



EDUCATION AND ENGAGEMENT NEWSLETTER

FALL
2019

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.

THE 2019 EDUCATION & ENGAGEMENT FORUM

Over 100 representatives from venues in 41 markets attended September's Education & Engagement Forum. During the two day-meeting, several discussions around Diversity, Equity and Inclusion (DEI) deepened an ongoing conversation the Forum has nurtured over the last few years. This year, the question of how DEI gets enacted in both institutional staffing practices and in the work of teaching artists generated engaged conversation through a number of panels.

Breakout sessions during the Forum gave participants time to discuss the Jimmy Awards® Regional Program process, Broadway Bridges®, and local, independent third-party education programming providers who are not connected with a venue. Additional discussions focused around how education and engagement departments can work within their organizations to promote their programs, and on the language education and engagement departments use to describe themselves and their programs. As in past years, a session was also devoted to a meet-up with press agents from touring shows. *(continued)*



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1. 2019 Outstanding Achievement in Education and Engagement awardee, Daniel Hahn (left); and League Educator Apple awardee Keeshon Morrow

2. Audience Engagement Committee Co-Chairs Joan Squires, President, Omaha Performing Arts Center, Omaha, NE; and Mike Brand, Executive Director, Wharton Center for Performing Arts, East Lansing, MI



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THE 2019 EDUCATION & ENGAGEMENT FORUM, *cont.*

The Forum also gave us the opportunity to present the annual League Educator Apple Award® to Keeshon Morrow, Assistant Principal of The Repertory Theatre Company High School in New York City. He had been nominated by Roundabout Theatre Company. Daniel Hahn, Vice President of Community Engagement and Education at Playhouse Square in Cleveland, OH, received the League’s Outstanding Achievement in Education and Engagement Award, which was first awarded in absentia at May’s Spring Road Conference.

Big thank yous to *Ain’t Too Proud* and *Oklahoma!* for hosting groups of participants at performances and talkbacks.

Finally, the Forum proved to be an excellent environment for idea-sharing, or, as we like to call it, “brag and steal.” Our Google Group is also an excellent tool for sharing best practices, and if you haven’t yet joined, please reach out to Amanda Ogorzalek at aogorzalek@broadway.org.

Kudos to all of our panelists and this year’s planning committee: Chair Linda Glosser (Rochester Broadway Theatre League), Dori Berin Stein (producer), Sheffia Dooley (Playhouse Square), Kathleen Lawler Husted (Omaha Performing Arts), Talena Mara (Seegerstrom Center for the Arts), and Kelli Palan (Disney Theatrical Group) as well as Audience Engagement Committee co-chairs Mike Brand and Joan Squires.

1. The 2019 Education and Engagement Forum Planning Committee. From left to right, Dori Berin Stein (Producer), Sheffia Dooley (Playhouse Square, Cleveland, OH), Kathleen Lawler Husted (Omaha Performing Arts, Omaha, NE), Kelli Palan (Disney Theatrical Group), Talena Mara (Seegerstrom Center for the Arts, Costa Mesa, CA), and Linda Glosser (Rochester Broadway Theatre League, Rochester, NY)

2. Jairo Ontiveros (Adrienne Arsht Center for the Performing Arts, Miami, FL)

3. From left to right Susan Lee (Camp Broadway, NYC), Charlotte St. Martin (President, The Broadway League), and Dori Berin Stein (Producer)

4. Show press agent Anita Dloniak (second from left) meets with attendees

5. Diversity, Equity and Inclusion Panelists from left to right: Marisol Sanchez Best (Seattle Theatre Group, Seattle, WA), Lisa Mitchell (Disney Theatrical Group), moderator Sheffia Dooley (Playhouse Square, Cleveland, OH), and Kathleen Lawler Husted (Omaha Performing Arts, Omaha, NE)

6. Kelli Palan (Disney Theatrical Group) and Linda Glosser (Rochester Broadway Theatre League) lead a break out session.

What to do, where to look and how to build a career on Broadway.

