

# ELIZABETH HUNTER

[www.elizabethbradleyhunter.com](http://www.elizabethbradleyhunter.com)

## EDUCATION

- 2013–18 Ph.D. and M.A., Theatre and Drama, Northwestern University, Evanston, IL  
Founder and Director, Fabula(b) Theatre + New Media Lab
- 2001–03 M.F.A., Dramaturgy, Columbia University School of the Arts, New York, NY. *Dean's Fellow.*
- 1993–97 B.A., English and Psychology, University of Michigan, Ann Arbor, MI. *Class honors.*

## ACADEMIC APPOINTMENTS

- 2021– Washington University in St. Louis, St. Louis, MO
- Assistant Professor of Drama, Performing Arts Department
  - Director, Fabula(b) Theatre + New Media Lab
- 2019–21 San Francisco State University, California State University system, San Francisco, CA
- Assistant Professor, Theatre Studies, College of Liberal and Creative Arts
  - Director, Fabula(b) Theatre + New Media Lab

## GRANTS AND FUNDING

- 2022 Co-principal Investigator, Washington University in St. Louis Incubator for Transdisciplinary Futures cluster funding (\$332,000) to launch the Immersive Technology Collective.
- 2022 Sole Principal Investigator, Washington University in St. Louis Provost's Office COVID Faculty Support Initiative research grant (\$20,000) for "In the Story: Enactive Spectatorship from Theatron to Augmented Reality."
- 2022 Sole Principal Investigator, Washington University in St. Louis Seeding Projects for Enabling Excellence and Distinction in Research (SPEED) grant (\$50,000) for *Wretched Excess: An Augmented Reality Trip to Early MTV.*
- 2022 Sole Principal Investigator, Center for the Humanities at Washington University in St. Louis Faculty Research grant (\$7,000) for "In the Story: Enactive Spectatorship from Theatron to Augmented Reality."
- 2022 Sole Principal Investigator, Center for the Humanities at Washington University in St. Louis Summer Seed grant (\$5,000) for *Wretched Excess.*
- 2022 Primary Convener, Center for the Humanities at Washington University in St. Louis Reading Group grant (\$1,200) for the Augmented Reality Interest Group.
- 2021 Sole Principal Investigator, SFSU Marcus Undergraduate Research Assistantships (\$5,000) for two students to work on *Wretched Excess.*
- 2021 Sole Principal Investigator, SFSU LCA Mini-Grant (\$2,000) for *Wretched Excess.*
- 2020–21 Sole Principal Investigator, SFSU Instructionally Related Activities funding (\$2,600 in year one, doubled in year two for \$5,200) for Fabula(b) Theatre + New Media lab.

- 2020 Sole Principal Investigator, CSU Entertainment Alliance “Media & Entertainment Professionals on Campus” grant (\$3,000) for a guest artist honorarium for *Reason Not the Need: Lear in Mobile AR*.
- 2020 Sole Principal Investigator, SFSU Marcus Undergraduate Research Assistantships (\$5,000) for two students to work on *Reason Not the Need*.
- 2020 Faculty Lead, SFSU Center for Equity & Excellence in Teaching & Learning “High Impact Online Course Redesign” (\$7,500) to redesign TH A 101: Orientation to Theatre Arts. *Conceived of project, invited collaborators, wrote application, and led team*.
- 2019 Co-principal Investigator, SFSU Student Success in the Majors initiative (\$10,000) to create an interdisciplinary certificate in Public Humanities. *Conceived of certificate, invited collaborators, and wrote proposal*.
- 2019 Co-principal Investigator, SFSU Extraordinary Ideas grant (\$1,800) to expand the “Industry + Academy Roundtables” speaker series I launched in August 2019.
- 2017–18 Sole Principal Investigator, Northwestern University Center for Interdisciplinary Research in the Arts grant (\$9,000) for *Bitter Wind Greek tragedy adaptation for HoloLens headset*.
- 2017 Sole Principal Investigator, Indiegogo crowdfunding campaign (\$5,000) to build *Something Wicked: The Macbeth Video Game* 2D side-scroller.
- 2017 Northwestern University Graduate Dissertation Research Grant (\$3,000).
- 2017 Northwestern University Graduate Dissertation Ignition Grant (\$350).

