Course Description
This course embraces the fact that the relationship between arts organizations and their audiences is changing. The arts organization developed during or prior to the 20th century must meet the expectations of a 21st century patron. To do so, the industrial age models of artistic delivery are adapting to a technology-infused, social landscape. The relationship is no longer paternal. Increasingly arts organizations are serving “prosumers” in a climate where patrons come to arts events armed with (or at least an ability the ability to bring) an expertise to the experience previously unattainable without degrees in the field. In addition, studies have demonstrated that the process of attending an artistic event begins much earlier and extends much later than the actual event itself – a process ignored by most arts organizations. Finally, arts organizations are increasingly recognizing their role in their community has shifted from that of a delivery vehicle of material from a position of expert to that of a community member and co-creator of the current and future artistic enterprise in their patrons’ cultural landscape.

Organized in a self-curated, seminar format, the course provides the student with an immersion into history, frameworks, theories and practices of creating audience engagement and / or active participation programs. Discussion will also address the need in the 21st century for cultivating a shift in an organization culture to fully embrace this change in audience relationships. As the field is adapting quickly to new audience demands, the course will focus on current leaders in the engagement field as they develop and analyze the various forces that created each unique program.

Course Outcomes
Students engaged in the course will
• Understand the shifting relationship between arts organizations and audiences including the social, technologic, economic, and cultural practices that frame the current changes.
• Account the trends in the US in both consumption and participation in the arts
• Be able to compare and contrast theories of both online and live forms of audience engagement and participation
• Understand how organization systems and structures can either support or diminish long term engagement success
• Create a rudimentary audience engagement program for an organization
• Evaluate the path from institution through artistic creation to distribution into audience engagement, attendance and participation
• Understand the evaluation frameworks for successful engagement and their relationship to overall organization success.
Course Outputs

- Weekly Reading Response
- Case Study analysis of an existing engagement programs (approved by professor) comparing the WolfBrown and Experience Economy frameworks.
- Design of a potential audience engagement and/or participation program for a real arts organization’s program of your choice (approved by instructor)
- Active course engagement and spirited discussion and activities.

Course Readings

- Field guide to the same – optional 😊
- Online articles and websites – case studies (usually 2 page articles), emerging practices

Authors to read to understand the arts and its audience from various perspectives someday when you have time:

- Victor Turner (Anthropologist)
- Erving Goffman (Participation theorist & sociologist)
- Herbert Blau (Audience theorist)
- Bruce McConachie (Cognitive Science application to Audiences)
- Claire Bishop

Course Requirements

**Classroom Engagement**

Active class engagement is expected (note the title of the class). The class will offer opportunities to learn in an active and synergistic manner modeling the engagement protocols learned. Class time will include discussion of assigned readings, in-class projects, presentations of research and work and sharing of thoughts and ideas. A rubric for active class engagement is provided on Blackboard.

Due to the depth of the content and the limited in-class time together, this course utilizes the online teaching system, Blackboard. Blackboard provides a venue for course announcements, a relay of course documents and assignments, a portal for submitting assignments, and any online tools the class decides to use.

**Reading Reflections**

Each week you will be expected to submit a 2-3 paragraph reflection on the day’s reading assignment via blackboard’s discussion board. A thread will be provided for each day. A prompt for consideration is provided on the class schedule. The reflection should include or conclude with at least one question. These questions will drive the conversation during class and will be prioritized by your votes (thumbs up/thumbs down). NOTE: the class meets 2 X / week, hence you will sign up for a day to submit your thoughts – Mondays or Wednesdays.
Case Study and Analysis of Existing Audience Engagement Program:
Utilizing the WolfBrown and the Experience Economy frameworks provided in the course, you will analyze an existing audience engagement program. A full assignment with rubric will be distributed and curated in class and is available on Blackboard. (focus is on structure, vehicle, distribution)

Design an Audience Engagement Program
You may select the organization and an existing program that does NOT have a current attempt at audience engagement and/or participation. Identify a single event and create a proposal for a combined on-line and off-line engagement. Using the frameworks provided in the course readings, you will create a program proposal to submit to the executive staff of the organization. A full assignment with rubric will be distributed and discussed in class and is also available on Blackboard. (pillars should include: structure, vehicle, distribution)

Attend a Pittsburgh based Audience Participation or Engagement Program (3 identified so far – others may be offered up for the class consideration in week 1)
21 and older MakeNight at the Children’s Museum, February 11
Third Thursdays at the CMOA, 1/21 or 2/21

Grading
- Classroom engagement incl. worksheets, etc. 21% (1.5% / day – one day pre-excused)
- Reading Weekly Response 12% (2% / week)
- Case Study & Analysis of Existing Program 30%
- Audience Engagement Program Creation 30%
- Worksheet / Attendance Pittsburgh Experience 7%

Late work: All assignments are expected to be submitted on time unless arrangements for a delay have been agreed upon and confirmed by email by the professor and student at least 48 hours prior to the due date. Each 12- hour period late reduces the grade on the assignment by 2% (for example, 12 hours late: you would have received an 88, you would now receive an 86). Note: Weekly Response has different protocol as indicated on assignment.

