CONNECTING AUDIENCES
SPRING 2013

January 23, 2013-May 8, 2013 (15 sessions)
Wednesdays, 7:00-9:45PM
Classroom: Studio Center (GC) 110, Curatorial Practice Workspace
Instructor: Emily Blumenthal
Office hours: by appointment only
Email: EBLUMENTHAL@MICA.EDU
Office: (410)547-9000 x373; Mobile: (410)629-9099

Course Description:
This course will consider the principles and methodologies pivotal to providing diverse audiences with meaningful experiences with art. Students will develop relevant tools for community engagement, public programming, and outreach initiatives. Topics include the artists’ and designers’ relationship to society, learning theory, audience research, and evaluation techniques.

Course Objectives:
Throughout the course, learners will:

1) Demonstrate knowledge and understanding of learning theories and educational pedagogy that inform best practices in art and museum education.
2) Develop an understanding of their individual pedagogical approach, and be able to define their beliefs.
3) Demonstrate knowledge and understanding of audience research and evaluation methods, applying action research to individual and team projects.
4) Demonstrate knowledge and understanding of audience needs, and be able to define targeted (and appropriate) goals and experiences for primary audiences.
5) Develop programming that demonstrates an understanding of multiple facets of program planning and implementation, including defining and engaging the audience, determining goals, and evaluation.
6) Demonstrate an increased ability to critically approach and respond to exhibitions and experiences with art in museums, galleries, and the community.
7) Demonstrate knowledge and understanding of theories on art and the nature of experience.
8) Attend a variety of exhibitions and programs.

Assessment and Grading:

Participation
Students are expected to participate in all class sessions at the graduate level. This includes arriving prepared for class, having completed readings and assignments, ready to participate in class dialogue and discussion, and remaining an active participant in one’s own learning. In addition, students will be expected to regularly present formally and informally, and participate in team assignments.

Moodle/Classroom:
All course readings, resources, and notes regarding assignments will be posted on the Moodle classroom site. Students may be required to contribute to discussions on Moodle as assigned.
Student responses to Moodle discussions should be clear, concise (between 100-250 words), well-written, accurate, and on target.

Readings/Class Discussions:
Reading assignments are a major component of this course. In order to succeed at a superior level, students should take notes on readings and follow-up their reading with independent reading and research. Please leave enough time during the week to read and begin to formulate informed and thoughtful responses to the reading for class discussions. Students will be assigned as discussion leaders on Moodle and in-class on a rotating basis. Those who are assigned as discussion leaders will be responsible for initiating conversations through open-ended questions about the week’s reading on Moodle for class response by the Friday prior to class, and at the beginning of each class.

Communication:
Please communicate and correspond with MICA e-mail. I will check email daily and respond to you within a 24hr period. Please also respond to my emails with confirmation, answers to questions, and please treat e-mail as professional correspondence.

Policy Regarding Computers/Cell Phones, etc.:
Other than by special arrangement with the instructor, students will not use communication devices or e-mail during the class period. Please silence cell phones, smart phones, and other communication devices. During class, please do not e-mail, text, or chat online.

Written Work
All written work should be completed at the graduate level and consider professional writing. Written work will be evaluated on: mechanics of writing; clarity, organization, and comprehensiveness of information; and adherence to APA style and formatting (http://www.apastyle.org/index.aspx). Please submit all written work in Times New Roman, 12 pt., double-spaced, including page numbers and appropriate headings. Documents should be submitted by email by the time of class in an editable format such as MS Word.

Research:
Research should be predominantly derived from primary source materials. A mix of sources will be acceptable, with 80% comprised of primary sources such as original essays, books, and studies, and 20% or less being comprised of web resources, exhibition reviews, or other materials.

Late Assignments:
It is expected that assignments will be turned in on due dates. Late assignments will be subject to grade reductions. Extenuating circumstances should be discussed with the instructor. Assignments will be due at the start of class on the date due unless otherwise instructed.

