

RANDY REINHOLZ

Professor, San Diego State University
Producing Artistic Director, Native Voices at the Autry

(619) 594-0229 E-mail reinholz@mail.sdsu.edu

UNIVERSITY POSITIONS

San Diego State University

Professor, returned to faculty	2015 - present
Director of Community Engagement and Innovation	2012 - 2015 *
Director, School of Theatre, Television and Film	2007 – 2012 **
Professor, Head of Performance	2004 – 2007
Adjunct Professor, American Indian Studies	2004 - present
Tenured, Associate Professor, Head of Performance	2001 - 2004
Assistant Professor, Head of Performance	1997 – 2001

Illinois State University, Assistant Professor, tenure track 1993 - 1997

Duke University, Lecturer, one-year appointment 1992 - 1993

Santa Monica College, Lecturer 1991 - 1992

California State University, Los Angeles, Lecturer 1988

* Director of CEI, Accomplishments Page 16
** Director of TTF, Accomplishments Page 19

PRODUCER

Native Voices at the Autry, Los Angeles Producing Artistic Director, 1999 – present

The country’s only Equity theatre company dedicated to developing and producing new works by Native Americans, First Nations, Alaska Natives, Hawaiian Natives playwrights. The company has been hailed by critics as “a virtual Who’s Who of American Indian theatre artists,” “a hotbed for contemporary Native theatre,” and “a powerful and eloquent voice.” Founded in 1993 it became the resident theater company at the Autry Museum in 1999. Widely respected in both the Native American and theatre communities for breakthrough plays and diverse programming, highlighting unique points of view within Native American nations throughout North America, we are committed to developing and producing new works by Native playwrights with over 600 submissions, over 200 workshops and readings, with artists from more than 100 distinct nations from across North America resulting in:

- Over 34 critically acclaimed productions, including 21 world premieres;
- 13 playwright’s retreats; 20 national and international tours; 15 radio plays;
- 23 new play festivals; 6 short play festivals

Led by myself (Choctaw) and Founder/Producing Executive Director Jean Bruce Scott, the theatre maintains successful long-term relationships with La Jolla Playhouse, Oregon Shakespeare Festival, Perseverance Theatre, Vision Maker Media, the Smithsonian’s National Museum of the American Indian, Montana Rep, The Alaska Native Heritage Center, and New York’s Public Theater. Member of Actors’ Equity Association, LA Stage Alliance, National New Play Network, and the Dramatists Guild of America, Native Voices is a Constituent Theatre of Theatre Communications Group (TCG), the national organization for the American theatre.

Presented the Lee Melville Award by the Playwrights' Arena for Outstanding Contribution to the Los Angeles Theater Community, 2015

Resident theatre company at La Jolla Playhouse, 2016-2018

Production Highlights

Fairly Traceable Mary Kathryn Nagle (Cherokee) Producing Artistic Director

- Equity production (Small Professional Theatre contract SPT), Los Angeles, Autry Museum, 2017

They Don't Talk Back by Frank Henry Kaash Katass (Tlingit Tribe Tsaagweidi) Producing Artistic Director

- Equity production ("HAT" AEA Contract), Los Angeles, Autry Museum, 2016
 - Remounted La Jolla Playhouse in May/June, 2016
 - Perseverance Theatre in Juneau, AK 2017
 - Hoonah, AK 2017
 - Anchorage, AK 2017

Off the Rails by Randy Reinholz (Choctaw) Producing Artistic Director

- Equity production (HAT AEA Contract), Los Angeles, Autry National Center, 2015

NDNZ in a Box, three one-acts for the Hollywood Fringe Festival Producing Artistic Director

- *There Is No "I" In NDN* by Jennifer Bobiwash (Ojibway)
- *Stories from the Indian Boarding School* by The Native Voices Ensemble
- *Joe the Bug Squashier* by Joseph Valdez (Navajo)
- Equity production (99 seat AEA Contract), Los Angeles, 2015

Stand-Off at Hwy 37 by Vickie Ramirez (Tuscarora) Producing Artistic Director

- Equity (HAT Contract), Los Angeles, Autry National Center, 2014
- Remounted with a mixed equity / student cast at the University of South Dakota, 2015

Birdhouse by Diane Glancy (Cherokee) Producing Artistic Director

- Equity ("HAT" Contract), Los Angeles, Autry National Center, 2013

Cikiuteklluku: Giving Something Away by Holly Stanton (Yupik)

**** Produced by Perseverance Theatre and Out North Performing Arts in association with Alaska Native Heritage Center and Native Voices at the Autry, Anchorage, Alaska, 2012

Ghost Lands of an Urban NDN by Robert Owens-Greygrass (Lakota) Producing Artistic Director

- Equity production (HAT Contract), Los Angeles, Autry National Center, 2012

Walking on Turtle Island by Robert Owens-Greygrass (Lakota) Producing Artistic Director

- Equity production (HAT Contract), Los Angeles, Autry National Center, 2012

The Frybread Queen by Carolyn Dunn (Cherokee, Creek, Seminole) Producing Artistic Director

- Equity co-production with Montana Repertory Theatre, Missoula, Montana, 2010
- Equity production (HAT Contract), Los Angeles, Autry National Center, 2011

Tales of an Urban Indian by Darrel Dennis (Shuswap) Producing Artistic Director

- Equity production (Off-Broadway contract) in association with The Public Theatre, New York, 2009
- Equity production (HAT contract) Los Angeles, Autry National Center, 2010

- Carbon Black* by Terry Gomez (Comanche) Producing Artistic Director
- Equity production (HAT Contract), Los Angeles, Autry National Center, 2009
- Wings Of Night Sky, Wings Of Morning Light* by Joy Harjo (Creek) Producing Artistic Director
- Los Angeles, Autry National Center, 2009
 - Remounted Alaska Heritage Center, Anchorage, Alaska, 2010
 - Joe's Pub @ The Public Theatre, New York, 2010
 - La Jolla Playhouse, San Diego, California, 2010
 - Merrimack College, North Andover, Massachusetts, 2010
 - Outpost Performance Space, Albuquerque, New Mexico, 2010
 - First Nations House of Learning, University of British Columbia Vancouver, BC, Canada, 2012
- Salvage* by Diane Glancy (Cherokee) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2008
 - Remounted, Origins Festival, Riverside Theatres, London, England, 2009
- Teaching Disco Square Dancing to Our Elders: A Class Presentation*
by Larissa Fasthorse (Sicangu Nation) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2008
- The Berlin Blues* by Drew Hayden Taylor (Ojibway) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2007
 - Remounted, The Smithsonian National Museum of the American Indian in Washington D.C., 2007
 - The Smithsonian National Museum of the American Indian in New York, 2007
- The Red Road* by Arigon Starr (Kickapoo, Creek) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2006
 - A tour of *The Red Road* followed at:
 - The Smithsonian National Museum of the American Indian in Washington, D.C., 2006
 - The Smithsonian National Museum of the American Indian in New York, 2006
 - The Cherokee Casino, Tulsa, Oklahoma, 2006
 - Theatre of the World, San Diego, California, 2006
 - NPN Native American Performance Showcase, Cedar Rapids, Iowa, 2007
 - The Gilcrease Museum, Tulsa, Oklahoma, 2007
 - Queensland State Library, Brisbane, Australia, 2008
 - Idyllwild Arts American Indian celebration, Idyllwild, California, 2008
 - Represented the US during the 16th ASSITEJ World Congress and Performing Arts Festival in Adelaide, Australia, 2008
 - Recorded as a radio play for Native Radio Theatre, with Dirk Maggs Producer /Director, 2009
- Stone Heart* by Diane Glancy (Cherokee) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2006
 - Remounted, The Smithsonian National Museum of the American Indian in Washington D.C., 2006
 - The Smithsonian National Museum of the American Indian in New York, 2006

