

Arts Administration: The Creative Industries in a Digital World

Course Details

Course Designator & Number: LNDN 3240

Number of Credits: 3

Language of Instruction: English

Course Description

Arts and culture are rapidly growing sectors of the economy in the UK and worldwide. This course will focus on the ways in which the creative industries are structured, and how arts administrators successfully share creativity with the public and leverage the commercial opportunities of creative production. Key topics to be explored will include the arts as a business; managing financial imperatives and the artistic process; promoting and presenting cultural products. Case studies will be drawn from a variety of fields such as film, digital media, gaming, theatre, museums, and publishing, and students will have the opportunity to engage directly with practitioners successfully working in various fields of arts and culture and those managing the interface between creativity and business in London. It is an industry that is growing year on year, but it can be a difficult market to navigate and capture economical value, as 'cultural goods' are less fixed, or less concrete than other measurable areas of exchange.

Students will examine the history of the creative Industries to understand the current environment in an historical context. They will focus specifically on the shifting creative industries in a digital world with the advent of social media, streaming services, revolutionary marketing techniques, crowd-sourcing, and audience creation. Students will explore key concepts and theories, but they will also explore the practical applications of the industries in action. They will gain a deeper understanding of the media they consume via interaction with professionals, venues, and event opportunities highlighted in this module. Throughout this course, students will be encouraged to explore their own interests of the creative industries. By bringing personal experience and interest into an analytical environment, this module will

allow students to gain a deeper understanding of media artifacts, and provide them with the tools and skills to expand their understanding and engagement with their chosen sectors.

Course Objectives

The main aims of this course are to explore the various components of the creative industries, examine how they work, and it aims to increase students' critical awareness and understanding of the structures. There are specific focuses on consumer and business interactions, arts administration in a global city, social and political influences on management, marketing, and an exploration of key theories of the sector, as well as an examination of the economic impacts and considerations of the industries. Through lectures, professional guest speakers, case studies, analytical work via an interview, a research essay, in-class presentation, and field reports, students will enhance their knowledge of the creative industries, as well as expand their own interactions with its professional components. They will recognise where these industries sit within the historical context, in London, the UK, and the global economy, and become familiar with variables and influential factors on the sector.

Learning Outcomes

- Learning the key terms and the organizations that form the creative industries in a global context. We will examine London specifically as an urban environment, but with reference to the big picture of the global actions within the creative industries (political, social, and cultural).
- Understanding what differentiates the creative industries from other economies, and how London-based elements of the creative industries compare or contrast from other worldwide activities.
- Learning the historical progression of the creative industries, and how they have changed. There will be a specific focus on social engagement, social geographies affecting creative engagement, and participation of the audience/community.
- Understanding key concepts of organizing people, the business structures, and the implementation of project planning within the creative industries. We will also explore the social dynamics of the creative industries from practitioner to consumer.
- Provide students with an opportunity to meet with practitioners, develop their interview and speaking skills, and understand the applications of their analytical research to an actual creative economy.
- Explore diversity within the sector, and its influence/impact on the creative industries. Exploring diversity, incorporating it into a cast or exhibit, and implications this does or may have on a community.

Methodology

The course will include guest speakers from professionals within the creative industries. They may be from film, television, music, gaming, radio, fashion, publishing, theatre, or museums. These will likely be in class, but students will also be encouraged to attend talks around London as they become available. Ideally, there will be one speaker from each industry (such as a BAFTA-winning BBC commissioner and film producer, a production manager, an archivist

or exhibit curator, a property manager from the National Trust) outlining what it is they do day to day, how their company is structured, and how it has changed in the last ten years. The point being to introduce students to actual players in the field and understand the job descriptions, company profiles, and sector constructs in a digital world.

