



THE  
BROADWAY  
LEAGUE®

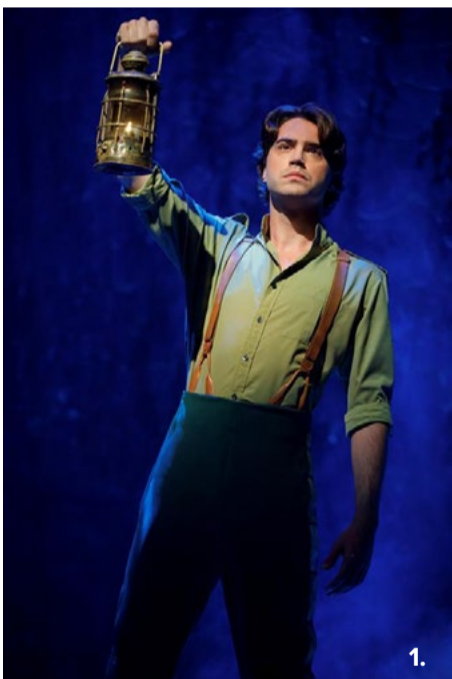
EDUCATION AND ENGAGEMENT  
**NEWSLETTER**

**NOVEMBER  
2018**

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.

**JIMMY AWARDS® ALUMS IN THE SPOTLIGHT**

Alums of the Jimmy Awards are performing on Broadway and in Broadway tours across the country. They include:



**SAVE THE DATE**  
2019 Jimmy Awards  
Monday, June 24th  
Minskoff Theater

**1.** 2011 winner Ryan McCartan as Fiyero in *Wicked* on Broadway

**2.** 2010 winner Kyle Selig as Aaron Samuels in *Mean Girls* on Broadway

**3.** 2015 winner Marla Louissaint (front) in the ensemble of the national tour of *Beautiful - The Carole King Musical*



*Audience Engagement Committee Co-Chairs Sue Frost (far left) and Mike Brand (far right) with Forum Planning Committee (left to right) Kathleen Lawler Hustead, Holly Valentine, Eric Olmscheid (Forum Chair), DJ Martin and Bonnie Comley (not pictured Talena Mara).*

## EDUCATION AND ENGAGEMENT FORUM

Thanks to everyone who joined us for our fall 2018 Education and Engagement Forum. Over 90 attendees from 44 markets across the country came to New York City for this two-day event. This year's "brag and steal" sessions gave us the chance to swap ideas and highlight best practices. A special thank you to *Frozen* and *The Band's Visit* for hosting post-performance experiences devoted to engagement on the Road.

Held in September, the Forum yielded engaging discussions of diversity and inclusion, program evaluation and the use of technology in the development of new audiences. In addition, participants shared how their Jimmy® Awards regional programs work. They also took part in a wide-ranging discussion of how to implement Broadway Bridges®, the League's initiative that offers \$10 tickets for tenth graders in NYC public schools, in markets across the country. Finally, the Forum proved to be a valuable venue for show representatives and education directors to discuss ongoing collaboration and program promotion.

Thanks to our Keynote speaker, Dr. Lee Pelton, President of Emerson College, and to all of our guest speakers including Peter Avery, NYC Department of Education; Sheffia Dooley, Playhouse Square; Nancy Friedland, Columbia University; Linda Glosser, Rochester Broadway Theatre League; Lisa Mitchell, Disney Theatrical Group; Marya Peters, Allied Touring; Michael Reed, ASU Gammage; Doug Reside, New York Public Library; Marisol Sanchez-Best and Levi Ware, Seattle Theatre Group; Kelli Foster Warder, Hennepin Theatre Trust; Will Whalen, Alexander Street and Jenny Bates, Broadway Booking Office NYC.



*Bonnie Comley with Emerson College President Lee Pelton and Broadway League President Charlotte St. Martin.*

## LAUNCH OF NEW AUDIENCE ENGAGEMENT GOOGLE GROUP

The Forum provided us all with a wonderful opportunity to discuss best practices with peers and colleagues. To continue that conversation, the League has set up an Audience Engagement Google Group. Presentations from the Forum have already been added, and we will also share this snippet from the discussion of best assessment practices led by Lisa Mitchell, Director of Education and Audience Engagement at Disney Theatrical Group (DTG).

