

National Theatre of Great Britain and Bob Boyett present

# War Horse

based on a novel by **Michael Morpurgo** • adapted by **Nick Stafford**  
in association with **Handspring Puppet Company**

## Welcome to Center Theatre Group and *War Horse*.

**WELCOME TO CENTER THEATRE GROUP** and *War Horse*, a remarkable story of courage, loyalty and friendship. Inspired by Michael Morpurgo's novel and brought to life with Handspring Puppet Company's life-size horse puppets, *War Horse* takes us on an emotional journey through World War I. Through the eyes of Joey — a horse — and his boy Albert, we experience the horror and universal suffering of war. Breathtaking storytelling brings the audience onto the battlefield and into the trenches.

Designer Rae Smith believes that the collaboration and creativity needed to bring *War Horse* to the stage is the opposite of the destruction of war, saying "theatre builds things...it's about making something together and then looking at it, talking about it, and doing it again."

Take a moment to think about collaboration and creativity in your own life. Does it take courage to create a community or a work of art? What is the power of friendship? What does having a friend at your side make possible? Think about the trust and loyalty that animals place in humans. What is our responsibility to the animals on our planet? How do we honor the trust they place in us?

Turn the page to explore how art can inspire other art. Discover the use of breath to communicate without words. Learn about World War I, horses in battle and the beginning of modern warfare. Read an interview with Handspring Puppet Company co-founder Basil Jones about bringing Joey to life onstage.

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *War Horse*. We look forward to seeing you at the theatre!

**“Who’ll sing  
the anthems  
and who’ll  
tell the story?”**

—*War Horse*

June 13–July 22, 2012  
Ahmanson Theatre

PHOTOS BY © SIMON ANNAND.

The Los Angeles engagement of *War Horse* is generously supported in part by Artistic Director's Circle members Kiki and David Gindler and Jeanette Shammass.



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## Discovery Guide

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# WarHorse

**It's 1912.** In the rural town of Devon, England, sixteen-year-old Albert Narracott accompanies his drunken father Ted to a local auction to buy a calf for their small family farm. Things don't go as planned when Ted's brother Arthur goads him into buying a hunter colt for far more than he can afford – 39 guineas.

At home, Albert's mom Rose is furious at her husband for wasting their mortgage money, and chastises Albert for not stopping the purchase. Realizing there's nothing to be done about it now, Rose challenges Albert to raise the colt so it will somehow earn its' keep around the farm. Albert and the colt bond quickly. He names the horse Joey and promises to take full responsibility for all horse-related chores – the "feedin', groomin', muckin' out, exercise..."

Albert and the horse become true friends. Joey grows into a spectacular hunter horse – beautiful, fast, intelligent, and agile. Albert and Joey spend their days riding in the Devon countryside, the townspeople often gathering to admire them. Albert learns how to communicate with Joey using sounds and gestures, and teaches him to do tricks and chores that go against his nature. For example, Joey was not bred for agricultural work, but his trust in and love for Albert make him willing to learn. With Albert's encouragement, Joey becomes an indispensable farm horse.

In 1914, World War I begins. England desperately needs its men and horses to join the fight – a fight the whole country is sure will be swift and victorious. The military is offering 100 pounds for horses who are well bred enough to carry an officer. Albert's father knows Joey fits the bill and sells Joey to the army. Albert is furious when he discovers what his father has done. Major Nicholls, a horse lover and the officer who will be riding Joey in the war, assures Albert that Joey will be well cared for. When the men and horses are shipped off to France, Albert vows to find a way to reunite with Joey. He knows they will be together again.

In France, war is not what the soldiers expected. Men and horses confront completely new weaponry: barbed wire, machine guns, flame-throwers, and tanks. In the midst of great chaos and violence, Joey manages to stay calm and steady, to willingly follow instructions, and lead the charge into battle. Joey meets Topthorn, another horse that shares his ability to overcome fear. They develop a strong bond and quickly become extremely valuable to the war effort.

