

# ADAM N. KOPLAN

---

1205 E. Rock Springs Rd. NE, Atlanta, GA 30306  
Cell: (917)-721-7567  
Email: [ADAMKOPLAN@gmail.com](mailto:ADAMKOPLAN@gmail.com)

## CURRICULUM VITAE

### Key Skill Areas:

Theatrical Storytelling | Leadership | Management | Board Experience | Fundraising | Strategic Planning | Non-profit Communication Strategies | Theater History | K-12 Arts Education | Production Calendar and Workflow |

### Profile:

Accomplished as both artist and arts administrator with a track record of achieving artistic excellence, managing teams, and growing organizations. As theater-maker, has created shows that have drawn national attention, appeared in over 20 states and 4 countries, been optioned by major film studios, attracted world-famous collaborators, and won multiple awards (including 2 Suzis locally). As founding Artistic Director of The Flying Carpet Theatre Co. grew and sustained the organization for 15 years. As Chair of The Dreamyard Project's Theater Dept, created and implemented a nation-leading drama curriculum used in New York City schools and written about by The New Yorker magazine. Co-managed a 16 person team and several multi-million dollar arts-education programs. As an engaged community volunteer, has served on non-profit boards with an array of committee leadership positions. As public expert and advocate for the arts with many opportunities to share expertise including university teaching, publishing as an art critic, and making regular appearances on Georgia public radio (WABE) as guest contributor.

### Key Values:

My grounding in tight close-knit communities helped to shape my belief that civic leadership demands an effort to make our communities as inter-connected, healthy, and vibrant as possible. My education—first at an Orthodox Jewish day school (The Hebrew Academy), then at a Christian prep school (Westminster), then as a Religion major at a Quaker college (Swarthmore)—has given me an abiding respect for communities of meaning and purpose. While not formally religious, I connect to a spiritual heritage through my commitment to building a more just, diverse, and engaged civic society.

My first job out of college framed my views of civic engagement. I was hired as a researcher and co-author on an academic study of the demonstrable importance of “Social Capital”: the relational bonds within municipalities that give them strength and value, as separate from their wealth or financial stability. Places with higher numbers of groups, activities, or organizations that demand positive FACE-TO-FACE interactions succeed across all metrics. The more that we are communal joiners, doers, problem-solvers, and deciders, the healthier we are, both literally and figuratively

From the outset of my career as a theater maker and arts-educator, I have seen my work as an effort to build Social Capital. As artists we bring people together to start conversations, argue, or pursue a common goal. And it's necessarily done face-to-face and with groups of people. My career in the arts has been defined by the effort to make communities rich in culture and ideas, rich in face-to-face interactions, and rich in compassion.

## **ARTISTIC MANAGEMENT AND ADMINISTRATION**

---

**Director and Founder, *The Flying Carpet Theater Company*, New York City, NY**

Led company from inception and through incorporation process. Oversaw creation of fourteen work-premieres, from incubation to full production. Raised and managed operating budget that is currently over \$185K annually. Coordinated four European tours, five national tours. Negotiated agreements with producing partners and presenters over co-productions and tours. Budgeted 14 shows in coordination with production managers. Hired staff, designers, and casts.

**(1997 - 1999), (2002 - Present)**

**Performance Department Chair and Coach, *The Dreamyard Project*, New York, NY**

Developed and ran monthly professional development sessions for the staff of Dreamyard's dozen theatre, dance, and music teaching artists. Observed and coached colleagues on their teaching practice. Oversaw creation of department-wide curriculum to be implemented by all theatre teaching artists every school year. Innovations, including staff-wide use of common curriculum for the first four classes of the academic year, still in use across 15 years. Created rubrics and assessments for staff. Curated and produced student work festivals at The Public Theater, Lehman College, The Juilliard School, The French Institute Alliance Française. Hired staff, conducted regular reviews, and managed personnel issues.

**(September 2006-2014)**

**DOE Theater Blueprint Training Facilitator, NYC Department of Education New York, NY**

With cohort of leaders in primary and secondary theater education, created and implemented a series of trainings to support NY public school drama teachers to better use "The Blueprint for Theater"- a series of citywide standards and benchmarks.

