

CURRICULUM VITAE

CV SECTION 1: Employment History/Awards

NAME: ERIN CARIGNAN

ADDRESS: 6001 Poplar Street Bellvue, CO 80512

PHONE: 619.892.0605

EDUCATION

2006 MFA Theatre Design and Technology, San Diego State University School of Television, Film, and Theatre.

2003 BS Geological Sciences, San Diego State University School of Geological Sciences.

ACADEMIC POSITIONS

(2019- CURRENT), Assistant Professor of Theatre, Costume Design, Colorado State University

(2017-2019), Visiting Assistant Professor of Theatre, Costume Design Purdue University

(2015-2017) Visiting Assistant Professor of Costume Design & Technology Weber State University

OTHER POSITIONS

(2008-2015) Crafts Supervisor, Painter-Dyer, The Old Globe Theatre

(2006-2008) Crafts person and Painter-Dyer, The Los Angeles Opera

(2004) Los Angeles County Museum of Art, Costume and Textiles Intern

(2003-Current) Freelance Costume Designer, Regional and Local Theatres

CURRENT JOB DESCRIPTION

Theatre costume design and technology faculty.

50% Teaching 35% Research/Creative Activity 15% Service

HONORS AND AWARDS

2017, First Place USITT Theatre Technology Exhibit: *Flexible Iron: Fabrication of an "Iron" Corset from an Unlikely Source.*

2006, MTV Espanol's Most Wanted: Music Video Design for *Pestulencia, Nada Me Obliga.*

2006, MTV's Espanol's Most Wanted: Music Video Design for *Pestulencia, Pacifista.*

2006, SDSU School of Theatre, Film, and Television "Best Costume Design" Award. Awarded for design of *The People Vs. Mona.*

2005, SDSU School of Professional Studies and Fine Arts Travel Abroad Scholarship. Awarded to partially fund Costume Design Assistant position (to Beeb Salzar) to Russia and Korea, 2005.

2004, *Los Angeles County Museum of Art: Awarded Costume Society of America Jack Hanford paid internship*, 3 month intensive study of costume and textiles conservation and archival storage, Los Angeles, California.

2003, *Best Undergraduate Thesis Award*, Department of Geological Sciences: San Diego State University.

CV SECTION 2: Publications/Scholarly Record

EVIDENCE OF INCORPORATING DEISJ IN SCHOLARSHIP, RESEARCH, AND CREATIVE ARTISTRY

Clothing is the primary medium for costume designers and is relevant to all disciplines such as art, geometry, religion, design, sociology, psychology, dance, media studies, and history. It is an umbrella of intersectionality that connects the web between these topics with race, class, and gender. There is no way to create costume designs without first creating these connections and then deeply studying and un-packing them. Therefore, I include a study and understanding of intersectionality in everything I design. Please see my digital portfolio samples of my costume designs for theatre, opera, dance, and film at <https://www.erincarignan.com/cosutmedesign> and for an overview of my [recently published book](#) and creative activities.

With the mission to create beautiful designs I also firmly believe in the human element of my work by supporting the performers, ensuring they are comfortable, heard, and have what they need. This bumps up against inclusion, equity, and diversity when performers do not feel seen or heard by various departments because they do not fit into the local population racially/ethnically. During the design and production process for the opera [Aida \(2023\)](#), the wig department of the producing theatre was not prepared to perform hair preparation or appropriate makeup application to people of color, which our cast were heavily made up of, including the actress playing our title role. In fact they used many techniques and tools used for caucasian actors like pin-curling hair which is a very damaging practice to afro-textured hair, and makeup colors that created grey undertones instead of rich purples and blues. In tears, the actress approached me as an ally to discuss with the hair and makeup department what could be done to create a space where the actors did not feel foreign or “othered” because they weren’t white like most of the local population. The performer felt so alienated that she was ready to leave the production. I was able to consult with Jerrilyn Lanier-Duckworth, a leader in BiPoc hair and makeup, to offer suggestions to the hair and makeup department and to the actors. The outcome was hiring a hair artist that could braid afro-textured hair in a way that laid flat under wig prep and a shopping trip with myself, the head of hair and makeup, and BiPoc performers to a local makeup store to test out and purchase makeup intended for BiPoc skin tones. When the production opened, the performer who played Aida reached out to thank me for being an advocate and ally throughout the production process. I feel that I was able to be an active participant in DEISJ practices and to make an impression on at least one theatre that we must be actively prepared and engaged in inclusivity!

The continual engagement with intersectionality deepens who I am as a practitioner-scholar. In addition to my creative work in costume design, my research disseminating knowledge about cultural sustainability and techniques of textiles also taps into the shared experience of underrepresented theatre makers. This is evident in chapters in my book [Dyeing for Entertainment: Painting, Dyeing, Breakdown, and Special Effects for Costumes](#), that include information on how the modern textile industry practices are based in traditional practices and acknowledges similarities and differences of modern practices used by entertainment dyers-artisans (see [Chapter 11](#)). My work centers around investigation of topics, technologies, and the stories of underrepresented artisans in entertainment, primarily women. Many of these artisans fall under the umbrella of costume technology which has often been passed off as “women’s work” and “a skill my mother

could do”. My goal in this area is to share their knowledge and highlight their efforts in pioneering techniques, materials, ideas, designs, and much more by including quotes and images designed and/or created by these artists in every chapter of my book (Focal Press 2023): *Dyeing for Entertainment*.

In writing the chapter “[Distilling an Art She Created a Legacy: An Interview with Deb Dryden](#)”, in: *Theatre Artisans and Their Craft: The Allied Arts Fields (2019)* I first truly understood the brilliance, skill, and artistry passed down to me from lineage of women I have worked with and studied. I was thrilled to further disseminate knowledge of the lives, techniques, and technologies of these artisans whose shoulders we stand on through documentation in my recently published book *Dyeing for Entertainment*.

PUBLISHED WORKS

Books:

1. Carignan, Erin, 2023, *Dyeing for Entertainment: Dyeing, Painting, Breakdown, and Special Effects for Costumes*, Focal Press/Routledge, 304p.

Refereed Chapters in Books:

1. Carignan, Erin, 2019, *Distilling an Art She Created a Legacy: An Interview with Deb Dryden*”, In: *Theatre Artisans and Their Craft: The Allied Arts Fields*, (edited by Rafael Jean, Holly Poe Durbin, Chris Essin), Routledge, 65-77.

Magazines/periodicals/catalogs:

1. Carignan, Erin, 2017. *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*”, In: *USITT Magazine ISSN 1052-6765*, *USITT*, 52-54.
2. Carignan, Erin., *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*, Wearable Expressions 7th International Juried Exhibition, 2017, 15, 56.
3. Carignan, Erin, *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*. Technical Expo Poster USITT Tech Expo 2017, 2017, 8-10.
4. Carignan, Erin, 2017, *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*. Costume Poster Session United States Institute of Theatre Technology Expo, 2017.

PERFORMANCE, EXHIBITS, PRODUCTIONS

Juried Activities:

2023, Costume Designer: *Letters of Suresh*, (Dir. Julie Rada) Curious Theatre, Regional (829 union contract).

2023, Costume Designer: *Aida*, (Dir. John DelosSantos) Utah Festival Opera and Musical Theatre, Regional Opera (829 union contract).

2022, Costume Designer: *A Walk in the Woods*, (Dir. Noah Race) Bas Bleu (off campus, local).

2022, Costume Designer: *Così fan tutte*, (Dir. Tiffany Blake) Colorado State University, on Campus (local).

2021, Exhibitor-Artist: *The Big Squeeze: Corset as Art*, ZAZ10TS, 10 Times Square, New York, National.

2021, Exhibitor-Artist: *The Big Squeeze: Corset as Art*, Digital Billboard Exhibition, Times Square, New York, National.

2021, Exhibitor-Artist: *The Corset as Art: Past and Present*, Southern Utah Museum of Art (SUMA), National.

2021, Costume Designer: *Fall Dance Concert: Flock Behavior*; Choreographer Suzi Garifi, Colorado State University, on Campus (local).

2021, Costume Designer: *Fall Dance Concert: Masquerade*, Choreographer Madeline Jazz Harvey, Colorado State University, on Campus (local).

2021, Costume Designer: *Fall Dance Concert: Ecdysis*, Choreographer Grace Gallagher, Colorado State University, on Campus (local).

2021, Costume Designer: *Fall Dance Concert: Pump Up the Jam*, Choreographer Grace Gallagher, Colorado State University, on Campus (local).

2020, Hair and Makeup Designer: *Boy Gets Girl*, Colorado State University, on Campus (local).

2020, Costume Designer: *She Loves Me*, Utah Festival Opera and Musical Theatre, Regional (829 union contract).

2019, Costume Designer: *Guys and Dolls*, Arkansas Shakespeare Theatre, Regional, (829 union contract).

2019, Costume Designer: *John Purdue Costume for a regional book tour: Ever True: 150 Years of Giant Leaps at Purdue University* (local).

2019, Costume Designer: *The Beckett Experience*, (Dir. Eric Prince) Colorado State University, (local).

2018, Costume Designer: *Next to Normal*, Purdue University (local).