Over the course of the war, Joey serves both officers and foot soldiers. No matter how challenging or risky, he never refuses a task or disobeys an order. He pulls ambulance and provision carts, guns, and soldiers. As the war progresses, he assists the British, French, and Germans, unaware of and not caring what side they are on. To him, they're all just human beings. He responds to kindness, and because of all he's learned from Albert, is willing to work when asked.

**“You are magnificent horses, that's for certain... now you join the German cavalry. You simply turn around and face the English machine guns with me.”**

Freidrich -*War Horse*

In *War Horse*, we experience first-hand the suffering of the men and horses on the front line. These are the people who risk their lives, but are not involved in the overall strategy of the war. These men are given orders from someone of a higher rank, and often that someone is far away from the actual fighting. The men on the front lines may or may not understand the order, but, like their horses, they must obey.

## Friendship

In the midst of violence and death, we see the characters in *War Horse* demonstrate the power of friendship and loyalty. Albert promises to find Joey no matter what, and that promise is what keeps Albert going even in the most frightening of circumstances. Later, Albert refuses to leave his friend David who has been injured on the battlefield. When intense labor wears heavily on Topthorn, Joey compensates by working hard enough for the two of them. Both Joey and Captain Friedrich risk their lives to protect Topthorn when he is at his weakest.

- What is the power of friendship?
- Has someone's friendship even gotten you through a rough time? How did their friendship help?
- Have you been there for a friend in need? How did you support them?
- Has a connection with an animal ever given you strength?

Photo © Brinkhoff/Mögenburg 2011 London Cast

# The Journey of *War Horse*

## Art Inspiring Other Art

**AUTHOR MICHAEL MORPURGO** saw a painting that captured his attention. It was of the British Cavalry charging toward a German line in World War I. In it, the soldiers were headed directly into rows of barbed wire where a few horses were already tragically caught. The painting inspired him to examine war from the perspective of a horse, resulting in his award-winning novel for young adults, *War Horse*.

Director Tom Morris was looking for new projects for The National Theatre of Great Britain when his mother gave him a copy of *War Horse*. After reading it, he became curious about its possibilities for the stage.

Morris was familiar with the work of the Handspring Puppet Company based in South Africa. They had developed a technique that allowed them to create large and extremely life-like animal puppets – most recently a life-size giraffe. Morris knew they would be the ideal collaborators for a project like this and brought them on board.

The idea seemed crazy. A play, whose main character is a non-speaking horse, portrayed by a puppet? How could that possibly work? The *War Horse* team didn't have an answer, but to them, the story and its challenges were exciting. It was worth taking the risk.

The story of *War Horse* was inspired by a painting, and told as a novel, a play, and a film.

## Breath and Communication

**ALONG THE WESTERN FRONT**, between the British and German trenches, there was a gap – a narrow strip called No Man's Land. Joey gets stuck there, tangled in barbed wire. When the soldiers in the trenches notice him, a temporary truce is called as one man from each side goes to help the injured horse. The British and German soldiers don't speak the same language, so they must rely on hand signals to communicate. Using non-verbal communication, they rescue Joey and decide which side keeps the horse by simply flipping a coin.

Handspring Puppet Company utilizes the power of non-verbal communication to make their puppets come to life. Both in the physical actions of the puppets and the interactions between the puppeteers, life and personality are conveyed without ever uttering a word.

In preparation for *War Horse*, the entire team carefully researched horse behavior. They noted how horses move, stand, and interact with each other. They noticed that horses express their emotions with their ears and tail. Horses react to a person's tone and not to specific words. They don't like to be looked at directly in the eye, and they have a wide range of vocalizations. The *War Horse* team brought their research back to The Studio, experimented with ways of moving their bodies and manipulating the puppets that would best emulate the horses they'd observed. They figured out the tiniest details (how Joey's skin would quiver when touched) as well as the largest movements (Joey running at full speed into battle).

The companies began exploring their ideas in the National Theatre Studio. The Studio is not open to the public; it is solely dedicated to discovering and trying out new ideas that push the boundaries of what is possible in theatre. The goal is to play and experiment. In that process, much of what is attempted doesn't work. But what does work is often something that never would have been discovered in a traditional rehearsal environment. Because of the freedom allowed by The Studio, the *War Horse* team was able to take risks, play with new ideas, and ultimately bring Morpurgo's novel, and Joey, to life on the stage.

