Technology in the Arts

AMGT 472/513
Spring 2017
Fairfax Campus, Innovation Hall 223
Fridays, 4:30-6:30
1 credit

The one constant in life is change.—Heraclitus

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Course Overview:
The one constant in life is change. In today's world, both technology and arts organizations are changing. The hot new technology one week might be yesterday's news the next. How can arts organizations select the technology that will work best for their needs and, most importantly, the needs of their audiences? What are considerations that need to be made when selecting a particular technology? We will explore this topic through a combination of readings, discussion, and hands-on activities.

For the purposes of this course, technology means the digital, online realm.

Certificate students may take this course to satisfy the "Introduction to Technology" requirement in their concentrations.

Learning Outcomes:
Students will come away with a "toolkit" of skills and ideas related to the use of digital technology that will be helpful for their future careers in arts organizations:

• Hands-on skills with various tools for project management, web publishing, and social sharing;

• Knowledge of audiences for arts organizations and strategies for engaging them digitally;

• Knowledge of technology for PR, marketing, fundraising, events and ticketing;

• Tools and strategies for evaluating the engagement potential of digital technology.

Course Schedule:

Class 1: January 27
- Introduction to Course
- Project Management: Basecamp
- Writing for the Web

> Watch:
> Basecamp Welcome (00:47)
> https://basecamp.com/help/videos/welcome
>
> Elyse Eidman-Aadahl on Writing in the Digital Age (7:33), *Edutopia.com*
> http://www.edutopia.org/elyse-eidman-aadahl-digital-writing-video
>
> Reading: LOG INTO GMU LIBRARY BEFORE CLICKING LINK
> Gary Small and Gigi Vorgan. "Meet your iBrain." *Scientific American.* November 2008.
> http://mutex.gmu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=34939318&site=ehost-live

Assignment: Post a bio (150-200 words) to Basecamp prior to our first class to introduce yourself. Due at beginning of class.

Class 2: February 3
- State of the Arts Online: Where are We and Where Are We Going?
- Defining Audiences and the User Experience

> Readings for State of the Arts Online:
> Thomson, Kristin, Kristen Purcell, and Lee Rainie. "Arts Organizations and Digital Technologies," *Pew Research Center's Internet and American Life Project.* 4 January 2013.
> http://pewinternet.org/Reports/2013/Arts-and-technology.aspx PDF:
> http://pewinternet.org/~/media//Files/Reports/2013/PIP_ArtsandTechnology_PDF.pdf
>
> National Endowment for the Arts. *Audience 2.0. NEA.gov.* 2008.
> http://arts.gov/sites/default/files/New-Media-Report.pdf
>
> Readings for Defining Audience and the User Experience:
> "User Experience Basics." *Usability.gov.*
> http://www.usability.gov/what-and-why/user-experience.html
>
> "Personas." *Usability.gov.*
> http://www.usability.gov/how-to-and-tools/methods/personas.html
>
> Gube, Jacob. What is User Experience Design? Overview, Tools, and Resources. *Smashing Magazine.* 5 October 2010.   http://www.smashingmagazine.com/2010/10/05/what-is-user-experience-design-overview-tools-and-resources/

Assignment: Come to class with an infographic **uploaded to Basecamp** that shares something that you found interesting about the state of the arts online from the readings. The infographic should also incorporate at least one other fact from other reliable sources found on your own that

corroborates or challenges what you found interesting in the readings. The audience for this infographic is other arts management professionals. A suggested list of infographic tools will be on Basecamp. We will use the infographics to guide our discussion. Next week, we will post them to our course website. Due at the beginning of class.

Class 3: February 10
• Web Publishing: WordPress Workshop
• Analytics

> Explore/Reference for WordPress:
> https://en.support.wordpress.com/start/
>
> Readings for Analytics:
> Web Analytic Basics. *Usability.gov*.
> http://www.usability.gov/what-and-why/web-analytics.html
>
> West, Kristen Sorek. "From Strategy to Analysis: A Guide to Navigating Google Analytics."
> Arts Management and Technology Laboratory. August 2015.
> https://static1.squarespace.com/static/51d98be2e4b05a25fc200cbc/t/55c4e556e4b03662ec
> 61f080/1438967126697/KSW+Google+Analytics.pdf
>
> Explore:
> http://www.museum-analytics.org/
> http://dashboard.imamuseum.org/
> http://www.tate.org.uk/about/our-work/digital/digital-metrics

Assignment: Revise your infographic and write a brief introduction (75-100 words) that we will post on the course website during our WordPress workshop. Due at the beginning of class.

Deadline for submitting lightning talk topic.

