

# SERVICE

## Tenure Review

Assistant Professor Kathy Rodriguez

M.A., M.F.A.

November 2025



Right: Kathy Rodriguez (R), Artist Talk, Studio Waveland, MS, July 26, 2025; on floor: *Glass Slippers (spiral)*, 2025, mixed media installation, ~7' Diam. (dimensions variable)

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## Introduction

I divided this document into four main sections, for clarity and directness intended to assist the review committee:

### 1. Professional University Service

This section addresses my key professional roles as director and coordinator. I have served in two different roles as a director since 2019: as Director of the Women’s Center (Fall 2024-Spring 2027) and Director of the Fine Arts Gallery on campus (2019-2020). I began concurrently serving as Program Coordinator with the directorship of the Women’s Center in Fall 2025. The Program Coordinator service role is intended to be a one-year, interim position, while the Directorship of the Women’s Center is a three-year position. I also served as Graduate Coordinator for one year from 2023-2024, relinquishing this role for the Directorship of the Women’s Center in Fall 2024, when I returned to UNO from FMLA medical leave. I served as the Director for the UNO Gallery on St. Claude from 2011-2018, as faculty advisor to the student organization Visual Arts League, and as a member of Graduate Faculty prior to 2019.

### 2. University Service on Committees

This section addresses my service on departmental, college, and university committees between 2019-2025. Some committees are more formally structured, such as College Courses and Curriculum, Undergraduate Research and Creativity Council, and thesis committees. Others have been at the direction of an administrator like the Strategic Planning committee. The IEAC formed as a response to the proposed discontinuation of university study away programs and sought to create and deliver faculty-informed counsel on the sustainability of study away programs.

### 3. Other On-Campus Service

This section addresses four main subheadings: my work at the Children’s Library with Dr. Pat Austin; the on-campus mural projects with Office of Research and International Studies; and the Homer Hitt Art Award in collaboration with Linda Houston, Tony Gregorio, and Jeff Bush at the UNO Foundation. My clearest visions for future on-campus service contributions as an associate professor are contained here, in a final subheading addressing my thoughts about FA 3291 – Internship in Studio Art, an undergraduate class that can be developed to become a codified way to include students in service learning and leadership. This effort would bring our fine arts students in closer line with the arts workforce and potentially graduate students in Arts Administration. Additionally, I hope to revisit the UNO Sculpture Front project established by Professor Emeritus Doyle Gertjensen to visually connect the Fine Arts Building and Performing Arts Center.

### 4. Off-Campus and Community Service

This section addresses my involvement in local artist collectives and organizations. Through my work in the collectives, I exhibited my research and contributed to community programming. As a juror for art events, high school scholarship competitions, and a trained facilitator in community-based group therapy – specifically SMART Recovery training – I bring my professional expertise to state- and nation-wide sectors either by virtual meetings or in-person interactions. This work is fluidly connected to service on campus, as it informs my interaction and support of students and faculty.

The ways I have divided the service narrative for this tenure application both directly and indirectly relate to service as it is defined by UNO and the two systems of higher education under which the university has been guided and ordered. Documents for tenure and promotion at The University of New Orleans assert that “service is a key element of the faculty mission,”<sup>1</sup> and the “concept of service supports “primary missions of scholarship and teaching.”<sup>2</sup> The service I indicate in this narrative is primarily to The University of New Orleans and aligned with the “primary missions” of research and teaching. My off-campus service activities inform my research and my teaching and could, depending on the perspective of the committee, be quantified as “normal service activities associated with good citizenship” which are “not usually evaluated as part of the tenure and promotion process.”<sup>3</sup> However, I can visualize how all of the service activities in which I have participated can be defined as “community engagement that is undertaken by faculty to enhance curriculum, teaching and learning and prepare educated, engaged citizens (which) may be included and evaluated as part of service.”<sup>4</sup>

I think of the various ways the term “service” can be defined, but most of all simply as a noun. I understand service as an act that benefits the welfare of another, or as help or assistance.<sup>5</sup> To me, service is a kind of empathy, work performed to both understand a variety of perspectives and experiences within the UNO and metro-area community and a way to enhance my pedagogical strategies to better serve students’ needs.

I insert some histories of art on campus throughout this document. This is a form of service that I voluntarily undertook for my own research interests. I’ve applied this information to my teaching, especially with new freshmen to learn about UNO. I included the most recent document I have for the “Sculpture Walk” I make with students in FA 1010- Art Appreciation [in the link to project descriptions](#) in the appendices to the teaching narrative in my tenure dossier. I regard this research and teaching as part of my service rather than my research interests.

I do my best to check in with those to whom I am in service: students, especially (as I indicate in my teaching philosophy); my faculty; and the administrators above me in my service roles. I want to provide the best service I can, and that requires feedback. The research I perform also requires service because I want to use the best materials and methods to communicate the content I intend with it. All this means that I do my best to regularly seek information about how to best serve, as well as consistently maintaining or revising my pedagogical and research methods to best serve the “other.” No one is mandated to provide feedback, but I try to check in by simply by asking “how something sounds” or “is this ok.” Consent, thus, is implicit in service, and in my service roles I am usually working with the concept of consent rather than dictating what needs to be done.

I believe service must be framed in healthy personal boundaries. I deeply question and assess a role or activity that may be defined as service before I say “yes” to it. I instituted this process of determining self-reflection in the last two years to be rigorous about my own health at the same time as committing to and performing service acts for the university and its academic and administrative areas. I place equal

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<sup>1</sup> The University of New Orleans, “Service,” *Procedures and Criteria for the Recommendation on Faculty in the Reappointment, Tenure, and Promotion Process*, RTP Procedures and Criteria document, <https://www.uno.edu/media/19096>

<sup>2</sup> Office of Academic Affairs, “Service,” *Tenure-Track and Tenured Faculty: Appointments, Reappointments, Promotions, Tenure, Annual Reviews, and Enhancement of Job Performance*, Policy Number: PS 36T.09, 21.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Oxford English Dictionary, “service (n.1),” September 2025, <https://doi.org/10.1093/OED/1059809588>.

importance on the personal and the public in this way. One result is that I am best able to be of best service to UNO.

## **Professional University Service**

### **Interim Program Coordinator (Fall 2025-present)**

I officially began serving as the Interim Program Coordinator in Fall 2025; however, my coordinator responsibilities to the department stretch much further backwards in history. I held the official title of “Instructor/Coordinator” for the first eight years of my full-time employment at UNO, from 2011-2019. I worked with interns in the department to organize and document a decade-plus worth of exhibition materials from the UNO Gallery. We also worked to digitize parts of the department’s vast 35mm slide collection, especially the African art slides, some of which are unique to the department’s collection and unavailable in other digital archives. Trina Delpit, one intern, did much of this work in and around 2013.

My duties as a coordinator in Fine Arts between 2011-2019 included

- NASAD annual reports and accreditation updates
- Alumni communications
- Researching, documenting, and compiling faculty information for institutional effectiveness
- Syllabi development
- WEAVE data collection and input for all degrees in Fine Arts (BA in studio or art history, MFA)
- Attending CTI workshops
- Dispersing information to faculty about LMS and ADA changes
- Facilitating building improvements and maintenance for Fine Arts and for the UNO Gallery on St. Claude
- [Service on the COLAEHD Courses and Curriculum Committee](#) to make changes to the undergraduate and graduate curriculum in Fine Arts

The only new business I have encountered since I have officially been in the role of Interim Program Coordinator has been regarding the budget, the actual ordering of materials for students with lab fees, and scheduling. Budgetary information is regularly required for NASAD accreditation reports, but my colleague Jeff Rinehart, who has since resigned, provided this information as the former program coordinator. He also created faculty schedules for each semester. I took on the role of scheduling while he was on leave in Spring 2025, and information about department finances – specifically, the distribution of lab fees among faculty - in Fall 2025. I’ve continued to serve in this way as the interim coordinator this academic year.

### **UNO Women’s Center (Fall 2024-present)**

I subdivided this section of the service narrative with the intention of organizing and emphasizing the various compartments and components of this service role.

The Women’s Center is an indispensable part of the UNO Community. The Center’s service is to all students, regarding physical and mental health, unconditional support and information about resources, and providing a calm and safe space. The name of the Center indicates one population. It is my firm belief that support for individual populations creates equity, as supported people can help support other people.

The Center is a microcosm in the library where students can research topics related not only to Women and Gender Studies, but also to history, literature, non-fiction, and faculty publications. All students are welcome to step in to chat, make coffee, work a puzzle, work in art therapy, or just sit and stare. I hope, in the next three semesters in this role, to institute more regular self-care programming that I plan to continue once my three-year term as Director is completed, especially as it relates to [SMART Recovery, which I describe later in this narrative.](#)

Often, a student in crisis is one who immediately needs to feel safe, and a “crisis” is not discriminatory. The Center provides this immediacy in its calm, safe environment. However, I think that the Center can be a place where preparatory work like attending group sessions to learn coping skills or art therapy sessions where our community can process together is preemption to managing crisis situations. In my experience, healthy coping skills and managing my reactions to a variety of situations that are unpredictable, but expectable, is a key to facilitating mental health. This ability starts with self-awareness.

I think the UNO Women’s Center can offer opportunities to self-discover through yoga and meditation sessions, regular group sessions for discussing coping mechanisms, potentially working with the Counseling departments in Student Affairs and in COLAEHD for programming ideas, and asking the student body what they think they need. I am currently implementing some methods to address these points, and planning ways to approach the others. We will advertise these through our Instagram account, @unola\_wmctr.

