

## **46PCM2 - Cultural marketing and communication**

This intensive 15-hour course introduces students to key ideas and tools in cultural marketing and communication, with a particular focus on their application to cultural projects in international and European contexts. Building on marketing fundamentals and on the specificities of the cultural economy (state support, public value, market dynamics), the course examines how cultural organizations position themselves within a changing landscape of policies, audiences and funding frameworks.

Students explore how cultural projects attract and engage audiences, construct narratives and develop their brands, and how they communicate through different channels, ranging from more traditional public relations to networked and influencer-based approaches. The course also considers how cultural institutions diversify and sustain their audiences, work with partners and sponsors, and promote events, exhibitions and other cultural initiatives in ways that are both strategically robust and attentive to cultural and ethical considerations.

Across the week, particular emphasis is placed on understanding audiences, narratives and relationships, rather than viewing communication solely through the lens of ticket sales. Using Gibbs' reflective cycle as a framework, students critically reflect on a shared exhibition experience, analyzing what worked, what did not, and how communication strategies might be rethought in the future. The course aims to equip students with a set of transferable concepts, questions and practical approaches that can be mobilized not only within the module itself, but also in their broader project work, including the design and pitching of cultural projects for European funding and their future professional practice.

### **Learning Outcomes**

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

- Analyse cultural projects and organisations within their broader marketing and communication environment.
- Identify key social, cultural, political and economic factors that shape how they reach and engage audiences.
- Differentiate between marketing, audience development and wider stakeholder-engagement logics, and recognise the roles played by different actors (institutions, funders, partners, communities, audiences, media) in launching and sustaining cultural initiatives.

- Apply core marketing and communication tools (e.g. marketing mix, AIDA, audience insights, segmentation, branding and storytelling, PR, partnerships) to outline coherent approaches for promoting cultural or creative projects.
- Design and justify alternative communication and audience strategies for a given project or context, showing an ability to adapt messages, channels and partnerships to different goals, publics and constraints.
- Use structured reflection (e.g. Gibbs' reflective cycle) to critically evaluate their own communication practice and collaborative work, and to identify realistic improvements for future professional situations.
- Communicate ideas and recommendations in a clear, executive-level written format suitable for professional settings, demonstrating the ability to translate analytical insights into actionable proposals for cultural and creative organizations.

## Assessment (CC 100%)

### 25% study.com videos + quiz completion (Individual)

Leveraging microlearning is an instructional approach, study.com delivers targeted, action-oriented, bite-sized content to achieve specific objectives within a short period. This approach aligns with the changing preferences of younger generations, who have become accustomed to consuming information in shorter, more visual formats <sup>(1)</sup>.

Using a variety of interactive and engaging content, the instructor-managed online classroom features curated content aligned with each session's theme. Each English-language video (under 6-min) is followed by a quiz which is used to encourage formative learning. Final grade is the average between the first attempt and the last. Students are sent an invitation to register online to access the study.com virtual classroom for this course.

<sup>(1)</sup> Evanick, J. (2023, April 17). *The benefits of microlearning for higher education*. eLearning Industry. <https://elearningindustry.com/the-benefits-of-microlearning-for-higher-education>

### 35% Reflection and Alternative Approaches reflexive essay (Individual)

Using Gibbs' reflective cycle as a framework, students critically reflect on a shared exhibition experience, analyzing what worked, what did not, and how communication strategies might be rethought in the future. The aim is to provide students with a set of concepts, questions and practical approaches that can be used not only in the course, but also to strengthen their broader project work.

**The assignment:** Taking a 360-degree critical view of the Palestinian exhibition initiative, apply the learning from the course (videos/reading) and craft an executive-level document using full sentences. This assignment should be written from your personal perspective using Gibbs' reflective cycle structure (6 stages) as a guide. **I've added a copy of the guidance and rubric after pg. 5 the PDF File.**

### 40% Case Flash Analysis + Recommendations (pairs/small group)

Each flash round will require a pair of students to 1) analyze and 2) respond to a case in various contexts. The evaluation will be based on these general criteria:

- Quality of analysis: Thoroughness with which you answer the questions, including the quality (clarity, accuracy, comprehensiveness and thoughtfulness) of your analysis, and relevance to the questions provided.
- Quality of the content connections, including extent to which you have made use of and referenced available reading materials to make your points. What connections have you made?

