

KIM SOLGA
Academic CV
ksolga@uwo.ca

CITIZENSHIP

Canadian and German (EU)

POSITIONS HELD

Academic Appointments

Professor (full, tenured), Department of English and Writing Studies, Program in Theatre Studies, Western University, Canada (July 2017-)

Associate Professor (tenured), Department of English and Writing Studies, The University of Western Ontario (Western) (2010-2012; 2014-2017)

Senior Lecturer, Department of Drama, Queen Mary, University of London (2012-2014)

Assistant Professor, Department of English, The University of Western Ontario (Western) (2005-10)

Affiliate/Other

Editor in Chief, *Theatre Research in Canada/Recherche théâtrales au Canada* (2016-2021)

Senior Visiting Fellow, Central School of Speech and Drama, University of London (2016-21)

Adjunct Professor, Centre for Drama, Theatre and Performance Studies, University of Toronto (2011-)

Book Review Editor, *Theatre Survey*
eiteenati(ee(2062] EDUCATION

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- 1999-2004 Doctor of Philosophy (Drama)
Centre for Drama, Theatre and Performance Studies (previously Graduate Centre for Study of Drama), University of Toronto
Committee: Nancy Copeland, Elizabeth D. Harvey, Leslie Katz
- 1998-1999 Master of Arts (Text and Performance Studies)
King's College London/Royal Academy of Dramatic Art

- 1996-1997 Master of Arts (English)
Dalhousie University
- 1992-1996 Bachelor of Arts (Hons) (English, with first class honors)
University of Alberta

GRANTS: CONFERENCE, RESEARCH, TEACHING + TRAVEL

- 2023 UWO Dean's Travel Research Grant, 2023, \$1500
- 2022 UWO Dean's Travel Grant, 2022, \$1600
- 2021-24 Arts and Humanities Teaching Fellow, \$90,000 (including teaching release)
Centre for Teaching and Learning, Western University
- 2021-22 Western Faculty Research Development Grant, 2021, \$7000
"Wom(e)n Direct Shakespeare in the 21st Century"
(Book project under contract with Cambridge University Press)
- 2020-22 Experiential Learning Innovation Scholar, Centre for Teaching and Learning,
UWO, \$20,000
"Building a Creative Campus: Learning Through Performance"
- 2020-21 Vice President Research Small Grants Fund, UWO, \$10,000
"Building a Creative Campus: Learning Through Performance"
- 2019-22 SSHRC Aid to Scholarly Publications Grant, \$57,000
Theatre Research in Canada/Recherches théâtrales au Canada
(PI as General Editor of the journal)
- 2019 Western Dean's Travel Grant, \$1600
- 2019-20 Western Faculty Research Development Travel Grant, \$2263
"Women Direct Shakespeare Now: Intersectional and Intercultural Interrogations
in the Shadow of #MeToo"
- 2018 Western Dean's Travel Grant, \$1800
- 2019-20 UTSC (University of Toronto Scarborough) Vice-Principal Research, Research
Competitiveness Fund, \$9974
"Reconsidering Theatre and Performance Studies as a Liberal Arts Education"
(Co-applicant with Dr Barry Freeman, UTSC)
- 2017 Western Dean's Travel Grant, \$1575
- 2017-18 Western Faculty Research Development Grant (Arts & Humanities), \$6500

