

## George H. Brown



August 10, 2014

Dr. Dale Carpenter, Search Chair  
Western Carolina University  
Cullowhee, NC 28723

Dear Dr. Carpenter and the Members of the Search Committee;

I thank you for taking time out of your busy schedule to consider this application as you search for your next Dean of the College of Fine and Performing Arts. I appreciate the importance of this search for you. Higher education is at a crossroads. While we still dealing with the impact of the recent financial crisis where many institutions have eliminated or reduced the fine and performing arts on campus, we work to prepare our students for a future where creativity and innovation is a highly desired attribute. At the same time we are engaged in a national conversation on the affordability, purpose, and future of higher education that endeavors to find balance between the transformative power of a liberal arts education and pragmatic need for career preparation. Within this fluid paradigm, many institutions are struggling for a direction. It is exciting to see Western Carolina University actively pursuing a vision of the future that promotes vibrant learning, discovery, and community engagement while embracing the arts at its core. With the opportunities before you, finding the next leader to work with and for the faculty, your students, your creative partners, the university administration and board of trustees, as well as the local community is imperative for the continued growth of the College of Fine and Performing Arts at Western Carolina University.

I proudly share with you my record of accomplishment as an administrator, professor, and artist achieved through hard work, commitment, and collaboration during my twenty-one years in the academy and thirty-six year career in the arts. The academy has been a fertile and supportive environment that has encouraged the productive investment of my leadership energies and talents. Since Fall 2011, following the successful completion of a competitive national search, I have been serving as the Associate Dean of the College of Fine Arts at Western Michigan University. Prior to that appointment, I served ten years as the chair of the Department of Theatre Arts at Bradley University in Peoria, IL. During my last year at Bradley I concurrently served as interim chair of the Department of Interactive Media. While my leadership abilities have been rewarded with many significant acknowledgements, including the *President's Appreciation Award* and the *Theodore C. Burgess Award for Excellence in Interdepartmental Collaboration* from Bradley University, I am excited by this opportunity at Western Carolina University to collaborate with the faculty and staff of the College of Fine and Performing to inspire, educate and prepare innovative artists and creative leaders for the 21st century. I am confident that as you review my credentials, you will find that my experience, knowledge, creativity, and leadership in the arts and the academy will serve you well.

My service as an academic leader and administrator is guided by my life's goal to dynamically contribute to the life and growth of an artistic and educational home of significance; a place where creativity is nourished, hard work and working smart is respected, communication in all its forms – written, verbal, musical, kinetic, and visual – is foundational, and where the pursuit of academic and artistic excellence is the highest aspiration.

Experience has taught me the benefits of working collaboratively, facilitating openness and transparency through shared governance, and of committing to a process of futures planning with detailed assessment and open conversation that leads to consensus. Communication, listening, and the exercise of fair and ethical administrative practices are foundational in my leadership style and essential in building trust to resolve situations that impede the pursuit of excellence. This transformational approach to leadership is powered by my belief in reasonable and responsible risk-taking guided by the needs, mission, and long-range goals of the institution.

Both my *Curriculum Vitae* and online portfolio ([www.georgebrown.com](http://www.georgebrown.com)) document the scope of my administrative experience. My responsibilities as an academic leader and administrator have covered all aspects of operations including managing budgets, fundraising, grant writing, developing and implementing strategic plans, improving academic programs, and overseeing facilities, as well as the most important responsibility - recruiting, supporting, and retaining excellent faculty, students, and staff. My leadership portfolio as Associate Dean at WMU includes facilitating the professional development of faculty, working with faculty to identify and secure external funds,

exploring opportunities for faculty research and creative endeavors; overseeing collegiate curriculum planning including interdisciplinary efforts, collaborative degree offerings, program review, assessment, accreditation, and advancing the college's efforts to heighten and integrate technology into artistic and academic activities.

On the university level, I serve on the Management Team for the Academic Program Review and Planning Initiative, a comprehensive program prioritization review process currently underway at WMU, as well as serve on the Kellogg Racial Healing Advisory Board, charged with administering a \$2 million planning grant focused on racial healing and diversity initiatives for the southwest Michigan region. I have also been excited to work with the Provost's office and College Leadership Team to advance several curricular initiatives:

**Arts and Entrepreneurship:** To aid students in building sustainable careers in the arts, my office has been collaborating with WMU's Hayworth College of Business, the Corzo Center for the Creative Economy at the University of the Arts, SEA (Self-Employment in the Arts), and ArtServe Michigan, a statewide organization advocating for the arts in Michigan, to develop an initiative focused on advancing entrepreneurial thinking and creative innovation across the College of Fine Arts. As part of these efforts, a university-wide entrepreneurship minor has recently been approved and is in the process of being implemented.

**Industrial Design:** At the invitation of the Provost and the Associate Vice President for Community Outreach, I have been working actively with the Dean, the Director of the Frostic School of the Arts, faculty from the College of Engineering and Applied Sciences, and Southwest Michigan First - a community partnership of leaders in private business, education and government focused on the economic development of the region - in reinventing WMU's Industrial Design program to serve our many community partners including Newell-Rubbermaid, Tekna, Stryker, Landscape Forms and Fabri-Kal. We see this program as a significant enrollment growth area for the School of Art. Tied very closely to this initiative are my efforts to advance digital arts and interactive media at WMU.

**Digital Arts and Interactive Media:** To strengthen enrollment in the college, I have been engaged in the development of an interdisciplinary, inter-institutional program focused on Digital Arts and Interactive Media at WMU with concentrations being explored in game design, mobile application design, interactivity, and animation. Developmental conversations are being facilitated in collaboration with faculty and staff from each unit of the College of Fine Arts, the Department of Film, Video and Media Studies, Computer Science, and the Office of Information Technology as well as community representatives from KVCC's Art & New Media Program, the Kalamazoo RESA's Education for the Arts program, S2 Games, and Maestro Creative Industries. As part of these efforts, a new B.S. and minor in Multimedia Arts Technology – Music has recently been approved and is registering its first cohort of students to a point of exceeding the original enrollment expectations. Additionally, a minor in Intermedial Performance is being explored with the design faculty in the Department of Theatre and the Department of Dance.

None of these efforts would be possible without the support and commitment of the faculty. My *Curriculum Vitae* documents my strong support of shared governance. Prior to joining WMU, I served multiple terms on the Executive Committee of the Faculty Senate at two different universities including as Chair-Elect of the Faculty Senate at TCU. I participated on myriad committees and working groups including chairing the Academic Excellence Committee, held leadership positions on SACS and NCA accreditation committees, and collaborated on core curriculum revisions at the university level as well as in strategic planning including chairing the University Mission Revision committee. I have experience working with boards at two institutions as well as with multiple arts organizations. I have attended president's cabinet meetings, participated in provost's councils at three universities, and assumed the duties of dean at both Bradley and WMU when the dean was unavailable due to professional or personal commitments. Outside the academy, I have sat on numerous boards and profession committees as well.

As a promoter of "Town and Gown" relationships, I was principal organizer of the Live Theatre League of the Greater Peoria Area, a collective of local organizations dedicated to ensuring the future of live theatre as a multifaceted asset to our community, and actively participated on the board and planning committees of PeoriaNEXT, the Discovery Forum, and the Peoria Prize for Creativity. I served as President of ArtsPartners of Central Illinois, a regional arts advocacy agency funded by the City of Peoria, during which time we hosted Rocco Landesman, chair of the National Endowment for the Arts and secured a \$50,000 NEA *Our Town Grant* in partnership with the Tri-County Commission. I am very excited by the work you are doing with the Mountain

Heritage Center. These collaborative efforts in creative placemaking are transformative for a community and teach our students the true power of creativity and imagination.

Additionally, during my career, I have successfully served as the producer or production manager to five professional not-for-profit theatres, as well as at TCU and Bradley University. These producing experiences will be an asset in advancing the John W. Bardo Fine and Performing Arts Center as well as engaging with the members of Friends of the Arts to strengthen the arts across the region.

As you will see from my educational philosophy posted in my web portfolio, I believe the connection between the arts and education is founded on a shared purpose to enlighten the mind and stimulate the growth of humanity by making us aware of the world in which we live. During my career as a professional educator I have engaged thousands of students in the classroom, the production process, and performance with the objective of opening their minds through the arts to view our shared world in a new light. I truly believe in the power of the arts to influence our changing world and I share that passion through my teaching and creative activity.

Pedagogically, I am a strong advocate for project-based experiential learning, faculty/student collaboration, and the use of educational technology including web-based education. I believe that students gain a more comprehensive understanding of a subject area through experiential learning. This learning paradigm allows students to master specific skill sets while being engaged in activities that require higher reasoning practices including critical thinking, creative problem-solving, and collaboration; all key competencies for artists and scholars in the 21st century. I encourage the exploration of innovative teaching methodologies to engage our students. I am currently working with my colleagues at S2 Games to “gamify” a large section Introduction to Theatre general education course at WMU as part of a growing interest in the potential of this new pedagogy.