2018, Costume Designer: *Clybourne Park*, Director Amy Budd, Purdue University (local).

2017, Costume Designer: *A Funny Thing Happened on the Way to the Forum*, Weber State University, (local).

2017, Presentation, Technical Expo Presentation at United States Institute of Theatre Technology Conference: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*, (national).

2017, Presentation, Costume Poster Session United States Institute of Theatre Technology Expo: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources*, (national).

2016, Costume Designer: *Follow the Dream: 125th Gala Celebration for Weber State University*, (local).

2016, Costume Designer, *Weber State President Charles Wight, and partner Gala Costumes*,

Weber State Ball Room, (local).

2016, Costume Designer, *Nice Work If You Can Get It*, Weber State University, (local).

2017, Costume Designer: *Women in Jeopardy*, Pioneer Theatre Company, (regional).

2016, Costume Designer: *Diary of a Worm, Spider, and Fly*, Salt Lake Acting Company, (regional).

2015, Costume Designer, *9 Circles*, Weber State University, (local).

2015, Costume Designer, *Smokey Joe's Cafe*, Weber State University, (local).

2015, Crafts Artisan/Dyer/Supervisor, *Baskerville: A Sherlock Holmes Mystery* (Dir Ken Ludwig), Old Globe Theatre, (regional).

2015, Crafts Artisan/Dyer/Supervisor, *Rich Girl*, Old Globe Theatre, (regional)..

2015, Crafts Artisan/Dyer/Supervisor, *Buyer and Cellar*, Old Globe Theatre, (regional)..

2015, Crafts Artisan/Dyer/Supervisor, *The Twenty-Seventh Man* (Dir. Barry Edelstein), Old Globe Theatre, (regional).

2015, Crafts Artisan/Dyer/Supervisor, *The Royale*, Old Globe Theatre, (regional).

2015, Crafts Artisan/Dyer/Supervisor, *Kiss Me Kate* (Dir. Darko Tresnjak), Old Globe Theatre, (regional).

2015, Crafts Artisan/Dyer/Supervisor, *Arms and the Man*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *The White Snake* (Dir. Mary Zimmerman), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Bright Star* (Dir. Walter Bobby, starring Carman Cusack), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Two Gentlemen of Verona* (Dir. Mark Lamos), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Othello* (Dir. Barry Edelstein), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Quartet*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Dog and Pony* (Dir. Roger Rees), Old Globe Theatre, (regional)..

2014, Crafts Artisan/Dyer/Supervisor, *Water by the Spoonful*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Bethany*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *The Few*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Into the Woods* (Dir. Noah Brody), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Vanya, Sonia, Masha, and Spike* (Dir. Nicholas Martin), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *Time and the Conways*, Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *The Winter's Tale* (Dir. Barry Edelstein), Old Globe Theatre, (regional).

2014, Crafts Artisan/Dyer/Supervisor, *The Last Goodbye* (Dir. Alex Timbers), Old Globe Theatre, (regional).

2013, Crafts Artisan/Dyer/Supervisor, *Rosencrantz, and Guildenstern Are Dead* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2013, Crafts Artisan/Dyer/Supervisor, *Merchant of Venice* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2013, Crafts Artisan/Dyer/Supervisor, *A Midsummer Night's Dream*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, World Premiere: *Gentlemen's Guide to Love and Murder* (Dir. Darko Tresnjak), Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Rainmaker*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Other Desert Cities*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, World Premiere: *Allegiance* (Dir. Stafford Arima Starring Lea Salonga and George Takei), Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Inherit the Wind* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *As You Like It* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Richard III* (Dir. Lindsay Posner), Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Odyssey*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *God of Carnage*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Nobody Loves You*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Anna Christie*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *The Recommendation*, Old Globe Theatre, (regional).

2012, Crafts Artisan/Dyer/Supervisor, *Some Lovers*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Somewhere*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Divine Rivalry*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *The Scottsboro Boys* (Dir. Susan Stroman), Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *A Room With A View*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Dividing the Estate*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Richard O'Brien's The Rocky Horror Show*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Amadeus* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *The Tempest* (Dir. Adrian Noble), Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Much Ado About Nothing*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Engaging Shaw*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Life of Riley*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Groundswell*, Old Globe Theatre, (regional).

2011, Crafts Artisan/Dyer/Supervisor, *Death of a Salesman*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Plaid Tidings – A Special Holiday Edition of Forever Plaid* (Dir. Stewart Ross), Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Welcome to Arroyos*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *August of Osage County*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Rafta Rafta*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Jane Austen's Emma- A Musical Romantic Comedy*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Brighton Beach Memoirs and Broadway Bound*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *The Madness of King George III*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *The Taming of the Shrew*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *King Lear*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *The Last Romance*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *The Whipping Man*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Alive and Well*, Old Globe Theatre, (regional).

2010, Crafts Artisan/Dyer/Supervisor, *Lost in Yonkers*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *I Do! I Do!*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *The Savannah Disputation*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, World Premiere: *Robin and the 7 Hoods- A New Musical*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Boeing Boeing*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, World Premiere: *Whisper House* (Dir. Peter Askin,

starring Mare Winningham), Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, World Premiere: *Sammy* (Dir. Keith Glover), Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Coriolanus*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Twelfth Night*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Cyrano De Bergerac* (Dir. Darko Tresnjak starring Patrick Paige), Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *The Mystery of Irma Vep* (Dir. Henry Wishcamper, starring John Cariani), Old Globe Theatre, (regional).

2009, Dyer, World Premiere: *Bonny and Clyde the Musical*, LaJolla Playhouse, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *The Price*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Opus*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Since Africa*, Old Globe Theatre, (regional).

2009, Crafts Artisan/Dyer/Supervisor, *Back Back Back*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, World Premiere: *The First Wives Club* (Dir. Francesca Zambello Starring Cheryl Lee Ralph), Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, *Cornelia*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, *Working*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, *Six Degrees of Separation*, Old Globe Theatre, (regional).

2008-2014, Crafts Artisan/Dyer/Supervisor, *Dr Seuss' How the Grinch Stole Christmas (Original Production)*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, *The Women*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer/Supervisor, *The Violet Hour*, Old Globe Theatre, (regional).

2008, Crafts Artisan/Dyer, *The Ring Cycle* (Dir. Achim Freyer), Los Angeles Opera, (national).

2008, Crafts Artisan/Dyer, *Tannhauser*, Los Angeles Opera, (national).

2008, Crafts Artisan/Dyer, World Premiere: *The Dwarf/Broken Jug* (Dir. Darko Tresnjak), Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *Luisa Fernanda* (Dir. Placido Domingo), Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *La Rondine*, Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *The Rise and Fall of the City of Mahagony* (Dir. John Doyle), Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *Tosca*, Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *Otello*, Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *Tristan und Isolde*, Los Angeles Opera, (national).

2007, Crafts Artisan/Dyer, *La Boheme*, Los Angeles Opera, (national).

2006, Costume Designer for Music Video: *Pestulencia, Pacifista*, (international).

2006, Costume Designer for Music Video: *Pestulencia, Nada Me Obliga*, (international).

2005, Assistant Costume Designer: *Romeo and Juliet*, Maxim Gorky Theatre, Vladivostok Russia, (international).

2005, Costume Designer (Feature), *Elise: Silent Scream*, (national).

2005, Stylist, Diverse Shoe Company: Print Ad Stylist (2 Ads), (national).

2006, Crafts Artisan/Dyer, *Don Giovanni*, Los Angeles Opera, (national).

2006, Crafts Artisan/Dyer, *Hansel and Gretel*, Los Angeles Opera, (national).

2006, Crafts Artisan/Dyer, *Jenufa*, Los Angeles Opera, (national).

2006, Crafts Artisan/Dyer, *The Wiz* (Dir.Des McAnuff), LaJolla Playhouse, (regional).

2006, Costume Designer, *Oblong Box* (For PBS Special), (regional).

2006, Costume Designer: *Das Barbecu*, Old Town Theatre, (regional).

2006, Assistant Costume Designer: *Sisters Rosensweig*, Old Globe Theatre, (regional).

2006, Assistant Costume Designer: *Christmas on Mars*, Old Globe Theatre, (regional).

2004, Costume Designer, *The Necklace* (For PBS Special), (local).

2004, Costume Designer, *Oblong Box* (For PBS Special), (local).

2005, Crafts Artisan/Dyer, World Premiere : *Chita Rivera: The Dancer's Life* (starring Chita Rivera), Old Globe Theatre, (regional).

2005, Armourer, San Diego Repertory Theatre Custom Armor, King Lear, (local).

2004, Crafts Artisan/Dyer, The Times They Are A Changin' (Choreographer Twyla Tharp), Old Globe Theatre, (regional).

2004, Crafts Artisan/Dyer, Macbeth (Dir. Darko Tresnjak), Old Globe Theatre, (regional).

2004, Crafts Artisan/Dyer, *The Comedy of Errors*, Old Globe Theatre, (regional).

2003, Crafts Artisan/Dyer, *Antony and Cleopatra* (Dir. Darko Tresnjak), Old Globe Theatre, (regional).