If you have not already received an invitation to the group and would like to be added, please contact **Amanda Ogorzalek** at [aogorzalek@broadway.org](mailto:aogorzalek@broadway.org).



### THREE THINGS ABOUT ASSESSMENT

- 1. Start with a research question.**  
What do you want to evaluate, and what type of data will help you assess your programs? Make sure the data you collect supports your understanding of the question.
- 2. Determine if this assessment is of the process (formative) or of the result (summative) and engage accordingly.**  
For example, in Disney Musicals in Schools, Lisa noted that Disney teaching artists complete a brief formative survey on their phones the same day they meet with students and teachers. Teaching artists know it is part of the job to complete the survey and by reviewing the answers, DTG knows how the process is evolving at each site. Summative surveys require more time and involve a wider range of stakeholders.
- 3. Survey fatigue is real.**  
We all know there are too many surveys, and we all need data to support our work. Keep it short, match the “ask” to the depth of programming, and consider alternatives. Could a brief interview, focus group, or observation also provide you with the data you need?

*Many thanks to Sue Frost for her seven years of service as co-chair of the Audience Engagement Committee from 2011 to 2018.*



Tenth graders from The Michael Petrides High School at School of Rock

## BROADWAY BRIDGES 2018-2019

Broadway Bridges has kicked off its second full year of bringing tenth graders enrolled in New York City’s public schools to Broadway. Seventeen productions are participating this fall by offering The League \$20 tickets (plus fees) which Broadway Bridges then subsidizes and offers to schools for \$10 each. Many thanks to these productions for making Broadway Bridges possible: *Aladdin*, *Anastasia*, *Beautiful-The Carole King Musical*, *Chicago*, *Come From Away*, *Frozen*, *King Kong*, *Kinky Boots*, *Mean Girls*, *School of Rock The Musical*, *Summer: The Donna Summer Musical*, *The Band’s Visit*, *The Lion King*, *The Phantom of the Opera*, *The Play That Goes Wrong*, *The Prom* and *Wicked*. Thank you to the City Council of New York for its generous support and the Department of Education and United Federation of Teachers for their partnership.



Watch the video here.

For information about Broadway Bridges, **please contact Robin Aronson at [raronson@broadway.org](mailto:raronson@broadway.org)**.



First time Broadway-attendees from The High School of Arts & Technology at The Lion King



Students from Manhattan Business Academy at Wicked

## **NATIONAL EDUCATION & ENGAGEMENT GRANT RECIPIENTS**

Every year, The League awards ten \$5,000 grants to programs around the country. The Broadway League has supported member programs with over a million dollars in grants since 1996. The presenters receiving 2018-2019 national grants are:

**Fox Cities Performing Arts Center, Appleton, WI**

*The Play That Goes Wrong*

**Hippodrome Foundation, Baltimore, MD**

*Anastasia*

**Denver Center for the Performing Arts, Denver, CO**

*Dear Evan Hansen*

**Des Moines Performing Arts, Des Moines, IA**

*School of Rock: The Musical*

**Wharton Center for the Performing Arts, East Lansing, MI**

*Miss Saigon*

**Peace Center, Greenville, SC**

*Come From Away*

**Tennessee Performing Arts Center, Nashville, TN**

*School of Rock: The Musical*

**Proctors, Schenectady, NY**

*A Bronx Tale*

**Washington Pavilion, Sioux Falls, SD**

*Les Misérables*

**David A. Straz, Jr. Center for the Performing Arts, Tampa, FL**

*Come From Away*

Applications for 2019 New York City Education and Engagement Grants are available now on the League's website and are due on December 20, 2018.

For information about the specific programs, **click here**.