I support international experiences to heighten the student's world perspective. I have taken students to Russia, Hungary, Italy, and the United Kingdom. While at Bradley, I was able to use our Winter Term to explore the theatre in London with hundreds of students from across the university. In my last expedition course, I worked with Bradley University's Financial Aid office and the International Studies program to take my entire cast of *The Tempest* to explore Shakespeare in London. The course included attending multiple performances of Shakespeare, site visits across London and Stratford-upon-Avon, workshops with leading theatre professionals, and the opportunity to rehearse on the stage of London's Globe Theatre. While at a production of *Richard II*, my students and I had the wonderful opportunity to meet with Sir Ian McKellen. I know these international experiences transformed their lives. I am currently working with the Haenicke Institute for Global Education at Western Michigan University to develop a Global Scholars Program that is designed to encourage, incentivize, and recognize students in the College of Fine Arts for achievements in global studies.

As a practitioner of life-long learning, I have continued in my professional development participating in several MOOCs, offered through Coursera, on topics including *Emotional Intelligence and Leadership*, *Gamification*, and *Innovation and Entrepreneurship*. I have taken advantage of coursework in WMU's Educational Leadership doctoral program on topics including *Higher Education Finance*, *Systems Thinking*, *Equity and Diversity*, and *Higher Education & The New Technological Frontier*. Additionally, I recently completed the *Principles & Techniques of Fundraising* program at the Fundraising School attached to the Lilly Family School of Philanthropy at Indiana University.

I believe that education and training must be challenging, encouraging students and faculty alike to reconsider existing conventions, processes, and knowledge bases to either validate or to reinvent the arts. As an administrator, one of my key responsibilities is to facilitate dynamic learning that allows for risk-taking by creating an environment that is supportive of faculty and students; that fosters creativity, collaboration, and excellence; and that has appropriate resources including personnel, equipment, and funding.

Ensuring the integrity of academic programs, which includes retaining and supporting excellent faculty, is paramount in all my decisions regarding finances and resource allocation. My preference is to approach the challenges we face proactively versus reactively employing an entrepreneurial approach. While we must realize budget efficiencies by controlling expenditures, minimizing waste, and streamlining processes, we can concurrently heighten audience development activities, implement creative promotion techniques, and carefully expand programming that does not stress systems to strengthen the potential for greater earned income. Additionally, by

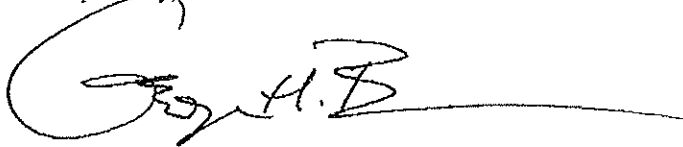
facilitating non-traditional partnerships and innovative collaborations with institutional and external partners, the possibility of realizing significant cost sharing exists. I have been successful in grant writing, fundraising and securing corporate donations over my career. While every institution has specific protocols related to development activities, I have enjoyed success working in close partnership with development professionals, both in the professional theatre and the academy. Most recently at Bradley, by collaborating to identify priorities, advocating for the long and short-term development needs necessary to support various initiatives, researching and cultivating prospective donors, we successfully secured a \$100,000.00 gift to renovate a studio theatre and found additional funding to obtain and equip a new costume studio.

The cornerstone of my creative activity is directing, with over one hundred productions from classics to original works and musicals to mediated productions staged in theatres across the U.S., Caribbean, and Europe. My research and creative production in intermedial theatre has focused on live video integration, multi-screen and non-traditional surface projection techniques, mediated performance, and, most significantly, telematic performance, which takes advantage of high bandwidth internet connectivity to join artists and technologists from around the world to collaborate and present theatre events that push the technological and creative envelope. This work has been acknowledged with several national and international awards including the Internet2 IDEA Award and the ORION Learning Award of Merit. This work has also allowed me to develop several significant international partnerships including being the only U.S. research partner cosigned to an Ontario Innovation Grant focused on telematics with the University of Waterloo. Additionally, I have consulted as part of a research and development team with Christie Digital, exploring new uses of innovative projection technology.

We live in an exciting age; a renaissance brought on by the digital revolution where much we know and believe is being challenged. As an academic leader, educator, and artist I enjoy working, living, and creating in this age of dynamic change. I am energized by the possibilities it brings to us as we explore our "brave new world." As part of this renaissance, the academy and the arts shall face challenges where dynamic leadership will be essential for growth and success. I recognize the importance of those challenges and would bring innovative leadership, collaborative skills, a passion for all the arts, and a vision of the future that embraces this renaissance to all I would do for you. With a high level of energy, excitement and enthusiasm, I would welcome the challenges of serving as your dean and promise to be the dynamic partner that you are seeking as we continue to build your programs and advance the national and international distinction of the College of Fine and Performing Arts at Western Carolina University. I look forward to collaborating with you to make the possibilities a reality.

Thank you for your consideration. If you have any questions concerning this application, please contact me at your convenience. My full portfolio can be explored at [www.georgehbrown.com](http://www.georgehbrown.com). I look forward to our future discussions.

Yours respectfully,

A handwritten signature in black ink, appearing to read "George H. Brown". The signature is fluid and cursive, with a large initial "G" and a long horizontal flourish extending to the right.

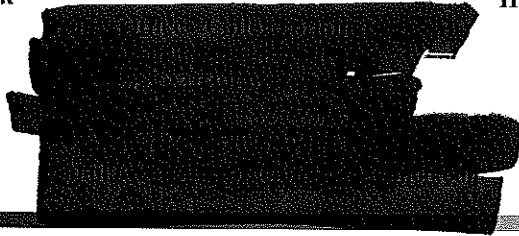
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## Contact Information

Work



Home



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## *Administrative and Leadership Experience*

Leadership is an important element of my career, both in the professional theatre and the academy, and has been rewarded with several significant acknowledgements, including the *President's Appreciation Award* and the *Theodore C. Burgess Award for Excellence in Interdepartmental Collaboration* from Bradley University. I now serve as the Associate Dean of the College of Fine Arts at Western Michigan University. Prior to this appointment, I was the chair of both the Department of Theatre Arts (2002-2012) and the Department of Interactive Media (2011-2012) at Bradley, where I was also elected to the Executive Committee of the University Senate, held leadership roles on the university's Strategic Planning Committee including as chair of the Mission Revision Subcommittee and as one of the authors of the preliminary draft of the strategic plan, and represented the university on the NCA reaccreditation committee. Finally, I served as the President of ArtsPartners of Central Illinois, a regional arts agency. My service as an academic leader and administrator is guided by my life's goal to be a part of an artistic home of significance; a place where creativity is nourished, hard work and working smart is respected, communication in all its forms – written, verbal, musical, kinetic, and visual – is foundational, and where the pursuit of academic and artistic excellence is the highest aspiration.

Western Michigan University, Kalamazoo, MI

2012 - Present

Associate Dean – College of Fine Arts (2011 [Contracted] – Present)

Rank: Professor of Theatre (Tenured 2012)

- Major responsibilities include:
  - Facilitate the professional development of faculty.
  - Identify and secure external funds and opportunities for faculty research and creative endeavors.
  - Serve as liaison to the Office of Research and Sponsored Programs.
  - Oversee collegiate curriculum planning; including collaborative degree offerings, program review and assessment including accreditation.
  - Lead the college technology committee; coordinate a variety of outreach activities including recruitment initiatives, service learning, and international education.
- University Committees:
  - Kellogg Racial Healing Advisory Board
  - Academic Program Review and Planning Management Team (APR&P)
  - University Strategic Planning Operations Team (USPOT)
  - Community Outreach and Engaged Scholarship Tactical Action Committee (TAC)
  - Research Advisory Team
  - Web Governance Council
  - Office of Faculty Development Advisory Committee
- College Committees:
  - College Assessment Committee (Chair)
  - College Technology Committee (Chair)
  - College Curriculum Committee (ex officio)
  - College Advisory Council
  - College Leadership Team
  - Technology Vision Team

