

**LYNNE CONNER**  
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## **ACADEMIC POSITIONS**

Tenured Full Professor and Chair, Department of Theatre, University of North Carolina at Charlotte, July 2016 to present.

Tenured Full Professor, Theater and Dance Department, Colby College, July 2014 to June 2016.

Tenured Full Professor and Chair, Theater and Dance Department, Colby College, 2013-2014.

Tenured Associate Professor and Chair, Theater and Dance Department, Colby College, 2008 to 2013.

Tenured Associate Professor and member of the Graduate Faculty at the University of Pittsburgh, 2006-2008.

Assistant Professor and member of the Graduate Faculty at the University of Pittsburgh, 2000-2006.

Visiting Assistant Professor, University of Pittsburgh, 1999/2000.

Visiting Assistant Professor, Carnegie Mellon University School of Drama, 1998/1999.

## **EDUCATION**

Ph.D. in Theatre History and Performance Studies, University of Pittsburgh, 1994.

M.A. in Theatre Arts, State University of New York at Stony Brook, 1986.

B.A. in English Literature, Oberlin College, 1980.

## **GRANTS, FELLOWSHIPS, and SCHOLARSHIPS**

- Humanities Division Research Grant, Colby College, 2016-2017 (\$3000.00; Principal Investigator-declined)
- Arts and Humanities Center Course Development Grant, Colby College, 2016 (\$2500.00-declined)
- Research Fellowship, Jacobs Pillow Dance Festival, Summer 2015 (room, board, travel)
- Humanities Division Research Grant, Colby College, 2015-2016 (\$3000.00; Principal Investigator)
- Humanities Division Research Grant, Colby College, 2014-2105 (\$4258.00; Principal Investigator)
- Humanities Division Research Grant, Colby College, 2011-2012 (\$1622.00; Principal Investigator)

- Humanities Division Research Grant, Colby College, 2010-2011. (\$1800.00; Principal Investigator)
- Goldfarb Center Visiting Fellow Grant, 2009-2010. Colby College. (\$3,325.00; Co-principal Investigator)
- Heinz Endowments' Creative Heights Full Production Award, 2007. (\$40,000.00; Co-principal Investigator)
- University of Pittsburgh Honors' College Research Service Learning Research grant, 2007. (\$5,000.00; Principal Investigator)
- Salzburg Seminar Scholarship, 2007. (3300 Euro; Principal Investigator)
- Hewlett International Small Grant, 2007. (\$1600.00; Principal Investigator)
- Creative Heights Seed Award, The Heinz Endowments, 2006. (\$7000.00; Co-investigator)
- Edwards Endowed Publication Fund, 2005. (\$1000.00; Principal Investigator)
- Fellowship Award, Pennsylvania Council on the Arts (Arts Commentary), 2003. (\$5,000.00; Principal Investigator)
- Third Term Research Stipend, University of Pittsburgh, Summer 2002. (\$4,000.00; Principal Investigator)
- Grant Award, Pennsylvania Humanities Council, 2002 (for research and public lecture on Pittsburgh theatre history). (\$5,000.00; Principal Investigator)
- Grant Award, The Howard Heinz Endowments, 2001/2002 (for research into community-based performance models in higher education). (Principal Investigator)
- Grant Award, Pennsylvania Humanities Council, 2000 (for research and three lectures on Pittsburgh theatre history). (\$3,000.00; Principal Investigator)
- Grant Award, William and Flora Hewlett Foundation Plurality and Inclusion Program, 2000-2002 (for participation as resident playwright for the Interactive Theatre Company of Carnegie Mellon University). (Co-Principal Investigator)
- Grant Award, The Pittsburgh Foundation, 1998 (for a theatrical piece based on slave narratives). (\$10,000.00; Principal Investigator)
- Grant Award, Pennsylvania Humanities Council, 1998 (for a theatrical piece based on the Vietnam War). (\$5,000.00; Principal Investigator)
- Grant Award, Pennsylvania Humanities Council, 1997 (for a theatrical piece based on race relations in Pittsburgh during the 1950s). (\$5,000.00; Principal Investigator)
- Grant Award, The Howard Heinz Endowments, 1995 (for the creation of series of dance aesthetics lectures and workshops). (\$10,000.00; Co-Principal Investigator)
- Grant Award, The Pittsburgh Foundation, 1995 (for the creation of a theatre history lecture series). (\$3,000.00; Principal Investigator)
- Grant Award, Pennsylvania Humanities Council, 1994 (for the creation of a series of dance history lectures). (\$3,000.00; Principal Investigator)
- Grant Award, Pennsylvania Council on the Arts, 1992/3 (for research into dance aesthetics). (\$3,000.00; Principal Investigator)
- Grant Award, Pennsylvania Council on the Arts, 1988/9 (for research into dance aesthetics). (\$2000.00; Principal Investigator)
- Teaching Fellowship, University of Pittsburgh, 1987-1994.
- Teaching Assistantship, State University of New York, Stony Brook, 1985-1986.

## AWARDS (for playwriting and directing)

- 2018 Eugene O'Neill Theatre Center National Playwright's Conference Semi-finalist for *The Mother*.
- The Kennedy Center American College Theater Festival Region I Merit Award for Excellence/original adaptation of *Lysistrata*, January 2013.
- The Kennedy Center American College Theater Festival Merit Award for Ensemble Excellence for *Metamorphoses* (Colby College), January 2010.
- Best Monologue Award, Theatre Festival in Black and White at the Pittsburgh Playwrights Theatre Company, 2007.
- David Mark Cohen National Playwriting Award from the Kennedy Center's American College Theatre Festival, the Association for Theatre in Higher Education, and Dramatic Publishing Company, July 2002. (For *In the Garden of Live Flowers*—formerly produced under the title *Silent Spring: Alarums and Excursions*)
- Jane Chambers Playwriting Award Honorable Mention, 2002. For *In the Garden of Live Flowers* (formerly produced under the title *Silent Spring: Alarums and Excursions*), co-written with Attilio Favorini.
- Smith College New Play Reading Series, March 2002. (For *Nina*)
- Dorothy Silver Playwriting Award Finalist (Jewish Community Center of Cleveland), December 2000. (For *Nina*)
- Oglebay Institute Towngate Theatre Playwriting Contest Finalist, May 2000. (For *Nina*)
- Gemini Theater Play Competition Winner (Pittsburgh, PA), January 1999. (For *Nina*)
- Pennsylvania Federation of Museums Award of Merit/Outstanding Museum Programs, May 2000 (for the play *John and Sarah: A Love Story*, produced at the Senator John Heinz Pittsburgh Regional History Center).
- Pennsylvania Economy League Learning and Development Award, September 2000 (for scripts produced by the Interactive Theater Company/Human Resources Division, Carnegie Mellon University).
- The College and University Professional Association Innovation Award (for scripts produced by the Interactive Theater Company/Human Resources Division, Carnegie Mellon University).

## PUBLICATIONS

### Books:

*Audience Engagement and the Role of Arts Talk in the Digital Era*. Palgrave Macmillan, 2013. (peer reviewed) Reviewed in *Cultural Trends*, *Participations: Journal of Audience & Reception Studies*, *The Journal of Arts Management, Law, and Society*, and CHOICE.

