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## Audience Engagement Boot Camp

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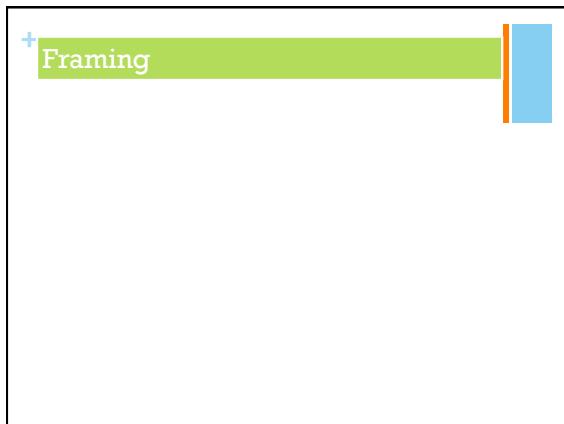
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## Framing

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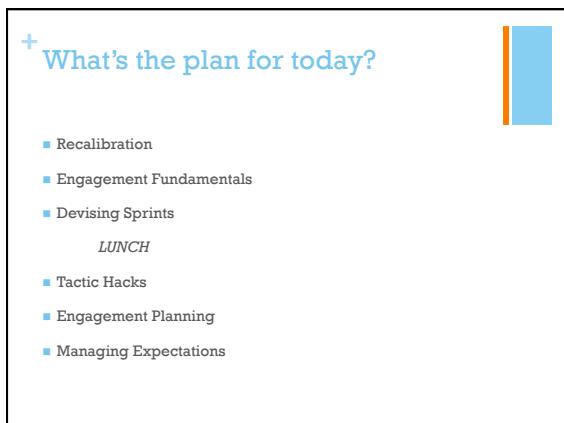
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## What's the plan for today?

- Recalibration
- Engagement Fundamentals
- Devising Sprints

*LUNCH*

- Tactic Hacks
- Engagement Planning
- Managing Expectations

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## + 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
  - @RGinDC

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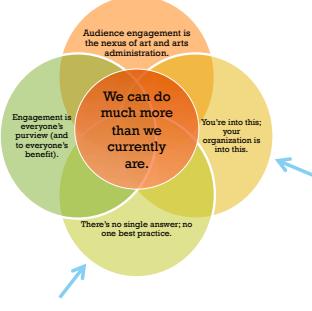


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## + Assumptions




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## + #winning

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## + Measurement

- What are your expectations?
- What is a demonstration of one expectation being met?
- This is a objective and metric for this workshop: participant satisfaction.
- Create a personal "Sliding Scale of Expectations"
  - This is a satisfaction measurement tool. (add #s → likert scale)
  - Examples: Expectation = to laugh or to learn about new work
    - Smirk → Guffaw
    - Definition → Dream Project

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## + Measurement

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

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## + Recalibration Time

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## + 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?**

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## + Culture Shift




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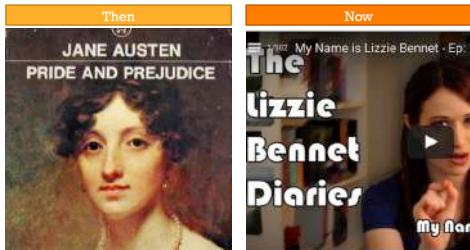


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## + Culture Shift




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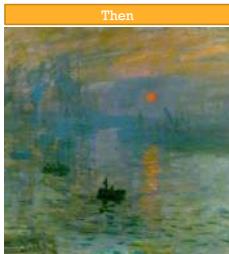


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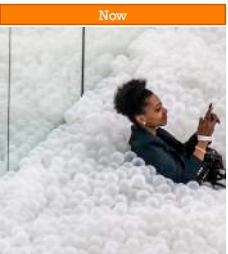


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**+ Culture Shift**



Then



Now

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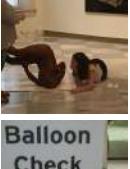


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**+ How are arts organizations adjusting with or fighting this culture shift?**





Balloon Check  
Please let your children have fun at the Art Museum. Thank you.

