The Art of Audience Engagement
A performance seminar for outreach and audience development initiatives.
Spring 2014

Syllabus

Course Numbers: 57453 / 57753
Section A, lecture and 9:30 recitation (6 units)
Section B, lecture and 10:30 recitation (6 units)
Section C, lecture only grad/undergrad (3 units)

Time & Location: Lecture: Tuesdays, Kresge 12-1:20 pm
Recitation A: Audience Development W 9:30 MM 127
Recitation B: Teaching Artist Training W 10:30 MM 127
First day of class: January 14, 2014
No classes March 10-15 – Spring Break
Last day of class: April 30, 2014

Instructor: Monique Mead
CFA 109
mmead@andrew.cmu.edu

Office Hours: Tuesdays 10-12 at FastTrack table with Lance LaDuke in front of Kresge auditorium, or by appointment

Course Website: http://www.cmu.edu/blackboard/

Overview
In response to student requests for learning “outreach skills,” this course covers three main objectives of community engagement: education, building audiences, and uplifting humanity.

Options
The course offers three options into which students may self-select, based on interest: 1.) Lecture—general interest, 2.) Audience Development internship (includes lecture), 3.) Teaching Artist Internship (includes lecture.)
Purpose

1. Introduce students to professional musicians who spearhead outreach initiatives in the region. Share the necessary mindset and skills required to engage diverse sectors of the community, e.g. children, infants, seniors, the terminally ill, and the disabled.

2. Offer training and experience in outreach skills required of professional musicians, providing a valuable addition to the résumé.

3. Teach students a basic model for preparing a 50-min. presentation that is informative, engaging and relevant to the audience. Provide performance opportunities in class and in the community.

4. Study successful strategies for audience development and concert engagement, implementing student initiatives at School of Music concerts.

5. Provide “teaching artist” training through a guided internship with the “Meet the Maestro” program of the Pittsburgh Symphony Orchestra.

6. Provide a platform for cross-campus audience engagement projects.

Format
Lecture: General Interest
This section is open to registered students, visitors, and auditors. It features presentations by outreach specialists and a performance laboratory for a broad range of outreach programs created by student ensembles and soloists. Osher members will attend the last four lectures to hear final presentations and offer feedback. Audience development and engagement projects extend the “laboratory” beyond the classroom to build audiences for select School of Music concerts.

Recitation A: Audience Development Internship
This section is open to a maximum of 12 students who will collaborate with CMU’s School of Design to create and implement audience engagement projects in a performance venue such as Kresge Auditorium, Carnegie Music Hall or Heinz Hall.

Recitation B: Teaching Artist Internship
This section is open to a maximum of 12 students who will be trained as teaching artists in collaboration with the Pittsburgh Symphony Orchestra’s audience development program, “Meet the Maestro.” Music students will cross paths with MBA students from the Net Impact program at the Tepper School as they work to optimize the effectiveness of “Meet the Maestro” in Pittsburgh and make it effective on a global scale. Management training is available in this section for students interested in directing audience development programs based on this model.
Course Objectives

By the end of the semester, students should be able to...

- Understand the difference in their role as an outreach artist vs. a concert artist.
- Secure clearances through the Gelfand Center and make them available to schools and other outreach venues as needed.
- Connect emotionally and verbally with diverse audiences, establishing common ground through music.
- Give a brief overview of their instruments, interweaving personal anecdotes that are engaging and relevant to a specific audience.
- Perform a 50-min. program that entertains, educates, and inspires an adult audience OR
- Present a 45-minute school workshop or assembly for a K-12 grade level OR
- Make a case to a concert audience for a particular piece, deconstructing it while performing excerpts and putting it back together with new meaning.
- Draw 100 people to a concert using innovative strategies and personal charisma.
- Engage patrons in a pre-concert activity of their own design at CMH, Kresge, or Heinz Hall.

Class Requirements and Projects

Lectures

- Study assigned reading and videos, and discuss in class.
- Introduce or thank a guest speaker.
- Participate in lecture demonstrations.
- Offer feedback on peer performances.
- Assist in an audience development initiative spearheaded by classmates in Section A OR set up and perform an outreach event in community.
- Final project: perform a 15-min. segment of an outreach program in class.

Recitation A

Students enrolled in this section will complete all lecture requirements plus:

- Participate in classroom discussions and project development,
- Collaborate with students in other disciplines, such as School of Design, to spearhead an audience engagement initiative for a concert event.