Resubmitted Written Assignments:
Students may resubmit assignments with a grade of B or lower. Resubmissions may earn up to half the point differential between the original grade and the value of the assignment, and should be turned in one week after the graded assignment is received by the student.

Moodle/Classroom:
Students may be required to contribute to discussions on Moodle as assigned. For full credit,
Student responses to Moodle discussions should be clear, concise (between 100-250 words), well-written, accurate, and on target.

**Attendance**

Students are expected to attend all class sessions punctually, and participate fully in all in-class activities and assignments. Please contact the instructor regarding emergencies, illness, or other attendance related issues (including personal, professional, or religious reasons) prior to the scheduled class session; advance notice is recommended. Unexplained lateness or absence may lead to penalties in the final course grade; 3 unexplained absences will result in the failure of the course.

*Additional Work Outside of Class Time:*

It may be necessary for students in this course to visit various galleries and museums or other locations during the semester. These visits may take place outside of scheduled class periods. Students may also need to schedule group meetings outside of class time to work with their peers, and with peers from other courses.

**Grading Scale**

This course is pass/fail, however students will receive grades and points for individual assignments and overall participation throughout the semester. Graduate students who receive a letter grade above, and including, a B will be considered to “pass”, while those who earn a B- or below will “fail.”

<table>
<thead>
<tr>
<th>Course Component</th>
<th>Date Due</th>
<th>Maximum Points</th>
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</thead>
<tbody>
<tr>
<td>Participation</td>
<td>Ongoing</td>
<td>10</td>
</tr>
<tr>
<td>Discussion &amp; Written Responses (Moodle)</td>
<td>Ongoing</td>
<td>10</td>
</tr>
<tr>
<td>Personal Pedagogy</td>
<td>2/6 &amp; 5/1</td>
<td>5</td>
</tr>
<tr>
<td>Museum Memory</td>
<td>1/30</td>
<td>5</td>
</tr>
<tr>
<td>Constructivism Critical Response</td>
<td>2/6</td>
<td>5</td>
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<tr>
<td>Gallery Conversations Response</td>
<td>2/20</td>
<td>5</td>
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<tr>
<td>Program Response</td>
<td>3/13</td>
<td>5</td>
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<tr>
<td>Exhibitions Alive</td>
<td>3/27 &amp; 4/1</td>
<td>25</td>
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<tr>
<td>Grant Proposal</td>
<td>5/1</td>
<td>25</td>
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<tr>
<td><strong>TOTAL</strong></td>
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<td><strong>100</strong></td>
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Letter grades are equivalent to:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>Superior</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>Superior</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>Above Average</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>Above Average</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>Above Average</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>Average</td>
</tr>
<tr>
<td>C</td>
<td>72-76</td>
<td>Average</td>
</tr>
<tr>
<td>D</td>
<td>60-71</td>
<td>Below Average</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
<td>Failure, Incomplete</td>
</tr>
</tbody>
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**Course Schedule & Assignments: (Subject to Change)**
Class 1: January 23, 2013
Topic: Our Experience, Our Pedagogy, Our Practice

In this first class, we will review the course syllabus and expectations. We will consider our current understanding of audience engagement as well as our anticipated outcomes for knowledge gained during the course. We will focus on our personal experiences with art, objects, and audience engagement in order to begin developing a greater understanding of our own core values and pedagogy.

In class:

- Develop a KWL chart (Know, Want, Learn) to establish personal and group learning goals.
- Review course syllabus and expectations. Assign discussion leaders for applicable weeks.
- Activity & Discussion: Core Values & “5 Whys”
  - We will define both personal and professional core values and their place in shaping our practice, identify and construct our own core value statements, and consider their significance in shaping our collective practice.
- Activity & Discussion: Write personal philosophy/pedagogy
  - We will begin to formulate, and write, our own beliefs, theories, and pedagogy on experiences with works of art.