Presented by  THE BROADWAY LEAGUE

CAREERS.BROADWAY

Building a career in commercial theatre means having a real sense of the full range of opportunities that exist in the field. Our new Careers.Broadway platform answers every question you have (and some you didn't know you had) about working in live theatre. This resource is especially intended to share information with those around the country who may not otherwise have access to it.

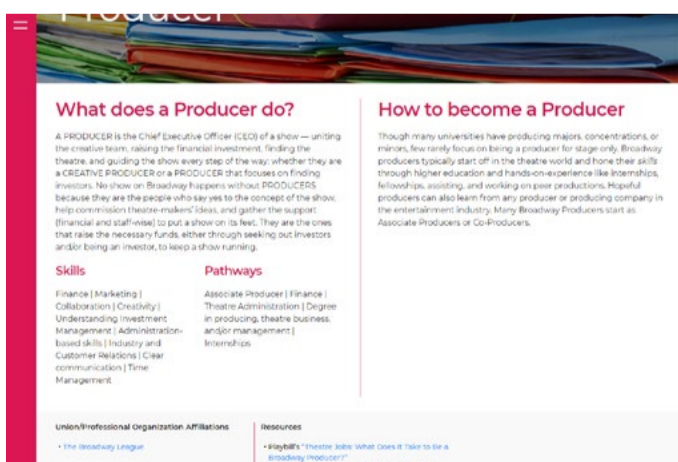
The site is divided into three sections:

1) What to do: A-Z index of 80 jobs in theatre. It not only describes what everyone from accountants to producers to technical supervisors does, it explains the skills you need for each position, the degrees/accreditation those in the job typically hold, and pathways into those jobs. Each job description also has links to additional resources and professional organizations.

2) Where to look: A comprehensive index of links to internships and job opportunities around the country.

3) How to build a career: The place to go if you're wondering about getting a master's degree, finding books to read, getting interview and resume tips, or learning theatre lingo.

Explore Careers.Broadway and if you have questions, comments or suggestions, contact us at careers@broadway.org.



Producer

What does a Producer do?

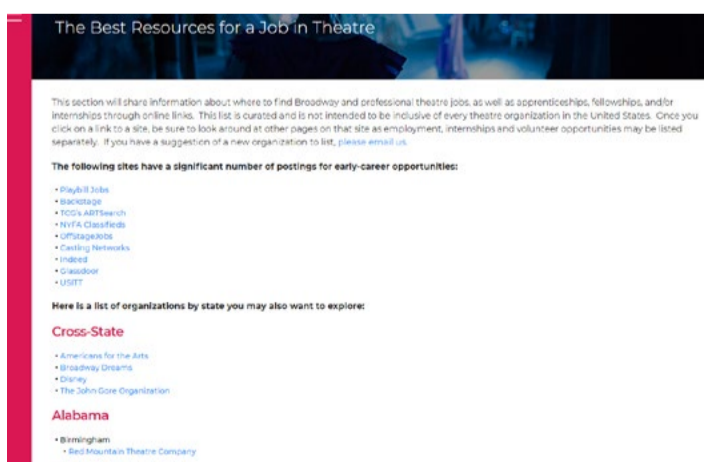
A PRODUCER is the Chief Executive Officer (CEO) of a show — uniting the creative team, raising the financial investment, finding the theatre, and guiding the show every step of the way, whether they are a CREATIVE PRODUCER or a PRODUCER that focuses on finding investors. No show on Broadway happens without PRODUCERS because they are the people who say yes to the concept of the show, help commission theatre-making ideas, and gather the support (financial and staff-wise) to put a show on its feet. They are the ones that raise the necessary funds, either through seeking out investors and/or being an investor, to keep a show running.

How to become a Producer

Though many universities have producing majors, concentrations, or minors, few really focus on being a producer for stage only. Broadway producers typically start off in the theatre world and hone their skills through higher education and hands-on experience like internships, fellowships, assisting, and working on peer productions. Hopeful producers can also learn from any producer or producing company in the entertainment industry. Many Broadway Producers start as Associate Producers or Co-Producers.

