

# TH260-15 Audience Development

**24/25**

**Department**

SCAPVC - Theatre and Performance Studies

**Level**

Undergraduate Level 2

**Module leader**

Caroline Griffin

**Credit value**

15

**Module duration**

9 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

This module will provide an overview of the theory and practice of audience development for the theatre sector. Over the course of the module we will look at general audience development theory, explore issues of 'audienicing' and the creation of cultural value. We will also look at the relationship between artist and audience, and explore this in a range of relevant contexts including community theatre, co-creation and online. We will specifically focus on audience development as a tool in organisational change and in sector development.

### Module aims

This module will provide an overview of the theory and practice of audience development for the theatre sector. Over the course of the module we will look at general audience development theory, explore issues of 'audienicing' and the creation of cultural value. We will also look at the relationship between artist and audience, and explore this in a range of relevant contexts including community theatre, co-creation and online. We will specifically focus on audience development as a tool in organisational change and in sector development.

### 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.

Week 1 Introduction to the module and assessments. • Introduction to the module and assessments. • Reading List overview. • The principles of audience development • The history of audience development in the UK • The challenges of selling art experiences as products. • Overview of the arts sector.

Week 2 Audience development as a practice • Overview - what we know about audience development techniques? • Current sector focus. • What is changing • Commonbook briefing

Week 3 Audiencing. • What does it mean to be in an audience • Styles of engagement • Preparation for the Group Presentation.

Week 4 • Identity and belonging. • Who does art belong to? • Diversity in audiences and arts • challenges and opportunities of decolonisation of the sector • Challenges to authentic access

Week 5 Organisational change • Thinking about how real change is made. • Not for the Likes of me – authenticity and audiences. • Building audience relationships. • Key concepts,

Week 6 Reading Week

Week 7 Cultural Value • Thinking about the impact of arts experiences. • The role of arts in communities. • Focus on Creative People and Places • Module review

Week 8 Assessment: Online audiences • Exploring digital engagement through a range of lenses • Frameworks for planning online engagement. • Exploring access online • Futurecasting

Week 9 Assessment: Group presentations.

Week 10 Audience development in practice • Case study examples. Session co-created with students.

## **Learning outcomes**

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

- By the end of the module, students will be able to understand a range of concepts of audience development and their application in arts organisations.
- By the end of the module, students will be able to understand the function and application of practical tools of audience development and processes of strategic development, tactical planning and evaluation.
- By the end of the module, students will be able to evaluate the nature of arts audiences in the subsidised and commercial theatre sectors and understand the notion of 'audiencing' in the context of creation of work.
- By the end of the module, students will be able to understand the relationships between the needs of the audience, within the framework of an arts organisation, and make critical and informed analysis of principles of organisational change.
- If in their third-year, students will demonstrate an advanced understanding of their work through the provision of an abstract that encapsulates the key arguments of their commonplace book.

## **Indicative reading list**

Essential

Cashman, Stephen. Thinking BIG!: A guide to strategic marketing planning for arts organisations  
Arts Marketing Association, 2010. [culturehive.co.uk/resources/thinking-big](http://culturehive.co.uk/resources/thinking-big)

Hill, Liz. Creative Arts Marketing 3rd Ed Routledge, 2018.

O'Reilly, D and F. Kerrigan, editors, *Marketing the Arts: A Fresh Approach* Routledge, 2010.

Arts Council England Let's Create, 2020 [www.artscouncil.org.uk/letscreate](http://www.artscouncil.org.uk/letscreate)

Recommended

Online Resources

Audience Finder [www.audiencefinder.org](http://www.audiencefinder.org)

Audience Spectrum [www.theaudienceagency.org/audience-spectrum](http://www.theaudienceagency.org/audience-spectrum)

CultureHive – <http://www.culturehive.co.uk>

Creative People and Places (<https://www.artscouncil.org.uk/creativepeopleandplaces>)

Arts Marketing Association (AMA) - <https://www.a-m-a.co.uk/>

Arts Professional - <http://www.artsprofessional.co.uk>

The Audience Agency - <http://www.theaudienceagency.org>

We Shall Not be Removed - <https://www.weshallnotberemoved.com/>

Arts Marketing

Bernstein, J S. *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences*. John Wiley & Sons, 2006.

Boorsma, M, "A strategic logic for arts marketing: Integrating customer value and artistic objectives", *International Journal of Cultural Policy*, 2006.

