

## **BEFORE YOUR INTERACTIVE EXCHANGE**

### **Identifying Artist Partners**

Choosing a Partner for your first interactive exchange is, to be frank, a matter of enlightened self-interest.

You need to decide what new information or technique would enhance your own coaching. Then, set out to find out who else across the state or the country has the style, the technique, the charisma, the experience, the history to bring new insights to your coaching methods.

As an example, we have determined that immigrant communities throughout the country would benefit from contact with Master Coaches in the homeland. In some cases, indigenous traditions have been well nigh forgotten in the struggle to adapt to a new country. Reconnection would also serve the homeland artist, for some traditions and styles of movement are enriched by expression within another culture.

You will need to consult with TPL's Technical Director in order to determine if your new Partner can send and receive electronic information over ISDN lines. An alternative connection would be over Intent2, although of necessity these contacts involve ember institutions, such as universities. The IT [Instructional/Internet Technology] Coordinator at schools, community centers or colleges can help you think about how easy or difficult the hook-up might be.

TPL staff will help you with these questions.

In a Partner, you hope to find an adventuresome spirit, a group of folks who are just as excited as you are about reaching outside of your local community.

See a list of TPL Partners and Staff on this WEB site.

## Identifying a Partner Studio

A Partner Studio is a little more difficult to find than a sympathetic Artist Partner.

There is absolutely no doubt that such a space exists in the community where your Partner lives and works. Whether circumstances will permit you to hook up with them is another matter.

These issues must be resolved ---

- Is the Manager of the Partner Studio willing to work with you?

Don't forget. You are asking dyed-in-the-wool media professionals to change their ways. Since The TPL Model flies in the face of entrenched tradition and challenges everyone to reach beyond conventional boundaries, you may have a selling job on your hands.

TPL can help.

- Does the Partner Studio have hook-up capability?

Ideal: 3 ISDN lines

Basically, ISDN lines are telephones lines linked together so there is sufficient capacity to transmit and receive simultaneously full motion.

Adequate: 2 ISDN lines

A good many of our exchanges with Partners who are based in New York City have been over 2 ISDN lines. Transmission quality is acceptable if not ideal.

Hardly Acceptable: 1 ISDN line

If only one line is available, then it is better to connect than not to connect. Greater bandwidth will come once the need of you and your Artist Partners is demonstrated.

- Can the connection be made over Internet2?

This alternative is viable and in fact desirable, if costs and alliance with Internet2 member institutions can be made. The only inconveniences are extra initial coordination and transportation to the Internet2 Studio.

Satellite hook-up has all the limitations of ISDN without substantial benefits.

## **Building an Interactive Partnership**

There are no rules in this area.

Interactive Exchange is built on mutual understanding. Interactive Exchange is underwritten by good will. Interactive Exchange is strengthened by an adventuresome, entrepreneurial spirit.

You will find, as you increase the number of exchanges with an Artist Partner, that the needs of each of you and of your students will change. You will find yourself addressing issues you did not even think of at the outset.

This is a very good thing and characterizes a dynamic interactive exchange program.

## **Identifying Common Goals**

A very good place to begin, once you have identified an Artist Partner, is with an exchange of Lesson Plans. These tools, common to most educational institutions, provide a framework for thinking about teaching/learning objectives. A good Lesson Plan identifies goals and objectives.

The availability of a Lesson Plan is also helpful for TPL staff. More often than not, they will work with you on the design of a given Lesson Plan. Interactivity does change the way things are one; and a track record in the medium can save time and effort.

Several examples of Lesson Plans can be found on our WEB site. Check out --

- Labanotation Exchange [University Dance Majors ← → Pre-professional Dancers]
- Movement Phrase Exchange [Elementary Schools/little or no dance training]
- Drama Exchange [Performing Arts Academy ← → Public High School IB students]
- Dance Exchange [Performing Arts Academy ← → Arts Education dance majors]

## Integrating the WEB

Typically, the WEB is forgotten in initial planning for interactive exchanges. In fact, there is no more effective and innovative tool available to you.

Leaf through our WEB site as you would through The Missing Manual of some snazzy computer software. There are as many ways of using the WEB component as there are persons using it.

At TPL, we have tried to integrate the WEB fully into our program design. We hope you will find a model for your own interactive exchange here.

In general, the WEB can be seen as a tool for conveying information that is --

- didactic
- exemplary
- repetitive
- individual to each of your participants, whether company members of school kids
- necessary to review repeatedly or at intervals throughout the Interactive Program Cycle.

As an example of the last category of WEB usage, see any of the MOVEMENT BIOS that are posted here.

Integration of WEB solutions is an area for imaginative coaches and students to work on together. Plunge in! As a particularly innovative example of full WEB integration, check out DRAMA on our WEB site. These steps characterized the Interactive Exchange ---

- Character Name
- Character Image
- Interactive Exchange
- Choosing Partners
- First Letters
- Interactive Exchange
- Follow-up Letters
- Script Drafts
- Interactive Exchange
- Script Edit & Revision
- Interactive Acting / Cold Readings

Obviously, such an ambitious ladder of interactive moments requires planning and nurturing of student performers.

## Defining Outcomes

We refer you to our own expert mentors at Technology Opportunities Program. Their insights helped us to identify manageable and realistic outcomes.

<http://www.ntia.doc.gov/top/research/LLA.pdf>

It is worth noting that projects that have been funded under the TOP program of the U.S. Department of Commerce have each been asked to identify *measurable* outcomes as part of the project design. If outcomes are clearly articulated at the outset, then it is possible to determine whether or not desired goals have been reached.

THE PERFORMANCE LAB Summary Report to TOP in 2003 gives an understandable spin to this requirement. This report is available on the TOP WEB site ---

<http://ntiaotiant2.ntia.doc.gov/top/2003/index.cfm>

## Creating an Action Plan

The single most important thing to remember as you move toward your interactive exchange with an Artist Partner is that while the process is complex, not everything need be accomplished all at once. This simplistic observation is supportive of everything we do. We've got to "work through the wrinkles." No one interactive exchange is like any other. Each is as varied as the personalities participating. Since we aim to communicate emotion, style, artistic sensibilities, you can imagine the subtleties of performance that might need to be addressed.

Take heart: *There is always an answer.*

If you do your work well and rely on your very own creative imagination, the technology will disappear, leaving only the experience of the performing arts in its stead.