Field studies form an important component of this course; attendance at these classes, which take place during our class time during three selected weeks, is mandatory. Field classes present a valuable opportunity to learn about the various sectors of the creative industries in practice in London. They may be exploring an exhibit at a museum (such as the Pink Floyd exhibit currently at the V&A), touring a publishing company followed by a visit to Foyle's, attending a filmmaker Q&A and screening at the Curzon, BAFTA, or BFI, or backstage theatre tour at a West End Theatre. There may also be optional opportunities presented throughout the summer as events arise. We will interpret the sites we visit through class discussion as well as in written work and the final examination. Written work will allow students to interpret evidence from fieldwork and secondary research to develop their own arguments about and engagement with the creative industries. Background information will be provided to prepare students for the fieldwork, which is treated as classroom time: attendance is a course requirement. The attached syllabus should be understood as a provisional plan for what we will do in class. Although changes will be kept to a minimum, we may make substitutions or additions as necessary, or as opportunities arise.

Required Reading / Materials

Weekly required readings will be made available in electronic format on CANVAS. Key texts are also available in the CAPA Library and Course Reserves. Refer to the CAPA Library Guide for many more additional libraries and learning resources available in London. It is imperative that students do the assigned readings before the class for which they are assigned, as they will be required to discuss and evaluate these ideas in the sessions. If other media is used, it will be made available to the students online (video, article, etc.).

Recommended Reading

Main Texts

- Davies, Rosamund, and Gauti Sigthorsson (2013). *Introducing the Creative Industries*. London: Routledge.
- Doyle, Gillian. (2013). *Understanding Media Economics*, 2nd edition. London: SAGE.

Additional Texts

- Albarran, A. (2010) "Evolving Markets in the Media Economy" and "Multi-Platform Media Enterprise" in *The Media Economy*. New York: Routledge.
- Bell, D., & Oakley, K. (2014). *Cultural Capital: The Rise and Fall of Creative Britain*. Verso Books.

- Boren, T. and C. Young (2012). "Getting Creative with the 'Creative City' - Towards New Perspectives on Creativity in Urban Policy." *International Journal of Urban and Regional Research*.
- Davies, G. and Balkwill, R. (2011) *The Professionals' Guide to Publishing: A Practical Introduction to Working in the Publishing Industry*, London: Kogan Page.
- Henry, Lenny. "Is the Media Industry Sufficiently Diverse? 30 December 2014. <http://www.bbc.co.uk/news/uk30533360>
- Jenkins, H. (2006). *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York UP.
- Kerr, A. (2006). "Digital Games as Cultural Industry". *The Business and Culture of Video Games: Gamework/Gameplay* (pp.43-74). London: Sage.
- Livingstone, S. (2006) *The Changing Nature of Audiences: From the Mass Audience to the Interactive Media User*. In A.M. Valdivia (Ed.), *A Companion to Media Studies* (pp. 337-359). Malden, MA: Blackwell Publishing.
- McRobbie, A., 2016. *Be Creative: Making a Living in the New Culture Industries*. John Wiley & Sons.
- Metykova, Monika (2016). *Diversity and the Media*. New York: Palgrave Macmillan.
- Napoli, P. (2009). "Media Economics and the Study of Media Industries" in *Media Industries: History, Theory, and Method*. New York: Wiley-Blackwell: pp. 161-170.
- O'Brian, D. (2013). *Cultural Policy: Management, Value, and Modernity in the Creative Industries*. Routledge. <http://www.routledge.com/books/details/9780415817592/>
- Pearson, Roberta E. and William Urrichio (eds.) (1991). *The Many Lives of Batman: Critical Approaches to a Superhero and His Media*. New York: Routledge.
- Shepherd, Simon (2009) *Cambridge Introduction to Modern British Theatre*, Cambridge: CUP.
- Wasko, J. (2004). *Making and Selling Culture*. Hanover, NH: University Press of New England.
- Winseck, D. and D. Y. Jin (Eds.) (2011). *The Political Economies of Media: The Transformation of the Global Media Industries*. London: Bloomsbury.

