



# Elections for USITT Board of Directors

**BALLOTS MUST BE RECEIVED BY THE USITT OFFICE BY DECEMBER 10, 2020**

The USITT Nominations Committee is pleased to present the candidates for election to serve on the Board of Directors. The USITT Board of Directors is the governing body of the Corporation. Directors are charged with the responsibility to advise, govern, oversee policy and direction, and assist with the leadership and general promotion of the corporation so as to support its mission and needs. Each of the members nominated for a Board of Director position is running for a three-year term. It is critical that members participate in the election process; by doing so members invest in the future of the Institute. USITT members current as of noon, Eastern Time on November 1, 2020 are eligible to vote in the election.

**Please take time to review the biographies and position statements for all candidates prior to casting your vote.**

## ***Treasurer***

***The Treasurer shall serve on the Board of Directors and shall provide oversight of all assets of the Corporation. He/she shall ensure appropriate financial reports are provided to the Board. He/she shall report regularly to the Board on key financial events, trends, concerns, and assessment of fiscal health. He/she shall perform other duties as may be assigned by these bylaws, the Board of Directors, and/or the President.***



***Matt Conover***

### ***Position Statement***

My participation as a member of the Board of Directors for USITT will allow me the opportunity to bring my leadership experience, both in the industry and in not-for-profit membership organizations, to serve an organization with whose mission I am directly aligned. My experience in building strong teams which by organizational necessity must collaborate is the kind of experience that will benefit USITT in the long run. USITT is an organization run by volunteer leaders, spread all over, who must want to collaborate and build a strong team, despite the distances, in order to succeed in the mission of ensuring a vibrant dialogue among all constituents - industry practitioners, educators and students. The results of this connection and collaboration is a must in order to build pathways and programs for the next generation of theatre professionals, in addition to furthering the potential of those in the field of arts education and the industry today. The role of Treasurer on the Board of Directors also fits my experience - both in acting as Treasurer and President on several not for profit Boards and with my fiscal experience managing multi-million dollars projects and businesses for the Walt Disney Company.

## ***Bio***

I have been a member of USITT as a leader in a Contributing Member organization (currently known as Disney Parks Live Entertainment) for more than 16 years, attended Conference and Stage Expo for 13 of those years. I have a degree in Lighting Design from SUNY-Purchase and in the live entertainment business since graduation in 1988. My Disney career started as a stage technician and has included 18 roles in my 31-year career. I have produced dozens of projects across all 12 parks and 4 ships. Since 1998, I have been an executive leader, leading teams from 30 to 4,000 in local and global

organizations. My strengths have been in building and sustaining high-performing teams of collaborative, creative leaders. My outside leadership has included Board service for the Orange County (CA) School of the Arts and Ladera Ranch Little League. From 2009-2019 I served on the Board of Directors of the Educational Theatre Association, serving as Board Treasurer since 2011. As Treasurer, I supported the organization which grew from about \$3M in annual revenue to more than \$10M this current year. In addition, in 2017 the Educational Theatre Foundation formed to enable the Association to focus on its mission, while the Foundation focused on fundraising. I was asked and continue to serve as the Chair of the Foundation Board of Trustees. The Foundation has grown from a fundraising base of around \$400,000 in its first year and well on its way to \$1M this coming year.



**Kim Scott**

**Position Statement**

During the past three years that I have served as Treasurer of USITT, I have worked cohesively with the Board, Finance Committee and National Office to present a balanced budget that ensures the economic strength and longevity of the Institute. As the economic climate became uncertain, difficult decisions and conversations had to take place regarding the use of the Institute resources. With honesty and transparency, I was able to present areas of optimization; while ensuring the financial flexibility to respond to the needs of the entertainment communities and most importantly, our membership. I will continue to utilize my professional resources and network within the entertainment industry to bring creative solutions and networking to USITT, the Board, Staff and Membership and will ensure that the fiscal health of the Institute remains strong. I will work with my colleagues to ensure USITT can continue to play a leadership role in the development of all professionals in the live entertainment industry, for years to come. USITT has made great strides this year with the *Setting the Next Stage* campaign and the restructuring our Resources Committee. These initiatives will ensure the Institute can meet the financial demands for the projected growth of our membership and technology advancements, research, and design within our industry. I will work to ensure the National Office has the appropriate level of financial and personnel resources to support and advance the member services offered. This will position USITT to stay the leader in connecting performing arts design and technology communities to ensure a vibrant dialog among practitioners, educators, students and to anyone interested in being a part of our industry. I feel what I bring to the position of Treasurer, is a valued viewpoint of an industry professional, that can provide insight and direction to the membership pursuing careers within the live entertainment industry. I will continue to strategically ensure all areas of the Institute have the financial resources necessary to meet the growing demands of the membership.

**Bio**

Kim is currently serving as the Treasurer of USITT. She is also the Chair for the Intermountain Desert Section USITT. Kim is a founder of the Elite Training Program, a collaborative effort to provide students with an opportunity for hands on training with the technology used in live entertainment. Kim also served as chair for the eSET Council, the Essential Skills for Entertainment Technicians. Kim is the General Manager of Intrigue Shows, Inc. Celestia on the Las Vegas Strip working with the top acts from America's Got Talent. Managing the dynamics of a 30, 000 sq. ft immersive tent experience has added to her already diverse operational skills. She also recently launched, KS Consulting; where she leverages her skills in the development and implementation of strategies to enhance performance, operational readiness, and efficiencies for theatre companies and universities world-wide. She is committed to be a steward to early career professionals and is a dedicated mentor to young women in the entertainment field. Kim had a rewarding career with Cirque du Soleil, most recently as the Sr. Manager of Sourcing and Partnerships She created and identified programs to support the technical sourcing needs and collaborated with key organizations to provide insight and growth in the live entertainment industry. Kim also company managed the Cirque du Soleil productions *KÀ*, *The Beatles LOVE* and *CRISS ANGEL BeLIEve*. Kim holds a BFA from the University of Nebraska-Lincoln and a MFA from the University of California-Irvine. Prior to joining Cirque, Kim enjoyed a vibrant career in concert dance and musical theatre.

