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Yale School of Drama

Thanks to LiNK’s platinum sponsor:

SETC
Southeastern Theatre Conference, Inc.

More info: www.setc.org/link
Zeder and Jim Hancock will co-lead the TEACHERS INSTITUTE Wed., March 7, 2018

TEACHERS: You not only can earn continuing education credits (CEUs) at the Teachers Institute, but also from convention workshops and masterclasses.

Details: www.setc.org/teachers-institute

Join Suzan Zeder, six-time winner of the American Alliance of Theatre and Education’s Distinguished Play Award, for an interactive masterclass that will explore new ways of sharing and receiving feedback to foster the creative process.

In this hands-on, participational masterclass, we will examine positive and negative feedback. We’ll explore four distinctly different kinds of feedback – evaluative, perceptual, analytical and generative – and discuss how each form works and where it is most appropriate and helpful. We will practice each form by responding to a scene from a play, which we will imagine is brand new, even though it’s not. We’ll also explore strategies for posing open-ended questions, creative listening and self-preservation (how not to give away your own power; how not to lose your own voice).

Join us to learn new strategies for giving and receiving feedback!
Do you or members of your staff need OSHA training specific to the live entertainment industry? You can take the OSHA 10-Hour General Training for the Entertainment Industry course by coming early to the 2018 SETC Convention.

When: Noon - 9 p.m., Tue., March 6, 2018; and 8 a.m. - 2:15 p.m., Wed., March 7, 2018

Where: 2018 SETC Convention, Mobile, AL

Cost: $30, which includes the OSHA training booklet and OSHA membership card.

Register: SETC members attending the 2018 SETC Convention should register for this training session online here with their SETC account. Those who would like to attend this training without signing up for the convention should call the SETC Central Office at 336-272-3645.

Deadline: Pre-Registration deadline is Jan. 29, 2018

More info: www.setc.org/osha-training
This four-hour seminar is designed to help theatre leaders plan for and respond to potential acts of violence. As a bonus, all attendees will receive a draft Active Assailant Plan for their venue.

Topics covered in the seminar will include:

- History and causes of workplace violence;
- Verbal de-escalation techniques;
- Understanding suspicious behavior;
- Immediate and long-term actions to prevent and mitigate workplace violence;
- Law enforcement and other professional resources.

Slotnick, who is a board-certified security management professional, will help attendees complete a vulnerability self-assessment tool. He also will provide a theatre-specific emergency response/active assailant plan, then assist you in tailoring the plan to your venue.
Masks for the MASQUERADE!

Masquerade is the theme of this year’s Silent Auction and Saturday night’s Banquet Gala and Award Ceremony, which will be followed by a Masquerade Ball.

DONATE A MASK TO THE SILENT AUCTION

Each year, the Endowment Committee of the Southeastern Theatre Conference conducts a Silent Auction at the SETC Convention to generate funds to support many valuable scholarships SETC provides to students.

The theme of this year’s Silent Auction in Mobile, AL, will be Masquerade, as a tribute to Mardi Gras and other styles of masquerade – and as a wonderful way to complete that perfect outfit for the Masquerade-themed Saturday Night Gala festivities.

Please consider making a donation. Submissions can include original masks and costume pieces of various styles and sizes. Think Commedia dell’Arte, Carnival or pop culture – or think outside the box. Masks can be from another country, another era or another genre such as “Steam Punk.” They can even be elegant, historic or fantasy costumes in true masquerade form.

DESIGN OR PURCHASE YOUR MASK FOR THIS YEAR’S SETC MASQUERADE BALL

Join the festivities at the 2018 SETC Banquet Gala & Award Ceremony! Design and create your own mask, or support SETC by purchasing a mask in Convention Gear or bidding on a mask in the Silent Auction.

For more info on the Silent Auction:
Email Freddy Clements at JSUdesigner@aol.com

More info: www.setc.org/silent-auction
New Design Competition Category Announced:
COSTUME TECHNOLOGY

Costume technologists, patternmakers and stitchers bring the work of the costume designer to life, engineering the costume designer’s renderings on the page into a 3D reality that helps tell the story.
This competition is open to undergraduate and graduate students. Entries are costumes which have been patterned and/or constructed by the student.
Details: www.setc.org/design-competition

VOLUNTEER AT THE 2018 SETC CONVENTION – AND GET FREE REGISTRATION!

Commit to volunteer for a minimum of 10 hours at assigned times during the 2018 SETC Convention, and your registration is free! Volunteers are needed to staff the Convention Gear booth (shown above) and to work in such areas as Registration, Exhibit Hall, Festivals, Job Fair and Design Competition.