**Round 1: 20% Round 2: 20%** 1hr per round. Guidance will be provided at the start of the exercise. A detailed rubric that will be used to assess this assignment can be referenced here. (PDF File).

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## Structure and Content

The module consists of 5 sessions, each 3 hours (15hrs total).

### SESSION 1 - Tuesday 3 February

**Warm-up article :** Cultural Marketing: Functioning and Strategies

<https://cultures.fr/en/post/articles/cultural-marketing-functioning-and-strategies>

**pre-session study.com video/quiz**

- Goals of Promotion and the Marketing Mix (5min00sec)
- Environmental Factors of Business (3min26sec)
- Marketing Environment | Overview & External Factors (4min50sec)
- Demographic vs Psychographic Segmentation in Marketing (6min51sec)

**Session Focus:** Marketing Fundamentals and Cultural Economy Basics - Understanding the economic specifics of culture and the relationship between state funding and market dynamics.

### SESSION 2 - Wednesday 4 February

**pre-session study.com video/quiz**

- AIDA Model in Marketing | Acronym, Framework & Process (6min40sec)
- Environmental Scanning | Definition & Examples (6min8sec)

- Competitive Landscape Definition & Analysis (4min14sec)
- Attitudes, Values & Belief: Social Factors in Marketing (4min55sec)

**Session Focus:** AIDA Model, Ecosystem Awareness, Marketing vs. Audience Development (Ansoff Matrix)

### Buzz Session – In class exercise

**Step 1:** Read this article then discuss in your group - What are you taking away from these articles and how do they apply to the subject of the course?

**What's the Difference Between Audience Development and Marketing? (10–15 min)**

<https://wewillthrive.co.uk/resources/blogs/whats-the-difference-between-audience-development-and-marketing/>

**Step 2:** Scroll down to Section 3 in the article and read a few of the examples of Audience Development in practice. What do you notice? How is this different from traditional "marketing" and why might this be effective?

**Strategies applied by different arts and cultural organizations for their audience development:**

**A comparative review** - <https://www.sciencedirect.com/science/article/pii/S2405844023030426>

## SESSION 3 - Thursday 5 February

**pre-session study.com video/quiz**

- Public Relations & Communications: Goals & Outcomes(6min21sec)
- Advertising & Public Relations | Differences & Purposes (5min18sec)
- Non-Profits & Public Relations | Importance & Strategies (Read)
- What Is Sensitivity Analysis? - Definition & Example (Read)

**Session Focus:** Communication & PR, Branding & Storytelling, Networked and Influencer Marketing

- *Branding & Storytelling:* Techniques for engaging audiences through compelling narratives specific to heritage and the arts.
- *Branding and Identity:* Building and managing the identity and reputation of creative and cultural organizations.
- *Networked and Influencer Marketing:* Examines networked and influencer marketing, i.e. celebrity endorsements, social influence and social capital as part of platform economics.

## SESSION 4 - Friday 6 February

### pre-session study.com video/quiz

- How to Create Partnerships with the Local Community (5min19sec)
- Sponsorship Advertising (3min48sec)

### Session Focus: Promotion & Partnerships, Event Marketing

- *Partnerships and Sponsorships*: Developing collaborations with other organizations, community partners, sponsors, and donors to support cultural and creative initiatives.
- *Arts Promotion and Event Marketing*: Planning, promoting, and managing cultural events, exhibitions, performances, and festivals as vehicles for marketing the host institution/collaboration.

## SESSION 5 - Monday 9 February

### 40% Case Flash Analysis + Recommendations (pairs/small group)

This exercise is designed to test your ability to evaluate a marketing context and situation you might encounter. You'll be expected to demonstrate practical understanding of the course topic, so the focus is on testing your skill development and application of the course materials instead of purely theoretical knowledge. The evaluation will be based on these general criteria, however, a detailed rubric that will be used to assess this assignment can be found on Moodle (PDF File).

- Quality of analysis: Thoroughness with which you answer the questions, including the quality (clarity, accuracy, comprehensiveness and thoughtfulness) of your analysis, and relevance to the questions provided.
- Quality of the content connections, including extent to which you have made use of and referenced available reading materials to make your points. What connections have you made?

