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To the members of the **Project Audience** Oversight Committee,

I am pleased to submit this application for the role of Program Director for Project Audience. I have been engaged in the challenges of audience development for many years in many different roles: as a passionate audience member, an artist, a producer and arts administrator within a major regional theater striving to create a body of work and cultivate the participation of new artists and audiences, as an university liaison to the arts community trying to foster cultural literacy and nurture the arts patrons of tomorrow, as a teacher both to the professional field and to aspiring high school students, and most recently, as a critic trying to attract new audiences while encouraging greater virtuosity in the arts. I have tried in every position to create and cultivate an infrastructure that leveraged technology to increase the capacity of the institution. (Currently, I am working with Oversight Committee member, Terence McFarland, who I have known and collaborated with for a decade, on leveraging KCRW's public radio audience and finding ways to include arts listings on their iPhone app.) This position with Project Audience represents an opportunity for me to fulfill, on a national level, longstanding goals of strengthening the artistic community, providing a context for audience engagement, and creating a technological infrastructure to buttress the arts. I believe that my experience coupled with my passion and commitment uniquely qualify me for the position.

I have followed Project Audience since 2009 when I signed up to observe the initial phase. I share Project Audience's passion and belief that audience development must be more than top-down, vertical marketing. I have deep respect for the work that the community has already done articulating the current *Solution Document*. I believe that Project Audience represents the keystone in a national (and potentially international) technological arts infrastructure that could profoundly transform the field and provide a platform to engage the entire artistic community and audience in creating a culturally rich, diverse, engaged society.

Should you find my candidacy for this posting of interest, I trust that there will be time to discuss the position in detail and for you to question me further regarding my qualifications. However, in advance of an interview, I would like to briefly share my understanding of some of the key demands of the position and the relevant work history that I believe qualifies me for the position:

Project Management, Implementation, Fiscal Stewardship

Project Audience's success depends on having someone to not only help manage the creation of the solution but also implement it. During my time at Center Theatre Group (CTG), I had the privilege of seeing the Kirk Douglas Theatre from its conception, literally as a sketch on the back of an envelope, through funding, design, construction, commissioning and finally, production of the opening season of six world premieres. The project was completed on time and on budget. Experience from this project that is of particular relevance for Project Audience includes:

- Oversaw the selection of the Architect and key consultants and then participated daily with the entire project team through the design and construction process;
- Oversaw all deliverables and ensured project adhered to budget, schedule, and specifications (both internally and externally);
- Participated with outside counsel throughout the negotiation and implementation of the DDA (Disposition and Development Agreement) and Lease agreements with our key partner, Culver City Redevelopment Agency;
- Managed the flow of information both from CTG stakeholders to outside consultants and vice versa;
- Managed budget for external consultants and contractors and the internal procurement budget of \$400,000 for the commissioning of the theater. Both completed on budget to specifications.

Technology Management and Oversight

Beyond the technological integration, coordination, consultant oversight and management required for the Kirk Douglas Theater, I have also overseen the creation of the first university-wide arts website at USC. While far more modest in its technical goals, the website did provide a microcosm of the political and technical issues involved with getting different organizations (in this case, five distinct art schools within the University) to collaborate. The site resulted in /arts becoming a top-level university domain.

- I have also personally designed relational databases and web solutions for small work groups (from five to 25 users). Again, while vastly more modest than the goals of Project Audience, this experience gives me the structural basis to speak the language and manage not only the theoretical issues but also their practical implementation.
- The flip side of managing technology is managing the anxiety and fear of technology by end users and organizations. Whether this is a question of education (providing the metaphors and explanations for the problem), inspiration (revealing the promise of the technology), or adoption (translating the benefits of the technology into the lingua franca of the organization), I have the ability to manage both the technology and the fear it engenders.