To qualify, you must be a current SETC member at the time of the convention (Students: $44; Individuals: $77; Seniors: $55).
If you are interested, don’t delay. Positions are filled on a first-come, first-served basis. Each year, more than 100 people volunteer their time at the SETC Convention.
More info: www.setc.org/volunteer
Hiring through SETC: Glow Lyric Theatre

‘SETC is an invaluable resource for us, from job postings, the convention seminars (where we’ve gotten so many great ideas), the auditions and the job fair (which bring so many amazing artists and technicians right to us), to the connections we’ve been able to establish with other theatres and working professionals. We would not be able to do what we do without SETC.’

- Christian Elser, Executive Director, Glow Lyric Theatre

SETC recently caught up with Christian Elser, executive director, and Jenna Tamisiea, artistic director, at Glow Lyric Theatre in Greenville, SC, to learn more about their theatre. Below are excerpts from the interview.

When was your theatre founded? And what is your mission?
Glow Lyric Theatre was founded in 2009 as a professional, nonprofit organization. Our vision is to be a leader in the fusion of opera and musical theatre, and to serve as a unique example of utilizing the performing arts for social change. Our first production was Mozart’s comic singspiel The Impresario.

Tell us about the types of shows you produce.
We are a unique organization – a hybrid musical theatre and opera company. We produce an opera, operetta (often a Gilbert & Sullivan) and a work of musical theatre every season. We look for opportunities to produce shows that highlight different perspectives and embrace diversity to encourage empathy and connection in our community.

What are you currently producing?
We are in pre-production for our 2018 Festival Season, “Demand the Right to Dream,” July 20-Aug. 5, which will include Lin-Manuel Miranda’s In the Heights, Gilbert & Sullivan’s HMS Pinafore, and Ludwig van Beethoven’s only opera, Fidelio. We are also working on our Raising Voices Series, devised concerts in February and March that focus on marginalized communities and raising awareness for important issues in our world.

What is the most unusual or interesting fact about your theatre?
We are one of a handful of U.S. companies that produce the full gambit of lyric theatre, from grand opera to modern musical theatre. We are also the only lyric theatre in the U.S. (to our knowledge) to do so with a specific mission to promote social justice.

Where do you find your actors and crew? Are they all paid professionals?
All of our actors and crew are paid professionals, although we do take a few nonpaid apprentices and interns as well. We find our folks at SETC (of course), and through agents and auditions locally and around the country.

More info: www.glowlyric.com
Equity actor Jay Poff says he has “had the great privilege of working almost constantly since my first brush with SETC at the Fall Professional Auditions in 2010. I have worked every year since then, and performing is my primary occupation and form of income. Because of having long contracts carry over, I have only been to SETC two times. Both were very important and landed me jobs that led to others.”

What types of shows do you like to do best?
A majority of my work has been in musical theatre, and I also love doing concert performances.

Where have you appeared recently on stage?
I have performed in various theatres in central and eastern Pennsylvania, including the historic 165-year-old Fulton Theatre (Lancaster, PA), the Media Theatre (Media, PA) where I obtained my first Equity contract as Reuben in Joseph and the Amazing Technicolor Dreamcoat, and the famed Sight & Sound Theatre (Strasburg, PA), an epic 300-foot wrap-around, audience-immersive theatre, which initially brought me to Pennsylvania in 2012. There, I premiered the role of Moses in S&S’s Moses, which ran from January 2014 to April 2015, and did two additional contracts with S&S before leaving in January 2016. That summer, I landed two jobs I never thought I’d have in the same season at the same theatre. I was contracted to play Jesus in Jesus Christ Superstar and then Dr. FrankNfurter in Richard O’Brien’s The Rocky Horror Show at the Barn Theatre in Augusta, MI.

Where are you working now?
Currently, I am portraying Martin Luther in Luther Oratorio, the American touring pop-rock concert celebrating the 500th anniversary of the Protestant reformation. Information on the production can be found at lutherustour.com.