- Accomplishments and In-Progress Initiatives
  - Initiated Out-Of State (Texas) Recruitment program – 2014
  - Coordinating reimplementation of Industrial Design program – 2013/14
  - Facilitating exploration of a Digital Arts/Interactive Media program – 2012/13
  - Coordinated with *ArtServe Michigan* on development of an Arts and Entrepreneurship program – 2012/13
  - Collaborated with Haworth College of Business to develop a university-wide entrepreneurship program – 2013
  - Successfully acquired space in Middle Kohrman Hall to develop a new dance studio – 2013
  - Developed the college strategy for discovery-driven endeavors – 2013
  - Facilitated a comprehensive usage audit of all CFA spaces – 2013
  - Initiated the college's social media presence – 2013
  - Coordinated the migration of the college website to Drupal content management system – 2012/13
  - Support ongoing efforts with faculty to secure funding – 2012/13
    - Established the Grant Writing Group – 2012
    - Work with faculty on individual grant submissions
    - Serve as liaison with Brain Lab
    - Served as reviewer for NEH
  - Coordinating college participation in university sustainability efforts – 2012/13
  - Coordinating and facilitating conversations on STEM to SteAm efforts – 2012/13
  - Coordinating the reorganization and operations of the Multi-Media Room – 2012/13
  - Participating and supporting the college's development activities – 2012/13
    - Collaboratively working with the Dean to advance the college's development efforts
    - Participate in donor events
  - Medici Society
  - Dessert with the Dean
  - Donor recognition events
  - Other various receptions
    - Interact as requested with College's Advisory Board and individual donors
    - Participate in fund-raising events
  - Dancing with the Stars - 2012
  - Established the Technology Interest Group – 2012
    - Developing international conference on Intermediality with CRI (University of Montreal)

**Bradley University, Peoria, IL**

**2002 - 2012**

Chair – Department of Theatre Arts (2002 – 2012)

Interim Chair – Department of Interactive Media (2011 – 2012)

Rank: Professor of Theatre (Tenured 2002)

- Responsibilities included:
  - Serve as Theatre Executive for the Department of Theatre Arts
    - Reelected to four consecutive 3-year terms
  - Serve as Interim Chair for the Department of Interactive Media
    - Sabbatical Support Assignment for the 2011-2012 academic year
  - Serve as Co-Director of the InterMedia Center (IMC)
  - Serve as Producer for Bradley University Theatre (**Detailed below**)
  - Teach discipline specific courses in theatre (**Detailed below**)
  - Direct one to two productions annually (**Detailed below**)
  - Develop and implement departmental strategic plan
  - Improve academic programs
  - Manage department budget and facilities
  - Administer scholarship programs
  - Recruit and retain excellent faculty, students, and staff
  - Administer faculty promotion, and tenure procedures
  - Participate in strategic planning as part of the Dean's executive committee
  - Work with internal and external constituencies to enhance active support
  - Facilitate department development activities
  - Oversee marketing of programs and development of recruiting materials

- Major departmental accomplishments 2002 - 2012:
  - Revised Department Mission, Vision, and Values Statement – 2002
  - Developed and implemented a Strategic Growth Plan – 2003
  - Facilitated Academic Program Review (APR) - April 2003
  - Facilitated Adopt-A-Theatre-Seat campaign (\$50,572.00 raised) – 2003
  - Developed a comprehensive facility renovation plan for the Hartmann Center – 2004
  - Achieved NAST accreditation – March 2004
  - Renovated Meyer Jacobs Theatre – July 2004
  - Facilitated a comprehensive curriculum review to revise BA / BS degrees – 2005
  - Revised Department retention, promotion, and tenure procedures - 2005
  - Revised Theatre Arts Curriculum and submitted for University approval – 2006/2007
  - Installed wireless connectivity and Internet2 Fiber into the Hartmann Center – July 2006
  - Renovated student study areas and support office spaces in the Hartmann Center – July 2006
  - Developed comprehensive academic assessment program- 2007/2008
  - Redesigned and published new departmental website - 2007
  - Coordinated and hosted internationally recognized Iben lecturers including:
    - Ed Stern – Cincinnati Playhouse (2003)
    - Dennis Krausnick – Shakespeare & Company (2003)
    - Mary Zimmerman – Lookingglass Theatre (2004)
    - Chuck Davis – African American Dance Ensemble (2004)
    - Costas Canstans – Greek National Theatre (2004)
    - Dell'Arte Players (2005)
    - Curt Tofteland – Shakespeare Behind Bars (2005)
    - The Builders Association (2006)
    - Jose Rivera – Playwright (2007)
    - Nathan Allen - The House Theatre (2007)
    - Leslie Lewis Sword – Miracle in Rwanda (2007)
    - The House Theatre Company (2008 – 2009)
  - Awarded the Theodore C. Burgess Award for Excellence in Interdepartmental Collaboration – 2008
  - Facility Addition: Opened the InterMedia Center, a lab / instruction space for intermedial projects – 2009
  - Facility Addition: Secured and renovated new Costume Studio, a 1100 sq ft instruction/design space - 2010
    - Renovation completed Summer 2011
  - Facility Renovation: Secured \$100,000 gift to renovate Lab Theatre – 2010
    - Renovation completed Summer 2011
  - Achieved reaccreditation and full membership in the National Association of Schools of Theatre – 2011
- University Committees
  - Provost Representative: Dean Search Committee – Foster School of Business: 2011
  - University Strategic Planning Committee: 2010 -11
    - Chair – Mission Revision Subcommittee
    - Editor – Strategic Plan Draft
  - Provost Search Committee: 2009 – 2010
  - Provost Search Committee – 2009 - Present
  - University Senate – Executive Committee (Elected Member at Large) – 2008 - 2012
  - NCA Reaccreditation Taskforce – 2009 - Present
    - Member – Acquisition, Discovery, and Application of Knowledge Committee
  - Committee for Academic Technology Excellence (CATE)
    - Chair – Sub-committee on Constituent Faculty Needs
  - Bradley University Campus Conversations Series (BUCCS)
  - Provost Search Committee (2006)
  - Undergraduate Research Committee
  - University Senate
  - Strategic Planning

- Taskforce to Improve Human Relations
- Multicultural Services Advisory Committee
- Slane College of Communications and Fine Arts Committees
  - Executive Committee
  - Personnel Committee
  - Technology Committee
- The Department of Interactive Media
  - Department Personnel Committee

**Producer – Bradley University Theatre**

**2002 - 2012**

The Department of Theatre Arts held a unique position among academic units on the campus that in addition to fulfilling its essential role in extending a comprehensive education to Bradley students, it also presented a public performance season that was in scope comparable to a professional resident theatre company. As Producer of Bradley University Theatre, my essential goal was to integrate our collaborative artistry into the life of the university. I saw our theatre season as a meta-curricular activity that allowed our campus community a window to explore ethical dilemmas, question life choices, and celebrate our humanity.

- Responsibilities included:
  - Produce a 6 - 8 event main stage theatre season and supervise a 3 - 6 event lab theatre season including:
    - Administration, budget oversight, budget planning, purchasing, fund raising, grant writing, personnel, facility oversight, scheduling, and contracting
    - Coordinate participation in the American College Theatre Festival
  - Coordinate Season Planning
    - Facilitate planning for both Main Stage and Lab Season
    - Insure planning is within talent, time, manpower and financial resources
    - Develop a season to serve the educational needs of majors
    - Develop a season that enhances student learning and the University Mission
  - Facilitate artistic assessment
    - Arrange and facilitate responses from the American College Theatre Festival (KCACTF)
    - Arrange and facilitate external peer reviews
    - Facilitate post-production reviews with faculty, students, and staff
    - Facilitate rehearsal observations and individual feedback sessions
    - Participate in the production planning process
    - Attend production meetings
  - Coordinate all front of house operations
    - Develop and coordinate all promotional materials including season brochures, mailers, ads, flyers, postcards, posters, press releases, photos, and press packages
    - Supervise scheduling of all media advertising and distribution of print advertising
    - Supervise box office management staff
    - Oversee box office operations
    - Host seasonal receptions
    - Greet guests
    - Handle customer service issues as needed
  - Coordinate audience development activities
    - Develop and coordinate educational programs, cultural diversity events, and other special programs
- Major accomplishments of Bradley University Theatre 2002 - 2012:
  - Presented over 300 performances of 65+ productions, including musicals, classics, new plays, children's productions, and innovative intermedial productions.
  - Hosted over 60,000 audience members
  - Completed successful audience development/promotion campaign that increased audience from 6,143 (2002) to 9,971 (2003) – a 62 % increase in attendance.
  - Computerized Box Office Ticketing System (2003)