## ***Vice-President for Members, Sections, & Chapters***

***The VP Members, Sections, & Chapters shall advocate for, provide oversight, and serve as chief liaison for the Regional Sections, Student Chapters and all membership categories to the Board and Institute.***



***Annmarie Duggan***

### ***Position Statement***

I have accepted the nomination to the Board of Directors as Vice President for Members, Sections, and Chapters. When approached about accepting the nomination, I asked myself, is this a job I can do, and can I do it well? My answer was yes. I have been an active advisor to my University's student chapter for thirteen years. Over the years, the chapter has grown and helped to ground and give a place of belonging to design/tech students. This experience has showed me the true meaning of membership for young artists. I have been a member of the Ohio Valley Section and know the strength that sections can give to the institute. On the national level, I currently serve in the Education Commission as Vice Commissioner of Equity, Diversity, and Inclusion. My involvement in all aspects of membership has provided me the experience and perspective needed. There is value in expanding the number of chapters within the institute and I am most interested in finding new ways to help chapters engage with each other. Helping and supporting the sections to become stronger and more deeply connected will serve all aspects of membership. I am interested in working to expand the range of our reach and to bring in a larger number of early career artists. The benefits that membership brings are multilayered. Looking for new ways to express those benefits and developing strategies to explore membership expansion and increasing services to members is a job for which I am suited.

### ***Bio***

Annmarie Duggan, is a USA 829 lighting designer and Professor/Chair of the Theatre Arts Department at the University of Pittsburgh, teaching in the areas of Lighting and Stage Management. She is the recipient of the 2013 Bellet Teaching Excellence Award. Annmarie currently serves in USITT's Education Commission as Vice Commissioner of Equity, Diversity, and Inclusion. Annmarie has served as the faculty advisor for Pitt's USITT student chapter since 2007. Her experience both as an advisor and as a member of USITT affords her the experience necessary to see the complexities and challenges that face individual chapters and a clear understanding of how membership in USITT can help launch a young career or ground an established artist. Her design career includes Off-Broadway shows and extensive credits in regional theatres across the United States. Annmarie has also worked as a Production Manager, most recently for St. Michael's Playhouse 2019 summer season. Annmarie holds a BS in psychology from Worcester State University and is a graduate of the University of Arizona's MFA program in Lighting Design. She is a developer and founder of UrbanByte's line of iPad application software for stage managers and designers. <http://Urbanbyte.io>. Classroom design projects she developed are published in *Practical Projects for Teaching Lighting Design Compendium Volume 2* and *Projects for Teaching Scene Design, A Compendium, Volume 2*.



***Elynmarie Kazle***

### ***Position Statement***

Change comes from within an organization. To encourage more people to include themselves among your number, you need to change, and yes, eliminate, the systems that prevent them from participating. If I have learned anything from ongoing leadership training I have received, it is by removing the financial, racial and societal barriers that healthy organizations will prosper with the addition of diverse voices. I am clear that this is my responsibility and that I have not always undertaken this as swiftly as was necessary. This, I promise to change. As I ask for your vote, I pledge to work with my USITT Colleagues to continue to take swift steps at the member and leadership level to create a clear pathway for leadership, particularly for those who have not had or been sought out for these opportunities in the past. To actively seek out those who might benefit, as I did, from this incredible opportunity for building leadership practice and encourage them to get involved. I pledge to work not only to increase the membership but to be open to concerns from current and potential members in order to continue to create transformative change inside our organization, then step

out of the pathway so that I may follow and empower others to lead. I think that this is the most important next step that we can take.

**Bio**

Elynmarie Kazle is a stage and production manager working in dance, theatre, film, and special events. She’s participated in a wide range of membership organizations; serving as a regional section officer, on USITT’s national board and its development and membership committees, as well as working with local government, city arts alliances, the Stage Directors and Choreographers (union) and past service on the west coast SM committee of Actors Equity. Known for implementing strategies for growth and change, she’s created programs such as USITT’s SM Mentoring program as well as one for teens at Akron School for the Arts. She works to implement change to empower others. Her strategies for development and service delivery change have been successful for non-profits and educational institutions across the country including Santa Monica Playhouse, Midwest Special Services, the SMA, and Ohio University. As a stage and production manager, set dresser and designer, her work has been enjoyed by audiences in California, Minnesota, Ohio, and NY as well as in the Netherlands and Japan. During her tenure as Chair of the Stage Managers’ Association, she has collaborated with colleagues to grow the organization’s membership from 400 to 1400 in five years; adding representative voices from 21 cities and an international cohort based on six continents. Ongoing personal development includes participating as a USITT Fellow, in the National Theatre Conference, Production Managers Forum, The Gateway Project, TCG and the Trevor Project. As well as participating as a leader for change in Scouting USA.

