

LP907-30 Developing Audiences for Cultural Organisations

22/23

Department

SCAPVC - Centre for Cultural and Media Policy Studies

Level

Taught Postgraduate Level

Module leader

Caroline Griffin

Credit value

30

Module duration

10 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

In this module you will identify the core principles of audience development for organisations within the creative economy and examine their application in practice. Using examples from cultural organisations such as theatres and museums, you will examine the changing understanding and practice of audience development, both digital and analogue. The module will enable you to develop your understanding of audience development strategies and activities undertaken by these organisations to grow and build sustainability in their operations, and to respond to the crisis of legitimacy facing many funded organisations.

[Module web page](#)

Module aims

To understand the concept of audience development and how it applies to cultural organisations
To develop appropriate skills to undertake audience development for cultural organisations
To evaluate the relevance and use of analogue and digital marketing tools for audience development within cultural organisations

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Introduction to audience development

Audience development: What is it, and why do organisations do it?

Arts marketing, strategy and segmentation

How audience development is operationalised: Including examples from cultural organisations

Case studies; current issues in audience development

Audience development in practice

Digital development

The future of audience development

Assessed presentations.

Learning outcomes

By the end of the module, students should be able to:

- Understand the theories behind audience development for cultural organisations
- Understand the purpose of audience development and evaluate its relevance to cultural organisations
- Demonstrate an ability to formulate audience development strategies and campaigns in line with organisational values and priorities
- Critique the relative importance of the various analogue and digital media methods used for audience development
- Reason critically and debate interpretations
- Communicate learning, both orally and in writing
- Present material using appropriate professional language and presentation.
- Work collaboratively with others in presentations

Indicative reading list

- The Audience Agency, 2017. Creating an Effective Audience Development Plan
- Bollo, A., Da Milano, C., Gariboldi, A. and Torch, C., 2017. Study on Audience Development – How to place audiences at the centre of cultural organisations. Brussels: European Commission.
- BOP Consulting, 2018. World Cities Culture Report 2018
- Brown, A., 2017. Audience research gone wild. In Participations, Volume 14, Issue 2 November 2017, pp.53-62
- Conner, L., 2004. Who Gets to Tell the Meaning - Building audience enrichment
- De Bernardi, P., Gilli, M., and Colomba, C., 2018. Unlocking museum digital innovation. Are 4.0 Torino museums?
- Earthen Lamp, 2017. Sculpture research report for Warwick students
- Gilmore, A., 2014. Evaluating legacies: Research, evidence and the regional impact of the Cultural Olympiad. Cultural Trends, 23:1, 29-41
- Kawashima, 2000. Beyond the Division of Attenders vs Non-attenders: a study into audience

development in policy and practice. CCPS paper 6, University of Warwick

- Lipps, B., in Lipps, B. (ed) (2015). Culture Shift: Creative Leadership for Audience-Centric Performing Arts Organisations. A Theatron Toolkit for Strategic Audience Development, 2015. Brussels: Theatron
- Nesta, 2015. Digital Culture: How arts and cultural organizations in England use technology, London: Nesta.
- Royal Exchange Theatre, 2017. You, The Audience. Available online at: <https://www.royalexchange.co.uk/what-is-you-the-audience>
- RSA, 2019. The Cultural Learning Evidence Champion's Handbook
- Scollen, R., 2009. Talking theatre is more than a test drive: two audience development methodologies under review. International journal of arts management, 12(1), pp.4-13.
- Scottish Arts Council 2004 Audience Development Plan
- Walmsley, B. 2013. Co-creating theatre: authentic engagement or inter-legitimation? Cultural Trends. 22(2), pp.108–118.
- Walmsley, B., 2016. From arts marketing to audience enrichment: How digital engagement can deepen and democratize artistic exchange with audiences. Poetics, 58, pp.66-78.
- Walmsley, B., 2019. Audience Engagement in the Performing Arts (pp. 111-139). Palgrave Macmillan, Cham
- Warwick Arts Centre: Resource for Case Studies and Development Work

Subject specific skills

Using examples from cultural organisations such as theatres and museums, you will examine the changing understanding and implementation of audience development. Understanding aspects such as cultural inclusion, extended marketing, taste cultivation, and audience education and their relationship with organisational values will allow you to comprehend how cultural organisations widen audiences, deepen audience experiences, and diversify to engage new targets. Examining digital practices and using management tools such as PESTLE will allow you to speculate on future trends in audiencing. Applying this knowledge to real world cases will enable you to develop strategic thinking skills both individually and within a team.