*Project Brief: The Heinz Endowments' Arts Experience Initiative*. The Heinz Endowments, 2008.

*Pittsburgh in Stages: Two Hundred Years of Theater*. University of Pittsburgh Press, 2007. (peer reviewed) Reviewed in *Theatre Journal*, *Theatre Research International*, *New England Theatre Journal*, *Pennsylvania Magazine of History and Biography*,

*University Times: Books, Journals & More, Pittsburgh Magazine, Pittsburgh Post-Gazette, Pittsburgh City Paper, and Pittsburgh Review Tribune.*

*In the Garden of Live Flowers* (with Attilio Favorini). Dramatic Publishing Company, 2003. (peer reviewed)

*Spreading the Gospel of the Modern Dance: A History of Newspaper Dance Criticism, 1850-1934.* University of Pittsburgh Press, 1997. (peer reviewed) Reviewed in *Drama Review, Dance Chronicle, Dance Magazine, and DCA News.*

#### **Articles, Chapters, Short Plays:**

- “Taking Back the Arts: 21st Century Audiences, Participatory Culture and the End of Passive Spectatorship” in *l’ordinaire des Ameriques*, 220, 2016 (peer reviewed): <https://orda.revues.org/2773#tocto1n1>
- “John Martin” in *Routledge Encyclopedia of Modernism*, fall 2016 (peer reviewed): <https://www.rem.routledge.com>
- “1918” in *Bricolage Urban Scrawl: 10 Years of 10-Minute Plays, 2005-2015.* Pittsburgh, PA: Bricolage Production Company, 2016.
- “Replacing Arts Appreciation with Arts Talk,” *Grantmakers in the Arts Reader* (Winter 2015).
- Scene from *In the Garden of Live Flowers* published in *American Heartbeat: True Stories Told in Scenes and Monologues* (Dramatic Publishing Company, 2015).
- “Music Talk,” *Chamber Music Magazine*, October 2014.
- “Forgotten Pittsburgh Playhouses,” *Marquee: The Journal of the Theatre Historical Society of America*, 46.2 (2014)
- “e-Interpreting: The Audience as Cultural Repository” in *Theater Annual: A Journal of Performance Studies*, Volume 65, 2012. (peer reviewed)
- Excerpt from *Pittsburgh in Stages* in *The Pittsburgh Reader.* University of Pittsburgh Press, 2011.
- “In and Out of the Dark: A Theory of Audience Behavior From Sophocles to Spoken Word” in *Engaging Art: The Next Great Transformation of America’s Cultural Life*, co-edited by Steven Tepper and Bill Ivey. Routledge Press, 2008. (peer reviewed)
- “Who Gets to Tell the Meaning?: Building Audience Enrichment.” *Grantmakers in the Arts Reader*, Vol. 15, no. 1, (Winter 2004): 11-14.
- Eighteen entries (“Playwright,” “National Endowments for the Arts,” “Ruth St. Denis,” “one-act plays,” etc.) in the *Oxford Encyclopedia of Theatre and Performance*, edited by Dennis Kennedy. Oxford University Press, 2003.
- “Establishing a Museum Theatre Program and Selling a Concept” in *Case Studies in Museum, Zoo and Aquarium Theater.* American Association of Museums, 1999. (peer reviewed)
- “Twentieth-Century American Modern Dance Criticism” in *International Dictionary of Modern Dance.* St. James Press, 1998.
- “The Moral Problem,” in *DCA News* (Winter 1997): 6-7, 10.

- "'What the Modern Dance Should Be': Socialist Agendas in the Modern Dance, 1931-1938" in *Crucibles of Crisis: Performance and Social Change*, ed. Janelle Reinelt. University of Michigan Press, 1996. (peer reviewed)
- "Gained in Translation," in *Metamorphosis* (May 2001) (peer reviewed)
- "The Comedy of Perception: Marlane Meyer's 'Kingfish,'" *Theatre Studies* 39 (1994): 19-32. (peer reviewed)
- "The Muscle is a Mind: Teaching Dance History Through Multi-Sensory Pedagogy," *Proceedings: The Society of Dance History Scholars*, 1994: 267-272 (peer reviewed).

#### **Arts Commentary:**

- Featured Blogger (columnist) on ArtsJournal.com: "We the Audience: Lynne Conner at the Intersection of Live + Digital." January 20, 2014 to the present.
- "Lead or Follow," Invited Guest blogger, ArtsJournal.com. January 23-27, 2012.
- "Artists and Cultural Rights," Invited Guest blogger, ArtsJournal.com. July 19-23, 2010.
- "Engaging Art," Invited Guest blogger, ArtsJournal.com. June 14-20, 2007.
- "Wandering Amidst the Wild Vicissitudes of Taste." WQED Arts Magazine. Aired December 2003 (repeated broadcasts).
- "Whose Art is This Anyway?" WQED Arts Magazine. Aired November 2003 (repeated broadcasts).
- "Nutcracking in Pittsburgh." WQED Arts Magazine. Aired December 2002 (repeated broadcasts).
- "Free to Dance: African-American Presence in the Modern Dance." Won the 2001 Emmy Award/Outstanding Cultural and Artistic Programming—Long Form, and was nominated for both the Best Writing and Best Overall Research Emmy. Produced by the American Dance Festival, aired on the Public Broadcasting System's Great Performances: Dance in America series in June, 2001.

#### **Academic Book Reviews:**

- Book Review of *Traces of Light: Absence and Presence in the Work of Loïe Fuller* by Ann Cooper Albright and *The Dancer Within: Intimate Conversations with Great Dancers*, photographs and text by Rose Eichenbaum, in *New England Theatre Journal* (2010): 162-165.
- Book Review of *Text & Presentation 2007: The Comparative Drama Conference Series*, 4 in *New England Theatre Journal* v. 19, issue 2 (2008): 102-104.
- Book Review of *The Six Questions* by Daniel Nagrin in *Interchange* (Summer 1998)
- Book review of *Doo Dah!: Stephen Foster and the Rise of American Popular Music* by Ken Emerson in *Pittsburgh History* (Spring 1998): 42.
- Book Review of *Contemporary American Theatre*, ed. Bruce King, in *Theatre Studies* 38 (1993): 110-111.

#### **Articles in Magazines, Newspapers and Newsletters:**

- "Pittsburgh: The City with a Two-Hundred Year Old Image Gap" in the *Pittsburgh Post-Gazette*, November 9, 2003: A & E: 5.

- "The Double Life of Lincoln Maazel" in the *Pittsburgh Post-Gazette*, January 13, 2002: E1,10.
- "A Public Theater," in *Pittsburgh Public Theatre 2000-2001 Season Guide*. Pittsburgh: Pittsburgh Public Theatre, 2000.
- "611 and 621 Penn Avenue: A Tale of Two Buildings (And a Ghost Story)." *Pittsburgh Public Theatre Season Guide Magazine* (September 2000): 26-30.
- "An Ode to Beauty." *DCA News*, (Winter 2000): 6.
- "On the Road With Prestige of Evil," *Interchange*, Vol. 4, no. 1 (Fall 1998): 10-11.
- "Songs of a Smoky City," *Pittsburgh Magazine* (April 1987): 136.
- "Scott Timm: 'The Age of Innocence,'" *High Performance* 51 (Fall 1990): 70.
- "Mary Miller Dance Company: 'Cab Fare Downtown,'" *High Performance* 50 (Summer 1990): 81.
- "Mary Miller Dance Company: 'In the Silence, Veiling,'" *High Performance* 44 (Winter 1988): 71-72.
- "Mark Taylor: 'Lost Continent,'" *High Performance* 38 (Summer 1987): 80-81.
- Over 150 dance reviews and articles for *The Pittsburgh Press* between 1988 and 1992.
- Over 50 dance and theatre reviews and articles for *In Pittsburgh* between 1985 and 1988.
- Over 20 essays in *The Public* (newspaper of the Pittsburgh Public Theatre) between 1999 and 2002.
- Over 25 essays for City Theatre between 1987 and 1990.