**(September 2007-June 2010)**

**Arts Program Coordinator, *Marble Hill School for International Studies*, New York, NY**

Managed teaching-artists' yearlong residencies at New York Public High School. Coordinated ongoing staff development. Served as a liaison between school and The Dreamyard Project, its arts partner. Co-wrote and co-managed a \$50K grant from the Center for Arts Education.

**(June 2002 – September 2007)**

**Production Office Associate, *University of Washington School of Drama*, Seattle, WA**

Coordinated undergraduate student labor for Drama Department. Supervised maintenance of theater spaces within School of Drama.

**(November 2000 - June 2001)**

**Publicity Associate, *University of Washington School of Drama*, Seattle, WA**

Designed, wrote, and distributed publicity materials for all School of Drama events. Edited *Folio*, the School of Drama's quarterly magazine.

**(November 1999 - June 2000)**

**Producer of *Niño Nada, Todo Con Nada*, New York, NY**

Organized children's theater festival. Sought six companies for participation. Negotiated contracts. Oversaw marketing campaign with publicists. Festival shows had four *New York Times* raves and sold out most performances.

**(April – August 1999)**

**Directing Resident, *Playwrights Horizons Theater*, New York, NY**

Assisted directors David Petrarca on *The Water Children*, Gloria Muzio on *Gun-Shy*, and David Warren on *From Above* throughout rehearsal process on all aspects of production. Served as liaison between Playwrights Horizons' administration and the director, arranged and directed photo calls, and took director's notes during previews.

**(September 1997 - June 1998)**

**Assistant to Literary Manager**, *People's Light and Theater Company*, Malvern, PA  
Aided dramaturg, Lee Devin, on Shakespeare, Shaw, Arthur Miller and Lee Breuer productions.

**(August 1994 – June 1995)**

**Acting and Directing Resident**, *San Francisco Mime Troupe*, CA  
Researched foundations and wrote grant proposals. Built sets and provided technical support for touring weekly production. Made appearance in production of *Escape To Cyberia*.

**(June - August 1994)**

## **DRAMATIC WRITING**

---

**Screenwriter**, *Twentieth Century Fox Animation*, Burbank, CA  
Commissioned to adapt musical book of *1001 Nights* into a screenplay. Collaborators are Oscar winners, Robert Lopez and Kristen Anderson-Lopez. Producers are Scott Rudin (EGOT winner) and Eli Bush.

**(May, 2018 - Present)**

**Scriptwriter**, *The Breman Museum and Theatrical Outfit*, Atlanta, GA  
Commissioned to write four “jukebox” cabaret/concerts that tell the life story of major Jewish songwriters describing the life and work of Harold Arlen, Jerry Leiber & Mike Stoller, Marilyn & Alan Bergman, and The Marx Brothers respectively

**(March, 2015 – Present)**

## **MEDIA**

---

**Guest Contributor**, *WABE's City Lights*, Atlanta, GA  
Participated in over 15 radio spots to share expertise about The Great American Songbook and the history of American Musical Theater. Each live 20 minute spot functions as a mini-class, with host Lois Reitzes asking probing questions on the day's topic. Conversations are archived and stream on NPR apps and on WABE site. Spots include conversations about Irving Berlin, George Gershwin, the history of American tap dance, Dorothy Fields, Structural sexism and racism with American musical history, and more.

**(March 2016-Present)**

## **TEACHING**

---

**Course Lecturer**, *The University of Nevada at Reno*, Reno, NV  
Created curriculum and led a for-credit, semester long course on “Devised Theatre.” Introduced students to history and core tenets of the modern movement of creating a piece through a rehearsal process. Used generative techniques from Jacques Lecoq, Anne Bogart, Tadashi Suzuki, and others to lead students in creating a piece about the birth of “spin,” based on the life story of Edward Bernays, the so-called “father of Public Relations.”

**(August 2017 – November 2017)**

**Drama Teacher**, *Bronx Community Charter School*, The Bronx, NY

Taught drama, imaginative play, dance, movement, and puppetry to kindergarten, first, and second grade classes. Coordinated seasonal arts festivals to share student work.