**Vice-President for Exhibitions**

***VP-Exhibitions shall advocate for the appropriate physical representation of the industry’s work to inspire innovation and research.***



**Jenny Kenyon**

**Position Statement**

I think this position needs to be redefined. Currently it is unclear how exhibits are vetted, how the jurors are selected and how budgets are allocated for both conference and non-conference exhibitions. Though I have worked with individuals in this position for the last 10 years, the process used to select exhibits and allotment of funding needs to be made transparent and accessible to all. Budgeting guidelines and conference setup strategies for those interested in curating an exhibit are non-existent—this needs to change. Is someone making sure that juried exhibits are adhering to the conflict of interest statements, searching for new adjudicators, addressing the diversity of the juror make-up, and serving as the advocate for those participants who may not have resources to know about or participate in these events? There should be. Most importantly, the definition of exhibit is changing in this post-COVID time. Now is the time to utilize technologies to create virtual exhibits and media spaces to give opportunities for those in our industry to showcase their work. These events can be a tool to feature and celebrate the work of established designers, emerging artists, and under-represented groups and highlight our membership’s impact upon the industry. It is time to utilize this office as a voice for USITT, moving beyond the scope and scale of a conference-centric position and allowing the VP of Exhibitions to truly “advocate for physical representation of the industry’s work to inspire innovation and research” year-round.

**Bio**

I am a Scenographer and Scenic Artist for Theatre, Dance & Opera, and a Forensic Artist and Illustrator. For the past 25 years, I have worked professionally as a free-lance designer/illustrator and educator. I am in my second term as a Director at Large for the Institute. As part of my responsibilities as a Board member, I have served as the chair of the Awards & Resolutions committee for the past 4 years. There I worked with the commissions and the national office to move the adjudication process online, establish practices/procedures for unbiased voting and adjudication, and increase transparency for the processes of award selection. During my time on the Board, I have also served as Costume Design & Technology Commissioner and as Vice-Commissioner for Programming for 5 years prior to that. As a designer and artist, I have had my theatre and forensic work exhibited in many national and international venues, and have curated/designed exhibitions within the Arts & Design Research Incubator at Penn State University, the Trelleborgs

Museum in Sweden, and the Centre For Anatomy & Human Identification and the Duncan of Jordanstone College of Art & Design in Scotland, UK. Much like other aspects of the industry, the past ideas of “exhibit” are changing; I feel that my understanding and participation in traditional and virtual exhibits, collaborations, conferences and portfolio creation uniquely prepares me to take advantage of the possible new vistas for showcasing the work of our membership and furthering the presence and mission of USITT.



***Jim Streeter***

***Position Statement***

I have been a member of the Conference Committee as the chair of the Emerging Creatives Showcase (formerly the YDTM Forums). As we move forward into our 60th year and beyond, we need to find new and creative ways to celebrate and preserve our shared heritage. In the new model of the “conference” as a continual event, we will need to embrace new methods of presentation including Design Expo, Prague Quadrennial, Tech Expo, Cover-the-Walls, and the Emerging Creatives Showcase. We need to put methods in place for exhibiting online, at conference and at non-conference locations. This will mean reaching out to commissions, committees, and vendors to help generate the materials that will inspire innovation and research. We are also facing issues of Equity, Diversity, and Inclusion. We need to create exhibits of historical works, so that younger BIPOC can see the possibilities for their future in our industry. We need to be willing to look at our past to ensure the future of our industry and our institute. I am confident that as the VP for Exhibitions, I can help achieve these goals.

***Bio***

Jim Streeter is currently the Production Manager for Princeton University’s Production Arts Services at the Frist Theatre. Prior to that, he was the Resident Lighting Designer and Master Electrician for Princeton’s Program in Theatre and Dance (now The Lewis Center for the Arts). He is a current member of the Board of Directors, the Conference Committee as chair of the Emerging Creatives Showcase (formerly The Young Designers, Managers and Technicians Forum), and the Equity, Diversity, and Inclusion Committee. He is a member of the Lighting Design and Technology Commission, now serving his 6th term as Vice Commissioner for Equity, Diversity, and Inclusion. From 2004 - 2010, he was part of the group that revived the NY Area Section serving as By-Laws Committee chair, Vice Chairman, and Chairman of the section. He has been a mentor in the Gateway Program. At the 2017 Conference, he presented, with former alumni, the session “Polakov and The Studio and Forum of Stage Design. At the 2015 Conference, he presented, with Daunte Kenner, the session “Why Can’t I use Green? Lighting for the Multi –Ethnic Cast” and was also a panelist for the “Thomas Skelton Retrospective”. He is a graduate of the Center for Media Arts and studied lighting design at The Studio and Forum of Stage Design in New York City.



**DIRECTORS - The Nominations Committee has nominated 12 individuals for six positions as Directors for the Class of 2021-2024. Please select up to six Directors.**

**Each member of the Board of Directors shall be a member in good standing of the Corporation as well as of a Regional Section. Directors are charged with the responsibility to advise, govern, oversee policy and direction, and assist with the leadership and general promotion of the Corporation so as to support its mission and needs. Directors shall be elected by the Corporation's members and shall chair committees as determined by the Board and the Bylaws throughout their term(s) in office.**



**Autum Casey**

**Position Statement**

At its heart, USITT is a volunteer organization, and leadership within the organization is about serving the community. I believe in the mission of our organization; promoting research and training, advocating safe and ethical practices, and disseminating information to our industry are paramount to our relevance and success.

