduate programs typically include theatre or arts courses in addition to instruction in management or administration.

For example, Valdosta State University in Georgia offers a BFA in Theatre with a Theatre Management track. Students in that program take many theatre courses, including a few directly related to theatre management, as well as some courses from the accounting, economics and marketing areas.

The Theatre School at DePaul University in Chicago offers both a BFA in Theatre Management and an MFA in Arts Leadership. Diane Claussen, head of the school’s BFA in Theatre Management Program, says there’s no one track that’s right for all: “There are many linear and non-linear paths young people can take to get training and experience in arts administration,” she says.

Several of the heads of graduate-level programs in the field emphasize the importance of not focusing excessively on the administration side of the arts in undergraduate school.

“At the undergraduate level, look for a degree filled with courses in theatre, including theatre production, theatre history and play analysis,” says Stein. “It’s important to take courses that improve your understanding of finance and accounting, as well as courses that stress verbal and written communication skills. In addition, public speaking courses will help with self-expression, psychology courses will help you work with different people, and sociology courses will help the student understand institutions and how theatre impacts the community.”

Similarly, Jackson says it is important that students develop a broad understanding of the art form to inform their decision-making when they take a job at a theatre or arts organization. “If your approach is strictly ‘the numbers don’t support that,’ and ‘that isn’t the correct business model,’ you don’t allow the art to move to the front and the loss of the art diminishes the impact on its audience,” Jackson says.

He also notes that a different kind of learning occurs at the undergraduate and graduate levels. “Undergraduate study is more one-directional: ‘here is the information’ leading to knowledge,” he says. Students in a graduate program, he notes, will be expected to put their knowledge into practice.

**Do you need a theatre or an arts background to get into a graduate program?**

That depends on a specific graduate program’s admission standards. Texas Tech’s Donahue says...
BFA EMPHASES IN:

ACTING FOR STAGE & SCREEN

DESIGN/THEATRE PRODUCTION

FILM PRODUCTION

AND

BA IN THEATRE ARTS
her school looks for students with wide experience in theatre courses.

“When we evaluate our graduate applicants’ transcripts, we prefer to see that students have a variety of theatre courses at the undergraduate level, such as theatre appreciation, acting, directing [and] theatre history,” she says.

Nelson says students accepted to date into Virginia Tech’s MFA program have had undergraduate degrees in an art form. They “are coming to graduate school to broaden their skills and knowledge by focusing on management and leadership,” Nelson says.

The Yale University Theatre Management Program however, doesn’t require a degree in theatre or the arts, says Joan Channick, professor and chair of theatre management at the Yale School of Drama. “We accept students into our graduate program with all kinds of undergraduate backgrounds, including the arts, language or history,” she says. “A love of the art of theatre can be attained in lots of ways.”

What should you look for in a program?

• An outstanding faculty

Stein urges prospective students to “look for, at the undergraduate level, professors who care about what they are teaching and its impact on the students. Graduate faculty should want to teach, coach, guide, mentor and sponsor their students in their professional lives.” Similarly, she says, “It is incumbent on the faculty of the program to make sure students get an internship that supports their personal learning goals and career aspirations.”

Claussen sees mentorship as key “both at the academic/training level as well as throughout one’s career in arts management.”

• Strong academic standards

You need to leave school ready to tackle the important issues facing the arts world.

“Today’s arts leaders need to have strong management skills, an understanding of arts finance, the ability to multitask, strong writing and communication skills, and a solid foundation in the arts and arts-making,” says Nelson.

The program should emphasize the development of communication skills, Donahue says, because “so much of theatre management includes communication, both written and oral.”

In addition, the program should address the changing landscape in the arts and open students’ eyes to new ideas, several faculty members say.

“It’s essential that students feel empowered and inspired to make change in the arts and are taught skills of how they can do it,” says Grannemann. “They need to be encouraged to think about new ways of doing things, not just taught how it’s been done in the past.”

Novak-Leonard says programs should help students “think through the purpose of art, its history, its current practices and how the entire landscape of arts and creativity is changing in a variety of business models.”

What drew you to the field of arts administration?

I had been working outside the arts field after receiving my degree in art history about seven years earlier and was feeling very unfulfilled. I left a meeting and was looking into master’s programs while taking my lunch break at work. I knew I wanted to work in the arts, but the degree I had at that time wouldn’t get me a job unless I went on to get at least a master’s degree. While browsing the program websites, I saw Arts Administration undergrad. I spoke to the department chair the next day and applied the following day. I found that, through this program, I could learn the skills I needed to work in the arts and also could learn the basics I would need if I wanted to open my own arts business.

What, briefly, are your job duties?