- Kino and Teresa* by James Lujan (Taos Pueblo) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2005
- Please Do Not Touch the Indians* by Joseph A. Dandurand (Kwantlen) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry National Center, 2004
- The Buz'Gem' Blues* by Drew Hayden Taylor (Ojibway) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry Museum of Western Heritage, 2003
- Jump Kiss* by Diane Glancy (Cherokee) Producing Artistic Director
- Equity production (HAT contract), Los Angeles, Autry Museum of Western Heritage, 2002
- Urban Tattoo* by Marie Clements (Metis) Producing Artistic Director
- Originally produced in Los Angeles at the Autry Museum of Western Heritage in conjunction with the exhibit "*Powerful Images: Portrayals of Native America*", 1999
 - Remounted, Aboriginal Voices Festival in Toronto, Ontario, 1999
 - The Glenbow Museum in Calgary, Alberta, 1999
 - New World Theatre in Amherst, MA, 2000
 - The University of Miami, Ohio, 2000

Native Radio Theatre Project a collaboration between; Native Voices and Native American Public Telecommunications, to support and produce audio / radio theatre

2006

- *Melba's Medicine* by Rose-Yvonne Colletta (*Apache*) **
 - *Super Indian* by Arigon Starr (Kickapoo, Creek)
 - *The Best Place to Grow Pumpkins* by Rhiana Yazzie (Navajo) **
- ** Chosen for imagine NATIVE Film & Media Arts Festival in Toronto, Canada, 2008

2007

- *Super Indian: Full Length Version*, (AFTRA) production by Arigon Starr (Kickapoo, Creek)
- *Why Opossum's Tail is Bare*, by the Students at the Youth Academy of the Eastern Band of Cherokee, Cherokee, North Carolina
- *The Peach Seed* by Rhiana Yazzie (Navajo)

2009

- *The Red Road* by Arigon Starr (Kickapoo, Creek)
- *Raven's Radio Hour* by Jack Dalton (Yup'ik) and Ed Bourgeois (Mohawk)

Scripts presented by Native Voices at the Autry 2000-present

Darlin' by Charlotte Samples (Choctaw); *Gatherings of the People* by James Luna (Luiseño/ Diegueño); *Jump Kiss* by Diane Glancy (Cherokee); *On the Showroom Floor* by Judy Lee Oliva (Chickasaw/ Cherokee); *Please Do Not Touch The Indians* by Joseph Dandurand (Kwantlen); *U Da Naa* by Gina Kalloch (Koyukon Athabaskan); *Confessions of an Indian Cowboy* by Margo Kane (Cree/Saulteaux); *The Buz'Gem Blues* by Drew Hayden Taylor (Ojibway); *Seagulls* by Greg Sarris (Pomo and Miwok); *The Duel* by Rhiana Yazzie (Navajo); *Moose River Crossing* by Shirley Cheechoo (Cree); *Wild Horses* by Rhiana Yazzie (Navajo); *Lewis and Clark: The Musical Book* by Arthur Kopit, Music/Lyrics Donald Alan Siegal; *Standing Up Stories* by Julie

Pearson-Little Thunder (Creek); *Asdzani Shash: Kino and Teresa* by James Lujan (Taos Pueblo); *The Woman Who Turned Into a Bear* by Rhiana Yazzie (Dine’); *The Red Road* by Arigon Starr (Kickapoo, Creek); *Stone Heart: Everyone Loves a Journey West* by Diane Glancy (Cherokee); *Plymouth Dodge Desoto* by Diane Glancy (Cherokee); *The Berlin Blues* by Drew Hayden Taylor (Ojibway); *Super Indian* by Arigon Starr (Kickapoo, Creek); *Teaching Disco Square Dancing to Our Elders: A Class Presentation* by Larissa Fasthorse (Sicangu Nation); *Fancy Dancer* by Dawn Dumont (Cree, Metis); *Weksu’ya: Stories My Grandfather Told Me To Remember* by Vincent Whipple (Oglala Lakota, Navajo); *The Frybread Queen* by Carolyn Dunn (Cherokee, Muskogee Creek, Seminole); *Little Big Horn* by Alan Kilpatrick (Cherokee); *Salvage* by Diane Glancy (Cherokee); *Chasing Honey* by Laura Shamas (Chickasaw); *The Woman Who Was Captured By Ghosts* by Julie Pearson-Little Thunder (Creek); *Serra Springs* by Larissa Fasthorse (Sicangu Nation); *NameSake* by Catherine Rexford (Inupiaq); *Three Little Birds* by Kenneth Williams (Cree); *Different Does Not Mean the Same* by Larissa Fasthorse (Sicangu Nation); *The Red Road Radio Show* by Arigon Starr (Kickapoo, Creek); *Wings Of Night Sky, Wings Of Morning Light* by Joy Harjo (Muskogee Creek); *Carbon Black* by Terry Gomez (Comanche); *Tombs of the Vanishing Indian* by Marie Clements (Metis); *On the Mangled Beam*, by Dawn Jamieson (Cayuga); *Time Immemorial*, by Jack Dalton (Yup’ik) and Allison Warden (Inupiaq); *The Catch* by Diane Glancy (Cherokee); *Cikiuteklluku (Giving Something Away)* by Holly Stanton (Yup’ik); *Ungipamsuuka (My Story)* by Susie Silook (Siberian Yupik/ Inupiaq); *Hunka* by Larissa Fasthorse (Sicangu Nation); *Ghost Lands of an Urban NDN* by Robert Owens-Greygrass (Lakota); *Walking on Turtle Island* by Robert Owens-Greygrass (Lakota); *The Hummingbirds* by Elizabeth Francis (Cherokee), Kimberly Norris Guerrero (Colville, Salish-Kootenai, Cherokee), and Shyla Marlin (Choctaw); *Soccer Dad* by Gary Harrington (Comanche); *The Record Holders* by Dennis Tibbetts (Ojibwe); *Sticks* by Bret Jones (Muskogee Creek); *Champ* by Lucas Rowley (Inupiaq); *They Shoot Basketballs, Don’t They?* by Claude A. Jackson Jr. (Pima/Hopi Indian); *Home of the Running Brave* by Darrell Dennis (Shuswap); *Distant Thunder* by Shaun Taylor-Corbett, (Blackfeet) and Lyrics by Shaun Taylor-Corbett and Chris Wiseman; *The Day We Were Born* by Jaisey Bates, *Emergency Management* by Jason Grasl, *The Birdhouse* by Diane Glancy (Cherokee), *The Healer’s Remains* by Lori Favela (Yankton Sioux); *Where Have All The Warriors Gone?* by Darrell Dennis (Shuswap); *Stand-Off At Hwy#37* by Vickie Ramirez (Tuscarora); and *Measure for Measure: An Indian Boarding School Comedy* by Randy Reinholz (Choctaw); *Fort Conley* by Gary Harrington (Comanche); *Necessity as a Reason and a Defense* by Jenna Flannigan (Anishinabe/ Wikwemikong); *A Terrorist Threat* by Bret Jones (Muskogee Creek); *Hoop Jumper* by Vicki Mooney (Cherokee); *My Father’s Bones* by Mary Kathryn Nagle (Cherokee); *The Origin of Law* by Diane Glancy (Cherokee); *There Is No "I" In NDN* by Jennifer Bobiwash (Ojibway); *Our Voices Will Be Heard* by Vera Starbard (Tlingit/Dena’ina), *Then & Now* by The Native Voices Ensemble, *Off the Rails* by Randy Reinholz (Choctaw), *So Damn Proud* by Justin Neal (Squamish), *They Don’t Talk Back* by Frank Katasse (Tlingit Tribe Tsaagweidi), *Time Stop* by Joseph Valdez (Navajo), *Stories from the Indian Boarding School* by The Native Voices Ensemble, *Joe the Bug Squashier* by Joseph Valdez (Navajo), *Family’s Matter* by Duane Minard, *Siblings* by Lori Favela, *Eddies Porch* by Sam Mitchell, *Red Pine* by Ty Defoe, *Warriors Blood* by Joseph Valdez, *Crickets* by Lynn Mooney, *Reeling* by Frank Katasse, *Dance* by Jay Muskett (Navajo); *Bear in Stream* by Frank Henry Kaash Katasse (Tlingit); *Waiting for H20* by Claude Jackson (Gila River Indian Community); *Snooky is a Terrorist* by Vickie Ramirez (Tuscarora); *Porcupine* by Diane Glancy (Cherokee); *Article 13* by Alan