I have been a member of USITT for a relatively short time, but each year of membership presented the opportunity for me to participate at a higher level; starting as a session chair and now currently serving as Lighting Commissioner. I believe I am able to view the institute from the perspective of an attendee as well as leadership. My relationship with the institute has significantly changed over the last few years. When I first participated in USITT, I was a full time academic who worked professionally as a lighting designer regionally. I viewed the Institute as an educational tool and stepping-stone for myself and my students. I am now living as a freelance designer in New York City working on and Off-Broadway and teaching a single course at Barnard College. My perspective of the industry has changed, and so has my philosophy about what the institute can do to serve our industry. My eyes have been opened to a much broader constituency and their needs. In a time when resources are scarce it is important to come together for the betterment of the organization and our industry. We must lift each other up rather than compete.

**Bio**

Autum Casey is a freelance designer based in Brooklyn, New York working on and off-Broadway as well as regionally. She received her BFA in Theatre studies (2001) and her MFA in theatrical design with an emphasis in lighting design (2008) from the University of Texas at Austin. She teaches Lighting Design at Barnard College. Previous academic positions include Assistant Professor at George Mason University and Instructional Assistant Professor at Texas A&M University. She also worked as an Associate Designer at Craig Roberts Associates, an architectural lighting design firm in Dallas, Texas. Her credits include architectural lighting design, theatrical lighting, scenic and costume design; including international design credits. She was also a staff member of the Institute for the Digital and Performing Arts in Costa Rica. Currently the Lighting Commissioner for USITT, she has also served as Associate Commissioner, VC of Programming, VC of Education, written multiple articles for TD&T, and served as session chair for multiple conferences. She also served as the Vice President of Communications for the Southwest Regional Section of USITT.



**Kimberly Corbett Oates**

**Position Statement**

I am excited about how the Institute has grown in the 15 years that I've been a member. We've seen more interdisciplinary collaboration, increased quality educational sessions, higher awareness of health and safety, and a commitment towards better inclusive practices. While Engineering Commissioner, the Commission began exploring ways that we could raise awareness of research topics and opportunities in entertainment. Sharing and growing the research that is happening across our industry has become one of my goals. I hope to continue this focus with the Board, especially as USITT invests in making these opportunities available through the Innovation Research Grant program.

I believe furthering this initiative will require a joint effort between the Board, the Commissions, and Institute partners. I would like to develop increased awareness of allied professional opportunities and mentorship for young professionals, particularly those who do not feel they fit in a neat "box" in the traditional theatre disciplines. I also would also like to

see an increase in the Institute's membership among young professionals working outside academic institutions by exploring programming that could benefit this group, especially outside the Annual Conference. Overall, I believe USITT is a resource to its members and to the larger industry for networking, continuing education and training, and sharing and dialogue. As a potential Board member, I look forward to working with the other Directors to respond to the needs and changes in our industry and grow the Institute as a prestigious organization for the entertainment industry.

### **Bio**

Kimberly Corbett Oates, ASTC, is a Principal Theatre Consultant for Schuler Shook Theatre Planners. One of a consultant's key roles is translating the requirements of a building for performance to team members who haven't lived in our theatrical world. Some of her recent projects include: Moody Performance Hall, Dallas, TX; Walton Arts Center, Fayetteville, AR; and Buddy Holly Hall of Performing Arts and Sciences, Lubbock, TX. Kimberly joined USITT in 2005, attending her first Conference that year. She was introduced to the stage as a young dancer and later musician, but backstage production became her passion. Her credits include props master, fly operator, sound crew, master electrician, technical director, stage manager, production manager, and scenic and lighting designer. Kimberly is past Commissioner for the Engineering Commission, where she helped increase participation and membership. In this role, she became familiar with conference programming and the larger operation of the Institute. She has been a contributor to *TD&T* and panelist at the Annual Conference for a variety of sessions. Kimberly holds a BS in mechanical engineering with theatre minor from Lafayette College and an MFA from the Yale School of Drama. She is a member of the American Society of Theatre Consultants (ASTC), and an allied member of the International Association of Venue Managers (IAVM) and American Institute of Architects (AIA), Dallas chapter. Kimberly was a member of the ESTA Technical Standards Program for many years, sitting on the Technical Standards Council and Floors, Rigging, and Controls Protocols Working Groups.



### **Rich Dionne**

#### **Position Statement**

As a board member, I will advocate for broader representation in our membership and our leadership and identify and support those leaders who need to be heard. As a leader in TPR, I increased the diversity of voices on panels and sessions and partnered with members from communities, perspectives, and backgrounds underrepresented in commission leadership to find paths to leadership roles. I will drive efforts to strengthen the rigor of the peer review process for the annual conference. Presentations, poster sessions, and exhibits provide avenues for members to share innovation and function as peer-reviewed presentations for academic members. Rigorous peer review ensures we present members' best work, drive growth in our industry, and support our academic colleagues' promotion and tenure. Through the Digital Poster Session Working Group and in TPR, I have worked to increase the rigor of the peer-review process for sessions and for posters across commissions. USITT has been a fundamental part of my growth as a scholar and a practitioner. It is my pleasure to have given back to our community as a leader in TPR. Frankly, part of me feels discomfort at putting myself, a white, cis-, straight candidate, forward for the board as we grapple with the history of systemic racism in our industry. It is not my desire to take a place of leadership that may be filled by someone who brings a different, otherwise unheard voice and perspective. However, if elected, it would be an incredible honor to continue my service to the institute as a member of the board and to be a part of enacting long overdue systemic change.