#### AWARDS, RESIDENCIES, AND FELLOWSHIPS

- 2023 First Book Fellow, Center for the Humanities at Washington University in St. Louis. *Semester leave and book manuscript workshop*.
- 2021–22 Mellon School for Theater and Performance Research at Harvard University Summer Session. *Tuition remission*.
- 2021 Exceptional Assigned Time award, “Theatre MA Curriculum Revision”, San Francisco State University, San Francisco CA. *Course release*.
- 2019 AIM Award (\$250), Affordable Instructional Materials Initiative, San Francisco State University, CA. *Award for reducing the costs of instructional materials*.
- 2018 Dissertation completion fellowship (\$20,000), American Association for University Women. *Declined award to graduate on time*.
- 2018 Mixed Reality Academy, Microsoft Campus, Redmond, WA. *Tuition remission, travel, accommodations. One of nine women world-wide chosen for the inaugural SH//FT Spotlight: Microsoft “women in mixed reality” initiative*.
- 2017–18 Resident, The Garage Entrepreneurship and Innovation Incubator, Northwestern University, Evanston, IL. *Competitive residency with mentorship, networking, co-working space, 24/7 access to state-of-the-art AR/VR lab and makerspace*.

- 2017 Grace Hopper Women in Computing Conference Student Scholarship (est. \$2,000), Anita Borg Institute, Palo Alto, CA.
- 2016–18 HASTAC Scholar (Humanities, Arts, Science, and Technology Alliance and Collaboratory).
- 2016–17 Fellowship in Leadership (\$3,000), Northwestern University, Evanston, IL.
- 2017 First Time Presenter Award (\$500), Canadian Association for Theatre Research, Toronto, Canada.
- 2014–15 Segal Design Cluster Fellow, Northwestern University, Evanston, IL. *Teaching leave, mentorship.*
- 2014 Summer Institute in Cologne (\$2,000), Theaterwissenschaftliche Sammlung, University of Cologne, Germany. *Competitive humanities research institute.*
- 2013 Mellon Fellow (\$2,500), Classics Cluster, Northwestern University, Evanston, IL.

## RESEARCH

### **Books and edited collections**

*Revising* “In the Story: Enactive Spectatorship from Theatron to Augmented Reality” poses a new critical model of an audience dynamic I call “enactive spectatorship.” Over the last two decades, broad populist interest has grown exponentially in narratives that are immersive and invite participation. To date, scholarly understanding of audience interactivity has been limited, generally measuring the “meaningfulness” of participation by identifying the extent to which an audience member can co-author or otherwise impact the unfolding storyline. However, an alternate participatory dynamic also exists—“enactive spectatorship,” wherein audiences are explicitly prevented from impacting the storyline, and their participation is marked as “meaningful” in other ways by the experience. In this mode, experience creators use a key set of production choices that serves to cast audience members in narrative roles, replacing “co-authorship” with “following the rules” as the production’s locus of meaningfulness. When an audience participates according to the rules, they are interpellated into the production’s ideology and thereby affirm the authority of the narrative being staged. Particularly when this narrative is canonical, politically charged, or both, “enactive spectatorship” is a highly effective, scalable, and underexamined system of controlling audience behavior. To trace the contours of this theoretical model and the production choices that enable it, I analyze twenty-first century participatory productions of canonical dramas in four immersive performance contexts that have come to prominence in recent years: open-world stages, virtual reality, augmented reality, and replica historical playhouses.

*Under contract* Co-editor (with Scott Magelssen, University of Washington) and contributor, *Enveloping Worlds: Towards a Discourse of Immersivity*. University of Michigan Press, anticipated spring 2024.

### **Peer-reviewed articles**

*Under review* “Augmented Reality and/in/as Theatre”

*In Press* “The Human Labor of Digital Humanities—A Note from the Trenches of Fabula(b) Theatre + New Media Lab.” *TDR: The Drama Review*, expected April 2024.

2022 “Social VR and the Reinvention of ‘Local’ in Theatre.” *International Journal of Performance Arts and Digital Media* 19, no. 1 (2023).