Collaboration, Communication, Inspiration

Project Audience has, in fact, many audiences and many stakeholders. Taking care of each of those audiences and engaging every stakeholder is central to the project's success. I regard this responsibility as fundamental to the challenge of successfully directing the effort. Based on my previous experience, I believe I have an appreciation for each audience and a facility for understanding their needs. For example:

- **Non-Profit Board**
Through my work at CTG, I understand the culture, responsibility, collaboration, and communication necessary to realize projects in the non-profit world. As Project Audience defines its governing structure, particular care will need to be paid to this relationship as both the project and the board structure come into being.
- **Funders and Key Stakeholders**
Candidly, in my previous roles, I have witnessed both effective and terrible communication with funders and key stakeholders. What I have learned is that the communication, involvement and inspiration of funders and stakeholders must be a core principle of the organization. I look forward to continuing the transparent and comprehensive culture that Project Audience has already created and to passionately and articulately inspiring others to join the effort.
- **Institutional Development**
Project Audience is creating not only a technology solution but also a new institution (or possibly a new branch of an institution). This requires someone who can not only manage a design process but simultaneously create a culture within which each new partner or staff member works. I was able to not only build a building with the Kirk Douglas Theater but create an entire staff and a culture of production.

In addition to the skills outlined in your job description, I believe I bring the following skills to Project Audience:

Vision

I share Project Audience's view that this solution is just one part of a constellation of services that can profoundly transform the way the arts are engaged and practiced. There will clearly be many functions, many goals that will be

beyond the scope of the Project Audience solution either because they are beyond its mission or beyond financial and pragmatic realities. A key to the project's success will be ensuring that when we identify opportunities that lie beyond our scope that a viable partner is either found or the design allows for integration/partnership in the future.

Universal Design Principles

One of the gifts of the Kirk Douglas project was working with a fellow artistic staff member, the late playwright, Jon Belluso. Jon used a wheelchair and as an advocate for access both artistically and practically, he instilled in me the value of universal design. Put simply, universal design is designing for the entire audience, making a building work for everyone from eight years old to 80. Beyond simply a design mandate, Jon helped me understand that good universal design meant removing the barriers to entry for all participants. The idea was not to remove all the obstacles for an audience but instead, to ensure that the challenges that they encountered were the ones that they chose. I believe firmly that this is an approach that can and should be successfully applied not only to the technological solutions of Project Audience but also a guiding principle for the institution. The result will be a better solution for all patrons and a more inclusive institution.

Good Design: More than Aesthetics

We have all experienced technology that 'worked' behind the scenes but collapsed under the clumsy weight of its final design. More than simply aesthetics, good design - effectively and elegantly presenting complex information - is, I believe, a core mandate for Project Audience. I have the visual literacy and skills to not only serve as a champion for good design but also to be able to clearly articulate when a design is not working. I believe this experience will help Project Audience get the most out of the contracted designers and result in a project that not only 'works' but is also effective and easy to use.

Collaboration: More than a buzzword

Among the disciplines I teach to everyone from professional artists to aspiring high school students is collaboration. I teach groups of artists to understand what it means to be a part of an ensemble. My belief in collaboration and creating as a group are the guiding principles that inform everything I do. That passion and understanding will inform all of my work with Project Audience.

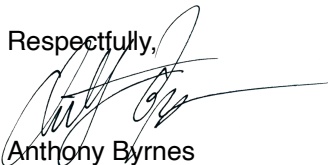
Diversity of Experience

Put simply: I believe that I have the ability to fundraise, manage and implement as a producer, the ability to dream like an artist, to inspire as a teacher, and remain objective like a critic.

Placing Project Audience in the larger landscape I wonder: would Wael Ghonim, the Google marketing executive, have become the transformational catalyst of Egyptian democracy without *Facebook*? Without technology? Which audience member, given the proper tools, could transform the arts audience in Seattle, Orlando, Minneapolis or Los Angeles? What would happen if we engaged our entire audience in audience development, if they each became members of this 'community of practice'? What is possible?

It is these questions that excite me and foster my belief in the power of the work that you have already done bringing Project Audience to this phase. It is these questions that inspire me to apply to help this project as Program Director and make it easy to assure you that, if selected, Project Audience would command my full attention and passion. I hope to have the opportunity to discuss this project with you further if not in person then on the telephone. Thank you for the opportunity to apply and I look forward to the future of Project Audience.

Respectfully,



Anthony Byrnes