Audience Engagement Boot Camp

Framing

What's the plan for today?
- Recalibration
- Engagement Fundamentals
- Devising Sprints
  - LUNCH
- Tactic Hacks
- Engagement Planning
- Managing Expectations
Ground Rules

- There aren’t a lot of rules, so please don’t make them.
- This is for you, so take care of yourself.
- Questions may not get answered right away.
- The terms are squishy, so I shorthand.
- Stay calm and trust we’re archiving.
- PDF of slides available to you online.
- You are part of that “we” in “we’re”
- #NAMPshop #artmakesCbus
- #ohellohio
- @BOiuDC

Assumptions

- Audience engagement is the nexus of art and arts administration.
- You're into this; your organization is into this.
- There's no single answer; no one best practice.
- Engagement is everyone's purview (and to everyone's benefit).
- We can do much more than we currently are.
- #winning
What are your expectations?
What is a demonstration of one expectation being met?
This is an objective and metric for this workshop: participant satisfaction.
Create a personal "Sliding Scale of Expectations"
- This is a satisfaction measurement tool. (add #a ➔ likert scale)
- Examples: Expectation ➔ to laugh or to learn about new work
  - Smirk ➔ Guffaw
- Definition ➔ Dream Project

Measurement

- Satisfaction: [you're creating it]
- Potential: one-hit-wonder ➔ paradigm shift-o-rama
- Applicability: here & there ➔ possibilities everywhere

Recalibration Time
Meaning, Impact, Resonance

- What’s a deeply meaningful, high impact, highly resonant experience in which you’ve recently participated?
- List all everything that contributed to its meaningfulness
- Do you consider this to be a valuable experience?
- Would you recruit others to participate in this experience?
- Would you take action to preserve this experience?
- How do we become involved in meaningful experiences?
- How does any/all of this differ from the way people engage with arts and culture experiences in this country?

Culture Shift

Internet Then

Internet Now

Culture Shift

Then

Now

My Name Is Lizzie Bennet. By

Pride and Prejudice

The Lizzie Bennet Diaries

My Name Is Lizzie Bennet. By

Pride and Prejudice

The Lizzie Bennet Diaries
Culture Shift

Then

Now

How are arts organizations adjusting with or fighting this culture shift?

Why do this engagement thing?

- Sense of Belonging
- Understanding / Appreciation
- Learning
- Memories
- Action
- Cultivate Audience
- Loyalty
- Investment
+ Values of Successful Audience Engagement Programming

- Inclusivity
- Multiple Perspectives
- Multiple Intelligences
- Social Networking
- Transparency
- Intentionality

Why do people attend THE ARTS?

**MOTIVATIONS**
- 73% To Sustain and experience arts
- 64% To Learn
- 63% To Experience
- 51% To Support
- 48% To enjoy

**BARRIERS**
- 47% Time
- 37% Cost
- 31% Access
- 22% No One To Go With

Unstructured Pause for Questions, Comments, or Concerns
Definition of Terms

Audience Engagement is a sweep of activities designed to more intimately entangle the art, artist, and audience.

- “Art-centric”
- Mission Oriented (or even driven!)
- Organization Curated
- Targeted at the Established or a Developing Audience
- Different from Community Engagement or Audience Development
Connectivity:
a lens that focuses on and magnifies the value of art. It broadens your community. It deepens the investment of its members.

What's the difference?

**AUDIENCE ENGAGEMENT**
- Body of Work
- Focused on those who are there.
- Can be a distinct department.
- Everyone's purview.

**CONNECTIVITY**
- Mindset
- Focused on those who are there and those who aren't.
- Interdepartmental.
- Everyone's purview.

Four Pillars

**FULL EXPERIENCE**
- Entry / Access
- AGENCY
Audience Engagement is a sweep of activities designed to more intimately entangle the art, artist, and audience.

Audience participation describes a moment or series of moments during which the audience is permitted to be active.

Audience integration is the interweaving of the audience in the experiential and narrative arc of a show.

Immersive theatre surrounds or submerges the audience in the theatrical production, and narrative; it does not necessitate or preclude audience integration, participation, interaction, or engagement.

Types of Engagers

- Divers
- Swimmers
- Skimmers
- Skippers

- Visual
- Aural
- Kinesthetic

- Live
- Digital

- Private
- Public

- Introverts
- Extroverts

- Immediate Responders
- Full Digesters
Platforms for Engagement

Discussions

Events/Activities
Interpretive, Collateral Materials

Woolly Mammoth Theatre Company
House of Gold

Social Media

The Phillips Collection, #instavang
Washington Improv Theater, 7/2/12

The City of Beertown

dog & pony dc
VisitBeertown.com
Facebook.com/BeertownUSA

dog & pony dc
A Killing Game
#killinggame
Storify.com/dogandponydc
Lobby

Woolly Mammoth Theatre Company
In the Next Room, or the vibrator play
Booycandy

Considerations in Planning
Tips on Measurement

- What are you trying to achieve? – your objective
  - Be realistic about what you can achieve.
- What is the impact you want to have? – your outcome
  - Assessment is linked to growth or change.
- Measure things you can observe (or track).
- Change takes time.
- Ask questions to which you want to know the answer.
- Trust data and responses, but they are not the whole story.

REMEMBER

YOU ARE ULTIMELY TRYING TO ENGAGE PEOPLE MORE.

That’s your biggest metric—engagement.

It’s demonstrated in terms of investment of...