2003, Crafts Artisan/Dyer, *Two Noble Kinsman* (Dir. Darko Tresnjak), Old Globe Theatre, (regional).

2003, Crafts Artisan/Dyer, *As You Like It*, Old Globe Theatre, (regional).

2003, Crafts Artisan/Dyer, World Premiere: *Lucky Duck* (Dir. John Rando), Old Globe Theatre, (regional).

Clinics/Adjudications/Workshops:

2023, *Digital Costume Rendering with Procreate Masterclass*, University of Idaho- Theatre Design Graduate Students, virtual.

2023, *Going Bald!* Bald pate makeup masterclass, Colorado Thespians Conference, Denver, CO.

2023, *Dyeing For Entertainment*, KCACTF Regional Festival Workshop, Spokane, WA.

2022, Hosted Digital festival for 500+ students, faculty, and professionals; KCACTF Region 7 Festival, virtual.

2022, ATCA (AcademicTheatrical Costume Alliance) task force member, June 2022- Present: Teaching Hair and Makeup Design, virtual.

2022, ATCA task force member, June 2022- Present: Sustainable practices in Theatrical Costume Design, virtual.

2022, Hosted/Moderated/Invited KCACTF R7 Workshop: *What's the Difference between Film and Theatrical Costume Design* by Leslie Malitz Vukasovich, virtual.

2022, Hosted/Moderated/Invited KCACTF R7 Workshop: *Natural Dyes and Theatrical Applications* by Leslee Stamoolis, virtual.

2022, Hosted/Moderated/Invited KCACTF R7 Workshop: *Mixing Sound for 3D headphones and streams* by Alex Billman, virtual.

2022, Hosted/Moderated/Invited KCACTF R7 Workshop: *Makeup and Hair for 11 BIPOC Performers* by Jerrilyn Lanier-Duckworth, virtual.

2021, *Going Bald: How to Apply a Bald Pate*, Colorado Thespians Conference, Denver, CO.

2021, *Dyeing for Entertainment: Spaces and Techniques*, Colorado Thespians Conference, Denver, CO.

2020, *Create your own fabric? Yes!* Using dye dispersal paste in combination with crating custom stencils students learn to create custom patterns in fabric, KCACTF Region 7 Conference CSU.

2020, *Nightmares and Moulages: Burns, cuts, and gashes the new school way!* Students learn how to use SFX products to create realistic wounds, KCACTF Region 7 Conference CSU.

2019, *Nightmares and Moulages: Burns, cuts, and gashes the new school way!* Students learn how to use SFX products to create realistic wounds, Colorado Thescon, Denver, CO.

CONTRACTS & GRANTS

Externally-Funded Project as Co-PI

2018, Repercussions and Reverberations: An exploration of control systems, wearable electronics, and interactivity in live performance, NEA Grant PI Rich Dionne, \$23, 752. This was an interdisciplinary grant with collaboration between the Purdue Engineering Department, Theatre Department, and Dance Department.

Internally-Funded Project as PI

2023, SMTD Professional Development Grant: \$1250. Used to travel to New York to complete interviews and take remaining photos for the book *Dyeing for Entertainment* (December 2023).

2022, SMTD Professional Development Grant: \$1000. Used to travel to Mississippi to participate in a private workshop with textile artist Kerr Grobowski to generate content for the book *Dyeing for Entertainment* (December 2023).

2022, SMTD Supplemental Professional Development Grant: \$500. Used to purchase materials to create examples to generate content for the book *Dyeing for Entertainment* (December 2023).

2022, High Impact Work Study Pilot Program Grant: \$8,580. From the CSU Office of Institutional Research, Planning, and Effectiveness (IRP). This grant allowed CSU Theatre to fill two positions that created continuity and consistency in two areas that were sorely lacking: the hair and makeup shop and the head of wardrobe. This created two positions: Head of Hair and Makeup and Wardrobe Head. These positions were created in collaboration with CSU's IRP office with the mission that these positions would prepare students for positions after graduation and provide on campus work because studies show that student success is higher when students work on campus versus off-campus work.

2019, In-depth studies in Fiber Specific Dyes and Textile Arts, CSU Start-up Fund, \$5,500.

2017, Purdue Create Grant: *Repercussions And Reverberations: An Exploration of Control Systems, Wearable Electronics, Interactivity in Live Performance*, PI Rich Dionne, co-awarded with Cat Hickey, and Renee Murray.

2017, Research startup grant, Purdue University, \$5,500.

2016, Weber State Dean's Faculty Development Support, Weber State University, \$1000.

2016, Weber State University: RSPG grant. \$579 for travel to conference.

2016, Weber State University: ARCC Grant: \$7,400.00 for Instructional Technology Grant to secure 24 iPads for costume design students for computer rendering instruction.

2001, FIPSE Grant. Awarded for semester of research and study at Universitat Autònoma, Barcelona. Stipend paid for all expenses and 4 week return trip to 2002 FIPSE Training course. Research informed my comparative study of sewage use in arid Mediterranean climates: Barcelona vs. San Diego.

2001, American Association of Petroleum Geologists Foundation L. Austin Weeks Undergraduate Grant. Awarded to further my undergraduate career.

Un-Funded Project as Co-PI

2019, *Repercussions and Reverberations: An exploration of control systems, wearable*

electronics, and interactivity in live performance, NEA Grant, \$25,000.

PAPERS PRESENTED/SYMPOSIA/INVITED LECTURES

1. 2023, University of Idaho Invited Lecture on Digital Costume Rendering*.
2. 2020, University of Oswego Invited Lecture on Costume Design* ([appendix D.iv](#)).
3. 2019, Where Fantasy, Artistry, and Technology Meet: Fabric Manipulation, USITT Session Presentation*, Louisville, KY.
4. 2019, “Dirt Be Gone: Entertainment Industry Secrets using Removable Mediums to Age and Breakdown Costumes”, USITT Professional Development Workshop, Louisville, KY.
5. 2017, Digital rendering masterclass*: teaching rendering for costumes, sets, and props using Autodesk Sketchbook on the desktop, iPad, tablet, Droid, or iPhone, Western Illinois University.
6. 2015, Masterclass: “Devore’ on Velvet and other Cellulose Fabrics*,” UC Irvine Costume Design, University of California Irvine.
7. 2015, Masterclass: “Metal soldering and modification in application to accessories used on stage and in film,” San Diego State University.
8. 2015, Modern Macrame: Four series class teaching art students the art of macrame in modern materials, Bravo School of Art.

ENGAGED SCHOLARSHIP

Practitioner-Scholar Engagement: After presenting my wearable art textile manipulation findings at the United States Institute of Theatre Institute of Theatre Technology, Focal Press/Routledge offered me a contract to create a book about painting and dyeing for performance arts. Their reasoning was because there was so much interest and a lack of pedagogical materials on painting, dyeing, and breakdown for theatrical costumes. I knew this to be true from years of industry conversations and as a teacher of this medium, I knew no texts existed for my own stakeholders- the students. The academic arena was not the only one in need of a text about this art, rather the international professional dye and breakdown community were also looking for a definitive manual on this craft. In accepting the contract I decided to collaborate with these international professionals and also my academic colleagues and mentors to create a well-rounded text for both academic classes and professional dyers. My research and collaboration extended beyond the entertainment community into the world of industrial textile dyers when I joined the [International Society of Dyers and Colourists](#) where I was able to collaborate and discuss color theory and color gamut creation with one of the leading textile color scientists in the world, [Dr. Steve Westland](#). Information from our conversations directly fed content in [Chapter 2](#) of the Dye Book enhancing the conversation about color with research findings from a leading international scholar.

I have continued to engage with a colleague of mine [Beth Herd](#), who works as a film artist and artisan at the Royal Shakespeare, professional entertainment artisans worldwide, and applied research from webinars and papers from my membership to the Society of Dyers and Colorists to my recently published book [Dyeing for Entertainment](#). These sources have given me the opportunity to enrich the content of the book and gear it towards an international audience instead of solely a national audience. This content includes specific techniques and tips, materials used in other parts of the world (outside the US), the current climate of our employment as artisans in this area, the types and availability of resources, and many more thought-provoking ideas. Conversations with international artisans lead me to add

measurements in standard and metric units to technical chapters. Please observe a sampling of the book in this link: [Dyeing for Entertainment](#).

CV SECTION 3:

EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS

EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN TEACHING AND ADVISING EFFECTIVENESS

From an anti-racist theatre training with Nicole Brewer and various TILT classes from CSU, I have learned that you are more likely to connect a student on a specific topic by providing examples of people in the field that students can identify with. In an attempt to serve the mission Brewer set us on the path of being purposeful in seeking knowledge from those whose contributions in theatre have been minimized, I will use an examples from several of my classes to describe how I have served this mission.

In TH 269B, with the help of the chair of theatre, I was able to bring in drag queen Khrisa Gonna to teach the drag makeup design and technique. I felt it was important for the instructor of drag makeup, the most theatrical makeup technique in makeup cannon, to be an actual performer. This enabled Khrisa to speak to the amount of time, travel, and finances that drag queens are able to utilize in creating and realizing their makeup and costumes. The class loved this exercise and was able to connect with the performer in one of his local shows bringing back Khrisa's "shroud of drag" to frame and display in the makeup room at CSU.