**Round 1: 20% Round 2: 20%** 1hr per round. Guidance will be provided at the start of the exercise.

- **Round 1**: Select one of the cases to examine closely. The aim of round 1 is to better understand the context - identify potential partners, define resources needed, and as a consultant begin to consider how would you address the questions listed for the case selected. Drafting recommendations will happen in Round #2. This Round is to prepare the foundation for the next work. At the end of Round #1 upload to Moodle your individual / teamwork.
- **Round 2**: In your pair share the findings from the case you worked on during Round #1 and select one to complete. (10-min) During the remaining session time your team should complete the assignment, responding to the questions for the case you've selected.

## **Reflection & Alternative Approaches – Guidance for Your Essay**

### *Cultural Marketing & Communication (Gibbs' Reflective Cycle)*

The following document provides detailed guidance for this assignment. The aim is to reflect on the Palestinian exhibition initiative individually using the 6-stages of Gibbs' Reflective Cycle as shown on pages 2 - 5 of this document.

#### **1. Use of Gibbs' Reflective Cycle (6 stages)**

- Clearly walk through all six stages: Description, Feelings, Evaluation, Analysis, Conclusion, Action Plan.
- Keep the description concise: what happened, who was involved, what the exhibition was trying to do.
- Make sure the later stages (evaluation, analysis, conclusions, action plan) are not rushed – they should be the bulk of the essay.

#### **2. Depth of Reflection & Critical Thinking**

- Go beyond “it went well / it went badly” – explain why and how.
- Be honest about your own reactions, assumptions and blind spots, and how they shaped your decisions.
- Show awareness of invisible factors: power, culture, group dynamics, time pressure, institutional constraints, etc.

#### **3. Use of Cultural Marketing & Communication Concepts**

- Explicitly use ideas from the course readings/videos to make sense of the exhibition (not just as name-dropping).
- Link concepts to concrete choices: curation, visuals, language, storytelling, target audiences, representation, channels.
- Show that you are thinking like a cultural marketer/communicator, not just reporting your experience.

#### **4. 360° Perspective & Alternative Approaches**

- Take a 360° view: your perspective, your team's, visitors'/audience's, and (where relevant) the institution/brand or communities represented.
- Be specific about what you would keep, change, drop or add in a future edition of the exhibition.
- Ground your suggested alternatives in course learning (“Given what we learned about X, next time I would...”).

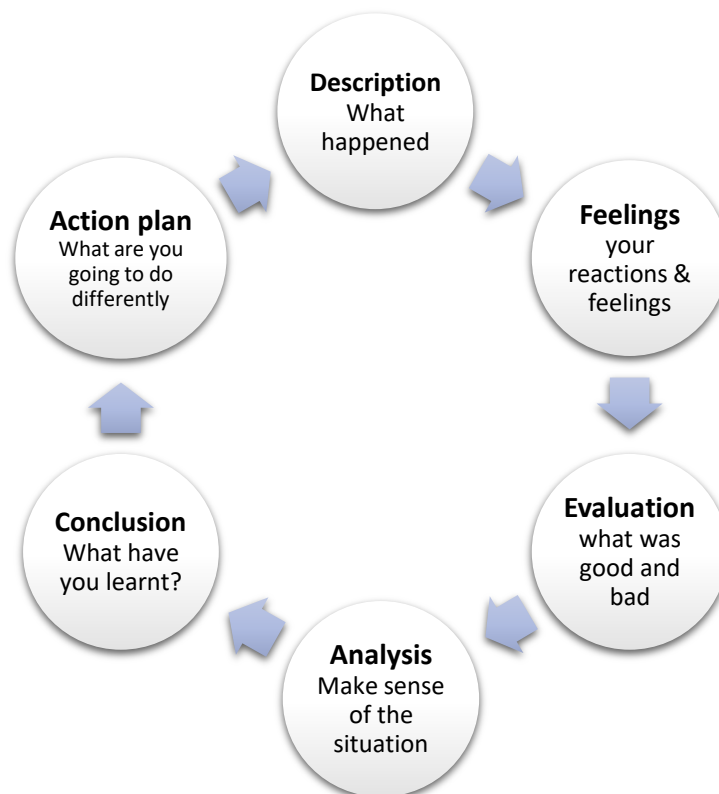
#### **5. Executive-Level Communication (Structure, Style & Format)**

- Write as if this were going to a senior decision-maker: clear, structured, professional tone.
- Use a logical flow (short intro → Gibbs-based reflection → conclusions and future actions).
- Respect the brief: 2–3 pages, A4, 12pt, full sentences, and readable formatting; check clarity, spelling and basic referencing.