For information about applying for League grants, **please contact Rachel Reiner at [reiner@broadway.org](mailto:reiner@broadway.org)**. *Eligibility is limited to League members and productions.*

## LEAGUE EDUCATOR APPLE AWARDS

The League Educator Apple Awards shine a spotlight on the outstanding teachers working with touring Broadway presenters from across the country. At Omaha Performing Arts, Emily Mokrycki, the drama teacher at Omaha Burke High School and a longtime participant of the Nebraska High School Theater Academy, received her Apple Award during OPA's biannual Broadway Ball fundraiser. Rachel Reiner, the League's Director of Audience Engagement, was at the event in Omaha to present the award in person in front of more than 500 supporters, civic leaders and subscribers. Emily also had the chance to see her former students perform alongside Brian D'arcy James as a part of that evening's celebration. Kathleen Lawler Hustead, OPA Education Manager, said this about the experience: "We were thrilled to honor our first Apple Award-winning teacher at this event, and having Rachel present the award on behalf of the Broadway League was tremendously exciting. This gave us a chance to highlight the Broadway-focused education programs we bring to schools in our community while celebrating the achievements of local arts educators on a national scale."

**In June of 2018, the League announced four educators as Apple Award recipients.**

**Joy Guarino** is a teaching artist at Shea's Performing Arts Center in Buffalo, NY. Over the last ten years, Joy has taught nearly 400 people of all ages and contributed to Shea's educational offerings. Her work helped make successful programs with Cinderella, The Sound of Music, and The Lion King, among many others.

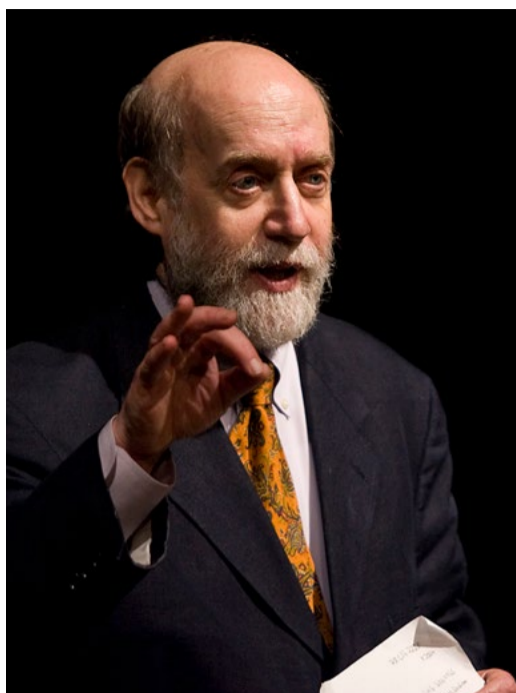


The Raymond F. Kravis Center for the Performing Arts in West Palm Beach, FL, nominated **Sonja Kelly**. Sonja is the Dance & Choice Program Coordinator of Glade View Elementary in Belle Glade, FL. Working with Kravis Center's Broadway Reach program, Sonja led a 10-week dance residency in conjunction with the touring production of Rodgers & Hammerstein's The King and I, which culminated in a performance by 30 third graders prior to a matinee.

Drama teacher **Emily Mokrycki** has nurtured a partnership between Omaha Burke High School and Omaha Performing Arts for the past five years. She has taken advantage of a range of educational offerings at Omaha Performing Arts to bring what she's learned to her classroom, and she has been a leader in the Nebraska High School Theatre Awards and the Nebraska State Thespian Festival.



For the last two years, **Regla Sanchez**, English Language Learner Parent and Community Engagement Coach in the Pasco County School district, has collaborated with the David A. Straz, Jr. Center for the Performing Arts in Tampa to realize her vision of an arts education program. As a result of her efforts, over 500 students have been a part of more than 20 trips to the Straz Center.



## **INTERVIEW: DAVID SHOOKHOFF**

**David Shookhoff, Director of Education at Manhattan Theatre Club:** Since joining MTC in 1988, David Shookhoff has designed and implemented a multi-faceted program that serves 3,000 teenagers and adults annually. A leader in the field of arts education for 40 years, Mr. Shookhoff was the founding chair of the New York City Arts in Education Roundtable, serves on the Board of Directors of the Center for Arts Education, has chaired the Arts-in-Education Panel of the New York State Council on the Arts, and has been a panelist for the National Endowment for the Arts. He has directed numerous theatre and opera productions in New York City and nationwide and has taught acting, directing and arts

education courses at a variety of colleges and universities including the University of Pennsylvania, Sarah Lawrence, Carnegie Mellon, Columbia Teachers College, City College of New York and the Mannes School of Music.