- 2016 Western Dean's Travel Grant, \$1200
- 2015-16 Western Faculty Research Development Grant (Arts & Humanities), \$1349
Grant supported travel to IFTR conference in Hyderabad, India
- 2015 Western Dean's Travel Grant, \$1800
- 2015 Western University International Curriculum Fund (ICF), \$15,000
"Destination Theatre" (Course development grant)
(Co-applicant and Co-P.I. M.J. Kidnie)
- 2014 SSHRC Connections Grant, \$24,976
"The Life and Death of the Arts in Cities after Mega-Events"
Vancouver, BC, August 2014
(Co-applicant with P.I.s Peter Dickinson, Kirsty Johnson, and Keren Zaiontz)
- 2011-12 Western Dean's Travel Grant, \$2000
- 2010-11 Western Dean's Travel Grant, \$2000
- 2010-11 SSHRC Connections Grant, \$22,000
"New Canadian Realisms" Symposium, Halifax, NS, January 2011
(Co-PI with Roberta Barker, P.I.)
- 2009 Western Dean's Travel Grant, \$1515
- 2009-12 SSHRC Standard Research Grant, \$63,685
"Unsafe Realism: Gender and Genre, Affect and Politics in Contemporary
Realism" (Kim Solga, PI; Roberta Barker, Project Collaborator)
- 2008 Western SSHRC Internal Research Grant, \$4885.00
"Reinventing the Witness: Katie Mitchell at the Royal National Theatre, 1999-
2007"
- 2008 Western SSHRC Internal Travel Grant, \$1238.74
- 2008 Western Teaching Support Centre Research on Teaching Small Grant, \$2100
"Exploring Student Responses to Collaborative Models in an Undergraduate
Drama Classroom"
(P.I.; Co-investigators Jennifer Boman (Department of Psychology, King's
University College), Elan Paulson (Department of English))
- 2008 Western Dean's Travel Grant, \$1713
- 2007 Western Dean's Travel Grant, \$1375
- 2006 Western SSHRC Internal Research Grant, \$4269.00

“Performing Violence Against Women in Early Modern English Theatre”

2006 Western Dean’s Travel Grant, \$1600

2005 Western Dean’s Travel Grant, \$1500

2004-2005

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Edited Volumes:

Theatre and Performance in the Neoliberal University: Responses to an Academy in Crisis. Ed. Kim Solga. London: Routledge, 2020.

A Cultural History of Theatre: The Modern Age. Sole volume editor. Part of a six-volume collaboration under series editors Tracy C. Davis and Christopher Balme. London: Bloomsbury: 2017.

Performance and the Global City. Co-ed. with D.J. Hopkins. Performance Interventions. Basingstoke: Palgrave MacMillan, 2013. Reissued in paperback July 2015. (Winner of the ATHE Excellence in Editing Award, 2016)

New Canadian Realisms. Co-ed. with Roberta Barker. New Essays on Canadian Theatre 2. Toronto: Playwrights Canada Press, 2012. (Honorable Mention, Patrick O'Neill Award)

New Canadian Realisms: Eight Plays. Co-ed. with Roberta Barker. Toronto: Playwrights Canada Press, 2012. (Winner of the Patrick O'Neill Award)

Performance and the City. Co-ed. with D.J. Hopkins and Shelley Orr. Performance

“*Blasted*’s Hysteria: Rape, Realism, and the Thresholds of the Visible.” Special Issue on Contemporary British Theatre, ed. R. Darren Gobert. *Modern Drama* 50.3 (2007): 346-74.

“Environments of Theatre in the Modern Age.” With Joanne Tompkins. *A Cultural History of Theatre: The Modern Age*. Ed. Kim Solga. London: Bloomsbury, 2017. 75-94.

“Meet Me at the Border: Theatre Replacement’s *BIOBOXES*.” *Theatres of Affect*. Ed. Erin Hurley. Toronto: Playwrights Canada, 2014. 171-91.

“Introduction: Borders, Performance, and the Global Urban Condition.” With D.J. Hopkins. *Performance and the Global City*. Ed. D.J. Hopkins and Kim Solga. Basingstoke: Palgrave, 2013. 1-15. (Secondary author)

“Performing Survival in the Global City: Theatre ISÔKO’s *The Monument*.” With Jennifer H. Capraru. *Performance and the Global City*. Ed. D.J. Hopkins and Kim Solga. Basingstoke: Palgrave, 2013. 40-60. (Lead author)

“Virtuosity: On Virtu(e)osity and Theatrical Community.” *Contemporary Theatre Review* 23.1 (2013): 75-9.

“Feminist Realism in Canada: Then and Now.” (With Susan Bennett.) *New Canadian Realisms*. Ed. Roberta Barker and Kim Solga. *New Essays on Canadian Theatre 2*. Toronto: Playwrights Canada Press, 2012. 182-99.

“Introduction: Reclaiming Canadian Realisms, Part 2.” (With Roberta Barker.) *New Canadian Realisms*. Ed. Roberta Barker and Kim Solga. *New Essays on Canadian Theatre 2*. Toronto: Playwrights Canada Press, 2012. 1-15

“Introduction: Reclaiming Canadian Realisms.” (With Roberta Barker.) *New Canadian Realisms: Eight Plays*. Ed. Roberta Barker and Kim Solga. Toronto: Playwrights Canada Press, 2012. iii-xiv.