I schedule all events at Forge Greensboro. I track and report on event financials. I develop new community and member programming. I also take care of some basic, necessary administrative work.

What do you find most exciting about your position?

The most exciting part of my position is working in a dynamic setting where no two workdays are the same. Forge Greensboro is a nonprofit “maker space” with almost 200 members who are creative and unique and are always learning and making something new.

What advice do you have for others interested in a career in arts administration?

Go for it. Having that degree makes you marketable, diverse and adaptable. You can make a living around creative people and still be creative yourself. I still have time to paint, to read, to learn from other artists, and my career in arts administration has made those things possible in my life.
David McGraw, an assistant professor in the BA in Arts Administration Program at Elon University in North Carolina, notes the importance of looking at arts management from a multi-cultural perspective. “This past decade has seen the widespread rise of teaching how different nations approach arts management and cultural management,” he says.

• **A structure to help build your network**

  Building connections will open doors for you as you move into the work world, and your program can be a key tool in building your network.

  “A strong alumni network will provide students and alumni access to people working in the field,” says Stein.

  Creating networks begins with your classmates, “who will become each other’s professional colleagues for the rest of their lives,” Channick says.

  Networking opportunities provided through the program also can be key to landing a job, Lynch notes. “It’s always easier to get your foot in the door if you know someone, which is why it’s so important to increase your network by taking summer jobs and internships, and going to conferences,” she says.

• **Opportunities for work/internships**

  All of the professionals contacted for this article said the opportunity to gain hands-on experience in the field is a critical part of any program.

  “Ours remains a field that prioritizes experience,” says Grannemann.

  AAAE’s Coy notes that many of the programs include an experiential learning component, such as an internship or a fellowship.

  “It is important to apply what you have learned,” says Yeager. “You can only figure out what you can do if you have to put the class work into real applications.”

  The work experience opportunities vary from theatre to theatre, but Hudson notes that at Primary Stages, “We have interns in most all departments, including development, marketing, education and general management, as well as artistic and production” areas of the theatre.

  Graduate students generally will encounter more decision-making and higher-impact situations in their work experience than undergraduate students. But any theatre or arts management experience is valuable at both levels of education.

  “You can’t learn to swim without getting into the water,” says Jackson. “You might swim in a temperature-controlled pool [at first], but eventually, you need to swim in the ocean. Programs should make students make decisions and support them in the process.”

  One last advantage to scoring an internship while in school: There may be an opportunity to stay with your sponsoring organization. Lynch notes, “I was able to transition into a full-time role during my internship when a position opened up.”

---

**What Can You Do with a Theatre Management or Arts Administration Degree?**

- **Examples of Managerial and Administrative Job Functions in Theatres**

  - Advertising
  - Audience Development
  - Board Relations
  - Company Management
  - Education/Outreach
  - Event Planning

  - Finance
  - Fundraising/Development
  - General Management
  - Grant Writing
  - Graphic Design
  - House Management

  - Human Resources
  - Labor Relations
  - Marketing
  - Operations
  - Patron Services
  - Producer

  - Production
  - Programming
  - Public Relations
  - Research/Analysis
  - Social Media Management
  - Staff Management

- **Examples of Employers with Jobs in Arts Administration**

  - Artist Residencies
  - Arts Councils
  - Arts Education Centers
  - Auction Houses
  - Consultants

  - Dance Companies
  - Festivals
  - Foundations
  - Galleries
  - Grantmakers

  - Jazz Companies
  - Museums
  - Opera Companies
  - Orchestras
  - Presenters

  - Producing Entities
  - Theatre Associations
  - Theatre Companies
  - Think Tanks

**Derived in part from a list published by the Association of Arts Administration Educators (AAAE)**
What are programs looking for in prospective students?

The answers can be as varied as the programs themselves. However, program heads at the graduate and undergraduate levels mention some of the same qualities.

An interest in an art form is essential, Claussen notes, adding that she looks for “passion for an art or the arts, a calling or hunger to make a difference in the world through the arts.”

Stein looks for “excellent verbal and written communication skills, commitment to the field, and at least one work experience.”

Both FSU’s Jackson and Yale’s Channick want graduate students who have been out of school and worked for a while. “For our program, we most value experiences where the potential graduate student, having been out of school for more than a moment, was in a position to make decisions,” Jackson says. Yale’s Channick wants “students with professional experience. It is rare that we accept a student directly out of an undergrad program.”

Jackson also says students need to have “an awareness that you need to learn something. (If you know it all, then you don’t need to be in a program.)”

Yeager has specific questions he asks prospective students about their current work and how they see their role in the future. “I ask them, what do you want to do for an arts organization?” he says. “Managers are very much in service to the art form. I also ask what are you doing now that is applicable. Are you helping with the fundraising, are you doing the marketing for your group?”