## Gibbs' reflective cycle

[Gibbs \(1988, p.49\)](#) created his “structured debriefing” to support experiential learning. It was designed as a continuous cycle of improvement for a repeated experience but can also be used to reflect on a standalone experience. One of the key things about Gibbs is the acknowledgement of the importance of *Feelings* in reflection. He also separates out *Evaluation* - what went well as well as what didn't. These extra stages make it a useful model for some practitioner courses but some find them prescriptive.

### The 6 stages.



### Description

Here you set the scene:

- What happened,
- When it occurred,
- Who was there,
- What did they do,
- What was the outcome.

It's important to remember to keep the information provided relevant and to-the-point. Don't waffle on about details that aren't required –if you do this, you're just using up valuable words that you'll get minimal marks for.

## Feelings

Discuss your feelings and thoughts about the experience. Consider questions such as:

- How did you feel at the time?
- What did you think at the time?
- What impact did your emotions, beliefs and values have?
- What do you think other people were feeling?
- What did you think about the incident afterwards?

You can discuss your emotions honestly but remember that this is an academic piece of writing, so avoid 'chatty' text and 'dear diary'.

## Evaluation

How did things go? Focus on the positive and negative even if it was primarily one or the other.

- What was good and what was bad about the experience?
- What went well? What didn't?
- Were your contributions positive or negative.
- If you are writing about a difficult incident, did you feel that the situation was resolved afterwards?

## Analysis

This is where you make sense of what happened, using the theory and wider context to develop understanding.

- Why did things go well? Badly?
- How can the theory explain what happened?
- How does my experience compare to the literature?
- What research/theories/models can help me make sense of this?
- Could I have responded in a different way?
- What might have helped or improved things?

This section is very important, particularly for higher level writing. Many students receive poor marks for reflective assignments for not bringing the theory and experience together.

## Conclusion

Gibbs actually proposed two conclusions: a general one, which could be transferable and a specific one, focused your personal situation. These are now normally merged but the idea may help focus your conclusion.

- What have you learnt? Generally, and specifically
- What can I now do better?
- Could/should you have done anything differently?
- What skills would I need to handle this better?

## Action plan

Action plans sum up anything you need to know and do to improve for next time.

- How /where can I use my new knowledge and experience?
- How will I adapt my actions or improve my skills?
- If the same thing happened again, what would I do differently?

## Using Gibbs' reflective model in reflective writing

The following text is an example of a piece of reflective writing, following Gibbs' model. The task was to write a reflection about an incident which occurred during the first few weeks of a teaching placement (1000 words). [REDACTED]

### Description

I am currently on a teaching practice placement in an adult education college in the south-west of England, learning how to teach GCSE maths to various groups of adults. As my placement is in the early stages, I am mainly assisting the class tutors and have just started planning and delivering a small part of each lesson. The incident occurred in an evening class during which I was due to deliver my very first session. The class tutor had been teaching the learners about fractions, and my task was to continue with this instruction, looking specifically at how to multiply two fractions. However, when I was due to teach the session, I got to the whiteboard and became so nervous that I struggled to speak to the group. I felt myself visibly shaking and was unable to articulate my first sentence coherently. The students were quite understanding, as they are all mature students who are aware that I am new to teaching and am nervous, but the teacher was unsympathetic and responded by taking over the lesson whilst I sat at the back of the room trying not to cry. I left the session as soon as the class was over, and did not speak to anyone.

### Feelings

I felt extremely miserable at the time and even considered leaving my teacher training course. I was also embarrassed and upset by my own inability to speak in front of the group, but I was also extremely angry with the class teacher for her response in the presence of the learners. I felt afterwards that she had not given me sufficient time to compose myself, and that she should have allowed me to address my nerves. The situation left me very distressed and I rang in sick the following week; it was only when I reflected on the experience that I decided I needed to speak to the placement supervisor. I also realised later that feeling nervous is a natural reaction to speaking in public (Jones, 2000) which made me feel less embarrassed.