For my spring costume design class (TH263) I curated a list of designers, scripts, and industry examples that are made up of a diverse group of people and used those in my class lectures and course content. Not only does this satisfy Brewers mission but it also allows me curate my classes based on student demographics. For example, if I have a Black student in my costume design class, focusing on Black costume designers like Paul Tazewell or Ruth Carter raises awareness of black (and LGBTQ+) designers in the industry and also allows the Black student to connect with an extraordinary example of someone who they can identify with in the specific industry. In this particular class, I had brown students, many women, and queer students and was able to use examples in addition to Paul and Ruth, including Clint Ramos, a gay Phillipino costume and set designer, Gogo Graham, a transgender fashion designer that focuses on clothing specifically for the trans community, and Linda Cho a Korean female costume designer. A major assignment in the class was *Eurydice*, a play I chose not only because it is a fantastic mixture of period costumes and fantasy, but also because it was written by a woman, Sarah Ruhl.

In addition to choosing marginalized playwrights and designers to base our costume design work on, my final project in Costume Design 1 (TH 263) is to design video game counterparts for the game *Fortnite*. When I originated this project in 2017, the assignment required that students create a male and female video game characters with all of their accouterment like weapons etc. From observation that the students in the costume design class were at least 50% queer and non-cisgender, I decided to augment my character design requirement into counterparts rather than binary characters. The students loved this inclusion and ran with it; most of them designing non-binary characters, seeing themselves in the art they were creating in class. See [this link](#) for a non-binary Fortnite design.

To insure students are inclusive in their realized SMTD costume designs, in TH 386BC & TH 486BC, I do not allow the designers to color the skin tone of actors until they are cast. This insures that the designers do not create renderings that all have a caucasian skin tone hence excluding and

offending an actor of color who may be cast in any role.

A strategy I use to further incorporate diversity and inclusion in my Costume Design 2 class (TH 363) is to devote the last two projects to drawing diverse bodies and people of color. The purpose of these exercises are to allow the student to see themselves in our classroom work by beginning with mixing their own skin tones with a skin-tone matching exercise, and it is a practical lesson which acknowledges the beautiful variety of skin colors and undertones that exist on a real stage. I scaffold the next layers using two assignment that focus on designing and rendering women of size and people of color in the Lizzo project and *Once on this Island*. The Lizzo project focuses on stepping away from designing costumes and renderings of thin bodies and training the hand and eye to draw full-figured models who are also Bipoc performers. We then move on to designing *Once on this Island*, a musical not only written by a woman (which is rare), but the show is set loosely in Haiti, requiring a diverse cast of black and mixed race actors. I love this project because aside from learning the practical process of mixing a diverse array of skin tones and drawing diverse bodies, it helps students to dig deeper into world history and study how people of different ethnicities lived during the era the show is set in, researching and weaving together a tapestry of culture, religion, and folklore to create rich costume designs.

TEACHING

<u>Year</u>	<u>Term</u>	<u>Course Title</u>	<u>Cr.Hrs</u>	<u>Enrollment</u>	<u>School</u>
2023	Fall	TH 401B Special Topics: Costume Crafts	3	16	SMTD
2023	Fall	TH 263 Costume Design I	3	10	SMTD
2023	Fall	TH 386B Theatre Practicum	2	3	SMTD
2023	Fall	TH 386C Theatre Practicum	1	2	SMTD
2023	Fall	TH 486A Theatre Practicum	1	1	SMTD
2023	Fall	TH 486B Theatre Practicum	1	1	SMTD
2023	Fall	TH 486C Theatre Practicum	1	2	SMTD
2023	Fall	TH 495 Independent Study	3	1	SMTD
2023	Spring	TH 363 Costume Design II	3	7	SMTD
2023	Spring	TH 269A	1	11	SMTD
2023	Spring	TH 269B	3	9	SMTD
2023	Spring	TH 386A Theatre Practicum	1	1	SMTD
2023	Spring	TH 386B Theatre Practicum	1	2	SMTD
2023	Spring	TH 486A Theatre Practicum	2	1	SMTD
2023	Spring	TH 486B Theatre Practicum	3	3	SMTD
2023	Spring	TH 486C Theatre Practicum	3	3	SMTD
2023	Spring	TH 495 Independent Study	3	1	SMTD
2022	Fall	TH 163 Costume Construction	3	11	SMTD
2022	Fall	Th 386B Theatre Practicum	1	2	SMTD
2022	Fall	Th 386C Theatre Practicum	1	2	SMTD
2022	Fall	TH 486B Theatre Practicum	1	4	SMTD
2022	Fall	TH 486C Theatre Practicum	1	2	SMTD
2022	Fall	TH 495 Independent Study	3	1	SMTD

2022	Spring	TH484 Supervised College Teaching	3	2	SMTD
2022	Spring	TH 486 Theatre Practicum	1	5	SMTD
2022	Spring	TH 386 Theatre Practicum	1	2	SMTD
2022	Spring	TH 400 Theatre Practicum	1	5	SMTD
2022	Spring	TH 269 Stage Makeup	3	8	SMTD
2022	Spring	TH 263 Costume Design I	3	9	SMTD
2021	Fall	Th 301 Special Topics: Dyeing for Entertainment	3	10	SMTD
2021	Fall	Th 369 Advanced Makeup Design	3	10	SMTD
2021	Fall	Th 386 Theatre Practicum	1	3	SMTD
2021	Fall	TH 486 Theatre Practicum	1	2	SMTD
2021	Spring	TH 486 Theatre Practicum	1	5	SMTD
2021	Spring	TH 386 Theatre Practicum	1	7	SMTD
2021	Spring	TH 269 Stage Makeup	3	4	SMTD
2021	Spring	TH 263 Costume Design I	3	11	SMTD
2020	Fall	TH163 Costume Construction	3	12	SMTD
2020	Fall	TH 363 Costume Design II	3	4	SMTD
2020	Fall	TH 486 Theatre Practicum	1	3	SMTD
2020	Fall	TH 386 Assistant Designer Practicum	1	1	SMTD
2020	Fall	TH 400 Theatre Practicum	1	4	SMTD
2020	Fall	TH 495 Independent Study	3	1	SMTD
2020	Spring	TH 486 Theatre Practicum	1	1	SMTD
2020	Spring	TH 386 Theatre Practicum	1	3	SMTD
2020	Spring	TH 263 Costume Design I	3	12	SMTD
2020	Spring	TH 269 Stage Makeup	3	6	SMTD
2020	Spring	TH 400 Theatre Practicum	1	3	SMTD
2019	Fall	TH 163 Costume Construction	3	10	SMTD

I have made significant progress in the teaching categories of **Impactful Direct Teaching Improvements and Enduring Educational Materials** and will use two classes and my practitioner-scholar work this year as examples.

Impactful Direct Teaching Improvements

I have made significant progress in the teaching category: Impactful Direct Teaching Improvements by implementing several strategies from the TILT Teaching Effectiveness Framework; specifically in the area of feedback and assessment, instructional strategies, and pedagogical content knowledge (<https://tilt.colostate.edu/wp/prodev/teaching-effectiveness/tef/feedback-and-assessment/>). An example of this is my annual review, evaluation, and retooling of our rubrics, coursework, and materials for the design and production practicum students TH 386 and TH 486. These classes impact not only the Theatre Department but also the School of Music, Theatre, and Dance (SMTD) because the pedagogy is designed to instruct and create objectives and expectations for student designers, assistant designers, and production students, employing practical application working on main-stage theatre, opera, and dance

performances while scaffolding on other Theatre Department classes, advancing student mastery. Design and production assignments working on all performance areas of SMTD enable each student to fully engage in their craft and with the community during performances. This not only includes TH 386/486 students but all SMTD performers since they are participating in fully designed productions generated for the specific purpose of creating a unified and impactful work which specifically empty's part of our theatre mission statement "Our students practice theatrical storytelling as a powerful force for social change and community engagement." Please see [appendix B](#) for TILT classes, course content and improvements, peer evaluations, and student work.

From student feedback beginning almost immediately upon my arrival at CSU, I reflected on our design and production process, materials, and learning objectives in effort to address student concerns while attempting to provide the clearest course materials and objectives possible. In summer of 2020 I began reframe and restructure designer deliverables into a handbook template for each design area to use which described in depth what each design and mentor meeting entailed, questions we should be asking ourselves in each meeting, and examples of materials, neatly referred to in an [appendix A](#). Each area of design (Costumes, Set, Lights, Sound, Projections) tailored these handbooks and used them for TH 386/486. Feedback in listening sessions in 2021 revealed that students wanted more accountability from all areas and in the costume area, were confused by some of my examples. In response to this feedback, I created a rubric template for both lead designers and assistant designers that outlined the entire two-semester process with the course number they should be registering for, dates, and points assigned; I also gave the 386 and 486 handbooks an overhaul by simplifying the instruction and providing clearer examples so they can reference the materials students will need to turn in and ideas they should contemplate for specific meetings. This process included the generation of streamlined excel templates for the students to use and a collaboration with the costume shop manager in the production timelines and expectations.