Class 4: February 17
• Digital Engagement Trends: From Event to Experience, From Consumer to Co-Creator
• Events and Ticketing: Betsy Yancey, Ticketing Office Manager, Center for the Arts and Emily Flores, Ticket Office Supervisor, Center for the Arts (We will meet at the Center for the Arts lobby)

> Readings for Digital Engagement:
> Wyncote Foundation. "Like, Link, Share: How Cultural Institutions are Embracing Digital
> Technology." *Like Link Share*. 2015.
> http://likelinkshare.org/
>
> Visser, Jasper and Jim Richardson. "Digital Engagement in Culture, Heritage, and the Arts."
> 2013.
> http://digitalengagementframework.com/digenfra3/wp-
> content/uploads/2016/02/Digital_engagement_in_culture_heritage_and_the_arts.pdf
>
> Halzack, Sarah. "Are Woolly Mammoth's digital engagement efforts a glimpse at the theater
> of the future?" *Washington Post*, 16 June 2013.

http://www.washingtonpost.com/business/capitalbusiness/are-woolly-mammoths-digital-engagement-efforts-a-glimpse-at-the-theater-of-the-future/2013/06/14/034157bc-c954-11e2-9245-773c0123c027_story.html

Readings for Events and Ticketing:
"Ticketing System Upgrades," *Friends, A Newsletter for Friends of the Center for the Arts*, Spring 2014. p3.
http://cfa.gmu.edu/friends/f_spring14.pdf

"Center for the Arts Ticketing System RFP, 2013." NOTE: PDF will be posted to Basecamp.

McManus, Drew. "Understanding the Relationship Between Websites, Box Offices, and CRM (reloaded)." *National Arts Marketing Project*. 2013.
http://www.artsmarketing.org/resources/article/2013-12/understanding-relationship-between-websites-box-office-and-crm-reloaded

Crawford, Brett Ashley, Danielle Gewurz, Stewart Urist, Kristen Sorek West, Christine Sajewski. "Ticketing Software Satisfaction Survey Report." *Technology in the Arts*. 2015. Read Appendix I: Ticketing System Selection Considerations.
http://tinyurl.com/ticketingsurvey2015

Assignment: Drawing on the readings on digital engagement for inspiration, curate a collection of at least five examples or case studies of digital engagement for arts audiences. You will curate this on Pinterest for other Arts Management professionals to use. Due when class begins.

Class 5: February 24
• Developing a Digital Strategy for Arts Organizations: Tatum Walker, Associate Director of Digital Strategy, Fords' Theatre
• Social Media, Broadcast Email, and the Arts: PR/Marketing and Fundraising Tools

Readings for Developing a Digital Strategy:
Lorenz, Liza. "Engaging the 21st Century Visitor: Digital Strategy at Ford's Theatre." *Ford's Theatre Blog*, November 15, 2015.
http://blog.fords.org/2015/11/09/engaging-the-21st-century-visitor-digital-strategy-at-fords-theatre/

"Ford's Theatre Digital Strategy Handout." NOTE: PDF will be posted to Basecamp.

"Ford's Theatre Society Mobile Interpretive Solution IMLS Abstract, 2016." NOTE: PDF will be posted to Basecamp.

Explore:
Ford's Theatre website http://fordstheatre.org
Twitter https://twitter.com/fordstheatre
Facebook https://www.facebook.com/fordstheatre/
Google Cultural Institute https://www.google.com/culturalinstitute/collection/fords-theatre
Remembering Lincoln http://rememberinglincoln.fords.org/

Readings for Social Media:
Care2, Nonprofit Technology Network and hjc. "2016 Digital Outlook Report." *Nonprofit Technology Network.* 2016.
http://www.care2services.com/hubfs/Digital_Outlook_Report_2016.pdf?t=1483990560362

The Tangled Web: Social Media and the Arts
http://www.slideshare.net/theatrebayarea/the-tangled-web-social-media-and-the-arts-by-devon-smith-commissioned-by-theatre-bay-area

Idealware. "Nonprofit Social Media Decision Guide." *Idealware.* September 2013.
http://www.idealware.org/sites/idealware.org/files/IW_SMDECISIONGUIDE9913.pdf

Assignment: Review an arts organization's social media outreach for one week. Post a 250-300 word review to Basecamp that examines the organization's social media presence. What is each platform used for? How do they engage with their audiences? Frequency? Based on the readings, what is this organization doing well? What could be improved? Due when class begins.

Class 6: March 3
• Lightning Talks Begin
• Social Media, Broadcast Email, and the Arts: PR/Marketing and Fundraising Tools
• Social Media Workshop: Twitter and Hootsuite

Readings:
Allen-Griel, Dana. "Twitter for Museums: Measuring, Analyzing, Reporting." *Engaging Museums.* http://danamus.es/2010/04/01/twitter-for-museums/

Quinn, Laura. "A Few Good Broadcast Email Tools." *Idealware.* March, 2010.
http://www.idealware.org/articles/fgt_email_newsletter_tools.php

Gross, Rebecca. "Breaking Down Walls: How Kickstarter Complements Arts Funding." *NEA Arts Magazine*, vol. 4. 2012.
https://www.arts.gov/NEARTS/2012v4-arts-technology/breaking-down-walls