Nelson says she looks for “a demonstration of professional and personal maturity, commitment to community and enthusiasm for the arts. I appreciate when prospective students have specific ideas of what and how they want to contribute to the field after graduation.”

During an interview with a prospective student, Channick looks for an understanding of “what it takes to be a manager and a leader and enough self-knowledge to want to go into theatre administration.”

Grannemann says she appreciates students who are “driven, curious and eager to make a positive difference – the qualities needed to be successful.”

Novak-Leonard is drawn to potential students who are interested in “exploring the synergies between different creative forms.” She gave as an example a student who works in augmented reality using performance-based components. She also looks for students who “want to develop their own way of communicating and working with teams, deepen their knowledge of the field, and build business acumen to achieve their goals within the creative fields.”

What are employers looking for in prospective interns and employees?

While they want to see candidates with good educations, the degree itself is not as important as other factors, several company leaders say.

PROFILE

Lauren Hallford
Associate Director, Institutional Giving
Alvin Ailey American Dance Theater
NY, NY
alvinailey.org

Degrees:
BFA, Dance/History, Valdosta State University; MA, Arts/Entertainment/Media Management, Columbia College Chicago

What drew you to the field of arts administration?
I studied dance as an undergrad, but I never planned a performance career. About halfway through college, I realized that there was a whole industry devoted to the “business side” of arts organizations and that this was what I was most inclined to pursue. After I graduated, I went straight into a master’s program and got an internship at the Joffrey Ballet in the development department while I was still in school. My career just took off from there.

What, briefly, are your job duties?
I manage a team of two as we raise nearly $4 million annually in contributed revenue from foundations, corporations and government agencies. My duties include strategic oversight of the funding cycle, from prospecting to cultivating relationships with new donors, writing proposals and funding reports, creating sponsorship decks and managing benefit fulfillment, facilitating site visits and working with program staff to implement funded projects.

What do you find most exciting about your position?
Institutional giving is particularly exciting because you get to play a key role in program creation and implementation. Ballets and community engagement programs have been created, and kids have been able to train on scholarships thanks entirely to the funding and support that I’ve been able to secure.

What advice do you have for others interested in a career in arts administration?
Do an internship, or better yet, multiple internships, to figure out what area of arts administration you are interested in. Also, it’s a pretty competitive field. Commit to formal education and professional development opportunities, as well as a lot of networking and a bit of luck, to land a great job!

The Auburn University Department of Theatre is dedicated to the education and professional training of theatre artists, scholars, and audiences within a liberal arts environment. We champion the interaction between theory and practice and produce citizen artists who advocate for the arts through their own work in local, national, and international communities.

- Fully accredited by the National Association of Schools of Theatre
- Scholarship and internship opportunities
- State-of-the-art production facilities
- Strong alumni network
- BFA Design/Technology
- BFA Performance/Music Theatre
- BFA Theatre Management
- BA Theatre
- Minors in Theatre and Dance

auburnuniversitytheatre.org
334.844.4748
Rebecca Peterson, business manager of NYC’s 321 Theatrical Management (whose commercial Broadway, Off-Broadway and national tour management credits include Wicked, SpongeBob SquarePants, Fun Home and Peter and the Starcatcher), says she looks for certain attributes in applicants: “relevant experience…, an outgoing personality, a ‘no-task-too-small’ attitude, [and] attention to detail.” She also notes that “the name of the college or their major is less important than their previous work experience, interpersonal communication skills, and their commitment to pursuing a career in general management, company management, producing or arts administration.”

Novak also notes that personal qualities are paramount when hiring interns, who work not only as a part of the marketing department but as LCT’s core box office staff as well. “So, while their degree is certainly important, their customer service and communication abilities are just as important, if not more so.”

For resident professional internship positions, LCT typically hires “young artists right out of their undergrad experience. We, of course, consider candidates with both undergrad and graduate degrees for our full-time and management positions.”

Sarah MB Cuddihee, executive director of finance and theatre management for Broadway In Chicago, says she likes “candidates with a variety of theatrical experience. Understanding and respect of all of the crafts are paramount for your success as a manager in the future.”

Primary Stages’ Hudson emphasizes the importance of applicants preparing for interviews by learning in advance about the job they are applying for and the theatre where they will be working. He asks “leading questions to find out what they already know, and what excites them, about the organization and the position to see if the person has done their research. I like to find out what art they’ve recently experienced so I can understand how they talk about their experiences. These questions inform me about how they communicate, prepare and process information.”

Susan Haldeman, managing director at freeFall Theatre in St. Petersburg, FL, speaking from the viewpoint of a not-for-profit Equity theatre, says, “We look for people who are interested in working hard and [are] self-starters. We all often work independently, so we need people who can handle managing themselves and their schedule.”