Kilpatrick (Cherokee); *Backstage, Blue Moon* by Ed Bourgeois (Mohawk); *Bears and Black Sheep* by Jason Grasl (Blackfeet); *And So We Walked* by DeLanna Studi (Cherokee); *Fairly Traceable* Mary Kathryn Nagle (Cherokee); *Bingo Hall* by Dillon Chitto (Mississippi Choctaw); *Lying with Badgers* by Jason Grasl (Blackfeet); and *Cornsoup* by Vickie Ramirez (Tuscarora)

The Baby Blues (Ojibway)

Associate Producer, 1995 - 1996

- *The Baby Blues* was produced at Centre Stage of Pennsylvania (Equity production)

Native Voices: A Festival of Native Plays - Illinois and New York

Artistic Director, 1993 - 1997

- Conducted workshops to facilitate Native playwrights' growth and visibility within the regional and academic theater.

Scripts presented by Native Voices Festival of Native Plays:

No Totem for My Story by Joseph A. Dandurand (Kwantlen); *The Independence of Eddie Rose* by William S. Yellow Robe (Assinibone-Sioux); *Evening at the Warbonnet* by Bruce King (Hodenausaunee/Oneida); *The Baby Blues* by Drew Hayden Taylor (Ojibway); *Now look what you made me do...* by Marie Clements (Metis); *Please Do Not Touch The Indians* by Joseph Dandurand (Kwantlen); *Sitting Bull's Laundry* by William Lang (Leni Lenape); *Rose* by Tomson Highway (Cree); *Only Drunks and Children Tell The Truth* by Drew Hayden Taylor (Ojibway); *Te Ata* by Judy Lee Oliva (Chickasaw / Cherokee); *Smoke* by Vicky Ramirez (Tuscarora); *Urban Tattoo* by Marie Clements (Metis); and *Pranks (Alternatives)* by Drew Hayden Taylor (Ojibway)

Sine Bahn Productions

Vice-President of Script Development, 1989 - 1992

Sine Bahn, had scripts in development with Columbia Television and MGM Television.

DIRECTOR – Productions

William Inc. by Lucas Rowley (preproduction)

Juneau, AK 2018

Anchorage AK, 2018

Perseverance Theatre
(World Premiere)

Anon(ymous) by Naomi Izuka

Main Stage Production, 2017

San Diego State University

They Don't Talk Back by Frank Henry Kaash Katass (Tlingit Tribe Tsaagweidi)

Los Angeles, Autry National Center, 2016

Remounted La Jolla Playhouse, 2016

Perseverance Theatre in Juneau, AK 2017

Hoonah, AK 2017

Anchorage, AK 2017

Wells Fargo Theatre
(World Premiere)

Blood at the Root by Dominique Morisseau

Main Stage Production, 2016

San Diego State University

What Happened to Us? by Bryan Davidson

La Jolla Playhouse, San Diego, California, 2013

Part of Plays in Motion in the Without Walls (WOW) Festival

The Car Plays

<i>Carbon Black</i> by Terry Gomez Autry National Center in Los Angeles, 2009	Wells Fargo Theatre (World Premiere)
<i>Wings Of Night Sky, Wings Of Morning Light</i> by Joy Harjo Autry National Center in Los Angeles, 2009 Remounted The Alaska Native Heritage Center, Anchorage, Alaska, 2010 Joe's Pub @ The Public Theatre, New York, 2010 La Jolla Playhouse, San Diego, California, 2010 Merrimack College, North Andover, Massachusetts, 2010 Outpost Performance Space, Albuquerque, New Mexico, 2010 The Gilcrease Museum, Tulsa, Oklahoma, 2011 First Nations House of Learning, University of British Columbia Vancouver, BC, Canada, 2012	Wells Fargo Theatre (World Premiere)
<i>Desire Under the Elms</i> by Eugene O'Neill Main Stage Production, 2008	San Diego State University
<i>The Glass Menagerie</i> by Tennessee Williams Main Stage Production, 2007	San Diego State University
<i>The Berlin Blues</i> by Drew Hayden Taylor Autry National Center in Los Angeles, 2007 Remounted The Smithsonian National Museum of the American Indian, Washington D.C., 2007 The Smithsonian National Museum of the American Indian, New York, 2007	Wells Fargo Theatre (World Premiere)
<i>Proof</i> by David Auburn Main Stage Production, 2006	San Diego State University
<i>The Cherry Orchard</i> by Anton Chekhov Main Stage Production, 2006	San Diego State University
<i>The Red Road</i> by Arigon Starr Autry National Center in Los Angeles, 2006 Remounted The Smithsonian National Museum of the American Indian, Washington D.C., 2006 The Smithsonian National Museum of the American Indian, New York, 2006 The Cherokee Casino, Tulsa Oklahoma, 2006 Theatre of the World, San Diego, California, 2006 NPN Native American Performance Showcase, Cedar Rapids, Iowa, 2007 The Gilcrease Museum, Tulsa, Oklahoma, 2007 16th ASSITEJ World Congress and Performing Arts Festival in Adelaide, Australia, 2008 Queensland State Library, Brisbane, Australia, 2008 Idyllwild Arts American Indian celebration, Idyllwild California, 2008 Recorded as a radio play Native Radio Theatre, with Dirk Maggs co-Directing, 2009	Wells Fargo Theatre (World Premiere)