**(August 2008 - June 2010)**

**Teaching Artist**, *The Dreamyard Project*, New York, NY

Taught drama bi-weekly to classes in Harlem and The Bronx during yearlong residencies. Designed curricula to reinforce the classroom teachers' goals using drama techniques and exercises. Organized and directed student-written scenes, including work that has been invited to Julliard, Lehman College, and Sotheby's for festivals showcasing young artists. Experience with 2<sup>nd</sup> -11<sup>th</sup> grade.

**(September 1997 - June 1999), (November 2002 – June 2007)**

**Facilitator-Trainer**, *The Dean's Office at Swarthmore College*, Swarthmore, PA

Wrote and directed a show for Freshman orientation, seen by all incoming students. Trained the student actors of the show to use the material as conversation-starters about community, race, class, sexuality, sexual assault, and other sensitive issues likely to arise among college students.

**(August – September 2003, 2004)**

**Teaching Artist**, *Working Playground*, New York, NY

Taught drama bi-weekly to forensics class in Far Rockaway, Queens. Led 9th graders in a series of writing exercises that culminated in a student-written courtroom drama.

**(December 2002 - June 2003)**

**Teaching Assistant**, *University of Washington School of Drama*, Seattle, WA

Developed curriculum for intermediate level undergraduate acting class in Shakespeare and verse. Led exercises in speech and movement. Directed students in a production of *As You Like It*.

**(December 2001 - April 2001)**

**Teaching Artist**, *National Actors Theater*, New York, NY

Prepared New York City Public School Students to see NAT's Broadway production of Emyln Williams' *Night Must Fall* through workshops with participatory exercises.

**(January 1999 - April 1999)**

**Instructor**, *The Westminster Schools Summer Theater Intensive*, Atlanta, GA

Taught introductory acting class to 30 junior high and high school students. Introduced physical theater into program's curriculum.

**(June - July 1996)**

**Teaching Assistant**, *Swarthmore College*, Swarthmore, PA

Led exercises in acting, concentration, voice, and movement in "Introduction to the Theater" class.

**(September 94 - May 1995)**

## **PUBLICATIONS AND PRESENTATIONS**

---

**Presenter**, Conference entitled "Management and Marketing in the Arts", Art Academy Plovdiv, Plovdiv, Bulgaria

Presented lecture titled "The Evolving Marketing Strategy of The Flying Carpet Theatre" that outlined a change from a direct-to-consumer toward a business-to-business strategy around marketing. This evolved as our company became more focused on touring and partnering with co-producers. Lecture published in translation in Bulgarian journal.

**(November, 2015)**

**Book Reviewer**, *Digital Photography Review*, Seattle, WA

Wrote over a dozen book reviews for DPReview, the largest photography review site on the Internet. Covered photographic technique, history of photography, and artist's monographs.

(November, 2010-October, 2014)

**Book Reviewer**, *Publishers Weekly*, New York, NY

Wrote book reviews covering photography art-books and theatre history texts for weekly trade news magazine targeted at publishers, librarians, booksellers and literary agents.

(October 2006-January 2008)

**Presenter**, Conference entitled "Examining at Student Work," Mohonk Mountain Lodge, New Paltz, NY

Presented lecture that introduced a rubric for assessing acting and dramatic writing at the middle-school level.

(January 2004)

*[Both publications below deal with "Social Capital," a way of quantifying the ways in which a community is cohesive and functional. My contributions included an examination of indicators of civic participation, such as consistent attendance at theatrical performances.]*

**Kreuter M.W., Lezin N.A., Young L., Koplan A. N.** *Social Capital: Evaluation Implications for Community Health Promotion*. World Health Organization Regional Publications. European Series. (92):439-62.

(2001)

**Kreuter M.W., Lezin N.A., Koplan A. N.** *National Level Assessment of Community Health Promotion Using Indicators of Social Capital*, prepared for WHO/EURO Working Group on Evaluating Health Promotion Approaches and Division of Adult and Community Health, National Center for Chronic Disease Prevention and Health Promotion, Centers for Disease Control and Prevention.

(June 1995)

## PROFESSIONAL AFFILIATIONS

---

**Member**, *Writers Guild of America East*

Member of the union of writers that create content for motion pictures, television, news and digital media

(May 2018 - Present)

**Associate Artist**, *Theatrical Outfit, Atlanta, GA*

Member of a group of affiliated theatre artists that work consistently at Theatrical Outfit.