### **Research Reports:**

- "Hidden History: An Exploratory Case Study on the Impact of the Without Sanctuary Project at the Andy Warhol Museum." A research analysis on audience reception of the Without Sanctuary lynching photograph exhibit. Commissioned by the Warhol Museum as part of a final report on the museum's participation in the Ford Foundation/Americans for the Arts "Animating Democracy" Initiative. May 2002
- *The Heinz Endowments' Artist Training Research Report*. A comprehensive analysis of training programs, initiatives and publications for artists working in the field of community art-making. (Published by The Heinz Endowments, Spring 2000)

### **CD-ROMs:**

- Scholarly text for a web-based interactive, multi-media tutorial "The Early Moderns," a multi-media tutorial on the early years of modern dance in the United States, with Susan Gillis and Patrick Tse.  
[www.pitt.edu/AFShome/g/i/gillis/public/html/dance/disp.html](http://www.pitt.edu/AFShome/g/i/gillis/public/html/dance/disp.html)

### **Manuals:**

- *Youth Artworks: Teaching Artist's Resource Book*: a training manual for teaching artists working in the City of Pittsburgh's YouthWorks summer employment program. (published by the City of Pittsburgh, YouthWorks and The Heinz Endowments)

## INVITED KEYNOTE/PLENARY ADDRESSES

- “Getting to a Culture of Arts Talk: A Call to Arms,” International Network for Audience Research in the Performing Arts inaugural symposium, University of Leeds, September 14, 2017.
- “Please Don’t Turn Off Your Cellphones: The Changing Culture of 21<sup>st</sup>-century Audiences,” Keynote lecture sponsored by the Missouri State University College of Arts and Letters and the Springfield Theatre Alliance, October 19, 2015.
- “Taking Back the Arts: 21<sup>st</sup> Century Audiences, Participatory Culture and the End of Passive Spectatorship,” Keynote address for the *Institut des Ameriques* “Resources and Innovations in the Americas” International Conference, University of Toulouse, October 15, 2015.
- “Launching Arts Talk.” Carnegie Mellon University Master of Arts Management Speaker Series, February 10, 2015.
- “The Talking Cure?: A Theory of Social Interpretation in the Live + Digital Era.” University of Chicago Cultural Policy Center, May 20, 2014.
- “In the Garden: Creative Life in the Liberal Arts Context.” Meet the Artists Key Note Address, Bates College Arts Summit. Lewiston, Maine. February 24, 2011.
- “On Engaging the Audience.” Featured Guest Speaker, Bates College Arts Collaborative Conference. Lewiston, Maine. November 11, 2010.
- “We the Audience.” Inaugural Lecture, S.U.N.Y. at Geneseo Contemporary Issues in the Arts Lecture Series. Geneseo, New York, April 22, 2010.
- “Engaging Environments.” The Audience Project Conference hosted by the Creative Trust of Toronto, December 10, 2009.
- “Cultivating Loyal Fans: Lessons from Sports.” Wallace Foundation Excellence Awards Grantees Annual Conference, Philadelphia, April 3, 2009.
- “The Arts Experience: A Theory About Audience Behavior for the 21st Century.” Performing Arts Exchange, Atlanta, September 2008.
- “The Arts Experience Initiative.” Greater Pittsburgh Arts Council Public Forum, Pittsburgh, June 24, 2008.
- “Taking Art Off the Shelf: Making the Arts Relevant Again.” Plenary workshop event hosted by Theatre Communications Group at the National Performing Arts Convention, Denver, June 12, 2008.
- “In and Out of the Dark.” Keynote address, Greater Philadelphia Cultural Alliance “Engage 2020” Launch Event, May 8, 2008.
- “The Arts Experience: A Talk by Lynne Conner.” Performing Arts Centers Consortium annual meeting, Tampa, May 1, 2008.
- “In and Out of the Dark.” Plenary address for the International Society of Performing Arts Presenters annual congress, New York University, January 10, 2008.
- “In and Out of the Dark.” Plenary address for Heinz School of Public Policy and Management Cultural Policy conference, Pittsburgh, November 9-11, 2007.
- “In and Out of the Dark.” Keynote address for a public forum sponsored by The Boston Foundation, the Massachusetts Cultural Council and The Wallace Foundation, Boston, November 7, 2007.
- “In and Out of the Dark.” Plenary address, American Symphony Orchestra League national conference, Nashville, June 21, 2007.

- “The Myth of the Passive Audience.” Keynote address, Bolz Center for Arts Administration alumni conference, University of Wisconsin, Madison. November 3-4, 2006.

**PAPERS, PRESENTATIONS and PANELS:**

- “Does Art Really Make Us Better Citizens” Panel, Zocalo Public Square Conference, Los Angeles, June 25, 2017.
- “Audience Profiling: Cities, Audiences and the Politics of Cultural Identity in the U.S. Arts Ecology.” Arts in Society Conference, American University, Paris, June 2017. (peer reviewed)
- “Building a Language of Peace: ArtUP and Sites of Passage” talk for Techniken des amerikanischen Angewandten (American Applied Theatre Techniques) class at the Freie Universität. Berlin, December 10, 2016.
- “In the Garden: Creative Life in a Liberal Arts Context” presentation for *Community and Conservation through the Literary, Visual, and Performing Arts* panel (part of Community, Culture and Conservation: Sustaining Landscapes and Livelihoods Conference). Colby College, April 9, 2016.
- “Replacing Arts Appreciation With Arts Talk.” 2014 International Conference on Social Theory, Politics and the Arts, Ottawa, October 2014. (peer reviewed)
- Consolari Project Retreat Panel. Herber, Arizona, October 2014. Invited along with 12 other creative thinkers around arts engagement and community impact to participate in a new initiative to reimagine how performing arts connect with community.
- “Talking About Dance”: Pillow Talk Panel at Jacob’s Pillow Dance Festival, July 11, 2014.
- “We the Audience: The Pleasures of Interpretation in the Live | Digital Era.” Paper accepted for inclusion in the International Arts in Society Conference, Sapienza University, Rome, June 2014. (peer reviewed; unable to attend)
- “e-Collecting: The Audience as Cultural Repository.” Plenary paper, Theater Library Association/American Society for Theatre Research Annual Conference, Montreal. November 2011. (peer reviewed)
- “Digital Era Hermeneutics.” American Society for Theatre Research Annual Conference, Seattle. November 2010. (peer reviewed)
- Salzburg Seminar Fellow, “Cultural Institutions Without Walls: New Models of Arts-Community Interaction,” October 19-26, 2007.
- “Steel Stories: The History of Pittsburgh as Seen Through 150 Years of Theatrical Production.” Steel Cities Conference, University of Sheffield National Centre for English Cultural Tradition, June 28-30, 2006. (peer reviewed)
- Invited commentator for “(Im)permanence: Cultures In/Out of Time,” a conference sponsored by the Center for the Arts in Society at Carnegie Mellon University, October 2005.
- “Who Gets to Tell the Meaning?: Building and Enriching the Arts Experience.” Southwest Arts Conference, Phoenix, Arizona. January 28, 2005.
- “Sipping at Regional Theatre History: Taste as a Site-Driven Concept.” American Society for Theatre Research Annual Conference, Las Vegas, Nevada. November 19,