- 2021 "Structuring Courses with Agile Research Studio: 5 Components and 4 Pedagogical Values." *Theatre Topics* 31, no. 1 (2021).
- 2020 "Enactive Spectatorship, Critical Making, and Dramaturgical Analysis: Building Something Wicked, the Macbeth Video Game." *International Journal of Performance Arts and Digital Media* 16, no. 1 (2020).
- 2018 "In the Frame: The Performative Spectatorship of Museum Selfies." *Text and Performance Quarterly* 38, no. 1–2 (2018): 55–74. *Featured in NCA's "Communication Currents."*

### **Editor-reviewed publications**

- 2023 "A Conversation about Videogame and Virtual Reality Adaptations of Canonical Plays." Co-authored with Rebecca Bushnell and Andrew Burn. *Adaptation*, published online January 2023.
- 2022 "Theatre Majors and Immersive Technology: An Interview with HP's Joanna Popper." In *Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists*, edited by William W. Lewis and Sean Bartley. London: Routledge, 2022.
- 2018 "Building Video Game Adaptations of Dramatic and Literary Texts." In *Research Methods for the Digital Humanities*, edited by Lewis Levenberg, Tai Neilson, and David Rheams. London: Palgrave Macmillan, 2018.

### **Reviews**

- 2022 "Playing Real: Mimesis, Media, and Mischief by Lindsay Brandon Hunter (Book Review)." *Theatre Topics* 32, no. 2 (July 2022).
- 2022 "Theater as Data: Computational Journeys into Theater Research by Miguel Escobar Varela (Book Review)." *Contemporary Theatre Review* 32, no. 1 (Winter 2022).
- 2016 "The Tempest (Performance Review)." *Shakespeare Bulletin* 34, no. 4 (Winter 2016).

### **Digital work**

- 2023 [Wretched Excess: The Untold Tales of Early MTV](#). iPhone.
- 2021 [Reason Not the Need: Lear in Mobile AR](#). iPhone and Android.
- 2018 [Bitter Wind: A Greek Tragedy for Mixed Reality](#). Microsoft HoloLens.
- 2017 [Something Wicked: The Macbeth Video Game](#). PC. Use password *Fabulab* to download.

### **Film and Theatre Industry**

- 2006–10 Founder and Artistic Director, Muse of Fire: Shakespeare at Sloss theatre company and "Muse on Wheels" in-school workshop, Birmingham, AL
- 2005–06 Screenwriter, represented by Paradigm Talent Agency
- 2005 Director, Screenwriters' Lab, Sidewalk Film Festival, Birmingham, AL
- 2003–05 Head of Script Development, Andrew Lauren Productions film company, New York, NY

2002–03 Creative Executive, Emerging Pictures film company, New York, NY

## PRESENTATIONS AND EXHIBITIONS

### *Invited Lectures*

- 2023 “Spectatorship and Virtual Sensoria,” Interpolations Symposium, University of Toronto, Canada, October 21.
- 2023 “Your House Is Her House: *Agamemnon* in Augmented Reality,” Northwestern University Classics Cluster, Evanston, IL, May 12.
- 2023 “Liveness, Performance, and Immersive Technology: Fabula(b) Theatre + New Media Lab,” Knowledge Lab at University College London, London, UK, March 14.
- 2022 “Theatre in/as the Metaverse: Performance and Spectatorship in the Twenty-first Century,” Digital Transformation Research Symposium, Washington University in St. Louis, December 12.
- 2022 “Social Virtual Reality and the Reinvention of Local in Theatre,” Yale University Performance Studies Working Group, October 17.
- 2022 “Semiotics and Augmented Reality,” Mellon School of Theater and Performance Research, Harvard University, June 16.
- 2022 “Remixing the Classics: Digital Adaptation and the Literary and Dramatic Canon | Video Games and Virtual Worlds,” UK Research and Innovation and University of Birmingham, UK and online March 30.
- 2022 “Theatre and Immersive Technology,” Department of Theatre, Film, and Media Arts graduate proseminar, The Ohio State University, February 4.
- 2021 “Episode 53,” On TAP: A Theatre & Performance Studies Podcast guest co-host, December 15.
- 2021 “Collaboration,” Digital Transformation Initiative meetup, Washington University in St. Louis, October 20.
- 2021 “Imagining Our Futures Beyond the Dissertation,” Alice Kaplan Institute for the Humanities, Northwestern University, Evanston, IL and online, April 9.
- 2020\* “Something Wicked: A Macbeth Video Game and Critical Making,” Center for the Study of Media and Performance, San Diego State University, San Diego, CA, October 1. \*Moved online.
- 2020 “Spatial Audio Storytelling,” Oculus VR Research/Facebook, Seattle, WA, January 9.
- 2019 “Episode 35,” On TAP: A Theatre & Performance Studies podcast guest co-host, recorded at American Society for Theatre Research annual conference, Arlington, VA, November 9.
- 2019 “The Future of Audio” industry panel on spatial computing for the cast and crew of *Hamilton*, Magic Leap and Sennheiser Audio, San Francisco, CA, October 6.
- 2019 “Side-Scroller Shakespeare & Greek Tragedy in AR: Transmedia Adaptation as Close Reading and Dramaturgical Analysis,” Center for Collaborative Media Arts, Yale University, February 21.
- 2019 “Playing Macbeth and Seeing as Clytemnestra: Interactive Adaptations of Canonical Drama,” Penn State University, January 9.