(November 2017 - Present)

## BOARD SERVICE , COMMUNITY ENGAGEMENT, VOLUNTEER LEADERSHIP

---

**Board Member**, *The Breman Museum of Jewish Arts, History, and Culture*, Atlanta, GA

Current Vice-Chair. Will serve 2-year term as chair beginning in 2020. As member of Executive Director Search Committee helped to interview, vet, and select candidates for ED position in nationwide search done in conjunction with Boardwalk Consulting. As member of Strategic Planning Committee helped to craft the long term strategic plan for the institution, including

personally writing key chapters in close collaboration with Terri Theisen Consulting. As member of the Executive Committee, advises and approves managerial and financial decisions.

**(May 2017 - Present)**

**Panelist**, *Queens Council for the Arts*, Queens, NY

Reviewed, assessed and ranked grant proposals for civic funding. Met with panels and program administrators to discuss awards and funding amounts.

**(August 2014 – January 2016)**

## **EDUCATION AND TRAINING**

---

**University of Washington**, *Master of Fine Arts in Stage Directing*, Seattle, WA

*Directing*: Jon Jory, Mark Harrison, Val Curtis-Newton.

*Acting*: Steve Pearson, Mark Jenkins.

*Suzuki*: Robyn Hunt.

*Alexander Technique*: Cathy Madden.

*Voice and Speech*: Judith Shahn, Laura Worthen.

*Design*: Bob Dahlstrom, Mary Louise Geiger, Deb Trout, Bill Forrester.

*Workshops and classes while at UW*: Martin Benson, Bartlett Sher, Nikki Appino, Bob Goldsby,

Drew Barr, Sharon Ott, Zelda Fischhandler, Bob Moss, Stephen Wadsworth, Allison Narver,

Claire Bloom, Jane Alexander, K.J. Sanchez, Richard E.T. White, Libby Appel.

**(August 1999 - June 2002)**

**Peter Brook Directing Workshop**, *The Intiman Theater*, Seattle, WA

Intensive workshops led by Peter Brook and his company with a select group of young West Coast directors.

**(April 2001)**

**Performing Mozart**, *Aspen Opera Theater Center*, Aspen, CO

Summer-long intensive in the musical, dramaturgical, and acting issues in Mozart's operas (e.g.

*Die Zauberflöte*, *Così fan tutte*, *Le Nozze di Figaro*). Led by Ed Berkeley and Richard Bado.

**(June - August 2000)**

**Lincoln Center Directors Lab**, *Lincoln Center*, New York, NY

Workshops and classes in directing by Nicholas Hytner, Daniel Sullivan, Bob Crowley, Moises

Kaufman, Anne Cattaneo, André Bishop, Jacques Lassalle, Andrei Serban, and Uta Hagen.

**(May 1998)**

**École Internationale de Théâtre Jacques Lecoq**, Paris, France

Intensive study in mime, physical theater, and acrobatics, as well as set, prop, mask, and costume construction with Jacques Lecoq and his staff.

**(October 1995 - June 1996)**

**Laboratoire des Etudes de Movement**, Paris, France

Study of set, costume, mask, and prop construction with Jacques Lecoq and staff of architects, sculptors, and painters.

**(October 1995 - June 1996)**

**Swarthmore College**, Bachelor of Arts, Swarthmore, PA

Graduated with Distinction, *Phi Beta Kappa*, with double-major in Theatre Studies and Religion.

**(August 1991 - May 1995)**

## **ACADEMIC AWARDS**

---

**Crossett Fellowship**, *University of Washington*, Seattle, WA  
Awarded annually for excellence in directing.

(1999, 2001)

**Allen Prize**, *University of Washington*, Seattle, WA  
Awarded to University of Washington student for further professional development. Used to support residency at Aspen Opera Theater Center.

(2000)

**Robert Moss Fellow**, *Playwrights Horizons*, New York, NY  
Given annually to one of the Playwrights Horizon Residents.

(1997)

**Phi Beta Kappa**, *Swarthmore College*, Swarthmore, PA

(1995)

**Phi Beta Kappa Fellowship**, *Swarthmore College*, Swarthmore, PA  
Awarded to one member of the Swarthmore chapter of Phi Beta Kappa to pursue graduate education. Used to fund École Jacques Lecoq.