Recitation B

Students enrolled in this section will complete all lecture requirements plus:

- Complete all requirements for teaching artist training, including
  - event management, email and professional etiquette,
  - introducing yourself and your instrument,
  - create and present a school workshop,
  - networking and ambassador training.
Evaluation

Outreach Events will be evaluated by the event host, using the Outreach Evaluation Form at the end of the syllabus. (All sections)

Audience Development projects will be evaluated by participants and instructor, using the Audience Development Evaluation Form at the end of the syllabus. (All sections)

Final in-class performances are evaluated by instructor, Osher audience, and peers, using the Final Project form at the end of the syllabus. (All sections)

<table>
<thead>
<tr>
<th>Outreach Event: set up and perform in the community OR</th>
<th>Audience Development Event: participate in a class-initiated project that builds an audience.</th>
<th>20%</th>
<th>As scheduled</th>
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</thead>
<tbody>
<tr>
<td>Final project: in-class performance (15 min.)</td>
<td>20%</td>
<td>Last 4 weeks</td>
<td></td>
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**Lecture and Recitation (6 units, Sections A & B)**

<table>
<thead>
<tr>
<th>Attendance</th>
<th>35%</th>
<th>Weekly</th>
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<tbody>
<tr>
<td>Participation: feedback, discussion, guest speaker introductions, demo performance</td>
<td>15%</td>
<td>Weekly</td>
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<tr>
<th>(Section A) Audience development: spearhead a project with class members. OR (Section B) School workshop: develop, set up, and perform a 45-min. workshop in a school—solo or ensemble.</th>
<th>30%</th>
<th>As scheduled</th>
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<tbody>
<tr>
<td>Final project: in-class performance (15 min.)</td>
<td>20%</td>
<td>Last 4 weeks</td>
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**FINAL GRADE**
Final grades will appear as a letter grade according to the following scale:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90-100%</td>
<td>A</td>
</tr>
<tr>
<td>80-89%</td>
<td>B</td>
</tr>
<tr>
<td>70-79%</td>
<td>C</td>
</tr>
<tr>
<td>60-69%</td>
<td>D</td>
</tr>
<tr>
<td>Under 60%</td>
<td>R (failing grade)</td>
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<table>
<thead>
<tr>
<th>Item</th>
<th>% of Grade</th>
<th>Due</th>
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<tr>
<td>Lecture only (3 units, Section C)</td>
<td></td>
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<tr>
<td>Attendance</td>
<td>45%</td>
<td>Weekly</td>
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<tr>
<td>Participation: feedback, discussion, guest speaker introductions, demo performances</td>
<td>15%</td>
<td>Weekly</td>
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<tr>
<td>Week</td>
<td>Presenter</td>
<td>Topic</td>
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| Jan. 14| Lance LaDuke                      | **Course Introduction**  
Your Audience and You (in that order)  
Purpose, parameters and perspectives on performing in non-traditional settings. |
| Jan. 21| Lance LaDuke with Annie Gordon and members of flute studio and Thomas Douglas | **Outreach Legacy of Flute Studio**  
Programming, staging, and marketing an engaging outreach event, as practiced for years in the flute studio.  
**Innovative Programming**  
Thematic programming in a 21st-century context. |
| Jan. 28| Monique Mead                      | **Essential People Skills**  
Email, introductions, event management, autograph cards and ambassadorship.  
**It’s Not a Concert Hall**  
Making the best of school gymnasiums, cafeterias, banquet halls— and bad pianos. |
| Feb. 4 | Monique Mead with Devin Arrington and Erin Yanacek | **What to Play, What to Say?**  
A model for music and commentary that engage and inspire.  
**Musicians with a Mission**  
Nursing homes, hospitals, senior centers |
| Feb. 11| Monique Mead with Tatjana Chamis, PSO Assistant Principal Viola | **You and Your Instrument**  
Age-appropriate presentations of your instrument, interlaced with personal stories. |
| Feb. 18| Guy Victor Bordo, Richmond Symphony | **Programming and Presenting Orchestral Concerts** |
| Feb. 25| Monique Mead with Dr. Natalie Ozeas | **School Outreach: Assemblies and Workshops**  
Core-subject integration, common pitfalls, age-appropriate topics, teachers’ perspectives |
| March 4| Monique Mead                      | **Audience Development through Education**  
Internationally recognized programs built on the Mead Model. |
| March 11| SPRING BREAK                       |                                                                       |
| March 18| Monique Mead                      | **Presentation by Section A: Audience Development Strategies for CMU Ensembles**  
Lecture students choose a project to support. |
| March 25| Lance LaDuke                      | **Audience Participation**  
Slightly outrageous strategies for interacting with the audience. |
| April 8 | Student Performances              | Final Projects—Osher audience                                         |
| April 15| Student Performances              | Final Projects—Osher audience                                         |
| April 22| Student Performances              | Final Projects—Osher audience                                         |
POLICIES

Attendance
As a courtesy to the presenters, please arrive at least 5 minutes prior to the beginning of class and take a seat in the first four rows. The doors close promptly at class begin and latecomers are marked tardy.