### **Bio**

Rich Dionne is the Production Manager and Associate Professor of Practice (Technical Direction) at Purdue University. He teaches graduate MFA technical direction students alongside students in Purdue's ABET-accredited B. S. E. Multidisciplinary Engineering concentration in Theatre Engineering, the first of its kind in the United States. He has worked as a production manager and technical director at Berkshire Theatre Festival, Shakespeare Theatre of New Jersey, Weston Playhouse Theatre Company, and Dorset Theatre Festival. He is co-organizer of the annual Stage Machine Design Competition and the Symposium on Education in Entertainment and Engineering. He is also the author of *Project Planning for the Stage*, and co-author of *Theatrical Design and Production* (8<sup>th</sup> ed.). Rich has been a member of USITT since 2006. He is currently the Commissioner for Technical Production; from 2018 to 2019, he was Associate

Commissioner for Technical Production; from 2016 to 2018 he was Vice-Commissioner for Programming for Technical Production. In 2017, he was asked to head the Digital Poster Session Working Group; for two years he lead the work of transitioning poster sessions for the commissions to digital presentation formats and adding a “judges’ selection” round of poster assessment to increase the rigor of the peer review process for poster submissions. He has been a panelist or panel chair for ten sessions since 2010 for both the education commission and the technical production commission. In 2014, he received a USITT Grants and Fellowship Award to explore wireless automated scenery and the integration of robotic technologies into moving scenery.



**Anna Glover**

**Position Statement**

I am delighted to be nominated for a position on the Board of Directors for the United States Institute of Theatre Technology. I acknowledge that being a USITT Board Member is a position of privilege, and that such a position should be one of service. Should I be voted onto the USITT Board, my task will be to listen to the voices of our members and to amplify them in the boardroom. I believe in the power of community to help build resilience, so I would seek to support the work of the Commissions in delivering conferences that inform and inspire our members, encouraging members to come together to find solutions to common challenges and discover new ways of making theatre. As a British queer woman, I have an awareness of the challenges of being an outsider. Yet outsiders are sometimes best positioned to ask, “why are we doing it this way?”. As a member of the USITT Board, I would seek to examine the assumptions and decisions we make to ensure that we are providing the most useful service to our members. With your vote, I hope to be part of charting the future of USITT, building on the good work that’s been done to create an organization that’s poised to help facilitate the future of theater.

**Bio**

Before moving to the United States of America in 2016 Anna Glover spent more than 12 years’ experience in two of the largest and most prestigious theater and arts organizations in the United Kingdom: London’s Royal National Theatre (NT) and Southbank Centre. She served twice at the NT, first as Health and Safety Advisor from 2006-2008 and later as Head of Safety Risk and Fire Management from 2013-2017. At Southbank Centre she was Health and Safety Specialist from 2008-2011 and Health and Safety Manager from 2011-2013. Since moving to the US with her wife in 2016 she has qualified as a Certified Safety Professional (CSP) and after some consultancy work for Ambassador Theatre Group, accepted a position as the Director of Safety and Occupational Health at the Yale School of Drama. She also founded the Safety Advisors Forum Live Entertainment (SAFLE) with her fellow Safety and Health commissioners. She is active at USITT, serving as Director of International Programming on the Safety and Health Commission from 2016-2017 and as Vice Commissioner for Programming on the Safety and Health Commission, and is a member of the Award Committee. Anna has attended four USITT conferences and presented on numerous panels. She is a proud member of the Safety Unicorns.



**R. Michael Gros**

**Position Statement**

My platform as a potential Board member is to draw upon my varied experience within academic, professional theatre and entertainment industries to support the mission and vision of USITT as it is today, and as it develops to serve our current and future members. Of particular importance to me is to deepen our engagement and leadership efforts with industry, academic, and arts-related service organizations. I would work to develop a university-level initiative, such as the K-12 focused Institute for Arts Integration and Steam, to position USITT more prominently in placing STEAM in the STEM-driven conversations currently dominating higher education. I would urge the Board, in the spirit of our educational core values, to expand our advocacy efforts at the regional, state, national, and international levels. I also wish to see the Board expand efforts to support the Sections strengthening engagement between industry and



college/university programs as well as with regional high school theatre departments. I am dedicated to creating opportunities through Board and Commission initiatives to sustain professional development and networking opportunities at all career levels and to do so in a manner that honors and embraces currently established inclusion efforts making sure that as an organization we are open to learn from our members, partners, and communities. And with that knowledge, lead our industry in research, professional development, safety, and hygiene practices, fulfilling the vision of promoting and creating the theatre of the future.

**Bio**

I have been a member of USITT for more than 30 years. I am currently an Associate Professor of Theatre at Santa Barbara City College. I am a former Commissioner (Management), a So. CA Section Chair, a USITT Board member (2011-2013), have served on the Board Mentorship Committee from its inception, have served on the USITT Audit Committee and am currently serving on the ATHE Finance Committee. I was a Co-Leader for many years of the pre-conference Management Academy, known by most alumni as the "Do It" Academy. I am the liaison between the Boards of USITT and ATHE. I held a Residency Fellowship in the Executive Program for Nonprofit Arts leadership at Stanford University Graduate School of Business. I am a Fulbright Finalist. I taught Arts Administration as the Coordinator of the MA program at The University of Akron and have taught undergraduate stage management and created and taught a course that had directors and stage management students in a combined cohort. I have worked as the Artistic Director of a regional theatre company and training conservatory (PCPA) producing more than 70 productions under AEA contract. I have also worked as a Production Manager, Stage Manager, TD, and paid my way through much of my university years by working in a multi-venue arts complex with a 2,048-seat roadhouse. And although I am principally a director these days, I continue to serve as a stage management mentor in our theatre department.