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**+ Why do this engagement thing?**

- Sense of Belonging
- Understanding / Appreciation
- Learning
- Memories
- Action
- Cultivate Audience
- Loyalty
- Investment

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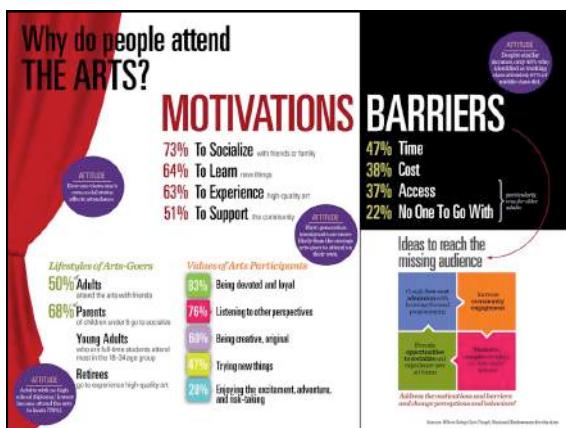
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## Values of Successful Audience Engagement Programming

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



## Unstructured Pause for Questions, Comments, or Concerns

## Definition of Terms

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**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

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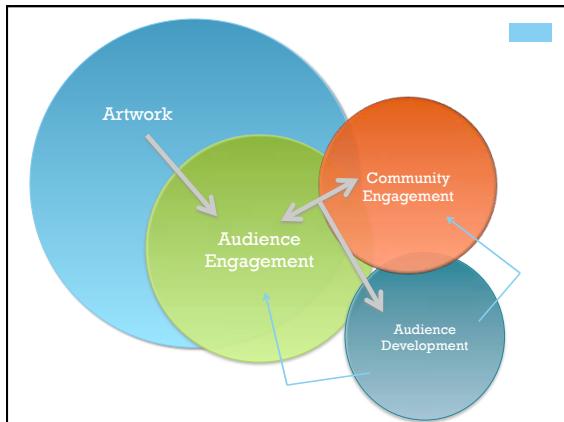
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**Connectivity:**

a lens that focuses on and magnifies the value of art.  
It broadens your community.  
It deepens the investment of its members.

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**What's the difference?**

<b>AUDIENCE ENGAGEMENT</b>	<b>CONNECTIVITY</b>
<ul style="list-style-type: none"> <li>■ Body of Work</li> <li>■ Focused on those who are there.</li> <li>■ Can be a distinct department.</li> <li>■ Everyone's purview.</li> </ul>	<ul style="list-style-type: none"> <li>■ Mindset</li> <li>■ Focused on those who are there and those who aren't.</li> <li>■ Interdepartmental.</li> <li>■ Everyone's purview.</li> </ul>

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**Four Pillars**

<b>FULL EXPERIENCE</b>	<b>EXCHANGE</b>	<b>ENTRY / ACCESS</b>	<b>AGENCY</b>
			

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  **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.

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 **Types of Engagers**

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- Divers
- Swimmers
- Skimmers
- Skippers

- Live
- Digital

- Visual
- Aural
- Kinesthetic

- Private
- Public

- Introverts
- Extroverts

- Immediate Responders
- Full Digesters

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## Platforms for Engagement

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## Discussions



## Events/Activities



## + Interpretive, Collateral Materials



Woolly Mammoth Theatre Company  
House of Gold

## + Social Media



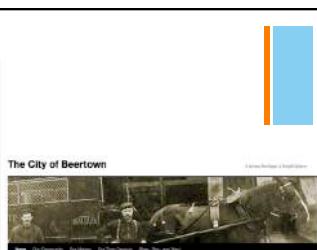
The Phillips Collection,  
#instavangogh



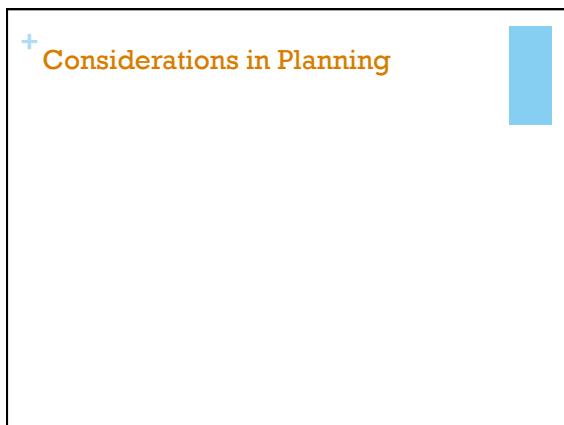
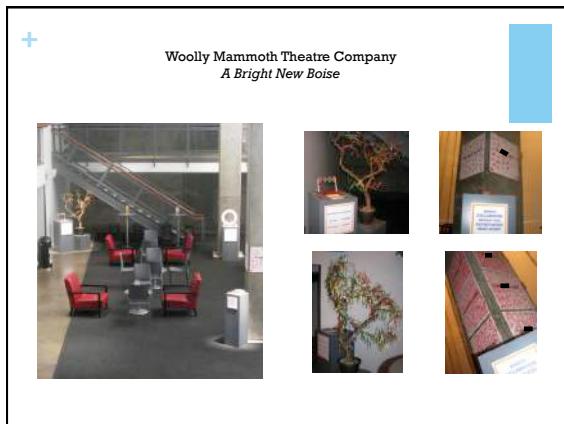
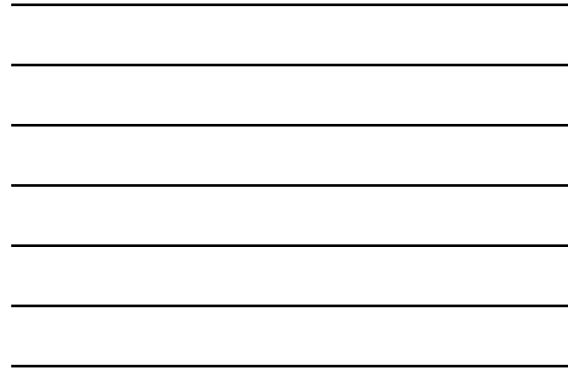
Washington Improv Theater  
F.I.S.T. 2012