[www.tandfonline.com/doi/abs/10.1080/10286630600613333](http://www.tandfonline.com/doi/abs/10.1080/10286630600613333)

Griffin, Caroline. *This Way Up: a flatpack guide to marketing Arts Marketing Association*, 2007  
[culturehive.co.uk/resources/marketing-planning-3](http://culturehive.co.uk/resources/marketing-planning-3)

Kerrigan, F. *Arts Marketing* Routledge, 2004.

Audience Development

Bollo et al., *European Commission final report: study on audience development – how to place audiences at the centre of cultural organisations*, Brussels, European Commission, 2017

Hadley, Steven *Audience Development and Cultural Policy*. Palgrave Macmillan, 2021.

Kawashima, Nobuko. "Audience development and social inclusion in Britain", *International Journal of Cultural Policy* vol12, 2006 [doi.org/10.1080/10286630600613309](https://doi.org/10.1080/10286630600613309)

The Audience Agency. "Creating an audience development plan", The Audience Agency, 2020.  
[www.theaudienceagency.org/resources/guide-to-audience-development-planning](http://www.theaudienceagency.org/resources/guide-to-audience-development-planning)

Walmsley, Ben. *Audience Engagement in the Performing Arts: A Critical Analysis*. Palgrave Macmillan, 2020.

Market Information - General

Active Lives Survey [www.artscouncil.org.uk/participating-and-attending/active-lives-survey](http://www.artscouncil.org.uk/participating-and-attending/active-lives-survey)

Office for National Statistics - [www.statistics.gov.uk/](http://www.statistics.gov.uk/)

Local Statistics - ONS Local Statistics

The Audience Agency. *Segmentation Made Simple*. 2021,

[www.theaudienceagency.org/resources/guide-segmentation-made-simple](http://www.theaudienceagency.org/resources/guide-segmentation-made-simple).

Marketing and Arts Marketing Journals

Arts Marketing (e-journal) Emerald Group Publishing

Journal of Arts Marketing (JAM) published by the Arts Marketing Association ([www.a-m-a.co.uk/jam](http://www.a-m-a.co.uk/jam))

Sector publications

Morton Smyth, Maddi. *Not for the likes of you: Document A How to reach a broader audience and Document B Success Stories*. ACE, 2004. [www.culturehive.co.uk/resources/not-for-the-likes-of-you-how-to-reach-a-broader-audience/](http://www.culturehive.co.uk/resources/not-for-the-likes-of-you-how-to-reach-a-broader-audience/)

Further reading

## Access

Fancourt, Daisy and Louise Baxter. "Differential Participation in Community Cultural Activities Amongst Those with Poor Mental Health: Analyses of the UK Taking Part Survey." *Social Science & Medicine*, vol. 261, 2020, p. 113221, doi.org/10.1016/j.socscimed.2020.113221.

Miller, Andrew. "Freedom' for the Fit, Worry for Disabled Audiences – Is This What Theatre Wants?" *The Stage*, 19 Jul. 2021. [www.thestage.co.uk/opinion/freedom-for-the-fit-worry-for-disabled-audiences--is-this-what-theatre-wants](http://www.thestage.co.uk/opinion/freedom-for-the-fit-worry-for-disabled-audiences--is-this-what-theatre-wants)

The Guardian, "Access Is a Human Right': How Deaf and Disabled People Are Transforming Theatre." *Guardian News and Media*, 27 Jan. 2020, [www.theguardian.com/stage/2020/jan/27/theatre-access-actors-writers-directors-theatres-accessibility](http://www.theguardian.com/stage/2020/jan/27/theatre-access-actors-writers-directors-theatres-accessibility).

Torregiani, Anne. "Win-win for disabled arts-lovers and the sector". *Arts Professional in partnership with Audience Agency*, 2021.

## Audience Research

Coupland, Rishi, and Patricia Riddell. "Applying Neuroscience and Psychology Frameworks to Theatre Audiences." *National Theatre*, Apr. 2019.

[www.nationaltheatre.org.uk/sites/default/files/neuroscience-theatre-report-final.pdf](http://www.nationaltheatre.org.uk/sites/default/files/neuroscience-theatre-report-final.pdf).

Hand, Chris "Do arts audiences act like consumers?" *Managing Leisure*, 2011.