2004. (peer reviewed)
- “Who Gets to Tell the Meaning?: Building and Enriching the Arts Experience.” Grantmakers in the Arts Annual Conference, Cleveland, Ohio. October 18, 2004.
  - “The Pittsburgh Case: Regional African American Theatre Practice and Community Engagement From the 1930s through the 1960s.” Invited for presentation as part of a scholars roundtable funded by the National Endowment for the Arts, New York City, July 17 and 18, 2004. (The purpose of the roundtable conference is to convene a group of invited theatre historians to present information on the history of African American theatre for the preparation of a new PBS documentary called “It’ll Be Me: The Creation of an African American Theater.” )
  - “What Your Audience Really Wants.” Roundtable presentation for the Dance/USA Annual Conference at The National Performing Arts Convention, June 9, 2004.
  - “The Arts Experience.” Plenary presentation for the American Symphony Orchestra League’s Annual Conference during The National Performing Arts Convention, June 9, 2004.
  - "Duse's Death: Geography, Identity and the Politics of Place in American Theatre History." American Society for Theatre Research Annual Conference, Philadelphia, November 2002. (peer reviewed)
  - “Beethoven at the Theatre: German Theatrical Conditions in the Early 18<sup>th</sup> Century.” Presented as part of the Beethoven Symposium (“The Master’s World”) at Carnegie Mellon University, March 2, 2002.
  - “The Dance Critic as Archive,” Formal Introduction to the Senior Critic Address (given by Clive Barnes) at the Dance Critics Association 2001 Conference, Lincoln Center, New York City, July 2001.
  - Presentation, with Attilio Favorini, on the writing of *Silent Spring: Alarums and Excursions* (including the performance of several scenes from the play) at the "Rachel Carson and the Conservation Movement: Past, Present, and Future" conference sponsored by the National Conservation Training Center (a component of the US Fish and Wildlife Service) in August, 2001.
  - “Dreams and Discontents: Today’s Junior Faculty,” State of the Profession Address, American Society for Theatre Research Annual Conference, New York City, November 2000.
  - “State of the Research: Theatre-based Arts Education Research in Pennsylvania Universities and Colleges.” Pennsylvania Arts Education Research Convocation, University of the Arts, Philadelphia, Pennsylvania. June, 2000.
  - “Dance Criticism: A Brief History.” American College Dance Festival Association 1999 Conference. Slippery Rock University, March 1999.
  - “Looking at the New: Strategies for Experiencing Contemporary Art and Popular Culture” at the Dance Critics Association 1998 Conference, New York City, July 1998.
  - “How to Start and Maintain a Museum Theatre Program.” American Association of Museums, Los Angeles, May 1998.
  - “Nineteenth-century Women’s Movements and Dance.” Women’s Studies Lecture Series, Chatham College, Pittsburgh, March 1998.
  - "Writing Dance History for a CD-ROM Format." Society of Dance History Scholars, New York City, June 1997. (peer reviewed)

- "Stages in History: The Intersection of Theatre and History." American Association of State and Local History Museums Conference, Nashville, Tennessee, September 1996.
- "Archiving the Critical Record" and "Talking Dance, Seeing Dance," Dance Critics Association of America 1995 Conference, Pittsburgh Pennsylvania. June, 1995.
- "Laying Violent Hands: Isadora Duncan, Music Critics, and the Road to High Art." Society of Dance History Scholars Conference, Toronto, Canada, May 1995. (peer reviewed)
- "Teaching the Whole Body: Multi-Sensory Strategies and Methodologies in Theatre and Dance." Association for Theatre in Higher Education Conference, San Francisco, August 1995. (peer reviewed)
- "The Muscle Is A Mind: Teaching Dance History Through Multi-Sensory Pedagogy." Society of Dance History Scholars, Provo, Utah, February 1994. (peer reviewed)
- "'Bristling With Revolutionary Protest': Socialist Agendas in the Modern Dance, 1931-1938." American Society for Theatre Research, New Orleans, November 1993. (peer reviewed)
- "'What the Modern Dance Should Be': Socialist Dance Criticism in New Theatre , 1934-1936." May Day Symposium ("It Can't Happen Here: Anti-Fascist Performance in New York"), New York Public Library for the Performing Arts, New York City, May 1993. (peer reviewed)
- "The Big Unfolding: Tragic Rhythm in Martha Graham's Dance Theatre." Ohio State Symposium on Genre and Performance Studies, Columbus, March 1993.

## **ORIGINAL PLAYS and VIDEO/DVD SCRIPTS (PRODUCED)**

### Full Length Plays, Performance Works and DVD Scripts:

#### *Unsex Me Here*

- Deviser and Director (with choreographer Stephanie Martinez) for a new dance theatre piece based on five Shakespeare plays. Commissioned by the Charlotte Ballet for inclusion in the 2019 "Innovative Works" performance, January 25-February 16, 2019

#### *The Mother*

- 2018 Eugene O'Neill Theatre Center National Playwright's Conference Semi-finalist.
- Equity Staged Reading at the Heymann Theatre/University of Pittsburgh June 21-23, 2018.
- Development workshop at the Theatre Project in Brunswick, Maine in July 2017.

#### *Nina*

- The Theater Project, Brunswick, Maine, September/October 2016 (full Equity production)
- Professional Series, Colby College, Waterville, ME, November 2015 (staged reading, professional cast)
- Smith College, Northhampton, Mass., March 2002 (staged reading, student cast).

- Gemini Theatre Company, Pittsburgh, January 1999 (full production, professional cast)

*In the Garden of Live Flowers* (co-written with Attilio Favorini). Published and represented by Dramatic Publishing Company.