Being tech-savvy also is increasingly important at many theatres. “The ability to work across multiple platforms such as Tessitura, Microsoft Office and the Adobe suite can set you apart,” says Lynch, who worked in fundraising for Chicago Shakespeare Theatre’s advancement office until recently.

Once an internship is secured, Haldeman advises, “If you make yourself invaluable as an intern, you might find yourself with a great job at the end of it.

PROFILE
Quiana Clark-Roland
Executive Director
American Association of Community Theater (AACT), Fort Worth, TX
aact.org

What drew you to the field of arts administration?
I was drawn to the behind-the-scenes aspect of running arts events. I had tried my hand at being onstage and quickly discovered that wasn’t for me. My time at the University of Kentucky introduced me to a variety of experiences in running arts events, ranging from interning and volunteering at the University Art Museum to working on the campus Singletary for the Arts Concert Series with other classmates. This is where I felt most comfortable and truly discovered where my strengths lie.

What, briefly, are your job duties?
As the executive director of AACT, I am responsible for managing the association in accordance with bylaws and organizational policies. This includes overseeing membership services, programs and events, providing leadership and vision in the development of the board’s goals and policies, overseeing AACT’s financial stability, and advocating for AACT and community theatre.

What do you find most exciting about your position?
Developing new programming or services for the constituents that I serve. There is nothing more fulfilling than seeing an idea come to life that improves and helps the constituency you serve.

What advice do you have for others interested in a career in arts administration?
Explore and volunteer in arts administration positions across multiple art disciplines. You will discover facets of one discipline that could be applied to another and/or reaffirm what you have learned is applicable across the board. This will expand your tool belt, make you more versatile and knowledgeable, and improve your hire-ability for more positions.
Are you a teacher looking for the perfect summer professional development program?

Our high-intensity/low residency programs allow you to expand your portfolio and upgrade your skill sets with a degree in playwriting or professional training programs in acting and directing. Each summer you’ll work with established theatre professionals, build a new network of colleagues, and become part of a collaborative community in a place that feels like your artistic home.

Call us at (540) 362-6575 or email hugrad@hollins.edu for full details.

For more information about our graduation rates, the median debt of students who completed the certificate programs, and other important information, please visit hollins.edu/gedt-playperformance or hollins.edu/gedt-playdirecting.
Look at internships as the beginning of your career. Don’t just throw them away. Earn your way to the top while being respectful and being a hard worker.”

Several other employers also note that internships often can lead to permanent positions.

“We frequently hire previous interns to full-time positions,” says Novak. “I started my journey with LCT as an arts administration intern in 2008 and 10 years later am the marketing and sales director!”

At 321 Theatrical Management, Peterson says, “We currently have six former interns in our office of 20 people (including myself) that now have staff positions. Most of the other staff members in our office interned at another theatrical management office before getting their first full-time position.”

Cuddihee of Broadway In Chicago says her organization also strives to promote from within the organization: “It not only fosters a sense of achievement for the employee but also demonstrates to other interns that there is a benefit to working hard and making yourself valuable.”

**Looking to the Future**

Both faculty in programs and administrators at theatres note that the field of arts administration is growing in importance, as the arts face challenges.

“The arts-going experience is changing,” Channick notes. “The world is changing: the demographics of the country, the nature of the artwork, the nature of audiences. How do theatres become attractive to younger generations and a more broadly diverse population? How do arts organizations remain essential to their community?”

To address such issues, Hudson says, “Advanced degrees are becoming the norm, and probably even a requirement for senior positions in any organization.”

As business models are changing, “programs must help prepare graduates who can connect their passion for art with the ability to navigate the change,” Novak-Leonard says.

Looking ahead, Novak says, “Trained, passionate artists, together with trained, passionate administrators, are the future of our field.”

For those interested in being part of that future, the next step may be to start the process of choosing an arts or theatre management or leadership program. “Think about where you want to be, what kinds of art-making you want to be a part of, and I guarantee your program is out there,” Coy says. “Your arts administration education will not only prepare you for a career, but it will also be the foundation of your network and a source of passion for your life’s work.”

---

**PROFILE**

**Thomas Breeden**

*Communications Associate*

*The Richmond Forum*

*Richmond, VA*

*richmondforum.org*

**Degrees:**

BA, Music; BA, Arts Administration, University of North Carolina at Greensboro

**What drew you to the field of arts administration?**

A life-long love of the arts and an interest in what makes them happen “behind the scenes.”

**What, briefly, are your job duties?**

I produce all communications for the nonprofit speaker series The Richmond Forum, based in Richmond, VA. That includes print media (ticket mailings, program books and student materials) and digital media (email marketing, redesigning and maintaining the Forum website, and Facebook/Twitter/Instagram posts).