<p><i>Stone Heart: Everyone Loves a Journey West</i> by Diane Glancy Autry National Center in Los Angeles, 2006 Remounted The Smithsonian National Museum of the American Indian, Washington D.C., 2006 The Smithsonian National Museum of the American Indian, New York, 2006 Concert Presentation in Masonic Lodge, San Francisco, 2006</p>	<p>Wells Fargo Theatre (World Premiere)</p>
<p><i>The Waiting Room</i> by Lisa Loomer Main Stage Production, 2005</p>	<p>San Diego State University</p>
<p><i>Please Do Not Touch The Indians</i> by Joseph A. Dandurand Autry National Center in Los Angeles, 2004</p>	<p>Wells Fargo Theatre (World Premiere)</p>
<p><i>How I Learned to Drive</i> by Paula Vogel Main Stage Production, 2003</p>	<p>San Diego State University</p>
<p><i>Buz'Gem' Blues</i> by Drew Hayden Taylor Autry Museum of Western Heritage in Los Angeles, 2003</p>	<p>Wells Fargo Theatre (West Coast Premiere)</p>
<p><i>Romeo and Juliet</i> by William Shakespeare Main Stage Production, 2002</p>	<p>San Diego State University</p>
<p><i>Jump Kiss</i> by Diane Glancy Autry Museum of Western Heritage in Los Angeles, 2002</p>	<p>Wells Fargo Theatre (World Premiere)</p>
<p><i>Much Ado About Nothing</i> by William Shakespeare Main Stage Production, 2002</p>	<p>San Diego State University</p>
<p><i>Rez Sisters</i> by Tomson Highway Main Stage, mixed cast of Equity and student performers, 2001</p>	<p>Schwartz Center for the Performing Arts</p>
<p><i>Road to Los Angeles</i> by Oliver Mayer Main Stage Production, 2000</p>	<p>San Diego State University</p>
<p><i>Speed the Plow</i> by David Mamet Main Stage Production, 1999</p>	<p>San Diego State University</p>
<p><i>Urban Tattoo</i> by Marie Humber Clements Autry Museum of Western Heritage in Los Angeles, 1999 REMOUNTED Aboriginal Voices Festival in Toronto, Ontario, 1999 The Glenbow Museum in Calgary, Alberta, 1999 New World Theatre in Amherst, Massachusetts, 2000 The University of Miami, Ohio, 2000</p>	<p>Wells Fargo Theatre (World Premiere)</p>
<p><i>Hedda Gabler</i> by Henrik Ibsen Main Stage Production, 1998</p>	<p>San Diego State University</p>
<p><i>Love's Labour's Lost</i> by William Shakespeare Main Stage Production, 1998</p>	<p>San Diego State University</p>

<i>Now Look What You Made Me Do</i> by Marie Humber Clements Main Stage Production, Allen Theatre, 1995 ACTF Regional, Evening of Scenes, Columbus, Ohio, 1996	Illinois State University (World Premiere)
<i>Madame Mao</i> by Xin Zang Cedar Cultural Center, Minneapolis, 1995	Minnesota Fringe Festival (World Premiere)
<i>The Imaginary Invalid</i> by Moliere Main Stage Production, 1993	Illinois State University
<i>Under Milk Wood</i> by Dylan Thomas Studio Production, 1992	Santa Monica College

PLAYWRITING

Off the Rails, adapted from *Measure for Measure*

World Premier Oregon Shakespeare Festival, Bill Rauch directing, July 2017
Equity Production, Native Voices at the Autry, Chris Anthony director, 2015
LA WEEKLY headline THIS PLAY USES SHAKESPEARE TO EXAMINE OUR
COUNTRY'S PERSECUTION OF NATIVE AMERICANS (GO!)
Table reading, Oregon Shakespeare Festival 2016
Staged reading, Native Voices at the Autry and La Jolla Playhouse, CA 2013, 2014

DIRECTOR - Representative - Staged Readings

Cornsoup by Vickie Ramirez La Jolla Playhouse
La Jolla, California, 2013, and the Autry National Center, Los Angeles, 2017
William Inc. by Lucas Rowley..... Perseverance Theatre
Anchorage AK, 2016, 2017
They Don't Talk Back by Frank Katasse La Jolla Playhouse
La Jolla, California, 2015, and the Autry National Center, Los Angeles, 2015
Stand-Off At Hwy#37 by Vickie Ramirez Montana Repertory Theatre
Missoula Colony 18, Missoula, Montana, 2013
Stand-Off At Hwy#37 by Vickie Ramirez La Jolla Playhouse
La Jolla, California, 2013, and the Autry National Center, Los Angeles, 2013
Our Voices Will Be Heard by Vera Starbard Alaska Native Heritage Center
Anchorage, Alaska, 2013
Something in the Living Room by Kavelina Torres Alaska Native Heritage Center
Anchorage, Alaska, 2013
This We'll Defend by Anita Rodriguez Simons Last Frontier Theatre Conference
Valdez, Alaska, 2012
Will Inc. by Lucas Rowley Alaska Native Heritage Center
Anchorage, Alaska, 2012
Carbon Black by Terry Gomez La Jolla Playhouse
La Jolla, California, 2009, and the Autry National Center, Los Angeles, 2009
Wings Of Night Sky, Wings Of Morning Light by Joy Harjo Autry National Center
Los Angeles, 2008
Wild Horses by Rhiana Yazzie The Kennedy Center
New Vision / New Voices, Washington D.C., 2006 Theatre of the World, SDSU, 2007

The Red Road by Arigon Starr Griffith University
Griffith University, Brisbane, Australia, 2005

Urban Tattoo by Marie Humber Clements Griffith University
Griffith University, Brisbane, Australia, 2005

Stoneheart: Everyone Loves a Journey West by Diane Glancy Autry National Center
Los Angeles, 2004, 2005

The Long Flight by Rhiana Yazzie the XXX International Theatre Institute World
Congress,
UNESCO Metro Theatre, Tampico, Tamaulipas, Mexico, 2004

The End of the World by Daniel Antoniazzi Theatre Cornell
Heermans-McCalmon Playwrighting contest winner, Ithaca, New York, 2001

Urban Tattoo by Marie Humber Clements American Indian Community House
Native Voices in New York, 1996

Project 7 by Ken Williams Native Earth Performing Arts
Weesageechak Begins to Dance, Toronto, Canada, 1996

Ishi and The Wood Ducks by Gerald Robert Vizenor Red Path Theatre
International Third World Conference, Chicago, 1996

City of Shadows by Daniel David Moses Native Earth Performing Arts
Weesageechak Begins to Dance, Toronto, Canada, 1995

The Independence of Eddie Rose by William S Yellowrobe Jr. Illinois State University
Native Voices, 1994

Now Look What You Made Me Do by Marie Humber Clements The Playwrights' Center
Minneapolis, McKnight National Residency Program, 1995

No Totem For My Story by Joseph A. Dandurand The Mark Taper Forum
Los Angeles, 1995

Where Two Rivers Meet by Joseph A. Dandurand The Mark Taper Forum
Los Angeles, 1995

DIRECTOR – Radio plays

- *The Red Road* by Arigon Starr (Kickapoo, Creek)
- *Raven's Radio Hour* by Jack Dalton (Yup'ik) and Ed Bourgeois (Mohawk)

ACTING ROLES - Representative - Television/Film

Days of Our Lives, Adam Scott, **Series Regular**, 1989 Directed by Al Rabin, NBC Television

Pensacola, Flight Captain, Guest Star, 1998 Directed by Stewart Renfall, Stu Seagall Production

China Beach, Packer, Featured, 1988 Directed by John Sacret Young, ABC Television

Tour of Duty, Spud, Guest Star, 1990 Directed by Zev Braun, CBS Television

Dead Space, Tim Harrison, Lead, 1991 Directed by Fred Gallo, Roger Corman Production

ACTING ROLES - Representative – Theater

The Bird House, Reverend Hawk, 2013 Directed by Robert Caisley, Native Voices at the Autry

Death of A Salesman, Happy, 1998 Directed by Dan Carter, Pennsylvania Centre Stage

Henry IV, part I, Hotspur, 1994 Directed by John Sipes, Illinois Shakespeare Fest

Romeo and Juliet, Benvolio, 1994 Directed by Patrick O'Gara, Illinois Shakespeare Fest

Two Gentlemen of Verona, Speed, 1994 Directed by Calvin MacLean, Illinois Shakespeare Fest

Love Letters, Andrew Ladd III, 1995 Directed by Jean Scharfenberg, Heartland Theatre Co.

