

**94.843/64.743: Research Studio: Arts Futures**

**Spring 2024, 6 units**

**Location: HbH 1208; Meeting time: Wednesday 12:30 – 1:50**

**Instructor: Dr. Brett Ashley Crawford**

**Contact info: brett@cmu.edu; 301.802.6016(c),google chat @bcrawfor**

**Office Hours: <https://calendly.com/cmu-dr-brett>**

### **Course Description**

Centered within the intersection of research and futurism, this course is designed in a ‘studio model’ in which students gain an understanding of how to become a professional researcher while considering the changes affecting the artists and organizations of our industries – from technology to social justice to climate change. This course includes learning how to create content – from web pages to podcasts. Research produces new ideas and ideas gain greater meaning by being shared. Content creation has become a core activity of both individuals and businesses. Research-driven content is a key component and strategy of most consulting firms, arts organizations, and some artists. Hence, this course provides you with a research-based content creation model focusing on the arts and entertainment enterprises across the globe. Students simultaneously learn and experiment with how to create content using multi-modal, trans-media digital storytelling methods while learning how to frame meaningful professional research. Research findings are intended for publication on the content platform [Arts Management and Technology](#), a curated by a student-managed team to serve professionals working in the field.

This class is designed to provide a breadth of skills that will serve emerging professionals in various fields in the arts. With a focus on digital modes of communication aka content creation, young professionals leave the course with effective skills to communicate ideas to peers, supervisors, or customers. Furthermore, current and future leaders need to understand how to evaluate or conduct research emerging opportunities in order to make effective decisions.

Adopting a **studio model**, students will spend time outside of class time gaining an understanding of theories and approaches to research and digital communication. In class, students will work actively to synthesize the theories and put them into practice, from creating an evidenced-based infographic to scripting and recording a podcast episode.

Each student will be working on an independent project at the intersection of arts management. A list of potential, but not prescribed research topics are provided at the beginning of the semester and all assignments scaffold from inception to final digital products.

### **OVERALL LEARNING OBJECTIVES:**

1. Refine non-fiction writing skills – both style and mechanics
2. Gain skills for distribution pathways in content curation for the web using multi-modal aka transmedia communication in written, audio, and visual storytelling formats
3. Develop fluency in the realm of podcasting, including the process of creation and distribution.
4. Generate content for their professional portfolio
5. Gain skills in locating and using diverse and reliable research materials to support a planned research project

6. Deepen evaluation skills in digital literacy

LEARNING OUTCOMES BY THE END OF THE COURSE	ASSESSMENTS
Research and engage in public discourse at a professional level	Online and in-class discussion
Create resource lists from diverse and reliable sources	Projects
Evaluate craftsmanship in writing, argument structure and communication of complex information in internet-based, multi-modal formats	Class preparation and in class discussion
Create clear and professional, multi-modal work	Proposal, projects, online discussion
Create a useful infographic	Project with infographic
Utilize the online publishing platform, Square Space	Projects
Script and record a podcast episode	Podcast script, Podcast episode
Identify the current and future opportunities for technology in the arts, culture and entertainment management space	Weekly News & online discussion

**Course Materials:**

1. Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, *The Craft of Research, 4th ed.*, Chicago: University of Chicago Press, 2016. ISBN: 978-0226065663
2. Excerpts from texts and links to articles (available Canvas)
3. Podcasts, Videos and handouts (available via Canvas)

Recommended Materials & Resources:

1. AP Guide [www.apstylebook.com](http://www.apstylebook.com) or <http://owl.english.purdue.edu/owl/resource/735/02/>
2. Chicago Style Guide for full bibliography work: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
3. William Zinsser, *On Writing Well, 30<sup>th</sup> ed.*, New York: Harper Perennial, 2006. ISBN: 978-0060891541 (any edition – most recent recommended)
4. [Grammarly](#)
5. [Zotero](#)

*Useful Reference Websites for research and weekly news assignment:*

- [Arts Management and Technology Lab](#)
- [Hyperallergic](#)
- [NYTimes Arts](#)
- [ArtsJournal](#)
- [NYTimes Technology](#)
- [WSJ Technology](#)