### Evaluation

At the time, I did not feel that the situation had been resolved at all. I very deliberately left at the end of the class without speaking to the class teacher or the learners. However, after speaking to a fellow trainee about his own experience, I felt much more positive. I realised that everyone feels nervous before their first few classes. This is clear in the relevant literature, as Greene (2006, p. 43) points out, saying that nine out of ten new trainee teachers found their first session "incredibly daunting". It appears that most trainee teachers have moments of being "tongue-tied" and "losing their way with the lesson" (Parbold, 1998, p. 223).

## Analysis

The situation was made worse by both my own actions and those of the class teacher. I feel that I should have stood up to her, rather than letting her take control of the lesson, and that I should have spoken to her immediately after the lesson about how I was feeling. Dealing with situations like this immediately is preferable, as Cooper (2001) points out. Instead, I spoke to my placement supervisor several days later, and did not see the class teacher again until a formal meeting consisting of myself, the teacher and the supervisor. Daynes and Farris (2003) say that, by not dealing with situations immediately and personally, and instead taking it to an authority figure, the situation can be made worse. The class teacher could have felt that she was being “ganged up on” (Thomas, 2003, p. 22), which could lead to future problems. The teacher’s actions also made the situation worse, because she did not give me time to overcome my fears and she deliberately embarrassed me in front of the class. She claimed that she had thought she was helping me to overcome my anxieties, but I do not believe that to be the case. However, as we only spoke about the incident over a week later in the meeting with the supervisor, she rightly argued that I should have said something to her at the time.

## Conclusion

In retrospect, I would do several things differently. I should have spoken to the class teacher immediately after the session and voiced my opinions. I should also have been more assertive by advising the tutor that I could continue with the lesson. However, the incident made me realise the importance of building up a relationship with the teacher, a skill that Jackson (1999) stresses as fundamental to a successful placement. I feel that, had I developed a professional relationship with the teacher in the preceding weeks, I would have been able to explain how nervous I was beforehand. This would have provided the opportunity to discuss strategies for dealing with nerves and perhaps the incident could have been avoided entirely.

## Action Plan

In future, I will ensure that I build up a relationship with colleagues. I am working alongside several different teachers during my placement, and I intend to speak to each of them about my nerves. I have already had a beneficial conversation with one teacher and together we have developed a programme of team-teaching for the next few weeks so that I do not feel so pressurised. I plan to do this with the other class teachers, as it will help them to understand how I feel. I also need to speak to my fellow trainees more often about how they feel, as I think I will be able to learn from them. In terms of training, I have booked onto a presentation skills workshop at University, and intend to follow it up by attending the practise sessions afterwards. This experience has made me realise that I need to gain more confidence with presenting, and I feel addressing my presentation skills will help me to do this.

This extract is adapted from: [www.salford.ac.uk](http://www.salford.ac.uk)

## Cultural Marketing & Communication – Reflective Essay Rubric (0–20)

Assignment: Reflection & Alternative Approaches (Gibbs’ Reflective Cycle, 6 stages)

Overall mark out of 20, graded holistically using the criteria below.