After assessing the effectiveness of these changes over the Spring of 2022, I added two new handbooks to the design/tech/management handbook collection: Hair and Makeup Designer Handbook and Assistant [Costume Designer Handbook](#) and collaborated with the costume shop manager on creating new and clarifying existing costume paperwork templates. These were the designers wardrobe, budgeting, and other costume paperwork. The results from this collaboration allowed the students to create clear and accurate paperwork to be used by the costume shop, the wardrobe crews, and the design team members; it also allowed the students to create work that reflects the professional world while adding some excellent examples to their portfolios. View the most recent paperwork templates for costume designers [here](#).

Enduring Educational Materials

I have also made progress in the teaching category of Enduring Educational Materials through the creation of of several chapter drafts of my book *Dyeing for Entertainment*. Many of my ideas and strategies were inspired TILT Teaching Effectiveness Framework; specifically in the area of instructional strategies, pedagogical content knowledge, and inclusive pedagogy (<https://tilt.colostate.edu/wp/prodev/teaching-effectiveness/tef/feedback-and-assessment/>).

I have used several chapter drafts in classes at CSU including the TH 301 class (Fall 2021) *Dyeing for Entertainment*, that I just taught. My collaborator on chapter 13 (the chapter on break-down techniques) [Beth Herd](#), has used this draft chapter to aid her in content delivery that she cannot possibly deliver in one session for masterclasses for students in the UK. Since this book has been an ongoing project since 2018, we have been able to field tested our chapter in the UK and US (TILT's feedback pillar in the TEF). Based on student feedback and further collaborative discussions, I have since decided the chapter is too long and broke it into two chapters; breakdown ([Chapter 13](#)) and blood ([Chapter 14](#)). There is no available source or textbook on entertainment dyeing on the market at this moment textbook currently available to faculty so several colleagues at institutions such as Western Illinois University and Kent State University have borrowed and further field tested some of my draft chapters and exercises for their dye classes; I continue to add their feedback as I near my full manuscript deadline of February 1, 2023.

In each of these chapters I include key terms, callouts with tips and tricks, numerous visual examples, and several exercises with which students can engage with newly learned techniques in each chapter (TILT's Active Learning pillar). With each area of instruction I address TILT's TEF Inclusive Pedagogy by describing how an institution or private practitioner can execute paint and dye techniques with various levels of equipment or income. An example would be in Chapter 1, which addresses safety, describes how you must use a mixing box or vent hood to mix powdered dye. To allow the dyer without a vent hood to mix dyes safely, I describe in detail how one can create their own mixing box from wet news paper and a cardboard box= free! It is my intention to enable every level of dye shop, whether it is a well-funded university or someone's home studio, to practice artistic theatrical and entertainment techniques.

Curriculum/Program Development

In 2021 the theatre are conducted a very fruitful retreat during which we agreed on our collective vision as a department generating an updated and exciting set of core theatre classes, as well as core design area classes, and specific design program progressions and requirements.

From assessment and feedback over the previous semesters of student's work, class times and credit amounts, and requests for clarity in registration, I was able to devise a format for specific classes TH386/486, TH301/401, TH269 that provides clarity for student registration issues and workload, flexibility in class times, and a newly required class for performance students that doesn't overload the performance major. I was also able to create the Costume Design Program in which I used a multi-disciplinary approach.

TH 386/486

This class has been approved to be taught as TH386 A,B, or C and TH486 A, B, or C. In collaboration with my colleague Price Johnston, I devised these three sections of practicum as a way to solve four large issues in the design area: student confusion over registration, too many simultaneous design assignments, an option for technical students to satisfy practica requirements without requiring a MainStage design, and a requirement for costume, lighting, and sound students to start their practicum progression in a technical role addressing our lack of knowledgeable tech students.

Within the 386 (supporting design/tech role on a production)/486 (lead design/tech role on a production) structure the A, B, and C requirements are divided as follows: A designates a technical role. There are many students that are suited to technical training in theatre; we have never offered a progression for these students and with the "A" designation these students will be able to satisfy the 386/486 requirements in technical roles. This helps to create a path for properties, master electricians, sound engineering, and costume technology students and to not punish students who discover they want to pursue technical theatre upon graduation by forcing them to design theatre. B designates that an assistant or lead designer is working on the conceptual process (the design process) and C designates the production process for a show. Since we have a semester-long design process that falls a semester in advance and a shorter dance design process that occurs within the same semester, it is easy to double book students on more than one design per semester hence overwhelming the student and creating burn-out in the department (per student feedback). Registering for 386 or 486 B and C can occur concurrently; registering for 2 sections of 386 or 486 B cannot. This creates a system within registration that does not allow a student to work on two production or design processes concurrently. It also creates a very straightforward designation for students to register for practicum classes.

TH301/401

I altered these classes from 301/401 to 301 A, B, C and 401 A,B, C. These classes are special topics classes that are taught by the design area faculty and production staff. The topics vary from each semester and have been taught and shaped mostly by the lighting, projection, sound, and set design professors. I taught a 301 class in 2021 and realized it was an hour long class in which I was going to be teaching a dye class. A dye class requires at least two hours if not three to be an effective teaching and learning experience; there was also no way of requiring specific students to take specific professors' special topics.

Designating A, B, and C split the classes into different time allocations: A is an hour long class, B is 2 hours, C is three hours. Costume students are required to take TH301C and TH401C which will be my classes, as they will generally be hand-on studio classes, hence insuring the students will be taking the special costume classes offered in addition to the repeating costume classes.

TH269 A&B

Previously at CSU, performance students were required to take a makeup class. The class sent the performance students into requirements over 120 total credits for the degree, so the requirement was made an option. As a result, very few performance students took makeup classes yet were in performances with no makeup kit and no application knowledge. The performance faculty asked me to devise a way to offer a vehicle to require makeup kits and the basic application strategies for actors, without the burden of a three credit class on the degree total. I devised a way to split the current makeup class into two sections: A and B. Actors register for A, a five-week class which covers the basics of makeup application. Designers register for A and B, the five-week introduction plus ten additional weeks of intermediate topics related to makeup design and application. This class is inclusive to all skin tones and hair types as I order a kit for makeup designers which enables students to match any skin tone, not a caucasian range. Additionally, I have them watch a presentation by Jerrilyn Lanier-Duckworth about BIPOC hair and makeup then fill out a questionnaire on the video.

THE COSTUME PROGRAM

I was able to use an interdisciplinary approach in creating the costume program progression by including related subjects from other departments and schools: Art and Art History and Apparel Merchandizing and Design, to create requirements within the costume program that required classes from the two programs.

Course Improvements

I continually strive to improve my courses using student feedback and peer reviews. In addition to these metrics, I was able to include a supervised college teacher, Spring 2022, to help with additional feedback, outreach to students, and class template creation. I will discuss two course improvements: one for TH 269 (Makeup and Hair Design 1) and an improvement for TH484 (supervised college teaching).

TH 269 (Hair and Makeup1) & TH369 (Advanced hair and Makeup Design): I made a substantial course improvement for TH269 and TH369 starting Spring 2021 continuing to the current semester (Spring 2023). Aligning with CSU's land grant mission in creating an environmentally sustainable future for all, I decided to institute a mechanism for makeup students that would require virtually little to no paper usage, support generation and collection of supporting visual elements for makeup designers, and throughout the semester, aid in the website portfolio creation for TH269 and Th369 students. To enhance accessibility, I created a makeup portfolio template in google slides that was free for all to use. The students were instructed to copy the site and make it their own by filling in the about me, titles, and adding a headshot. The project headings were already loaded into the site and the students just had to upload and publish their course assignments and application photos. The result was not only the generation of beautiful visually stunning work and a collection of research related to the topics covered in the class, but an actual virtual portfolio that students could share with prospective employers, grad schools, and in portfolio reviews. Since I started this process with the level 1 class (TH269) in 2022, and TH369 was cancelled in 2023, by fall of 2024, students will have both classes (TH269 and TH369) loaded into one site, so the site will be a culmination of level 1 and 2 classes featuring at least 10 different projects! Please see [this link](#) for four examples of these google sites from TH269 and TH369 student work.

TH 484 Supervised College Teaching (SCA's) for TH269 (Hair and Makeup Design): In the past I have used SCA's to grade papers, help with lecture and labs. Spring 2022, I decided to get the student teacher more involved in course creation and delivery. This was an enriching experience for both of us as my SCA learned how detailed class preparation, grading, and teaching can be and I learned how the students were really receiving and digesting my lessons from a student perspective. Having a SCA is not a new

innovation, but meeting in advance with the student SCA, and allowing and inviting them to craft the class in collaboration with me, is an innovation I will try to use in every class henceforth! For my next iteration of this class (TH269) for Spring 2023, I have already met with my next SCA and re-tooled the class yet again. I am always excited to observe how the new changes result in better absorption, processing, and higher quality class projects. Please see examples of the new-improved template and a final product in [appendix B-8](#).

Integration of Service Learning

2020 Researched and advised on mask patterns and materials to use for student workers to create for the community, supervised by costume shop manager.