Guest of the Nation, Doody, 1989
Home Free, Lawrence, 1988
The Relapse, Coupler, 1988
Getting Married, Soames, 1988
Timon of Athens, Timon/Understudy, 1988
Love's Labor's Lost Baron/Understudy, 1988
Voice of The Prairie, Davy/Understudy, 1988
Holiday, Charles, 1987
Anthony and Cleopatra, Eros, 1987
Misalliance, Bentley, 1986

Directed by Ron Burris, The Court Theatre
 Directed by Bill Anton, Old Globe Theatre, San Diego
 Directed by Norman Welsh, Old Globe Theatre, SD
 Directed by Craig Noel, Old Globe Theatre, SD
 Directed by Bob Berlinger, Old Globe Theatre, SD
 Directed by Craig Noel, Old Globe Theatre, SD
 Directed by Tom Bollard, Old Globe Theatre, SD
 Directed by Jack O'Brien, Old Globe Theatre, SD
 Directed by Jack O'Brien, Old Globe Theatre, SD
 Directed by Lisa Peterson, The Hanger Theatre

JURIES, BOARDS and PUBLICATIONS

- Fund for an Equitable Theatre Ecology(FETE) a Think Tank facilitated by the Equity, Diversity, and Inclusion Institute, a partnership of TCG and artEquity, founding member, 2016-present
- AMERICAN THEATRE, [20 YEARS ON WILSON'S 'GROUND' | OPINION](http://www.americatheatre.org/2016/06/20/the-ground-together-responses-reflections/) *A range of voices considers the impact and the lasting legacy of August Wilson's seminal speech.* By [VARIOUS AUTHORS JUNE 20, 2016](#) <http://www.americatheatre.org/2016/06/20/the-ground-together-responses-reflections/> video at <http://www.tcg.org/TheNext50Years/EDIIInitiative/GroundAt20/Randy.aspx>
- National Cultural Navigation Theater Project, founding board member of the 2016-present
- Los Angeles County, Cultural Equity and Inclusion Initiative Advisory Committee, 2016- present
- Global Citizenry and Community Outreach or Strategies to enact community engagement practices that create good neighbors, support global understanding, and lead to intentional actions, book chapter Creative Leadership: A Handbook for Theatre Department Chairs from ATHE (Association of Higher Education) 2nd draft, 2016
- La Jolla Playhouse Leadership Council, 2014 - present
- 2016-17 Many Voices Fellowship and Mentorship Selection Panel, (Jerome Fellowship) The Playwrights' Center, Minneapolis MN, 2016
- ATHE (Association of Higher Education) National Leadership Institute, Leadership Transition Team 2015-present
- California's American Indian & Indigenous Film Festival, San Diego, CA 2015-present
- Connector for Theater Communication Group (TCG) devising strategies to expand work with theatres of color (TOC) and artists of color nationally. Worked closely with Alison De La Cruz. New York, Los Angeles, 2014 – 2015
- Media Arts Center of San Diego, Board Member, 2013 – 2017
 - Chair, development committee, 2014-2015
- National Theater Conference, Trustee, New York, 2012 - 2015
 - Chair, Outstanding Theatre Award Committee
 - New Membership Committee member
 - Implementation committee for the NTC Women Playwrights Initiative – on going
- The Current State of Native Theatre: experiences as producing artistic director of Native Voices at the Autry, for HowlRound, <http://howlround.com/the-current-state-of-native-theatre>, February 24, 2015
- Last Frontier Theatre Conference, board of advisors, Valdez, Alaska, 2012-2014
- Native Theatre Festival Council, The Public Theater, New York, 2007 - 2011

- TYA / USA Board of Directors for ASSITEJ/USA, INC. – the International Association of Theatre for Children and Young People, 2005 - 2009
- NEA/ TCG panelist Career Development Program for Theatre Directors, 2007
- TYA / USA panelist for the NEXT generation Career Development Grant, 2007
- NEA, Theater and Musical Theater panel, 2004
- City of Los Angeles Cultural Affairs Department, Mid Sized Theatre Panel, 1 of 5 jurors, 2003-05
- Academy of Television Arts and Sciences, Judge, Performer's Blue Ribbon Panel, Emmy Awards 1990-1992, 1996-2002
- Book chapter *Recent Events in Native Theatre*, American Indian Almanac, UCLA Press, 2001
- Co-authored book chapter *Native Voices: New Directions in New Play Development* for the American Indian Theatre in Performance: A Reader, UCLA Press, 2000

PANELS, LECTURES and HONORS

- Theatre Leader as Producer and Artistic Director, ATHE Leadership Institute, Chicago, IL 2016
- Organizational Transformation - Diversity and inclusion within institutions and Native American programs in larger cultural institutions, Irvine Foundation, San Diego, CA 2016
- *The Ground at 20: A Conversation featuring Native Voices* for documentation in the Legacy Leaders of Color at TCG to celebrate the 20th anniversary of “The Ground on Which I Stand,” August Wilson’s seminal remarks delivered at the TCG National Conference, Washington, D.C. 2016
- Creating Nations: Past, Present, and Future Native American/First Nations artists, activists, and scholars on contemporary Native American/First Nations art making, panelist, Northwestern University, Evanston, IL 2016
- Guest lectured MFA Directors on *Off the Rails* and contemporary issues in Native American Theatre, Northwestern University, Evanston, IL 2016
- ABC Television Group’s Native Voices IMPACT Audition, Los Angeles, 2015, 2016
- Guest lectured MFA Directors in Tyler Dobrowsky’s course at Brown/ Trinity Rep on Native Voices, *Off the Rails* and contemporary issues in Native American Theatre, 2015
- HUMANITAS/Center Theater Group Playwriting Prize, July 2015
- National Institute for Directing & Ensemble Creation, State of the Field panelist, Minneapolis, MN 2015
- National Institute for Directing & Ensemble Creation, four directions panelist, Minneapolis, MN 2015
- Young playwright’s (age 15-18) play selection committee, Playwrights Project, San Diego, 2013, 2014, 2015
- Mentor for the ATHE (Association of Higher Education) National Leadership Institute, Montreal, Canada 2015
- “Theatres of Color Breakfast, Report on Theatre Communication Group (TCG) Prototypes work with Alison De La Cruz and Meredith Suttles”, TCG National Conference, Cleveland 2015
- Identity Affinity Group: Strategies for Indigenous Work: Native Theatre and Allies” TCG National Conference, co-chair, Cleveland 2015
- Theatre for Social Change and Native Voices at the Autry: A Conversation on the State of the Field in American Theater UC Riverside Dept. of Dance / Department of Drama Producing theatre at Native Voices and writing *Off the Rails*, discussions Riverside, CA 2015