**What do you find most exciting about your position?**

I have had the opportunity to meet and share the room with some of the most influential people alive today, including former President Barack Obama in November 2017.

**What advice do you have for others interested in a career in arts administration?**

Find the thing that you’re interested in, and find a way to make it happen, even if that way is unconventional. I lucked out by cold emailing my now-boss at The Richmond Forum and seeing if he needed any summer help. Now I am past my one-year anniversary working full-time at The Forum. Also, continue to network with others in arts administration. I started a side project called Artstitution, and through it I am producing a podcast featuring interviews of accomplished professionals in the field of arts administration. It’s a resource where I can learn from others who work in the arts every day, have the opportunity to talk to and network with those people, and can continue my education in arts administration while also scratching my entrepreneurial itch.

---

H. Duke Guthrie, a professor of theatre at Valdosta State University and managing director of Peach State Summer Theatre, earned a Bachelor of Business Administration (BBA) in Marketing from the University of Georgia, a BFA in Theatre from Valdosta State University and an MFA in Performing Arts Management from Brooklyn College.

---

36 | Southern Theatre | Winter 2019
TAKE THE STAGE.

With ten NAST accredited degree programs and plenty of scholarship opportunities, the School of Theatre & Dance has the advantages a large university provides with the one-on-one attention that only a close-knit artistic home can offer.

BFA: Acting, Design & Technology, Puppetry, Musical Theatre | BA: Dance, Theatre  
MFA: Acting, Costumes, Scenery, Lighting, Technical Direction

West Virginia University  
theatre.wvu.edu  MOUNTAINEERS GO FIRST.
THEATRE ETIQUETTE
10 Principles to Help You Avoid Offstage Faux Pas
“Part of the great tradition of the theatre is the code of ethics which belong[s] to every worker in the theatre. This code is not a superstition, nor a dogma, nor a ritual which is enforced by tribunals; it is an attitude toward your vocation, your fellow workers, your audiences and yourself. It is a kind of self-discipline which does not rob you of your invaluable individualism.”

- Kathleen Freeman’s *A Code of Ethics for Theatre Workers*

Those words written by actress Kathleen Freeman date back more than 70 years, but the code of ethics she describes remains an integral part of modern-day etiquette in the performing arts. While knowing best practices is important (find your light, know your lines, do your research, and so on), it is etiquette – the approach to daily interaction with other people – that makes or breaks careers. Newcomers make mistakes because they don’t know any better, but far too often experienced theatre artists also commit professional faux pas. For this reason, it is critical that we reinforce the importance of theatre etiquette at every level of experience. Drama clubs and community theatres often post rules of behavior in the green room or on the callboard. Some IATSE locals distribute pamphlets containing do’s and don’ts to first-timers at load-ins. College practicum and performer contracts frequently contain professional conduct clauses. But the most effective way to teach theatre etiquette is by example. So, whether you’re an old hand or a fresh face, check your own knowledge of the following 10 theatre etiquette principles in the areas of work ethic, attitude and communication.

**WORK ETHIC**

1. **Show up prepared, and on time.**
   This means never miss a call or a cue. Sure, fender benders, illnesses and traffic jams happen, so call, text or email if you’re running late. Remember the adage: 15 minutes before call is on time, at call is late, after call is fired. Everyone gets irritated at having their time wasted, so pay attention and wait patiently, prepared to make your contribution. Preparedness includes tools ready, appropriate attire, fed, slept and clean.

   **Cautionary Tale**

   **WORK ETHIC**

   Sign in when you arrive. Do not leave the building after sign-in. Mike Wise, a professional stage director, actor, designer and Equity stage manager for over 20 years, shares a good reason for this rule:

   “Years ago, I was working at a summer repertory theatre where we were doing two shows simultaneously in two theatres across the street from one another. One night I got a call from the stage manager for the other show, *The Hot l Baltimore*, asking (pleading) me to come over and be “Suzie’s John” for the night. I asked why the actor who was cast in the role wasn’t doing it. We found out later: He had gotten to the theatre, signed in on the callboard and thought he’d go down the street to the convenience store to get a cup of coffee. On the way back, instead of using the crosswalk, he jay-walked, got hit by a passing car, and suffered a concussion and a broken leg. An ambulance took him to the hospital. When the show started, “Suzie’s John” was nowhere to be found in the theatre, although everyone swore they had seen him and his name was initialed on the sign in sheet. I always, ALWAYS remind actors and crew to stay in the building after they’ve signed in!”