2019 TH163: Students learned to design, pattern, and sew “magic pillowslips” in order to donate finished item to the Poudre Valley Hospital Pediatric Ward for the pediatric patients to use and take home from a hospital stay.

2016 Costume Construction Weber State University: “Sustainable Charity”: Gift and reusable bag project in which students created and filled reusable gift bags with toys and books these were donated to the WSU Women’s Center for single mothers Christmas presents for their children. Project promoted community outreach and sustainability.

Educational Professional Development

2022, Attended ATCA workshop: *Equitable Grading for Costume Courses*.

2022, Attended ATCA workshop: *Color By Numbers: Neurodiversity and Costume Design*.

2022, Attended ATCA workshop: *Smartphone Apps for Costuming and Wellbeing*.

2022, Attended the American Theatrical Costume Association Conference (ATCA): *ReDressing the Narrative*.

2021, *Anti-Racist Theatre Training by Nicole Brewer*. I was given the opportunity to do an Anti-Racist Theatre workshop with Nicole Brewer, who asks the participants to develop ethos, a practice, and a system of support by addressing the ways we have been complicit in enforcing white supremacist values in our theatre careers; as students, educators, designers, performers and then deciding to be purposeful in seeking knowledge from those whose contributions to theatre have been minimized, discounted, appropriated, and ignored. We participated in a harm-reduction workshop in hopes of learning how to prevent and repair philosophies related to race in theatre on individual and organizational levels. This training was to teach us, as theatre educators and practitioners, to create and educate in a way that theatre can be diverse, innovative, and exciting for all.

2021, Stan Winston Online Course: *Costume and Mask Fabrication Part 1, 2, &3* with Fred Raleigh.

2021, Stan Winston Online Course: *How to Make Fake Teeth* with Cynthia Garza.

2021, Stan Winston Online Course: *Covid Safe Makeup Application* with Eryn Krueger.

2020 CSU Writes drop-in writing workshops (every Thursday).

2020, Encircle Women’s Faculty Group.

2020, CSU Faculty Professional Development Class: *Designing Your Online Course*.

2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: First 4 Weeks.*

2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: Create Assignments.*

2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: Student Motivation.*

2020, CSU The Institute for Learning and Teaching (TILT): *Teaching Online.*

2020, CSU Writes: One week women's writing retreat.

2019, CSU Writes : How to Prioritize Research Writing in 2019-20 (Workshop), Your Writing Group (Workshop), Develop a Sustainable Writing Practice (Workshop). This series of workshops have allowed me to become more efficient at writing which in turn has helped me become a better student advisor in regards to time management.

2019, Canvas Workshop: Learning the Basics of Canvas. This class helped me format my canvas website for TH163 class in a way that was streamlined and easy for the student to use.

2019, Canvas Workshop: The Next Level of Canvas, Tips and Tricks. This class allowed me to learn the next level of canvas by understanding all of the assessment capabilities of the program and how to use the platform to its fullest.

Weekly peer writing group, Purdue University, 2017-2018.

Interviews and tours with professional painters and dyers in Ashland, Oregon, 2018.

2017, Purdue CLA Curriculum Summit, 2017.

2017, Franklin Covey Workshop: Rethinking Stress.

2017, USITT St.Louis Professional Sessions Attended:

Teaching student designers the art of rendering Fabric Printing

Costume Commission

Presenter in Costume Commission Poster Session: Flexible Iron.

2016, HAVEN Sexual Assault Training

2016, StrengthsQuest Training

2016, Suicide Prevention Class: 2016 Weber State University.

2016, Weber State Technical Fair Sessions: iOS security

2016, Weber State Technical Fair Sessions: Keynote Program Training Session

2016, Weber State Technical Fair Sessions: Adobe Photoshop Training Session

2016, USITT Salt Lake: Volunteer Costume and Makeup Design Portfolio Reviewer Professional.

2016, USITT Sessions Attended: Histories Mysteries: Patterning for Publication and Exhibition

2016, USITT Sessions Attended: Mask Making Reinvented: The Joys of Expandable Foam Fantastic Plastics: Thermoplastics and Costumes

2016, USITT Sessions Attended: Costume Commission Meeting: The Nuts &

Bolts of the Commission Sorcerers and Secret Powers: Board Games and Education

2016, USITT Sessions Attended: URTA- Undergraduate Teachers, Frontline Educators/Mentors/Guides

2016, USITT Sessions Attended: High and Tight: Fitting Period Trousers and Sleeves on Active Actors

2016, USITT Sessions Attended: Becoming the Puppet-master: Unexpected Journeys to Puppetland

2016, USITT Sessions Attended: All-Day Water Color Workshop with Scenic Designer and Artist Nadine Charlsen

2008-2015, Safety Committee Officer, The Old Globe Theatre: Advised safety practices for Old Globe costume shop, lead safety meetings with Costume Shop.

2007, Visit and Day Lecture at the Character Shop in Los Angeles: We learned how to create and finish characters for themed entertainment.

2006, Juries at San Diego State University, featuring Edward Albee, and Bob Morgan (jury members). Costume design and presentation of *Mad Woman of Chailiot*

2006, Designers Showcase 2006, UCLA. Represented SDSU MFA program, and presented design and technical portfolio.

2004-5, FIDM: 12th & 13th Annual Art of Motion Picture Costume Design Exhibition. Dressed mannequins with Oscar nominated costumes to be displayed in each exhibition.

2004, The Jack Hanford Internship 2004 Report: The Erin Pearson (Carignan) Report. Costume Society of America Newsletter, Region V, 2004; p. 7.

2001, FIPSE Comparative Study. Universitat Autònoma, Barcelona: Researcher on Doctoral Dissertation of CREA students D.Tarrason and G.Ojeda; September-December 2001. Research informed my comparative study of sewage use in arid Mediterranean climates: Barcelona vs. San Diego.

2001, FIPSE Training Course. Participated in lectures, field studies, and comparative study workshop for 18 days in Germany, Austria, and Spain. Subject areas: ecology, economics, biology, social science.

ADVISING:

STUDENT ADVISING/SUPERVISION

UNDERGRADUATE STUDENTS:

Current Undergraduate Advisees = 22 - 2023

Previous Undergraduate Advisees = 26 - 2022

Previous Undergraduate Advisees = 17 - 2021

Previous Undergraduate Advisees = 16 - 2020

STUDENT ADVISING/ MENTORING

Evaluations from Faculty and Professional Peers

My reviewers have given positive overall feedback on teaching. In Professor [Price Johnston's review](#), he states that Assistant Professor Erin Carignan has an engaging and personalized teaching style. She is an excellent collaborator, and her students participated in each area of the instruction. Her students were observant and respectful of their peers. Assistant Professor Erin Carignan has an excellent grasp of classroom management. She utilized visual aids, humor and "hands-on" learning to facilitate the daily

lesson plan on fabric. In [Dr. Megan Lewis's](#) review she states "Overall, Prof. Carignan is a really dynamic, engaging teacher. Her expertise in make-up is impressive and the students are really engaged. She is very clear in her instructions - written handouts and verbal instructions as well as her hands-on demonstrations. She balances theory with practice, balancing considerations of types of products with physical demonstrations of the products in practice. I learned so much from watching her in action!"

When I visited Professor Debbie Swann's Intro to Theatre class to do a lecture on what a costume designer does [Debbie wrote a peer review](#) that said, "Erin had relevant examples and pulled from history as well as pop culture. She had a plethora of visual examples, clearly laid out PowerPoint slides, and spoke clearly and confidently. She even managed to encourage them to think about other ways clothing communicate in the real world, including age, gender, culture, counter-culture, and psychology. She ended the class with an engaging activity where the students could analyze costume design in a popular song's music video...Erin was very animated and personable from start to finish. She began with a clear and articulate introduction that welcomed all students and held their attention for the entire class. Several students even came down from their seats at the end to thank her for her presentation and tell her "this was awesome," which is very uncommon in my experience!"

I am happy to be recognized in a way that acknowledges my enthusiasm and student engagement because I strive to keep students interested while delivering sometimes a large amount of new content at once.

Description of Mentoring Activities

Student Designers (TH486B/C): Mentoring costume design students through observation and feedback of design and character choices in realized productions. Mentoring sessions include weekly hour-long meetings where they present new research and findings to me and we discuss how this impacts their character choices. Often students who design in the costume area are not costume students. They are Stagemanager's, performers, set designers, and even art students!

In the beginning of my time at CSU, I have been able to observe a notable contrast between the students who had taken my Costume Design I class who had taken the class previous to my arrival. I was happy to see that students who had taken my class were very prepared to be designers in contrast with students who had not taken my class, who were often unprepared, late, had incomplete charts and paperwork, or had not taken the page of notes I offered from our meetings. Mentorship was especially difficult in the fall of 2020 since this was the first time I have ever had to take a student designer off of a show. The student and I were able to have a good discussion of why this was happening and the student understood that we are all after the same goals but that she could not complete the task. This design happened to be for the dance department which was one of the catalysts for the dance rubric I created at the end of 2021. On the other hand, I often have wonderful designers in the fall who were prepared, engaged, curious, and always willing to learn new skills or techniques related to costume design. I've been lucky enough to have the time to teach them how to shop for shows at our local mall and stores, and how to communicate verbally and visually with costume technicians. I have also had the good fortune to be able to teach them technical skills related to painting and dying they have been able to incorporate into their designs.