- Bradley University Theatre's production of *Angels in America* selected one of the top arts events of 2006 in Central Illinois by Peoria Journal Star
- Hosted internationally acclaimed performances including
  - The Dell Arte Players – *The Golden State* (January 2005)
  - Leslie Lewis Sword – *Miracle in Rwanda* (October 2007)
- Hosted national recognized guest artists including:
  - Jim Guy – Prop and Weapons Master - *Deathtrap*
  - Brandt Pope – Director - *Hamlet*
  - Joel Weisman – Director – *Servant of Two Masters*
  - D. Terry Williams – Director – *Translations*
  - Chuck Davis – Dance Choreographer – *The Odyssey*
  - Sandy Kaufman – Dance Choreographer – *Cabaret & Company*
  - Alyssa Ravenwood - Mask Maker – *The Odyssey*
  - Eleni Snell – Make-up Designer – *Dracula and The Adding Machine*
  - Hosted The House Theatre of Chicago in a two-year residency to develop and present an original adaptation of *Pinocchio* (2008-2010)
    - Hosted, Jeff Wirth, Interactive Performance Artist as Slane Scholar in residence (2010-2011)
- Developed and presented Globefest: *a celebration of International Arts and Culture tying Theatre, Music, Dance, Food and Lectures together to raise global/international cultural awareness* (February 2004)
  - Bradley University Theatre's production of *The Odyssey*
  - Costas Costanas – Greek National Theatre – performance of *Ancient Voices*
  - Orpheus Dance Troupe - Greek folk music, costumes, history, and customs.
  - Hellenic 5 – Traditional Greek Music
  - Ralph Allen – Lecturer on *The Legend of Oedipus*
- Active participation in the American College Theatre Festival
  - 30+ Productions entered as associate entries
  - 4 Productions entered as participating productions
  - 50+ Student performers selected to participate in the Irene Ryan Competition
  - 2 Student performers Irene Ryan national finalists at the Kennedy Center ACTF
  - 5+ Student designer participated in the ACTF Design Competition
  - *Anton In Show Business* selected Regional Alternate 2006
  - *Last Night of Howard Burchard* – competed for the *John Cauble New Play Award*
- Achieved national recognition for innovative intermedial productions (*Detailed below*)
  - *The Red Tie Gala*
    - Awarded the Case Silver Award (National)
    - Awarded the Case Gold Award (Region V)
  - *Alice (Experiments) in Wonderland (Jan 2008)*
    - Awarded the 2008 Orion Learning Award of Merit
    - Toronto Globe and Mail
    - The Chronicle of Higher Education
    - Live Design
  - *The Adding Machine* (Feb 2007)
    - Awarded the 2008 Internet2 IDEA Award
    - Discovery Channel News
    - Backstage (East and West Coast editions)
    - Chicago City Arts Review
    - Live Design
    - Southern Theatre
  - *The Antigone Project* (July 2003)
    - Educause, Volume 28, Number 2 – 2005

**Texas Christian University, Fort Worth, TX**

**1993 – 2002**

Head of Directing (1993 – 2002)

Rank: Associate Professor of Theatre (Tenured 1999)

- Responsibilities included:
  - **Head of Directing Program**
    - Teach Graduate and Undergraduate courses in Directing including:
      - Directing, Advanced Directing, Script Analysis/Dramaturgy & Period Styles
    - Coordinate 10 – 20 student studio productions each semester
    - Assess student work in area of Directing
    - Advise Majors both academically and professionally
  - **Coordinator of Season Planning**
    - Facilitate planning for both Main Stage and Studio Season
    - Insure planning is within talent, time, manpower and financial resources
    - Develop a season to serve the educational needs of majors
    - Develop a season that enhances student learning and the University Mission
  - **Department Fight Choreographer**
    - Train all performance majors in the safe practices of Stage Combat
    - Choreograph all fight sequences in Main Stage productions
    - Train and coordinate all student fight choreographers in Studio work
    - Assess student work in area of Stage Combat
    - Maintain weapons armory
  - **Department Advisory Committee**
    - Advise the Department Chair on all matters pertaining to the operation of the department including Promotion and Tenure, Tenured Faculty Evaluation, Budget, Personnel, Accreditation, Curriculum Development and Assessment, Conflict Resolution, Department Policies and Procedures, Technology and Student Advising

**TCU Faculty Senate**

**1998 – 2002**

- Responsibilities included:
  - **Chair-Elect** **2001 - 2002**
    - Serve with the Executive Committee as the elected leadership of the Senate.
      - Coordinate activities of the Senate and Standing Committees (Academic Excellence, Faculty Governance, Student Relations, Tenure Promotion, & Grievance and Committee on Committee) to facilitate standing and special charges.
    - Serve as an advocate for the Faculty on concerns with University Administration
      - Advise Provost on faculty and academic concerns
      - Represent as Faculty Representative on University Budget Committee
        - Advise Vice Chancellor of University Finance on faculty concerns
    - Serve as Executive Committee liaison to Committee on Committees
  - **Chair - Academic Excellence Committee** **1999 – 2000**
    - Coordinate activities of the Senate Academic Excellence Committee to facilitate standing and special charges.
      - Present action items to the Senate for approval and implementation
      - Submit reports on standing and special charges to the Faculty Senate

**SACS Steering Committee**

**2001 - 2002**

- Responsibilities included:
  - Serve with the Steering Committee as the appointed leadership for the reaffirmation of SACS accreditation
    - Coordinate activities of the SACS Committees (Institutional Purpose, Institutional Effectiveness, Educational Programs, Educational Support Services and Administrative Processes) to assess compliance with SACS standards for reaffirmation of accreditation.
    - Recommend to University Administration opportunities for improvement

- Vice Chair - SACS Educational Support Services Committee
  - Assist Chair to coordinate activities of the Educational Support Services Committee) to assess compliance with SACS accreditation standards in areas of responsibility
  - Library, Learning Resources, Instructional Support, Information Technology, Student Development Services and Intercollegiate Athletics.

**Advisory Board - Center for Teaching Excellence** **1999 - 2002**

- Responsibilities included:
  - Advising CTE Director on Center initiatives and faculty needs
  - Mentoring early career faculty

**Commission on the Future of TCU** **2000 - 2001**

- Responsibilities included:
  - Assist with the members of the Commission on the Future of TCU to develop a vision of the future and a strategic plan to move the University to national and international prominence
    - Fine Arts Strategic Planning Committee
      - Serve as an advocate for the Faculty of the College of Fine Arts
      - Assess Strengths, Weaknesses, Opportunities and Threats to the College
      - Develop a strategic plan to move the College to the "Next Level"

**Fort Harrod Productions, Harrodsburg, KY.** **1993**

Interim General Manager

Responsible to the Board of Trustees for the operation of the historical drama The Legend of Daniel Boone.

- Responsibilities included:
  - Administration, budget, endowment, fund raising, grant writing, personnel, planning and assessment, facility oversight, promotion and publicity, box office, customer service, audience development, special programs

**Island Center for the Performing Arts, St. Croix, USVI** **1991 – 1993**

Managing Artistic Director

Responsible to the Board of Trustees for the operation of the 1200 Performing Arts Center

- Responsibilities included:
  - Administration, budget oversight, budget planning, endowment, fund raising, grant writing, personnel, season planning, strategic planning and assessment, scheduling, contracting, facility oversight, promotion and publicity, box office, customer service, audience development, educational programs, cultural diversity, and special programs
  - Produce a 10 - 12 event cultural performing arts season
  - Direct 5 productions a year

**Bristol Riverside Theatre, Bristol, PA.** **1990 - 1991**

Production Manager

Responsible to the Artistic Director for management of all production elements for a LORT Season

- Responsibilities included:
  - Production administration, budget oversight, budget planning, personnel, season planning, production planning and assessment, scheduling, contracting, facility oversight
  - Direct 1 –2 productions a year

**Theatre Alfresco, State College, PA.** **1989 – 1991**

Managing Artistic Director

- Responsibilities included:
  - Administration, budget oversight, budget planning, fund raising, grant writing, personnel, season planning, scheduling, contracting, promotion and publicity, box office, and audience development
  - Produce 2 to 3 productions a year

- Hollybush Opera Festival, Glassboro, N.J.** 1986  
 Production Manager  
 Responsible to the Artistic Director for management of all production elements for the season
- o Responsibilities included:
    - o Production administration, budget oversight, budget planning, personnel, production planning and assessment, scheduling, contracting, facility oversight.