Winter 2019 | Southern Theatre | 39
2 If you see something, say something.
Let the right person know immediately if something appears out of place. Even minor mistakes can ruin someone’s day (a lighting instrument was knocked, a prop is missing, a set piece is blocking an entrance). So, do your colleagues the favor of letting them know. If you’re not sure who to tell, ask the stage manager. In the worst-case scenario, the right person is already aware, and you’ve used only a few seconds of their time to give them a heads-up. In the best-case scenario, that awareness may save someone’s life, which brings us to...

3 You are responsible for everyone’s safety, including your own.
Do not wear a dangerous costume, walk on a dangerous set or work in a dangerous fashion. If you feel unsafe or see something unsafe, tell a stage manager or supervisor. Don’t do anything you feel unsafe doing; ask for help. No show is worth your health or your life.

Cautionary Tale
Do not work while impaired – whether from exhaustion, illness or intoxication (alcohol, illicit substances or prescriptions). I once played Henry Higgins in *Pygmalion* and the actress playing the maid had the stomach flu. For Eliza Doolittle’s changing scene, the maid needed to walk up a flight of stairs and dress Eliza in silhouette behind a screen. The maid was so green and unsteady on her feet, it took her a solid minute to stagger up the stairs while Pickering and I improvised. The moment she got behind the screen and the silhouette light came on, she projectile vomited in perfect profile. That March 17 performance – forever known among us as the St. Patrick’s Day Massacre – is not one that should be repeated.
**ATTITUDE**

4 **Behave with kindness.**
   Being kind in your dealings with others can be as simple as saying hi, please and thank you. Employment is most often offered to colleagues with a positive history and reputation. Do not burn bridges; everyone that you work with now, you will work with for the rest of your career. Theatre is a small world, and everyone knows everyone else.

5 **Show respect for your costumers and your costume.**
   Arrive for fittings on time and clean. Dress properly, with underwear. Do not eat, drink (except water) or smoke in costume.

   When actors arrive for a fitting without following etiquette, it can leave a lasting impression on the costumers – and the costume. Pam Workman, costumer for the Gainesville Theatre Alliance, remembers: “I once had an actress that showed up with no undergarments at all. Another actor came straight from the gym. He was wet with the sweat, which with all the places we have to measure, was ooo-ber gross. Plus, the sweat transfers to the costumes.”

6 **Take responsibility for the show as a whole, not just your slice.**
   Ignoring the other components is the antithesis of collaboration. Should a designer give an actor notes, or vice versa? No, of course not, but the right question conveyed in the right manner to the right person starts a conversation. “[Stage Manager/Director], I feel like the light is hitting over here, should I stand here instead?” “[Director], would it...
be possible for [Actor] to take a step downstage of the leg so I can catch her with the side light?” It’s everyone’s art, so appreciate everyone’s contribution. Participation in putting together the show gives a more thorough ownership of the art and builds community.

7 Detach your art from your self.

Once an idea leaves your brain, it belongs to the collective, not you. Don’t take the dismissal of your idea as a criticism of your person. Approach conflicts with the mindset, “I’m sorry; how can I help?” Everyone is the protagonist of their own story, so try to see the problem through the other’s eyes. Your ego has no place in a collaborative art.
COMMUNICATION

8  Be professional in all of your communications.

Our first line of communication leaves a major impression, so make it a good one. Check your callboard/email/phone regularly so you stay in the loop and others are not left waiting for your response. Start emails with a salutation (“Dear…”) and end with a valediction (“Sincerely…”). Smile while writing and your language choices will correct themselves to feel more amiable. Never write while angry, and avoid writing brief statements, as they can come across as cold, commanding or just plain mean. Give your correspondents the benefit of the doubt and assume they intend the kindest possible interpretation. Do not use foul language, emojis, emoticons, memes, all caps or other informalities in professional communications. To that end, while your colleagues may also be your friends, avoid writing with familiar language and inside jokes. As my father once told me, “Write as if your words will be read at a deposition one day.”

9  Do not complain. Someone can always hear you.

Whether on headset, backstage, in the house or in the dressing room, there is almost always a microphone on and an ear listening, so be careful of the attitude and content of your conversations. Specifically, don’t attack artistic choices. Each choice is part of a grand scheme and is not necessarily intended to feel attractive, interesting or comfortable. And don’t attack the audience either. Without our audience, we have no theatre, so welcome them with open arms and treat them with respect – never annoyance or derision. They pay for our livelihoods.

Remember that the audience may hear what you say 30 seconds before your entrance and 30 seconds after your exit. I was running followspot for a summer stock theatre one afternoon, and the audience was very unresponsive. As an actor exited the stage, he said, miked for the whole house to hear, “Man, this audience sucks!” Needless to say, they did not become more responsive.