Grading Scale
- A+ 98-100%
- A 94-97%
- A- 90-93%
- B+ 88 - 89.9
- B 84-87%
- B- 80-83%
- C+ 78-79.9%
- C 74-77%
- C- 70-73%
- R 69.9% and below
Course & Classroom Policies and Expectations

Recording Class Sessions. You may record class sessions if permission for recording is provided. Recordings are for personal study use only; no distribution of recordings is permitted. Distribution to others may violate the privacy of your fellow classmates.

Laptops. Laptops, ipads, etc are allowed in the classroom for lectures/notetaking but to be put away during discussion unless related research is underway for the group or discussion.

Food/Drink. You are permitted to eat and drink in class as long as you do not disrupt others in the class and, of course, clean up and dispose of any trash after class.

Cell Phones. Turn off or, at least, mute your cell phone during class sessions and keep them in your bag.

Intellectual and Professional Integrity
This course is an integral part of your graduate education, an education that is designed to provide you with the tools for a successful, professional career. Assumed within is a high standard of ethics and integrity. You are expected to have read and understood the Heinz Student Handbook. Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another’s work as one’s own is widely recognized as among the most serious violations. Cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s Office; more severe penalties may be imposed, up to and including expulsion from the Heinz School. Individual assignments with cases of cheating and plagiarism will receive a grade of zero.

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional manner towards your colleagues/classmates; this includes sharing resources for mutual benefit protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

Special Needs and Interests
My goal is to provide the most effective educational atmosphere for all students. Please let me know, in confidence, early in the semester if you have any special needs (broadly defined). Also note that the university provides significant support should you find yourself struggling with writing (the ICC and the Global Communications Centers are both available to you) or with work/life balance.
**Class Schedule:**
(subject to change due to circumstances outside our control)

**Introduction and Frameworks**

**Week 1**

**Primer:** What is audience engagement? What is participation? How is it different than marketing and audience development and community development? How is it similar yet different across artistic disciplines? Why is it important in today’s society?

<table>
<thead>
<tr>
<th>January 11</th>
<th>January 13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prior to Class:</strong> Nothing</td>
<td><strong>Prior to Class:</strong> READ/RESPOND: Review NEA Study on Engagement via reading executive summary and either chapter 2,3 or 4 (sign up on Monday)</td>
</tr>
<tr>
<td><strong>During Class:</strong></td>
<td><strong>During Class:</strong> Discussion &amp; Debate</td>
</tr>
<tr>
<td>Curating your experience</td>
<td><strong>Response prompt suggestions:</strong> How is or should the industry redefine “audience participation” in the arts? How is it similar or different in the United States versus other countries (UNESCO report)? Why is ‘counting attendance’ to exhibitions and performances insufficient? What are the implications for organizations from the current shift in style of participation by Generations X and Y? By delving deeper into the NEA data with respect to either electronic consumption, arts making, or arts learning what would be a recommendation you might make to the CEO of your current internship?</td>
</tr>
<tr>
<td>Discussion: Institution Operational Frameworks</td>
<td><strong>During Class:</strong> Discussion &amp; Debate</td>
</tr>
<tr>
<td>• Online</td>
<td></td>
</tr>
<tr>
<td>• Offline</td>
<td></td>
</tr>
<tr>
<td>• Institutional support (people/money/mission)</td>
<td></td>
</tr>
<tr>
<td>o <a href="http://www.artsjournal.com/audience/2014/02/a-budget-for-not-more-of-the-same/">http://www.artsjournal.com/audience/2014/02/a-budget-for-not-more-of-the-same/</a></td>
<td></td>
</tr>
<tr>
<td>• Planning/managing/control</td>
<td></td>
</tr>
<tr>
<td>• Comparison: Aud Development vs. Audience Engagement vs Audience Participation vs Arts Education vs Community Engagement</td>
<td></td>
</tr>
<tr>
<td>• Share out: Your participatory experiences to date</td>
<td></td>
</tr>
<tr>
<td>• Sign up for Response days:</td>
<td></td>
</tr>
<tr>
<td>• <a href="https://docs.google.com/spreadsheets/d/1xmCpXMsXelDlfvSbt4UyDcMWtUymOy0E12Pq4ntenSw/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1xmCpXMsXelDlfvSbt4UyDcMWtUymOy0E12Pq4ntenSw/edit?usp=sharing</a></td>
<td></td>
</tr>
<tr>
<td>• Sign up for NEA chapter for Wed:</td>
<td></td>
</tr>
<tr>
<td><a href="https://docs.google.com/spreadsheets/d/1lzAhDw4PgyyzbGyO9_ZsQhkbmZEuNtW8KJ_U92GPZI/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1lzAhDw4PgyyzbGyO9_ZsQhkbmZEuNtW8KJ_U92GPZI/edit?usp=sharing</a></td>
<td></td>
</tr>
</tbody>
</table>
**Week 2:**
How do we understand audiences and what they need? How do we construct experiences for these multiple typographies?