<https://doi.org/10.1080/13606719.2011.559088>

Fancourt, D, C Garnett, C, N Spiro N, West, R and D Müllensiefen. "How do artistic creative activities regulate our emotions? Validation of the emotion regulation strategies for artistic creative activities scale". *ERS-ACA*, 2019.

[journals.plos.org/plosone/article?id=10.1371/journal.pone.0211362](http://journals.plos.org/plosone/article?id=10.1371/journal.pone.0211362)

Mak, H, Coulter, R. and D Fancourt. "Does arts and cultural engagement vary geographically? Evidence from the UK household longitudinal study". *Public Health*, 185, 2020, pp.119-126

The Audience Agency and Outdoor Arts UK. *Outdoor Arts Audience Report*. The Audience Agency, July 2018,

[www.theaudienceagency.org/asset/1637#:~:text=Outdoor%20Arts%20audiences%20represent%20a,arts](http://www.theaudienceagency.org/asset/1637#:~:text=Outdoor%20Arts%20audiences%20represent%20a,arts)

Wombell, Rebecca Hardy. "How Are Audience Segmentation Models Adapting for the Post-Lockdown Museum World?" *MuseumNext*, 19 Oct. 2021, [www.museumnext.com/article/audience-segmentation-models-postlockdown-museum](http://www.museumnext.com/article/audience-segmentation-models-postlockdown-museum)

## Covid recovery

The Audience Agency "Willingness to attend", The Audience Agency, 2022.

[www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/willingness-to-attend](http://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/willingness-to-attend)

Mclntyre, Andrew. "Part 1: We Can Do Digital, Can We Do Strategy." *Culture in Lockdown* 16 April 2020. [www.culturehive.co.uk/resources/culture-in-lockdown-part-1-we-can-do-digital-can-we-do-strategy/](http://www.culturehive.co.uk/resources/culture-in-lockdown-part-1-we-can-do-digital-can-we-do-strategy/).

Nelson, Nesta. "Engaging New Audiences and Building Resilience During a Pandemic." June 2020. *Arts Fundraising & Philanthropy*, [www.culturehive.co.uk/resources/engaging-new-audiences-and-building-resilience-during-a-pandemic/](http://www.culturehive.co.uk/resources/engaging-new-audiences-and-building-resilience-during-a-pandemic/).

## Digital

Aebischer, Pascale, and Rachael Nicholas "Digital Theatre Transformation: A Case Study and Digital Toolkit." *University of Exeter*, Oct. 2020. [ore.exeter.ac.uk/repository/handle/10871/123464](http://ore.exeter.ac.uk/repository/handle/10871/123464)

Arts Council England, et al. "From Live-to-Digital: Understanding the Impact of Digital Developments in Theatre on Audiences, Production and Distribution." *Arts Council England*, Oct. 2016, [www.artscouncil.org.uk/sites/default/files/download-file/From\\_Live\\_to\\_Digital\\_OCT2016.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/From_Live_to_Digital_OCT2016.pdf)

Dale, B., "New NFTs Will Let Virtual Museum Show Art Across the Metaverse." *The Defiant*, 2021

[thedefiant.io/museum-metaverse-nfts-interoperability/](http://thedefiant.io/museum-metaverse-nfts-interoperability/)

The Economist. "National Theatre Reached a Global Audience during Lockdown." The Economist, 2020, [economicsofcreativity.economist.com/for-the-national-theatre-all-the-worlds-a-stage](https://www.economist.com/for-the-national-theatre-all-the-worlds-a-stage).

Ellie, P. "Bringing Music to People with Live Streaming – Sailortown Regeneration's Digital Story." 2020 Available from: [www.culturehive.co.uk/resources/bringing-music-to-people-with-live-streaming-sailortown-regenerations-digital-story/](http://www.culturehive.co.uk/resources/bringing-music-to-people-with-live-streaming-sailortown-regenerations-digital-story/)

Ivanova, V. and K Watson. "Future Art Ecosystems: Art x Metaverse. [online]", Future Art Ecosystems, 2021 p.71. [futureartecosystems.org/FAE2\\_ArtxMetaverse\\_digital.pdf](https://futureartecosystems.org/FAE2_ArtxMetaverse_digital.pdf)

Lee, J. and S Lee. "User participation and valuation in digital art platforms: the case of Saatchi Art" Emerald Insight, 2021. [www.emerald.com/insight/content/doi/10.1108/EJM-12-2016-0788/full/html](https://www.emerald.com/insight/content/doi/10.1108/EJM-12-2016-0788/full/html)