### **1) How do you describe theatre education at MTC?**

At Manhattan Theatre Club, our programs are built around the idea that the best way to study theatre is to make theatre. All our classroom workshops involve theatre-based activities: improvisations, informal performance, and especially dramatic writing, through which students explore the major issues in plays they attend through the lens of their individual life experience. For example, our playwriting residency program, Write on the Edge, enables students to write original works inspired by the plays they've studied and attended and then see those plays performed by professional actors. The process enables them to give voice to their fears, dreams, concerns, and ideas about themselves and the world and often, in a sense, to reimagine their lives.

### **2) You've worked in the field, and at MTC, for many years. What's one way your approach to creating theatre education programs has evolved over the years?**

In one sense my approach hasn't changed at all; I continue to believe in the value of learning how to see a play, and how to write one, as a means to deepen one's understanding of oneself and the world. What has evolved are our programmatic formats. As we identify new populations to serve, we customize our "delivery systems" to reach each one effectively. For example, when we decided to connect with students in geographically remote locations, we created TheatreLink, a program that uses videoconferencing to enable our teaching artists to guide and collaborate with teachers and students on a semester-long playwriting and production project. Another evolution has been an expansion of and deepening commitment to our work in the youth justice arena. Our Stargate Theatre project is a summer-long theatre-making and workforce-readiness project for court-involved young men. For many participants, MTC and Stargate have become a safe space where they feel free to reflect, explore, create and learn.

## **INTERVIEW: DAVID SHOOKHOFF, continued**

### **3) What are some of the challenges that you have been able to overcome and how?**

The arts and arts education remain marginalized in society and schools. Traditional curricular priorities are not conducive to artistic processes, nor do schools tend to value learning in and through the arts. The ongoing challenge, then, is to cultivate “coalitions of the willing” to find arts-friendly schools, administrators, and teachers who embrace the unique opportunities theatre offers their students. MTC’s repertory presents another ongoing, and welcome, challenge. We bring youthful audiences to works written by and for adults so we devote lots of time and brain space to devising strategies to make the work on our stages accessible and meaningful to students. Doing this successfully is among the most rewarding aspects of my job.

### **4) Writing is a big part of your approach to theatre education. What needs to be in place, programmatically, to implement a writing component in theatre arts?**

First you need first-rate teaching artists. Next you need a strong collaborating teacher who is motivated and empowered to guide the students when the teaching artist is not in the room. A third prerequisite is time. Playwriting is a process that can’t be rushed. Novices and veteran writers alike need to be able to try out ideas for their emerging scripts, see if they work, and go back if they don’t. Finally, would-be playwrights need a strong prompt to fire the imagination. At MTC, the plays students have studied and seen are typically the source of those prompts.

### **5) We all know the value of arts education, what are some of the benefits that people don’t typically talk about?**

In making and seeing theatre, students encounter the idea of “consequential actions.” In plays, what characters do have consequences, intended and unintended; their actions effect change in the play’s dramatized world. That idea — that what human beings do matter, that we have agency and responsibility — is at best imperfectly understood by society today; but it’s the chief lesson of the dramatic art.

Another benefit of theatre education that we don’t hear much about is joy. One of the most fulfilling aspects of my work is experiencing the students’ excitement around the works they attend and the works they create. At the bows after student matinees, our theatres often feel like rock-concert venues. And there’s nothing like watching students’ reactions when professional actors bring their words to life for an audience of peers and adults. It’s not an exaggeration to say that they sometimes seem transported — and these are often jaded, even seemingly apathetic adolescents, without a lot of joy in their lives. At MTC we talk about awakening minds, igniting imaginations, opening hearts, and changing lives. That sounds like sloganeering, and it would be were it not for the fact that I’ve witnessed those outcomes firsthand at MTC and in any number of high-quality arts education programs.





# EDUCATION AND ENGAGEMENT **NEWSLETTER**

**THE BROADWAY LEAGUE**

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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](mailto:rreiner@broadway.org).*



For more information about Broadway League Education and Engagement Programs, please visit [www.broadwayleague.com](http://www.broadwayleague.com)