#### Reprints/Anthologies

- Scene included in *American Heartbeat: True Stories Told in Scenes and Monologues* (Dramatic Publishing Company, 2015)
- Several scenes from the play are featured on the *Silent Spring at 50* website: [www.silentpringat50.org/5/post/2012/08/in-the-garden-of-live-flowers.html](http://www.silentpringat50.org/5/post/2012/08/in-the-garden-of-live-flowers.html)

#### Professional productions:

- Earth Matters on Stage Conference, Carnegie Mellon University, June 2, 2012 (staged reading of Act I)
- Main Street Theater, Houston, Texas, April/May 2004. (full production)
- Theater-Hikes, Chicago, Illinois, April/May, 2004. (full production)
- Actor's Guild of Lexington, Kentucky, February/March 2003. (full production)
- National Conservation Training Center Symposium on Rachel Carson and the Conservation Movement in Shepherdstown, West Virginia, August 2003 (staged reading)
- Nature and Environmental Writers Conference, Boothbay Maine, June 2002 (staged reading)

#### University productions:

- Colby College (Waterville, ME), April 2016 (professional and student cast)
- Pacific Lutheran University (Tacoma, WA), March 2014 (full production)
- Carnegie Mellon University, November 4, 2005. (staged reading)
- Loyola Marymount University, Los Angeles, California, January, 2005. (full production)
- William and Mary College, February 2004. (full production)
- Slippery Rock University, November 2002. (full production)
- University of Pittsburgh Repertory Theatre, February/March 2001. (full production)

#### High School productions:

- Wakefield High School, Arlington, Virginia, December 2016 (full production)
- Maquoketa Valley High School, Delhi, Indiana, April 2012 (full production)
- Pentucket Regional High School, West Newbury, Massachusetts, November 2009 (full production)
- Friona High School, Friona, Texas, Spring 2009 (full production)
- Barrington High School Theatre, Barrington, Illinois, Fall 2008 (full production)
- Essin High School, Essin, Texas, March 2005. (full production)
- Kelliher Public School, Kelliher, Minnesota, November, 2004. (full production)

production)

*Bartók Night*. Commissioned by the Pittsburgh Chamber Music Society and performed with the Boromeo String Quartet.

- Strider Theater, Music at Colby professional series, October 2010. (full production of a fully revised draft)
- Heymann Theatre, University of Pittsburgh, November 2004. (full production of an earlier draft)

*American Humbug*. Three Rivers Arts Festival, June 1 – 17, 2007. (Equity full production)

*Light of the Mind*. Commissioned by Colby College for production in February 2013.

*Sexual Harassment Training: The Situation; Rising Above; You Think You're the First?*

- Three DVD scripts for Carnegie Mellon University's Interactive Theater Company. Produced and released by CMU's Entertainment Technology Center, June 2011.

*Double Take: Harnessing the Power of Negotiation*.

- Four video scripts for Carnegie Mellon University's Program for Research & Outreach on Gender Equity in Society (PROGRESS), founded by nationally regarded economist Linda Babcock (author of *Women Don't Ask*). Produced by CMU's Entertainment Technology Center and released nationally in 2009 by PROGRESS.

*Shakespeare Street* (book and lyrics by Lynne Conner, music by Douglas Levine). Pittsburgh Playhouse. October 2001. (full production)

*Wade in the Water*. Prime Stage Theatre, Pittsburgh. May 2000. (full production)

*Pedro Paramo*. Full-length stage version adapted from the novel by Juan Rulfo. Quantum Theatre, Pittsburgh, April 1991. (full production)

*Thomas and Sarah Pears: Letters From the River*. A documentary video on the early glass industry installed at the Senator John Heinz Pittsburgh Regional History Center.

*A Lincoln Portrait: The Artful Life of Abraham Lincoln Maazel*. Video Documentary written and narrated by Lynne Conner. Produced by Pittsburgh Filmmakers, 2003.

*Songs of a Smoky City*. (Book and lyrics by Lynne Conner, music by Peter de Klerk.) Pittsburgh Regional History Center, March 1998. (full production)

*When He Was Gone*. (with music by Peter de Klerk) Pittsburgh Regional History Center, March 1997, October 1998, May 2003. (full productions)

*Of, By and For the People*. Pittsburgh Regional History Center, July 1996. (full production)

One Act Plays:

*1918.* Bricolage Urban Scrawl 24 Hour Playwriting Festival, Bricolage Theater Company, Pittsburgh. March 27, 2010.

*1892/1982: Two Steel Stories.* Pittsburgh Playwrights Theatre Company, October 17 - November 3, 2007. (full production) Theater Festival in Black and White Best Monologue Award.

*The Desk.* One act play performed by Carnegie Mellon University Interactive Theatre Company, 2001 to the present.

*The Talking To.* One act play performed by Carnegie Mellon University Interactive Theatre Company, 2001 to the present.

*A Job Well Done.* One act play performed by Carnegie Mellon University Interactive Theatre Company, 2001 to the present.

*The Fit.* One act play performed by Carnegie Mellon University Interactive Theatre Company, 2001 to the present.

*Bartok's Red Apple.* Commissioned by the Pittsburgh Chamber Music Society. February 2005. (full touring production)

*In Beethoven's Room.* Commissioned and produced by The Pittsburgh Chamber Music Society and Unseam'd Shakespeare Company, March 2002. (full touring production)

*Building Magic.* (Book and lyrics by Lynne Conner, music by Douglas Levine.) Commissioned and produced by Gateway to the Arts. (full touring production)

*Then and Now.* Commissioned and produced by Gateway to the Arts. (full touring production)

*Over the Rainbow.* (Book and lyrics by Lynne Conner, music by Douglas Levine.) City Theatre, Pittsburgh, February, 1999. (full touring production)

*Scenes From A Love Story.* Pittsburgh Regional History Center, March 1998 through July 1998. (full production)

*Pittsburgh in December.* Pittsburgh Regional History Center, December 1996. (full production)

Short Scene:

- *The Summer of '68.* Produced by the Pittsburgh Regional History Center, May 1999.
- *Pittsburgh in Vietnam: A Bedtime Story.* Produced by the Pittsburgh Regional History Center, March 1999.
- *Pittsburgh in the Cold War.* Produced by the Pittsburgh Regional History Center, March 1998.

- *Three Neighborhoods/Three Lives*. Produced by the Pittsburgh Regional History Center, March 1997.
- *Two Steel Stories*. Pittsburgh Regional History Center, October 1996. (full production)
- Human Resources “Issue” Scenes. Produced by the Carnegie Mellon University Interactive Theatre Company for university and corporate staff development programs in Pittsburgh, Pennsylvania. 1998 to the present.

Adaptations:

*Lysistrata* (original adaptation). Colby College Theater and Dance Department main stage, November 2012. (full production)

*Tartuffe*. Original translation and adaptation of Act V, Scene IV. Three Rivers Shakespeare Festival Young Company, Pittsburgh, July 1990. (full production)

**PROFESSIONAL and UNIVERSITY DIRECTING AND DRAMATURGY:**

**Directing:**

*Opening Will*, Colby College Theater and Dance Department main stage, April 2016.

*Nina*, Professional Series, Colby College Theater and Dance, 2015

*Runnals XXX* (conceived and mashed-up by Lynne Conner), Colby College Theater and Dance Department main stage, November 2013

*Light of the Mind*, Colby College Theater and Dance Department main stage, February 2013

*Lysistrata* (adapted by Lynne Conner), Colby College Theater and Dance Department main stage, November 2012. Winner of the Kennedy Center American College Theater Festival Region I Excellence in Adaptation Award.

*Darlin’ Coree*, Colby College Theater and Dance Department main stage, April 2011.

*Putting It Together*, Colby College Theater and Dance Department main stage, February 2011.

*Bartók Night*

- Strider Theater, Colby College, October 29, 2010
- Heymann Theater, Pittsburgh, November 2004

*Metamorphoses*, Colby College Theater and Dance Department main stage, November 2009. Winner of the Kennedy Center American College Theater Festival Region I Best Ensemble Award.