Criteria	9 and under	10–12	13–15	16–17	18+
1. Use of Gibbs’ Reflective Cycle (6 stages)	<p>Response is mainly descriptive and does not clearly follow Gibbs’ six stages; sections are missing or blended in a way that makes the reflection hard to follow.</p> <p>Focus is largely on “what happened” with little movement into evaluation, analysis, conclusions or action planning.</p>	<p>Shows a basic understanding of Gibbs’ model and attempts to work through several stages, but coverage is uneven (e.g. long description, very brief analysis or action plan).</p> <p>The overall structure is understandable, but the reflective stages are not clearly signposted or balanced.</p>	<p>Demonstrates a clear understanding of Gibbs’ cycle, with most stages present and recognisable in the text.</p> <p>Description is concise and there is an adequate shift into feelings, evaluation, analysis, conclusions and future actions, although one or two stages may remain under-developed.</p>	<p>Shows a complete understanding of Gibbs’ reflective cycle, with all six stages clearly identifiable and used to structure the essay.</p> <p>Each stage is given appropriate weight, and the progression from description to deeper analysis and action planning is logical and easy to follow.</p>	<p>Provides a fully developed, sophisticated use of Gibbs’ cycle: all six stages are clearly articulated, well-balanced and integrated into a cohesive narrative.</p> <p>The structure actively supports the depth of reflection, with smooth transitions and clear signposting between stages.</p>
2. Depth of Reflection & Critical Thinking	<p>Reflection stays at a surface level (e.g. “it was good/bad”) with little attempt to explore underlying reasons, personal assumptions or emotional responses. Invisible factors such as power, culture, group dynamics or institutional constraints are largely ignored.</p>	<p>Demonstrates a basic level of reflection, acknowledging some thoughts and feelings but with limited analysis of why events unfolded as they did. There is occasional mention of contextual or cultural factors, but these are not systematically explored or linked to the student’s own assumptions.</p>	<p>Shows a clear reflective stance, with honest discussion of feelings, reactions and some recognition of personal biases or blind spots. Offers reasonable analysis of why aspects of the exhibition worked or failed, including some reference to invisible factors such as culture, expectations or team dynamics.</p>	<p>Provides a nuanced reflection that examines how personal assumptions, emotions and positioning influenced decisions and interpretations. Critically considers invisible factors (e.g. cultural codes, institutional constraints, audience expectations, power relations) and connects them to what happened in the exhibition.</p>	<p>Delivers a highly nuanced, critically self-aware reflection that situates the student’s experience within broader cultural, organizational and systemic contexts. Shows sustained critical thinking about assumptions, identities and power, and convincingly explains how these shaped choices and interpretations before, during and after the exhibition.</p>

<p>3. Integration of Cultural Marketing &amp; Communication Concepts</p>	<p>Makes little or no reference to course concepts from marketing, cultural economy or communication (e.g. marketing mix, AIDA, audience development, segmentation, branding, networked/influencer marketing, partnerships).</p> <p>Any terms used are vague or incorrect and not applied to the exhibition.</p>	<p>Shows a basic awareness of some course ideas, but references are generic or largely descriptive (e.g. stating that “marketing is important” without analysing how).</p> <p>Concepts such as AIDA, audience development, segmentation, PR or sponsorship may be mentioned but are not clearly linked to concrete exhibition choices.</p>	<p>Demonstrates a clear understanding of several relevant concepts (e.g. marketing environment, AIDA, audience development vs marketing, demographic/psychographic segmentation, branding/storytelling, basic PR or partnership thinking).</p> <p>Uses these ideas to interpret aspects of the exhibition, though the application can be uneven or only partially developed.</p>	<p>Shows a strong and explicit integration of cultural marketing and communication concepts, applying them to analyse decisions about curation, messaging, target audiences, channels, partnerships and promotion.</p> <p>Draws on multiple course elements (e.g. AIDA, audience development strategies, segmentation, PR and influencer logic, sponsorships) to support the reflection rather than just to decorate it.</p>	<p>Offers a sophisticated and well-synthesised use of course concepts, weaving together marketing fundamentals, cultural economy insights, audience development research, segmentation, branding and storytelling, PR/networked marketing and partnerships into a coherent analytical lens.</p> <p>Theory and practice are tightly connected, and the student shows they can think and write like a cultural marketing/communication professional.</p>
<p>4. 360° Perspective &amp; Alternative Approaches</p>	<p>Response is largely limited to the student’s own point of view and provides little consideration of how others (team, visitors, institution, communities represented) may have experienced the exhibition.</p> <p>Alternative approaches are absent or extremely vague (e.g. “we should improve communication”).</p>	<p>Shows a basic attempt at a wider view, acknowledging at least one other perspective (e.g. visitors or classmates), but the analysis of these viewpoints is brief or speculative.</p> <p>Suggestions for alternative approaches are general and not clearly grounded in course learning or the specific exhibition context.</p>	<p>Demonstrates a clear 360° intent by considering at least two perspectives beyond the self (e.g. team, audience, institution).</p> <p>Proposes some concrete changes for future exhibitions (what to keep, change, drop or add), and there is an emerging connection between these suggestions and cultural marketing/communication principles.</p>	<p>Provides a nuanced 360° perspective that intentionally includes the student’s own view, team dynamics, visitor/audience experience and institutional or community considerations.</p> <p>Suggests realistic, specific alternative approaches for concept, messaging, channels, partnerships or events, clearly linked to course learning and the exhibition’s context.</p>	<p>Delivers a fully rounded 360° reflection that convincingly integrates multiple stakeholder perspectives (self, peers, visitors, institution, represented communities, sponsors/partners) and anticipates potential tensions between them. Presents a well-argued set of alternative approaches that are both strategically sound and sensitive to cultural and ethical considerations, showing a strong grasp of future-oriented practice.</p>