10 Bury the myth of cast vs. crew.

There is a common, but false perception that actors and technicians are engaged in a mythic battle with one another. This conflict does not exist. However, there is often a communication gap between the two fields. Actors and design/tech professionals prepare for a show separate from one another for the most part: one in rehearsals, the other in meetings and shops. Because we look at the same project from two different sides, the performance and the design can unintentionally develop in different directions if practitioners do not go out of their way to collaborate. The best way to collaborate is to simply talk to one another. Set up a meeting or go to lunch. Ask what drives this or that artistic choice and find the common ground. We’re all in the same boat, working on the same show. We may disagree, but if we don’t communicate, we don’t get the chance to find our touchstone and grow together.

Embracing etiquette leads to success on multiple levels

Artists are passionate people, so there will always be conflicts, misunderstandings and hurt feelings. The most we can hope for is to minimize those conflicts by following our profession’s etiquette guidelines on work ethic, attitude and communication. These principles can help us make our process, our work and our art as joyful to make as it is for our audiences to experience.

Matthew Reynolds is an assistant professor of lighting, sound and digital design in the University of Alabama’s Department of Theatre and Dance

Theatre & Dance within the Liberal Arts

Highly Competitive Academically Rigorous Nationally Ranked

10 Reasons to study Theatre & Dance at Wake Forest!
1. Small, individualized classes, integrated with production and performance
2. Beginning to advanced study in all aspects of theatre
3. Opportunities to double major/minor
4. 4 major productions and 2 dance concerts yearly
5. Two well-equipped spaces: proscenium and thrust
6. Faculty and student directed productions; multiple student producing groups
7. Talent-based scholarships for performance and production
8. Both merit and need based financial aid
9. Funding opportunities for student projects, summer study and travel
10. Over 400 approved study abroad programs in 70 countries

For information contact:
Department of Theatre and Dance
P.O. Box 7264, Reynolda Station
Winston-Salem, NC 27109
336-758-5294 • theatre@wfu.edu
college.wfu.edu/theatre

Winter 2019 | Southern Theatre | 43
## Volume LIX, Number 1, Winter 2018

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rivas, Megan Monaghan</td>
<td>Hot off the Press: A Nation of Immigrants</td>
<td>LIX/1/2018/4</td>
</tr>
<tr>
<td>Moore, Kyle</td>
<td>Outside the Box: Design/Tech Solutions Video Projection: Adding New Perspectives to <em>Rocky Horror</em></td>
<td>LIX/1/2018/6-7</td>
</tr>
<tr>
<td>Hayes, Scott</td>
<td>What Are They Looking For? The Inside Story on What Undergraduate Programs Want</td>
<td>LIX/1/2018/8-16</td>
</tr>
<tr>
<td>Becker, Becky Lehmann, Stephanie M. Rivas, Megan Monaghan</td>
<td>The Road to Success: Theatre Artists Share the Educational Routes They Followed to Achieve Their Dreams</td>
<td>LIX/1/2018/22-32</td>
</tr>
<tr>
<td>Alsip, Tom</td>
<td>Be a Prof and a Pro: Continuing to Work Professionally Is Challenging, But Beneficial for Professors and Their Students</td>
<td>LIX/1/2018/34-38</td>
</tr>
</tbody>
</table>

## Volume LIX, Number 2, Spring 2018

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rivas, Megan Monaghan</td>
<td>Hot off the Press: Plays for Young Audiences</td>
<td>LIX/2/2018/4</td>
</tr>
<tr>
<td>Lile, Jim</td>
<td>Outside the Box: Design/Tech Solutions Crystal Star Drop: Create a Starry Night Illusion Inexpensively in Your Shop</td>
<td>LIX/2/2018/6-7</td>
</tr>
<tr>
<td>Marking, Martha A.</td>
<td>Jane Greenwood Surviving (and Thriving) on Broadway for 55 Years</td>
<td>LIX/2/2018/8-16</td>
</tr>
<tr>
<td>Unbylined</td>
<td>Celebrating SETC’s 69th in Mobile</td>
<td>LIX/2/2018/18-19</td>
</tr>
<tr>
<td>Cuomo, Amy</td>
<td>Educators Learn Innovative Ways of Boosting Creativity at Teachers Institute</td>
<td>LIX/2/2018/26-27</td>
</tr>
<tr>
<td>Alsip, Tom</td>
<td>Chris Chalk Theatre/Film/TV Actor Shares His Formula for Success</td>
<td>LIX/2/2018/28-32</td>
</tr>
<tr>
<td>Benjamin, Jack</td>
<td>Executive Director Betsey Horth Honored with SETC’s 2018 Suzanne M. Davis Memorial Award</td>
<td>LIX/2/2018/34-35</td>
</tr>
<tr>
<td>Dunne, Sage</td>
<td>2018 SETC Young Scholars Award Winner</td>
<td>LIX/2/2018/35</td>
</tr>
<tr>
<td>Branham, Bradley</td>
<td>Words, Words, Words... Review of <em>Leadership in the Performing Arts</em>, by Tobie S. Stein</td>
<td>LIX/2/2018/36</td>
</tr>
</tbody>
</table>