- 2018 “Being in the Story: Audience Participation from Blast Furnace to Augmented Reality,” University of North Carolina, Wilmington, December 3.
- 2018 “WINnovation (Women in Innovation) and Entrepreneurship,” Women’s Initiative of Northwestern, New York, NY, May 3.
- 2017 “Creating Meaningful Interactivity in XR: Secrets from Immersive Theatre,” 2112 Incubator, Chicago, IL, April 17.
- 2015 “Playing Shakespeare: Why *Macbeth* Should Be a Videogame,” Northwestern University, Evanston, IL, November 5.

### **Conference presentations**

- 2023 Speaker, “Performance and Disruptive Technologies” field conversation moderated by Sarah Bay Cheng, American Society for Theatre Research conference, Providence, RI.
- 2022 Panelist, “Niche → Lifeline → Future: Theoretical and Curricular Considerations for Theatre and Performance in the Metaverse,” American Society for Theatre Research conference, New Orleans, LA.
- 2022 Panelist, “Thunderstorm in Your Kitchen: *King Lear* in Mobile AR,” Remixing the Classics Conference, co-sponsored by the Association of Adaptation Studies and the Remixing the Classics network, online.
- 2022 Panelist, “They’re Not Journey: Authenticity, Nostalgia, and Reenacting MTV’s *Spring Break*,” Association for Theatre in Higher Education conference, Detroit, MI.
- 2022 Presenter, “Rehearsing Audience Research: Critical Strategies for Digital Experiences” roundtable, Association for Theatre in Higher Education conference, Detroit, MI.
- 2022 Presider, “Recreations of Literature and Theatre in Virtual, Augmented, and Mixed Reality” Roundtable, annual convention of the Modern Language Association, Washington DC/online.
- 2021 Co-convener, “Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance” working session, American Society for Theatre Research conference, San Diego, CA.
- 2021 Chair, “Pair Research: Revival,” Theory & Criticism focus group roundtable, Association for Theatre in Higher Education conference, online.
- 2021 Presenter, “Digital Publishing: Implications for Research in Theatre and Performance” Research and Publications focus group roundtable, Association for Theatre in Higher Education conference, online.
- 2021 Panelist, “Embodying the Agamemnon with Spatial Computing: A New Theatrical Paradigm,” Antiquity and Immersivity conference, University of Bristol, UK/online.
- 2020\* Co-convener and presenter, “Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance | Theatricalizing Everyday Space with Augmented Reality,” working session, American Society for Theatre Research conference, New Orleans, LA. \*Full conference rescheduled to 2021, with online pre-conference discussion in November 2020.