The spark ignited by the painting of the British Cavalry charge did not end when the National Theatre opened its production of *War Horse* in 2007. Steven Spielberg released a film adaptation of Morpurgo's novel in 2011.

- Think about seeing a painting, reading a novel, watching a play, viewing a movie. What is unique about the way each art form shares a story? Which do you enjoy the most? Why?
- Is there a book you'd like to see told onstage? How would the stage version be different than the book? Is there a story that could only be told by puppets?



**“Puppets always have to try to be alive.”** –Basil Jones, TED Talk

While the research was crucial to creating a puppet that behaved like a real horse, the key to bringing that puppet to life was breath. Joey is obviously an inanimate object, and yet when audiences see him breathing, there is a connection. If he inhales and exhales, we're willing to see him as real, to suspend our disbelief and go on the journey with him. The breath is the final component necessary to bring Joey to life onstage.

Breath serves another purpose. The three puppeteers operating Joey rely completely on breath to communicate with each other. They synchronize their breathing to be Joey's breathing; they create Joey's snorts and whinnies together. They each become one section of the horse: the Head – emotional expression; the Heart – front legs and the steering wheel; or the Hind – the power.

# World War I June 1914 – August 1918

## Timeline of events

- Inciting Incident: Archduke Franz Ferdinand of Austria-Hungary is assassinated on June 1914 while on a diplomatic visit to Sarajevo by a group of Bosnian Serbs wanting freedom from foreign rule.
- Austria-Hungary declares war on Serbia.
- Russia, an ally of Serbia, moves troops toward Austria-Hungary.
- Germany, allied with Austria-Hungary, considers Russia's military mobilization a direct threat. They declare war on Russia and move their own troops toward France, a Russian ally.
- France joins Russia against Austria-Hungary. Germany invades France.
- Great Britain, allied with France and Belgium, declares war on Germany.
- Japan, allied with Britain, declares war on Germany.
- As the war progresses, countries all over the world are drawn into the conflict: Australia, Canada, India, New Zealand, South Africa (Great Britain's colonies); Italy joins Germany and Austria-Hungary; the United States is the last to join the fight in 1917.
- Germany is defeated. The war ends in 1918, and is soon referred to as The Great War and The War to End All Wars. No one could imagine a world conflict equal to or greater in magnitude ever occurring again.

## Who was fighting?

### THE ALLIES

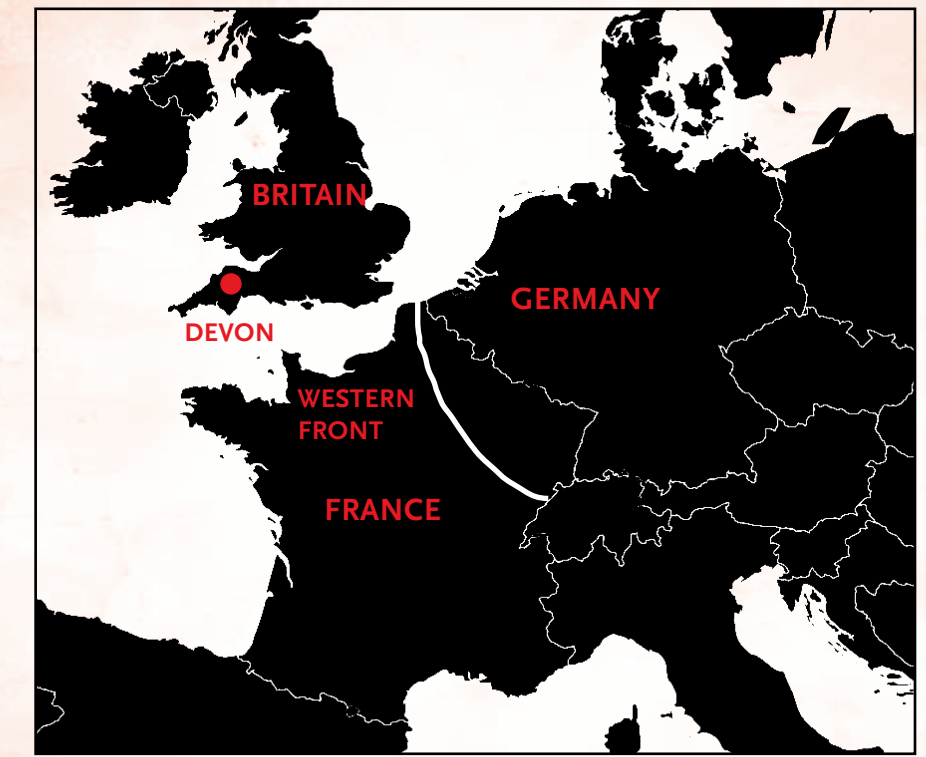
Great Britain, France, and Russia (known as the "Triple Entente" or "triple agreement") along with Belgium, Serbia, Italy, Japan, Greece, and Romania. The United States was not officially a member of the Allied Forces, but fought alongside them.