“One Dead White Guy at a Time.” Introduction to

“Urban Performance and Cultural Policy.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. 71-2.

“At the City Limits.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. 185-6.

“*Dress Suits to Hire* and the Landscape of Queer Urbanity.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. 152-68.

“*Vertical City*: Staging Urban Discomfort.” Review essay. Rev. of *Vertical City*, by Bruce Barton, Frank Cox O’Connell, Pil Hansen, Lori Lemare, Diane McGrath, Ann Stadlmair, and Marc Tellez. *Canadian Theatre Review* 136 (2008): 118-21.

“Building an Ethical Architecture: *Habitat* and the Shape of Radical Humanism.” *Judith Thompson*. Ed. Ric Knowles. Critical Perspectives on Canadian Theatre 3. Toronto: Playwrights Canada P, 2005. 136-47. (Runner-up for the Richard Plant Essay Prize)

Invited public writing

“Sounding The Invisible: Katie Mitchell’s Feminist Dissonance.” Program Note for Katie Mitchell’s production of *Theodora*. Royal Opera House, London. January 2022.

“Editorship as mentorship, collaboration and peer support.” *University Affairs* Nov-Dec 2021. 52.

“Pedagogies of Care: Remembering Catherine Silverstone.” With Mojisola Adebayo, Catriona Fallow, Caoimhe Mader McGuinness, Sarah Mullan, Anna Sereni, Ben Walters, and Joseph Winer. *Contemporary Theatre Review* 31.1-2 (2021): 249-51.

“The Comedy of Errors: Building Inclusivity at the Stratford Festival.” Erin Julian and Kim Solga. Preview article for *The Comedy of Errors*, by William Shakespeare. Dir. Keira Loughran. Stratford Festival, Stratford, ON, 2018. Stratford Festival

“Making a Feminist Show.” *Intermission Magazine* 16 August 2017. Web.

“Wine, Women – and Power.” Program Note. *Bakkhai*, by Euripedes, in a version by Anne Carson. Dir. Jillian Keiley. Stratford Festival of Canada. 27 May - 23 Sept. 2017.

“Wilde Women Do.” Program Note. *A Woman of No Importance*, by Oscar Wilde. Dir. Eda

January 2021. (This presentation was invited as part of a series of panels charting recent trends in the Public Humanities, coordinated by Jessica Winston.)

“Women Direct Shakespeare Now: Practicing Diversity and Enabling Access in the Wake of #MeToo.” **Invited panel presentation.** ATHE Annual Conference, Orlando, Fl. 10 August 2019. (This invitation was extended by ATHE’s Research and Publications Committee in association with *Theatre Journal*; the panel charted new directions in feminist performance scholarship, featuring four noted researchers from a range of career stages.)

“Precarious Naturalism.”

“Shakespeare’s Property Ladder.” **Invited seminar presentation.** Shakespeare Association of

Invited Panel Guest, “The Anthropology of Bias.” **Public “Forum” event** focusing on Jordi Mand’s *Brontes: The World Without* and featuring Mand, Kathleen Gallagher (OISE), and me. Avon Theatre, Stratford Festival of Canada. 5 September 2018. (Recorded for broadcast on CBC Radio 1, *Ideas*. Broadcast aired June 2019.)

Special Guest Respondent, “National Provocations: *Daughter*.” **Public post-performance discussion** of *Daughter*, by Adam Lazarus. National Arts Centre, Ottawa. 10 February 2018.

Podcast guest. *Stage Directions*, with Dan Rebellato. Speaking on *Theatre’s Heterotopias*, by Joanne Tompkins. Published on iTunes 25 Oct. 2017. Web.

Moderator/interviewer. “Shrew’d.” **Public “Forum” event**, Stratford Festival of Canada. With Seana McKenna, Lucy Peacock, and Irene Poole. Studio Theatre, Stratford Festival. 12 August 2015. *Recorded for broadcast on CBC Radio 1, *Ideas*. Broadcast aired 29 April 2016.

“Setting the Scene: *Macbeth*.” **Invited public lecture.** Shakespeare’s Globe, Bankside, London. 27 August 2013.

“What I Talk About When I Talk About BIOBOXES: Multicultural Affect, Intercultural Performance.” **Invited public lecture.** London Theatre Seminar. Senate House, University of London. 15 November 2012.