Assignment:

- Continue to work on personal pedagogy for submission. This should be viewed as a living, professional document which may be revised throughout the semester. The document should be no more than 400 words. (Due: 2/6/13)
- Write a narrative description of your most memorable experience in a museum or with a work of art, describing the experience in specific detail and discussing why you found it memorable. This should be a personal experience, not an observation of someone else. This document should be no more than 1,000 words, or 3 pages. (Due: 1/30/13)
- Readings:

Class 2: January 30, 2013
Topic: Art & Experience

We will begin by focusing on the nature of experience and works of art, approaching the topic from personal, theoretical, and scientific perspectives. We will reflect upon and analyze our own memories of moving experiences with art in order to consider how we might approach developing future experiences for others.

In class:

- Discuss assignment due: Personal, memorable experiences with works of art.
- Discuss readings: Dewey and Greene.
Discussion: The nature of Experience, flow, and aesthetics in the arts; additional Dewey, Silverstein, Csikszentmihalyi, Burnham, neurocognitive studies on EEM.

Assignment:

- Individually visit a museum, community center, or classroom of your choosing. Conduct a critical observation in order to construct a written summary of your findings. The written document should consider how, and to what extent, the environment reflects Constructivism. Provide clear and compelling examples for your case. This document should be no more than 1,000 words, or 3 pages. (Due: 2/6/13)
- Readings:

Class 3: February 6, 2013
Topic: Informal Education & Intrinsic Motivation

*We will consider audience motivations and the environments that support learning, engagement, and discovery. We will explore Constructivism, free-choice learning, and active participation as means of engagement.*

In class:

- Discuss assignment due: Constructivism in action – where, how, and to what extent?
- Discuss readings: Falk & Dierking and Hein.
- Discussion: Art & informal learning environments, meaning-making (constructivism, free-choice learning), and audience motivations.
- Discuss details of class trip next week.

Assignment:

- Readings:
Class 4: Week of February 13, 2013

Topic: Extended Looking

In lieu of an evening class session, we will attend a gallery discussion. The date is pending and will be determined based on group scheduling. All will be expected to participate.

During class session:

- At a local museum, we will engage in two structured gallery conversations, one utilizing Visual Thinking Strategies and one utilizing extended looking.
- We will continue the experience with individual, and then pair-share, encounters with works of art.

Assignment:

- Write short response and reflection on gallery discussion and the application of theory to experience. The document should be no more than 750 words. (Due: 2/20/13)
- Attend the opening of Preach! February 14, 6-9p.m.
- Readings:

Class 5: February 20, 2013

Topic: Defining Your Audience & Audience-Centered Planning

After having considered theories of audience engagement of, and experiences with, works of art, we will begin to explore best practices for programming and interpretation. We will focus on the value of placing audience at the center of all practice, and creating audience-centered goals in a replicable framework.

We will begin class by discussing the mid-term collaborative project, Exhibitions Alive!, with Marcus Civin and Interdisciplinary Approaches to Curatorial Practice students.

In class:

- Discussion and review of mid-term assignment, Exhibitions Alive!, with Interdisciplinary Approaches to Curatorial Practice students. Teams and tasks will be assigned; teams will sign up for presentation dates.
- Discussion: Goals, GLOs, and the Big Idea.
  - We will define goals, objectives, and GLOs (Generic Learning Outcomes) in order to take an audience-centered approach to planning programs, exhibitions, or interactions with people and art.
- Activity: Begin to develop a GLOs framework.

Assignment:

- Develop and post 3 questions on our Moodle classroom for next week’s panel discussion. (Due: 2/25/13)
Class 6: February 27, 2013  
Topic: Pedagogy & Practice

We will have a special guest panel comprised of professionals who focus on audience engagement, schools and teachers, family learning, accessibility, and youth and adult learning. Each panel member will discuss learning theory that applies to their work; provide examples of appropriate teaching strategies and programmatic approaches. We will have the opportunity to query the panel; all should plan to participate and be prepared to ask questions.