Dress
Students scheduled for verbal or musical presentations on stage should dress as they would for a masterclass. Those introducing guest speakers should look professional: no jeans, t-shirts or sneakers, please.

Cell Phones, Laptops, and Related Technology: During the lectures, no technology is permitted. Turn cell phones off, leave the laptop in the bag, and resist the urge to text. Bring a notebook and a pen to take notes in class. During the recitations, laptops may be used for specific assignments, but are not required.

Academic Integrity: Plagiarism and cheating are serious academic offenses with serious consequences. If students are discovered engaging in either behavior, they will earn a failing grade on the assignment in question and further disciplinary action may be taken, in accord with university’s policies. For information on what constitutes plagiarism and cheating, and what the university policies are, check out the following links:
http://www.cmu.edu/policies/documents/Cheating.html
http://www.cmu.edu/acadefastfact/Plagiarism08.pdf

GETTING HELP

Teaching Assistants: Teaching Assistants for this course are members of the C Street Brass. They can be reached via BlackBoard or in person. They are Eric Damashek, Hakeem Bilal, Kyle Anderson, Scott Nadelson, and Gabriel Colby.

Consultation: Monique Mead is available to all School of Music students at the FastTrack table in CFA’s main lobby on Tuesdays from 10-12, or by appointment. Stop by with questions, or just for the M&M’s.
RECOMMENDED READING

Bernstein, Leonard.  The Unanswered Question. Boston, MA. 1973 (and DVDs)

Bernstein, Leonard.  Young People’s Concerts DVDs.


Kevin Kelly’s 1,000 true fans theory
Outreach Event Evaluation Form

Musician’s Name:__________________________________________________________

Date of Event: ___________________________ Venue: ____________________________

Name of Host: ___________________________ Position: ____________________________

Host email: ___________________________ Phone: ____________________________

To performance host: Please evaluate the performer(s) on the following points, commenting below for clarification.

E=excellent    S=satisfactory    N= needs attention

Interpersonal skills
1. The musician communicated clearly and courteously in setting up and scheduling the event.  
   E S N
2. was prompt in returning phone calls and email,  
   E S N
3. arrived at least 20 minutes prior to performance,  
   E S N
4. was friendly and courteous with staff,  
   E S N
5. provided contact information for future reference,  
   E S N
6. was a good ambassador for CMU School of Music.  
   E S N

Programming
7. Musical selections were appealing.  
   E S N
8. Topic was relevant and age-appropriate.  
   E S N
   E S N
    E S N
11. Program did not exceed allotted time.  
    E S N

Stage Presence
    E S N
13. Speech was clear and articulate.  
    E S N
14. Attire and grooming was attractive.  
    E S N
15. Performance was engaging.  
    E S N
16. The unexpected was handled gracefully.  
    E S N

Comments

________________________________________________________________________

________________________________________________________________________

_________________________________________    ____________________________
Signature of Event Host            Date
The Art of Audience Engagement  
Spring 2014

**Audience Development Evaluation**

Musician’s Name:__________________________________________________________

Date of Event: ___________________ Venue: ________________________________

Please evaluate the musician on the following points, commenting below for clarification.

**Interpersonal skills**

1. The musician made a courteous introduction, ____________________________
2. listened attentively when I was speaking, ______________________________
3. was friendly and engaging, ____________________________
4. made me feel at ease. ____________________________

**Content**

5. Subject matter was interesting to me. ____________________________
6. I was able to participate in some way. ____________________________
7. The pacing was good and kept me attention. ____________________________
8. The entire experience did not feel too long. ____________________________
9. I felt more interested in the music as a result. ____________________________

**Presence**

10. The musician seemed confident and at ease. ____________________________
11. His/her speech was clear and articulate. ____________________________
12. The attire and grooming were attractive. ____________________________
13. The unexpected was handled gracefully. ____________________________

**Comments:**

___________________________________________  ____________________________

Signature of Evaluator                        Date
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Final Project Evaluation

Musician’s Name: ____________________________________________________________

Please evaluate the performance in the following categories:

1. What was your very first impression of the musician, based solely on appearance and gut reaction? Did this impression change later?

2. How did the musician make you feel? (comfortable, worried, bored, important)

3. How relevant and engaging did you find the commentary?

4. Did you recognize any of the music that was played? Which piece did you enjoy most/least?

5. How well were you able to understand the words he/she was speaking?

6. How well did he/she react to questions, distractions, and the unexpected?

7. How did the musician express his/her interest in YOU?

Constructive comments:

Name of Evaluator: __________________________________________________________