- National play selection committee Childsplay, Phoenix, Arizona, 2013 - 2015
- Elder "First Responder Tales #4: our legacy, our future" About...Production's symposia series Los Angeles, 2015
- Guest speaker, UC San Diego Dept. of Drama Producing theatre at Native Voices and writing *Off the Rails*, discussions San Diego, CA 2015
- "A Dramatic Frontier: Reimagining Theatre in Museums", TCG National Conference, panelist, San Diego 2014
- "Identity Affinity Group: Native American, Alaska Native, Hawaiian & First Nations Theatre" TCG National Conference, co-chair, San Diego 2014
- "Addressing Gender Parity: Playwrights Edition", TCG National Conference, panelist, San Diego 2014
- Guest speaker, UC- Irvine Dept. of Drama Colloquium for graduate design training, discussions on "Why Theater Matters" Irvine, CA 2014
- Co hosted the Disney/ ABC Television Group's Native American IMPACT Workshop, Los Angeles, 2013
- The Butterfly's Dream, Turkey's selection for 2014 Academy Award, post screening discussion with: Belcim Bilgin, Rahman Altin and Valentina Castellani-Quinn, the film's female lead actress, composer and producers respectively, moderator, Museum of Photographic Arts in San Diego, 2013.
- The Native Voices: The Native American Writer in America Today, panelist, Montana Repertory Theatre Colony 18, Missoula, Montana, 2013
- "A life as an artist", workshop, Harlaxton College, Gramthan, UK, 2013
- "Native Voices on in England", presentation, University of Lincoln, Lincolnshire, UK 2013
- Named one of five - LA's Best Local Theater Directors by CBS news, Los Angeles, 2013
- Alaska Native Playwrights Project, lectured and mentored 14 new Alaska Native Playwrights for 10 days, Alaska Native Heritage Center, Anchorage, Alaska, 2012, 2013
- Last Frontier Theatre Conference – play lab respondent – Valdez, Alaska, 2012
- The Disney/ ABC Television Group's Native American IMPACT Workshop, Co-hosted with Native Voices at the Autry and LA Skins Fest, host, Los Angeles, 2011
- "What If Social Activism Could Inspire a New Model of Theater", Theatre Communication Group National Conference, panelist, Los Angeles, 2011
- Native Voices at the Autry – featured theatre company - National Association of Schools of Theatre conference, moderator, Los Angeles 2011
- The Disney/ ABC Television Group's Native American IMPACT Workshop, Co-hosted with Native Voices at the Autry, host, Los Angeles, 2010
- "Indian/Not Indian: Native Identity In The 21st Century: Urban Calling; Where Art and Native Identity Meet", Smithsonian National Museum of the American Indian, New York, lecturer, 2009
- Native American / Native Alaskan Media, National Education Association, panelist, San Diego, California, 2009
- Field Discussion, The Native Theater Festival at The Public Theater, New York, 2008
 - *Bringing Native Theater to a Wider Audience*; Moderator
 - *Cultivating the Artist*; Moderator
 - *Native Plays and the Academic Community*; panelist

- *Directing and Dramaturging Culturally Specific Work*; with Morgan Jenness, dramaturg/agent and Oskar Eustis, Artistic Director of The Public Theater, Moderator
- *Public Panel discussion* Moderator; Oskar Eustis (Artistic Director of The Public Theater), panelist
- Creating Native Theatre for Theatre for Young Audiences, 16th ASSITEJ World Congress and Performing Arts Festival, panelist, Adelaide, Australia, 2008
- Creating Native Theatre, Literary Managers and Dramaturg Associations of North America, National Conference, panelist, La Jolla Playhouse, California, 2008
- “Directing Native American Theatre”, Conference for Native American Women Playwrights, panelist, Oxford Ohio, 2007
- Field Discussion, The Native Theater Festival at The Public Theater, New York, 2007
 - Post-Show Discussion of *Salvage*; panelist
 - Post-Show Discussion of *In a World Created by a Drunken God*; moderated by Oskar Eustis, panelist
- Opening Forum: Indigenous World Theatre Reading Series hosted by City University of New York Graduate School, the Australian Aboriginal Theatre Initiative and The Smithsonian's National Museum of the American Indian, Moderator, New York, 2007
 - *Song Catcher* by Marcie Rendon, post staged reading, Moderator
 - *Fancy Dancer* by Dawn Dumont, post staged reading, Moderator
 - *Awhi Tapu* by Albert Belz post staged reading, Moderator
- National Audio Theater Works, Panelist and Artist, West Plains Missouri, 2006
- FOX American Indian Summer Institute, panelist, Los Angeles, California, 2004 - 2006
- Native Radio Theatre, The National Federation of Community Broadcasters National Conference, panelist, Baltimore, 2005
- Native Theatre in the 1990s: New Venus, New Challenges, Association for Theatre in Higher Education National Conference, Chicago, panelist, 2001
- Director/Stage Management collaboration, lecturer, Cornell University, 2001
- Theater from the Four Directions: New Plays from First Nations Playwrights, Trinity Repertory Company / Mashantucket Pequot Museum and Research Center, panelist, Providence, Rhode Island, 2001
- Secrets of *The Rez Sisters*, director's dialogue with Tomson Highway, Cornell University, 2001
- Native Theatre: The Dramaturgy of *Urban Tattoo*, Association for Theatre in Higher Education National Conference, panelist, Washington, D.C., 2000
- Directing Native Theatre, Guest Lecturer, Smith College, 1999
- Directing Native Theatre, Guest Lecturer, University Massachusetts, Amherst, 1999
- Directing Native Theatre, Guest Lecturer, University of Miami, Ohio, 1999
- Crossing Borders: *Hedda Gabler* in Translation, Association for Theatre in Higher Education National Conference, panelist, Toronto, Canada, 1999
- Cross-Cultural Designer/Director Collaboration, United States Institute of Theater Technology National Conference, panelist, Toronto, Canada, 1999
- Early Designer/Director Communication, United States Institute of Theater Technology National Conference, panelist, Toronto, Canada, 1999

- “Making Spaces for the Work: Play Development Programs and Alternative Spaces”, New Works for a New World: Intersections, New WORLD Theater, panelist, Univ. of Massachusetts, Amherst, 1998
- “The Importance of Archiving and Expanding Native Theatre”, Conference for Native American Women Playwrights, panelist, Oxford Ohio, 1997
- “Strategies for Collaboration: The Success of Native Voices: A Festival of Native Plays”, Association for Theatre in Higher Education National Conference, panelist, New York, 1996
- “The Final Frontier of Collaboration? The University as the Last/Best Place for New Play Development Programs”, Association for Theatre in Higher Education National Conference, panelist, New York, 1996
- “Strategies and Models for Developing Native Theatre for Young Audiences”, Alliance of Theatre and Education National Conference, panelist, New York, 1996
- “Techno Theater - Better Than Sex?: Film, Television, The Info-Net, and Beyond”, The Playwrights' Center, panelist, Minneapolis, Minnesota, 1995
- National Advisory Board, Autry Museum of Western Heritage, Los Angeles, 1995 - 2000
A resource for the 11 museums presenting the exhibition titled "Powerful Images, Persisting Voices: Portrayals of Indian America"
- Developing Native Theatre for Los Angeles, The Mark Taper Forum, Native American Play Reading Series, panelist, Los Angeles, California, 1995

GRANTS and AWARDS

National Endowment of the Arts, 2001 – present
 Wells Fargo, 2002 – present
 City of Los Angeles, Cultural Affairs Department, Cultural Program, 2000 - present
 Los Angeles County Arts Commission, Organizational Grant Program, 2000 – present
 San Manuel Band of Mission Indians, 2011-present
 Soboba Band of Luiseno Indians, 2014 – present
 Nissan Foundation, 2008 - present
 Jane Nakagawa and interTrend Communications, 2013 - Present
 Walt Disney Company, 2013 – present
 Sony, 2013 - present
 Seven Post Investment, 2014 – present
 Agua Caliente Band of Cahuilla Indians, 2015 – present
 So Cal Gas, 2015- present
 Edison International, 2011 – present
 Judith Jacobs Foundation, 2011- 2012
 Sidney Stern Memorial Trust, 2002 - 2011
 JP Morgan Chase Foundation, 2002 – 2011
 Kennedy Center Capacity Building Program, 2003 – 2011
 Smithsonian National Museum of the American Indian, 2009 – 2011
 Corporation for Public Broadcasting, 2007 - 2010
 Annie E. Casey, 2006 - 2010
 Irvine Foundation, 2005 – 2009
 Ford Foundation, 2005 – 2009
 Morgan Stanley, 2008-2010
 MAP GRANT Multi-Arts Production Fund, a program of Creative Capital, 2007- 2009