TIME
ENTHUSIASM
MONEY

Ways to Measure

- Live Survey
- Paper Survey
- Online Survey
  - Instantly – Free
  - Google Form—Free
  - Survey Monkey, Question Pro, Poll Everywhere – Free to a point
- Get inventive—build it within your activity instead of doing it outside of the activity.
If you're only looking at three things…

- Stimulation (intellectual, creative)
- Repeat Participation
- Recommendation

Make sure you’ve worded the question to elicit the type responses you’re seeking.

Resource: Post-Show Discussion Live Survey

Who plans their visits around the discussion schedule (show hands if YES)

If there is a discussion following a performance related to the production I am likely to stay.

(Very Rarely, Occasionally, Almost always)

Did this discussion introduce you to a new point of view or expand your perspective on the play? (Show hands if YES)

Rate your overall satisfaction with this discussion (Unsatisfied, Mildly Satisfied, Definitively Satisfied, Beyond Satisfied)

Resource: Mini-Impact Survey
Resource: Perf. Impact Survey (Online)

How strong was your emotional response to the performance?

Please rate 1-5: 1 = not at all, 5 = strongly

How strong was your intellectual response to the performance?

Please rate 1-5: 1 = not at all, 5 = strongly

How strong was your aesthetic response to the performance?

Please rate 1-5: 1 = not at all, 5 = strongly

Was your level of investment in your group's innovation platform?

Please rate 1-5: 1 = not a lot, 5 = very much

What, if anything, was left unresolved?

Enter your response here:

Was your level of investment in the new innovation platform?

Please rate 1-5: 1 = not a lot, 5 = very much

What, if anything, was left unresolved?

Enter your response here:

Was the audience filled with a cross-section of different people?

Yes - Age
Yes - Race
Yes - Gender
Yes - General Feeling
No - General Feeling

Was the cast filled with a cross-section of different people?

Yes - Age
Yes - Race
Yes - Gender
Yes - A General Feeling (Don't Remember Specifics)
No - A General Feeling (Don't Remember Specifics)
The Text Message

Text-in Discussions
Turn-and-Talk between audience; text a question to moderator (projected behind).
Texts shape the discussion and are answered later.
Audience encouraged to swap numbers and continue dialogue.
**Text Alerts**

Audience can opt-into different types of text alerts that update them on examples of Shakespeare language throughout the show, or penis jokes.

At intermission, text with teaching artists about your alert-type.

At show’s end, text in the best invented example of a particular literary device and you can win...the actor’s voice on your home answering machine.

**Texting with Friends**

Audience can text back and forth with non-essential characters throughout the show.

There is a list provided ahead of time.

Each character has a distinctive text “voice” (example: Peter only uses emojis).

**Devising Sprint**

- Let’s create some new audience engagement programming.
- Remember the purpose of audience engagement programming.
- Aim to be flexible around multiple types of engagers.
- If you have an artwork you want to tackle with your colleague—go for it!
  - If you need some fresh minds—write the name of the artwork or artist on a piece of paper and hold it high.
- Alternative is Frida Kahlo “The Two Fridas” painting.
- In the ensemble, provide a no-more-than 5 sentence description and then start working.
- Record ideas electronically
  - Email to Rachel@dogandponydc.com
Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.

• Rock Paper Scissors  
• Thumb Wars  
• The prologue to *Romeo & Juliet* (above)
“Cultural architects: Through your gift, through your art, through your touch, you help people see what they may not have been able to see. You help people become what they believe about themselves. You help people be the change they want to see.”

- Pastor Michael Walrond
**Scaffolding Invites**

**Invites** – the method of providing agency; the opening of a door; a request or demonstration to some to do, go, or be. It is active.

**Scaffolding Participation**

- **High Threshold Participation Activity**
- **Med. Threshold Participation Activity**
- **Low Threshold Participation Activity**

Remember to Establish Objectives & Enabling Constraints

**Five Stages of Social Participation**

- **Stage 1**
  - Individual Consumes Content

- **Stage 2**
  - Individual Interacts with Content

- **Stage 3**
  - Individual Interacts are Networked to Aggregate

- **Stage 4**
  - Individual Interactions are Networked for Social Use

- **Stage 5**
  - Individuals Engage with Each Other Socially

The foundation of all five stages is content. What changes is how visitors interact with content and how the content helps them connect socially with other people. – Nina Simon, *The Participatory Museum*
Ideate
- Big Ideas, Topics, Questions
- Contemporary Culture & Community Connections
  Touchstones & Intersections
- Patron Landing Point
  What is your best guess as to where audience will be at the end?
- Audience Design
  Who is this for?
- Activities

Refine
- Entry Point
  What conversations does it start?
- Filter Your Ideas, Plot on Arc of Engagement
  Touchstones & Intersections

You cannot do this by yourself.
(or even with a few other staff people... like a really great intern...)

MY FAVORITE REFLECTION:
What did you expect?
What happened?
What did you learn?
What will you differently next time?
Measurement Time

+ Satisfaction: [the scale you made]
+ Potential: one-hit-wonder paradigm shift-o-rama
+ Applicability: here & there possibilities everywhere

Leave You With
Climate of a Room

- Like an actor on stage, your brand must be believable in what it stands for.
- Act out your beliefs and invite your audience to join in.
- Live experiences provide a unique platform for action and collaboration.
- Going to CreativeMornings always reminds me just how much an in-person experience is like nothing else. At these events, I feel the energy in the room and sense an echo of emotions inside myself and from others. This can lead to unexpected things happening—making new friends, an accidental collaboration, or a tangential life lesson.
- Break the wall between actor (your brand) and audience by letting go of control.
THANK YOU!

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THANK YOU!