### **History, Mission, and Structure of the UNO Women’s Center**

A brief history written on [the main web page of the Women’s Center on UNO’s website](#) indicates that in 1984, the UNO Association for Women institutionalized a community of support for women students. Borne of the desire to explore and promote the intellectual, literary, and cultural accomplishments of student- and faculty-led research and creative production, the Center itself opened in 1985. The Center has had its own Director, usually from the faculty of the English department,<sup>6</sup> since 1986. Past Directors have included Elizabeth Blankenship and Dr. Lisa Verner.

The Center’s mission statement explains, “Through a range of programs and services, the Women’s Center seeks to support and enrich the academic and life experiences of women students, foster the study of women in culture, and promote and create equity for women on the UNO campus and in the community.”<sup>7</sup> We support this mission through three main initiatives:

- The Center enriches and supports the academic achievements of UNO students by facilitating donor-based scholarships.
- The Center enriches the lives of our students by supporting the physical and mental health and safety of all members of the UNO community, by providing educational programming and literature, and by maintaining a calm and safe space.
- The Center is a site of equity where all students are welcome to come to interact, “eye-to-eye,” on a level playing field to foster personal growth and empathy.

The Women’s Center often comes up in my conversations with alumni, attached to a fond memory of a compelling event or a recollection of feeling like they belonged. I want to serve the UNO community

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<sup>6</sup> I am the first Director of the Women’s Center whose area of expertise falls outside of the English department.

<sup>7</sup> “Misson,” UNO Women’s Center, The University of New Orleans, <https://www.uno.edu/womens-center>

through the Women’s Center in the spirit of this understanding that our community does not exist in isolation. Our campus and our classrooms are populated with networks of communities, not necessarily individual persons: children, elder care, and the care teams for those who provide for them are all in this community network. It is this precise idea about community awareness and equity that is at the base of an artwork, the vestige of a performance piece by Professor Christopher Saucedo titled “Eye to Eye.” It is still installed between the PAC and the International Center, once the site of the UNO Children’s Center – the first major project completed by the UNO Association of Women in the 1990s.

When the Center is open during regular library hours each fall and spring semester, students are welcomed with an open floor plan and comfortable furniture. We offer phone charging stations, a variety of workstations on either comfy couches or traditional desks, free coffee, and a quiet atmosphere. While no space is ever 100% safe, we do our best to create a sense of safety in the Center through these strategies. Many people feel invited to come in and chat, and often our student workers have friends with them during their shifts, contributing to the welcoming energy I want to foster in the space. There are few dedicated community spaces like this on campus.

We employ work study students for the following regular duties:

- Maintaining the calm, clean, safe space of the center
- Tally the number of visitors
- Inform visitors of resources we offer
- Keep the center open and attended during regular library hours
- Replenishing personal care items available outside the Center

Last semester, student worker Jess Lotz documented a new inventory of books in the Women’s Center library collection. This archive holds past UNO Women’s Association publications, literature that supports the mission [Belonging at UNO](#) and [SCCIA at UNO](#),<sup>8</sup> faculty publications, and documents from national and international partners and organizations. It is also necessary to research the archives in the filing cabinets in the Center and document the imagery and literature that has been collected over the years. I think it will be helpful to have a single archive of students who received awards through the Center. I intend to work with Michael Esordi, our web designer, to make this archive accessible on our Women’s Center website pages and collaborate with my colleagues in the Earl K. Long library. I am already in conversation with Molly Mitchell and Jessica Dautrieve in the Midlo Center about creating an oral history archive of alumni stories related to alum experiences with the Women’s Center.

The Center maintains a small budget which has been reduced in size over the years due to austerity measures. Our total at the beginning of this academic year was \$6368.00, approximately 25% of its total when the Center was under the Directorship of Dr. Lisa Verner (who is currently the Director of Women and Gender Studies). The budget was secured by former Vice Provost for Faculty Affairs Dr. N. Tina Johnson. With continuing deficits, this budget is currently frozen. In the past, the budget has been used to provide small stipends for guest speakers, support student events, and cater refreshments for programming sponsored or co-sponsored by the Women’s Center. It could also be used to pay for conference fees for faculty. I have been able to procure a tablecloth with official UNO branding to use at promotional and recruiting events like Get to Know UNO and a small amount of catering for our [Privateer](#)

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<sup>8</sup> “Council on Student Campus Climate, Inclusion, and Advocacy,” The University of New Orleans, <https://www.uno.edu/dei/sccia>

[Plunge event](#) earlier this semester. We have a color printer in the Center leased through Multitech for which I have not had to replenish toner yet.

The budget has not been used to stock personal care items that students depend upon us to have at the Women's Center, at least not as far as I have been told. However, by holding donation drives and connecting with local resources, we can ensure that students can come to the Center for feminine hygiene products, condoms, and dental dams. We also have toothbrushes, toothpaste, dental floss, sewing kits, safety pins, and first aid items. I keep Narcan available in the Center and on my person. Other free items at the Center include stickers, art supplies, stationery, and literature and swag from partners like Crescent Care, Louisiana Foundation Against Sexual Assault (LaFASA), and the New Orleans Health Department.

In effect, despite the reduction in budget, the spirit of the Center is vibrant. No other site on campus serves the creative output of women educators and women students on campus and thus supports the education and well-being of the UNO Community. We want to be as deeply involved with the diverse and intersectional cultural community at UNO, with the spirit of fourth-wave feminism and equity in mind, as possible. I strive to meld various research areas into programming as I have done through some of my teaching. Regularly communicating with WGS faculty is one way to at least begin this venture, and I am planning ways to link women's associations in various departments on campus (such as Women in STEM) together under the umbrella of the Center. Our newest women's association, Women of UNO, is now housed in the structure of the Center, and I am excited for opportunities [to work with this organization as their faculty advisor](#).

### **Women's Center Scholarships and Awards Ceremonies**

I became a member of Women and Gender Studies faculty in 2020.<sup>9</sup> In this service role, I annually reviewed student applications for donor-sponsored awards facilitated by the Women's Center. Reading the applications involved bearing witness to the extreme and difficult circumstances our undergraduate women students at UNO face, often enduring them on a life-long basis. Many of these women work full time, raise children, care for elders, and address their own trauma experiences while also attending school full time. They are still able to meet the requirements of our awards.

Applicants must have and maintain at least 2.0-3.0 GPA at the time and throughout the duration of their awards, which can span from just one semester to the remainder of their time as students at UNO. Scholarships are only available to undergraduate students, and international students may apply and receive the awards.

The scholarships offered by the Center are as follows:

- The Virginia Roseanne Amato Memorial Scholarship
  - Funded by Virginia and John Amato and family
  - Named for their daughter who died on a study abroad program in 1996
  - For undergraduates who have completed 24 credit hours

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<sup>9</sup> Women and Gender Studies faculty filled the directorship position as a full-time, 1/1 teaching load via an interview and appointment process with a person from outside UNO, just before Katrina. The flooding washed away the job, and it again became a service opportunity for full time faculty. To date, the directorship has always been taken by a member of WGS faculty.

- In-state tuition (\$3045.19), books (Follett), and fees for the remainder of the awardee's full-time college career at UNO
- The Janet Neidermeier Interdisciplinary Endowed Scholarship
  - Funded by Janet Neidermeier
    - graduate of UNO with a B.S. in Math and an M.S. in Applied Physics.
    - Ms. Neidermeier's children also graduated from UNO with degrees in STEM fields: a daughter in 2019 with a B.S. in Computer Science and a son in 2021 with a B.S. in Environmental Science.
  - \$1000 each semester (fall and spring) for one academic year
- EHAFF Scholarship
  - Funded by Saada Oulett Ibrahim, UNO alum, 2018
  - Saada is a past recipient of the WICS award
  - \$1750 each semester (fall and spring) for one academic year
- UNO Scholarship for Women in Computer Science (WICS Scholarship)
  - Funded by Sabrina Farmer, 1995 BSCS alumna, currently Chief Technology Officer of GitLab
  - In-state tuition (\$3045) each semester (fall and spring) for one academic year
- The Francine Foreman Women in STEM Memorial Scholarship
  - Funded by Janet Neidermeier, named for her mother
  - One-time award of \$1000 for the fall semester
- The Jacqueline (Jackie) Seal Book Award
  - Funded by Nora Chapuis and UNO Support Services
  - One-time award of \$250 for the fall semester
- The Rosalind June Backus Endowed Scholarship
  - Funded by Theresa Jacobsen, UNO MFA from Creative Writing Workshop
  - One-time award of \$500 in the fall semester<sup>10</sup>

As Director, I serve as a scholarship liaison, maintaining good relationships with donors, monitoring Foundation accounts for the awards, and filling and facilitating paperwork for disbursement of awards. As the go-between among students, faculty, and donors, I no longer read scholarship applications so that I can offer veridical and unbiased information especially to students on the progress of their award applications.

The scholarship application period opens in January each spring semester, about two weeks after the first day of classes. It extends for most of the semester until the end of March. The scholarships are intended for women students at UNO, and all students who identify as women are welcome to apply. I promote the opportunity at trainings for graduate assistants who serve as IOR, especially in the Creative Writing Workshop. I email deans of colleges, directors of schools, and chairs of departments especially at the beginning of the application period with reminders and PowerPoint slides to send to faculty who are directly communicating with the student body.

A list of student awardees is available in [Appendix A](#).

[This semester, we are planning an application workshop](#) specific to the Women's Center Awards for early spring 2026 and creating an information-seeking form to distribute to the student body, to ascertain what kind of information would be most helpful for them in learning about and writing for their Women's Center

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<sup>10</sup> Specific applicant requirements and obligations (e.g., GPA, major, etc.) are available at <https://www.uno.edu/womens-center/scholarships>

scholarship applications. Dom Ketchens, a student volunteer from the master's program in Computer Science, is assisting with this project.

