

## **SYLLABUS**

### **93.815 Audience Engagement and User Experience Design**

Spring 2024, MINI 4

Tuesdays and Thursdays, 2:00p – 3:20pm

Class Location: HbH 1202

#### **Contact Information**

Instructor: Dr. Brett Ashley Crawford

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**Office Hours:** Monday 12 – 3, Wednesdays 2 - 4 or, as needed, by special appointment. Please feel free to pre- schedule using [Calendly.com/dr-brett-cmu](https://calendly.com/dr-brett-cmu)

#### **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 20<sup>th</sup> 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, experience-oriented social landscape. The relationship is no longer paternal with the arts institution delivering a product on a plate for passive consumption. Furthermore, arts organizations are increasingly serving “prosumers” in a climate where patrons come to arts events armed with (or at least the ability to bring) an expertise or 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. To meet these new demands, arts managers need to understand the shifting landscape. The issues at hand are not ‘marketing’ but ultimately programmatic with a heavy understanding of how our lived exchange in a real space needs to be intentionally designed.

Organized in a curiosity-driven, seminar format (read, think, discuss), the course provides the student with an immersion into frameworks, theories, and practices to think creatively and intentionally through a use of time and space (real and digital) in order to creating meaningful audience engagement opportunities. This is a change that will affect the entire institution, but focus will be on the locations of connection between an audience member and the art recognizing the institution is responsible for creating the most effective environment for engagement.

As the field is adapting to new audience demands now and in years to come, the course focuses on providing students with frameworks and theories influencing society and the arts exchange demonstrated through lived experience and case study analysis.

#### **Course Outcomes**

Students engaged in the course will

- Understand the shifting relationship between arts organizations and audiences including the social, technological, economic, and cultural practices that frame the current changes affecting consumption and participation in the arts and entertainment industries
- Discern the importance of space using Third Space/Place theory within the audience engagement practice (digitally and physically).

- Conceptualize how organization systems and structures must change to support engagement success across the arc to ensure the deepest possible Impact Echo.
- Understand the application of the Experience Economy within the arts and entertainment space
- Recognize the criteria and frameworks for user experience design
- Realize the opportunity cost and touchpoints necessary for effective immersive, participatory experience design
- Understand the evaluation frameworks for successful engagement and their relationship to overall organization success.

### **Student Outputs (aka Assignments)**

- Weekly Engagement on Discussion Board
- Audience Engagement Journal + Scrapbook/Collection with theories and case studies of existing engagement programs or experiments that resonate with your personal career trajectory (may be completed on a google doc or several recommended tech tools below)
- Arts Experience Analysis and Hack #1 – Ethnographic Photodocumentary framework (slide deck with video)
- Arts Experience Analysis and Hack #2 -- Ethnographic Photodocumentary framework (slide deck with video)
- Personal Reflection Document

### **Course Readings**

- Online articles, book chapters, and websites – case studies (usually 2 page articles although a few academic pieces are longer) of emerging practices provided
- Nina Simon, *The Art of Relevance* (required to buy)
  - Field guide to the same – optional ☺

### **Useful Books (some used in class, some not)**

Ben Walmsley, *Audience Engagement in the Performing Arts*, 2019.

Anne Bergeron & Beth Tuttle, *MAGNETIC, the Art & Science of Engagement*, 2012.

Jennifer Radbourne, et al, *The Audience Experience*, 2013.

Doug Borwick, *Engage Now*, 2015.

b. Joseph Pine II and James H Gilmore, *The Experience Economy*, 2012.

Caridad Svich, ed., *Audience Revolution*, 2016.

### **Recommended authors and books to read to understand the arts and its audience from various theoretical perspectives someday when you have time:**

- Victor Turner (Anthropologist)
- Ray Oldenburg (Third Place Theorist)
- Homi Bhabha (Critical Cultural Theorist)
- Erving Goffman (Participation theorist & sociologist)
- Herbert Blau (Audience theorist)
- Bruce McConachie (Cognitive Science application to Audiences)
- Claire Bishop (participation theorist and artist)

## 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 group work, presentations of case studies and sharing of thoughts and ideas. **As graduate students attendance** is assumed. This work can only be done with engaged presence and synergistic development of concepts. ONE absence is anticipated – *further absences will affect your final grade by 3% for each absence.*

Unlike other Heinz-based courses, this is NOT project oriented but rather is *curiosity driven* allowing you to go deep into the myriad complexities of our changing society and its arts institutions. As a 6-credit mini, 50% of your weekly course time (4 – 6 hours) will likely be spent reading/thinking with 2-3 hours in class and the remainder working on assignments. As the short 7 weeks progress readings will diminish to allow for more work on your Toolkit and Program Design.