*The Porcupine Woman: An Evening with Jennifer Finney Boylan*,

- Strider Theater, Colby College, September 11-12, 2009.
- Southern Comfort Gender Conference, Atlanta, GA, September 24, 2009
- Yale University, New Haven, Connecticut, November 5, 2009

*Sexual Debut*, Colby College Theater and Dance Department main stage, April 2009.

*Things You Can’t See*, Colby College Theater and Dance Department main stage, April 2009.

*Bartok’s Red Apple*, school tour, February 2005.

*Molly Maguire Auto Tour*, commercial audio tape for Magic Lantern Audio/Visual Production House, May 2001.

*Happily Ever What?* (staged reading) at the Carnegie Mellon University Summer New Play Series, July 1999.

*Over the Rainbow* at City Theatre Outreach and Educational Programming, February, 1999.

*Of, By and For the People* at the Pittsburgh Regional History Center, July 1996 and July 1997.

*1892/1982: Two Steel Stories* at the Pittsburgh Regional History Center, October 1996.

*Pittsburgh in December* at the Pittsburgh Regional History Center, December 1996.

*When He Was Gone* at the Pittsburgh Regional History Center, May 2003, October 1998, March 1997.

*Drowning* at University of Pittsburgh Theatre, September 1990.

*Smells Like Gin* (staged reading) at City Theatre, Pittsburgh, October 1988.

*The Cocktail Party* at New Group Theatre, Pittsburgh, February 1987.

*Four Quarts Short* at New Group Theatre, Pittsburgh, July 1986.

*This is Eternity* at Calderone Theatre, Stony Brook, April 1986.

*Herders* at Calderone Theatre, Stony Brook, February 1986.

### **Production Dramaturgy:**

*Baltimore*, University of North Carolina at Charlotte main stage, September 2017.

*Tartuffe* at Colby College, Spring 2012.

*Mother Courage* at the University of Pittsburgh Repertory Theatre, November 2005.

*Romeo and Juliet* at the Pittsburgh Public Theatre, April 2001.

*Pedro Paramo* at Quantum Theatre, Pittsburgh, April 1991.

*Harry and Claire* at City Theatre, Pittsburgh, February 1990.

*The Voice of the Prairie* at City Theatre, Pittsburgh, March 1989.

*Painting It Red* at City Theatre, Pittsburgh, January 1989.

*Talk Radio* at City Theatre, Pittsburgh, November 1988.

*Frankie & Johnny in the Clair de Lune* at City Theatre, Pittsburgh, October 1988.

### **PUBLIC SCHOLARSHIP and RESEARCH:**

#### **Research:**

- **The Heinz Endowments Arts and Culture Program Arts Experience Initiative:** Principal Investigator for The Arts Experience Initiative, a cultural participation research study and programming initiative sponsored by The Heinz Endowments' Arts and Culture Program and designed to enhance cultural participation through audience enrichment projects housed in local arts organizations. Participating organizations include: The Pittsburgh Symphony; The Carnegie Museum of Art; The Andy Warhol Museum; City Theatre; The Pittsburgh Ballet Theatre; Pittsburgh Chamber Music Society; Pittsburgh New Music Ensemble; Quantum Theatre; Silver Eye Center for Photography; Dance Alloy Theater; Mattress Factory and Center for Contemporary Craft.

#### **Arts Consulting**

- **The Pennsylvania Humanities Council:** Consulting advisor on the creation of the Arts Commentary Fellowship (in conjunction with the Pennsylvania Council on the Arts).

- **Dance Advance Philadelphia:** Site evaluator for programming funded through the Pew Foundation's Dance Advance, a Philadelphia-based re-granting office supporting new work in the field of dance, dance-education, and dance preservation.
- **Philadelphia Dance Archive Project:** Consulting advisor on the founding of a dance archive for the Philadelphia region.
- **Hope Academy of Music and the Performing Arts:** Designed and facilitated a tailored assessment system for use in the ongoing internal and external evaluation of the arts program.
- **Boys & Girls Clubs of Western Pennsylvania:** Designed and facilitated a tailored assessment system for use in the ongoing internal and external evaluation of the Club's Arts & Literacy Connection programming.
- **Aliquippa Alliance for Unity and Development:** Designed a tailored assessment system for use in the ongoing internal evaluation of the Alliance's community-based arts programming.
- **Artists-in-Community Project of Pittsburgh:** Designed and implemented the Artists-in-Community Project of Pittsburgh, a comprehensive networking, advocacy and service program aimed at developing and supporting artists who are working in community (schools, cultural and arts-based outreach and education programs, hospitals, community centers, jails, CDCs) in the Greater Pittsburgh area. May 2000 to June 2004.
- **Youth ArtWorks Employment and Training Program:** Designed and implemented of artist training programming aimed at supporting the teaching artists engaged in the City of Pittsburgh's Youth ArtWorks system (part of the Workforce Investment Act of 1998). Wrote *Youth Artworks: Teaching Artist's Resource Book*, a training manual for the pilot year of the City of Pittsburgh's Youth ArtWorks Employment Program. 1998 to the present.

#### **Public Lectures:**

- "Pittsburgh Theatre in the Thirties." Presented at the Pittsburgh Public Theatre's as part of the "Mondays with the Public" lecture series, May 6, 2002.
- "18<sup>th</sup> Century Dance: An Introduction." Presented at Frick Fine Art Museum on February 28, 2002.
- "The Ghosts of Theatres Past." Three lectures at the Pittsburgh Public Theatre in March and April 2000.
- "Pittsburgh's Theatre Legacy: Enter the 20th Century." Heinz History Center, September 1998.
- "Pittsburgh's Theatre Legacy: From Burlesque to Vaudeville." Heinz History Center, September 1997.
- "The Search for Freedom: The Realistic Stage Tradition in the U.S." Four lectures at City Theatre, September 1995.

#### **Workshops:**

- "Using the Tools of Theatre in the Classroom." Allegheny Intermediate Unit Workshop, Historical Society of Western Pennsylvania, 1997.



- “The Stages in History Model: Using Theatre to Teach History.” Gateway to the Arts Summer Teacher’s Institute, 1997 and 1998.

## RELATED POSITIONS

### **Resident Script Writer, Carnegie Mellon University Interactive Theatre Program.**

Write scripts for live performance and for video performance that explore issues pertaining to the workplace (both academic and corporate). These scripts are used by CMU’s Human Relations Department to foster awareness of and discussion around workplace issues. May 1998 to present.

<http://www.cmu.edu/hr/learning/InteractiveTheatre/scenarios.html>

**Resident Dramaturg, Pittsburgh Public Theatre.** Provided literary management and production dramaturgy for Pittsburgh’s largest professional theatre; advised the Artistic Director on play selection and new play development; wrote program and newsletter essays; and gave talks, lectures and other adult arts educational programming. August 2000 to December 2001.

**Founding Co-Chair, The Greater Pittsburgh Arts Alliance.** September 1997 to September 1999. Organized and implemented an arts alliance for the Pittsburgh region, and began a series of initiatives designed to strengthen the relationship between local arts organizations, the public, and civic/government leaders. In June 1999 the Arts Alliance launched a million dollar arts advocacy campaign (“The Arts Bring Life to Life”). In recognition of my work on behalf of the Arts Alliance, I was named as “one of ten to watch” in the *Pittsburgh Post Gazette*’s annual report on Pittsburgh’s leaders within the arts and cultural communities.