- 2020\* Chair, "Pair Research," Theory & Criticism focus group roundtable, Association for Theatre in Higher Education conference, Detroit, MI. *\*Moved online due to coronavirus.*
- 2020\* Chair and panelist, "Theatricalized Technology in Cultural Heritage Spaces | Chasing the Donner Party Across Highway I-80," accepted to the Association for Theatre in Higher Education conference, online. *\*Panel cancelled due to coronavirus.*
- 2020\* Speaker, "*Bitter Wind: Adapting Greek Tragedy for Spatial Computing*," Digital Humanities 2020, Ottawa, Canada. [doi.org/10.17613/5nr8-8f04](https://doi.org/10.17613/5nr8-8f04). *\*Moved online due to coronavirus.*
- 2019 Co-chair and presenter, "Beyond YouTube: Transitioning Digital Performance to the Archive" roundtable, Association for Theatre in Higher Education conference, Orlando, FL.
- 2018 Panelist, "Creating Meaningful Interactivity and Quantifying Authenticity in 360°: Secrets from Immersive Theatre," Augmented World Expo, Santa Clara, CA
- 2018 Chair and panelist, "Digital Revolution 2.0: Participatory Media Strategies | Being Clytemnestra: A Mixed Reality Adaptation," Association for Theatre in Higher Education conference, Boston, MA.
- 2018 Panelist, "Bridging the Digital Divide: Radical Approaches to the Analog Stage Using Theory from Digital Culture," Association for Theatre in Higher Education conference, Boston, MA
- 2017 Plenary panelist, "Enactive Spectatorship in Shakespeare Video Games," Association for Theatre in Higher Education conference, Las Vegas, NV
- 2017 Panelist, "Teaching Literature with Interactivity: The Shakespeare Video Game," Anita Borg Institute/Grace Hopper Women in Computing conference, Orlando, FL
- 2017 Panelist, "*Building Something Wicked: The Macbeth Video Game*," The Shakespearean Theatre Conference, Stratford, Canada
- 2017 Workshop participant, "Articulating Artistic Research 5.0," Canadian Association for Theatre Research conference, Toronto, Canada
- 2017 Panelist, "*Building Something Wicked: The Macbeth Video Game*," Canadian Society for Renaissance Studies conference, Toronto, Canada
- 2017 Panelist, "Teaching Theatre History for the Non-Theatre Historian," Association for Theatre in Higher Education conference, Las Vegas, NV
- 2017 Participant, "Video Games as Born-Digital Theatre," Playing the Extra/Ordinary: Video Games & Difference Working Session, American Society for Theatre Research conference, Atlanta, GA
- 2017 Participant, "Workshop 59: Audience Engagement on the Shakespearean Stage," Shakespeare Association of America annual meeting, Atlanta, GA.
- 2015 Panelist, "Luis Alfaro's Greek Cycle," Northwestern University/University of Michigan Classical Receptions conference, Ann Arbor, MI
- 2015 Presenter, "Shakespeare's Body Count: An Interactive Data Visualization," Northwestern University Computational Research Day, Evanston, IL

- 2014 Poster presenter, “*Something Wicked: The Macbeth Videogame*” Summer Institute in Cologne, Theaterwissenschaftliche Sammlung, University of Cologne, Germany.
- 2014 Panelist, “Biopunk Persephone: Linked Inquiries in Fan Studies and Reception,” Northwestern University/University of Michigan Classical Receptions conference, Evanston, IL

### **Exhibitions**

- 2020 “A Decade of Grief: Greek Tragedy in Spatial Computing,” in *DIGITAL POWER: Activism, Advocacy, and the Influence of Women Online* virtual exhibition, Curator, Kathy Rae Huffman, ACM SIGGRAPH Digital Arts Community, SIGGRAPH 2020, Washington, DC/online.
- 2020\* “*Something Wicked: The Macbeth Video Game*,” Shakespeare Association of America annual meeting, Denver, CO. [www.shakespeareassociation.org/saa-archives/digital-exhibits/](http://www.shakespeareassociation.org/saa-archives/digital-exhibits/).  
\*Moved online due to coronavirus.
- 2018 “*Something Wicked: The Macbeth Video Game*,” in *PLAY UP!: Queens, Pixel Monsters and Dragon Slayers* group exhibition with catalogue, Curator, Sofie Taubert, Museum of Applied Arts, Cologne, Germany, August 19, 2017—February 4, 2018.