Chopra, Paras. "The Ultimate Guide to A/B Testing." Smashing Magazine. 24 June 2010.
https://www.smashingmagazine.com/2010/06/the-ultimate-guide-to-a-b-testing/

Explore/Reference:
Mashable. "The Twitter Guide Book." http://mashable.com/guidebook/twitter/

http://Hootsuite.com/education

Bliss, Richard. Kickstarter Crowdfunding Essential Training. *Lynda.* 5 January 2016.
https://www.lynda.com/Freelancing-tutorials/Build-your-crowd-first/411568/460983-4.html?srchtrk=index%3a0%0alinktypeid%3a2%0aq%3akickstarter%0apage%3a1%0as%3arelevance%0asa%3atrue%0aproducttypeid%3a2
NOTE: You must login to the GMU Lynda account to access. If the link above does not work, visit http://lynda.gmu.edu/ and then search using the title of this video.

Assignment: Draft lightning talk write-ups due.

Class 7: March 10
- Student Lightning Talks Continue
- Wrap-Up

> Reading:
> Huffington, Arianna. "Museums 2.0: What Happens When Great Art Meets Social Media?" *HuffingtonPost.com*. 27 December 2010. http://www.huffingtonpost.com/arianna-huffington/museums-20-what-happens-w_b_801372.html

Assignment: All final lightning talk write-ups posted to WordPress site. Read Huffington's article and come prepared to talk in the wrap-up about your take on the article and reflect on what we have learned this semester.

We will reserve **March 24** for a make-up day in case of inclement weather.

Course Requirements and Grading:
Students are required to attend all class sessions. One excused absence is allowed without penalty. Please contact me if you will miss a class.

Tardiness will also negatively impact your participation grade.

We will be using a computer classroom and we will frequently be using the Internet as a means to enhance our discussion and for in-class assignments. You are also welcome to bring your own device to use in class. Please be respectful of your peers and your instructor and do not engage in activities that are unrelated to the class. Such disruptions show a lack of professionalism and will affect your participation grade.

The course will be run through Basecamp, a simple project management tool, in order to give you hands-on experience using the tool. You will receive an email invitation from your instructor inviting you to join.

Grades are based on:
35% Class participation
40% Assignments
20% Lightning talk
  5% Lightning talk write-up

A. *Class participation* includes attendance, as well as active participation in class and on Basecamp. This includes reviewing the readings before class, asking and answering questions, and participating in in-class activities.

B. *Assignments* are activities designed to help you further engage with the readings and/or draw you into the upcoming week's topic. Often the assignment will be the basis of the next class discussion so it is important that you complete the assignment prior to class. Due dates are listed for each assignment in the schedule. Assignments turned in late will lose 1 point (out of an 8 point scale) for each day late on that assignment.
C. A *lightning talk* is a five-minute presentation where you introduce your classmates to a new technology tool and show how it can be useful for an arts organization. Real life, practical examples are best so pick a tool that you could see yourself using in your current or future work. You must be

able to try the tool in order to review it. Due date: March 3 or March 10 (depending on sign-up).

Please email your topic by February 10 for instructor approval. In the event of duplication, the first student to select a given tool will be assigned it. This presentation will be graded on content, how clearly the tool is explained, delivery, visuals, and the quality of the examples of how it can be used in an arts organization.

D. In addition to your lightning talk, you will also write a brief description (250-300 words) about your tool and how it can be useful to an arts organization. The *write-up* will also include links to real world examples of how arts organizations are using the tool. The write-up will be graded on spelling, grammar, content, visuals and quality of examples. Directions for formatting the post will be posted to Basecamp. You will post your write-up on the course WordPress site.

The collection of write-ups will form the basis of an online toolkit that you and your classmates can refer to when you are in the field. You will use your skills using WordPress to add your contribution to the toolkit. Due March 10.

Extra credit can be made by writing an additional technology tool write-up for inclusion in the class toolkit. Students can earn up to 2 points to be added to their participation grade.

University Policies
Academic Integrity
GMU is an Honor Code university; please see the Office for Academic Integrity for a full description of the code and the honor committee process. Three fundamental and rather simple principles to follow at all times are that: (1) all work submitted be your own; (2) when using the work or ideas of others, including fellow students, give full credit through accurate citations; and (3) if you are uncertain about the ground rules on a particular assignment, ask for clarification. Plagiarism means using the exact words, opinions, or factual information from another person without giving the person credit. Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes. Paraphrased material must also be cited, using MLA or APA format. If you have any doubts about what constitutes plagiarism, please see me.

Disability Accommodations
If you have a documented learning disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Office of Disability Services (SUB I, Rm. 4205; (703) 993-2474; http://ods.gmu.edu) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Diversity Statement
George Mason University is an inclusive community of learners. Your instructor and all classmates should abide by the University's Diversity Statement found at http://ctfe.gmu.edu/professional-development/mason-diversity-statement/.

Privacy
Students must use their MasonLive email account to receive important University information, including messages related to this class. See http://masonlive.gmu.edu for more information.