USA Consulate, South Australia, 2008
Theatre Communications Group, 2006
Actors Equity Association 2004 – 2008
Canadian Council for the Arts, 1999, 2002
International Studies and Research, San Diego State University, 1999, 2000
Research, Scholarship and Creativity Grant, San Diego State University, 1997-1999, 2012
Faculty Development Grant, San Diego State University, 1997, 1998
McKnight National Residency Program, The Playwrights' Center, 1995
Illinois Arts Council, 1994, 1995

PROFESSIONAL AFFILIATIONS

Stage Directors and Choreographers Society (SDC)
National Theatre Conference (NTC)
Theatre Communication Group (TCG)
Dramatists Guild of America (DG)
Actor's Equity Association (AEA)
Screen Actors Guild/ American Federation of Television and Radio Artists (SAG-AFTRA)
Association of Theatre in Higher Education (ATHE)
California Faculty Association (CFA)

EDUCATION B. A. William Jewell College, Communication, 1984
 M.F.A. Cornell University, Acting, 1988

ACADEMIC ADMINISTRATION

Director of Community Engagement and Innovation

- Founding team member, conceived and launched, Arts Alive SDSU serving over 100,000 art-patrons on-campus in 2014 -2015.
- Curriculum development and innovation within the academic units of the College of Professional Studies and Fine Arts (PSFA), partnering with the College of Extended Studies (CES) to create new degrees, certificates, classes, and programs strengthening community/ regional partners.
- Supporting strategic initiatives across the campus, increasing the stature of SDSU academically and culturally to create high demand opportunities for students and faculty in the areas of:
 - Entrepreneurship
 - Small business incubation
 - Sustainability programs and innovation
- Special projects to strengthen community / PSFA college connections
- Created a working business plan to increase performance metrics and impact of the SDSU Downtown Gallery.
- Other duties as assigned, with particular emphasis on development opportunities and student recruitment.

Arts Alive SDSU - Leadership team, conceived and implemented strategic plan

Overview Arts Alive SDSU

A result of the university strategic planning process that identified the need to increase the visibility of performing and visual arts PSFA formed Arts Alive SDSU. Arts Alive SDSU raises the stature of events and embeds the arts as a campus-wide value on a par with research and international study. In subsequent years we will expand audiences, create a robust social media platform for SDSU visual and performing arts programming, and extend outreach efforts to greater San Diego to raise visibility and impact of the arts.

Mission

Arts Alive SDSU provides opportunities for students, faculty, and staff to engage in transformational arts interactions as part of an arts-rich, robust educational community on the campus of San Diego State University.

Goals

- Broaden awareness of arts events and opportunities at SDSU
- Increase attendance at SDSU arts events
- Expand academically informed art-making opportunities at SDSU
- Integrate arts events and arts practices into core curriculum content at SDSU

Programming

Beyond enhancing PR and marketing efforts for “signature” art events offered at SDSU, “pop up events” increase the public awareness of the arts, making the most impact in locations where SDSU students already congregate. Pop-up events bring the arts outside of traditional venues to the center of student activity – they focus attention and build audiences for ticketed events.

Strategic arts pop up venues

- Art under the Dome – performances and exhibits at the Library
- Art at the Union – performances and exhibits at the Student Union
- Art at the Market – performances and exhibits at the campus farmer’s market
- Art Benches – public art project featuring student designed art on benches around the SDSU campus

PR and Marketing Campaign

Implementing a PR and marketing campaign comprised of students, staff, and faculty, coordinating with university Marketing and Communication to enhance the visibility of arts at SDSU.

Events are designed to live on via technology. Programming is documented via photos, video and sound recordings, which are posted to Arts Alive SDSU social media platforms to maximize the use and impact of social and viral media. By allowing more participants to join in the event, we create experiences that encourage students, community members, and alumni to seek upcoming events as well as participate virtually. A large array of students are involved in the staffing of all social media

We are building a web site to centralize a calendar of art events, streamline ticket sales, and serve as a repository of visual images for students to create their own social media content, as well as feature live streaming components of social media platforms for Arts Alive SDSU.

Systems for Logistic and Technical Support

We have assembled logistics and technical support teams, utilizing faculty, staff and students from the event planning management program in HTM and arts management programs. Teams address

artist's performance and exhibition needs in the non-traditional performance venues. They ensure assessment; PR and Marketing; and social media goals of events are delivered.

Leadership Development

Dani Bedau was hired in January 2014 as Chair of Arts Alive SDSU. She has ideal skills in community arts development, assessment and programming.

Assessment

We are initiating assessment processes to measure the impact as well as tracking both passive and active audience members' experiences. In the coming years, we plan to develop tools to quantify the impact on student learning outcomes, and to expand the number of academic fields regularly engaging in art making practices and creative problem solving.

Arts Alive SDSU Impact

In recent years SDSU hosted about 350 arts events, reporting approximately 55,000 audience members annually. With a soft launch in the 2013/2014, Arts Alive SDSU hosted a handful of "pop up events" and saw a significant increase in attendance at "signature" events, serving **72,000** students, faculty, staff and community stake-holders. In 2014-2015 we increased our programming to almost 400 art events and **engaged 102,000 arts audience members**.

Curriculum development and support between PSFA and CES

Masters Programs

On-line MA in Hospitality, Tourism and Management
Implemented Fall 2012, fourth cohort begins fall 2015
<http://htm.sdsu.edu/web/index.php/HTMEdge>

Online Masters of Public Affairs
Implemented Spring 2014, second cohort begins fall 2015 <http://www.ces.sdsu.edu/mpa>

Online Master of Arts Educational Technology
Long time SDSU degree offering, transitioned to PSFA Fall 2014
<http://www.ces.sdsu.edu/Pages/Engine.aspx?id=702>

Certificate Programs

HTM Certificate
Long time PSFA certificate offering in Hotel Management training program in China, grown by HTM for a decade.
http://psfa.sdsu.edu/web/index.php/certificates/tourism_management

Sustainable Tourism
Long time PSFA certificate program to plan and manage a sustainable tourism
http://psfa.sdsu.edu/web/index.php/certificates/sustainable_tourism

Art + Design School
Implemented fall 2012, Art skills certificate
http://psfa.sdsu.edu/web/index.php/certificates/fineart_design

Entertainment Management

Implemented fall 2012, Arts management skills certificate
http://psfa.sdsu.edu/web/index.php/certificates/entertainment_management

Health Communication Certificate
Implemented fall 2013 Health Communication Certificate
http://psfa.sdsu.edu/web/index.php/certificates/health_communication

Communication Certificate
Implemented fall 2013 general Communication Certificate
<http://psfa.sdsu.edu/web/index.php/certificates/communication>

International Media Certificate
Implemented fall 2014 multi-language certificate in media
http://jms.sdsu.edu/index.php/academics/professional_certificates

Cross Campus Entrepreneurial Efforts

Zahn Center Liaison – <http://zahncenter.sdsu.edu> A business incubator at SDSU
13 enterprises admitted from PSFA 2013-14, McAdams Co launched in summer 2014

Lavin Center Liaison – <http://lavincenter.sdsu.edu> The SDSU entrepreneurial center
Advised on Start up at State, taught improvisational acting to the Venture Capitalists competitive team