### THE CENTRAL POWERS

Germany, Austria-Hungary, and the Ottoman Empire ("Triple Alliance").

### NEUTRAL

Switzerland, Holland, and Sweden.



## Geography

Albert raises Joey on a farm in Devon, England. Joey is sold to the army and travels overseas to Northern France. In France, he carries soldiers to battle along the Western Front: a 440-mile long trench from the Swiss border to the Northern Sea.

The Eastern Front was different: this part of the war was fought over 990 miles, from the Baltic to the Black Sea, a broad area of land whose borders were continually shifting between Russia, Germany, and Austria-Hungary.

## FLESH AND METAL

"History was written on the back of the horse."

—Inscription on monument, Kentucky Horse Park, Kentucky

**HORSES HAVE PLAYED** an essential role in human life for centuries. Since their domestication they have expanded our ability to travel, farm, play, hunt, and fight. In the wars before World War I, the cavalry – soldiers on horseback – was the most deadly, feared weapon on the battlefield. The speed, agility, and training of the horses, carrying experienced soldiers armed with swords and guns, could break through any enemy's lines. They ended battles quickly and decisively.

Everyone assumed that this war would likewise be short – the cavalry would end it in a few months at most. But they did not. Advancing technology overwhelmed them – the direct charges that had once made them so powerful were futile against machine guns, barbed wire, and poisonous gas. This was the beginning of modern warfare – the clash between flesh and metal. Soldiers could not continue fighting on horseback. Instead, they dug deep trenches for protection and waited for their next order.

Horses, however, did not become obsolete. In fact, both the Allies and the Central Powers relied on them for survival. Horses were far more reliable than mechanized vehicles in rough and muddy terrain and were used to transport war essentials: soldiers, messengers, supplies, ambulances, ammunition, and weapons.

Horses were also critical in maintaining morale among the soldiers. It is the horse's nature to bond closely with humans who show them respect and kindness. For many soldiers, shell-shocked by the horrors of war and the trauma of trench warfare, the bond with their horse was often what allowed them to cope with the stress. The companionship and the responsibilities of caring for the horse soothed the soldiers and gave them something else to live for – after confronting death all day, meeting the needs of their horse was life-affirming, and a way to keep connected to their own humanity.

Six million horses and mules served in World War I; most did not return home.

## Manhood

"This war is meant to make men, but I'm half the man I was." – Friedrich, *War Horse*

**THROUGHOUT** *War Horse*, there are numerous displays of courage – soldiers and horses facing impossible odds against machine guns, Albert standing up to his father to protect Joey, and later staying with his friend David when he is injured in battle. But we also see men struggling with the idea of cowardice. For many of the characters we meet, fighting is a rite of passage on their way to manhood. Battle is where men are made. And men who've never been on the battlefield are seen as, and often feel like, they are not truly men.

- What defines manhood today? Are there present day rites of passage that help mark the transition from boy to man? Who is a man that you admire and respect? Why?
- The word "courage" comes from the Latin *cor*, meaning "heart." What is courage? What requires courage? What do you think is the connection between courage and heart?