Misek, Richard. "What Next For Digital Theatre? – The Pandemic and Beyond." The Arts and Humanities Contribution to Covid Research and Recovery, 30 Nov. 2021, [pandemicandbeyond.exeter.ac.uk/blog/what-next-for-digital-theatre-2](https://pandemicandbeyond.exeter.ac.uk/blog/what-next-for-digital-theatre-2)

Moffat, K. "A quick guide to social media for the arts" Substrakt, 2021. [substrakt.com/journal/a-quick-guide-to-social-media-for-the-arts/](https://substrakt.com/journal/a-quick-guide-to-social-media-for-the-arts/)

Sutcliffe, C. "Is the metaverse really the new frontier for marketing?" The Drum, 2021. [www.thedrum.com/news/2021/05/26/the-metaverse-really-the-new-frontier-marketing](https://www.thedrum.com/news/2021/05/26/the-metaverse-really-the-new-frontier-marketing)

The Audience Agency. "Digital Hybridity" The Audience Agency, 2021, [www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/digital-hybridity](https://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/digital-hybridity)  
The Audience Agency. Analysis | Act 2: The Audience Agency has analysed data from Indigo's Act 2 Survey to understand 'regular and frequent' audiences' reactions to digital cultural content. The Audience Agency, 2021 [theaudienceagency.org/evidence/digital/act-two-survey](https://theaudienceagency.org/evidence/digital/act-two-survey)

Watson, K. "How could the metaverse effect the way we operate and support digital practice in museums?" V&A, 2021. [www.vam.ac.uk/blog/digital/how-could-the-metaverse-effect-the-way-we-operate-and-support-digital-practice-in-museums](https://www.vam.ac.uk/blog/digital/how-could-the-metaverse-effect-the-way-we-operate-and-support-digital-practice-in-museums)

Welch, Kathryn. The Role of Digital Engagement in Place-Based Projects. Creative People and Places, 2019. [www.culturehive.co.uk/resources/lockdown-learning-2-the-role-of-digital-engagement-in-place-based-projects/19](http://www.culturehive.co.uk/resources/lockdown-learning-2-the-role-of-digital-engagement-in-place-based-projects/19).

Diversity

Arts Council England (ed) Navigating Difference, Arts Council England, 2006 [www.culturehive.co.uk/wp-content/uploads/2013/04/Navigating-Difference.pdf](http://www.culturehive.co.uk/wp-content/uploads/2013/04/Navigating-Difference.pdf)

Cameron, Dawn How diverse are we, really? Creative People and Places, 2021. [www.culturehive.co.uk/resources/report-how-diverse-are-we-really/](http://www.culturehive.co.uk/resources/report-how-diverse-are-we-really/)

Engagement

Arts Engaged. "Engagement Essentials: Community Engagement is Not Giving Them What We Think They Want." Arts Engaged, 2021. [www.artsengaged.com/engagement-essentials](https://www.artsengaged.com/engagement-essentials)

Walmsley, B "Co-creating theatre: authentic engagement or inter-legitimation?", Cultural Trends. 22(2), pp.109-118, 2013. [doi.org/10.1080/09548963.2013.783176](https://doi.org/10.1080/09548963.2013.783176)

## **Subject specific skills**

Audience development for theatre

## **Transferable skills**

Problem solving Communication (verbal and written) Teamwork and working effectively with others Information literacy (research skills) ICT literacy Citizenship (local and global) Inter-cultural

## Study

### Study time

Type	Required
Seminars	9 sessions of 2 hours (12%)
Tutorials	2 sessions of 30 minutes (1%)
Private study	131 hours (87%)
Total	150 hours

### Private study description

Class preparation

Assessment preparation

### Costs

No further costs have been identified for this module.

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## Assessment

You must pass all assessment components to pass the module.

### Assessment group A

	Weighting	Study time
Group Presentation	40%	
A 15-minute presentation in response to the research task. Each presentation will be followed by a 5-minute Q&A.		
Exploration of audience development in practice observed through news, case studies and research	60%	
An opportunity for the student to work throughout the term on collecting evidence, exploring key issues and conducting conversations to demonstrate an understanding of the live implementation of audience development practice.		

### Feedback on assessment

There will be written feedback for the assessments

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## Availability

### Pre-requisites

no

## Courses

This module is Optional for:

- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies
- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies

This module is Option list A for:

- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies