

The League's Audience Engagement Committee supports Broadway and Touring Broadway through funding and creating programs designed to develop, cultivate and enrich audiences of all ages nationally.

**JULY
2018**

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We are pleased to share with you information about our ongoing programs and new initiatives, as well as the education and engagement efforts of our members around the country.

For more information about these programs, please contact Rachel Reiner at 212-703-0215 or rreiner@broadway.org.

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*2018 nominees gather on stage at the Minskoff Theatre before their performance.
 Photo: Henry McGee*

THE JIMMY® AWARDS

On June 25th, the Jimmy Awards celebrated its 10th annual ceremony! The Jimmy Awards have grown to encompass 40 participating regional awards programs from the inaugural group of sixteen. In June, 80 students, winners of those 40 programs, travelled to New York for a nine-day theatre boot camp that culminated in a performance on stage at the Minskoff Theatre hosted by Laura Benanti. During the ceremony, the 2018 Inspiring Teacher Award presented by Wells Fargo was given to Janine Papin of Trinity Preparatory School in Winter Park, FL and Nadine Love of the William R. Boone High School in Orlando. They are the teachers of last year's winners. Twenty nominees received scholarships while best performance by an actor and actress honors went to Andrew Barth Feldman representing the Roger Rees Awards in New York City and Reneé Rapp representing The Blumey Awards in Charlotte, North Carolina.

Jimmy alums can be seen on Broadway stages and across the country in national tours. In New York City, 2010 winner Kyle Selig is performing as Aaron Samuels in *Mean Girls* while 2014 winner Jai'Len Christine Li Josey is Pearl Krabs in *SpongeBob SquarePants*. Nathan Salstone, a 2012 nominee, is in the ensemble of *Harry Potter and the Cursed Child*. On the Road, 2012 winner Joshua Grosso is performing as Marius in the *Les Misérables* national tour alongside 2012 nominee Caitlin Finnie, who is in its ensemble. 2012 finalist Erica Durham and 2014 nominee Mekhai Lee perform in *The Color Purple's* national tour. 2015 winner Marla Louissaint is an ensemble member in the national tour of *Beautiful The Carole King Musical*.

Archive videos will be available soon at www.jimmyawards.com



*Best Actor Andrew Barth Feldman and Best Actress Reneé Rapp celebrate with (from left to right): Charlotte St. Martin, President of The Broadway League; Laura Benanti, Host of the 2018 Jimmy Awards; and Van Kaplan, Director of The Jimmy Awards.
 Photo: Shevett Studios*

THE 2017 ROAD EDUCATION & ENGAGEMENT PROGRAM SURVEY

Results from the 2017 Education & Engagement Survey are mostly in. We found:

- **50% of responders have a full-time staff of three or more.**
- **87% of responders saw an increase in Education & Engagement attendance, up from 73 percent in 2014.**
- **85% saw funding increase in 2017 versus 63% in 2014.**

The most popular League programs with Education & Engagement staff are participation in the annual Education & Engagement Forum, sponsorship of a regional awards program affiliate with The Jimmy Awards, and the League's education and engagement grants program.

If your venue has not yet completed the survey, you may still do so at:

<https://www.surveymonkey.com/r/roaeducationsurvey2017>



SAVE THE DATE

WHAT: The 2018 Education & Engagement Forum

WHEN: Sunday, September 16th and Monday, September 17th

WHERE: New York City

The Forum provides the time and space for arts educators who work with Broadway and Touring Broadway to come together to share strategies, discuss challenges, and outline successes with colleagues from around the country.

If there's a topic that's of particular interest to you for exploration at this year's Forum, please share it via email with Rachel Reiner, rreiner@broadway.org.

NOTE: Open to Broadway League members and their staff. There is no registration fee to attend this Forum.



(Top) Sue Frost and Mike Brand present at the 2017 Education & Engagement Forum. Be sure to join this year's Forum on September 16 & 17, 2018

(Bottom) Kathleen Lawler Hulstead (left), Education Manager at Omaha Performing Arts; Kelli Foster Warder (center), Director of Education at Hennepin Theatre Trust; and Rachel Reiner (right) welcome 2017 Forum panelists and Bandstand castmates Laura Osnes and Kevyn Morrow.

OUTSTANDING ACHIEVEMENT IN EDUCATION & ENGAGEMENT AWARD

Tracy Butler, Director of the Education at the Kravis Center in West Palm Beach Florida, received the 2018 League award for Outstanding Achievement in Education & Engagement at the Spring Road Conference this past May. Congratulations, Tracy!

Sue Frost (left) and Anita Dloniak present Tracy Butler with the award.

Photo credit: Jeremy Daniel

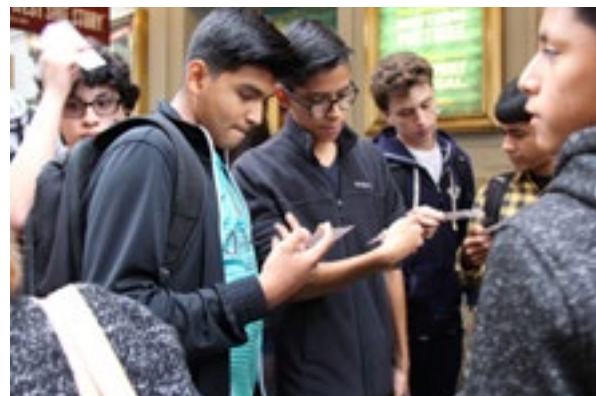


BROADWAY BRIDGES®—YEAR ONE

Since launching in January 2017, Broadway Bridges has brought 8,500 students and chaperones from public schools in all five New York City boroughs to Broadway shows. Participating productions offer the program \$20 tickets for selected weekday evening and matinee performances from mid-October through mid-November and late January through March. The League subsidizes half of the tickets' cost and associated fees so that we may offer schools \$10 tickets. By making Broadway so accessible, not only do many students go to Broadway for the first time, but many teachers bring students on class trips to Broadway for the first time. The experience is transformative. Here's a thank-you note from an assistant principal at a large Queens high school:

“Far from being tired or skipping school today, all 160+ kids who attended these events were rushing through the halls this morning, happy and invigorated to tell their friends about their experience on Broadway. They shared their playbills, ticket stubs, and the photos they took outside the theatres with the principal and other staff members. It was an unforgettable experience for everyone.” –Assistant Principal, Queens

Many thanks to the productions that participated in Broadway Bridges during the 2017–18 school year: *A Bronx Tale*, *Aladdin*, *Anastasia*, *Charlie and the Chocolate Factory*, *Chicago*, *Children of a Lesser God*, *Come From Away*, *Kinky Boots*, *Mean Girls*, *Miss Saigon*, *School of Rock*, *SpongeBob SquarePants*, *The Band's Visit*, *The Lion King*, *The Phantom of the Opera*, *The Play That Goes Wrong* and *Wicked*.



▲ Students from Energy Tech High School in Queens examine their tickets to *A Bronx Tale*.

◀ Students from Flushing High School get ready for their first show.



▲ Students from High School for Environmental Studies show off their tickets to Broadway.
Photo: Henry McGee

◀ Students from Bronx Studio School for Artists and Writers savor the moment after *Aladdin*.



Participants in the 2018 High School Shadowing Program with League President Charlotte St. Martin; Director of Audience Engagement Rachel Reiner; Director of Professional Development Ed Sandler and Senior Manager Robin Aronson

THE HIGH SCHOOL BROADWAY SHADOWING PROGRAM

(formerly known as The High School Broadway Management Diversity Initiative)

“Company managers are the unsung heroes of a show!” —Participating student from William Cullen Bryant High School

Our high school shadowing program may have a new name, but the basics of this successful, two-phase program remain the same. In phase one, up to 70 students from all five boroughs come together for a day-long introduction to non-performance careers on Broadway and a performance. This past November, *The Play That Goes Wrong* opened its theatre and hosted the event. Students met in small groups with company managers, press agents and a marketing team, a production stage manager, sound designer, house manager and box office treasurer. Students then saw the show at the end of the day. Phase two of the Shadowing Program took place over a week of school vacation. 25 highly motivated students were matched with the management offices of 14 productions. Over the course of the week, students got a taste of a range of non-performance careers, saw the productions to which they were assigned, and shadowed a stage manager backstage. Many thanks to the company management and theatres for organizing the students’ schedules and hosting them so graciously. Participating productions/organizations were: *Aladdin, Anastasia, Beautiful, Chicago, Dear Evan Hansen, Kinky Boots, Manhattan Theatre Club, Once on This Island, John Lithgow: Stories by Heart, The Book of Mormon, The Lion King, The Phantom of the Opera, Waitress, and Wicked.*

“When the show ended...I asked (the stage managers) how I can apply magic and my interest in engineering in the theatre industry. They gave me really good advice...and hopefully with hard work and discipline I’ll be an engineer working ...with other engineers and make the special effects the show has in mind come to life. They gave me companies to do research on. And I thank them all.” —Student, Dr. Susan S. McKinney High School



Students thank participating productions here!



Students listen as company managers Miguel Ortiz and Michelle Tamagawa discuss their careers.

FAMILY FIRST NIGHTS®

Family First Nights in New York City finished its 13th season this April. Families from underserved communities city-wide saw three productions over six months and stayed for talk backs after each performance. Every year, families share that they are not only thrilled by the productions but grateful for the time spent together seeing great theatre. Many thanks to this year's participating productions, which are: *Anastasia*, *Aladdin*, *Cats*, *Charlie and the Chocolate Factory*, *Come From Away*, *Kinky Boots*, *The Lion King*, *School of Rock*, and *Wicked*.



(Top) Families participate in a talk back after Aladdin.

(Bottom) A group of families from Broadway Housing Communities in Washington Heights before seeing Kinky Boots.



2017-2018 NATIONAL & NYC GRANT RECIPIENTS

Every year, the League bestows grants to its members' Education & Engagement programs both on Broadway in New York City and Touring Broadway. To date, the League has awarded over \$1 million for this work. In 2017–18, ten Road members received \$5,000 each and three New York City productions received \$3,500 each.

ROAD MEMBER EDUCATION & ENGAGEMENT GRANTED PROGRAMS

Fox Cities Performing Arts Center, Inc. – Appleton, WI

Inspired by *The King and I*, the Fox Cities Performing Arts Center encouraged 50 refugee and local students to embrace their unique cultures and identities to find friendship through the new project, “Getting to Know You.” Over a two-week period, students saw a production of *The King and I* at the Fox Cities Performing Arts Center and participated in arts integration based learning experiences. They celebrated, recognized, and shared their culture of origin with each other as they explored the power that the arts have to unite us all.

Shea's Performing Arts Center – Buffalo, NY

Shea's engaged children in the Buffalo Public School System with the story, themes, and characters of *Disney's The Lion King* in a series of workshops based on a theme, “Who Am I?” Through ten workshops, students addressed visual arts through puppetry, environments of the animals featured in *Disney's The Lion King*, and created original work. With a field trip to The Buffalo Zoo, students created a piece of theatre based on the themes of the show, and they each created their own unique puppet and performed for their class.

Cincinnati Arts Association – Cincinnati, OH

Featured at the Cincinnati Arts Association, “Opening Up” was a three-month arts-in-medicine residency based on the musical *Waitress* for women in Cincinnati, Ohio who are transitioning from an abusive life. The residency consisted of ten classes in writing and dance, attendance at the opening performance of *Waitress*, and a final presentation of the women's own stories. Using the story of *Waitress*, the residency assisted the participants in tapping into their own inner creativity and ability to move their lives forward with key collaborators of Cincinnati Arts Association's Arts in Healing Initiative, Bethany House, and Anna Louise Inn.



Participants in “Opening Up” at the Cincinnati Arts Association.

Des Moines Performing Arts – Des Moines, IA

Des Moines Performing Arts partnered with the Des Moines Public Schools' Sisters for Success program to engage young minority women with the Touring Broadway production of *The Color Purple*. Through various learning opportunities, “I GOT MY SISTERS” engaged 100 young women in Celie's story of identity, self-empowerment, and sisterhood. Using the novel, film, and Broadway production, these women developed key strategies for telling their own story and bolstering a sense of self through workshops and performances.



Des Moines public school students participate in I GOT MY SISTERS at Des Moines Performing Arts.

Photo courtesy of Des Moines Performing Arts Center

ROAD MEMBER EDUCATION & ENGAGEMENT GRANTED PROGRAMS (CONTINUED)

Peace Center for the Performing Arts – Greenville, SC

The Peace Center partnered with Southside High School, an area under-resourced school, for “Letters to the World” with the musical *The Color Purple*. Through a series of poetry writing workshops, youth were prompted to create poems that examine their personal stories, drawing inspiration from the musical or the novel it is based on. Each activity was informed by the African-American traditions detailed in *The Color Purple*, exploring themes of self-discovery, beauty, and resilience. Youth were empowered to develop and share their own voices on these topics and discuss how their personal journeys related to those in the production. Students attended a production of *The Color Purple*, joined a talkback with cast members, and shared their work publicly in a community poetry reading at the Peace Center.