In class:

- Pedagogy & Practice Panel
- Discuss details of class trip next week.

Assignment:

- Readings:

Class 7: Week of March 6, 2013  
Topic: Public Programs in Action

In lieu of evening class session, we will attend a public program. The date is pending and will be determined based on group scheduling. All will be expected to participate.

Programs, TBD:

- Community Chat, *Preach!,* Frederick Douglass – Isaac Myers Maritime Park Museum, March 9, 4-6pm

Assignment:

- Write short analysis and reflection on the attended program, the application of theory and recommendations from AAM publications, as well as citing other relevant examples from the field. The document should be no more than 1,000 words. (Due: 3/13/13)
  - Please identify the program title, date, location, institution, and, to the best of your ability, the targeted audience.
  - Please describe and then analyze the program. Consider the following:
    - Who was the targeted audience? How did the program address the needs of this audience, and to what extent?
What is the museum or institution’s mission? How did the program reflect the mission, and to what extent?

What connections can you make between the program you observed and our readings on learning theory, best practices for working with specific audiences, and/or recommendations from AAM?

How is this program unique? Are there other related examples from the field (nationally or internationally) that provide examples of best practices?

- Collect examples of interpretive materials, resources, and interactive spaces to share at the next class session.
- Readings:

**Class 8: March 13, 2013**

**Topic: Interpretive Materials & Interactive Spaces**

*What is audience engagement and what does it look like? How can we apply best practices to a variety of contexts including, but not limited to, museums, galleries, programming, performances, and web-based media? We will define audience engagement, share examples of best practices and applications, and review case studies of exhibition and education-based examples of sharing authority and engaging audiences at the Walters Art Museum.*

In class:

- Discuss readings: Simon, Phillips.
- Discuss: Audience engagement and interpretation.
- Discuss and share: Examples from the field, reflection of attended program, and determining best practices.
- Case Study: The Walters Art Museum, from *Heroes to Public Property*.
- Discussion and review of final project assignment.
- Review KWL chart and assess personal learning goals, to date.

**Assignment:**

- Attend Mary Jane Jacob public lecture, March 25, 2013, 7p.m.; [www.maryjanejacob.org](http://www.maryjanejacob.org)

**SPRING BREAK – NO CLASS on March 20, 2013**

**Class 9: March 27, 2013**

**Topic: Exhibitions Alive! Mid-Term Project presentations**

*This class will be dedicated to the presentation of mid-term projects with Marcus Civin and Interdisciplinary Approaches to Curatorial Practice students. Teams will have 15 minutes to present.*
Class 10: April 3, 2013
Topic: Exhibitions Alive! Mid-Term Project presentations

This class will be dedicated to the presentation of mid-term projects with Marcus Civin and Interdisciplinary Approaches to Curatorial Practice students. Teams will have 15 minutes to present.

Assignment:

- Readings (Please read the following by 4/10/13):

Class 11: April 10, 2013
Topic: Connecting Audiences: Pedagogy of Socially Engaged Art & Education

We will explore theories that underlie socially engaged art and education, including considerations of society, democracy, and equality in the field. By reviewing theories espoused by Dewey, Freire, Hirzy, and Sandell among others, we will explore the capacity of art and art environments. We will then consider connecting audiences through collaboration, community assets in four sectors: public, private, service and individual, and map reciprocal relationships between these sectors.

In class:

- Discuss readings: Dewey (Education & Experience), Freire, Sandell, Worts
- Discussion: Environments, context, society and learning
- Discussion: Community, collaboration, strategies and program examples

Assignment:

- Readings:

Class 12: April 17, 2013
Topic: Evaluation & Assessment
We will explore tools and techniques utilized in audience research and evaluation in order to assess the benefits for the participants and the success of a program, exhibition, etc. We will define and explore the value of qualitative, quantitative, formative, and summative evaluation. Returning to audience-centered planning and goals, we will review appropriate evaluation instruments and approaches for specific projects.