At the end of the application period, I tally the number of scholarships and communicate with Women and Gender Studies faculty members to form application review committees. Last year, we had a total of 28 individual applicants who submitted a total of 60 applications. I primarily use OneDrive to share spreadsheets I made and record faculty participation in various review committees, one committee per scholarship/award. Two to three faculty members form each committee, and some serve on more than one. Each member of the committee is responsible for reading all the applications for a given award from that application period and providing feedback and rankings for each one.

Different awards have different numbers of applications, and students are invited to apply for more than one award. If they do apply for more than one, they are required to send each application for each award as a separate PDF to me. Each PDF must include all the required components for that award. The review period is usually about three to four weeks long. I have done my best to work with faculty on end-of-semester obligations in asking for this volunteer service from them.

Maintaining healthy relationships with our scholarship donors is an important part of my role as Director. While it is the responsibility and obligation of WGS faculty to select the awardees, some donors do want to be involved in the review process. Since I am not directly involved in reviewing applications as Director, I can offer our donors unbiased information during the review process and act as a liaison between them and WGS faculty.

I individually contact the applicants who are award winners once they have been finalized. I also individually contact those students who did not receive awards in that cycle. I encourage them to apply again and do my best to discretely answer questions they may have about their applications and the decisions. I use a standard letter template that I personalize for each student.

For each semester of their awards, I advise award winners of the registrar's deadline for fee bill payment. I require that they send me their finalized fee bills from Workday at least two weeks prior to that deadline, but ideally as soon as they have registered for classes. All the scholarship awards require the recipient to write a thank you letter to the donor of their award, which must also be uploaded to Workday to disburse their award.

Once I have the paperwork from the students, I begin the process of submitting UNO Foundation check requests. I attach each student's fee bill to the request and forward the paperwork to the provost's office on an email thread that includes Financial Aid and the UNO Foundation. Each check request requires a series of signatures in a particular order, from me to the provost, to Financial Aid, and then to the UNO Foundation. Paperwork cannot be processed if this order is not followed. The procedure takes about a week to complete, so I make a point to send as many – but also a manageable number of – check requests in batches for the series of signatures. A manageable number is about 6-8 at a time, in my experience.

After the Foundation processes the requests, the students are responsible for uploading their thank you note to Workday to receive the award. It has taken some time with the Workday transition to secure a clear process for getting the students their money, and so I have also continued with the Director's obligation to email the bursar, financial aid, and the registrar's offices with a "Do Not Purge" list that includes all the students' names who are receiving awards that semester.

The Amato Memorial Scholarship is the only one with a continuing award beyond one academic year. I keep records of new and continuing awardees and email them to remind them to send me their finalized fee bills. The Amato's also require regular Foundation reports for their records, and complete data on each of the awardees who receive their scholarship. Data includes graduation date, major, minor, email address, number of dependents, and other academic information. This requires meticulous record keeping, but it is manageable to do the work at the front end and then send regular reports as needed.

The Women's Center hosts an annual award ceremony every Spring semester. Honorees include the previous academic year's awardees, as the review process for the new scholarship awards is usually still underway. The award ceremony usually occurs in May, and before commencement. I held it in the Women's Center this past spring, but it became quickly apparent that we needed more room. Though in recent years Dr. Verner has held the award ceremony at the UC Ballroom, I wanted people to experience the intimacy and comfort of the Center. I plan to hold it in the lounge on the fourth floor of the library this coming spring so that we can still easily access the Center's space, too.

Many if not all the donors are present at the award ceremony. Before I finalize a date, I communicate potential dates to them to determine which best suits their schedules. We provide light catering and a celebratory cake, usually from the Women's Center budget; however, the Foundation has funded this part of the ceremony in recent years. I obtained a script for the ceremony itself from Dr. Verner and adjusted it to personalize it to me. The script is lengthy, and it is extremely helpful to have the template from which to work, as it addresses particulars about each award and offers each donor an opportunity to speak. Once this is completed, there is time for casual and intimate interaction between donors, the awardees, and their families.

After the ceremony is complete, the work then begins to finalize the next year's awardees and send communications to all the applicants.

### **Local Partners, Community Engagement, and Professional Development**

In addition to the major aspect of the work as Director as a facilitator of the awards we offer, I am also a representative for UNO at local meetings, training sessions, and events. Community partnership groups and events continue throughout the calendar year. I attend as many trainings, events, and groups as is possible. If I need to miss one due to scheduling conflicts, I read the minutes for the meeting. Regular meetings are usually scheduled on Fridays. I have not scheduled myself for Friday classes in the spring semester of 2026 so that I can attend more of these discussions and trainings.

In fall, I collaborate with Title IX coordinators and others from local campuses such as Tulane, Loyola, SUNO, and Xavier Universities for [Take Back the Night \(TBTN\)](#). This annual, international event has commemorated and memorialized the experiences of women who are victims of sexual violence since the 1970s. In fall 2024, we met for three Zoom sessions to discuss speakers, tabling events, the candleing ceremony, and the walk to empower women survivors. In Spring 2025, we met for two Zoom sessions prior to the event on 10.21.2025.

Loyola University produces the event. I attended this year and documented various tables for various local and university entities that support students, and all victims, of sexual assault (SA) and domestic violence (DV), as well as a continuous series of speakers who related feminist histories and descriptions of support services available for survivors and victims ([Appendix B](#)). The boundary between the two binaries is blurry, but I define victim as someone who is unaware of and unused to healthy coping skills

and survivor as someone who is aware of and practices healthy coping mechanisms. Another differentiation is that victims are usually deceased.

October is National Domestic Violence Awareness Month, so it is somewhat confusing that TBTN focuses on sexual violence – except that DV and SA are often, but not always, co-occurring. As a survivor of both SA and DV, I have deep empathy and a cultivated response framed by healthy boundaries, which I monitor during events such as TBTN because it can be triggering. I do my best to separate my role as Director and representative of UNO from my identity as survivor, but I think that my empathy, #metoo, and community awareness makes me a better Director overall.

I am communicating with the SADV Coalition Campus Partners to discuss ways to offer constructive and sensitive feedback on the programming for TBTN at Loyola. The three-hour event, which can extend longer, is long. It is inarguably rich with heartfelt, earnest, vocal outreach; a candlelight and walk for survivors; survivor testimonies; and access to a broad swath of survivor resources. In a way, it is an exercise in endurance, and I think survivors themselves have already endured a lot. While this may be a constructive event for some, I think there is room to create a different kind of outreach and memorialization that may meet the needs of other survivors. I hope to be able to offer some empathetic and earnest insight coming from the standpoint of an active participant in the community.

The SADV Coalition is organized by Dr. Jordan Pedalino, the Sexual Assault Projects Specialist at the City of [New Orleans Health Department \(NOHD\)](#). It is a subdivision of the [Office of Violence Prevention](#) at NOHD, and part of the [Domestic Violence and Sexual Assault Programming](#). In my experience, the SADV Coalition works in two parts – one, the Coalition itself, which includes partners from a variety of local institutions who all work with victims, including minors, of SA and DV; and the second, a subgroup of campus partners within the Coalition including Loyola, Tulane, Xavier, Dillard, LSUMC, and more.

As Director, I complete and tally continuing education units (CEUs) in victim advocacy and care with the Sexual Assault/Domestic Violence Coalition, Children at Risk Evaluation/Children's Hospital (for students who are minors), and other local partners. I describe most of these trainings, and the ones I have attended, in the list below. The current CEU total I currently have logged in Faculty 180 is 52.5 hours over one and a half calendar years.

The SADV Coalition's training sessions and meetings included the following topics and issues in the past year and a half of my service as Director of the UNO Women's Center. These meetings take place once a month, on the third Friday of the month, from 9:30 a.m. to 11:30 a.m. at the Allie Mae Williams Multi-Service Center, 2020 Jackson Ave in New Orleans:

- August 2024
  - Get To Know Event
  - Partner Networking
- September 2024
  - Get To Know Event with Lead Speakers
  - Claire Poche (Lead Counselor for advocacy at Manning Family Children's Hospital)
  - Vickie Landry, (Victim Witness Advocate for DA's office)
  - Post it activity (mission, vision, who's there, who should be there)
- October 2024
  - LCYTC – Louisiana Child and Youth Trafficking Collaborative
  - Speaker: Jennifer Hunt – DV special projects NO Health Department

- Identifying signs of trafficking and prevention
- November 2024
  - New Orleans Crime Lab
  - Speaker: Dr. Shamika M. Kelly, NOPD Crime Lab Director
  - Overview of forensic kit processing
- December 2024
  - Intersection of DV, SA, and HIV “exposure” law in LA
  - Speaker: Dietz
  - Overview of trauma informed practices
  - Retaliation methods and DV related to exposure law
- January 2025
  - Supporting Youth: Sexual Health and Sensitive Questions
  - Speaker: Ryann Martinek MPH, Sexual and Reproductive Health Specialist, Department of Health New Orleans
- February 2025
  - BE Smart on safe gun storage
  - Speaker: Meghan Mekita, Moms Demand Action
- March 2025
  - VIA Link resources – LA 211
- April 2025
  - Opioid Overdose Response
  - Speaker: Summer Lander
  - Training to administer Narcan
  - Distribution of Narcan to community partners
- July 2025
  - Bullying and Self Harm
  - Speaker: Sherrard Crespo at VIA Link
- August 2025
  - ThriveKids Student Wellness
  - Speakers: Laura Potts & Jen LeCompte
  - [Link to video introduction to ThriveKids](#)
- September 2025
  - SANE Forensic Exam – what to expect
  - Speaker: Heidi Martin, RN, SANE
- October 2025: Holiday Reset Series – DV is Scary (unable to attend)