<table>
<thead>
<tr>
<th>January 18 – NO CLASS</th>
<th>January 20</th>
</tr>
</thead>
</table>

Prompts: How critical is recognizing and implementing the ARC of engagement for an institution? How many of the typologies do you see present in your own personality – do you think it is a result of nature or nurture? What examples do you have of an implementation of one or two engagement models and how did they engage one of the four audience engagement dimensions? Thinking through the case study you read, what lessons might you suggest for an organization you know / like?

**During Class:** Discussion and analysis of the ARC, analyze and compare class typologies, Share out and compare Cases with respect to ARC, Typologies, Dimensions.

**JANUARY 21ST: Third Thursday @ CMOA**
**Our Audiences are Everyone’s Audiences**

**Week 3:**
Engagement happens when? What does authenticity and a ‘cool experience’ have to do with it? What is the experience economy and why does it matter?

<table>
<thead>
<tr>
<th>January 25</th>
<th>January 27</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prior to Class:</strong> READ/RESPOND: Magnetic Art ch. 1 p 21 – 33. Magnet Art case study: Philbrook Museum (p. 43 – 55 of ch. 2), One case study in the Boston Audience Engagement study <a href="https://docs.google.com/spreadsheets/d/18Axgzqt3560bE5iOoE4ICtw6A4hj-sftkFg2wnR_K8/edit?usp=sharing">https://docs.google.com/spreadsheets/d/18Axgzqt3560bE5iOoE4ICtw6A4hj-sftkFg2wnR_K8/edit?usp=sharing</a>. Prompt: How are the concepts in Magnetic similar or different from WolfBrown? How do these cases exemplify or contradict the concepts presented in WolfBrown? What management opportunities and obstacles fell into place? What lessons might you take to your next job? <strong>During Class:</strong> Discuss Magnetic frameworks, Present Boston Cases. Analyze and compare Case Studies to Arc, Typographies, Dimensions.</td>
<td><strong>Prior to Class:</strong> READ/RESPOND: Pine/Gilmore ch. 1, 2 Prompt: The word ‘experience’ has become almost as ubiquitous as ‘engagement.’ Furthermore, the concept has quickly traversed across all business structures (for profit and not-for-profit). How do you see the concept enacted in your everyday life? Artistic worlds? How do you see the economic principles as one more extension of our “creative economy” (how many economies can coexist and what does that mean for artists and arts organizations?) <strong>During Class:</strong> Analyze and apply the experience economy Watch Ted Talk Apply Experience Economy frameworks to Cases read for Monday.</td>
</tr>
</tbody>
</table>

**Week 4:**
What is customization, mass customization, why is it necessary and how can we do it?

<table>
<thead>
<tr>
<th>February 1</th>
<th>February 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prior to class:</strong> READ/RESPOND: Pine/Gilmore ch 4, 5 Prompt: Why is customization increasingly necessary and how has technology driven this need? What are the opportunity costs of customization? <strong>During Class:</strong> Identify how customization has proliferated our “have it my way” world and how it has (or has not) been interpolated into the arts experience.</td>
<td><strong>Prior to class:</strong> READ/RESPOND: Magnet Art case study ch. 5 (Children’s Museum of Pittsburgh), Case Study folder: Stop Reset, House Parties; Box Articles: Experience Designers and 21st Century Curation Prompt: Artistic experiences make customization highlight difficult for various reasons, although a customized experience is part of many participation projects (customizing your experience, for example, Gallery One or even SLEEP NO MORE). Where was customization or could customization been inserted into the case studies (focus on the 3 you read here but feel free to bring in others we’ve studied in past weeks).</td>
</tr>
</tbody>
</table>
How does curation or design work intersect the concept of customization?