“*The Monument* from Kigali to Toronto: Performing Genocide Across Urban Space and Time.” (Prepared with Jennifer H. Capraru, ISÔKO Theatre Rwanda.) **Invited public lecture.** “City Talks” distinguished lecture series, University of Victoria. Legacy Art Gallery and Café, Victoria, B.C. 27 October 2011.

“Rape, Murder, Blood and Gore: Why *Titus A.* Still Matters Today.” **Invited public lecture.** Stratford Shakespeare Festival. 16 August 2011.

“For the Pleasure of the Stage: The OI.96a:T2 (i)-2 (c)4 (ul)-2 (t)-2 (un4DC 0 -1.15 T(a)6 (tte)6 (r)5 (s)1 (T(an

“Queer Encounters: in the Archive with Tennessee Williams.” **Invited public lecture.** Stratford Festival of Canada. 23 Aug. 2005.

6. Reviews (book and performance)

Rev. of *Hope in a Collapsing World*, by Kathleen Gallagher. *Theatre Research in Canada*, forthcoming.

Rev. of *Women and Embodied Mythmaking in Irish Theatre*, by Shonagh Hill. *Theatre Research International* 46.2 (2021).

Rev. of *Graffiti Grrlz: Performing Feminism in the Hip Hop Diaspora*, by Jessica Nydia Pábon-Cólon. *Social Forces* (2020).

Rev. of *Enacting Shakespeare in the Shakespeare Aftermath: The Intermedia Turn and the Turn to Embodiment*, by Thomas Cartelli. *Shakespeare Quarterly* (2020).

Rev. of *A Doll's House, Part 2*, by Lucas Hnath. Dir. Krista Jackson. CAA Theatre, Toronto. Stratfordfestivalreviews.com. March 2019.

Rev. of *International Performance Research Pedagogies: Towards an Unconditional Discipline?*, ed. by Sruti Bala et al. *Theatre Research International* 44.1 (2019): 111-12.

Rev. of *Living a Feminist Life*, by Sara Ahmed. *Contemporary Theatre Review* 28.3 (2018).

Rev. of *for colored girls who have considered suicide / when the rainbow is enuf*. By Ntozake Shange. Dir. Djanet Sears. Soulpepper Theatre, Toronto. Stratfordfestivalreviews.com. May 2017. Web.

Rev. of *Little Pretty and the Exceptional*, by Anusree Roy. Dir. Brendan Healey. Factory Theatre, Toronto. Stratfordfestivalreviews.com. 19 April 2017. Web.

Rev. of *The History Boys*, by Alan Bennett. Calithumpian Theatre. Dir. John Gerry. Stratfordfestivalreviews.com. 13 October 2016. Web.

Rev. of *Reckoning*, by Tara Beagan and Andy Moro for Article 11 Theatre. *Canadian Theatre Review* 168 (2016). Solicited, revised version of a performance review that first appeared on my blog at theactivistclassroom.wordpress.com.

Rev. of *Kitchen Sink Realisms*, by Dorothy Chansky. *Theatre Journal* 68 (2016): 489-90.

Rev. of *Skylight*, by David Hare. Troubadour Theatre Collective. Dir. Brenda Bazinet. Stratfordfestivalreviews.com. 26 August 2016. Web.

“What Are You Reading?” Invited Review Essay, featuring reviews of Crary, *24/7*; Berlant, *Cruel Optimism*, and Harvie, *Fair Play*. *Theatre Survey* 55.3 (2014): 393-7.

“What Feminists Do When Things Get *Ruff*.” Rev. of *Ruff*

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“What is ‘Unsafe Realism’? *Women of Troy* vs. *Warhorse* at the Royal National Theatre, November 2007.” Performance Research Working Group, ASTR Annual Conference 2008. Boston Park Plaza, Boston, MA. 6-9 November 2008.

“Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” (With Laura Levin.) (Significantly revised version of the papers listed below.) CATR (formerly ACTR) Annual Conference 2008. University of British Columbia, Vancouver. 31 May-3 June 2008.

“Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” (With Laura Levin.) ATHE Annual Conference 2007. Sheraton New Orleans, New Orleans, LA. 27-30 July 2007.

“*Blasted*’s Hysteria: Rape, Realism, and the Thresholds of the Visible.” Western 20th Century Reading Group, 22 November 2006.