Skills	Pathways
Finance Marketing Collaboration Creativity Understanding Investment Management Administration-based skills Industry and Customer Relations Clear communication Time Management	Associate Producer Finance Theatre Administration Degree in producing, theatre business, and/or management Internships

Union/Professional Organization Affiliations	Resources
<ul style="list-style-type: none">The Broadway League	<ul style="list-style-type: none">Playbill's "Theater Jobs: What Does it Take to Be a Broadway Producer?"Playbill's "Meet the Broadway Producer Who..."



The Best Resources for a Job in Theatre

This section will share information about where to find Broadway and professional theatre jobs, as well as apprenticeships, fellowships, and/or internships through online links. This list is curated and is not intended to be inclusive of every theatre organization in the United States. Once you click on a link to a site, be sure to look around at other pages on that site as employment, internships and volunteer opportunities may be listed separately. If you have a suggestion of a new organization to list, [please email us](mailto:careers@broadway.org).

The following sites have a significant number of postings for early-career opportunities:

- Playbill Jobs
- Backstage
- ETC's ARTsearch
- NVFA Classifieds
- OffstageJobs
- Castling Networks
- IndieLit
- Classdoor
- USITT

Here is a list of organizations by state you may also want to explore:

Cross-State

- Americans for the Arts
- Broadway Dreams
- Oranay
- The John Gore Organization

Alabama

- Birmingham
- Red Mountain Theatre Company



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1. Talkbacks are central to the Family First Nights experience. Here's a group with the cast of Aladdin.

2. Participants before attending Aladdin

FAMILY FIRST NIGHTS®

This fall, 100 family members will again attend three different shows. Many thanks to *Aladdin*, *Beetlejuice*, *Frozen*, *Hadestown*, and *Wicked* for welcoming families and hosting talkbacks. Since 2004, over 4,500 family members from underserved communities throughout New York City have experienced Broadway through Family First Nights.



Kelly Gioni's students at Broadway Bridges shows.

BROADWAY BRIDGES®

This fall, Broadway Bridges welcomed over 9,000 students and teachers to Broadway shows. Many thanks to participating productions: *A Christmas Carol*, *Aladdin*, *Beetlejuice*, *Chicago*, *Come From Away*, *Dear Evan Hansen*, *Mean Girls*, *Moulin Rouge!*, *Oklahoma!*, *The Great Society*, *The Lightning Thief*, *The Lion King*, *The Phantom of the Opera*, *Tootsie*, *Waitress*, and *Wicked*.

► [Click here](#) for a recently-aired news segment about Broadway Bridges.

SPOTLIGHT: BROADWAY BRIDGES-NYC TEACHER INSIGHTS

Kelly Gionti is Lead English Teacher at the High School for Law, Advocacy and Community Justice in New York City. In the fall of 2017, when Broadway Bridges opened for all New York City public high school teachers, she was the first to register.

Q: How did you hear about Broadway Bridges?

A: I was scouring Google late one night, looking for theatre programs for my students. I'm a big believer in the value of arts education, especially theatre. I remember the pure awe of seeing my first Broadway show (*Crazy For You* in 1994!) and it made me realize the power of storytelling through song and dance. I want my students to have this same experience. So many of my students have grown up in New York City, the epicenter of the theatre world, and yet have never been to a Broadway show. When I came across the Broadway Bridges website, I couldn't believe the process was so easy and affordable.

Q: What motivated you to participate in the program?

A: Students don't have a lot of opportunities to explore the arts at my school. We have one art teacher, who teaches visual arts to students -- but only during their senior year. Thankfully, Broadway Bridges has provided our students with great exposure to the world of theatre.

Q: Have you developed any lessons or projects around any of the shows you've seen?

A: We were fortunate enough to see *Chicago* while reading *The Great Gatsby*, so there were numerous connections regarding the time period and role of women. Seeing *Mean Girls* brought out several discussions about bullying. Students felt more comfortable using issues in the musical as a basis for the discussion, which created a means for addressing real social issues.