How do you get most of your jobs?
I am represented by Ann Steele of www.AnnSteeleAgency.com in NYC. She calls me in regularly for auditions in NYC, and I take advantage of auditions happening near me. Also, work has sometimes led to more work – not always with the same company, but with others through a bit of networking and building good, sincere relationships.
SETC Awards Convention and Staffing Grants to Professional Theatres in 7 States

The inaugural winners of SETC Convention Grants, which help eligible professional companies attend the SETC Convention, are:

- **Childsplay** (Tempe, AZ): [www.childsplayaz.org](http://www.childsplayaz.org)
- **Jefferson Performing Arts Society** (Metairie, LA): [www.jpas.org](http://www.jpas.org)
- **Virginia Stage Company** (Norfolk, VA): [www.vastage.org](http://www.vastage.org)

The inaugural winners of SETC Staffing Development Matching Grants, which assist SETC member professional companies with programs for emerging professionals, are:

- **The Lost Colony** (Manteo, NC): [www.thelostcolony.org](http://www.thelostcolony.org)
  Grant for: Theatre arts camp/education outreach program coordinator
- **Lyric Theatre of Oklahoma** (Oklahoma City, OK): [www.lyrictheatreokc.com](http://www.lyrictheatreokc.com)
  Grant for: Professional internship for technical direction
- **The Stephen Foster Story** (Bardstown, KY): [www.stephenfoster.com](http://www.stephenfoster.com)
  Grant for: Paid performance internships for 5 – 7 college freshmen and sophomores, who also receive instruction in voice, dance and acting
- **Williamstown Theatre Festival** (Williamstown, MA): [www.wtfestival.org](http://www.wtfestival.org)
  Grant for: Assistant for Community Works, an education-oriented community engagement program, where community members perform alongside professional actors

SETC offered these grants this year for the first time.

**Convention Grants: $2,265 value**

Recipients of these grants will attend the 2018 SETC Convention in Mobile, AL, and participate in a myriad of activities and events, ranging from auditions and the job fair to workshops and networking.

**Staffing Development Matching Grants: $2,000 value**

Recipients of these grants will receive matching funds from SETC to help pay for programs that provide experiential learning experiences for emerging professionals in the field of theatre.

More info: click here for grant program details

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Summary of Actions Taken by ExCom, Board of Directors

The Board of Directors and the Executive Committee met in Charlotte, NC, on September 8 and 9, 2017. Actions taken by the Executive Committee or the Board include:

- Approved motion to accept the March 2017 Board Meeting minutes.
- Approved motion to accept the May 2017 ExCom minutes.
- Approved motion to accept the FY2017 audit.
- Approved motion to create a unified, online application for scholarships.
- Approved motion to adopt a single, universal timeline for all scholarships.
- Approved motion for a one-year suspension of the awarding of the Porterfield, Wilson, Smith, and Ballew Scholarships.
- Approved motion to increase the grant budget by $5,600 for the current budget cycle to support two additional recipients for each of the two new grants.
- Approved motion to authorize $2,000 to support the new Ready to Direct initiative in this year’s budget.
- Approved motion to initiate an IOT fund within the Endowment with a minimum of $25,000 received from the IOT Transfer Agreement.
- Approved motion to administratively update the Scholarship Manuals with the new and updated timeline.
- Approved motion to update Rule I. 17.
- Approved motion to bring an updated version of the Bylaws Article III to the membership for approval at the Business Meeting in March.
- Approved motion to add Rule III. 19, regarding consulting service, to SETC Rules.
- Approved motion to bring an amendment to Bylaw Article XI, Section 3, to the membership for approval at the Business Meeting in March.
- Approved motion to create the Applied Theatre Interest Group under the Services Council.
- Approved motion to delete Rules II. 23 and II. 9 and place Undergraduate and Graduate School Auditions under the auspices of Central Office.
- Approved motion to suspend Rule I. 6 for the 2018 Fall Board Meeting.

See full minutes on the SETC website at www.setc.org/minutes
More Than a Month after Irma, Florida Theatres Need Our Help

Still reeling after the destruction in Texas from Hurricane Harvey, the nation was not ready for another devastating storm, yet Hurricane Irma (shown at right approaching the U.S.) persisted whether we were ready or not. Many theatres in Florida suffered tremendous loss in the wake of Irma.

Highlands Little Theatre in Sebring seemed to be spared major damage by Irma, only to be pounded by storms a few days later when water flooded portions of the theatre and caused damage to thousands of dollars of lighting and sound equipment. Even those that did not experience damage from the storm will be impacted by a loss of revenue due to cancellations of productions, postponement of season starts and reduced ticket sales. Orlando’s Mad Cow Theatre, for example, had to delay the opening of Grounded, not due to structural damage but because of a lack of plywood and other supplies needed to build the set.

Theatres that have had significant local donor support may find that those donors have other priorities this year as they bear the burden of their own recovery efforts, so giving at a local level may not be as substantial as it has been in past years.

There is much that we can do to support Florida theatres: We can buy tickets, volunteer our services, donate equipment and contribute funds!

Below are two theatres that have major damage and need assistance. If you know of others, please email kim@setc.org – and we will share their needs via social media.