SADV Campus Partners meetings, which occur every other month at the Nora Navra Library, 1902 St. Bernard Ave., have included the following topics in the past year and half:

- SANE / Forensic Exam, student specific questions and concerns
- Athletic Summit – local universities partnership to present SA and DV training to student athletes
- NO Pride Center – Kyle Devries (August 2025) – introduction to LGBTQAI+ support resources
- Take Back the Night = discussion of the event and best practices
- Sexual Assault Awareness Month (SAAM) (April)
  - Start By Believing Day (April 2<sup>nd</sup>)
  - Not Just Jeans
  - Denim Day (April 30<sup>th</sup>)

Additional trainings offered by SADV Coalition and NOHD partners include the following:

- Signage Works with Jasmine Adams (formerly SA Campus Programs Coordinator at LaFASA)
- Children At Risk Evaluation (CARE) session – education on assault and human trafficking with Claire Poche
- Holiday Reset Series, Fall 2025 – Spring 2026
  - October 2025: DV is Scary (unable to attend)
    - DV training and resources
  - November 2025: Gratitude and Groundwork (scheduled to attend)
    - Self-care and burnout in support service
  - January 2026: Resolutions for Response (scheduled to attend)
    - Trauma informed practices
    - Survivor mindfulness
  - February 2026: Masked but not Invisible (scheduled to attend)
    - Marginalized survivors
    - Culturally informed and literate responsiveness

This broad array of trainings is necessary to the role of the Director because this position is public facing and in service to all members of the UNO community. Our students, faculty, and staff are inextricably linked to and include their children, families, care teams, experiences, and trauma – not just people in seats or people in jobs. I do my best to ask questions about what our community at UNO needs, but I also think it is important to complete professional development and continuing education hours in these areas. In fact, the check-ins I make help me determine what feedback to offer about which trainings are needed in the meetings I attend. I want to collaborate and cooperate more with campus institutions like SIL, SGA, and Student Affairs, as well as the UNO HUB, to centralize the variety of support services we offer. I think that the Women’s Center is an indispensable resource for student support and we can be stronger together.

### **Confidential Advising**

As Director, I am required to serve as a Title IX confidential advisor for all students at UNO. There is a total of four confidential advisors on campus. The role entails an extra 7.5 hours of mandatory training per academic year, delivered by the Louisiana Board of Regents.<sup>11</sup> The training covers legislature and topics about Title IX and serving as confidential advisors to students.

I compiled a worksheet in Fall 2024 to serve as a guide for future Directors ([Appendix C](#)). I intend this document to serve as a quick reference for the annual training and attestation form all confidential advisors are required to complete in Louisiana. I will revise it with updated contact information for our new Title IX coordinator, Joshua Jones, who works off campus in Interim & Delegated Services for Grand River Solutions.<sup>12</sup> I have met virtually with all three of the Title IX coordinators we have had for UNO since Fall 2024. Mr. Jones is a “seasoned higher education professional with extensive Title IX experience,” including at LSU, where he “oversaw Title IX compliance for the entire university system, managing a team responsible for intake, investigations, hearings, appeals, and training.”<sup>13</sup> I am heartened that we now have a Title IX coordinator who has experience in the LSU system.

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<sup>11</sup> “Information for Title IX Coordinators,” Louisiana Board of Regents, <https://pbv.laregents.edu/coordinators/>

<sup>12</sup> <https://www.grandriversolutions.com/team/joshua-jones/>

<sup>13</sup> Ibid.

## **Promotion of Faculty Research and Events**

I send regular emails to WGS faculty with updates, especially at the beginning, middle, and end of each semester. This communication also serves to ask how the Center can best support WGS faculty needs and wants. Our support is not exclusive to WGS faculty, and I make myself present so that other campus partners know to contact me for co-sponsorship and support of their events. In the past, the UNO Women's Center has supported or produced panel discussions, lectures on research, and other public-facing presentations in collaboration with WGS faculty and with campus stakeholders. As stated before, the budget supported these endeavors and attendance at research conferences for faculty.

Most recently, Jessica Dauterive, the Program Manager for the Midlo Center, and I co-produced a film screening of the documentary *Leading Ladies of Katrina*. This 29-minute film, directed by Royd Anderson, includes interviews with former Governor Kathleen Blanco; Sandy Rosenthal, the founder of Levees.org; Jeannie Tidy, founder of Community Visions Unlimited; and LiLi Stahler-Murphy, the founder of Ground Zero Hurricane Museum in Waveland, MS. The film emphasizes the strength and tenacity of women who survived both the storm in Mississippi and the flooding from levee breaches in New Orleans. This event took place in the Recital Hall of the PAC on November 3<sup>rd</sup>, 2025, and included free pizza lunch for students and all in attendance. Rosenthal came to answer questions after the screening. Attendance at the event numbered around a 15 people, excluding the Midlo Center staff and myself.

Last semester, I worked with Dr. Lisa Verner to promote a guest lecture in WGS 2010 - Introduction to Women and Gender Studies. Jasmine Adams from Louisiana Foundation Against Sexual Assault came to talk about consent. The presentation was open to the UNO community but focused on the students enrolled in the class. Lisa brought scrumptious cookies and Jasmine brought swag; I brought the latter to the Women's Center for distribution to the UNO community.

We will cohost a Writing Center Workshop with Writing Center Director Katie Franklin and the UNO Writing Center TAs in Spring 2026. This workshop, with a concrete date in January to be determined, will be geared toward preparing students to apply for Women's Center scholarships. The one-hour event will include a 15-minute presentation on the Women's Center awards, and a 30-minute panel discussion including past awardees and Writing Center tutors about their experiences applying for and winning scholarships. There will be a 15-minute period for Q&A. I hope to create more of these kinds of informational sessions and will continue to pay it forward by attending and presenting at various trainings for UNO GA IORs teaching ENGL 1157 and 1158. I learned of the necessity of this event by tabling at the SGA Scholarship fair and speaking one to one with master's in computer science student Dom Ketchens.

## **Collaborations with Student Involvement and Leadership and Programming**

The Director of the Women's Center is deeply involved in student care and support. I worked with Joy Ballard in Student Involvement and Leadership (SIL), Mariana Martinez in the Privateer Pantry, Student Government Association (SGA) senators Yellenna Rodriguez and Amirah Traywick, and LeeAnn Sipe, the Dean of Students, to discuss, promote, and create events intended to support all students in the UNO Community.

Two events in the Spring 2025 semester directly involved SIL, as well as Jasmine Adams from LaFASA during April, which is Sexual Assault Awareness Month (SAAM):

- Start By Believing Pledge Day - April 2, 2025
  - Jasmine Adams sent the printable "Start by Believing" pledge to print

- Joy Ballard and I tabled in the UC on April 2<sup>nd</sup>, 2025, the official “pledge day” to “start by believing” a person who discloses that they are a victim of SA
  - Students, faculty, and staff used colored markers and pens to sign their names to pledges
  - We pinned the pledges on portable walls
  - The pledges remained on display in the UC until April 4<sup>th</sup> when I removed them to display at the Women’s Center
  - They were put on display at the Women’s Center and remain on display as a document of the event – [Link to Instagram Post for Pledges](#)
  - I intend to repeat this event in Spring 2026
- Not Just Jeans – April 23, 2025
    - Jasmine Adams sent printable files to start conversations about our Not Just Jeans Event ([Appendix D](#))
    - Joy Ballard and I tabled at the Earl K. Long Library Breezeway to offer student the opportunity to decorate denim hearts or “pockets” to wear on Denim Day
    - We picked the location based on student accessibility and convenience to both SIL offices in the UC and the Women’s Center in the library
    - [Link to Instagram Post for Not Just Jeans Event](#)
- Denim Day – April 30, 2025
    - Discussions with the UNO Community at our Not Just Jeans event led to students wearing our denim hearts and pockets on the official [Denim Day](#)
    - This was my first attempt at establishing a recurring national event at UNO
    - I intend to communicate with new SGA contacts about supporting Denim Day awareness efforts for Spring 2026

This Fall, [I hosted a Privateer Plunge event called “CommuniTEA,”](#) a casual, group discussion of Women’s Center support services for all students at UNO during the first weeks of the semester. My hope was to help students, especially new freshmen, find the Center in the library and provide light refreshments – tea and cookies – to lure them into the space. I gathered information from students, faculty, the provost, and the President – all of whom were in attendance - during the hour-and-a-half long event. I learned that students ask for personal care items like sewing kits and safety pins and have since ensured these are stocked in the Center.

I worked with SGA senators Yellenna Rodriguez and Amirah Traywick for our second student-centric event for the Fall 2025 semester. We held a donation drive for feminine hygiene products during the last week of October, specifically the 27<sup>th</sup>-31<sup>st</sup>. ([Link to Instagram post for the week long drive](#)) Rodriguez, Traywick, and I planned for about three weeks around our midterm schedules to produce both a donation box decorating session on 10/27 during my regular shift at the Women’s Center, between 11 a.m. .and 2 p.m. and the week-long drive. One student, Olive Trosclair, attended the decorating portion, and throughout the shift other students joined to listen to Halloween music, decorate masks, and eat candy. The drive was a huge success and resulted in an abundant stock of personal hygiene products available for free to students, both inside and outside the Center. ([Link to Instagram Post for Drive Results](#)) I intend to continue to work with SIL and SGA for support for the Writing Center Workshop in January.