Transferable skills

The module will equip you with the necessary skills and knowledge to plan an audience development strategy for a cultural project or organisation. It will also enhance your ability to engage with existing theoretical research, and enhance your skills in researching cultural organisations.

It will enhance your ability to understand and situate existing policy, strategy, report and research publications, conducted by government agency research, advocates and consultancy research, and scholarly research.

It will enhance your skills in the processes and challenges of researching for cultural organisations (for strategy building, implementation, agenda-creation and communications, management and initiative-taking or enterprise initiatives).

Study

Study time

Type	Required
Seminars	10 sessions of 3 hours (10%)
Tutorials	5 sessions of 1 hour (2%)
Online learning (independent)	6 sessions of 2 hours (4%)
Private study	253 hours (84%)
Total	300 hours

Private study description

Private study is structured and organised according to (a) the weekly seminar structure, which is a de fact syllabus; and (b) according to the schedule submission demands (Group Presentation, Research paper and so forth). This features:

- 1: A Moodle interface linked to Tallis, with a study guide and reading for each seminar, in which students are assigned tasks and play an active if non-assessed role in the seminar learning. This often involves viewing and presenting visual materials, like documentary video.
- 2: In-person Tutor input is weekly in the second half of the module, guiding the group work and presentation submission.
- 3: The group work is in-person as well as online, but for purposes of recording and group availability, students are required to schedule a series of independent group meetings online in which they make critical decisions for their projects.

While individual study behaviour is impossible to quantify, we estimate that the actual time spent in individual study (alone, self-managed or without guidance) is less than half the time specified here.

Students are given guidance on academic study, time management, and research methods, in other sessions 'around' the option module, and within the common core module Research Design [LP935]. Adding to which is the Personal Tutor system, meaning that their private study always takes place within a framework of guidance, clear schedules and support.

Costs

Category	Description	Funded by	Cost to student
Field trips, placements and study abroad	There may be a visit to a cultural organisation which would involve travel costs. These would be no more than £50.	Student	£50.00

Assessment

You do not need to pass all assessment components to pass the module.

Assessment group A

	Weighting	Study time
Audience Development research essay	60%	
An individual research paper in response to a published assessment question or task (in the Module Outline).		
Audience Development Presentation	40%	
1. A group presentation proposing an audience development activity such as a paving event for a given organisation		

Feedback on assessment

The marker writes around one A4 page of written feedback, and does so under specified categories (each of which identify the published criteria of marking – published in both the student Handbook, the module Moodle form and the Module Outline or Handbook document). These categories are knowledge and understanding, argument and analysis, research, and presentation.

Marking is supported by a moderator, who surveys the distribution of all marks, and samples written work along with feedback in advance of publication.

Availability

Courses

This module is Optional for:

- Year 1 of TLPS-W4PQ Postgraduate Taught Arts, Enterprise and Development
- Year 1 of TTHS-W4PQ Postgraduate Taught Arts, Enterprise and Development
- Year 1 of TLPS-W4P4 Postgraduate Taught Creative and Media Enterprises
- Year 1 of TTHS-W4P4 Postgraduate Taught Creative and Media Enterprises
- Year 1 of TLPS-W4PG Postgraduate Taught Global Media and Communication
- Year 1 of TTHS-W4PG Postgraduate Taught Global Media and Communication
- Year 1 of TLPS-W4PM Postgraduate Taught International Cultural Policy and Management
- Year 1 of TTHS-W4PM Postgraduate Taught International Cultural Policy and Management