University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Developing Practice and Audiences					
Module Code	UAAAS7-30-M		Level	M	Version	1
Owning Faculty	ACE		Field	Art		
Contributes towards	MA Curating, MFA Curating					
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project	
Pre-requisites	none		Co- requisites	none		
Excluded Combinations	none		Module Entry requirements	n/a		
Valid From	September 2013		Valid to	2019		

CAP Approval Date	30 May 2013

Part 2: Learning and Teaching	
Learning Outcomes	Upon successful completion of this module students will be able to: 1. Demonstrate familiarity with existing studies of audiences in this field, and knowledge of key methods for studying and monitoring audiences (component A) 2. Analyse the changing nature of audiences, and to differentiate between audiences for different contexts (component A) 3. Work with groups and organisations to attract new audiences (component A) 4. Demonstrate an understanding of key aspects of contemporary marketing relevant to the field (component A) 5. Demonstrate a critical understanding of current theories and debates relating to audience engagement, participation, interaction and address (component A) 6. Work collaboratively to initiate and carry out a project (component A) 7. Demonstrate awareness of the social, political, economic and institutional relationships and policies structuring and shaping the cultural and creative industries throughout a portfolio of work (component A) 8. Identify key literature, resources and precedents and appropriate research methods for studying contemporary curatorial issues in relation to audiences and contemporary practice (component A) 9. Apply a focussed understanding of the contemporary context for curating, programming, and audience engagement (component A)

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Syllabus Outline	This module develops students' understanding of the issues facing creative and cultural institutions (including museums, galleries, libraries, archives, festivals and other cultural organisations) in relation to audiences, and supports and develops their own curatorial practice.

It draws on theoretical / critical studies of audience from cultural studies, film studies, heritage and museum studies, visual and performing arts, and contemporary practice.

Concepts addressed may include participation, interactivity, the public sphere, popularity and populism, cultural value, crowd-sourcing and the experience economy. Some research techniques will be discussed and exemplified, including ethnographic techniques.

Students look at contemporary cross-platform marketing and market research techniques, as well as analysing the ways in which different institutions and practices address audiences. Students will be introduced to a range of qualitative research techniques.

Students put theoretical understanding of audiences and market into practice through short projects. Both projects require students to map historical contexts and contemporary curatorial practices, both generally and in relation to the institutions with which the students are working and to their audiences.

Group Project
From these studies they develop their own strategies for their group project, in which they develop a new audience for an existing project. The group project requires students to identify a small group or organisation whose work could be brought to new audiences and to work with them to achieve this goal.

Individual Project
This module also enables students to further develop their initial proposal for a curatorial project with their chosen partner and within their field, whilst applying acquired skills, knowledge and expertise developed through the programme. |
| Contact Hours | Students will have 36 hours scheduled contact time; including lectures, seminars or tutorials, or workshops, online contact time and field trips. In addition, students on the MA/MFA in Curating are required to spend some of their time working with a partner organisation. |
| Teaching and Learning Methods | This module will be delivered through lectures, seminars and group tutorials, as well as online materials via Blackboard / MyUWE. Lectures and presentations by partners or guest speakers will be used to present case studies of audience and marketing issues, as well as an overview of key concepts, and legislative and ethical issues and together with the set reading will suggest the range of perspectives and methods that the students can use. The group project requires students to work collaboratively on a 'live' small-scale project, and they reflect on and document that process and the results.

Scheduled learning includes lectures, seminars, tutorials, project supervision, fieldwork, external visits, group work and peer assisted learning. = 48 hours

Independent learning includes hours engaged with reading, research, case study preparation, assignment preparation and completion etc. = up to 240 hours

Work-based learning: throughout the MA/MFA Curating each student will be placed with a partner institution, with a mentor allocated to them. The learning and assessment on this module will involve their engagement with this partner. |

Reading Strategy	All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online.
	Any essential reading is available in the Bower Ashton Library and will be indicated clearly in the module brief. The currency of information may wane during the life span of the specification, consequently current advice on readings will be available through more frequently updated mechanisms such as the handbook and intranet, these will be revised annually.
	Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.
	In terms of **access and skills**, library sessions are offered to support the development of literature and moving image and other media searching. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify appropriate resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.
Indicative Reading List	***Indicative Reading List:*** *The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.*
	Bishop, Claire (2006) *Participation* (Documents of Contemporary Art Series), Whitechapel gallery: London.
	Biltereyst D., Maltby R., and Meers P, (eds) (2011) *Cinema, Audiences and Modernity: New perspectives on European cinema history*, Routledge: London
	Black, Graham (2005) *The Engaging Museum: Developing Museums for Visitor Involvement.* Routledge: London.
	Hein, Hilde (2000) *The Museum in Transition: A Philosophical Perspective*. Washington: Smithsonian Books.
	Kotler, Neil G. et al. (2008) *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*. Jossey Bass.
	Richards, Greg (2010) *Eventful Cities: Cultural management and urban revitalisation*. Butterworth-Heinemann.
	Simon, Nina (2010) *The Participatory Museum*, Museum 2.0.
	Stokes, Melvin and Maltby, Richard (eds) (2001), *Hollywood Spectatorship: Changing Perceptions of Cinema Audiences*. BFI: London

Part 3: Assessment	
Assessment Strategy	All module assessment is summative but students receive formative feedback through individual and group tutorials. Component A, element 1: Group Project or Individual project (70%) Component A, element 2: Individual progress report (30%) The report documents and reflects on the progress of the project and the individual's contribution, and contextualises it in relation to either audience studies or marketing approaches and policy. <u>Assessment Criteria:</u> Students will be assessed on the following <table><tr><th>Assessment Criteria</th><th>Relating to Learning Outcomes</th></tr><tr><td>1. Ability to work collaboratively with one another and with external partners, to negotiate any conflicts that arise, to produce a timely and well organised outcome (component A, element 1)</td><td>6</td></tr><tr><td>2. Evidence of informed critical reflection on practice (component A, elements 1 & 2)</td><td>2</td></tr><tr><td>3. Ability to innovate and be creative with regard to attracting and engaging audiences (component A, elements 1 & 2)</td><td>3, 9</td></tr><tr><td>4. Evidence of understanding of key aspects of contemporary marketing and audience studies relevant to the project (component A, elements 1 & 2)</td><td>1, 4,5,8, 9</td></tr><tr><td>5. Demonstrate familiarity with policy and legislation relating to audiences in the sector (component A, elements 1 & 2)</td><td>7, 8</td></tr></table>

Identify final assessment component and element	Individual progress report	
	A:	**B:**
% weighting between components A and B (Standard modules only)	**100**	**0**

First Sit	

Component A (controlled conditions) **Description of each element**	**Element weighting** (as % of component)
1. Group Project or individual project	70
2. Individual progress report	30
Component B **Description of each element**	**Element weighting** (as % of component)
1.	0

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** (as % of component)
1. Group project or individual	70
2. Individual progress report	30
Component B **Description of each element**	**Element weighting** (as % of component)
1.	0
If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.	