I have also been invited to present information about the Women’s Center to various stakeholder groups, such as teaching assistants/graduate students in the English department who teach required freshmen composition courses. I meet with resident assistants and resident hall assistants at the beginning of

each semester to discuss our resources and offer literature to have on hand in student housing. Communicating with newly minted mandated reporters helps spread the word to the UNO community that student victims are not mandated to report to Title IX; they can receive support and information from a confidential advisor without having to file a report. I offer suggestions about navigating mandated reporting to mandated reporters, meaning I suggest how to communicate with students who come to them for help and advocacy, without the student disclosing their specific issues (e.g., one can state, “I am a mandated reporter for Title IX, so if this is something that involves SA or DV, you might want to talk to a confidential advisor rather than me – but I am here to guide you”). There are ways to offer support without the student feeling like they are being shuttled off to another place.

I think all of this is imperative because often students will not ask for help, and statistically, students who are either biologically male or male-presenting seek help less. All victims are influenced by the pervasive and false belief that they will be subject to criminal or other punitive measures if they do seek help. There are more real situations in which they know they will be stigmatized and bullied. I personally work to challenge stigmas regarding reporting, SA, DV, and mental health daily because I want our students and community to have easier access to the information I did not have when I was in their position. This is information that continually needs to spread widely and often.

### **Faculty Advisor, Women of UNO (Fall 2025)**

One of the work study students in the Women’s Center this fall, Kaila Murphy, reconvened an association of women students at UNO as the student organization called “Women of UNO.” This is a brand-new iteration of a women’s organization at UNO, attesting to the continuing necessity of women-centered groups on campus. Again, supporting one community enables and empowers its members to support other communities in addition to each other.

I am faculty advisor for this group. Kaila is truly running this organization, and I am looking forward to working with her more as the wants and needs of the organization become apparent. I intend to be fully involved in meetings to offer the support I can. I am attending their first meeting on 11.13.25 in the evening during Kaila’s regular work study shift.

### **Graduate Coordinator (2023-24)**

I took over as graduate coordinator from Jeffrey Rinehart in Fall 2023. My main duties as coordinator were as follows:

- Communicate with graduate students applying for and accepted into the Master of Fine Arts program
- Facilitate communication between current graduate students, faculty, and administration
- Schedule midterm and final critiques and mixers/social events
- Manage graduate studios in Milneburg Hall, located outside but proximate to the Fine Arts building
- Write curriculum for the graduate program
- Collect and input data for WEAVE and institutional effectiveness
- Manage the application system, TargetX, for applications for incoming students
- Update and maintain the c\_MFA course in Canvas with current information and documents responsive to the wants and needs of students in the graduate program.
  - Course distributions per semester
  - Citation methods
  - Clear, direct examples of past students’ candidacy documents and thesis papers

In Spring 2025, I collaborated with Fine Arts faculty to develop a revised Program Improvement Action Plan for the Louisiana Board of Regents. This was in response to the alarming news that the MFA in Fine Arts program was designated to be sunset, to be taught out with its remaining enrolled students. We were able to redirect the “sunset” to a regular program review, thanks to a grassroots effort to appeal to administration from our alumni base and the concerted, collaborative effort of the FA faculty to write their own improvement plan. A copy of this plan is in the records of the Fine Arts department; I did not share it as an appendix because I am uncertain of the feasibility and legality of sharing it.

As Interim Program Coordinator, I am still involved in the management of the graduate program. I will deliver a progress report on the action plan approved by the Board of Regents in December. We have been able to make progress on expanding our graduate students’ studio space by shifting faculty spaces elsewhere in the Fine Arts building. Current Graduate Coordinator Professor Ariya Martin’s communication and efforts have been extremely important and indispensable in securing new studio spaces in the HRT building since Milneburg Hall has closed. We continue to eliminate instructional costs, as graduate studio courses are listed as independent studies and not counted toward faculty workload, art history is taught concurrently with undergraduate classes (fostering a sense of community among all student in Fine Arts at UNO), and redundancies in graduate coursework (and thus teaching graduate students) have been largely eliminated with some adjustments to the curriculum. I think particularly of Teaching Practicum, which I currently teach as FA 6999, which has eliminated the need for the course “Media Strategies.” Much of that course content is included in Teaching Practicum, as is the content from FA 6999; so, this one course arguably serves as three.

## UNO Fine Arts Gallery (2019-2020)

The UNO Fine Arts Gallery on campus served as the main exhibition space for faculty, visiting artists, undergraduate juried exhibitions, and MFA thesis exhibitions until 2009, when the UNO Gallery on St. Claude began to serve most of these purposes. The “FA Gallery on Campus” is now a site of undergraduate research annually exhibited most specifically at InnovateUNO in the visual arts portion of the research symposium. It also showcases undergraduate studio work in Senior Project exhibitions each semester.

Since 2020, the gallery has been under the purview of the IOR for FA 4599 – Senior Project. Fine Arts faculty share some curatorial responsibilities and have most often used this site as a collaborative space to show student work, outside of regular programming.

As Director of the space prior to 2020, my responsibilities included the following:

- Collaborate with alumni, faculty, and students to create exhibition programming.
- Create and execute exhibitions of undergraduate capstone work in Senior Project
- Design and install exhibitions
- Work with PR for creation of exhibition materials

This work was a natural segue from my Directorship of the UNO Gallery on St. Claude for seven years from 2011-2018.

## University Service on Committees

### University Committees

My service on university committees is as follows:

### **COLAEHD Courses and Curriculum (Fall 2019 - Spring 2021)**

- Review course proposals for submission to UCCC
- Advise faculty of edits and revisions to proposals
- Coordinate with committee members and the chair to deliver drafts of proposal from School of the Arts to the committee
- Committee Chairs: Professor Kevin Graves, Professor Henry Griffin

### **COLAEHD CCC Secretary, 2020-1**

- Take minutes during virtual and face to face meetings of the committee
- Disperse minutes to committee members

This work was critical to Fine Arts during the overhaul of the undergraduate curriculum in 2018-2019. We submitted a total of 85 proposals that each required review. Some fast-track forms applied to minor course changes in the titles of art history classes. Most of the proposals were for completely new courses – especially CORE curriculum and graduate level classes. An equal number of proposals cancelled or “dropped” existing classes.

### **Undergraduate Research and Creativity Committee (Fall 2021-ongoing)**

- Attend monthly meetings of URCC led by Liz Sigler, Director of the Center for UG Research and Creativity
- Tolmas Mentor – sponsor undergraduate students who received a research award of \$1500 in a semester, guiding their creative research and publication/exhibition especially in Innovate UNO
  - Under my mentorship, students are most often creating self-motivated research as an independent study
  - I offer guidance and resources to direct their research
  - Communicating with the students about exhibiting their research in InnovateUNO



Figure 1. Caitlin Moore, *Untitled (Self Portraits)*, Juror Award, Innovate UNO

- Caitlin Moore, *Untitled (Self Portraits)*, Juror Award – one of my painting students who exhibited in Innovate, Fall 2023
- Other student work from Innovate is available in [the Project Descriptions PDF](#) linked here, also located in the Teaching narrative, pp 172-6
- Coordinating the visual arts exhibition for Innovate UNO, our university’s annual research symposium
- Communicating with departmental faculty about deadlines and opportunities for undergraduate student research
- Serving as a judge during Innovate UNO with Fine Art faculty for the visual arts exhibition

Undergraduate research is fundamental to seeking and finding employment in Louisiana’s workforce. With Innovate, students in Fine Arts learn the art of collaboration and communication, grow practice and expertise in writing successful proposals, and gain a professional art exhibition for their resumes. The exhibition alone involves the following:

- preparator work which can be applied to a variety of manual fields
- art handling, an accessible workforce in New Orleans
- exhibition design, applicable to gallerist and museum positions and can direct students to flow into the Arts Administration program
- PR and communications, which can be applied to marketing, sales, and customer service positions
- Public speaking, a valuable skill that can be applied to the interview process

Thus, I see service on this committee as being essential and vital to the development of the workforce at UNO. It is one of the reasons I have asked to continue to serve on the committee beyond the three-year appointment. It is a true joy to work with my colleagues for the development and promotion of student research at UNO. I think that, once the transition is complete, Innovate makes a sensible counterpart to LSU’s Discover Day, for which I have served as both a virtual and an in-person juror in the arts and humanities.

## Thesis Committees

I have been a member of UNO Graduate Faculty since 2011. I continue to serve as a tenure-track assistant professor as a chair and a member on thesis committees. I have served in this way for both Fine Arts and Arts Administration graduate students at UNO. The structure of the programs is different, as the degree offered by AADM is an MA, which is a 30-credit hour degree; and the MFA is a terminal, 60-credit hour degree. My service on a variety of thesis committees is listed below:

### Chair

Fall 2022-Spring 2025	Molly Adams, <i>Descent into the wild</i> , 2025-04-25
Fall 2022-Spring 2025	Ashleigh Gaude, <i>Familiar Faces of Young Adulthood</i> , 2025-04-25
Fall 2021 - Spring 2024	Madeleine Kelly, <i>Temple of Familiars</i> , 2024-05-24
Fall 2019 - Spring 2022	Farah Billah, <i>Moth in a Disco Room</i> , 2022-05-21
Fall 2019 - Spring 2022	Trécha Jheneall, <i>Rituals of Belonging</i> , 2022-05-21
Fall 2018 - Spring 2021	Hilary Dugas, <i>Chaos and Control</i> , 2021-05-12
Fall 2018 - Spring 2021	Josiah Gagosian, <i>Flower and Song</i> , 2021-05-20

Fall 2018 - Spring 2021	E Marshall, <i>Worlds Inside Worlds Inside Drawings</i> , 2021-05-12
Spring 2015 - Fall 2017	Erika Lehrmann, <i>MOTIVE Through Automotive: Compassionately Criticizing the Desires of Car Culture</i> , 2017-12-31
Fall 2015 - Spring 2017	Olivia Butera, <i>SWOT Analysis of UNO-St. Claude</i> , 2017-05-26
Fall 2014 - Spring 2017	Karie Cooper, <i>Perspective</i> , 2017-05-26
Fall 2014 - Spring 2017	Martin Benson, <i>Beginner's Mind</i> , 2017-05-26
Fall 2014 - Spring 2016	Grace Rennie, <i>SWOT Analysis of UNO-St. Claude</i> , 2016-05-27