This course utilizes the online teaching system, Canvas, Google Suite and additional options for your Scrapbook *should you choose* (Evernote/Padlet/Notion). Canvas 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. Shared google sheets, docs and slides may also be used over the course of the mini.

**ASSIGNMENTS** (Assignments and rubrics are available on Canvas.)

### **DISCUSSION BOARD:**

#### **Class Content Curation**

You will sign up for a T or Th weekly class meeting when you will be expected to submit a **2-3 sentence analysis** on the day's preparatory material (What are your takeaways as to the pertinence of the reading to the course? How do these relate to an experience you have had). PLUS an article, a video, podcast that exemplifies the ideas. These may also be part of your ongoing scrapbook assignment.

During class, you may be asked to lead the conversation in a small group around your ideas.

The prose should include quotes with sources indicated to support your ideas and should conclude with at least one question or point to be included in class discussion. These questions will seed the conversation during class. Discussion board posts are due by 9:00am with **NO LATE WORK ACCEPTED**.

#### **Discussion Board Responses (extra credit up to 5 points)**

You are encouraged to engage thoughtfully with your peers ideas. The response should be in "conversation" with one of the Discussion Board posts. Replies can be made through Saturday at noon (although it's less mental work if you do it after class). You should incorporate not only your understanding of the writer's analysis but also **the intellectual expansion or experience gained in the classroom**. You only need to join the conversation to ONE of the original posts. ***If others have posted before you***, however, you need to be in conversation with them as well. Read/listen to the entire conversation before adding your reply.

NOTE: All analyses and replies should use materials from the course and cite them accordingly. Citations should be completed **using Chicago Style (MAM students) or whatever your programs style is (APA for MEIMs, etc)**, whether quoted or referred to directly.

### **Audience Engagement Toolkit / Scrapbook / Journal:**

Over the course of our short 7 weeks, you will be exposed to multiple theories and approaches to Audience Engagement and User Experience Design. Each week you are expected to

- a) journal aka reflect on what you've learned then
- b) ENGAGE with the theories and cases by putting together the tools or examples you would like to carry into the future (samples of these ideas in action)

A full assignment with rubric will be discussed in class and available on Canvas. You will turn in your final toolkit the **last day of class** but will share an interim version **in week 3 for feedback** on your practice and process. You can use a paper scrapbook (3 ring binder) by printing out materials / writing on paper **OR** you can use digital tools. I recommend [Padlet](#) as a collection tool, but Miro is another option. If you already have a digital 'second brain' please see the instructor to see how it will work for this assignment. Prompts to post your collections will be on Canvas on Sundays weeks 1 – 6 in Canvas.

**Analyze 2 Arts Events & Hack solutions using an ethnographic/documentary approach.** (solo work but can be a pair if requested 2 weeks prior to deadline) – **peer feedback is encouraged but not incorporated into grading schema.**

You are expected to participate with 2 arts experiences, preferably in your career-intended arts field. A list of potential options is available on the class Google Sheet. You will document your experience with your cell phone camera and then analyze the event using materials from the class, using quotes and citing appropriately. You can go to an event and share documentation with your peers (google drive of shared photos, audio, video), but your analysis (with Chicago Style bibliography and citations if done via slide show/verbal identifiers) should be turned in as a solo project (argument can be made to the professor for paired). The assignment is to be submitted on FLIP (a social, video tool) on Canvas. A slide show 'video' with voice over is one option. Or, if you are already skilled in video editing, you are free to use that skillset. Each slide should have 2 parts. Image(s) and analysis with citation. The video should be no shorter than 5 and no longer than 10 minutes\* in length (total). Assignment is available in Canvas with an associated Rubric.\* evaluation **will stop at 10 minutes** and points will be deducted for going over time.

**Arts Experience #1 with Hack** should focus on BOTH third space theories and the arc of engagement. Mark your experience (as a customer journey) and consider that experience through the ideas shared through readings / class. How might you, should you work for the organization, HACK and improve the experience to better align with the concepts from class? One model would be presenting (via slides) your experience THEN create a journey (using the same photos) that shows HOW the experience could be changed. The key is thorough documentation of your experience (from starting the website consideration to after the experience) and thoughtful application of course materials.

**Arts Experience & Hack #2** should focus on how one might (using the SAME experience as #1 or a new arts event) apply the theories of the experience economy, the art of relevance, and UXD/immersive work.

**NOTE:** ONE of the TWO experiences can be fully digital BUT one MUST be in person.

### Final reflection with futurist lens

While your 'scrapbook' includes a weekly journal helping you capture what you want to take away from the class, this reflection (estimated length 2-4 pages but longer is acceptable) is an opportunity to take what you've learned and consider both your career and the future of your industry. Looking at your scrapbook, discussion boards, and considering the theories and changes in society, what do you WANT to see happen in your field (what would you lead / support for change), and is that different than what you EXPECT will happen with respect to audience engagement in our artistic domains.