*Related Leadership / Management Experience*

- U.S. Navy** 1977 – 1983
- o Supervisor – Nuclear Weld Shop, USS Simon Lake (AS- 33) 1993
  - o Nuclear Repair Technician (NEC 4953) Certified 1978
  - o Highest Rank: Second Class Petty Officer

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*Awards*

- |  |      |
|--|------|
| CASE Silver Award (National) for the Red Tie Gala                                      | 2009 |
| Pride of CASE V Gold Award for the Red Tie Gala  | 2008 |
| 2008 ORION Learning Award of Merit for <i>Alice (Experiments) in Wonderland</i>        | 2008 |
| President's Appreciation Award for producing the Red Tie Gala                          | 2008 |
| Theodore C. Burgess Award for Excellence in Interdepartmental Collaboration            | 2008 |
| Internet2 IDEA Award for <i>The Adding Machine</i>                                     | 2008 |
| Slane College Faculty Achievement Award for Excellence in Scholarship                  | 2008 |
| Phi Kappa Phi – Inductee   | 2008 |
| Respondents Choice, ACTF-Texas IV - <i>Heathen Valley</i>                              | 2000 |
| Fort Worth Star Telegram Best Regional Production – <i>Woman in Black</i>              | 1999 |
| Alpha Psi Omega Award for Best Production - <i>Cyrano De Bergerac</i>                  | 1996 |
| SWTA Presidential Citation   | 1996 |
| Alpha Psi Omega Award for Best Production - <i>Les Liaisons Dangereuses</i>            | 1995 |
| Fort Worth Star Telegram Top Ten Productions - <i>Madwoman of Chaillot</i>             | 1994 |
| Best Production Award - Southeastern Theatre Association - <i>Dance Bongo</i>          | 1993 |
| Susan B. Ward Award - Creative Achievement in Performing Arts, Glassboro State College | 1987 |
| Robert Hegyes Award - Excellence in Theatre, Glassboro State College                   | 1987 |

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## *Professional Organizations*

<b>ArtsPartners</b>	President: 2010 - 2012 Vice President: 2009 - 2010 Board Member 2008 - 2012 Planning Committee: Rocco Landesman NEA Chair Visit 2009
<b>Council of Arts Accrediting Associations</b>	Multidisciplinary/Multimedia Working Group 2008 -- Present
<b>International Council of Fine Arts Deans</b>	Member 2012 -- Present
<b>National Association of Schools of Theatre</b>	Nominations Committee -- Chair (2007-2008) Member 2003 -- Present
<b>International University Theatre Association</b>	Executive Committee Member 2003 -- 2008 Technology Coordinator 2003 -- 2008 World Congress Planning Committee 2006
<b>Peoria Next</b>	Discovery Forum Planning Committee 2004 -- 2006
<b>Peoria Prize for Creativity</b>	Selection Committee 2004 -- 2006
<b>Association for Theatre in Higher Education</b>	Member 1996 -- Present
<b>ATHE Leadership Institute</b>	Mentor 2008 - Present
<b>Stage Directors and Choreographers Society</b>	Full Member 1989 - Present
<b>Society of American Fight Directors</b>	Member 1984 (Membership Inactive)
<b>Southwest Theatre Association</b>	Member 1993 (Membership Inactive) Board Member 1996 - 1999 Conference Coordinator, 1998 Vice President - Auditions, 1996 - 1999

## *Teaching Experience*

Advancing academic excellence has always been an important part of my participation in the academy. I fully believe that the most effective learning occurs through project based student/faculty collaboration and that teaching occurs not only in the classroom and studio but also in the hallways, on the quad, and through the use of technology. I believe that students gain a more comprehensive understanding of the subject area through experiential learning. This learning paradigm allows students to master specific skill sets while being engaged in activities that require higher reasoning practices including critical thinking, creative problem-solving, and collaboration; all key competencies for artist/scholar/citizens in the 21st century. Whether at the graduate or undergraduate level, education and training must be challenging - encouraging students and faculty alike to reconsider existing conventions, processes, and knowledge basis to either validate or to reinvent the stage. As an administrator, one of my key responsibilities is to facilitate dynamic learning that allows for artistic risk-taking by creating an environment that is supportive of faculty and students; that fosters creativity, collaboration, and excellence; and that has appropriate resources including facilities, personnel and funding.

**Department of Theatre, Western Michigan University, Kalamazoo, MI** **2012 – Present**

*Rank:* Professor (Tenured 2012)  
eLearning Endorsement - 2013

*Undergraduate Courses:* Introduction to Theatre, Directing Practicum (Footlights Production)

**Department of Theatre Arts, Bradley University, Peoria, IL** **2002 – 2012**

*Rank:* Professor (Tenured 2002)

*Undergraduate Courses:* New Media and Theatre, Directing, Advanced Directing, Acting 1, Acting 3, Acting 4, Acting 5, Stage Combat, Stage Management, Theatre Management, Creative Processes, Narrative Development (Interactive Media)

**Caterpillar Faculty Scholars Fellowship Program, Peoria, IL** **2003 – 2012**

*Rank:* Guest Lecturer

*Courses* Public Presentation

**Texas Christian University, Fort Worth, TX** **1993 – 2002**

*Rank:* Associate Professor (Tenured 1999)  
Graduate Faculty 1996

*Undergraduate Courses:* Directing, Advanced Directing, Script Analysis, Acting, Period Styles, Stage Combat, Advanced Stage Combat, American Theatre History, Survey of Theatre, Playwrighting

*On-Line Courses:* Survey of Theatre

*Graduate Courses:* Directing, Script Analysis/ Dramaturgy

*On-Line Courses:* Theatre - History Alive (MLA), American Stages (MLA)

**University of the Virgin Islands - St. Croix, USVI** **1992 – 1993**

*Rank:* Adjunct Professor

*Undergraduate Course:* Acting

**Burlington County College, Pemberton, N.J.** **1990- 1991**

*Rank:* Adjunct Professor

*Undergraduate Course:* Survey of Theatre

## *Representative Creative Activity*

The scope of my creative activity spans over 150 productions, from classics to original works and musicals to mediatized productions, staged in theatres across the U.S., Caribbean, and Europe. My involvement in these collaborations has taken on many forms, filling a gamut of positions including Director, Fight Choreographer, Actor, and Designer. Since June 2002, I have directed over twenty productions, including an Equity production of *Proof* for the Apollo Professional Theatre and Stravinsky's *The Soldier's Tale* for the Heartland Festival Orchestra, choreographed fights for ten productions including *As You Like It* and *Romeo and Juliet* for the Kentucky Shakespeare Festival where I also acted as a member of the professional company, and was hired as a voice-over artist for several national projects including the *National World War I Museum / Liberty Memorial*. Given that each theatrical production documented here is equivalent in terms of scholarly productivity to a juried research article, my creative work represents a significant portfolio of accomplishment, entailing creative involvement in an average of six productions a year over my career.

**Director:** *Over 100 productions total.*

**Full Member of the Stage Directors and Choreographers Society (SDC)**  
*Intermedial theatre work, identified by italicized text, is detailed in a separate section below.*

### Representative Productions

TUESDAYS WITH MORRIE (Equity Contract)	Bradley University	2012
THE TEMPEST	3U SHAK3SF3ST (Bradley)	2012
LITTLE SHOP OF HORRORS	Bradley University	2010
FENCES	Bradley University	2010
<i>A CHRISTMAS CAROL</i>	<i>Bradley University</i>	<i>2009</i>
THE SOLDIER'S TALE	Heartland Festival Orchestra	2009
<i>CHRISTIE "SEEDING THE LEAD" PROJECT</i>	<i>The Stratford Institute, Toronto ON</i>	<i>2009</i>
<i>THE ORESTEIA</i>	<i>Bradley University</i>	<i>2008</i>
<i>ALICE (EXPERIMENTS) IN WONDERLAND</i>	<i>Bradley/Waterloo/UCF</i>	<i>2008</i>
URINETOWN	Bradley University	2007
<i>THE ADDING MACHINE</i>	<i>Bradley/Waterloo/UCF</i>	<i>2007</i>
<i>HAMLET'S NIGHTMARE</i>	<i>IUTA World Congress, Italy</i>	<i>2006</i>
LOVE'S LABOR'S LOST	Bradley University	2006
<i>THE DREAM PLAY</i>	<i>Megaconference VII (Internet2)</i>	<i>2005</i>
THE LAST DAY / LIFE OF HOWARD BURCHARD (Premiere)	Bradley University	2005
<i>THE BECKETT PROJECT (CASTROPHE)</i>	<i>Discovery Forum 2005</i>	<i>2005</i>
<i>THE LARAMIE PROJECT</i>	<i>Bradley University</i>	<i>2004</i>
THE ODYSSEY	Bradley University	2004
RABBI FRANKLIN'S MODEL T (ATHE New Play Festival)	Toronto, ONT	2004
BIG RIVER	Bradley University	2003
<i>THE ANTIGONE PROJECT</i>	<i>Bradley/UCF</i>	<i>2003</i>
PROOF (Equity Contract)	Apollo Professional Theatre	2003
PICASSO AT THE LAPIN AGILE	Bradley University	2003
SYLVIA (Equity Contract - Invited Encore Production)	Circle Theatre/Fort Worth, TX	2002
LOVE'S LABOR'S LOST	Theatre TCU	2001
TARTUFFE	Theatre TCU	2001
FUDDY MEERS (Equity Contract)	Circle Theatre/Fort Worth, TX	2001
HEATHEN VALLEY	Theatre TCU	2000
SMILE NATIVES SMILE (Premiere)	Carifesta 2000, St. Kitts	2000
THE BEAR	International Chekhov Fest, Russia	2000
PENTECOST	Theatre TCU	1999
WOMAN IN BLACK (Equity Contract)	Circle Theatre/Fort Worth, TX	1999

**Other Representative Productions**

*(The productions listed below evidence the diversity of scope, style, genre, and geography of earlier creative activity.)*

ROMEO & JULIET (American Director)	Theatre Koleso, Russia
A FINAL EVENING WITH THE ILLUMINATI (Equity Contract)	Synchronicity Space, NYC
BLITHE SPIRIT (Retrofest '98 - Equity Contract)	Circle Theatre/Fort Worth, TX
YANKEE TANGO (Premiere)	Dallas New Stages Festival
TENDER SALVATION (Premiere)	ATHE New Play Festival, San Francisco
DANCE BONGO	Island Center for the Performing Arts
HEAVEN (Premiere)	University of the Virgin Islands
THE PHILADELPHIA STORY (Equity Contract)	Mountain Playhouse, Jennerstown, Pa.
MACBETH	Theatre TCU
CYRANO DE BERGERAC	Theatre TCU
THE STAR SPANGLED GIRL (Equity Contract)	Bristol Riverside Theatre, Bristol, Pa.