- [Techcrunch.com](http://Techcrunch.com)
- [Bethkantor.org](http://Bethkantor.org)
- [Arstechnica.org](http://Arstechnica.org)
- [Nonprofittechforgood.org](http://Nonprofittechforgood.org)
- *Other texts (not required but referenced and useful in your career):*
  - William Strunk, Jr. and E. B. White, *The Elements of Style*, 4<sup>th</sup> ed. Longman Publishing, 1999. ISBN: 978-0205309023

## Course Requirements

### **Classroom and Online Engagement**

At the graduate level, attendance is assumed, except in extraordinary circumstances. Should such circumstances arise (illness, earthquake, etc.), please make every effort to let me know by phone or email before class begins. The course is run in a STUDIO / quasi-production house style embracing a post-covid distributed work environment.

**Active class participation is required.** The class will offer opportunities to learn in an active and synergistic manner. Class time will include discussion of assigned readings, in-class hands-on learning, round robin share-outs of research.

### WEEKLY EXPECTATIONS:

1. **Class preparation:** prior to class read/watch/listen to any indicated readings, videos or audio files with questions or thoughts pulled out ready for submission on Discussion Board to allow for curated in-class discussion
2. **Weekly News** (12 pts = 12 weeks of participation)
  - a. Each week you are to post a piece of content as prompted in the schedule. It is often about an emerging technology as found in in your research journey. On a few occasions you will be directed to find a non-news related piece as part of the weekly prompt. The piece needs to have been published WITHIN THE LAST 6 MONTHS and you should also include why you picked it (what makes it interesting) AND a CHICAGO STYLE bibliographic citation for practice. You have 2 weeks you can 'skip' or you can earn extra points by doing all weeks.
3. **Class Preparation Thoughts** 12 pts = 12 weeks of participation)
  - a. Each week you will post 1 - 2 questions or discussion areas you would like us to focus on in class. These ideas should be the ideas or your take on the material prepared for class that day. How does it affect you? What questions do you have? This is not a summary of what you read but 2 - 5 sentences of your response to the preparatory materials.
4. **Weekly reflection and work plan** (15 pts = 1.5 of 10 weeks.)
  - a. At the conclusion of each day we will end class with time for reflection on the work you've accomplished thus far AND what you plan to do in the following week. The reflection can / should include pictures (or screenshots) of your in-class work including your index card for the day and a wrap up thought (2 – 3 sentences) of how the day's activities contributed to your understanding or your particular work and how it affects your plans for the future.
5. **Course Reflections** (12 pts)

- a. Each project assignment listed below has a reflection of what was learned in process as related to the course objectives and the student's self-defined objectives for the class. These reflections can be in written form (1 - 2pp single spaced) or via video (2 - 4minutes)

### **Assignments (self-graded aka 'ungrading' portion)**

1. Student defined objectives and outcomes specific to the course structure and objectives
2. Research proposal with plan and accompanying bibliography and reflection 1
3. Project 1: Review of Literature: content with an infographic and other visuals delivered via Drive and built out on Square Space with bibliography provided; Reflection 2 + midpoint feedback form
4. Podcast Script, recording and reflection 3 (solo or in pairs)
5. Final Project: Final project on Square Space ready for publication\* and Reflection 4

NOTE: As the project is student defined, it may not break into halves, hence individualized due dates and content pieces will be adjusted accordingly. For example, a student might want to review 4 pieces of software (5 smaller pieces) including a context of why it is important and its role in X industry.

Extra Credit Option:

- a. WOYP/FT email interview = (see [amt-lab.org](http://amt-lab.org) for example)

All assignments tie into the individual research work conducted by the student. To support student research suggested "research tracks" are provided. Additionally, Canvas has a linked folder with a broad collection of noteworthy / newsworthy materials – from Global Reports to the newest holographic concert. As you move through your research, **note** that [www.amt-lab.org](http://www.amt-lab.org) should also be searched by your topic to catch you up on what has been done to date on that topic.

**\*Publication Process:** The instructor provides feedback as part of the process. Sometimes the student will be asked to add images, urls or update some aspect of the work. Once approved by the publisher, and cleared for publication, the Chief Editor provides editing and feedback and finishes /supports formatting on the platform. **STUDENTS SHOULD *SAVE NOT PUBLISH* WHEN WORKING IN SQUARE SPACE.**

### ***Off-campus opportunities:***

Follow [Pittsburgh Technology Council](#)

Webinars on [Tech Impact](#), [Nonprofit Technology Network](#), and [Nonprofit Tech for Good](#).