Marathon Community Theatre, Marathon, FL
GoFundMe page post: “On September 9th and 10th, Hurricane Irma made landfall within 20 miles of our theater as a category four. With winds in excess of 100 miles per hour, our theater sustained a considerable amount of damage. 2 of our large AC units toppled onto the roof. Parts of the roof were lifted and removed due to the winds. This caused a considerable amount of rain and moisture to make its way into the building. Right now MCT is looking at repairs in excess of $100,000. We have had to cancel our entire 2017-2018 season in order to focus on the repairs to get us back on our feet.”
To make a donation: Visit https://www.gofundme.com/marathon-community-theater

Players Centre for the Performing Arts, Sarasota, FL
Michelle Bianchi, Managing Director/CEO: “We lost our stage, suffered damage to the grand curtain, fire curtain, black-out curtain, 7 of the 10 motors on the AC unit, our roof, gutters, exterior lights and fence. Damage is estimated at $150,000.”
To make a donation: Visit www.theplayers.org or call the box office at 941-365-2494

More info: www.setc.org
SETC Finances Remain Strong

We continue to be in a rather volatile financial period regarding arts funding in the United States. Theatre groups in particular have had to face many challenges over the past few years.

As a service organization, SETC faces different challenges than traditional arts groups, but has been successful in meeting the needs of its members and expanding its services to organizations and individuals. The most exciting program we’ve developed provides direct fiscal support to non-academic professional theatres (both member and non-member organizations). I believe that these types of services will continue to expand as we explore more ways SETC can reach out to theatre practitioners in our region and beyond.

As the FY 2017 audit points out (see chart at right), our revenues once again exceeded our expenses. This was the first fiscal year since the official merger of SETC and the Institute of Outdoor Theatre (IOT), and the income reflected the transfer of IOT accounts. A portion of these funds will be transferred to a special restricted IOT Endowment account. Even without the transfer of IOT funds, SETC had another great year. We have a committed Executive Committee and a very hard-working Central Office, both of which should inspire confidence and security in our fiscal management. See you in Mobile in March.
Let’s Bury the ‘Casting Couch’ Cliché

Hoof ‘n’ Horn, Duke University’s student-run musical theatre, just finished its production of The Producers, featuring the song, “The King of Broadway,” which asks the question: “Who do you have to fuck to get a break in this town?!?”

The production, which is set in 1959 and debuted on Broadway in 2001, provides a reminder that the allegations about Harvey Weinstein’s sexual harassment, sexual assaults and rapes are just the latest high-profile incidents of the “casting couch.” The allegations against Weinstein by more than 30 women are horrific. What adds to the horror is the widespread knowledge that it was happening – and the implicit complicity of all those who did nothing to stop it.

While Weinstein’s story is making headlines, it isn’t really news. This has been happening at all levels of the performing arts industry for years. How did we allow it to become such a cliché that we all but ignore it, except every now and then when it becomes a high-profile news story? A look through my files from the past 10 years found several stories, including a 2015 New York Times article outlining the problem and a 2013 HowlRound article referencing some “casting couch” incidents.

Now’s the time to take action and make sure that things don’t go back to the same old, same old, once Weinstein becomes yesterday’s news.

If you’re part of a theatre company …

• Set standards. The Equal Employment Opportunity Commission (EEOC) advises that employers – that includes theatres – should make it clear that sexual harassment will not be tolerated.

• Specify a way for people to report incidents. If your theatre does not take action after receiving a report of sexual harassment, you may be liable, too.

If you’re an employee/actor and become a victim …

• Report it. Actors’ Equity Association released a statement calling Weinstein’s alleged actions unconscionable and reprehensible and noted: “Any Equity member who experiences something that makes them feel uncomfortable and that they believe constitutes harassment can report it to their Equity Business Rep.”

• Recognize that you have legal rights. Sexual harassment is illegal. In addition to charges under the Civil Rights Act of 1964, criminal charges may be brought as well.
Intimate Conference Provides Chance to ‘Dig Deep’ into Challenges of Managing Theatres

We just finished our first 2½-day conference for theatre managers and others embedded in the practice of theatre. Over 40 individuals gathered to explore topics that ranged from using visual marketing and exploring your alternative revenue sources to collecting/using data to support your goals and taking your board from what they are to what they could be.

The conference was hosted by Serenbe Playhouse Oct. 17 - 19, 2017, in an area known as Chattahoochee Hills outside Atlanta. Serenbe sets the “gold-standard” for the site-specific, immersive theatre experience. We toured the fields and forests where productions transform and yet embrace the surroundings. Two designers presented in the outdoor space in which they designed. And we engaged in The Sleepy Hollow Experience – a scary but playful adaptation of the classic tale for Halloween. Even if you hang back (yes, I’m scared of scary things), a creeper can slip in behind you and start breathing, breathing hard, really hard!