**Tony Hardin**

**Position Statement**

My name is Tony Hardin and I want to continue to serve on the Board of Directors for the Institute. As you know, USITT is a service organization. We are people helping other people do their jobs better. We facilitate the transference of knowledge. We honor and archive the past. We nurture the future. Throughout the past 20 years I have watched USITT grow in diversity; age, gender, and race. As our craft has become more inclusive, so has the Institute. We have come a long way, but we still have some distance to travel. Over the past six years, my involvement with the Institute has shifted toward Equity, Diversity, and Inclusion. I have served three times as a Gateway Program Mentor. This incredible mentorship program allows networking and mentorship on an unprecedented level. Additionally, I have spent the last three years serving as chair of the Institute's Equity Diversity and Inclusion Committee. I am currently serving on the Board of Directors, and I believe I am now fully understanding how the Board operates as a guiding body for the Institute. Being present for the work on the Strategic Plan and major issues such as the COVID-19 pandemic, it was amazing to see how USITT really leads our Industry forward in the 21<sup>st</sup> Century. I am strong believer of the mission of the Institute. If re-elected to the Board of Directors, I will continue to serve as a passionate and reasoned voice for our membership.

**Bio**

As full-time faculty for the University of Kentucky Department of Theatre and Dance, I have been a member of USITT since the year 2000. As the Chairperson of the Department of Theatre and Dance, I support several faculty members' travels to the annual USITT Conference each year. I serve or have served the Institute in many ways including Chairperson of the Equity, Diversity, and Inclusion Committee, a Director at Large of the Board of Directors, and past Commissioner of the Education Commission. Everything I do in my life is related to service for others. Way back in the day, I started in Theatre as an assistant Stage Manager because I knew people needed help. I am Professor because I want to help others achieve their potential. I became Chairperson of the Department of Theatre & Dance because I wanted to help it continue to grow and flourish. This same reason was present the first time several times I ran for the Board of Directors for USITT, and even though I was unsuccessful for many years, I never gave up because I always want to help. I was finally elected and will end my term as a member at large in 2021. I feel I have made contributions to the Board and by function, the Institute. However, I feel I am not done helping the Institute; I have more to give. If you give

me the opportunity, I will continue to work to give voice to the voiceless and serve the Institute in whatever capacity is needed.



**Jennifer Jacobs**

**Position Statement**

In my 40 years of being a theatre artist, 30 years of professional work in the industry, and now entering my 6<sup>th</sup> year of academic work, I have maintained that what we do collaboratively and bravely is of vital importance to society and to humanity. As a costume designer and educator, my greatest hope is that we can continue to push the study of theatre as immensely valuable learning. That the study of costumes is the study of a uniquely human endeavor and therefore also study in psychology, sociology, and art. My hope is to encourage research and creative endeavor that breaks from traditional, sometimes confining forms of learning to more applied and interdisciplinary techniques. With that in mind I have sought out new forms of pedagogy, informed teaching strategies, and course design, including; syllabus decolonialization, experiential versus theoretical design, and active learning and research methodology. As a member of USITT, and humbly and hopefully on the Board of Directors, I would be enthusiastically honored to help shape the future of those conversations that move us forward into the changing landscape of our industry. If elected to the board I will endeavor to uphold the mission and vision of USITT and work tirelessly in all aspects and responsibilities with which I am entrusted.

**Bio**

For over 30 years Jenn Jacobs has enjoyed a varied and successful career as a Costume Designer and Stylist for theatre, dance, film, television, editorial and industrial productions. Her training began at the Alley Theatre at age 9 and continued through Booker T. Washington High School for Performing Arts, receiving her BA in Theatre from Jacksonville State University, and her MFA in Costume Design from New York University. Jenn continued her work based in New York City and traveling the world. Her credits include numerous productions in theatre and opera at Julliard, The Santa Fe Opera, Soho Repertory Theatre, and The McCarter Theatre, among others; as well as over 70 films, commercials, TV shows, and corporate events. In 2015 she was asked to join the faculty of Tulane University's Department of Theatre and Dance, where she is Assistant Professor of Costume Design and serves as Costume Director. Recently she was also named Costume Director of The New Orleans Shakespeare Festival. Involvement in USITT began from the time she attended her first conference as an undergraduate, and then as an academic, becoming a member of the Education Commission and the Costume Commission in 2016. Since then, she has made herself available and present within those commissions as much as possible. This year's schedule was to include being on a panel on tenure, as well as serving on the committee for The Vault. She has participated as an exhibitor on the expo floor representing Tulane University for the last several years, bringing on average 9 students to the conference to encourage their own research, knowledge, and skill. Jenn is committed to increasing her involvement as she moves into more service positions and brings her many years of experience as a professional designer in the industry to the table.



