THE PERFORMANCE LAB

Building the Network

TOOLKIT

Strategies for Interactive Coaching of the Performing Arts

A GUIDE TO THE TPL WEBSITE

This outline is a summary of what you will find under *How We Do It* on our website. Keep the outline in hand as you wing your way from section to section and refer to it should you get lost and need to navigate somewhere else. You can also use it as a template for organizing the *.pdf* documents in each section – for we hope you will have downloaded the information so that you can set up your own interactive exchanges.

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INTRODUCTION

Welcome to our online TOOLKIT! In this online kit you will find information about setting up an Interactive Studio using *The TPL Model* for performing arts exchanges. You will also find information on the different roles involved in a successful exchange, some basic "how to's" for making communication effective between two or more studios, as well as a glossary.

Lastly, we've got some tips on effective methods for preparations of an interactive session and ideas on how to integrate online/web components into your curriculum before, during and after the events. All of this is the result of our explorations in using videoconferencing studios to coach, teach, and share the performing arts over distance since 1996.

This TOOLKIT is specific to our home studio, Studio 5B at the Hennepin Center for the Arts in Minneapolis, MN. This space and its sister space, the smaller Studio 5A, is indeed a laboratory where we test out new ideas in interactivity. We intend that everything we do be used as a resource tool for people and organizations interested in establishing interactive studios in other locations.

Download the TOOLKIT outline to see what materials are available on the TPL website. Of course, you'll need Acrobat Reader to view and to print the *.pdf* files.

TECH GUIDE

The purpose of the Technical Guide within this TOOLKIT is to walk you through the technical aspects of how we have set up our interactive studio and to provide you with information about the essential elements of our model from a technical perspective. Quite often there are three congruent perspectives simultaneously active during the planning, execution and final evaluation of an interactive event. These perspectives are technical, artistic and curricular/educational.

You can find information about the latter two perspectives in the *__Roles__* and *__Preparation__* sections.

Some links lead you to a movie and some to *.pdf* documents that you can download.

Once again, please note that these documents are specific to our home studio, Studios 5A/5B. If you wish to set up your own interactive studio, use this information as a guide. You may find that equipment, space limitations, and available technology vary greatly at your location.

Sections included in **TECH GUIDE**, each in *.pdf* format ---

Set-Up Checklist • Studio 5B in Detail • Studio 5B Diagram •
Cable Glossary • Equipment Set-Up Diagram •
Essentials of *The TPL Model* • Switcher Station Diagrams •
How to Troubleshoot

ROLES

Who's Who and What Do They Do?

Our Interactive Studio is a place where flexibility and a willingness to adjust to an ever-changing environment are crucial. It takes several people collaborating and working toward common goals to create an environment where coaching, learning, sharing and exchanging in the performing arts can happen over distance. There are up to six main roles within our studio: Coach, Assistant Coach, Cameraperson, Technical Director, Participants, and Web Coordinator.

The harmonizing of these roles and responsibilities is exponentially expanded because of the fact that two sites are interacting with each other. Even though for some events there may only be one coach leading two sites, there are always two mobile camera people, two assistant coaches, sometimes two technical directors, and often numerous participants.

This section of the TOOLKIT will expand each of these roles in detail, aspects to consider when learning this role, notes on how to communicate with the other roles, and specific considerations to be aware of before, during, and after an interactive session. A special thanks to all of our *TOP Partners* who have worked with us to define and expand these roles through our interactive exchanges.

Sections included in **ROLES**, each in *.pdf* format ---

Set-Up

Coach • Assistant Coach • Camera Person • Technical Director •
WEB Coordinator • Participants

PREPARATION

Building Context
for an Interactive Exchange

Our model for coaching, teaching, and sharing the performing arts over distance is not limited to what happens during an interactive event or series of events. Not only is there often a substantial amount of work that goes into the planning and preparations stages, but we have also made it a point to integrate ongoing communication through our web site as a means of expanding and deepening the experience within the studio.

In this section of the TOOLKIT you will learn about how to prepare for an interactive event, what to do *Before* you begin. Many of these things are essential to creating and supporting an interactive environment that produces positive and measurable outcomes. As many people before us have discovered, technology can oftentimes increase distance and widen the gap between people. Our aim has always been to bring people closer together in a way that the technology disappears and **you feel as if you are standing in the same room with people thousands of miles away.**

The *During* and *After* sections are intended to be like a menu of items you can select from as you establish your action plan. We have found that by utilizing the tools within our web site you can expand the interactive studio experience and deepen the learning and communication.

Check out *What We Have Done* to see how some of our partners have used the various elements throughout their exchanges.

Sections included under **Preparation**, each in *.pdf* format, include --
Before • During • After

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GLOSSARY

As you will have noticed, we at TPL use some technical words in new ways and refuse absolutely to use others that are traditional and perfectly at home in conventional media. We aren't doing this to be pig-headed, but rather to emphasize that *The TPL Model* is not your run-of-the-mill teaching exchange using interactive technology.

When you work in this new medium yourself, you'll see what we mean. There are lots of hints throughout the site, particularly in *What We've Done*, that will give you a sense of the potential of interactive coaching in the performing arts.

We are delighted you have joined us.

We will learn form you and welcome you as partners in an exciting new world.

We leave you with this –- as we like to say –-

It's not videoconferencing!

It's not distance learning!

It's not TV!

It's ---

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