During Class: Analyze Case Studies; Discuss & Debate the future of Customization and relevance for the arts (participation and management)

Make Night @ Children’s Museum  February 11

Week 5: What is Participation in a performative context? Museum context? Online environment?

<table>
<thead>
<tr>
<th>February 8</th>
<th>February 10</th>
</tr>
</thead>
</table>
| **Prior to class:** Read/Respond: Box Articles on Participatory Museums, Online engagement flow chart, Thomas Cott collection regarding online futures, Audience Participation Theory via Book Review  
Prompt: There is a psychology that encourages people to participate (and there is a point that is too far). How do art forms and or institutions create invitations for participation that work? What are the obstacles? What might overcome those obstacles? Where do you find yourself or your organization to have points of success with audience participation?  
**During class:** Discuss and analyze theories presented. Compare and contrast the various disciplines with lived examples from reading responses and class contributions. | **Prior to class:**  
READ/RESPOND: Case Study: Invisible Cities and New World Century, Magnet Art Chapter 4 Chrysler Art Museum.  
Prompt: Participation requires design. Return to cases like STOP/RESET and consider the levels of coordination and thought created in the system. How do these cases reflect the concepts and theories of participation (online or live) presented on Monday?  
**During class:** Discuss how the patron becomes the point (or not?) in the case studies? What was the point of participation? Does it need a point? |

CASE STUDY DUE February 14 BY 11:59 SUBMIT VIA BLACKBOARD
Community Building or Audience Engagement or Both?

Week 6
What is community engagement and how can it be created around the arts? What are Community Arts Projects?

<table>
<thead>
<tr>
<th>February 15</th>
<th>February 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior to Class: READ/RESPOND: Borwick ch. 4, 5</td>
<td>Prior to Class: READ/RESPOND: Borwick p 192 - 197</td>
</tr>
<tr>
<td>Prompt:</td>
<td>Plus ONE of the following Case Studies in Borwick p 198 – p 278 sign up here:</td>
</tr>
<tr>
<td></td>
<td><a href="https://docs.google.com/spreadsheets/d/1-hpbvwz8Fi0cVe9-5uSPfiN9WtCFa6dgwVtzUu9uNA/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1-hpbvwz8Fi0cVe9-5uSPfiN9WtCFa6dgwVtzUu9uNA/edit?usp=sharing</a></td>
</tr>
<tr>
<td>During Class:</td>
<td></td>
</tr>
<tr>
<td>Discuss chapters, compare to previous models</td>
<td>Magnetic Art Case Study: Conner Prairie Interactive (p. 73 -83 of ch. 3)</td>
</tr>
<tr>
<td></td>
<td>During Class: Share out, Analyze &amp; Discuss case studies from a community perspective.</td>
</tr>
</tbody>
</table>

Worksheet on your experience DUE NO LATER THAN February 24th 11:59pm

Week 7
NUTS & BOLTS: How do you prepare, develop and evaluate audience engagement or more broadly community engagement programs?

<table>
<thead>
<tr>
<th>February 22</th>
<th>February 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>READ/RESPOND: Doug Borwick ch. 6, 7;</td>
<td>READ/RESPOND: EMC Case Study, HEINZ endowment study/call, Diversity Article, Magnet Art Natural Science Center of Greensboro, p. 145 – 158 of ch. 6)</td>
</tr>
<tr>
<td>Case Study folder: Boston P. 7 – 13</td>
<td>Prompt: Where are moments of success or failure in Pittsburgh for arts organizations embracing COMMUNITY ENGAGEMENT and/or AUDIENCE PARTICIPATION?</td>
</tr>
<tr>
<td>Prompt: What considerations need to be made conceptually in order to create a successful audience engagement or audience participation plan? Where are the disconnects between conceptual frameworks and institutional realization?</td>
<td>During class: Discuss the Heinz initiative, issues of diversity in the arts, and the Science Center Case</td>
</tr>
</tbody>
</table>
### Week 7.5: Wrap Up

<table>
<thead>
<tr>
<th>February 29</th>
<th>March 2</th>
</tr>
</thead>
</table>
| **Long Table discussion: Dinner table reflection** (how was the meal? in metaphor)  
**Prompt:** What are the inhibitors to community engagement by arts organizations? Are their ways for community engagement to intersect the arc of engagement and modes of audience participation?  
What are the strengths and weaknesses of technology in building community for “community engagement”? Can you transplant the ‘Arc of Engagement’ to a completely electronic experience? Is the Arc of Engagement assumed in a fully immersive experience? | **Final exam period = class period at 10:30 a same room.**  
Present your program in a 2 minute summary (timed due to our limitations) – INFORMAL. One page summary will be shared in Box post-class.  
All projects submitted via Blackboard by class period. |