The Sage Project Liaison - <http://sage.sdsu.edu/dus/sage/>. A project offering partnerships between SDSU and local governments in the San Diego region

Downtown Gallery – <http://downtowngallery.sdsu.edu>
Developed business plan, devised leadership plan that expanded exhibition and programming schedule, facilitated earned revenue processes (including offering the space as rental venue and offering retail sales items), supervised retrofitting of the space to a mitigate chronic sound problems to facilitate rentals of the space. Served on the SDSU Art Council, 2012 - 2015

List of additional activities, with particular emphasis on development opportunities and student recruitment, available upon request

Director of School of Theatre, Television, and Film (TTF), Major Accomplishments

- Annual operating budget of approximately \$2,500,000 (TTF) served approximately 6,200 students annually, with an average of 700 majors, minors and graduate students. Accomplished with 17 Tenure/ Tenure track faculty, 12 temporary faculty, and 11 full-time staff members.
- Revised, passed and implemented **new certificate** in *Business and Production Aspects of the Entertainment Industry*
- Revised, passed and implemented **new curriculum** for Television, Film and New Media in Critical Studies
- Revised, passed and implemented complete **curriculum revision** for Television, Film and New Media in Production

- Sheppard **curriculum revisions** in General Theatre Arts Program, Emphasis in Design and Technology for the Theatre, Emphasis in Design for Television and Film, Emphasis in Performance, Emphasis in Youth Theatre as well as TFM and Theatre minors
- Further integration of the previously separate areas of the School for shared lower division foundation courses
- Increase productivity of large enrolment courses that serve as the financial backbone for TTF and relieve FTE pressure on skills acquisition courses
- Further integrated graduate student instruction into lower division courses

Increased Public awareness of SDSU School of Theatre, Television, and Film

- Annual production season of 6 departmental plays, 4 student plays and 4 department film festivals earning more than \$100,000 annually and serving over 12,000 audience members
- Increased public presentations of work from the film area by adding additional film festivals on campus, throughout San Diego and at the DGA in Los Angeles
- Worked with key faculty to develop on-line distribution of live webcasting of major events like President Carter's annual fundraiser for Habitat for Humanity, San Diego Ballet, Live from the Belly Up Concerts
- Developed social media components to enhance PR and Marketing efforts for the School and College

Created multiple projects and partnerships with regional venues and organizations including:

- La Jolla Playhouse
- Old Globe Theatre
- Diversionary Theatre Company
- Mo'olelo Performing Arts Company
- MOXIE Theatre
- San Diego Rep
- San Diego Asian American Repertory Theater
- Bear Arts Foundation
- Cygnet Theatre
- Stone Soup Theatre Company
- Coronado School of the Arts
- San Diego School of Creative and Performing Arts
- North Coast Rep
- Ultra Star Cinemas
- The San Diego Asian Film Festival
- The San Diego Latino Film Festival
- The San Diego Film Festival

Cross campus collaborations with multiple Schools, Departments and Academic units annually.

During a 52% budget reduction from the state, (TTF) raised over \$500,000 from individual donors from 2007 - 2011. Additional donations of \$2.9 million came into the School during 2012.

Managed major state budget reductions in the part-time instructional budget.
2007-2008 annual part-time budget \$696,618

2008-2009 annual part-time budget reduced to \$560,946

2009-2010 annual part-time budget reduced to \$457,800

2010-2011 annual part-time budget flat

2011-2012 annual part-time budget in \$421,000

Following a period of un-replaced tenured faculty and instructional budget reductions, in 2012 TTF was serving just over 80% of the number of students that we served in 2007-08 with a budget that was only 70% of what it had been (and a part-time instructional budget that is 58% of the 07-08 level).

School highlights internationally, nationally and regionally

- Sundance Film Festival, Official Entry feature film category 2012, *I'm Not a Hipster*, by Daniel Destin Cretton (2011) and Ron Najor (2000)
- National Academy Television Arts and Sciences College Television for best documentary *Strong Souls, Gentle Spirits* by Iris Caffin's (2011) award from the, 2012
- Sundance Film Festival, 1st prize US Jury Prize in Short Filmmaking *Short Term 12* by Destin Cretton, 2009 – which went on to become a major feature film, on the top ten list of 2013 for several major periodicals
- Nicholl Fellowship from the Academy of Motion Picture Arts and Sciences, 1st prize feature length script, *Short Term 12*, first among 6,000 entries, 2010
- *The Cancer Play*, based on [A Natural History of Family Cancer: Interactional Resources for Managing Illness](#) by Professor Wayne A. Beach. Dramatizing the family's cancer journey the play brought together the disciplines of Science, Health, Communication and Theatre and was presented at Scripps Mercy Hospital in San Diego. The project had multiple underwriters receiving \$441,520 from the National institutes of Health (NIH)/National Cancer Institute (NCI), 2010, leading to a \$1.6 million grant from The National Cancer Institute, in 2012
- *DEAR HARVEY: Stories of Harvey Milk* written by Patricia Loughrey, an SDSU alumna with music composed by current student Thomas Hodges was first presented on campus in 2009. It was invited to Kennedy Center American College Theatre Festival Region VIII and invited on to Washington DC for a concert reading at the Kennedy Center. Since 2010 SDSU has toured the production to regional high schools to educate students about key historical events from and issues surrounding the LGBT community
- *Hearts Like Ours*, SDSU partnered with the Autism Society of San Diego, Tender Loving Canines and Sierra Academy to present three films created by SDSU film students, dealing with autism. Proceeds went to Autism Society Summer Camps and to Sierra Academy film and music programs for students with autism, 2012
- Cannes Independent Film Festival, official entry, *The Cave* by Sabine Asanger (2010)
- Student Emmy Awards for Outstanding Student Achievement in 2008; 2009; 2010; with multiple student projects receiving Emmy Awards in 2011 & 2012
- National Academy Television Arts and Sciences College, finalist, short film, *Day Labor* by Lowell Frank, 2010
- The School of Theatre, Television, and Film receiving The Distinguished Award for an Illustrious Legacy of Visionary Leadership and Academic Excellence in the Arts from the Temecula International Film and Music Festival, 2010
- Tim Powel receiving a regional Emmy nomination in the category of Education/Schools - Program or Special for *Fire & Mist: Bringing History to Life*: San Diego State University, 2008

Courses taught at SDSU

- THEA 130. Acting I
- THEA 231. Acting II
- THEA 325. Script Analysis
- THEA 332. Advanced Acting
- THEA 335. Stage Management-Theory
- THEA 336. Stage Management-Practicum
- THEA 345. Theatre Marketing and Publicity
- THEA 434. Audition Techniques for the Actor
- THEA 435. Acting on Camera
- THEA 446. Practicum in Performance
- THEA 459. Directing II
- THEA 499. Special Study
- THEA 525. Dramaturgy
- THEA 532. Advanced Acting and Directing
- THEA 533A. Theory and Styles in Acting and Directing
- THEA 533B. Theory and Styles in Acting and Directing
- THEA 555A. Movement for Theatre II
- THEA 596. Selected Topics in Theatre
- THEA 647B. Seminar in History of Theatre and Drama

Supervised MFA candidates teaching

- THEA 115. Acting for Non-majors

Additional supervision courses

- THEA 490. Theatre Internship
- THEA 746. Theatre Internship
- THEA 795. Practicum Theatre Arts
- TFM 490. Internship

Service activities before serving as Director of School of Theatre, Television, and Film available upon request.