In class:

- Review of assignment, data collection, ethical and scientific protocol.

Assignment:

- Individually create and conduct a study of participants within exhibition spaces – whether in a cultural institution, art center, or gallery. Students will practice timing and tracking, as well as developing ethnographic visitor studies. Students will submit and share their tracking tools, as well as a written summative report. The written report should be no more than 1,000 words or 3 pages; examples of the instruments developed and data should be included as an addendum. Examples and detailed instructions will be distributed in class and posted in our Moodle classroom. (Due: 4/24/13)

Class 13: April 24, 2013
Topic: Final Project work session

This class session will be dedicated to individual and collaborative work on the final project within the classroom. Students may bring laptops and additional resources, and schedule meetings with the instructor if needed.

In class:

- Discussion of assignment, share studies and results.

Assignment:

- Revise personal philosophy/pedagogy. The length of this document should remain no more than 400 words, and should be clear, concise, compelling, and professional in nature. (Due: 5/1/13)

Class 14: May 1, 2013
Topic: Final Presentations

This class will be dedicated to the presentation of final projects. Individuals will have 15 minutes to present.

Class 15: May 8, 2013
Topic: Final Presentations
This class will be dedicated to collaborative assessment and review of the final projects.

In class:

- Final discussion and activity: Revised personal philosophy/pedagogy; Review KWL chart and personal learning goals.
- Complete course evaluation.

### Schedule of Discussion Leaders:

<table>
<thead>
<tr>
<th>Name</th>
<th>Moodle Discussion Begins*</th>
<th>Class Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allison</td>
<td>1/25</td>
<td>1/30</td>
</tr>
<tr>
<td>Catherine</td>
<td>2/1</td>
<td>2/6</td>
</tr>
<tr>
<td>Matt</td>
<td>2/8</td>
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<tr>
<td>Matt</td>
<td>2/15</td>
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</tr>
<tr>
<td>Dandee</td>
<td>2/22</td>
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<tr>
<td>Dandee</td>
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<tr>
<td>Molly</td>
<td>3/8</td>
<td>3/13</td>
</tr>
<tr>
<td>Hyejung</td>
<td>4/5</td>
<td>4/10</td>
</tr>
<tr>
<td>Jaimianne</td>
<td>4/12</td>
<td>4/17</td>
</tr>
</tbody>
</table>

*Moodle discussions should be initiated by 12p.m. on the Friday prior to the class session. Responses should be contributed by 4p.m. on the date of the class session.

### Mid-term Project: Exhibitions Alive!

This semester, with a team, each student will present to the class a history of an important exhibition of their choosing, incorporating research from multiple sources and critical perspectives. Your team will propose a reinstallation and response to this historical exhibition. As a main focus, the exhibition will aim to connect audiences.

Exhibitions are ephemeral. To understand a physical exhibition, you most likely have to be there to experience it, to participate, to respond. “Being there” can be difficult, especially when exhibitions happen across the country or across the world from you and often for limited periods of time. Pictures help, so do reviews, so do participant reflections, and audience surveys--but often there are still holes in our understandings of important exhibitions. With historical exhibitions, these kinds of problems quickly compound: culture is specific to certain moments and contexts; material gets buried or lost; memory is fallible.

It might be useful for us to somehow bring exhibitions back to life so that audiences can interact with them in a contemporary context. This project invites undergraduate and graduate students from the courses Connecting Audiences and Interdisciplinary Approaches to Curatorial Practice to explore an exhibition through research, creative response, and presentation. Integral to the new exhibition will be educational strategies to help make the exhibition useful for a targeted audience and/or help facilitate a conversation within a specific community. Students from the two courses will work together in small teams to develop and present a strategy to remake an important exhibition. Students will choose the exhibition, thoroughly research the exhibition, work as a team to present a proposal for the new exhibition, and reflect on their exhibition-development process. The proposal will take the form of an
informative powerpoint presentation, a prepared lecture, and a detailed handout including important information and an annotated bibliography.