**Fight Choreographer:** *(Over 45 productions total)*

DEATHTRAP	Bradley University Theatre	2009
1984	The MET Theatre	2009
HAMLET	Bradley University Theatre	2008
AS YOU LIKE IT (Equity Contract)	Kentucky Shakespeare Festival	2006
ROMEO AND JULIET (Equity Contract)	Kentucky Shakespeare Festival	2006
EXTREMITIES	Bradley University Theatre	2006
THE LAST DAY / LIFE OF HOWARD BURCHARD (Premiere)	The MET Theatre	2005
THE ODYSSEY	Bradley University Theatre	2004
MISERY (Equity Contract)	Apollo Professional Theatre	2003
A MIDSUMMER NIGHT'S DREAM	Bradley University	2003
SUENO (Equity Contract)	Stage West / Fort Worth, TX	2002
FUDDY MEERS (Equity Contract)	Circle Theatre / Fort Worth, TX	2001
HEATHEN VALLEY	Theatre TCU	2000
PENTECOST	Theatre TCU	1999

**Other Representative Productions**

*(The productions listed below evidence the diversity of scope, style, genre, and geography of earlier creative activity.)*

ROMEO & JULIET	Theatre Koleso, Russia
MACBETH	Theatre TCU
CYRANO DE BERGERAC	Theatre TCU
LES LIAISONS DANGEREUSES	Theatre TCU
HAWKWOOD RENAISSANCE FAIRE	Denton, Texas
THE BOYS OF WINTER (Dir.- John Pielmeier)	University Resident Theatre Company
ROMEO AND JULIET (Dir. - Albert Pertalion)	URTC Pennsylvania Tour
OTHELLO (Dir.- John Neville-Andrews)	URTC Pennsylvania Tour
RED NOSES	University Resident Theatre Company
TWELFTH NIGHT	Pavilion Theatre

**Weapon Proficiency:** Rapier, Rapier & Gauntlet, Rapier & Dagger, Rapier & Cloak, Case of Rapiers, Sword & Buckler, Quarter Staff, Hand-to-Hand



**Actor:** (Over 30 productions total)*Intermedial theatre work, identified by italicized text, is detailed in a separate section below.***Representative Productions**

AMERICA LIVE!	Gary Barnett	Bradley University	2011
THE SOLDIER'S TALE	Narrator	Heartland Festival Orchestra	2009
<i>CASCANDO</i>	<i>Voice</i>	<i>Blackwood Gallery, Toronto, ON</i>	<i>2006</i>
AS YOU LIKE IT	Duke Senior/Duke Fredrick	Kentucky Shakespeare Festival	2006
<i>THE DREAM PLAY</i>	<i>Indra</i>	<i>Megaconference VII</i>	<i>2005</i>
A CHRISTMAS CAROL	Ghost of Christmas Present	Bradley University	2003
<i>ANTIGONE</i>	<i>Creon</i>	<i>University of Central Florida</i>	<i>2003</i>
A RAISIN IN THE SUN	Mr. Linder / Narrator	Bradley University	2003

**Representative Voice-Over Work:**

Renaissance Center Promotional DVD		Bradley University	2007
Welcome Center Video (Henry Clay)	Constitution Museum	Washington D.C.	2007
Music/Poetry Permanent Exhibit	National World War I Museum	Kansas City, MO	2006

**Other Representative Productions***(The productions listed below evidence the diversity of scope, style, genre, and geography of earlier creative activity.)*

HENRY V	Exeter	Kentucky Shakespeare Festival
THE TEMPEST	Sebastian	Kentucky Shakespeare Festival
TWO GENTLEMAN OF VERONA	Speed	Kentucky Shakespeare Festival
THE CRUCIBLE	Thomas Putnam	Stage West
THE MAD WOMAN OF CHAILLOT	The Sewer Man	Penn State University
LINCOLN	Jack Armstrong	Fort Harrod Productions
TECUMSEH	Frog Hunter / Kothee	Scioto Society Productions

## **Intermedial Theatre / Telematic Performance:**

Intermedial theatre is a rapidly advancing area of scholarship that exists in the convergence of live theatre performance and technology. Within this field, my research and creative production has focused on live video integration, multi-screen and non-traditional surface projection techniques, mediated performance, and, most significantly, telematic performance, which takes advantage of high bandwidth Internet2 connectivity to join artists and technologists from around the world to collaborate and present theatre events that push the technological and creative envelope.

### **PERFORMANCES:**

#### **AMERICA LIVE! – (April 2011) Producer / Performer**

An original, media infused, multi-location, interactive performance event satirizing political television and games show integrating live performance, touch screen technologies, mobile applications, live video, push text messaging (SMS), multiple projection rasters, composite video, photographs, graphics and sound. Developed in collaboration with Jeff Wirth, Interactive Performance Artist, this production was webcast live.

#### **ROCK SHOW – (January 2011) Co-Producer**

An original interactive performance event presented as part of a University wide alcohol-awareness event (Late Nite BU) integrating live performance, touch screen technologies, mobile applications, live video, push text messaging (SMS), multiple projection rasters, composite video, photographs, graphics and sound.

#### **A CHRISTMAS CAROL – (December 2009) Director / Adaptor / Producer**

An original adaptation of Dickens' holiday classic integrating reflective display technologies, augmented reality (AR), live video, multiple projection rasters, composite video, photographs, graphics and sound.

#### **CHRISTIE'S "SEEDING THE LEAD" PROJECT – July 2009: Director / Playwright**

Developed in collaboration with Christie, the Stratford Institute, and the University of Waterloo. Created as part of the "Seeding The Lead" initiative funded through the Ontario Research Fund, this original fully mediatized production highlighted Christie's new innovative display technologies for theatrical use. The performance was presented at the Lower Ossington Theatre in Toronto, Ontario in July 2009. The production was attended by representatives from such premier theatre and cultural venues as Stratford Festival, Shaw Festival, Cirque de Soleil, Royal Ontario Museum, Canadian Opera Company, City of Toronto events, and Harbourfront, as well as executives for Christie and the University of Waterloo.

#### **THE ORESTEIA – November 2008: Co-Director / Adaptor / Producer**

A fully mediatized production integrating avatar performers, 5.1 surround sound, push text messaging (SMS), virtual scenery, recorded video, photographs, graphics and sound

#### **RED TIE GALA – April 2008: Co-Director / Producer**

*Awarded the Pride of CASE V Gold Award for Excellence in Special Events - Individual Event.*

A media infused performance event celebrating the start of the Campaign for a Bradley Renaissance. Production included arena staging, multiple projection rasters, live musicians and dancers, live and recorded video, animation, text messaging (SMS,) photographs, graphics, sound, teleprompters, fog jets, and confetti/streamer cannons.

#### **ALICE (EXPERIMENTS) IN WONDERLAND - January 2008: Production Coordinator / Co-director**

*Awarded the 2008 ORION Learning Award of Merit*

A fully mediatized production integrating virtual scenery, broadcast video via Internet 2, recorded video, avatar performers, photographs, graphics and sound developed in collaboration between Bradley University, the University of Central Florida, and the University of Waterloo in Ontario. Presented over Internet2 to live audience at all three locations in real time.

**THE ADDING MACHINE** – March 2007: Co-creator / Director

*Awarded the 2008 Internet2 IDEA Award*

A fully mediatized production integrating virtual scenery, broadcast video via Internet 2, recorded video, avatar performers, photographs, graphics and sound developed in collaboration between Bradley University, the University of Waterloo in Ontario, and the University of Central Florida. This event was presented live at Bradley University and via Internet2 to remote audiences at the University of Waterloo.

**CASCANDO** - November 2006: Performer

A collaboration between Bradley University and the University of Waterloo, Ontario that was developed and presented over Internet2 to live audience in Toronto, Ontario, Canada. Develop for the International Beckett Symposium and presented as part of the Contemporary Art & New Media Series at the Blackwood Gallery, Toronto, Ontario, Canada

**THE DREAM PLAY** - December 2005: Principal director and performer (*Indra*)

A mediatized collaboration between Bradley University and the University of Waterloo, Ontario that was developed and presented over Internet2 to live audience in both locations and streamed via Internet2 and commodity Internet to over 1000 viewers in 40 countries, 6 continents (including 42 states of the USA) as part of Megaconference VII.