From my first year to my second year my mentee list doubled and figuring out how to respond, offer constructive criticism, and helpful instruction in a meaningful way was difficult. I learned that I could shop with several designers working on different productions all at once, observing how they taught and learned from each other on our shopping trips and I have continued this exercise in my pedagogy! I was also able to work out a way that I could review choices and work completed in fittings with out having to be at every fitting in person (we have hundreds of fittings per semester) by requiring the student designer to take photos and in our weekly meetings during the production process, we would review the weeks' fitting photos. This provided an opportunity for the student to lead the conversation and show me their progress visually and talk through each fitting, causing the student to reflect on whether they were prepared or satisfied with the work they had completed.

Please see examples of student design work in my teaching portfolio and [here](#).

Student Assistant Designers (TH386B/C): Mentoring these assistants by teaching them the basics of a costume designer's organization, how to support the design as an assistant, and how to make choices for the designer based on research and design meetings. The fall of 2020 semester was a heavy lift for mentoring a particular assistant designer. She was assisting on a feature film, the first she ever worked on, so there was already a learning curve in front of her. This curve paired with high anxiety about the unknown created a very difficult mentoring process with this assistant. I had to spend much more time tracking her down to ask if she was going to be able to accomplish tasks or show up for film shoots. Thankfully, by the latter half of the project she became accountable and dependable, showing up and taking charge when asked. Due to the nature of the pandemic, I was much more forgiving about this type of behavior that semester, and thankfully with patience it paid off with this particular student.

Design Practicum, technical Projects (TH386A/486A): I advise and mentor students through technical projects related to a CSU production. An example of this was to charge a student with troubleshooting how to cut out, paint, and apply hundreds of gears to costumes for the CSU Production Machinal. I insist that the students do research and development before committing to a technique and this project was no exception. The student had to create several paint samples and gear samples to test out before committing to one technique that could be production lined.

Special Topics (TH495): If the opportunities are not presented to a student with CSU's season or curriculum, on a student's request I may mentor a special topics class. I typically do one of more per semester. A particularly interesting special topics class was proposed by a student, Lukas White, in video game character creation. His project is comprised of creating a world, analyzing which creatures live in actual biomes he is researching to create this world, how these apply to creature development and creation for the video game he is envisioning. I have collected strategies I developed in mentoring this class and have reached out to computer sciences to create an inter-disciplinary class on character creation for video games.

Practicum Students (TH286): I typically do not mentor TH286, but in 2021 as I developed a makeup design program, a clear need emerged for technicians in the area of wig styling. This also happens to be a niche career of which few are qualified, therefore I thought this could be an incredible opportunity to build student portfolios. In 2021, I mentored a technical student who showed promise in styling wigs. They were going to be taking 286, the theatre practicum where they work in a shop for 40 hours in a semester. Since we had a heavy wig design for *These Seven Sicknesses* I thought it was a good opportunity to create a technical position in the wig shop as a wig stylist. Through mentor meetings discussing wig styles, advanced styling tools, and products they were able to accomplish the styling of over a dozen wigs over the semester.

Costume Students: I advise all costume emphasis students in the steps needed to qualify to become a costume designer in Theatre. I help them with their conference presentations, resumes, business cards, and websites. Additionally, I advise them on the steps needed to place in a professional position upon graduation.

Honors Students: I have been asked by honors students to be a part of their thesis work in which I try to help the student create a thesis or capstone that delves into a topic related to something having to do with their classes and practica in the costume design program, like a costume design or technology they have created, or some facet of their overall design work at CSU. This year I am mentoring an exciting honors thesis that will culminate in a public exhibition in collaboration with the Art Department and the Alicar Museum of a student's study of her design work from research to realization.

Other Evidence:

STUDENT COSTUME DESIGN WORK

Case study: James Fagan (used name with permission)

James Fagan, a performance major, took both of my costume design classes (TH 263, TH 363) . This particular student has been interesting to mentor over the last few years because one semester we choose a show for him to work on as a costume designer and the next he will be performing in a show. James has exhibited an incredible arc as a costume designer during our mentorship. He began barely being able to draw, creating very simplistic designs with very little thought about accessories, aesthetic style, or color palette. He later went on to design a filmed version of the play *Boy Get Girl* and completed his last design for *These Seven Sicknesses*, which employed a beautifully haunting and edgy aesthetic inspired by several fashion designers from the 1960's through the 2000's. This particular show was comprised of three individual shows and James tied them all together using specific palettes and cage-designs for each performer, representing the cages each family have created through their own life's choices. This particular design was very mature, extremely engaging, and an excellent example of how costumes can be transformative works of art. The director stated that she thought this was the highest level of artistic concept she has engaged in with student designers. Please see my additional materials in my teaching portfolio, Appendix B, for imagery of these three projects.

Case Study: Abby Allison (used name with permission)

Abby was in my TH263 Costume Design Class and I would like to compare her original drawings and designs with the designs she completed near the end of the course. Her choices for *Collected Stories* were much less grounded in how characters connect and their personal arcs and more about the style of the 1990's making choices more on period silhouettes and less on whether it was right for the character. Her research was in its entirety, from internet searches. By the time she designed *These Shining Lives* she was able to apply rich period research (the 1920s-30s) from books, vintage periodicals, and photographs to each character and morph these period silhouettes to each person as they would have chosen these garments in the time the story is set in. Character development through design was not the only improvement evident, Abby's rendering skill and research development improved dramatically (appendix A). Abby continued on to develop rich, humorous, and dramatic characters for CSU's fall feature film: *Concord Floral*. She pulled her character references right out of today's high school demographic, studying the characters provenance in Canada. In addition to creating strong modern characters, Abby created fantastical characters as well, including the spirit of a 1950's greenhouse and a gory apparition of a character in various states of decay. Abby's design and execution through the filming and production process for *Concord Floral* was a very proud experience for me, as her mentor, to see the improvement in her skill arc. Please see my additional materials in my teaching portfolio, Appendix B, for imagery of these three projects.

CV SECTION 4: Evidence of Outreach/Service/Engagement

Evidence of incorporating diversity, inclusion, and/or social justice (DEISJ) in outreach/service/engagement:

I was lucky enough to be a search committee member on the Recruitment and Enrollment Coordinator search which is a position that serves the entire School of Music, Theatre, and Dance (SMTD). As a personal mission, I prioritized qualified candidates in the search who had DEISJ missions at the forefront of their recruitment strategies because SMTD relies on this person, and it's faculty, to recruit students. One of the theatre departments' highest priorities is to create a more diverse student body, produce works with and by actors of color and other marginalized groups. I was able to use my position on this committee to put this mission at the forefront of my voting criteria.

In my service work for KCACTF Region 7 Design Tech Management (DTM) as Chair, I am also afforded the opportunity to hire respondents from the global majority, LGBTQ+ groups, and other marginalized communities to respond to students' work and give engaging workshops. As part of my position, I represent the DTM by sitting on the KCACTF Representation, Equity, and Diversity Committee (RED) through which I am able to propose workshop ideas, keynote speakers, affect policy within KCACTF and beyond, and opening and closing ceremony topics related to DEISJ.

COMMITTEES

CSU Playwrighting/Directing Faculty search committee member, 2022-23.

CSU Recruitment and Retention Committee, 2019-2023.

CSU Season Selection Committee, 2019-2023.

RED Representation, Equity, and Diversity Committee member, KCACTF Region 7, 2023.

CSU SMTD Recruitment and Enrollment Coordinator Search Committee, 2021.

CSU SMTD Executive Committee, 2020-2021.

KCACTF CSU Theatre Planning Committee, 2019.

CSU SMTD Search Committee Member- Cutter/Draper Search, 2019.

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

United Scenic Artists/IATSE 829 Costume Design Union Member

United States Institute of Theatre Technology Member

Society of Dyers and Colourists Member

Costume Society of America Member

KCACTF Vice Chair of Design Tech Management Region 7

American Theatrical Costume Association Member

OTHER ACTIVITIES/ACCOMPLISHMENTS- SERVICE OUTREACH

1. 2023, Head of Design for the Theatre Department. Facilitated bi-weekly design area meetings.

Created and sent forms to all students to create design assignments for SMTD productions for 2023-24. Organized all responses into areas and facilitated designer assignment meeting. Created and organized forms calling for Design and Performance student scholarships to conferences in 2024.

I introduce each design meeting to review the topics we will be covering that day. I also remind them about what we will be doing in our next meetings. As student assistants often come onto design teams late, I ensure everyone on design teams and additional team members have access to show folders and calendars

In December 2023, I facilitated the third annual Design Student Portfolio Review including creating learning outcomes, benchmarks for each year, example materials, and processes. I arranged where the review would be, secured the tables, and bought the food we needed. I created the response forms for students and faculty to respond to their peers in an anonymous way. This year, we cut down response session time by asking that people respond to resumes by writing on them and turning them into the students so the student would have a record of the improvements and corrections on the actual resumes. This was followed up by creating and sending forms to students and faculty to ascertain what was successful and what was not in this year's review process so we can tweak the process next year. See appendix C-2 for a photo of one of the designer's portfolio set-ups.