**Todd Proffitt**

**Position Statement**

My first USITT national conference was in 1999 where I received the Barbizon Award in Lighting and I have attended every conference since. At first, I attended to learn and network, once I learned the ropes, my focus changed to serving the Institute membership. I have seen the organization grow; our membership is larger; conference attendance is up; and the Stage Expo is huge. I wish to serve on the board to help ensure that as we grow, we continue to preserve our mission and serve our members. With the recent Covid-19 crisis, our industry is changing and USITT is evolving with it. During this time, we are serving our members in new ways through new efforts like digital sessions, along with résumé and portfolio feedback over Zoom. I will advocate for this type of programming all year long and push to bring more conference sessions online. Often our members can't come to the conference due to work schedules or funding. We can keep them active in the organization without traveling. USITT is a leader in Equity Diversity and Inclusion issues in the industry. As a board member, I will advocate to expand that leadership by creating more programming to educate our

members and the industry in these issues. Since 2003, I have served the Institute in over 40 different leadership roles at every level from chapter to national commission. These varied experiences, with my 25 years as a freelance designer, will educate my service on the USITT Board of Directors. Thank you for your consideration.

**Bio**

Todd Proffitt is a freelance Lighting Designer and Professor in the Department of Theatre and Dance at the State University of New York at Fredonia. He has served in a variety of technical and artistic design positions with the Theatre of Youth (Buffalo), the Paul Robeson Theatre (Buffalo), Chautauqua Theater Company, Loyola University New Orleans, and Cortland Repertory Theatre. Todd is an active member of The United States Institute for Theatre Technology and, over the past 21 years, he has served as a USITT awards adjudicator, poster adjudicator, nominations committee member, Vice Commissioner of Programming and Communication, session chair, session panelist, and Tech Olympics judge. He currently serves as Interim Vice Chair of Programming for the USITT Upstate region. In 2019 he completed his term as Commissioner for the national USITT Lighting Commission. Under his leadership, the commission created the Lighting Studio, a hands-on conference space for participants to learn new equipment at their own pace. Additionally, the commission initiated a revision of the USITT Recommended Practice for Lighting Graphics and began work on a new Recommended Practice for Documenting Lighting Networks. Todd has contributed articles to both *TD&T* and *PLSN Magazine*. From 2012-2015, he authored the regular TD Talk column for *Stage Directions* magazine. More information can be found on his website at <http://www.toddproffitt.com/usitt>.



**Nicole Queenan**  
**Position Statement**

I began my career in a non-traditional way, transitioning from High School directly into a performance career. I spent the first 10 years as a dancer, slowly becoming interested in the roles of people I interacted with as a performer; stage manager, production assistant, producer, etc. I was sponsored for promotional opportunities that allowed me to grow and learn from the Leaders I worked with. As a result, I developed new skills and became a leader myself. It is because of the Leaders who took the time to mentor me that I am passionate about being a mentor to students and young professionals, and consider it a cornerstone to my leadership style. As an industry built on the foundation of storytelling, it is imperative that we lean in to brave and uncomfortable stories of the people with experiences different than our own. In this specific moment, we must remain diligent in our demands for the creation of inclusive and unapologetically anti-racist spaces. I am dedicated as a human and citizen, but also as a leader in this industry, to my ongoing education, ownership of my role in the support of oppressive systems, while actively working to dismantle them. When I arrived to my first USITT Conference & Stage Expo in 2012, I found myself surrounded by an incredible network of passionate, driven, and nurturing students, peers and mentors. Each of them willing, even seeking out, the opportunity to share what they know and have learned. Since that first conference 8 years ago, I have been driven by a mission and desire to serve the Institute and the diverse membership it represents.

**Bio**

Nicole began her 25 year entertainment career as a dancer in the Parade department for Walt Disney World in Florida. Nicole is an experienced Producer, Production Manager, and Stage Manager with Disney Parks Live Entertainment. She has creative teams successfully producing Character Experiences, Press Events, Stage Shows, and Tours for both internal and retail clients for both the Walt Disney World Theme Parks, as well as Disney Cruise Line. In a previous role as an Entertainment Safety Manager, Nicole focused on integrating and sustaining a culture of safety for performers, technicians, and guests. In her current role as Senior Operations Manager for Entertainment at Disney’s Hollywood Studios, Nicole leads a team of 15 Stage Managers across multiple Stage Show and Spectacular venues, all with a blended cast and crew represented by IATSE, AEA, and STCU collective bargaining agreements. As a founding leadership team member of the newest Business Employee Resource Group, The Women’s Inclusion Network, Nicole works with Senior Company Executives to create and implement strategic tactics that foster inclusion and belonging. Since 2014, Nicole has served the United States Institute for Theatre Technology on the Diversity & Inclusion Committee and as the Vice Commissioner of Management – Diversity. As a Director for the Board, she has championed innovation and small

grants focused on projects that will create inclusive environments and empower future theatre professionals. Nicole's passion for inclusion, leadership mentoring, and the people who create live entertainment drives her every day.



**Michael Ramsaur**

**Position Statement**

I am a long-time member of USITT, perhaps 50 years. I am a firm believer in the value and importance of volunteer organizations, specifically organizations with the purpose of improving a discipline such as the design and technology of theatre. I value the opportunities USITT has given me – participating with the Lighting Design Commission, including its Executive Committee, and organizing the Northern California USITT Section as well as many USITT conference 25 conference presentations. As a board member I will continue my advocacy for creating opportunities for members to initiate projects and for USITT to support their efforts and accomplishments. My goal in serving on the board of Directors will be to add my perspective, experience and hopefully wisdom to the decision making process of setting goals and future guidelines of the Institute as we continue to develop in our evolving world.