## Member

Fall 2022-Spring 2025	Kailee Bal, <i>Realm Bound</i> , 2025-04-25
Fall 2021 - Spring 2024	Paige Devries, <i>Blind Spot</i> , 2024-05-31
Spring 2022 - Spring 2023	H. Grace Boyle, <i>So to Speak</i> , 2023-05-26
Spring 2022 - Spring 2023	Sara Hardin, <i>Reading the Room: Memory, Dwelling, and The Everyday</i> , 2023-05-17
Spring 2022 - Spring 2023	Bianca Walker, <i>Props</i> , 2023-05-31
Spring 2021 - Spring 2022	Kjelshus Collins, <i>Trinkets, Baubles, and Ephemera - This Will Look Real Good on your Shelf</i> , 2022-05-21
Spring 2020 - Spring 2021	Barbara Mileto, <i>The Art of Heritage and Mortality</i> , 2021-05-12
Spring 2018 - Spring 2019	Brennan Probst, <i>Amalgamations</i> , 2019-05-23
Spring 2018 - Spring 2019	Sylvia Santamaria, <i>Darwin or Frankenstein?</i> 2019-05-09
Spring 2017 - Spring 2018	Ruth Owens, <i>Visual Pleasure and Racial Ambiguity</i> , 2018-05-25
Spring 2017 - Spring 2018	Natalie Woodlock, <i>Subculture and Queer Subjectivity</i> , 2018-05-25
Spring 2016 - Spring 2017	Paul Richey, <i>Awkward Silence</i> , 2017-05-26
Spring 2016 - Spring 2017	Brent Houzenga, <i>The Process that Eats Itself</i> , 2017-05-27
Spring 2014 - Spring 2015	Nora See, <i>Framed</i> , 2015-05-15
Spring 2013 - Spring 2014	Corbin Cohver, <i>Packaged Little Lives</i> , 2014-04-09
Spring 2013 - Spring 2014	Natalie McLaurin, <i>You are a weird bird</i> , 2014-11-05
Spring 2013 - Spring 2014	Peter Hoffman, <i>Willful Misinterpretation</i> , 2014-04-09 (unable to serve as chair)
Spring 2012 - Spring 2013	Kevin Baer, <i>Ritual Process</i> , 2013-05-17
Spring 2012 - Spring 2013	Kathryn Wilson, <i>Cinematrope</i> , 2013-05-17
Spring 2012 - Fall 2012	Suzanna Ritz, <i>KID smART: Working to Increase Capacity</i> , 2012-11-16

## Other On-Campus Committees

### International Education Advisory Committee (IEAC, 2023-present)

This committee formed to develop and propose strategies to maintain UNO's study abroad programming. I was invited to participate as a stakeholder in UNO's international education programs. While more work can be done regarding the formation and perseverance of study abroad at UNO, there have been no meetings this Fall that I have attended. We did meet regularly throughout the semester and with the provost.

## Strategic Planning Committee (Spring 2024)

Former Vice Provost N. Tina Johnson formed this committee at the direction of President Kathy Johnson in Spring 2024. It was an effort to identify key issues to be amended in the future with faculty and staff-driven input and action plans. I was invited to participate as a faculty member with direct interest in the mission of the committee and its subdivisions. I was unable to continue my work on the committee for 10 weeks of the Spring 2024 semester because I took FMLA medical leave.

## Other On-Campus Service

### Faculty Liaison, Homer Hitt Art Award

I have served as the faculty liaison for the Homer Hitt Art Award since 2015. This decade-long award is granted to an MFA student in their final semester. It has been an honor to be involved in this initiative since its beginnings. We have been able to multiply the amount of the award for the selected student over the years.

This work involves communicating with faculty about who should be designated the awardee. Students with focuses on painting, printmaking, and photography have all won the award. Once the student is selected, I connect them to Linda Houston via email, facilitate some of the paperwork, and check in with them periodically through the process. The students receive both a stipend and reimbursement for materials. They are celebrated at the Homer Hitt Society event in the Spring semester. We ask the students to be present at the event so they can discuss their artwork with donors who contribute \$10,000 or more each year to the Foundation.

[Link to Homer Hit Art Award web page](#)

## Murals

I discussed the murals in the teaching narrative as service-learning projects aligned with student learning outcomes in the teaching narrative, in class descriptions wherein the projects were completed. The four main mural projects include the following:

- Audubon Mural Project with UNO Office of Research / Carol Lunn, PhD; Spring – Fall 2022
- Earth and Environmental Science installation of shaped paintings, Geology/Psychology Building, North Stairwell, with Professors Marty McConnell and Maddie Foster-Martinez, Spring 2023
- Audubon Mural Project Tondos, Fall 2023 – these paintings were not installed as a multi-panel mural, and students have complete access to the work
- Balthazar Melos Afro-Mexican murals, International Center and Education Buildings, with Professors Roberto Barrios and Scott Pentzer; under the direction of Dean Samuel Gladden, Spring 2024

These mural projects meet the decorative function of painting as a fine art medium and served to introduce students to professional practices in collaborative work and large-format painting. These are skills that are precious in the community and can be used in a variety of local and national institutions of the arts to promote engagement and provide public, cultural education.

The murals make a logical segue into the revival of programming for sculpture on campus. Both are examples of public art practice. I am hopeful that we may be able to revisit the UNO Sculpture Front, an initiative spearheaded by Professor Emeritus Doyel Gertjejansen and UNO Fine Art Faculty in the 1980s.

The front was published in 1984. I have all the records available for this initiative, and I would like to investigate creating a sculpture corridor between the Fine Arts building and the Performing Art Center to visually unite these two points of location for School of the Arts on campus. This work could also tie into internships in studio art, as it could be a student-driven, faculty facilitated project.

## Children's Library

I volunteered at the UNO Children's Library in the Spring 2023 semester. My shift was one hour, one evening a week, from 4-5 p.m. on Mondays. It was a low-traffic time where most of my duties involved familiarizing myself with the collection. Students and UNO community members came to the library to study, check out books, and use the early education training materials available in hard copy. Student workers checked in materials, met with their peers, documented new accessions, and kept the library open.

I used my hour in the library to grade student work and offer feedback on student assignments. I also perused the books – especially those recommended by Dr. Pat Austin, who ran the library. Dr. Austin's exceptional familiarity with the books' illustrators informed many of the selections I made for my own review. She and I also discussed creating an internship position for studio or art history undergraduates in the library, especially as the illustrations in the books had not been inventoried or separately accessioned. I thought that this was an area of interest and of need that a student could address as part of their research and thesis work. We could not establish the internship, but I continue to develop ideas about how our students in SOTA can access these illustrators' work for their own research toward their own careers in art and design.

## Internships in Studio Art – Teaching and Service

I see the studio art internship as prime territory for development into a workforce-leading, credit earning part of the undergraduate curriculum. This class is usually taught as an overload, much like an independent study.

The course description from Workday states:

FA 3291 - Internship in Fine Arts – SA: Each semester the department makes available a limited number of internships for qualified undergraduates with the City of New Orleans and other public and nonprofit agencies. Interns will work a minimum of eight hours and a maximum of 16 hours a week at times mutually agreeable to the individual and the agency; some assignments may require more than eight hours a week. In addition, the student must meet regularly with an adviser from the fine arts faculty and the student's work will receive written evaluation from both the agency supervisor and the departmental adviser. FA 3291 may not be used as part of the departmental requirement for a nine-hour sequence at the 3000-level stipulated in the Studio Art major.

With the spirit of the course in mind, I think we can build a requirement into the curriculum for the BA to concretize the real-world work experiences available to UNO Fine Arts majors. I plan to talk with other SOTA faculty, especially in film, to look at curriculum especially as we work to eradicate redundancies in the courses offered by SOTA. This seems like logical and manageable work to me, and I look forward to the opportunity to address it as part of my service as associate professor.

# Off-Campus and Community Service

## Artist Collectives

### **Second Story Gallery Collective (2021-2023)**

I was vetted to apply for membership in Second Story Artist Collective by local artist and critic Veronica Cross, who was then a member. I had been a member of an artist collective I co-founded, TEN Artist Collective, on Magazine Street between 2011-2018. Ready to rejoin the research and service area in this community of the arts in New Orleans, I created an application reviewed by my peers in the collective who unanimously voted me in. The application for my membership to Second Story Gallery is contained in the research narrative of my tenure dossier.

I participated in one solo exhibition, one two-person exhibition, and three group exhibitions with Second Story Artist Collective in two years.

Service in artist collectives involves exhibiting research, but it is also a direct channel to community engagement. Not only am I working with the local arts community, but I am also reaching the metro New Orleans community through my participation. For instance, when I cofounded TEN Collective with Jeffery Rinehart in a commercial/residential exhibition space at the intersection of Magazine and Napoleon streets, we worked to engage the arts community by vetting members, coordinating and voting on the name of the collective and gallery, scheduling monthly meetings and exhibitions,<sup>14</sup> and participating as exhibiting artists.<sup>15</sup> In both collectives, I created panel discussions, art critical salons, and artist talks in which artists make oral presentations about their research, open to the public. People may either make a point of attending or wander in from the street. Either way, collectives are a way of service to interact with the New Orleans and regional arts community.