2. 2023, KCACTF Design Technology Management (DTM) Chair. I oversee the regional DTM Expo, website, and all operations of DTM. I approve, contact, and manage respondents assuring that they are at least 50% from marginalized populations per the RED initiative. I also make sure they have all information, forms, flights and hotel rooms they may need. I create the festival's DTM calendar and schedule of events and delegate Vice chairs and student and faculty volunteer duties.
3. 2023, Faculty Marshall for CSU's Winter Graduation Ceremony.
4. 2023, Recruitment and Retention Committee.
5. 2023, High-school Visit Day. Participated in high school workshops, meet and greets, and general recruitment.
6. 2023, Student Advisory Committee Faculty Advisor. I attend bi-weekly meetings and offer clarification and suggestions to the committee.
7. 2023, United States Institute of Theatre Technology Club Faculty Advisor. I attend monthly meetings for the upcoming conference, fundraising, and remind students of upcoming opportunities related to the conference and institution.
8. 2022, Head of Design for the Theatre Department. Facilitated bi-weekly design area meetings. Created a rubric template, a rubric grading template for our canvas websites, and the hand book for student designers in hopes that the entire design area would be clear on the purpose of each design meeting and thus we would have continuity in our mentorship across areas to ensure smooth collaborations. Every semester I augment these documents based on student feedback and assessment. Finished the Hair and Makeup and the Assistant Designer Handbooks this year.

Created and sent forms to all students to create design assignments for SMTD productions for 2023-24. Organized all responses into areas and facilitated designer assignment meeting.

For every designed SMTD production, I send a welcome email to the entire production team with the design meeting calendar, links to the show folders, and links to the designer assignment folder. I do this early so directors, designers, and other members of the artistic and production teams are aware of the upcoming schedule and location to share files. I follow this up with a reminder email about design presentations and what is required for the design presentation. For an example see appendix C-1.

In December 2022, I facilitated the second annual Design Student Portfolio Review including creating learning outcomes, benchmarks for each year, example materials, and processes. I arranged where the review would be, secured the tables, and bought the food we needed. I created the response forms for students and faculty to respond to their peers in an anonymous way. This year, we cut down response session time by asking that people respond to resumes by writing on them and turning them into the students so the student would have a record of the improvements and corrections on the actual resumes. This was followed up by creating and sending forms to students and faculty to ascertain what was successful and what was not in this year's review process so we can tweak the process next year. See appendix C-2 for a photo of one of the designer's portfolio set-ups.

9. 2022, Colorado Thespians Conference, Denver. Recruited high school students and represented CSU at the conference.
10. 2022, Served on Representation Equity Diversity (RED) committee of KCACTF Region 7. Attended meetings, contributed to festival workshop and activity ideas.

11. 2022, Served as Vice Chair of KCACTF Region 7 Design, Tech, and Management (DTM) division. In coordination with the National Organization and the Region 7 Chapter of KCACTF, and collaboration with DTM Chair Raquel Davis, we curated a group DTM adjudicators and presenters who were made up of 85% global majority, LGBTQ+, and other marginalized groups, generated the format for the first ever KCACTF Virtual Festival and new region 7 website. I built the entirety of Design Tech Management Expo website from scratch including: creating forms to collect student information, video galleries used for adjudication and responses, created and edited welcome videos, collected and created that featured archival page guest and keynote speeches and workshops, created deliverables for expo (<https://www.kcactf7dtm.org/>). I attended regional and national DTM/KCACTF meetings and co-ran the entirety of the DTM Expo during the 2022 Virtual Conference which included running and moderating response sessions and guest workshops. I have since totally altered the website to reflect the next process that will not feature digital slideshows and presentations, but will be an in-person festival, therefore the website needs to be totally changed.
12. 2022, Stepped in to help mentor Set Design Students. While our Set Design prof Roger Hanna was on sabbatical, there was no set design mentor. I stepped in to mentor set students on *Rocky Horror*, *Spring Awakening*, and *The Wolves* by advising them on materials for design meetings and presentations, purchasing model box materials, discussing and troubleshooting interpersonal issues with collaborators and directors in addition to mentoring the costume students.
13. 2022, Printed, curated, and mounted displays of student work in the Theatre hallway display cases.
14. 2022, Hosted and taught a workshop on Ice Dyeing and Shibori to a local philanthropic community group the Lory Does.
15. 2021, Head of Design for the Theatre Department. Created a rubric template, a rubric grading template for our canvas websites, and the hand book for student designers in hopes that the entire design area would be clear on the purpose of each design meeting and thus we would have continuity in our mentorship across areas to ensure smooth collaborations. Lead the first ever Design and Production Area meeting in hopes of fostering improved relationships and exchange of ideas between design faculty and production staff members. Spearheaded and produced the first annual Design Student Portfolio Review.
16. 2021, Colorado Thespians Conference, Denver. Gave 2 workshops that were heavily attended (100+ students) and recruited students for the theatre program in one-on-one meetings.
17. 2021, Served on Representation Equity Diversity (RED) committee of KCACTF Region 7. Attended meetings, contributed to festival workshop and activity ideas.
18. 2021, Served as Vice Chair of KCACTF Region 7 Design, Tech, and Management (DTM) division. In coordination with the National Organization and the Region 7 Chapter of KCACTF, and collaboration with DTM Chair Raquel Davis, we curated a group DTM adjudicators and presenters who were made up of 85% global majority, LGBTQ+, and other marginalized groups, generated the format for the first ever KCACTF Virtual Festival and new region 7 website. I built the entirety of Design Tech Management Expo website from scratch including: creating forms to collect student information, video galleries used for adjudication and responses, created and edited welcome videos, collected and created that featured archival page guest and keynote speeches and workshops, created deliverables for expo (<https://www.kcactf7dtm.org/>). I attended regional and national DTM/KCACTF meetings and co-ran the entirety of the DTM Expo during the 2021 Virtual Conference which included running and moderating response sessions and guest workshops.
19. 2021, Facilitated Q & A session with a diverse group of first and second year CSU students and

faculty from Women's Studies and Dance Education with costume and makeup designers for *These Seven Sicknesses*.

20. 2021, Panelist in Andrew Knights' class Artists Guide to Wellness, about maintaining physical and mental health as a performing artist.
21. 2020, became Vice Chair of KCACTF Region 7 Design, Tech, and Management division. Built expo website, created deliverables for expo, created videos for website. Attended regional and national DTM/KCACTF meetings.
22. 2020, Northern Texas Tech High School recruitment event, recruiter (virtual).
23. 2020, Booker T. Washington High School for the Arts Theatre Festival Recruitment Event, recruiter (virtual).
24. 2020, Colorado Thescon recruiter (virtual).
25. 2020, Head of Design for the CSU Theatre Design Area.
26. 2020, International Thespians Conference, interviewed and recruited potential students (virtual).
27. 2020, CSU KCACTF CSU Committee Member, helped host the KCACTF region 7 festival.
28. 2020, CSU UCA Mask Project, helped identify community organizations in need of masks; delivered masks on completion.
29. 2019, CSU theatre brochure: Helped to provide edits and improved blurbs for recruitment materials.
30. 2019, CSU Core Curriculum: Assessment of previous core curriculum and future consideration as to how it could work better for design emphases.
31. 2019, Recruitment: Eaton High School Career Day.
32. 2017, USITT Young Designer and Technician's forum professional responder.
33. Portfolio reviewer USITT student and peer portfolio review 2016, 2017, 2019.
34. 2019, Costume Design Portfolio Reviewer, USITT
35. 2018-2019, URTA recruiter for MFA Costume Design candidates, Purdue University.
36. 2018, LINK recruiter for MFA Costume Design candidates, Purdue University.
37. 2018, Design Showcase West Purdue Coordinator.
38. 2017, Costume Sale Purdue University, helped organize, sell, and donate previous costumes to the public.
39. 2016, Production media storage & collection coordinator, Weber State University
40. 2017, Department representative regarding practicum course numbers, to the Faculty Senate, Weber State University.
41. 2015-2016, Website Liaison, Weber State University.
42. 2016-2017, Student Jury Coordinator: Coordinated appointments for student juries.

43. 2016, Recruitment expo booth design, Weber State University Theatre Area.
44. 2016, Incoming student jury organization. Provided the logistics for sign-up and paperwork for incoming students in the theatre area, .
45. 2016, Costume Storage reorganization, sale, and culling: helped purge about 30% of costume stock, assisted in organization of remaining costumes and accessories, and assisted the 3-day sale, Weber State University.
46. 2015-17, Juror: Continuing undergraduate assessment: Weber State University.
47. 2015-16, Juror: Incoming Freshman Assessment: Weber State University.
48. 2015, Recruitment materials coordinator: Weber State University.
49. 2016, Search Committee: Costume Assistant to the Costume Studio Director: Weber State University.
50. 2015-2016, Utah Theatre Association Auditions and Recruitment Faculty for Weber State University.
51. 2014-2017, Advisory Board Member: San Diego Mesa College Fashion Department. Board on creating new costume related classes.