

# APPENDIX 10

## RESEARCH

## AGENDA

OPTIONS FOR FUTURE  
RESEARCH RELATED  
TO AUDIENCES AND  
TOURING

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## Introduction

This appendix provides a list of suggested areas for future research related to audiences and touring which arose from the research work of *The Touring Experiment*. The Arts Council may choose to pursue one or more of these areas of research to complement its own future touring strategies:

### 1. Audiences

Conduct an extended examination of the findings of *The Audience Attitudes and Behaviour Study* (desk exercise) to establish if this methodology can be adapted to the arts in general. This exercise may provide themes/ propositions that could support future research concerned with marketing the arts (see Section 5.5 in *The Touring Experiment Report*);

#### **Rationale for research:**

There seems to be little or no research or evidence on national arts marketing campaigns aimed at encouraging consumption or explaining distribution.

#### **Possible research questions:**

- What soft infrastructure is in place, or planned to be in place, (within venues and producing entities) to deal with audience attraction, engagement and retention?
- What specific systemic or technical barriers exist (among venues and producers) to better planning and management of audience-centred touring?

### 2. Marketing

There seems to be little or no research into the impact of branding touring activity as a distinct class of experience or product – the media analysis of the efficacy of *The Touring Experiment* (See Appendix X) suggests that this could be worth researching further as a tool for gaining public attention and therefore increasing the number of people who choose to attend touring events.

Also, there seems to be little or no research or evidence on national arts marketing campaigns aimed at encouraging consumption or explaining distribution.

**Rationale for research:**

The PCC research initiative (See section 5.5 of *The Touring Experiment* Report, and Appendix VIII) seems to provide rich information that could allow venue managements to calibrate their operations in a dynamic way. A pilot action research project based on these methods could help refine policy and planning for touring at local and networked/regional level.

**Possible research questions:**

- See Appendix VIII for examples of research questions in this area.

### 3. Grant-reactive behaviour

Use the quantitative and qualitative data provided in *The Touring Experiment* to deepen understanding about the phenomenon of grant-reactive behaviour, in a general context, and, in relation to touring;

**Rationale for research:**

It was found that there was no consistent relationship between expenditure patterns and the numbers of people 'on the road'. Detailed analysis of issues surrounding the understanding of scale may have been possible with a smaller number of disciplines but was not achievable with the timeframe of *The Touring Experiment*, the range of disciplines and the available budget.

*The Touring Experiment* identified a limited number of Organising Structures used in the practice of touring (see Section 4.3 in *The Touring Experiment* Report). Given that it is generally accepted that artists and producers have different needs and operate in different circumstances/environments, these structures could be used within and across art forms to assess grant applications and conduct comparative research (comparing levels of expenditures, audience attendance and other efficiency measures);

**Possible research questions:**

- What are the organisational and governance structures within venues and production companies that lead or guide business planning and decision making?