## Other Off-Campus Service

### **George Rodrigue Foundation (2018-present)**

Christine Tassin Dunaway is my contact at the George Rodrigue Foundation. Since 2018, I have volunteered at her invitation to serve as a juror for the annual “Scholarship Art & Songwriting Contest.” Each year, Louisiana high school juniors and seniors submit artwork on a given theme. Each annual theme reflects a different concept, subject, or meaning in Rodrigue’s oeuvre, which is extensive and varied. The subject for the 2025 competition was “Reflections on Louisiana Landscapes and the Meaning of Home through Art and Song.”

The art scholarship award goes to a total of 10 finalists (five high school juniors and five high school seniors) whose work is selected by two tiers of jurors from applications digitally submitted by students around the state. The art scholarships total \$19,000 in awards divided among the ten finalists, intended for use toward college. Their artwork then tours the state of Louisiana in a traveling group exhibition. The initial tier of blind jurors reviews the total of applications, which have numbered greater than 300 in each of the past two years. This application review period lasts about two weeks. The second-tier jurors

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<sup>14</sup> I worked with Rinehart to I did this work concurrently with the directorship of the UNO Gallery on St. Claude.

<sup>15</sup> I exhibited in three solo exhibition, two two-person exhibitions, and 14 group exhibitions with TEN Collective in seven years. TEN Collective closed its doors in 2018 after a long and successful program of solo, visiting, group shows, and artist exchanges, particularly one with Box 13 collective in Houston, TX.

blind review the highest scorers from the first tier. This review period lasts around one week. A different set of jurors serves on each tier.

Jurors review the applications on three main criteria:

- **Concept/Design:** Does the artwork address the theme in a clear and inventive way? (1/3 score)
- **Technical Skill:** Does the artwork show an understanding of visual art principles such as use of color, shading, light, and form? (1/3 score)
- **Creativity:** Does the artwork showcase an original point of view? Does it provide a fresh perspective on the theme? (1/3 score)<sup>16</sup>

I have served on both tiers of jurors, more recently on the first round. I honestly view this as a promotion – to be able to see the vast skill, inventiveness, and clarity of vision of our state’s high schoolers in over 300 applications each year truly is a gift. I met several students who applied for these awards at UNO in my own classes. Making this personal connection is a complete and humbling honor.

There is a wide variety in the quality of the applications. Yet, it is still difficult to objectively select twenty or so applicants. Each student’s work expresses their singular personality – even if there is evidence that the student was required to submit something (and didn’t want to). To me, this attests to the tenacity of teachers in the Louisiana K-12 system.

### **Jazz Fest Juror**

I served as a juror for fine art and crafts booths for the New Orleans Jazz and Heritage festival in 2016-2017 at the invitation of Christine Berthiaume. The compensation for this service is a free day-pass to each of the weekends of Jazz Fest. Jurors are invited based on word of mouth and their credentials and expertise in the New Orleans arts community. It is expected that jurors attend on the first Thursday of the festival to select awardees for best of show, but my teaching schedule consistently conflicted with this obligation. In the time I served as juror, I ranked dozens of booths showcasing artwork in mediums including metal, wood, fiber, painting, sculpture, and functional ware. I became more familiar with the local arts community and thus more familiar with opportunities that could become available for our students to take internships or assistantships with local crafts-persons.

### **SMART Recovery**

In 2024, I became trained and certified in SMART Recovery meeting facilitation for individuals and friends and family members of individuals struggling with healthy coping skills. It is my intention to bring a formalized schedule of meetings to my work as Director of the Women’s Center. I think the science- and research-based tools that SMART recovery teaches are useful for questioning any coping mechanism that no longer works, becomes problematic, or is perceived as unhealthy. My goal is to create opportunities for our community at UNO to think critically not only about what we teach in the classroom, but also what we learn from ourselves and others. I hope to be an instrument in breaking cycles of dysfunction, and I think this starts one-on-one, with empathetic listening and responsiveness.

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<sup>16</sup> “2025 Art and Songwriting Contest,” George Rodrigue Foundation, <https://georgerodriguefoundation.org/what-we-do/scholarship-art-contest/>

# Appendices

## Appendix A: Women's Scholarship Awardees, 2024-2026

### **Student Awards 2024-5, honored at Spring 2025 ceremony**

Covers full in-state tuition, mandatory fees, and Follett access

Michaela Metesh  
Therese Poiencot  
Mia Ramirez  
Elizabeth Donner  
Sara Chaar  
Madeline Marie Langlois  
Kia Ochun  
Olivia Renee Davis  
Tamia Hooper  
Tyree Nichelle Seals

EHAF Scholarship - \$1300/semester

Mary Catherine Smith

Janet Neidermeier Endowed Interdisciplinary Scholarship - \$1000/semester

Lacy Elizabeth Levin

Francine Foreman Scholarship - \$1000 for fall semester

Jenan Ghannam

Backus Scholarship - \$500

Reese Johanson

Seal Book Scholarship - \$250 for Follett Access

Kyrieonna Clark  
Nhi A Pham

WICS Scholarship – covers in state tuition (\$3045.19)

Nhi A Pham  
Jumana Suleiman

### **Student Awards 2025-6, honored at Spring 2026 ceremony**

Amato Scholarship: in state tuition, books, and fees, through graduation semester

Tia Arelli  
Alba Bourque  
Mayson Fredricks  
Jeanne Rillieux  
Linda Zaid  
Madeline Langlois  
Kia Ochun  
Terese Poiencot

Mia Ramirez

Backus Scholarship - \$500 (fall only)

Maria Pla Pellicer

Seal Book Scholarship - \$250 for Follett Access (fall only)

Marinelys Diaz Mola

Scarlet Tsang

Francine Foreman Award - \$1000 (Fall only)

Isdell Herrera

Janet Neidermeier Endowed Interdisciplinary Scholarship - \$1000/semester

Oluwadunmola Soremi

WICS Scholarship – covers in state tuition (\$3045.19)

Dinary Cuellar Alvarez

Huda Hammad

EHAF Scholarship – \$1750 each fall and spring

Olive Trosclair











## Appendix C: Title IX Confidential Advisor Training Worksheet, Fall 2024

Title IX (<https://www.uno.edu/titleix>)

Confidential Advisor Training

Resource Hub, LA BoR

<https://pbv.laregents.edu/coordinators/>

1. Complete training videos and download presentation slides (5 total videos,

**a.** <https://www.youtube.com/watch?v=ibxeEmubOFY> – **1 hour 4 min.**

Title IX and Sexual Harassment: Federal Regulations and the Louisiana Template

- Presentation Slides: [https://www.laregents.edu/wp-content/uploads/2021/08/BOR\\_Title\\_IX\\_Sexual\\_Harassment\\_La\\_Template\\_Slide\\_Deck.pdf](https://www.laregents.edu/wp-content/uploads/2021/08/BOR_Title_IX_Sexual_Harassment_La_Template_Slide_Deck.pdf)
- Specifics related to the finite definition of Sexual Harassment

**b.** [https://www.youtube.com/watch?v=L7\\_oVIVUMZU](https://www.youtube.com/watch?v=L7_oVIVUMZU) - **1 hour 4 min.**

Beyond Title IX: Power-Based Violence, State Requirements, and Creating a Safe Campus Culture

- Presentation Slides: [https://www.laregents.edu/wp-content/uploads/2021/08/BOR\\_Beyond\\_Title\\_IX\\_PBV\\_Slide\\_Deck.pdf](https://www.laregents.edu/wp-content/uploads/2021/08/BOR_Beyond_Title_IX_PBV_Slide_Deck.pdf)
- Specifics related to the broader definition of “power-based violence” and creating safe spaces on campus

**c.** <https://www.youtube.com/watch?v=SekRA3ysEOs> – **2 hours 17 min.**

TRACK A: The Role of Title IX Coordinators and Investigators for Title IX Coordinators, Investigators, Campus Police, Confidential Advisors

- Presentation Slides: [https://www.laregents.edu/wp-content/uploads/2021/08/BOR\\_Beyond\\_Title\\_IX\\_PBV\\_Slide\\_Deck.pdf](https://www.laregents.edu/wp-content/uploads/2021/08/BOR_Beyond_Title_IX_PBV_Slide_Deck.pdf)
- Trauma informed practices, due process for Title IX coordinators, criminal vs. Title IX investigations

**d.** <https://www.youtube.com/watch?v=w5qCrvYI8DE> - **2 hours 13 min.**

TRACK B: The Role of Decision-makers in Sexual Misconduct Complaints for Chancellors, Counsels, Decision-makers, Athletics Representatives

- Presentation Slides: [https://www.laregents.edu/wp-content/uploads/2021/08/BOR\\_Track\\_B\\_Decision\\_Makers\\_Slide\\_Deck.pdf](https://www.laregents.edu/wp-content/uploads/2021/08/BOR_Track_B_Decision_Makers_Slide_Deck.pdf)
- Focus on the live hearing aspect of Title IX process

**e.** <https://www.youtube.com/watch?v=qgFpBp8CBWI> - **54 min.**

Power-Based Violence Training for Confidential Advisors

- Presentation Slides: [https://www.laregents.edu/wp-content/uploads/2021/09/BOR\\_Confidential\\_Advisors\\_Slide\\_Deck-1.pdf](https://www.laregents.edu/wp-content/uploads/2021/09/BOR_Confidential_Advisors_Slide_Deck-1.pdf)
- Specifics for the Confidential Advisor

2. Complete Attestation Form

<https://www.laregents.edu/wp-content/uploads/2021/09/BOR-Confidential-Advisor-Attestation-Form.pdf>

3. Email attestation form to UNO Title IX Coordinator Ann James ([titleix@uno.edu](mailto:titleix@uno.edu); [ajames10@uno.edu](mailto:ajames10@uno.edu)), CC Dr. Tina Johnson ([najohns3@uno.edu](mailto:najohns3@uno.edu))

Total Time: ~ 7.5 hours

**This training must be completely annually and is in addition to the ~7 hours of mandatory training annually required by UNO.**



A collage of blue denim jeans. A brown button is positioned in the upper right. A black tag with white text is in the lower right. A white speech bubble with black text is in the lower center. The LaFASA logo is in the bottom left corner.