<p>5. Executive-Level Communication (Structure, Style &amp; Format)</p>	<p>The document is difficult to follow, with unclear structure, frequent language errors or an overly informal tone that does not match an executive-level audience.</p> <p>Formatting guidelines (length, font, layout) are not respected, and the text reads more like notes or a diary than a structured reflection.</p>	<p>Shows a basic attempt at an organized document, but the structure is uneven, and the executive tone is not consistently maintained (e.g. abrupt shifts between informal and formal).</p> <p>Formatting is mostly correct but may deviate from the brief in places, and some errors or awkward phrasing distract from the message.</p>	<p>Provides a clear structure that generally follows Gibbs' stages and reads as an appropriate executive-level document.</p> <p>The tone is mostly professional, with understandable language and adequate coherence, and the main formatting requirements (2–3 pages, 12pt, A4) are respected, with only minor issues.</p>	<p>Demonstrates strong executive-level communication: the essay is well structured, logically organised and easy to follow, with a consistently professional tone.</p> <p>Language is clear and concise, transitions are smooth, and formatting fully follows the brief, supporting the overall impact of the reflection.</p>	<p>Exhibits excellent executive-level communication, combining clarity, concision and stylistic polish in a way that would be suitable for senior stakeholders.</p> <p>The structure enhances the argument, transitions and signposting are skilful, and the document is visually and formally well-crafted, with minimal errors and a confident, reflective professional voice.</p>
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## Cultural Marketing & Communication – In-Class Case Assessment (group/pairs)

Context: Pairs analyse one of the three cases (Philippines / India / Brazil) to scope the situation (Round 1), then choose one case to develop a concise written recommendation (Round 2). The overall mark is out of 20, graded holistically using the criteria and bands below.

### Criteria & Weighting:

1. Understanding of Case & Cultural Ecosystem – 25%
2. Critical Reasoning & Application of Cultural Marketing/Communication Concepts – 50%
3. Written Structure, Executive-Level Style & Use of Evidence – 25%

Criteria	9 and under (Needs development)	10–12 (Acceptable)	13–15 (Competent)	16–17 (Very strong)	18+ (Outstanding)
1. Understanding of Case & Cultural Ecosystem (25%)	<p>Misunderstands or omits key aspects of the case; focuses on minor details while missing major tensions.</p> <p>Shows little awareness of the broader cultural ecosystem or involved stakeholders.</p> <p>No meaningful connection to course content.</p>	<p>Identifies up to three issues, problems or questions that are relevant but narrow, incomplete or generic.</p> <p>Shows a basic understanding of the context, but important aspects of the cultural ecosystem (stakeholders, policy/funding, social dynamics) are barely sketched.</p> <p>Connections to course ideas are vague or very limited.</p>	<p>Identifies three to five main issues, problems or questions that are mostly relevant, though some may be underdeveloped.</p> <p>Shows a sufficient understanding of the context, with some recognition of stakeholders and tensions, but not fully explored.</p> <p>Connections to course ideas are present but partial or uneven.</p>	<p>Identifies several (at least four) main issues, problems or questions, which are relevant and reasonably diverse.</p> <p>Shows a complete understanding of the cultural and institutional context, with clear recognition of key stakeholders and tensions (e.g. community vs. tourism, state vs. market, representation).</p> <p>Makes explicit, accurate links between the case and concepts discussed in class (e.g. marketing environment, audience development vs. marketing, stakeholder roles).</p>	<p>Identifies and clearly labels more than five relevant issues (audiences, stakeholders, funding/policy context, cultural identity, tensions), showing how they interrelate.</p> <p>Shows a deep, robust understanding of the institution’s place within its cultural, social, political and economic environment. Makes insightful connections between the case context and the course focus on cultural economy, audiences and shifting ecosystems.</p>