**Final Project: Grant Proposals**

Successful programs and grant proposals clearly address a need in a specific community, demonstrate an understanding of one’s audience, assets and landscape, provide public value, provide a unique resource and have the ability to influence the field at large, include strategic partnerships and outcome-based goals, demonstrate best practices in visitor research and evaluation, and are well-written. The grant writing process allows for a comprehensive approach to developing a program or exhibition, and often involves a cross-disciplinary team.

Students will develop a grant proposal for a proposed small-scale project of personal interest such as a program, event, interpretive material or interactive resource, or publication that focuses on engaging audiences in an innovative manner. The project may be related to actual organizations and projects students are involved with, if applicable. Others will select and propose an appropriate organization at which to host their project, and it is from this perspective that the proposal will be written. Projects should not only benefit the indicated organization, but also the audience, communities and organizations it serves.

The grant proposal will be judged on the excellence of the overall project and vision, the clarity of the proposal, indication of collaboration and engagement, and a demonstrated understanding of audience. Proposals should include: a written description of the program, the program goals, the targeted audience(s) and how the proposed programming will benefit the audience(s) in a unique and innovative manner, plans for proposed community partners and evidence of reciprocal collaboration, relevant research in the form of a concise literature review, evaluation methods and plans, a timeline for the program plan, and a detailed budget.

As the applicant, students will identify a funding source whose area of interest in appropriate to the indicated organization, audience served, and project goals. Consider the size and nature of grants that have been disbursed by the funding source in the past when conducting research. Grant proposals may range in budget from $5,000-$20,000. Direct and indirect costs, as well as possible revenue, should be identified. All students will utilize a mock proposal form, including cover, to consistently format, review, and assess proposals.

Students will develop and write grants individually, yet they will be judged and reviewed by their peers – the review panel. As a final presentation, each student will present their proposal which will take the form of an informative powerpoint presentation, along with a prepared 15 minute synopsis, and a copy of their complete grant. The review panel will assess and score the grant, including recommendations, and provide feedback. During the last class, the review panel will assess all scores and recommend a proposal to “fund.”

**Texts & Readings***:


* May be required texts in full or selections for individual class sessions; in addition, blogs and recent articles will be distributed/required reading.

** Underlined texts are required readings that are not provided as a PDF by the instructor. Please purchase, share, or check out these texts.

**Compliance Statements:**

**Learning Resource Center/ADA Compliance Statement:**
Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: [http://www.mica.edu/LRC](http://www.mica.edu/LRC)

**Health and Safety Compliance:**
It is the responsibility of faculty and students to practice health and safety guidelines relevant to their individual activities, processes, and to review MICA’s Emergency Action Plan and attend EHS training. It is each faculty member’s responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify, within each art making process, and require personal protection equipment use, by each student for each class, when applicable. Students are required to purchase personal protection equipment appropriate to their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection is in place.

**Plagiarism Policy:**
MICA’s policy states: “MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else’s ideas or work without proper acknowledgment. Without proper attribution, a student may NOT replicate another’s work, paraphrase another’s ideas, or appropriate images in a manner that violates the specific rules against plagiarism at MICA. In addition, students may not submit the same work for credit in more than one course without the explicit approval of the all of the instructors of the courses involved.”

**Counseling Center:** Student Counseling Services is available to help students have the best possible learning and growing experiences during their years at MICA. For more information, visit: [http://www.mica.edu/Campus_and_Student_Life/MICA_Wellness_Center/Counseling_Center.html](http://www.mica.edu/Campus_and_Student_Life/MICA_Wellness_Center/Counseling_Center.html)

Please refer to MICA’s full ADA Compliance Statement, your Health and Safety Guidelines, and MICA’s full Plagiarism Policy on our Moodle Classroom site at classroom.mica.edu.