Engage in the world of the arts playfully using tech

### **Grading Scale\***

Weekly work has points as do the reflections. The assignments and final grade follow a protocol called "ungrading". You establish specific benchmarks and goals tied to the class objectives and accompanying

assignments. Reflections, self-completed rubrics and 2 meetings held with the professor during which you determine your grade for each assignment and the final grade for the class. We are following an 'ungrading' framework but these are the numerical references.

A+	99-100%	C+	78-80.9%
A	94-98.9%	C	74-77.9%
A-	91-93.9%	C-	71-73.9%
B+	88 - 90.9%	R	70.9% and below
B	84-87.9%		
B-	81-83.9%		

**Late work:** As the class follows an ungrading model, the discussion boards and weekly reflections are **due on the day of the class at the indicated time**. Accountability and promptness are expected and a zero is given for any weekly work missed. 2 absences are accounted for. Assignments that are components of self-evaluation are defined by each student as to what is appropriate for grace periods.

**Definition of roles:**

Dr. Brett Ashley Crawford is both faculty instructor and Executive Director for the AMT Lab platform. As publisher she identifies content as 'ready' for fine-tune editing by the editor. All grading for the course will be conducted by the Instructor.

The Chief Editor works with the ED to determine the research scope and editorial calendar. They work with all contributors in shaping the written product and edits all writing assignments and other content for publication.

Additional staff of AMT Lab include the *Social Media and Marketing Coordinator* who works with AMT Lab contributors, the publisher and the editor to market AMT Lab across all social media channels, the *Podcast Producer* who works with the Editor and Lead Researcher to plan, record and publish the podcasts on the platform and through various Podcasting servers, such as Spotify or iTunes. The Lead Researcher / Staff Writer who leads the AMT team on larger research projects across the year and maintains a monthly column "in the news".

**Course & Classroom Policies and Expectations**

***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. Education science has a preponderance of evidence that reveals how computer use during class diminishes comprehension and retention. While you will need your computer for in-class work at the end of class and sometimes others, when not required you should **leave your computer in your bag**. When used for in-class work, be mindful of their use and utilize focus features to decrease their distractions.

Recording Class Sessions. Classes will not be recorded unless due to Covid Protocols or a student's prolonged absence due to acute health situation. Should we pivot to Zoom we will also be following a shared set of Digital Agreements for Zoom protocols (reviewed should the situation arrive).

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 College](#) 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 assignment. 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.

NOTE: All work for this course is to be done with directed feedback from peers, but otherwise 100% on your own.

### ***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 review the course's inclusive behavior agreements and edit to meet the course expectations.

### ***Special Needs and Interests***

My goal is to provide the most effective educational atmosphere for all students. The university provides significant support should you find yourself struggling with writing through the Global Communications Center the Global Communication Center or the Intercultural Communication Center. The work of these centers is included in the overall purview of the [Student Academic Success Center \(SASC\)](#). Some students also find do to their unique circumstances that working with Disability Resources can provide approaches and accommodations to support success. <https://www.cmu.edu/disability-resources/>

***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. The last 2 years have been unusually stressful. Self-care 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.

### **FAQs:**

***How do I pick my research topic and question?*** Students are provided a list of potential research tracks. From there, the instructor oversees and works with students individually to refine research topics and questions that results in the research proposal

***What happens when I turn in my assignments to Box?*** Instructor grades and evaluates assignments to determine readiness to move onto editing phase with the Chief Editor.

***When is my work published?*** The Chief Editor manages publication dates and works directly with students to finalize publishing calendar and online engagement.

***Who owns the rights to my work?*** Work is published under a creative commons license. You own the rights to your work but by engaging in the class and publishing on the website you provide AMT Lab with a license to use it within CMU’s various offerings.

***What if I want to publish the same material elsewhere?*** You may do what you wish, but we ask that you include in a header: “The work was created for and originally published on the Arts Management and Research Laboratory’s website (<https://www.amt-lab.org>).

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