**NOT  
JUST  
JEANS**

**Denim Day**

**They said it was because her jeans  
were tight.....**

**Clothing (or lack there of) does NOT equal consent.**

**NOT  
JUST  
JEANS**



**Denim Day**

**Tight Jeans  $\neq$  Consent**



**NOT  
JUST  
JEANS**

**Denim Day**

**Clothing (or lack there of) does  
NOT equal consent.**

# Selected CV Citations – Service

## Thesis/Dissertation Committee Service

### Chair

Fall 2021 - Spring 2024	Madeleine Kelly, Untitled, 2024-05-24
Fall 2018 - Spring 2021	Hilary Dugas, Chaos and Control, 2021-05-12
Fall 2018 - Spring 2021	Josiah Gagosian, Flower and Song, 2021-05-20
Fall 2018 - Spring 2020	E Marshall, Worlds Inside Worlds Inside Drawings, 2021-05-12
Fall 2019 - Spring 2022	Farah Billah, Moth in a Disco Room, 2022-05-21
Fall 2019 - Spring 2022	Trécha Jheneall, Rituals of Belonging, 2022-05-21

### Member

Fall 2021 - Spring 2024	Paige Devries, Untitled, 2024-05-31
Spring 2022 - Spring 2023	H. Grace Boyle, So to Speak, 2023-05-26
	Sara Hardin, Reading the Room: Memory, Dwelling, and The Everyday, 2023-05-17
	Bianca Walker, Props, 2023-05-31
Spring 2021 - Spring 2022	Kjelshus Collins, Trinkets, Baubles, and Ephemera - This Will Look Real Good on your Shelf, 2022-05-21
Fall 2018 - Spring 2021	Barbara Mileto, The Art of Heritage and Mortality, 2021-05-12
Fall 2016 - Spring 2019	Brennan Probst, Amalgamations, 2019-05-23
Fall 2016 - Spring 2019	Sylvia Santamaria, Darwin or Frankenstein?, 2019-05-0

## Institutional Service

### University Committees

Spring 2024 -Spring 2024	Strategic Planning (University of New Orleans)
Spring 2023 - Ongoing	International Education Advisory Committee (University of New Orleans)

Fall 2021 - Ongoing Undergraduate Research and Creativity Committee (University of New Orleans)

Fall 2019 - Spring 2021 University Courses and Curricula (University of New Orleans)

### **Committee and Departmental Service Roles**

Fall 2020 - Spring 2021 Secretary, University Courses and Curricula, (University of New Orleans)

Fall 2011 - Ongoing Research Specialist, Department of Fine Arts, (University of New Orleans)

### **Professional Service**

#### Local

Fall 2024 - Ongoing Director, Women's Center, The University of New Orleans

Fall 2021 Panel Member, "Art and Healing", Second Story Gallery, The New Orleans Healing Center]

#### State

Fall 2018 - Ongoing Juror, George Rodrigue Foundation, George Rodrigue Foundation  
Responsible for reviewing and evaluating 300+ statewide high school student scholarship applications per year in a one-month period

#### Regional

Fall 2022 - Fall 2023 Co-Founder and Co-Moderator, St. Claude Art Meet, Second Story Gallery, The New Orleans Healing Center [Responsibility: Chair]

Spring 2020 – Spring 2023 Judge, LSU Discover Day, Louisiana State University [Responsibility: Other]

### **Other Professional Accomplishments**

#### Course/program design and development

Spring 2022 - 2023 Painting Collaborations, shaped panels of life forms from the marshlands at the GP building for EES, Spring 2023)

Spring 2018-9 Revised undergraduate painting curriculum

## Special Recognition for Teaching

- Fall 2023 - Fall 2023 Engagement Award, (University of New Orleans) Selected by and mentored to highest number of students at InnovateUNO, the annual student and faculty/staff research symposium at UNO (9 students)
- Spring 2023 - Spring 2023 Engagement Award, (University of New Orleans) Selected by and mentored to highest number of students at InnovateUNO, the annual student and faculty/staff research symposium at UNO (8 students)

## Academic service - on campus

- Spring 2024 - Spring 2024 Balthazar Melo Murals, (University of New Orleans) Collaboration with visiting Afro-Mexican artists from Raiz de la Ceiba on murals at the International Center and the Bicentennial Education building with Painting II and Art Research Capstone students, 1/17/24-2/19/24
- Fall 2023 – Fall 2024 Graduate Coordinator, (University of New Orleans) Manage graduate student TAs, applications, committees, schedules, etc.
- Spring 2023 – Spring 2023 Volunteer, Children's Library, (University of New Orleans) Volunteer one hour per week at the Children's Library on campus, ED 305
- Spring 2022 – Fall 2023 On-Campus Mural Project, (University of New Orleans) Partnering with UNO Office of Research (Carol Lunn) and the Audubon Mural Project in Painting II and Painting III classes for sustainability and beautification efforts on campus through painting murals of endangered bird species
- Spring 2022 - Spring 2022 Faculty Liaison, The Building Student Art Show (University of New Orleans)
- Chair, Austrian Studies Association Conference, (University of New Orleans)
- Fall 2020 - Ongoing Women and Gender Studies Faculty Member, (University of New Orleans)
- Fall 2020 - Ongoing Scholarship Application Reviewer, (University of New Orleans) Review applications for EHAF, Amato, WICS, Francine Foreman STEM, and Book Award scholarship applications, numbering about 50 to be reviewed in a one-month period, with WGS faculty and write comments for donors based on applications / please see attached

emails from Dr. Lisa Verner and an example of reviews for the Amato scholarship

Summer 2019 - Summer 2019	Moderator, "It's Me, Sarah", (University of New Orleans) Moderated screening of award-winning film "It's Me, Sarah," by UNO MFA/Film alumna Fabiola Andrade. Wrote social media press for this "touching unsettling, and beautiful" film about youth and trauma.
Spring 2018 - Ongoing	Tolmas Scholar Mentor, (University of New Orleans) Facilitate undergraduate student research projects manifested in painting and drawing as part of the Tolmas Scholar program at UNO
Spring 2015 - Ongoing	Faculty Liaison, Homer Hitt Art Award, (University of New Orleans)"The purpose of the Homer L. Hitt Society Art Award is to recognize the artistic achievements of the student body, increase community awareness of the high quality of work produced at the University of New Orleans and recognize the philanthropic supporters who make so much possible." <a href="https://www.uno.edu/homer-hitt-society">https://www.uno.edu/homer-hitt-society</a> Responsible for selecting, vetting, and communicating with artists to produce artwork for donors of > or = \$10,000/year
Fall 2013 - ongoing	Judge, Innovate UNO, (University of New Orleans) Evaluate students' visual artworks at the University of New Orleans during a one-day showcase. The highest-ranking artworks went on to exhibition in the University of Louisiana System Academic Summit.

## Community Service

### Local

Spring 2024 - Ongoing	Founder, SLAC, Sober Ladies Artist Collective, New Orleans, LA
Spring 2024 - Ongoing	Levee Cleanup, "Love the Boot"
Summer 2023-Fall 2023	<p>"O What a Night," (October) Ogden Museum of Southern Art, New Orleans, LA; invitational auction/group show at the Ogden Museum; one painting selected from "SIGHTINGS," invited by Allison Bailey, Membership &amp; Grants Specialist; one painting from "SOLAR;" also listed in Invitational Exhibitions.</p> <p><a href="#">Link to Website and Press Release</a></p> <p>"Magnolia Ball Celebrating 'Knowing Who We Are: A 20<sup>th</sup> Anniversary Exhibition'" (June) Ogden Museum of Southern Art, New Orleans, LA; invitational auction/salon-style group showing at the Ogden of works concurrently with the exhibition "Knowing Who We Are: A 20<sup>th</sup> Anniversary</p>

Exhibition" (I was not included in this distinct, separate exhibition),  
invitational by Allison Bailey, Membership & Grants Specialist; one painting  
from "SOLAR;" also listed in Invitational Exhibitions.

[Link to Website and Press Release](#)

Fall 2022 - Ongoing

Administrator, ART New Orleans Magazine

State

Fall 2021 - Fall 2023

Member, Second Story Artists Co-Op, Second Story Gallery, The New  
Orleans Healing Center

### **Academic Service – Off campus**

Spring 2022

Chair, Austrian Studies Association Conference, (University  
of New Orleans) Chair of the panel "Austrian Art" for ASA  
conference with panel members Christian Drobe and Katlyn  
Rozevicks, who discussed early modernist painter Rudolph  
Wacker and Austrian art restitution, respectively

Faculty Liaison, The Building Student Art Show, (University  
of New Orleans) Invited to nominate two UNO students in  
painting and print for group exhibition, "Off the Beaten  
Path," including Xavier, Tulane, Loyola, Dillard, and  
Delgado students at The Building, sponsored by Renegade  
Artist Collective

Fall 2023 – Spring 2019

NOCCA College Fair Dept. Coordinator, (University of New  
Orleans) Paid \$35 fee for entrance to fair, either went  
personally, to meet with students or organized tenured  
faculty to go, including Dan Rule and Cheryl Hayes.  
Organized documents for faculty review

### **Service Learning**

Fall 2022 - Ongoing

- Teaching an Engaged Service-Learning Course, The University of New Orleans, Audubon Mural Project, 96,
- Student(s) I taught or mentored presented at a conference based on this experience,
- I published a journal article, blog, or chapter contribution based on my experience,
- I applied for a grant to support this project, course or research