“The Line, the Crack, and the Possibility of Architecture: Figure, Ground, Feminist Performance.” ATHE Annual Conference 2006. Palmer House Hilton, Chicago, IL. 3-6 August 2006.

“Hot Materiality: Toward a Queer Performance Architecture.” ACTR Annual Conference, HSSFC Congress 2006. York University, Toronto, ON. 27-31 May 2006.

“The Trickster in the Design Studio: Architecture Into Performance.” ATHE Annual Conference 2005. Westin St. Francis, San Francisco, CA. 28-31 July 2005.

“The Line, the Crack, and the Possibility of Architecture: Figure, Ground, Feminist Performance.” ACTR Annual Conference. HSSFC Congress 2005. University of Western Ontario, London, ON. 28-31 May 2005. (WT4 Tw n, Oaheos-2 (1 (i)-12 (t (, G)2 (r)3 (ound,)--(n)-10 (c)4 (.”)4

Co-organizer and session chair. "Unsafe Realism: Toward a New Dialogue on Realist Acting." (With Roberta Barker) Conference roundtable. ATHE Annual Conference 2008. Grand Hyatt, Denver, CO. 31 July-3 August 2008.

Co-organizer and session co-chair. "Text and the City: Writing and Performing Urban Space." (With D.J. Hopkins) Conference seminar. ASTR Annual Conference 2005. Delta Chelsea, Toronto, ON. 11-13 November 2005.

Organizer and chair. "Making Space in Feminist Performance: Towards a New Architecture." Conference panel. ATHE Annual Conference 2005. Westin St. Francis, San Francisco, CA. 28-31 July 2005.

TEACHING

I am the founder of "The Activist Classroom," a teaching practice community. Please visit <http://theactivistclassroom.wordpress.com> to read more.

CORE FIELDS OF RESEARCH AND TEACHING

Modern drama from 1890 (incl Canadian, American, British contemporary drama)
Early modern drama including Shakespeare
Theatre and performance theory, especially feminist performance theory
Performance Studies, especially urban performance studies

STATEMENT OF TEACHING PHILOSOPHY

I consider myself to be an activist teacher with a student-centred practice. I believe that I am helping my students grow into their roles as informed, thoughtful citizens of our shared communities, cities, and nations. I believe that the "flipped classroom" is an arts and humanities innovation with a long track record, and that it is by far the best method for providing student guidance in the arts.

As a teacher of undergraduate theatre and performance, I approach my classes with two main goals: 1) to help my students build cooperative, collaborative relationships with their peers, and

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Undergraduate Honours Theses Supervised

- 2022-23 Undergraduate Honours Thesis: Theatre Studies
Nathalie Bettger, Dept of English and Writing Studies, Western
- 2022-23 Undergraduate Honours Thesis: Theatre Studies
Charlotte Lilley, Dept of English and Writing Studies, Western
- 2022-23 Undergraduate Honours Thesis: Theatre Studies
Evanthia Marcotullio, Dept of English and Writing Studies, Western
- 2022-23 Undergraduate Honours Thesis: Writing Studies
Meghan Stewart, Dept of English and Writing Studies, Western
- 2020-21 Undergraduate Honours Thesis: Theatre Studies
Robert Cobourn Sands, Dept of English and Writing Studies, Western
- 2018-19 Undergraduate Honours Thesis: Literature
Camille Intson, Dept of English and Writing Studies, Western
- 2017-18 Undergraduate Honours Thesis: Literature
Rachel Lauren Windsor, Dept of English and Writing Studies, Western
- 2016-17 Undergraduate Honours Thesis: Literature. Eish and Writing Studies, Western

- 2016 **Supervisor**, Colton Sherman, Dept of English and Writing Studies, Western
- 2015 **Second Reader**, Amelia Gazelia, Department of Women's Studies and Feminist Research
- 2014 **Supervisor**, Chloé Alfred, Dept of Drama, Queen Mary UL
- 2013 **Supervisor**, Amie Jones, Dept of Drama, Queen Mary UL
- 2011-12 **Co-supervisor**