(1995)

**Leedom Fellowship**, *Swarthmore College*, Swarthmore, PA  
Awarded to a Swarthmore Graduate for further education. Used to fund École Jacques Lecoq.

(1995)

**Highest Grade** on undergraduate thesis entitled *Sacred Games: The Theater of Jerzy Grotowski, Eugenio Barba, and Joseph Chaikin*.

(1995)

**A. Edward Newton Library Prize**, *Swarthmore College*, Swarthmore, PA  
For collection of Dramatic Literature

(1994)

## LANGUAGES

---

Conversational French and Spanish

---

**DIRECTING Highlights**

---

***The Pitmen Painters***

By Lee Hall

**2019:** THEATRICAL OUTFIT – ATLANTA, GA

*“Under the captivating and compelling direction of Adam Koplan (the founding artistic director of Flying Carpet Theatre, who previously collaborated on the Outfit’s “The Dancing Handkerchief”), this “Pitmen Painters” is a marvelously crafted evocation of its particular time and place...” -Atlanta Journal Constitution*

*“Exceptional production...outstanding cast...a triumph...” –Down South Today*

***Perfect Arrangement***

By Topher Payne

**2018:** THEATRICAL OUTFIT – ATLANTA, GA

*“Superbly directed by Adam Koplan and wonderfully acted by a top-drawer ensemble at Theatrical Outfit, this is Payne’s finest achievement to date. A sizzling and suspenseful entertainment...” -Atlanta Journal Constitution*

*“Adam Koplan’s direction is brisk, and the show moves quickly, with an hour-long first and second act. He also carefully navigates the tonal changes.” ”-ArtsATL*

*\*\*Suzi Nominee for Best Production, Best Ensemble, Best Costume Design\*\**

***Alpin Hong: Chasing Chopin***

By Alpin Hong and Adam Koplan

**2018:** STRINGS MUSIC FESTIVAL, STEAMBOAT SPRINGS CO  
DARKE CENTER FOR THE ARTS, GREENVILLE OH  
THE GILMORE KEYBOARD FESTIVAL, KALAMAZOO MI

**2017:** RICHARD & KAREN CARPENTER PERFORMING ARTS CENTER, LONG BEACH CA  
THE VERN RIFFE CENTER FOR THE ARTS, PORTSMOUTH OH

**2016:** THE HERITAGE CENTER, DUBUQUE IO  
LINCOLN CENTER EDUCATION, NEW YORK NY  
THE GRAND OPERA HOUSE, OSHKOSH WI  
NATIONAL OPERA CENTER NEW YORK, NY  
HERITAGE CENTER THEATRE, GILLETTE WY

**2015:** THE BALZER THEATRE AT HERREN’S - ATLANTA, GA  
JASPER ARTS CENTER JASPER, IN  
CENTER FOR THE ARTS CRESTED BUTTE, CO  
MUSICAL INSTRUMENT MUSEUM - PHOENIX, AZ  
DEL E. WEBB CENTER FOR THE PERFORMING ARTS - WICKENBURG, AZ



***The Dancing Handkerchief***

Book by Adam Koplan, Geoff Sobelle, & Robert Lopez, Music and Lyrics by Robert Lopez

**2017:** THEATRICAL OUTFIT – ATLANTA, GA  
**1999:** TODO CON NADA – NEW YORK, NY, NY

*“The fanciful and spirited Dancing Handkerchief magically delights...” – ArtsATL*

*“Is it possible to gather small children, millennial parents and septuagenarians into a room and fill the space with joy?” – Down South Today*

*“The actors have a knack for making children laugh and audiences will fall under the show’s spell.” – The New York Times*

**\*\*Suzi Nominee for Best New Work for T.Y.A\*\***

***1001 Nights: A Love Story About Loving Stories***

Music and Lyrics by Robert Lopez, Book by Adam Koplan and Robert Lopez

**2016:** THE ATLANTIC FOR KIDS, ATLANTIC THEATRE, NY, NY  
**2014:** CENTER FOR PUPPETRY ARTS – ATLANTA, GA

*“CRITIC’S PICK. Mr. Koplan has nimbly directed the 70-minute production... The show’s feminism feels 21st-century fresh.” –New York Times*