## Volume LIX, Number 3, Summer 2018

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rivas, Megan Monaghan</td>
<td>Hot off the Press: Plays About Changemakers</td>
<td>LIX/3/2018/4</td>
</tr>
<tr>
<td>Eber, Therrin</td>
<td>Outside the Box: Design/Tech Solutions Shimmer Curtain: Create Your Own Low-Cost Version with VHS Tapes and Hula Hoops</td>
<td>LIX/3/2018/6-7</td>
</tr>
<tr>
<td>Wallace, E. Bert</td>
<td>Get Me to the Church on Time Religious Institutions Increasingly Are Hiring Workers with Theatre Training</td>
<td>LIX/3/2018/16-23,31</td>
</tr>
<tr>
<td>Moore, Kyle</td>
<td>Following (and Financing) Your Dreams in Theatre Pay Off Student Debt Survive Feast and Famine Jobs Live on a Strict Income Make the Big Move Save for Retirement</td>
<td>LIX/3/2018/24-30</td>
</tr>
<tr>
<td>St. Peter, Richard</td>
<td>Words, Words, Words... Review of <em>The School of Doing: Lessons from Theater Master Gerald Freeman</em>, by Isaac Klein</td>
<td>LIX/3/2018/32</td>
</tr>
</tbody>
</table>

## Volume LIX, Number 4, Fall 2018

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rivas, Megan Monaghan</td>
<td>Hot off the Press: All About the Future</td>
<td>LIX/4/2018/4</td>
</tr>
<tr>
<td>Glenn, David</td>
<td>Outside the Box: Design/Tech Solutions New Lamps for Onstage Fire: Create Realistic Flame Effects</td>
<td>LIX/4/2018/6-7</td>
</tr>
<tr>
<td>Lehmann, Stephanie M. with Morris, Celeste</td>
<td>Facing (and Fixing) the Problem of Sexual Harassment in Theatre</td>
<td>LIX/4/2018/8-18, 20-23</td>
</tr>
<tr>
<td>Lehmann, Stephanie M.</td>
<td>Theatrical Intimacy: Creating a Safe Process and a Common Vocabulary in the #MeToo Era</td>
<td>LIX/4/2018/19</td>
</tr>
<tr>
<td>Unbylined</td>
<td>SETC’s Sexual Harassment Policy</td>
<td>LIX/4/2018/22</td>
</tr>
<tr>
<td>Rivas, Megan Monaghan</td>
<td>Over the Transom and Through the Woods: A Map to Play Publishing</td>
<td>LIX/4/2018/24-30</td>
</tr>
<tr>
<td>McCord, Sean Michael</td>
<td>The Play: An excerpt from <em>Moving</em>, the 2018 winner of the Charles M. Getchell Award, given by SETC to recognize a worthy new play, is published. The entire play is available for reading online at <a href="http://www.setc.org/moving">www.setc.org/moving</a>.</td>
<td>LIX/4/2018/32-33</td>
</tr>
</tbody>
</table>
Multi-Sensory Methods for Teaching and Performing for Special Needs Audiences

Presented by Sir Tim Webb of Oily Cart Theatre

For Educators and Artists - expand your toolkit by developing practical skills based on highly interactive tools that Oily Cart uses in developing theatre for young people. Insight and hands-on learning to take back to the classroom and theatre.

SETC’s 14th Annual Teachers Institute, Wed. Feb. 27, 2019
setc.org/convention/teachers-institute-convention
DARING, DYNAMIC, DEFIANT: your world is our stage.

NAST Accredited
Bachelor of Arts Degree in Theatre

FOR MORE INFORMATION
678-839-4700 or theatre@westga.edu
westga.edu/theatre

- Access to professional theatre artists
- Access to industry standard software in theatrical sound, lighting, costume, and scenic design
- Performance and design opportunities starting in freshman year
- Design lab, lighting lab, sound recording studio, large scene shop, and new costume shop
- Internship programs (local, national, international)
- Practical experience in all facets of theatrical production
- Student scripts from playwriting course are produced in regular season
- Student-directed and designed theatre productions
- Conference participation and travel opportunities
- Strong alumni contacts

UNIVERSITY OF WEST GEORGIA
Theatre Company
2018-2019 SEASON

PLAY WEST