**THE BECKETT PROJECT** - April 2005: Director (*Catastrophe*)

A collaboration between Bradley University and the University of Waterloo, Ontario that was developed and presented over Internet2 to live audience in both locations. Developed for Discovery Forum 2005.

**THE LARAMIE PROJECT** - November 2004: Director

A fully mediatized production integrating broadcast video, recorded video, photographs, graphics and sound. Presented at Bradley University.

**THE ANTIGONE PROJECT** - July 2003: Co- director and performer (*Creon*)

A collaboration between Bradley University and the University of Central Florida that was developed and presented over Internet2 to live audience in both locations.

**PUBLICATIONS:**

“The Adding Machine: Remote Digital Storytelling and Performance,” G. Brown & J. Ferolo, *New Media Consortium Summer Conference Proceedings*, May 2008

“Convergence and Creativity in Telematic Performance: The Adding Machine,” G. Brown & G. Hauck, *Culture, Language and Representation*, Volume 5, May 2008

“Reinventing The Stage”, G. Brown, *Proceedings of the Eighth IASTED International Conference on Computers and Advanced Technology in Education*, ACTA Press, August 2005

“Arts Go The Distance”, J. Shafer, G. Brown, B. Boyd, D. Marino, & D. Merritt, *EDUCAUSE Quarterly* - Volume 28, Number 2, April-June 2005

**INSTALLATIONS:**

**Stein Exhibit:** December 2009 - A multi-artist exploration of Kevin Stein’s poem “On Being a Nielsen Family.”

**Name of Piece:** *We are watched watching, watching ourselves watched.*

**Medium:** Multi-camera /multi-display Interactive telematic installation piece

**Description:** We all have a public face and a private face, even in our television viewing habits. If we knew we were being watched would we change those habits? Would we care? Would it matter? This installation piece will explore those questions voyeuristically using two interactive viewing stations telematically connected where participants can opt through a remote control interface to watch preselected programming, others watching the preselected programming or themselves.

**EDITORSHIPS:**

**Editorial Committee** - Center for Research on Intermediality (CRI), Université de Montréal.  
*Intermédialités - Mettre en scène*  
Publication in Spring 2010

**Scientific Committee** - Conference Proceedings  
*Intermediality, Theatricality, Performance, (re)-Presentation and the New Media*  
Spring 2008

**PROFESSIONAL ORGANIZATIONS:**

<b>International Federation of Theatre Research</b>	Intermediality Working Group 2007 – Present
<b>Center for Research on Intermediality (CRI)</b>	Full Member 2008 – Present Associate Member 2007 – 2008 Conference Organizer / Scientific Committee 2007
<b>New Media Consortium</b>	Member 2008

**CONFERENCE ORGANIZATION:**

**Conference Organizer / Scientific Committee**  
*Intermediality, Theatricality, Performance, (re)-Presentation and the New Media*  
International conference organized by the Centre for Research on Intermediality (CRI) at the University of Montreal and the Laboratoire des nouvelles technologies de l'images, du son et de la scene of the University Laval a Quebec (LANTISS) – Montreal and Quebec City, May 24 - 29, 2007

**CONFERENCE PRESENTATIONS:**

**NEXT STEPS: New Media Experimentation Case Studies**  
Panel Chair / Session Coordinator  
National Association of Schools of Theatre Conference, Chicago, IL, March 26 – 28, 2009

**The Adding Machine: Remote Digital Storytelling and Performance**  
Co-Presentation with Jim Ferolo  
New Media Consortium Summer Conference, Princeton, NJ, June 11 - 14, 2008

**Convergence and Creativity in Telematic Performances: Alice (Experiments) in Wonderland**  
Co-Presentation with Gerd Hauck  
Technology in the Arts Conference, Waterloo, ON – May 9 & 10, 2008

**Multi-site Telematic Performance**  
Performance and Master Class Production Workshop  
Internet2 and the New World Symphony, Miami, FL - February 11-13, 2008

**The Adding Machine**  
Panel Discussion – Bradley University Theatre production of *The Adding Machine*.  
Internet 2 Membership Meeting, San Diego, CA – October 2007

**Convergence, Collaboration, and Connectivity - Creating a new paradigm of experiential learning through technology, intermediality, and the art of theatre.**  
Panel Presentation: Paper “The Making of *The Adding Machine*”  
10th IASTED International Conference on Computers and Advanced Technology in Education (CATE 2007);  
Beijing, China - October 2007

**Projecting In Thin Air: The Adding Machine**

Invited Speaker - Live Design Projection Master Classes  
LDI 2007, Orlando, FL - November 2007

**Voices – A New Telematic / Intermedial Theatre Project**

Invited Speaker – Megaconference IX  
November 2007

**The Adding Machine: Playing with New Media**

All Conference Presentation – Intermediality, Theatricality, Performance, (re)-Presentation and the New Media  
LANTISS, Quebec City, Quebec, May 29, 2007

**Cyberperformance – The Impact of Integrating Technology into Live Performance**

Conference Wide Panel Discussion: Panel Chair and paper presentation “The Director in Cyberspace”  
International University Theatre Association (IUTA) VIth World Congress; Urbino, Italy – July 2006

**Geography is Destiny: Connecting Worldwide, Real-Time Learning Environments Through Internet2**

Conference Wide Panel Discussion: Paper presentation “Re-Inventing the Stage”  
8th IASTED International Conference on Computers and Advanced Technology in Education (CATE 2005);  
Aruba - August 2005

**The Antigone Project: Theatre Collaborations via Internet2**

Association for Theatre in Higher Education; Toronto, Ont., Canada - August 2004

**CLASSES:**

**THEATRE AND NEW MEDIA – Fall 2006 and Fall 2009; Co-Instructor (Professor of Record)**

New course development - an innovative project-based, cross-discipline / inter-institution course facilitated between Bradley University and the University of Waterloo in Ontario. The co-taught interdisciplinary class engaged students and faculty from the disciplines of Theatre (performance, design, and production areas), Multi-media, Graphic Design, TV Production, and Computer Science (Networking and Software Development). Connected through Internet2 and the Canarie network, faculty, staff and students from both institutions along with partners at the University of Central Florida collaborated together to explore emerging technologies, problem-solve intermedial practices, and develop processes and techniques necessary to create telematic theatre.

**WORKSHOPS:**

**TELEMATIC THEATRE WORKSHOP – January 2007: Instructor**

*“It’s like a Sony Playstation Onstage!”*- New Media and 21<sup>st</sup> Century Theatre: A hands-on telematic theatre workshop presented at the 32nd Illinois High School Theatre Festival, Urbana, IL focused on performer interactivity, telepresence, and developing dynamic character relationships in a virtual environment.

**TELEMATIC PERFORMANCE WORKSHOP - September 2004: Co-Instructor**

Facilitated a telematic performance workshop between Bradley University and the University of Waterloo, Ontario via Internet2 focused on performer interactivity, telepresence, and developing dynamic character relationships via cyberspace.

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## ***Representative Publications, Conference Presentations, and Workshops***

*(Activity related to Intermedial theatre work is detailed in a separate section above.)*

### **PUBLICATIONS:**

The Stage in Action 2nd Revision with Helen & Lowell Manfull  
Kendall/Hunt Publishing, September 1998

### **CONFERENCE PRESENTATIONS:**

**The Theatre Executive as Artist, Academic, and Administrator**  
Panel Presentation: National Association of Schools of Theatre Annual Meeting, Dallas, TX, March 2006

**Performance in the Curriculum – Integrating an Actor’s Class work and Performance Opportunities in a University Setting**

Panel Presentation: International University Theatre Association World Congress, Urbino, Italy, July 2006

**International Theatre Collaboration**

International University Theatre Association World Congress, Olympia Greece, August 2003

**Metaphysical Theatre**

Southeast Theatre Conference, March 2003

**“All the World’s a Stage”: Directorial Collaboration in an International Context.**

Association for Theatre in Higher Education, August 1998

**Theatre Marathons as a Pedagogical Tool**

Southwest Theatre Conference, November 1997

**A Double-Edged Sword: Finding the Balance Between Violence and Verse - the Pedagogy of Stage Combat in Shakespeare.**

Vth International Theatre Festival, Budapest, Hungary, March 1996

**Shakespeare in Focus**

Southwest Theatre Conference, November 1995

### **WORKSHOPS:**

**Stage Combat - Rapier & Dagger**

Southwest Theatre Conference, November 1997

**Stage Combat: The Dance of Danger**

American College Dance Festival, March 1997

**Stage Combat - Hand to Hand**

Southwest Theatre Conference, November 1996

**Zounds I Bleed - Elizabethan Sword Fighting**

Southwest Theatre Conference, November 1995

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## *Fundraising / Grant Writing*

### **FUNDRAISING SINCE JUNE 2002:**

#### **Bradley University Seat Campaign – 2003**

Independently raised \$32,750.00 for renovation of the Hartmann Center for the Performing Arts

#### **Bradley University Red Tie Gala – 2008**

Raised \$66,700.00 dedicated to the purchase of a 5 tier Watchout Media Control System and 4 MAC 700 Intelligent Lighting instruments

#### **Blythe O'Sullivan Studio Theatre – 2010**

Collaborated with Bradley's Development Office and the Dean of the Slane College of Communications and Fine Arts to secure a naming gift of \$100,000 for renovation of the studio theatre in the Hartmann Center for the Performing Arts.