### **Director/Founder, The Arts Education Project.** September 1993 to 1999.

Administered, developed and led interactive workshops designed to use the arts as a model for teaching history, critical thinking and analysis, and practical aesthetics. Using an innovative multi-sensory pedagogy, Arts Education Project workshops use the tools of theatre, dance and music to engage students in a variety of topics, from history to current events, in an attempt to analyze and articulate the world around them. The Arts Education Project has been funded by the Pennsylvania Humanities Council, The Pittsburgh Foundation and The Howard Heinz Endowments and hosted by the Pittsburgh Dance Council, City Theatre, Pittsburgh Ballet Theatre, the Dance Alloy, and the Dance Critics Association of America, the University of Pittsburgh Department of English, Point Park College, the Pennsylvania Governor’s School for the Arts, and the Jewish Community Center of Pittsburgh.

Workshops:

- \* “Dance From Pittsburgh: A Month of Dance History, Aesthetics and Performance” at Dance Alloy, Point Park College and Pittsburgh Ballet Theatre, March 1996. \*Funded by Small Arts Initiative of the Heinz Endowments.
- \* “Monumental Moderns” at Pennsylvania Governor’s School of the Arts, August 1996 and Pittsburgh Ballet Theatre School, July 1995.

- \* “The Early Moderns” at University of Pittsburgh, September and November, 1993 and April, 1995; Andy Warhol Museum, September 1994; Pittsburgh Ballet Theatre School, July 1994 and July 1995; \*Funded in part by the Pennsylvania Humanities Council.
- \* “History of Social Dance” at the Jewish Community Center, May 1995. \*Funded by the Pennsylvania Humanities Council.
- \* “Americanized Delsarte” at University of Pittsburgh, Department of English, September 1994.

**Director and Resident Playwright, Stages in History program, Senator John Heinz Pittsburgh Regional History Center.** Created and administered a resident professional theatre company at the Senator John Heinz Pittsburgh Regional History Center from September 1995 to August 1999. As a Department Head of a large not-for-profit organization I was responsible for administering a \$100,000.00 annual operating budget, hiring and managing an administrative and teaching staff and six to ten actor-historians. For my department I managed hiring, payroll process, annual job reviews, pay raises, annual budget projections and reports. I also worked with other department heads on organization-wide projects and initiatives. During my tenure I raised the money for, designed and administered an after-school theatre education program serving several Pittsburgh-area high schools and an in-school out-reach theatre education program touring throughout Southwestern Pennsylvania. As resident playwright I researched and wrote all of the program’s material: monologues, plays and special scripts. I also directed most of the productions and developed a variety of programs using the tools of theatre to teach history.

**Dance Critic, WQED-FM.** March 1987 to March 1997. Wrote and read dance reviews for on-air presentation.

**Academic Advisor, University of Pittsburgh.** May 1990 to April 1994. Guided the academic progress of freshman and sophomores. Work included helping students to choose courses, fulfill general education requirements and ultimately choose a major. Provided basic counseling and referral services in the area of career development.

**Dance Critic, *The Pittsburgh Press*.** September 1988 to December 1992. Reviewed all concert dance in the city and wrote essays and feature articles. Over 150 reviews and articles published.

**Literary Manager, City Theatre, Pittsburgh.** May 1987 to June, 1989. Ran the literary department of City Theatre, an Equity company devoted to the production of new American plays. Job description included serving as the theatre's resident dramaturg on all main-stage productions, writing and producing a quarterly newsletter, writing program notes, and directing Tuesday Night Theatre, a program of staged readings designed to give the theatre and the theatre's audience the opportunity to hear promising new scripts. Playwrights from across the country participated in the program.

**Theatre and Dance Critic/Columnist/Contributing Editor, *In Pittsburgh*.** March 1985 to September 1988. Wrote feature articles, interviews and reviews on dance and theatre.

## **SERVICE**

### **To the Field of Arts and Culture**

#### **Boards, Steering and Advisory Committees:**

- Founding Member, International Network of Audience Research in the Performing Arts (iNARPA), Summer 2018.
- Board of Directors, Artists Upstairs (ArtUp), April 2005 to present.
- Board Member, Waterville Opera House, September 2010 to May 2012.
- Council Member, Pennsylvania Humanities Council, 2007-2009.
- Site evaluator for the Pew Foundation's Dance Advance Philadelphia, a Philadelphia-based re-granting office supporting new work in the field of dance, dance-education, and dance preservation. 2000-2005
- Advisor for the Philadelphia Dance Archive Project, a new dance archive for the Philadelphia region based at Temple University. 2004-2005
- Association for Theater in Higher Education Faculty Writing Mentor (for other faculty working on publication projects). 2003.
- Advisor to the Pennsylvania Humanities Council on the design of the Arts Commentary Fellowship, a new arts and humanities grant program in conjunction with the Pennsylvania Arts Council. 2000
- Steering Committee, Heinz Endowments Cultural Participation Steering Committee, Spring 2001 to 2003.
- Founding Co-chair, Greater Pittsburgh Arts Alliance, September 1997 to September 1999.
- Elected Representative, Small and Mid-sized Arts Advocacy Consortium, September 1997 to September 1999.
- Board and Advisory Committee Member, Quantum Theatre, March 1992 to November 1998.
- Board Member, Dance Critics Association of America, June 1995-June 1997.
- Advisory Committee, The Arts Future Project, April 1995 to August 1996.
- Steering Committee, Pittsburgh Coalition for the Small Professional Arts, June 1994-1996.

#### **Review Panels/Outside Referee:**

- Invited reviewer, *Poetics*, winter 2018.
- Invited reviewer, *Journal of Arts Management, Law and Society*, spring 2018.
- Invited reviewer, *Journal of Arts Management, Law and Society*, fall 2016.
- External reviewer, Promotion to Full Professor case, University of Wisconsin-Milwaukee, fall 2016.
- External referee, doctoral dissertation by Anja Ali-Hapaala, Queensland University, fall 2015.
- Chair, External Review Committee, Wellesley College Theatre Studies Department, February 2015.

- Consolari Project Retreat Panel. Herber, Arizona, October 2014. Invited by the Dean of the Herberger Institute/Arizona State University to participate in a new initiative to reimagine how performing arts connect with community.
- External referee, promotion case, Carnegie Mellon University, fall 2014.
- Manuscript reviewer for Palgrave-Macmillan Theatre Studies Series, fall 2014.
- Maine Arts Commission Individual Performance Grant Review Panel, July 2014.
- External referee, tenure case, Colgate University, 2012.
- External referee, tenure case, Lafayette University, 2012.
- Outside member, dissertation committee, Antioch University, 2013.
- Maine Arts Commission American Masterpieces Review Panel, April 1, 2010.
- Chair, External Review Committee, Smith College Theatre Department, March 2007.
- Reviewer, Wayne State University's Research Enhancement Program, March 2007.
- Review Panel, MidAtlantic Foundation's Pennsylvania Performing Arts on Tour, July 2003.
- Review Panel, Pennsylvania Humanities Council Arts and the Humanities Initiative, June 2001 to 2004
- Review Panel, YouthWorks' Youth ArtWorks Program, April 2001 to April 2003.
- Review Panel, Howard Heinz Endowments Small Arts Initiative, June 1997 to December 2000.
- Review Panel, Pennsylvania Council on the Arts Dance Panel, January 1989 to December 1991.