## Aftermath

**WORLD WAR I** is one of the most confusing episodes in modern history. The number of countries involved and the variety of agendas make it difficult to sort out exactly why everyone was fighting. What we do know: Daily life for those left at home was nearly impossible to maintain, with the majority of the workforce gone. What we also know, without a doubt: The loss of life was devastating. Approximately 10 million people died, mostly men, wiping out generations, leaving families and entire towns all over the world in deep mourning.

The war officially ended with the signing of the Treaty of Versailles in 1919. The treaty placed the blame for starting the war on Germany

("War Guilt Clause"). Germany was required to dramatically reduce their military, make extreme land concessions, and pay reparations well beyond their means. The terms of the treaty left many Germans angry, feeling that the blame and financial burden were excessive and unfair.

The violence and death of World War I made European countries desperate to avoid conflict, thus choosing in the 1930's to appease Adolph Hitler as he gained power. By the time Germany invaded Poland in 1939, another world war – World War II – could not be avoided.

"The rot in the boots, spreading up our legs, and the lice and rats and sludge... sending us loony... it's this waiting I can't stand, if we're going over the top, let's get out of this ditch and go!" – David, *War Horse*

# Animals in our Lives

**“The greatness of a nation and its moral progress can be judged by the way it treats its animals.”**

—Mahatma Gandhi

Whether we're spending time with a family pet, seeing animals at the zoo, or watching videos of them on YouTube, animals affect our emotions. We might like the way they look: their body type, color, and/or size. We might admire their skills: flying, swimming, or changing color. But it goes beyond that. Scientists have proven that being around animals makes us healthier and happier.

- **Why do you think having animals in our lives makes us happier and healthier? Is there an animal who is important in your life? What do they give you?**
- **How do animals help us connect to our own emotions? What about animals makes it safe to feel our feelings?**

## Animal Service Today

Animals continue to serve the military (600 specially trained dogs from the United States are currently in Iraq and Afghanistan), but animals have numerous other support roles that improve the quality of life for people. They can be trained to guide the blind, listen for the hearing impaired, and do tasks for someone whose mobility is impaired. It has also been found that animals, and horses in particular, can be instrumental in physical, emotional, or psychological rehabilitation. Shadow Hills Riding Club in Shadow Hills, California, offers equine therapy to communities coping with challenges that range from cerebral palsy, to autism, to addiction recovery. Saddles for Soldiers is a program designed to help soldiers heal the injuries they bring home from the battlefield, both physical and mental. Riding promotes coordination and muscle control, and connection with the horse fosters self-esteem, healthy relationships, and the skills necessary to reintegrate into civilian life.



## What is Unique About Horses?

Monty Roberts, the subject of BBC's "The Real Horse Whisperer" and advisor to *War Horse*, describes the uniqueness of horses:

“How could we fail to love an animal who would take up our causes for us whether they were tranquil agricultural efforts or this horrible thing called war? The horse truly is a pacifist. Horses want no part of war or any of the pain, the sound, or the smell of it. They are truly animals with a deep disdain for violence. And yet they came along with us and I believe they constantly wondered what in the world we were thinking about, but they did their job without question.”

The creative team of *War Horse* felt that a horse was “the perfect witness” to the human experience of war. Joey participates in the war without knowing what war is.

- **What is it like to see war through an animal's eyes? Does it give you a new insight or perspective on war?**



# A conversation with Handspring Puppet Company Co-founder Basil Jones and Center Theatre Group Teaching Artist Marcos Najera



**“It’s required a tremendous learning curve from the puppeteers... You are seeing an animal’s very being, being shown onstage.”**

**Marcos Najera:** Basil, what would you say your job is in the theatre?

**Basil Jones:** To make inanimate objects come alive in front of an audience. That’s really what the job of puppetry is. To bring objects to life and in this case the objects are puppets of horses, swallows, geese and cavalry officers.

**MN:** For you and your partner Adrian Kohler, one of the big ideas you have for working with puppets is the idea of ‘breath.’ Can you talk a little bit about that?