<p>2. Critical Reasoning &amp; Application of Cultural Marketing/ Communication Concepts (50%)</p>	<p>Solutions are largely inappropriate, unrealistic or disconnected from the main issues.</p> <p>Arguments are weak, contradictory or not supported by the case.</p> <p>Course concepts are misused or absent; little sign of critical thinking about audiences, ecosystem or strategy.</p>	<p>Solutions are superficial or generic, often suggesting “more communication” or “more events” without clear targeting or strategic logic.</p> <p>Reasoning tends to be thin or repetitive, with limited engagement with case specifics.</p> <p>Course concepts are mentioned only briefly or unclearly, and do not really shape the proposed approach. Strategy may ignore key tensions or constraints in the case.</p>	<p>Provides sensible but somewhat general solutions to the main issues. Uses some evidence and reasoning, but it may be partial or underdeveloped and not always tightly linked to the case details.</p> <p>Makes some use of course concepts, though often in a descriptive way rather than as analytical tools.</p> <p>Strategy elements are present but can feel fragmented (e.g. list of tactics without a strong audience focus, positioning or rationale).</p>	<p>Offers appropriate, well thought-out comments about solutions or approaches to most of the key issues.</p> <p>Presents evidence and arguments that are relevant and mostly well developed, showing a clear line of reasoning. Integrates course concepts well (e.g. references to audience development, segmentation, branding/storytelling, PR/partnership thinking) and links them to the case, even if not always in great depth.</p> <p>Proposes a clear strategy direction that is realistic, with some discussion of trade-offs and constraints.</p>	<p>Provides well-reasoned, appropriate and creative comments on possible strategies and approaches, addressing both audiences and the institution’s role in its ecosystem.</p> <p>Presents original and convincing arguments grounded in the case and in course concepts (e.g. AIDA, audience development vs. marketing, segmentation, branding and storytelling, PR/networked/influencer approaches, sponsorships/partnerships).</p> <p>Extensively and accurately integrates conceptual material from the course to analyse trade-offs and justify choices. Proposes a coherent, feasible strategy that shows a strong grasp of both marketing logic and cultural/ethical considerations.</p>
<p>3. Written Structure, Executive-Level Style &amp; Use of Evidence (25%)</p>	<p>Written work is unclear and poorly structured, making it difficult to see the overall line of argument. Style is not suited to an executive context (e.g. note-like, very colloquial, or incomplete).</p>	<p>Organisation is uneven, with jumps in logic or missing links between analysis and recommendation. Executive tone is inconsistent; the text may slip into overly informal or vague language.</p>	<p>Structure is clear enough to follow the argument, though some sections may feel unbalanced or transitions abrupt. Tone is mostly appropriate, with some informal phrasing or repetition.</p>	<p>The answer is well organised and easy to follow, with a mostly logical structure and clear signposting of the main ideas. Tone is professional and appropriate, even if occasionally less concise or sharp than the top band.</p>	<p>The written answer is very clear, concise and logically structured, with a recognisable progression (brief context → key issues → analysis → recommendation).</p> <p>Uses an executive-level style suited to decision-makers: focused, professional tone, clear prioritisation, minimal</p>

	<p>Case details are barely used or misrepresented; arguments are largely unsupported.</p> <p>Frequent language errors significantly interfere with comprehension.</p>	<p>Limited use of specific case evidence; statements are often broad or unsupported.</p> <p>Language issues sometimes make the argument hard to follow.</p>	<p>Uses case information in places, but evidence may be limited or unevenly integrated, sometimes relying on general statements.</p> <p>Language is understandable, with a few errors or awkward sentences that slightly affect clarity.</p>	<p>Uses relevant case details and examples to back up key arguments, though some might be more fully exploited.</p> <p>Language is generally accurate and fluent, with only minor issues that do not impede understanding.</p>	<p>redundancy. Draws effectively on specific evidence from the case to support points, integrating them smoothly into the argument.</p> <p>Language is precise and polished, with virtually no errors; the text reads as a unified group document.</p>
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