**Bio**

Michael has had a 50-year career in theater serving as Lighting Designer and Production Manager. He has designed the lighting for over 200 productions for many theater companies in the San Francisco Bay Area, including Broadway by the Bay where he was the resident lighting designer. He has been awarded Outstanding Lighting Design awards from the San Francisco Bay Area Critics Association, Dean Goodman Award, and Drama Logue Award. His articles on lighting techniques have been published in three countries. Michael is a former Chair and Professor Emeritus of Lighting Design and Director of Production at the Stanford University Department of Theater and Performance Studies. He also serves as an Honorary Professor at the Central Academy of Drama, Beijing and taught regularly at the Bavarian Theater Academy Munich and as a Guest Professor at the University of Arts Belgrade and University of Novi Sad, Serbia. He has given lectures or workshop in over 20 countries. He was an organizing member of the Northern California USITT Section and served on its Executive Committee and as Chairman. He has given over 25 conference presentations on Lighting, Education, and Internationalism including an International Lighting Design Pre-Conference Symposium and he has served as Head of the United States OISTAT (The International Association of Scenographers, Theater Architects and Technicians) Center in USITT. He has served as President of OISTAT as well as Chair of the Education Commission, and he is proud to be a USITT Fellow.



**Mark Rapach**

**Position Statement**

The current health pandemic has caused all of us to pause and reexamine what is possible and necessary as we work to move forward. The ongoing racial pandemic asks all of us to think about who we are and how we got here. Organizations like USITT have an opportunity to provide leadership to our industry as we work to develop a new “normal.” At Maryland, I became the safe return leader for our organization because I saw a problem that needed to be addressed and took the initiative to address the challenge. As a member of the board of directors, I will bring that same sense of leadership to the challenges facing our institute. Recognizing my privilege as a white male, I will endeavor to encourage inclusiveness and transparency, while striving to listen to and strengthen the diversity of our organization.

**Bio**

Mark Rapach is the Technical Director for The Clarice Smith Performing Arts Center at the University of Maryland. Mark works at the intersection of arts and the physical world, bringing artistic ideas to life through the application of scientific and engineering principles. In his role at The Clarice since 2011, Mark has the opportunity to work with a diverse range of artists and students from around the world. After working on a co-production with the National Academy of Chinese Theatre Arts at UMD, Mark was invited to be a guest lecturer at the academy for several years. Mark is an ETCP certified theatrical rigger. Before coming to Maryland, he has had the opportunity to work as a Technical Director for Florida

Stage (LORT) and for a commercial scene shop, River City Scenic, as a Project Manager for cruise ship theater installations on Holland America and Royal Caribbean Cruise Lines, including the Oasis of the Seas and the Allure of the Seas, two of the world's largest cruise ships. Mark has a B.A. from the University of Pittsburgh and an M.F.A. from the University of Cincinnati. In service to USITT, Mark works as the Programming Coordinator and is part of the USITT Reopening Working Group.



**Dana Taylor**

**Position Statement**

With over 25,000 secondary school theatre programs in the US, high schools produce more theatre than any other identifiable cohort. As a group, they desire to create meaningful work but often find themselves hampered by their lack of experience and knowledge about technical theatre and the resources available to them. USITT is a great resource, but one they don't know well. As a public school teacher for 30 years and a member of the Institute for over 20 years, I see teenagers as the torchbearers for our industry, bringing new inspiration and lighting up the future of our industry.

The world has seen the incredible power of teenagers in recent years: Greta Thunberg, Malala Yousafzai, the Marjory Stoneman Douglas High School student activists. We can use our resources and our passion to guide, mold, embrace, and embolden this next generation of patrons, board members, politicians, activists, artists, and craftspeople. I want to serve on the board to connect these future leaders with the resources they need to drive us all forward. USITT has begun making inroads toward this goal by creating the BACKstage exam, a capstone technical theatre examination for high school students. As the working group leader for BACKstage, I see the test's potential to meet the need for a credible evaluative tool and its potential to influence technical theatre curricula in secondary schools. It is only a first step on a long journey; advocacy on the board is the next.

**Bio**

Dana Taylor served as director of Vocal Music and Technical Theatre for thirty years at the Mt. Vernon Senior High School Fine Arts Academy (Mt. Vernon, IN) and currently is an adjunct faculty member for theatre and music at the University of Evansville. As a member of USITT, Dana serves as a Vice-Commissioner for Education (Secondary Schools), as a member of the Campaign Cabinet for the *Setting the Next Stage* campaign, the eSET Lighting and Electrics working group, and as the leader of the BACKstage Exam, a comprehensive capstone examination for high school technical theatre students. A frequent presenter and panelist at the Annual Conference and Stage Expo, Dana focuses on the needs of secondary school students and their teachers. As an author, he has contributed to *PLSN*, *High School Today*, *Dramatics Magazine*, and *Teaching Theatre Journal*. Additionally, he served as the technical editor for "*Basic Drama Projects*" 9th Edition, "*Concert Lighting: The Art and Business of Entertainment Lighting*" 4th Edition as well as *Teaching Theatre Journal* and *Dramatics Magazine*. Dana served six years as the individual member director for the Entertainment Services and Technology Association (ESTA) and also was a board member for The ESTA Foundation. Dana was named Technical Theatre Educator of the Year by *Stage Directions Magazine*, and the Educational Theatre Association honored him as the recipient of the Founders' Award for significant contributions to theatre education in the United States. In 2014, USITT designated Dana as the recipient of the Distinguished Achievement Award in Education.