**BJ:** To make an object come to life, to make an audience believe that it is alive, one of the first things to do is to give it breath. To allow it to breathe. And fairly often, we are saying to our puppeteers—reminding our puppeteers—is that they need to keep breathing even when their puppet is not the center of attention onstage. And out of that breathing, comes all of the other movements. The sitting-up, the standing, the walking and the running. Breath is essential. Breath is the beginning of all movement.

**MN:** I understand there is a connection between breath, the Russian puppeteer Sergey Obraztsov, and the name of your company (Handspring)?

**BJ:** Obraztsov said the soul of the puppet is in the palm of the hand. And the further you get away from the palm of the hand, the further you get away from the soul of the puppet. So hand and ‘spring’, as a source of water, and life are very much a part of the name and a part of who we are.

**MN:** You know, in reading about you, I realized that puppets have always been a part of who I am. As a little kid, I grew up here in the States watching *Sesame Street* and of course Jim Henson and *The Muppets*. I have to tell you Mr. Jones, I never realized they were puppets, I always just thought they were my friends. I didn’t realize they were inanimate! (Laughs)

**BJ:** (Laughs) That’s because Jim Henson was a master.

**MN:** Can I ask you, when you think about your childhood, did you have favorite puppets that, like me, you just considered your friends? You know, in my case—*Sesame Street*’s Bert and Ernie, Big Bird and Oscar the Grouch. They were just my friends that I started my morning with and a bowl of cereal!

**BJ:** Marcos, we came from a very different country (South Africa). I was 15 [years old] when television came to our country for the first time. So I’d gone through my childhood already when we were just starting with television in our country, because the apartheid (a policy of racial segregation in South Africa from 1948 to about 1991) government didn’t really like the idea of television. They knew that it would give a window into the rest of the world. And they tried to keep that window closed as long as possible. When it eventually did open,

*Sesame Street* chose not to be involved—I think quite correctly—in South Africa; and only came in at the invitation of Nelson Mandela (anti-apartheid activist and former South African President) once democracy came around. So, we didn’t really have puppetry in our lives, certainly not on television, but I did have my own puppets! I had both glove puppets and little toy theatre puppets when I was a kid. That’s my introduction.

I used to make my own little plays at home for friends and relatives—that was the beginning. But I certainly never thought that I would be a puppeteer! It was something that was just part of my childhood.

**MN:** And by the time you got to art school in 1971, I read that your professors did not support you or Adrian in the making of puppets.

**BJ:** Not at all. Nor was I the smallest bit interested in puppets. Adrian was because his mother had been a puppeteer. For me, it was something to put behind me as a childish thing. But when I found out there was a wonderful, rich, strong tradition of puppetry in Mali, West Africa, I began to change my mind about how important it was. And what I thought I could do with it.

In life in Mali, puppetry in the rural areas is still very much part and parcel of growing up and becoming older and becoming an elder in society. Finding that out was really quite a revelation to me. It was basically saying that puppetry can be many things and is many things in the lives of people around the world. Then I began to realize that puppetry exists in China, India and Japan. And I realized that puppetry in Africa was something that was open-ended and open to many possibilities. Once I got my head around that I was able to think about joining Adrian in the formation of Handspring Puppet Company.

It’s a very ancient art-form. And it’s experiencing a kind of renaissance so it’s a wonderful time to come see *War Horse*.

**MN:** And when students do sit down in the theatre to see *War Horse*, they will meet Joey the horse. How did you design the Joey puppet and get him to move like this beautiful, living horse?

**BJ:** Through a lot of observation of real horses — both in museums as skeletons, and in videos, DVDs, and, of course, looking at real horses on horse farms. Adrian [my partner] was constantly drawing them and thinking about how we could simplify the complex structure of a horse into a puppet structure.

**MN:** Did you study the 1878 photographs of Eadweard Muybridge to understand how horses move? (Stanford University founder Leland Stanford commissioned Muybridge to take pictures of a galloping horse to see if all four legs left the ground).

**BJ:** Absolutely. We found that some people had taken his photographs and made them into animated films. And we studied the animated films quite a lot. That

was very central to our understanding of how the horse moves. I think the sequence of the trot, the sequence of the gallop—we had to pay very close attention. If you number the feet, 1-2-3-4, when those feet go down and in what sequence—it changes from walk to trot to gallop. It was very useful to have Muybridge to show us the different gaits of the horse.