*"Lights up any evening... a delightful work." –Atlanta Journal Constitution*

*“Brings ‘Frozen’ fame and pitch-perfect fun to Puppetry Arts stage” –ArtsATL*

*"You will be mesmerized by the music and whisked away into a fantastical world" –Channel 69, The CW*

**\*\*WINNER SUZI AWARD FOR EXCELLENCE IN THE ATLANTA THEATRE FOR BOTH OVERALL PRODUCTION & BEST ENSEMBLE FOR T.Y.A.\*\***

***The Medicine Showdown***

By Topher Payne and Adam Koplan (additional songs by John Wright)

**2010:** X-FEST THEATRE FESTIVAL, S. ILLINOIS UNIVERSITY - EDWARDSVILLE, IL  
**2009:** THE 14<sup>TH</sup> STREET PLAYHOUSE - ATLANTA, GA

*"A must-see! Brilliantly written, acted, and directed!" –2X2 Project*

*"Pitch-perfect re-creations of vaudeville and medicine show... just what the doctor ordered." – Creative Loafing*

*“A local wonder... ferocious tap dancing and darn compelling sales pitches.” –Smith & Kraus Dramatist’s Guild Report from the Regions*

*“Go see it... A neat contemporary story.” –AM 1690*

**\*\*NAMED TOP TEN OF 2009, TOP TEN OF DECADE BY CREATIVE LOAFING.\*\***

***A Day In Dig Nation***

By Michael McQuilken and Tommy Smith

- 2009:** MEKWEG THEATER– THE AMSTERDAM FRINGE FESTIVAL - AMSTERDAM  
**2008:** DIVADLO NA PRADLE–THE PRAGUE INTERNATIONAL FRINGE THEATRE FESTIVAL  
- PRAGUE  
PERFORMANCE SPACE 122 (PS 122)– NEW YORK CITY  
**2007:** THE PLEASANCE THEATRE – EDINBURGH INTERNATIONAL FRINGE FESTIVAL  
**2006:** THE 78<sup>TH</sup> STREET THEATRE LAB – NEW YORK CITY [CO-PRODUCTION]

“\*\*\*\*\*” – *Three Weeks*

“\*\*\*\*\*” – *The Metro*

"Ingenious" – *The Stage*

"Audacious" – *The Scotsman*

“Voice Choice” – *The Village Voice*

“A formidable work of art. The digital projections are brilliant. A riveting work.” – *The Prague Post*

### ***Extropia***

Text By Michael McQuilken, Story by The Collaborator Ensemble

- 2007:** THE PLEASANCE THEATRE – EDINBURGH INTERNATIONAL FRINGE FESTIVAL

"Physical Theatre at its Best!" – *Three Weeks*

"Innovative and impeccably timed" – *The List*

"Doubleplusgood marks" – *The Skinny Fest*

### ***Liliom***

By Ferenc Molnar

- 2006:** 7 STAGES – ATLANTA, GA

“Marvelous . . .with images of delicate loveliness.” – *Creative Loafing*

“Critic’s Pick” – *Creative Loafing*

“Inventive” – *Atlanta Journal-Constitution*

“Best Bet.” – *Access Atlanta*

### ***The Mystery of Chung Ling Soo***

By Amy Boyce and Adam Koplan

- 2006:** THE PAVILION THEATRE – DUBLIN, IRELAND  
THE CLONMEL JUNCTION FESTIVAL – CLONMEL, IRELAND  
**2005:** 7 STAGES – ATLANTA, GA  
C VENUES – EDINBURGH INTERNATIONAL FRINGE FESTIVAL [CO-PRODUCTION  
WITH 78<sup>TH</sup> STREET THEATRE LAB]

“\*\*\*\*\*” – *The Metro*

“\*\*\*\*\*” – *The Edinburgh Evening News*

“The Best Touring Production to Atlanta of 2005.” – *Creative Loafing*

“A theatrical bonbon” – *Atlanta Journal-Constitution*

“Flying Carpet Theatre Company holds all the aces!” – *The Scotsman*

“Beautifully performed” – *The List*