California Musical Theatre/Broadway Sacramento – Sacramento, CA

California Musical Theatre collaborated with Sheldon High School’s ARTSwork Academy to bring Shakespeare to 36 students with “Brush Up Your Shakespeare Shakespeare” in conjunction with the national touring production of *Something Rotten!*. Students from the Advance Theatre Performance course explored performance-based learning techniques to unlock the language of Shakespeare, as well as study historical literature, musical theatre history, and performance methods. Learning about the historical context of Shakespeare and the Renaissance, students analyzed Shakespearean and musical theatre references found in *Something Rotten!*. Students attended the Broadway tour of *Something Rotten!*, and stayed for a post-show Q&A with the cast.



Students at California Musical Theatre/Broadway Sacramento in Brush up Your Shakespeare Sakespeare

Seattle Theatre Group – Seattle, WA

The Seattle Theatre Group, in collaboration with their partners Melodic Caring Project (MCP) and Disney Theatrical Group, implemented an access and inclusion project that served a special population of children who are hard to reach for medical reasons involving the musical *Aladdin*. During September and October of 2017, the project engaged up to 200 children and teens who are terminally ill or suffering from serious medical conditions. This unique program combined direct engagement with a sing-a-long, live streaming technology of the production, provided by MCP, and viewing of *Aladdin* from the Paramount Theatre.



Watch a video from Seattle Theatre Group’s collaboration with MCP and *Aladdin* here!

ROAD MEMBER EDUCATION & ENGAGEMENT GRANTED PROGRAMS (CONTINUED)

Washington Pavilion – Sioux Falls, SD

The Washington Pavilion partnered with the Black Hills Playhouse/Dakota Players and DakotAbilities, a local organization that assists adults with disabilities, for a 7-week theatre workshop. This interactive residency for 16 adults with disabilities featured discussions about the history of musical theatre, choreography and vocal workshops, as well as theatre games for the participants. These workshops culminated in seeing a performance of the Broadway tour of *Chicago* at the Washington Pavilion.

Straz Center/Tampa Bay Performing Arts Center – Tampa, FL

The Straz Center hosted a 16-week in-school music project engaging high school singer-songwriters entitled, “Beyond Beautiful: A Coffee Shop Cabaret.” Students explored the lyrics and music of Carole King to discover the stories and emotions behind her music. Guided by the Patel Conservatory teaching artists, students used their findings to create and perform original songs that paralleled King’s inspirations and motivations. The project culminated in a live “coffee house” performance hosted by the Straz Center, preceding student and teacher attendance at the touring Broadway production of *Beautiful—The Carole King Musical*.



Students from Seminole High School in Seminole, FL prepare to perform their original songs live outside the Straz Center in Tampa, FL before attending a performance of Beautiful The Carol King Musical.

Photo courtesy of The Straz Center

Raymond F. Kravis Center for the Performing Arts – West Palm Beach, FL

Inspired by Catherine Zuber’s visually stunning costumes and the socially relevant themes of Rodgers & Hammerstein’s *The King and I*, the Kravis Center collaborated to involve economically disadvantaged minority 7th and 8th graders at Conniston Middle School with a master teaching artist on a mixed media costume design project. The students participated in research, discussion and reflection on the significant issues addressed in the musical which informed their writing and sparked their creativity in selecting a character and designing a costume concept. Students went through the costume design process including analysis, design collaboration, and sketches that culminated in final large-scale collages that were exhibited in the Center’s lobby during the run of the show.



Local students learn about costume design at The Kravis Center.

Photo courtesy of The Kravis Center

2018 NEW YORK CITY EDUCATION & ENGAGEMENT GRANTED PROGRAMS:

“Write on the Edge (WrOTE) Playwriting Residencies” - Manhattan Theatre Club’s *Saint Joan*

From March to June 2018, Manhattan Theatre Club partnered with two high schools – Manhattan Academy of Arts and Language and Alternative Design Academy – to engage 40 students in playwriting residencies built around MTC’s production of Bernard Shaw’s *Saint Joan*. An MTC teaching artist collaborated with classroom teachers and professional actors at each school to lead an 11-session residency during which students studied *Saint Joan*, attended a matinee performance of the show, and wrote original short plays inspired by the themes and motifs of the play. Each residency concluded with performances of the students’ plays by professional actors, giving the students, many of whom are English language learners, the opportunity to work through the artistic process of writing a play.

