

#### 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

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**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.
- 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
  - o event management, email and professional etiquette,
  - o introducing yourself and your instrument,
  - o create and present a school workshop,
  - o 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)

<u>Audience Development</u> 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).

Outreach Event: set up and perform in the community OR Audience Development Event: participate in a class-initiated project that builds an audience.	20%	As scheduled
Final project: in-class performance (15 min.)	20%	Last 4 weeks
Lecture and Recitation (6 units, Sections A & B)		
Attendance	35%	Weekly
Participation: feedback, discussion, guest speaker introductions, demo performance	15%	Weekly
(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 schoolsolo or ensemble.	30%	As scheduled
Final project: in-class performance (15 min.)	20%	Last 4 weeks

### **FINAL GRADE**

Final grades will appear as a letter grade according to the following scale:

90-100% A 60-69% D

80-89% B under 60% R (failing grade)

70-79% C

Item	% of Grade	Due
Lecture only (3 units, Section C)		
Attendance	45%	Weekly
Participation: feedback, discussion, guest speaker introductions, demo performances	15%	Weekly

Week	Presenter	Topic
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 21 <sup>st</sup> -century context.
Jan. 28	Monique Mead Thomas Douglas	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

April 29	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/policiies/documents/Cheating.html http://www.cmu.edu/acadev/fastfact/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.

Cutler, David. The Savvy Musician. Pittsburgh, PA. 2011

Zander, Benjamin and Rosamunde. The Art of Possibility. Boston, MA. 2000

Blanchard, Ken. Raving Fans. New York, NY. 1983

Port, Michael. Book Yourself Solid. New York, NY.

Kevin Kelly's 1,000 true fans theory

# The Art of Audience Engagement Spring 2013



### **Outreach Event Evaluation Form**

Musician's Name:				
Date of Event:				
Name of Host:	Position:			
Host email:	Phone:			
To performance host: Please evaluate the commenting below for clarification.		ne follov	wing po	
<ol> <li>The musician communicated cle in setting up and scheduling the</li> <li>was prompt in returning phone</li> <li>arrived at least 20 minutes prior</li> <li>was friendly and courteous with</li> <li>provided contact information for</li> <li>was a good ambassador for CMU</li> </ol>	event, calls and email, to performance, staff, r future reference,	E E E E	S S S S S	N N N N N
Programming 7. Musical selections were appealing 8. Topic was relevant and age-appealing 9. Incorporated audience participation 10. Pacing kept interest of audience 11. Program did not exceed allotted	ropriate. tion.	E E E E	S S S S	N N N N
Stage Presence 12. Presence commanded respect. 13. Speech was clear and articulate. 14. Attire and grooming was attract 15. Performance was engaging. 16. The unexpected was handled gr		E E E E	S S S S	N N N N
Signature of Event Host	 Date			



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## **Audience Development Evaluation**

Musicia	an's Name:					
Date of	Event:	Ven	nue:			
clarific		ician on the following S=satisfactory				or
Interp	ersonal skills					
1. 2. 3.	The musician ma			E E E	S S S	N N N
	Subject matter w	as interesting to me.		E	S	N
7. 8.	The pacing was g The entire experi	cicipate in some way. good and kept me atter tence did not feel too l sted in the music as a	ong.	E E E	S S S	N N N N
11. 12.	The musician see His/her speech v The attire and gi	emed confident and at was clear and articulat rooming were attractiv was handled gracefull	e. ve.	E E E	S S S	N N N
Comm	ents:					
 Signatu	re of Evaluator		 Date			



## The Art of Audience Engagement Spring 2014

## **Final Project Evaluation**

Musician's Name:			
	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?		
Consti	ructive comments:		
Name	of Evaluator:		