Site-specific theatre was discussed during the Paul Green Seminar, where the concept of immersive theatre became integral to the conversation. Audiences want to wholly experience theatre in this genre, whether the production uses a sacred space to define the production, taps into the environment to help devise a show, or presents a well-known play in a new way that challenges audience expectations. Discussion went deep, with some expressing concern over whether new talent is being trained for the demands of site-specific and immersive theatre as this trend (which actually goes back to our theatrical roots) is exploding.

The intimacy of this conference brings managers of theatre together for long conversations. We sit in a circle and have honest and open dialogues. The first session starts with those in attendance sharing their seasons – both the pluses and the challenges. Newbies join in and, if they are looking for expertise, are assured they will find it in longtime attendees. Yes, over 200 years of collective wisdom resides in this room. The conference concluded with another conversation. What was intended to be a two-hour event stretched to three-plus.

Did I mention this was the annual Institute of Outdoor Theatre Conference? We are lucky to have inherited this event when SETC acquired the Institute of Outdoor Theatre (IOT). This annual conference is remarkable. The honesty and sharing between attendees is real. Their support of each other energizes ideas and planned actions and, most remarkably, somehow recommit us to what we do.
Scenes from the 2017 IOT Conference

The annual Institute of Outdoor Theatre conference is held each October. Whether their seasons have ended or their productions continue year-round, outdoor theatre managers come to this event to see their colleagues face-to-face, share ideas, explore thoughts, “steal” from the best and rejuvenate!

The 2017 program line-up included:

• Jamie Clements, director of development, Alliance Theatre
• BreeAnne Clowdus, photographer, www.breeanneclowdus.com
• Joel Coady, designer and production manager, Serenbe Playhouse
• Lance Culpepper, associate producer, The Lost Colony
• Marina Hunley-Graham, artistic director, Unto These Hills/Cherokee Historical Association
• Elizabeth Jarrett, designer/artist, Serenbe Playhouse
• Ryan Oliveti, artistic associate, Serenbe Playhouse
• Susan Phillips, assistant to the director, SRAPAS, the performing arts series at East Carolina University
• John Russell, managing director and CEO, Montford Park Players
• David Thomas, president and artistic director, ART Station
• Clay Thornton, marketing manager, SETC
• John Tissue, executive director, Cherokee Historical Association, and Producer, Unto These Hills

Participants in Paul Green Seminar on Site-Specific Theatre:

• Brian Clowdus, founder, Serenbe Playhouse
• J.J. Cobb, professor, Eastern Connecticut State University, specialist in site-specific/environmental theatre methodologies
• Neeley Gossett and Nichole Palmietto, cofounders, Found Stages

“Congrats on such a splendid conference … one of the very best we’ve ever had.”
- Scott Parker, IOT Executive Director, 1990-2007

Above at left: Participants in the Paul Green Seminar discuss site-specific theatre.

Left: Ryan Oliveti, artistic associate at Serenbe Playhouse, shares thoughts on the set of Snow Queen during the 2017 Institute of Outdoor Theatre Conference.

More info: www.setc.org/iot

THANK YOU TO:

serenbe playhouse

Brian Clowdus, executive/artistic director, and Ryan Oliveti, artistic associate, for hosting and sharing your magic!

Arts People
software for the performing arts
for sponsoring the program.

INSTITUTE OF OUTDOOR THEATRE CONFERENCE

www.setc.org
IOT Award Winners

Carson Hebblethwaite (left), an actress and volunteer at Serenbe Playhouse, received the 2017 Scott Parker Award, presented to an exceptional volunteer in the outdoor theatre field. At right is Brian Clowdus, founder of Serenbe Playhouse.

Susan Phillips (front with flowers), former business manager of IOT, received the 2017 Mark Sumner Award, which recognizes significant contributions by an individual to a specific drama or to the outdoor drama movement as a whole.

HAVE A QUESTION FOR SETC CENTRAL OFFICE?
Find the right contact to answer your question

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Screening Auditions
Theatre Job Services

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Leadership

Looking for a Summer Theatre Job?
Plan to Attend IOT Outdoor Theatre Auditions

What: Acting, singing, dance and stage combat auditions for summer and outdoor theatres; interviews for technical jobs and internships

When: January 13, 2018

Where: Greensboro College, Greensboro, NC

Deadline: Registration opens Dec. 6 and closes Dec. 20, 2017, at noon ET, or when all slots are filled

More info: www.outdoor-theatre.org/auditions

Send your news to deanna@setc.org