In those days, it was really, really important because they wanted to find out whether a horse ever really lifted all four legs. Artists needed to know that in painting a horse. Muybridge showed that it does. But more than that, it slowed down movement. You can really understand exactly what’s going on at any one moment. In recreating this war in 1914, the life of horses and the way horses moved suddenly became very important. We had to learn how to trot. So, that’s why we had to go back to Muybridge.

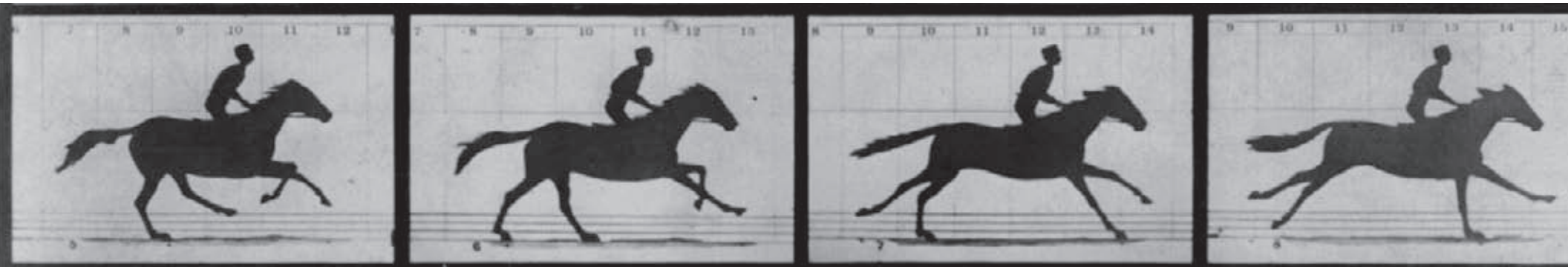
That’s one of the things that’s been really important about this production. We’ve really had to learn very intimately about an animal. The way an animal thinks and the way an animal feels and smells. We had to ask our puppeteers to really consider that, find out about that, talk to each other about it. The puppeteers have a blog where they can put any YouTube videos they find: maybe of a horse drinking or the way a horse twitches its’ tail when it’s angry. All those things go onto the blog and they can use them to generate discussions about horse-isms and how they are going to achieve them onstage.

**MN:** Is the puppetry having to change quite a bit because *War Horse* is going on a national tour?

**BJ:** It is. There a lot of changes. We are not working with the revolve [revolving stage from the Broadway show]. So we’ve had to be very inventive to work with other revolves. But the result has been that I think we have a much more exciting show. A mechanical revolve [turntable stage] revolves only at one speed. But now we’ve worked a way so that the puppeteers underneath the horse actually are the revolve. And they can work at any speed, at any direction, at any time. And that’s actually freed us up in a very interesting way.

**MN:** It sounds like you are going back to simpler technology. I’m thinking of the filmmaker George Lucas. I understand that when he created the *Star Wars* movies in the 1970s, he had ideas to use a lot more futuristic special effects in the films, but the technology didn’t exist at the time. For you, Mr. Jones, is there some amazing puppet you are just craving to make next but the technology just isn’t there yet?

**BJ:** You know, we would rather make something really simple. What we say is: “We use up-to-the-minute 17<sup>th</sup> century technology in our puppets!” Most of the mechanisms [we would use] are very simple watch-maker mechanisms that were devised long ago by Swiss watchmakers. So, it’s more ingenious low-tech, than ingenious high-tech that we are interested in.





*“We are nothing without an awareness of our history, and just as little without a furious curiosity about our present and our future.”* –Nicholas Hytner, Director of the National Theatre

## Center Theatre Group Education and Community Partnerships

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Center Theatre Group’s mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

### Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inexorably to an engaged and enlightened society.

Center Theatre Group’s education and community partnership programs advance the organization’s mission in three key ways:

**Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives;

**Artists:** Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and

**Arts Education Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.



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