Q: Has anything surprised you about your students' responses to Broadway shows?

A: After seeing *The Phantom of the Opera*, which my students loved, I was surprised to hear them listening to the music days and weeks after the show. I love that they were listening to Andrew Lloyd Webber along with Cardi B and Drake.

Q: Do you have a favorite moment/comment from your students in response to being at or discussing a show?

A: Watching my students' faces while seeing a show is priceless. They are inched forward in their seats with expressions of pure enchantment. After every show, students always ask, "What are we going to see next?" I love that they are so excited about the theatre. The Broadway Bridges program really is creating the next generation of theatregoers.



INTERVIEW WITH YOLANDE SPEARS

Yolande Spears is Senior Vice President, Education and Community Affairs at the Bushnell in Hartford, Connecticut.

Q: How has educational programming at The Bushnell evolved?

A: Education has always been a part of The Bushnell's DNA. Its 1919 charter states that The Bushnell would be "a center for the benefit of the public in educational and cultural activities..."

Its initial education programs centered on access by having school children attend daytime classical music concerts and children's theatre, which it still does today. But in the early 1990s, as schools began to limit their arts classes, with less music, theatre, visual arts, and dance, The Bushnell began to collaborate with schools to strengthen arts education as a community partner replacing lost services. Over the last two decades we've conducted needs and resources studies to find out how we might help to address educational goals, how we might strengthen our various community partnerships, and how we make sure that our educational and community programs remain relevant, needs-based, and impactful. This is how, over the years, our programs have evolved from access to include school-based arts education, talent development, Family First Nights, Passport to the Arts, Sensory Friendly/Relaxed programming, and our recently launched Digital Learning Initiative using creativity, electronic music composition, coding/animation, artificial intelligence, theatre, and project based learning directly connected to classroom instruction and evaluation.

Q: If you could give the you who started out in your role 26 year ago some advice, what would it be?

A: My today Yolande would tell my then Yolande to relax, have more fun with the growth process, and to continue to keep your focus on how to connect the organization to the community in the most authentic ways possible. Understand that sometimes when the community is giving you information that is uncomfortable to digest, it can be a gift. Continue to listen, be grateful, and move forward with meaningful collaborations to form stronger partnerships.

Q: Can you describe the PARTNERS® program? What motivated you to initiate it?

A: The Bushnell's PARTNERS program was created as a result of our first needs-and-resources study conducted in the early 1990s. The areas of need the study identified were the need to improve literacy skills during school hours to address the decline of arts services, and to confront inconsistent family engagement in education. The PARTNERS Program goals are:

- Use the arts to teach core curriculum with a focus on student literacy skills
- Increase parental involvement in the education of their children using the arts
- Foster a culture that celebrates student achievement
- Help develop intercultural competencies and appreciation of other cultures using the arts

Q: What do you consider three key elements to successful community partnerships?

A: To create strong community partnership, you need to:

- be flexible and adaptable
- learn to listen to your communities and try to remove personal biases
- understand the power and value of a strong collaborative relationship with your Development department.

On this third point, I came to The Bushnell after spending 18 years in the private/corporate sector, and one of the first areas that I wanted to learn more about was Development. I was intrigued by this department that provided half of the revenue through contributed income. Forming successful collaborations outside of the organization are certainly important, but forming a robust partnership with your Development department is critical to any programming you will do. Our Development department, in partnership with Education, has raised more than \$30 million dollars for education and community programs that have advanced the community and moved our organization forward.

Q: What is your favorite moment from the past year of engaging and teaching audiences about Broadway?

A: The EduHam Program in the past season was phenomenal!!! I had never experienced the energy, excitement, comradery, and pure delight that we had with over 2,600 high school students for the *Hamilton* matinee in December 2018. To see students on stage evidencing what they had learned about American history, using spoken word, poetry, hip hop ensembles and song, with such confidence and enthusiasm, was powerful!



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THE BROADWAY LEAGUE

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We are pleased to share 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.



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