### **TEACHING AND ADVISING**

#### **Professional development**

- 2020 Online Teaching Lab: Flexible Summer Learning Community, Center for Equity and Excellence in Teaching and Learning, San Francisco State University, CA. *Training in developing online and hybrid courses.*
- 2020 Pedagogies for Inclusive Excellence Institute: Justice, Equity, Diversity and Inclusion, Center for Equity and Excellence in Teaching and Learning, San Francisco State University, CA. *Training in anti-racist pedagogy for online teaching.*
- 2020 “Critical Pedagogy” Tenure Track Faculty Learning Community Winter Institute, Metro College Success Program, San Francisco State University, CA
- 2019–20 Metro College Success Program, San Francisco State University, CA. Training in supporting first- generation, low-income, underrepresented students through pedagogy.
- 2016 Post-secondary Teaching Certificate Program, Searle Center for Advancing Learning and Teaching, Northwestern University, Evanston, IL

#### **Courses taught**

- 2021– Washington University in St. Louis, St. Louis, MO.
- Graduate*
- “Authenticity in/and Performance”
  - “Famous Stories, Digital Media, and Critical Making”
  - “Project-based Learning in Theatre and Performance Studies Pedagogy”
- Undergraduate*
- “Experiential Design for Immersive Media” *Upper-division/graduate cross-listed with Film and Media Studies*
  - “Immersive Story Studio” *Upper-division seminar offered every semester.*

2019–21 School of Theatre & Dance in the College of Liberal and Creative Arts, San Francisco State University, CA

*Graduate*

- “Dramatic Literature and Criticism”
- “Theatre Pedagogy”

*Undergraduate*

- “Global Theatre History 1” *Upper-division seminar.*
- “Theatre Backgrounds II: 1642–1900” *Upper-division seminar.*
- “Landmarks in Drama: Research and Writing for Theatre Majors” *Lower-division seminar.*
- “Orientation to Theatre Arts” *First-year experience for theatre majors.*

2014–18 Department of Theatre, Northwestern University, Evanston, IL

*Undergraduate courses (as Instructor of Record; designed all courses)*

- “Text Analysis: Staging Violence and Magic in Shakespeare” *Upper-division seminar.*
- “World Theatre History Pre-1650” *Upper-division seminar.*
- “First-Year Writing Seminar: New Media Adaptations of Canonical Text”

**Graduate advising**

2022–23 First reader, MA student Minjoo Kim, “Affect and Space in Traditional Korean Mask Dance-Drama,” Washington University in St. Louis, MO

2022– Committee member, PhD candidate Sara Brenes Akerman, “Transcending the Ideology of Print: Shakespeare, Originality, and Performance”, Washington University in St. Louis, MO

2023 Second reader, MA student Sydney Watt, “Performing Tingles: Therapy, Pleasure, and Entertainment in ASMR,” Washington University in St. Louis, MO

2022 Second reader, MA student Miranda Jaegels, “Theatre and Citizenship: Towards Community Building and Empathy,” Washington University in St. Louis, MO

2020 Primary advisor, MA student Justus Vierra, “A History of ‘Outness’ on the American Stage,” San Francisco State University, CA

2019–20 Second reader, MA student Ryan Justus, “The Big Reveal: Investigating Burlesque Practices in the 21st Century,” San Francisco State University, CA

2019 Faculty sponsor, MA student Jazmine Logan, California Pre-Doctoral Program application, “Tracing African Theatre in US Higher Education,” San Francisco State University, CA

**PROGRAM BUILDING**

2021– Co-convener, Immersive Technology Collective, Washington University in St. Louis, MO.

2020 Co-convener and moderator, “ShopTalk: Agile Research Studio with Northwestern University’s Dr. Haoqi Zhang,” San Francisco State University, CA. *Conceived of ShopTalk series and designed two-day talk and interactive faculty workshop. Also responsible for inviting Dr. Zhang, moderating Q&A, and directing the flow of the event.*

2019–20 Convener and moderator, “Industry + Academy Roundtable Series,” San Francisco State University, CA. *Conceived of ongoing series, accompanying webinars, and student networking receptions, invited participants, managed all logistics, wrote multiple internal programming*

*grants, and secured consistent funding.*

- "Journalism of the Future," February 25, 2020, featuring *The Washington Post*, KQED, CSU Entertainment Alliance, and four SFSU units.
- "Theatre + VR," February 4, 2020, featuring Epic Immersive, HeartFlow, CSU Entertainment Alliance, and five SFSU units.
- "Museums of the Future," September 13, 2019, featuring The New York Public Library for the Performing Arts at Lincoln Center, Museum of the Moving Image, CSU Entertainment Alliance, and five SFSU units.