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



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



SPACE      STRUCTURE  
TIME      EQUIPMENT  
REACH      STAFF CAPACITY  
ZEITGEIST      NEXT STEPS

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+ Measurement

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## + 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.

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## + REMEMBER

YOU ARE ULTIMATELY TRYING TO ENGAGE PEOPLE MORE.

That's your biggest metric—engagement.

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

TIME

ENTHUSIASM

MONEY

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## + 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.

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## 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.

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## 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, Definitely Satisfied, Beyond Satisfied)**

# + Resource: Mini-Impact Survey

**Audience Mini-Survey**  
 Please complete this brief questionnaire before you leave the program and share it with the other audience members present.

**Is anyone in the audience...**

Response	Never	Rarely	Occasionally	Often	Always
1. Based their voting and other financial response on the performance?	1	2	3	4	5
2. Attended and/or had a desire to contribute to either a donation or a gift?	1	2	3	4	5
3. Was only the audience member that performed financially involved in their own gift?	1	2	3	4	5
4. Were the audience members a cross section of different people?	1	2	3	4	5
	Never	Rarely	Occasionally	Often	Always

**Is the audience...**

Response	Never	Rarely	Occasionally	Often	Always
5. In the same place that most closely describes the relationship between the audience and the performer?	1	2	3	4	5
6. Overall, how would you rate the audience's behavior?	1	2	3	4	5
	Never	Rarely	Occasionally	Often	Always

Thank you for your responses!

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**Resource: Perf. Impact Survey (Online)**

How strong was your emotional response to the performance?

Please rate 1-5 (1 = not at all, 5 = strong)

1	2	3	4	5
<input type="radio"/>				

How strong was your intellectual response to the performance?

Please rate 1-5 (1 = not at all, 5 = strong)

1	2	3	4	5
<input type="radio"/>				

How strong was your aesthetic response to the performance?

Please rate 1-5 (1 = not at all, 5 = strong)

1	2	3	4	5
<input type="radio"/>				

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Rate your level of investment in your group's Innovation Platform

Please rate 1-5 (1 = not at all, 5 = very invested)

1	2	3	4	5
<input type="radio"/>				

What, if anything, would have increased this?

Enter your response here:

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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

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Care to predict how much the performance will change between the end of this run and Toast's next performance in DC (Feb 2015)?

0-10%

upwards of 25%

upwards of 50%

upwards of 75%

I won't recognize Toast when I see it next.

How different would a new play have to be in order for you to see it again?

Enter your response here

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**The Text Message**

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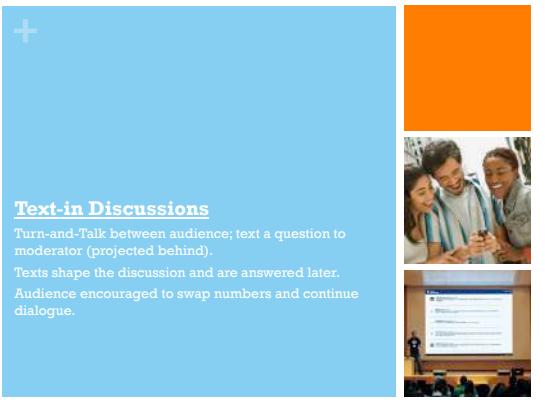
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**Text-in Discussions**

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.




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**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.



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**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).



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**+ 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 colleagues—go for it!
  - If you want 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](mailto:Rachel@dogandponydc.com)



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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)

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Whatcha Thinking?

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**“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

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What are you trying to do?