#### **Duryea Costume Studio – 2011**

Collaborated with Bradley's Office of the President, Development Office and the Dean of the Slane College of Communications and Fine Arts to secure approximately \$60,000 for construction and equipping of a new Costume Studio for the Department of Theatre Arts.

### **GRANTS SINCE JUNE 2002:**

#### **Special Emphasis Grant – Student / Faculty Collaboration**

Office of Teaching Excellence and Faculty Development – October 2008

“The Oresteia”

\$10,000 – Approved

#### **Support for Travel to Develop Voices: A New Intermedial / Internet2 Collaborative Theatre Production**

Office of Teaching Excellence and Faculty Development – November 2007

\$14,000 Approved

#### **Graduate Research Assistant Sponsored Project**

The Graduate School – August 2007

Development of a Center for Research in Theatre and Intermediality

\$22,000 + Full Tuition – Approved (Renewed 2008)

#### **Special Emphasis Grant – Student / Faculty Collaboration**

Office of Teaching Excellence and Faculty Development – November 2006

“The Adding Machine”

\$12,000 – Approved

#### **Special Emphasis Grant – Student / Faculty Collaboration**

Office of Teaching Excellence and Faculty Development – September 2005

“Presentation of a Student Written Play for the American College Theatre Festival”

\$2,000 – Approved

#### **Internet2 Grant**

Office of Teaching Excellence and Faculty Development – February 2005

“University of Waterloo in Ontario”

\$500 – Approved

#### **Internet2 Award**

Office of Teaching Excellence and Faculty Development – February 2004

“Shakespeare & Company”

\$500 - Approved

**Support For Guest Artists**

Intellectual and Cultural Activities Committee – April 2004  
“The Delle’Arte International Company”  
\$6500.00- Approved

**TEC Conference/Workshop**

Office of Teaching Excellence and Faculty Development - September 2006  
LDI 2006 Live Design Projection Master Classes  
\$700 - Approved

**TEC Discretionary Funds**

Office of Teaching Excellence and Faculty Development - September 2004  
“Art of the Virtual”  
\$300 - Approved

**PREVIOUS GRANTS:**

**Special Funding Request**

Office of Provost - TCU - September 1998  
Application of Theatre TCU ticket sales to support the SWTA/USITT-SW Conference  
\$1500.00 – Approved

**Special Workshop Funding Request**

Funding from across the University for Participation in IVth International  
Theatre-School Days Festival, Budapest, Hungary March , 1996  
Workshop: A DOUBLE EDGED SWORD  
\$10,840.00 – Approved

**TCU Educational Development Grant**

Advanced Training in Multimedia Technology 1995  
\$2413.00 – Approved

**Special Travel Stipend for Extraordinary Travel**

Office of Dean, College of Fine Arts and Communication - TCU - December 1994  
To assist with Extraordinary Travel involved with creative production - Synchronicity Theatre, NYC  
\$500.00 – Approved

**TCU Educational Development Grant**

Weapons Purchase for Stage Combat Training 1994  
\$4000.00 – Approved

**Association of Professional Arts Presenters**

Education Grant - Seminar -ALL THINGS FINANCIAL 1992- NYC - \$400.00 – Approved  
Board Development Grant - ALVIN REISS, Consultant 1992 - \$1500.00 – Approved

**Virgin Island Council for the Arts**

Program Support - ISLAND CENTER ARTISTIC SEASON 1992 - \$23,000.00 – Approved  
Program Support - ISLAND CENTER ARTISTIC SEASON 1991 - \$18,000.00 – Approved  
Special Project Support - DANCE BONGO TOUR 1993 \$2000.00 – Approved

**American Airlines**

Corporate Support - ISLAND CENTER ARTISTIC SEASON 1991-1992 - \$33,000.00 – Approved

**Barclay Bank**

Corporate Support - LONDON BALLET 1992 - \$5000.00 – Approved



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## ***Representative Service Activities***

Western Michigan University and Bradley University committee assignments are listed under *Administration and Leadership*.

### **Council of Arts Accrediting Associations (CAAA)**

NAST Representative – Multimedia Working Group – 2008 – Present

### **National Association of Schools of Theatre**

Accreditation Visitor – 2008 – Present

### **ATHE Leadership Institute**

Mentor - 2008 – 2009

### **Bradley University Scuba Club**

Faculty Advisor - 2008 – 2012

### **Peoria Next**

Discovery Forum Planning Committee 2004 – 2006

Discovery Forum Announcer 2004 – 2006

### **Peoria Prize for Creativity**

Selection Committee 2004 – 2006

### **Institute for Learning in Retirement:**

*Intermedial Theatre* - January 2008

*As You Like It*: Performance Event – July 2007

*All the World's a Stage* – September 2006

*History of American Theatre* – September 2005

*Shakespeare: Man, Myth, and Artist* – October 2004

### **Arts Career Day**

Partnered with regional educational institutions to create high school career forum focused on the arts 2002 – 2005

### **Day of Dialogue**

Developed a series of vignettes focused on diversity issues as a common experience for discussions 2002 – 2006

Served as facilitator 2002 – 2006

### **Constitution Day**

Organized departmental support (2005 – Current)

Collaborated with students to create a performance piece for event (2005)

### **September 11<sup>th</sup> Memorial**

Performed dramatic reading scored by orchestra for the event (2006)

### **Tunnel of Oppression**

Organized departmental support (2004 – 2006)

Coached Performers (2004)

Served as Facilitator (2004 – 2006)

### **John Philip Sousa Concert**

Served as Concert Narrator (February 2005)

### **University Recruitment**

Served as host as part of University Visit Days (2002 – 2012)

### **Guest Lecturer / Speaker**

Caterpillar Lecturer (2003 – 2012)

Honors Program (2002 – 2012)

## *Education and Training*

Master of Fine Arts - Directing	The Pennsylvania State University	1990
Bachelor of Arts - Theatre Arts	Glassboro State College	1987
<b>LEADERSHIP TRAINING</b>		
The Fundraising School at Indiana University Lilly Family School of Philanthropy		2013
WMU Higher Education Leadership Program (Ph.D.)		2013
<i>Coursework: Higher Education Finance, Equity and Diversity, Systems Thinking, and Higher Education &amp; The New Technological Frontier</i>		
Coursera		2013
<i>Coursework: Emotional Intelligence and Leadership, Gamification, and Innovation and Entrepreneurship</i>		
ATHE Leadership Institute, Washington DC (Invited Speaker)		2012
ATHE Leadership Institute, Chicago, IL (Mentor)		2011
American Council on Education's Department Chairs Workshop		2004
ATHE Leadership Institute, Chicago, IL		2001
Mentor - Dr. Michael Tick, Dean: University of Kentucky College of Fine Arts		
Association of Professional Arts Presenters Intensive		1993
<i>Budget Management, Audience Development, Strategic Planning, Capital Campaign Planning, Board Training</i>		
Mid Atlantic Arts Foundation Executive Director Training		1992
<b>ACADEMIC EXCELLENCE TRAINING</b>		
Council on Undergraduate Research ( <i>Institutionalizing Undergraduate Research</i> )		2005
Searle Institute for Teaching Excellence, Northwestern University ( <i>Best College Professors</i> )		2000
<b>PERFORMANCE TRAINING</b>		
Shakespeare & Company		2001
Dennis Krausnick & David Dempke - Trainers		
Advance Stage Combat Training, Irish Creek Academy		1986
Joseph Martinez - Fight Master		
Society of American Fight Directors (Certification With Recommendation Of Excellence)		1985
David Leong - Fight Master		
<b>INTERMEDIAL TRAINING</b>		
Troika Ranch Live-I Workshop ( <i>Composition for Media and The Stage</i> )		2009
Mark Coniglio and Dawn Stoppiello – Instructors		
Blog URL: <a href="http://live-i-workshop.blogspot.com/2009/06/workshop.html">http://live-i-workshop.blogspot.com/2009/06/workshop.html</a>		
Live Design Projection Master Class		2006
Bob and Colleen Bonniol – Instructors		