### **University of North Carolina at Charlotte**

- Member: CoAA Dean Search Committee, Spring 2018 through Spring 2019.
- Co-chair: Directing Search Committee, AY 2018-19
- Chair Mentor: Fred Spano (interim chair of Music), Fall 2018
- Presenter: UNCC Advance training for new administrators, August 2018.
- Panelist: "Tackling the TD Shortage" NCTC Producing Conference, July 2018.
- Stage director: student performance for the CoAA 10<sup>th</sup> Anniversary celebration.
- Co-dramaturg: *Baltimore*.
- Co-chair: Acting Search Committee, AY 2017-18
- Participant: Chair's focus group convened by the University's Central IT division, Spring 2017.
- Co-coordinator (with Professor Dunn): CoAA participation in the national Ghostlight Project event on January 19, 2017.
- Member: Chair's Focus Group convened by a member of the UNCC General Administration (spring 2017).
- Coordinator: *After Orlando* Theatre Action on December 2, 2016 in Rowe Recital Hall (part of an international project supporting the victims of the Pulse Nightclub shootings).
- Stage director: two short plays for *After Orlando* Theatre Action, fall 2016

### **Colby College Service**

**2015-2016**

- Performing Arts Planning Committee
- Chair, Tenure Review Committee (Kloppenber)

- Chair, Contract Renewal Committee (Thurston)
- Member, Sixth Semester Review Committee (Borthwick)
- Member, Oak Fellow Selection Committee

#### **2014-2015 (on sabbatical)**

- Performing Arts Planning Committee
- Faculty Host for commencement speaker (Robert Redford)
- Chair, Tenure Review Committee (Coulter)
- Chair, Tenure Review Committee (Kloppenber)
- Member, Tenure Review Committee (Rasza)

#### **2013-14**

- Faculty Representative to the Board of Trustees (elected)
- Faculty Representative to the Educational Policy Committee of the Board of Trustees (appointed)
- Faculty Coordinating Committee, Arts and Humanities Center (elected)
- Executive Committee, Arts and Humanities Center (appointed)
- Chair, Tenure Review Committee (Coulter)
- Member, Tenure Review Committee (Rasza)
- Member, Search Committee, Faculty Fellow/Creative Writing
- Chair, Search Committee, Faculty Fellow/History, Literature and Criticism

#### **2012-2013**

- Faculty Representative to the Board of Trustees (elected)
- Faculty Representative to the Educational Policy Committee of the Board of Trustees (appointed)
- Bicentennial Committee (appointed)
- Humanities Steering Committee (appointed)
- Faculty Coordinating Committee, Arts and Humanities Center (elected)
- Executive Committee, Arts and Humanities Center (appointed)
- Arts at Colby Steering Committee (ad hoc)
- Chair, Sixth Semester Review Committee (Kloppenber)
- Chair, Contract Renewal Committee (Thurston)
- Chair, Search Committee, Faculty Fellow/Dance

#### **2011-2012**

- Faculty Representative to the Board of Trustees (elected)
- Faculty Representative to the Educational Policy Committee of the Board of Trustees (appointed)
- Promotion and Tenure Committee (elected)
- Bicentennial Committee (appointed)
- Humanities Steering Committee (appointed)
- Humanities Annual Theme Committee (appointed)
- Arts at Colby Steering Committee (ad hoc)
- Chair, Sixth Semester Review Committee (Coulter)
- Chair, Search Committee, Teaching Artist in Dance
- Chair, Search Committee, Teaching Artist in Theater

- Chair, Search Committee, Faculty Fellow/Design
- Chair, Search Committee, Faculty Fellow/Acting and Directing

#### **2010-2011**

- Faculty Representative to the Physical Plant Committee of the Board of Trustees (appointed)
- Promotion and Tenure Committee (elected)
- Academic Affairs Committee (elected)
- Cultural Events Committee (elected)
- Bicentennial Committee (appointed)
- Humanities Steering Committee (appointed)
- Search Committee, Vice President of Communications (appointed)
- Arts at Colby Steering Committee (ad hoc)
- Chair, Search Committee, Teaching Artist in Dance
- Chair, Search Committee, Teaching Artist in Theater

#### **2009-2010**

- Financial Priorities Committee (elected)
- Academic Affairs Committee (elected)
- Cultural Events Committee (elected)
- Bicentennial Committee (appointed)
- Humanities Steering Committee (appointed)
- Faculty Representative to the Physical Plant Board of Trustees committee (appointed)
- Member, Search committee, Assistant Professor of Music/Musicology (appointed)
- Member, Search Committee, Associate Dean of Students/Director of the Pugh Center (appointed)
- Chair, Search Committee, Assistant Professor of Dance
- Chair, Contract Renewal Committee (Thurston)

#### **2008-2009**

- Bicentennial Committee (appointed)
- Humanities Division Secretary (appointed)
- Chair, Search Committee, Assistant Professor of Theater
- Chair, Search Committee, Suss Guest Artist

#### **University of Pittsburgh Service**

##### ***School of Arts and Sciences, University of Pittsburgh:***

- University of Pittsburgh University Senate, Gender Equity Committee, ad hoc member, 2006 – 2008.
- University of Pittsburgh University Senate, elected representative to the Student Affairs Committee, 2005-2008 (three year term).
- University of Pittsburgh Lawler Fellowship Award Committee, spring 2003.
- University of Pittsburgh Provost Fellowship Award Committee, spring 2004.

##### ***Department of Theatre Arts, University of Pittsburgh:***

- Chaired Assessment and Curriculum Committee, leading team of faculty members in creating a comprehensive annual assessment system for the Provost's Office, 2006 – 2008.

- Co-designed the department's Teaching Colloquia program and led the committee that organizes and facilitates the ongoing program from 2000 to 2008.
- Served as the Department's representative to CIDDE, 2006 – present.
- Co-wrote the criteria for selection and led the Graduate Student Teaching Award committee, 2002 to 2008.
- Rewrote and edited the Department of Theatre Arts Graduate Handbook, May 2001 to 2007.
- Served on the Teaching Artist/Shakespeare in the Schools Program search committee, Fall/Winter 2006, 2007
- Co-wrote a comprehensive document outlining exam procedure for graduate students in the department, 2005/2006.
- Served on the Search Committee for the Set Design position, 2004/2005.
- Wrote a new CAS course proposal for the undergraduate Special Topics: History, Literature and Criticism in Fall 2004.
- Co-wrote three new CAS course proposals for a reconceived undergraduate theatre history sequence for Theatre majors in Fall 2002.
- Served as the faculty advisor for Steel City Underground (the undergraduate Theatre majors organization) 2000 - 2004.
- Served on the Charity Randall Opening Weekend Planning Committee in Fall/Spring 2002/2003 and planned, organized and helped to run the Reunion Weekend event.
- Served on the Search Committee for the Scene Design tenure-stream faculty position in 2001/2002.
- Served on the New Faculty Handbook Committee in Spring/Summer 2002, helping to design and write a guide to incoming Theatre faculty.