- 2007-12 **Co-supervisor**, “Architectures of the Veil: The Politics of Veiling and the Feminist Gaze in Pakistani Women’s Fiction”
Amber Riaz, Dept of English, Western (**Completed June 2012**)
- 2015- **Second reader**, “Appraising the Arts: Multiplicity of Value in Toronto’s Theatre Industry”
Johanna Lawrie
Centre for Drama, Theatre, and Performance Studies, University of Toronto (IP)
- 2015- **Second reader**, Kate Hoad-Reddick
Faculty of Information and Media Studies, Western (**Completed 2018**)
- 2014- **Second reader**, “Appearing Live: Perceiving Transience and Trace in Contemporary British Performance”
Meghan O’Hara
Dept of English and Writing Studies, Western (**Completed October 2017**)
- 2011- **Second reader**, Megan Selinger
Dept of English and Writing Studies, Western (**Completed October 2016**)
- 2011-13 **Second reader**, “Disciplined Mind: Intuitive Cognition in Devised Performance”
Christopher Jackman
Centre for Drama, Theatre and Performance Studies, University of Toronto
(**Completed April 2013**)
- 2007-11 **Second reader**, “Corporeal Returns: Theatrical Embodiment and Spectator Response in Early Modern Drama”
Caroline Lamb
Dept of English, Western (**Completed September 2011**)
- 2006-11 **Second reader**, “Victorian Literature and the Ethics of Touch”
Ann Gagné
Dept of English, Western (**Completed December 2011**)
- 2006-10 **Second reader**, “Violence Against Indigenous Women: Literature, Activism, Resistance”
Allison Hargreaves
Dept of English, Western (**Completed September 2010**)

TEACHING RESEARCH

Funded Projects

Arts and Humanities Teaching Fellow 2021-24, Western University. See above under “Research Grants.”

“Building a Creative Campus: Learning Through Performance.” Experiential Learning Innovation Scholar Award, Western University. See above under “Research Grants.”

“Building a Creative Campus: Learning Through Performance.” Vice President Research Small Grant, Western University. See above under “Research Grants.”

“Theatre and Performance vs the ‘Crisis in the Humanities’”: Creative Pedagogies, Neoliberal Realities.” Western-funded series of roundtable discussions leading to the publication of my special issue of *RiDE* on this topic. See above under “Research Grants.”

“Exploring Student Responses to Collaborative Models in an Undergraduate Drama Classroom.” Western-funded data collection and analysis, 2008-09. Co-

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“Points For Effort: Grading Performance Work in English Dramatic Literature Classes.” Panel presentation, “Evaluating Oral Presentations.” Spring Perspectives on Teaching, Western Teaching Support Centre, University of Western Ontario. 14 May 2008.

“Dispatches from the Academic Trenches.” Western Undergraduate English Society (The Coterie) Professor Mini Lecture Series, 6 February 2007.

BOARD

Within Queen Mary, University of London

- 2013-14 Director of the MA in Theatre and Performance, Dept of Drama
- 2013-14 Member of the Teaching and Student Support Committee, Dept of Drama
- 2013-14 Member of the Global Shakespeare Initiative Steering Committee, College-level
- 2012-13 Member of the Drama Board, School of English and Drama
- 2012 Director of Student Support (Pastoral Care), Dept of Drama

Elsewhere in the Theatre and Performance/Arts and Humanities Community

- 2018-21 Member, Research and Publications Committee, ASTR (American Society for Theatre Research)
- 2018-20 Chair, Patrick O'Neill Award Committee, CATR (Canadian Association for Theatre Research)
- 2017-20 Member, Board of Directors, The Arts Project (London, ON)
- 2017-20 Member, Board of Directors, Troubadour Theatre Collective (London ON)
- 2015-19 Member, Editorial Board, *Shakespeare Bulletin*
- 2015-16 Selection Committee, Summerworks Performance Festival, Toronto (Michael Rubinfeld, Artistic Producer)
- 2015-16 National Program Chair, CATR Conference 2016 (part of HSSFC Congress 2016, Calgary AB)
- 2009-2015 Member, Editorial Board, *Theatre Research in Canada/Recherches théâtrales au Canada*
- 2012-14 Chair, CATR Awards committee
- 2011-12 Member, Editorial Board, Playwrights Canada Press
- 2009-11 Member at Large, Ontario, CATR Executive Board
2011-13
- 2009-10 Member, Programming Committee, PSi 2010 Annual Conference
- 2005-06 Programming Co-Chair, ACTR Annual Conference 2006

PROFESSIONAL TRAINING

2005