“Rockin’ with School of Rock” – *School of Rock: The Musical*

Broadway’s *School of Rock* will partner with the national music education not-for-profit Little Kids Rock to extend arts education opportunities to 30 underserved students who have a passion for music and theatre. Working with Little Kids Rock, which trains public school teachers and donates musical instruments to ensure students have the chance to express themselves musically, means that young musicians will have the chance experience a world where music runs the show. These students will experience a day behind the scenes learning about the many elements that make *School of Rock* and other Broadway shows possible. Students will then spend their evening seeing *School of Rock* and meet cast members during an exclusive post-show Q&A.

“From Improv to Broadway” – *The Play That Goes Wrong*

The Play That Goes Wrong has partnered with legendary improvisational comedy school Upright Citizens Brigade (UCB) for their Spring 2018 educational program “From Improv to Broadway.” *The Play That Goes Wrong* and UCB, both of which grew out of their creators’ devotion to longform improvisational comedy, will give 30 New York City public school students and their teachers the opportunity to participate in a UCB-led workshop and create short sketch comedy presentations that the students will perform on stage at the Lyceum Theatre. Participants will then get to see what they have learned about improvisational and sketch theatre applied on stage by attending a performance of *The Play That Goes Wrong*.

INTERVIEW: KELLI FOSTER WARDER

Before joining Hennepin Theatre Trust in Minneapolis, MN, Director of Education Kelli Foster Warder worked in the Minnesota theatre community as a performer and choreographer. In addition, Kelli has taught and served as a diversity coordinator and dance coach at a number of Minnesota schools as well as schools in La Paz, Bolivia, and Panama City, Panama.

Q: Tell us about the Spotlight Education program.

A: Spotlight Education is the flagship education program here at Hennepin Theatre Trust. It supports and honors high school students and musical theatre programs in more than 95 schools across the state. Spotlight has several elements: production assessments and state-wide honors leading to an annual Showcase; masterclasses; an annual director and student leader professional development conference; Critical Review, a program that uses musical theatre and review writing to teach critical thinking and writing skills; and The Legacy Project, which engages students of color, and all students, who are interested in exploring the impact of musical theatre can have on diversity, equity and inclusion. Finally, we have our New York training experiences for students and this year they include The Jimmy® Awards!

(continued)



Photo courtesy of Kelli Foster Warder

INTERVIEW: KELLI FOSTER WARDER (CONTINUED)

Q: How has Spotlight Education evolved over the years?

A: When Spotlight Education began 13 years ago it was a small program that hoped to give musical theatre kids the recognition that students in sports receive. In the last few years we have realized that Spotlight opens an opportunity for us to partner with schools by supplementing their arts programs and supporting educators. Our teaching artists go into schools and work with teachers, providing performance assessments and recognizing student performances. We at Spotlight want to support and honor what the schools themselves have created. By having teaching artists go to schools, we add capacity and have an impact on the overall quality of the programs in our schools, which in turn means better experiences for students who become better artists.

More recently, we heard from schools that it is often difficult to engage a diverse group of students in their theatre arts and dance programs. We responded with The Legacy Project, which is new this year. It will engage a diverse group of students in conversations and training around diversity, equality and inclusion and the relevance musical theatre has to their peers in their schools. This summer, participating students will present at our directors conference on their experiences and make recommendations to teachers about how to continue to engage diverse students positively and effectively.

Q: What are some other ways you see Spotlight Education growing?

A: We are always looking for ways to broaden our reach so that every student in the state has access to the wonderful educational opportunities we offer. We want to reach more students in outside of the Twin Cities area, so we have bussed students in for shows and sent evaluators out to their schools to see their shows. We recently added a N.E.W.S. Masterclass series (N.E.W.S.=North East West South). We send two teaching artists — one for tech and one for performance — to a central location and invite area schools to attend. This has been a simple and affordable way to have a great impact on schools that would not otherwise get the expert training because of limited access to city-based teaching artists and limited resources for travel. In addition, it has been a wonderful way to connect schools to each other for support and resources sharing.

Q: What are lessons or strategies you've learned from programs in other markets?

Seeing people in other markets using such things as head set mics versus handhelds has prodded us to be bolder and up the production quality at our Showcase. It's a small thing but what a difference it makes! It gives students a more professional experience. After hearing about data collection in other markets, we are collecting better data to help us track our impact and raise more money. Similarly, after seeing collateral from other programs, we have created materials that better demonstrates the impact we have on our local communities.

Q: With which League programs are you involved?

A: We are excited to be back participating in The Jimmy Awards this year. I have found the Education and Community Engagement Forums at the conference to be uplifting, informative, practical and motivating.



For more information about Broadway League Education and Engagement Programs, please visit www.broadwayleague.com