2018 Convener and moderator, "Theatre + Mixed Reality Workshop and Symposium," Northwestern University, Evanston IL. April 5. Participants and sponsors: Microsoft HoloLens and XBOX, Northwestern University, the University of Pennsylvania, The Goodman Theatre. Conceived of event, invited participants, managed all logistics.

## SERVICE

### ***Contributions to the Field***

- 2022–23 Member, Program Committee, American Society for Theatre Research
- 2021– Member at Large, Theory & Criticism Focus Group, Association for Theatre in Higher Education
- 2020–21 Member, Research and Publications Committee "Online Platforms" working group, Association for Theatre in Higher Education.
- 2019–21 Secretary, Theory & Criticism Focus Group, Association for Theatre in Higher Education. *Co-developed new recurring preconference event and podcast series.*
- 2019 Panelist, "The Job Market," Northwestern University, Evanston, IL, May 21.
- 2018– Peer reviewer:
- *Adaptation* (journal)
  - *International Journal of Performance Arts & Digital Media*
  - *Digital Creativity* (journal)
  - *PARTake: The Journal of Performance as Research*
  - Alliance for Digital Humanities Organizations annual conference. *Successfully advocated to add "Theatre and Performance Studies" to conference taxonomy.*
  - Association for Computers and the Humanities annual conference

### ***Contributions to Campus***

- 2022– Member, Fossett Lab Oversight Committee, Washington University in St. Louis, MO.
- 2022–23 Member, Graduate Committee, Washington University in St. Louis, MO.
- 2022–23 Chair, Performing Arts Department Colloquium Committee, Washington University in St. Louis, MO.
- 2022 Member, Hotchner Play Festival Review Committee, Washington University in St. Louis, MO.
- 2021 Member, Academic Technology Advisory Committee, San Francisco State University, CA.

- 2019–21 Member, College Undergraduate Research Experience (CURE) affinity group, College of Liberal & Creative Arts, San Francisco State University, CA. *Presented at Research First event, folded Industry + Academy Roundtables into CURE’s programming for 2020–21, leading “Invited Talks” subcommittee.*
- 2019–21 Chair, Public Humanities Certificate Committee, College of Liberal & Creative Arts, San Francisco State University, CA. *Convened cross-departmental committee, wrote internal programming grant (see funding), and successfully advocated to add San Francisco State University as a nominator for the Whiting Foundation’s Public Engagement Programs.*
- 2019–21 Chair, Graduate Committee, Theatre & Dance, San Francisco State University, CA. *Conducted comparative market analysis for new accelerated 4+1 Scholars’ Program MA.*
- 2019–21 Member, Curriculum Committee, Theatre & Dance, San Francisco State University, CA. *Co-led redesign of four-course history/literature core requirements.*
- 2019–21 Undergraduate dramaturgy advisor, Theatre & Dance, San Francisco State University, CA
- 2017–18 Steering Committee, Humanities Work professional development workshop, Northwestern University, Evanston IL
- 2015–18 Annual Cross-Residential College fireside lecture, “Time Management for Students,” Northwestern University, Evanston IL
- 2015–18 Member, Public Humanities Colloquium, Northwestern University, Evanston, IL
- 2015–18 Assistant Chair Advisor, Willard Residential College and Jones Fine and Performing Arts Residential College, Northwestern University, Evanston, IL
- 2016–17 Leadership Coach, Center for Leadership, Northwestern University, Evanston, IL

### ***Professional Memberships***

American Society for Theatre Research (**ASTR**)

Association for Theatre in Higher Education (**ATHE**)

International Federation for Theatre Research (**IFTR**)

Modern Language Association (**MLA**)

Shakespeare Association of America (**SAA**)

Association for Computers and the Humanities/Alliance of Digital Humanities Organisations (**ACH/ADHO**)

Association for Computing Machinery Special Interest Group on Computer Graphics and Interactive Techniques (**ACM SIGGRAPH**)

Humanities, Arts, Science, and Technology Alliance and Collaboratory (**HASTAC**)

Higher Education Video Game Alliance (**HEVGA**)