### Grading

|  |                  |
|--|------------------|
| Discussion Board Preparation Analysis                    | 21               |
| (extra credit up to 5 points for conversation / replies) |                  |
| Journal/Scrapbook/Collection                             | 21               |
| Analysis/Hack 1 & 2                                      | 30               |
| Final Reflection   | 14               |
| In class engagement                                      | 14               |
| TOTAL:   | <hr/> 100 points |

**Late work:** All assignments have a 24-hour grace period **EXCEPT Discussion Board**. If you anticipate you will need >24 hours, you must make arrangements for a delay at least 24 hours prior to the due date. After the 24-hour grace period, each additional 24-hour period reduces the grade on the assignment by 25%. **SCHEDULES:** If you do not attend a class for which you are signed up to leading post/analysis, the analysis is still due unless arrangements have been made with instructor ahead of time to switch days for the week with one of your classmates.

### Grading Scale (Heinz College)

|    |                 |
|----|-----------------|
| 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 |

### Class etiquette (also see Respect and Support)

Please turn off your cell phone and put it away during class. A class is like a performance. At times, I am the performer and you are the audience. At other times, you will be the performer and the rest of class and myself will be your audience. Respect is simple.

Similarly, computers are useful but distracting tools. While you will need your computer for in-class work often, when not required you should leave your computer in your bag. Regardless, be mindful of their use and their distractions in class. I do not officially exclude computers from the classroom unless

they become a distraction. I do encourage presence in the discussion and content, which usually means facing away from a computer screen.

*Recording Class Sessions.* Zoom will only be used when the professor has been notified ahead of class time. Zoom is less-useful as group discussions are impossible to capture.

*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 and abide by whatever is in effect for CMU food and masking protocols.

### ***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 CMU, Heinz and MAM Student Handbooks. 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 follow the requirements as described in the handbook. Each and every case will be submitted to and reviewed by the Office of Community Standards and Integrity where more severe penalties may be imposed, *up to and including expulsion from the university*. Any assignment that involves cheating or plagiarism will receive a 'zero' for the course. Two confirmed cases of cheating or plagiarism will result in an 'R' for the course.

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.

### ***Respect and Support***

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.

It is my intent that students from all diverse backgrounds, identities, and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

All people have the right to be addressed and referred to in accordance with their personal identity. In this class, we will have the chance to indicate the name that we prefer to be called and the pronouns by which should be used to refer to us. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

During the first day of class, we will create our own inclusive behavior agreements.

### ***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 the writing or other work for the class. The Office for Student Success is always available as is CaPS.

***Take care of yourself.*** Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of a professional education experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

### **How to succeed in this course:**

The key to success in this course is Preparation and Showing Up – by reading/viewing / listening to the day's learning materials PRIOR to class you will be best situated to ENGAGE with your peers and in-class activities. The class assignments build on the knowledge gained during class and in preparation materials. By gaining proficiency throughout, success in larger assignments is smoother.

Additionally, keeping in communication with your TA and professor along the way is critical to success. If you have questions – ask them. If you need support, we are here for you.

Finally, time management allows for the preparation, work, and when necessary, request for extensions. If you are struggling with time management, please let us know and reach out to the Student Success Center.

### **Overall Approach to Grading for the class**

Grading rubrics for each individual assignment above are provided with the Assignment and available on Canvas. The overarching framework for evaluation for the course is as follows:

- **Exemplary work (100%)** indicates the student has achieved a **sophisticated** command of the subject and engages at a mature level with her/his peers. Readings are completed prior to class with questions and ideas ready to contribute. When in a group setting, the student often leads and is gracious and supportive of all. Online or in class the student contributes every period.
- **Proficient work (85%)** indicates the student has achieved a **competent** understanding of the material while at times offering little to the classroom's engagement with the subject. While the readings have been completed, little thought has been brought to the classroom. When in a

group setting the student engages but has difficulty leading or pulling together the thoughts of his/her peers. Online or in class the student contributes  $\frac{3}{4}$  of the class periods.

- **Needs Work (70%)** indicates that the student has **not yet achieved competency** with the material and is at times gets stuck in early development of concepts. Readings are frequently incomplete and no questions or ideas are offered. Within a group this student spends most of his/her time absorbing, listening or working on other projects rather than contributing. Basic terms are grasped but core concepts are not demonstrated. Online or in class the student contributes only  $\frac{3}{5}$  of the class periods.
  - **Unacceptable work (50%)** indicates the student is working at an **unacceptable** level. Participation is avoided or, at times, responds in an argumentative fashion. Course terms and concepts are avoided.
-