Horticulture Tools

**GAVES**  
Scratch the surface of an issue to engage people with different perspectives around common values. ►



**TROWELS**  
Dig in deeply and otherwise to start a seed of advocacy. ►



**WHEELBARROWS**  
Transport audiences through a strong narrative structure, but refrain from offering simple solutions. ►



**TRELLISE**  
Help movements grow by telling a story that affirms, directs, and heightens the viability of existing efforts. ►



**SHOVELS**  
Launder investigations in nature, shovels dig for the truth and expose alarming information. ►




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## + 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

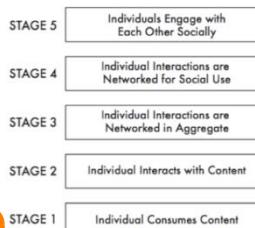
Med. Threshold Participation Activity

Low Threshold Participation Activity

Remember to  
Establish Objectives  
& Enabling Constraints

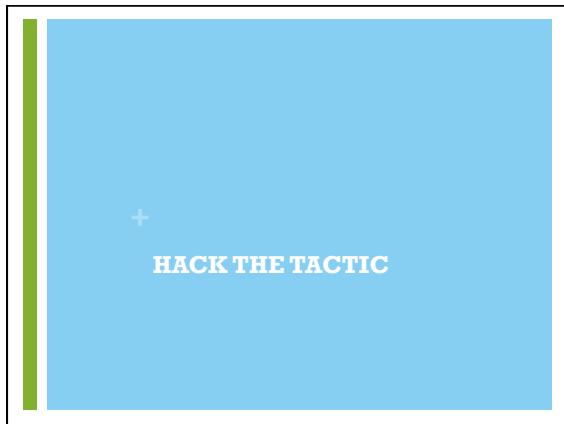


## + Five Stages of Social Participation



WE  
↑  
ME

"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*



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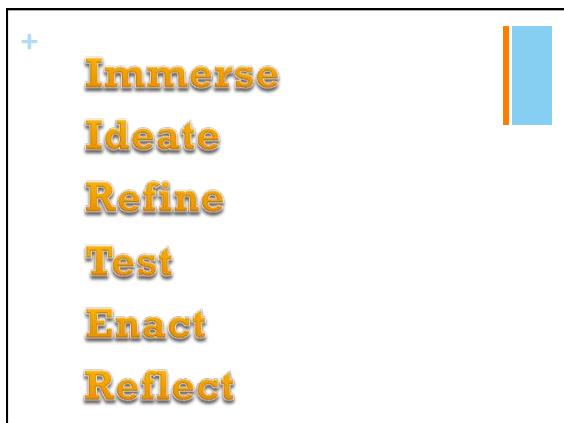
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+ **Immerse** 

**Ideate**

**Refine**

**Test**

**Enact**

**Reflect**

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+ **Immerse** 

**Ideate**

**Refine**

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**Immerse**  
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**Immerse**  
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**Reflect**



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## Ideate

**Big Ideas, Topics, Questions**  
What conversations does it start?

- **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**

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## Refine

**Entry Point**  
What conversations does it start?

- **Filter Your Ideas, Plot on Arc of Engagement**  
Touchstones & Intersections

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## You cannot do this by yourself.

(or even with a few other staff people... like a really great intern...)

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### MY FAVORITE REFLECTION:

What did you expect?  
What happened?  
What did you learn?  
What will you do differently next time?

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+ Measurement Time

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+ Measurement

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

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+ Leave You With

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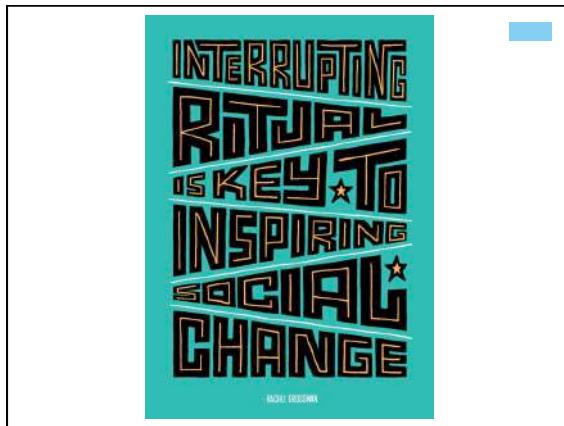
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**+** [Climate of a Room](#)

What Brands Can Learn From Theatre

Les Miserables - Mar 13, 2011



- Like an actor on stage, your brand must be believable in what it stands for.
- Act out your beliefs and invite your audiences 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 truly like nothing else. At these events, I feel the energy in the room and sense an array 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.

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**+**

**It is truly remarkable how people's impression of the art changes the moment they can interact with it.**





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