Grading

Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of Grade
Seminar participation	10%
Oral presentation and Interview	20%
Field visit reports	20%
Company report	20%
Research paper	30%
Overall grade	100%

Assessment Details

Seminar Participation: 10% This course is designed to engage your critical mind. Class participation and engagement will be expected.

Oral Presentation & Interview (1500 words): 20% Oral presentation: A short, in-class presentation (approx. 10 minutes) outlining the students' interview and independent research activities. This will allow students to investigate a topic of personal interest, and draw upon their own research and experience to share with their peers. They will also receive feedback from the instructor and their peers. Interview (1,500 words) The interview, which should link to their research paper, will be conducted with a professional in the field. The student's submission will include a summary of the interview including a one-page example of a proper transcript, and a 1,500-word critical analysis of the interview introducing the subject, outlining the content, and critically reviewing the process.

Field Visit Reports (3 x 500 words, totaling 1,500 words, 20%): Various independent field trips will be incorporated into the semester, and students will have the opportunity to submit three, 500-word reports on their visit, providing critical analysis of the venue/company/performance.

Company Report (1,500 words; Certificate students – 2,000 words; 20%): The company report will allow students to produce a professional document to industry standards providing analysis of some aspect of the sector. The student will receive a specific assignment on one of

the creative industries, i.e. a special exhibit at a museum, theatre performance, or film premiere. They will provide an overall report of the media artefact, and then provide analysis of the various aspects such as the marketing campaign, opening hours, accessibility, guest speakers, community outreach, content, etc. and report critically on their observations and investigations of it. Finally, they will provide suggestions for improvements or recommendations for future artifacts.

Research Paper (2,000 words; Certificate students - 3,000 words, 30%): The students will choose a sector of the creative industries to focus on, and will submit a 3,000-word research paper on a topic of their choice, that exhibits their knowledge of all aspects of the module. The topic will be developed with the assistance of the instructor, and allow students the opportunity for independent research on a topic of their own interest. It will allow them to demonstrate their skills in critical analysis, illustrate their ability to research across various sources, and reflect on their own experience exploring and examining the creative industries.

Course Content

Although all changes will be kept to a minimum, this syllabus may change due to opportunities or schedules of guest speakers.

Each week after the first week has an industry heading (film, TV, museums, etc.). Each lecture will be broken into two parts: A) We will explore a concept within the creative industries in further depth (i.e. economy, marketing, delivery/distribution, etc.), and B) A look at the specific industry: historic, structural, new directions, and critical/popular observations.

Field Study weeks also have a heading, and assigned reading. Please complete the readings before the field study, and arrive at the field study location in a timely manner. **No late arrivals will be tolerated.**

Unit 1

- **Lecture:**
 - Semester and syllabus overview, guidelines, and introductions.
 - Introduction to the creative industries and Arts Management. An historical overview, key terms, structures, and concepts for the course.
- **Screening:** TBC
- **Readings:**
 - Introducing the Creative Industries: Introduction (Pages TBC)
 - Jenkins, H. (2006). Fans, Bloggers, and Gamers: Exploring Participatory Culture. New York: New York UP. (Pages TBC)
 - Bell, D., & Oakley, K. (2014). Cultural Capital: The Rise and Fall of Creative Britain. Verso Books. (Pages TBC)

Unit 2

- **Lecture:**
 - **A) Economics and the Creative Industries.** We will discuss trends in the creative industries, growth and fluctuations. Impact of creative industries on a city, country, and global economy, and case study a popular culture phenomenon in various industries: Twilight.
 - **B) Film.** We will briefly look at the development of the film industry from inception to present day. We will examine common structures and procedures for production, distribution, and release, and also the modern production of

online content, social media distribution, crowd sourced funding, and viral marketing.

- **Overview:** Field Visit Reports
- **Readings:**
 - Doyle, G. (2013). "Introduction" in Understanding Media Economics, 2nd edition. London: SAGE. Pp. 1-18. And 'Film pp. 101-118.
 - Napoli, P. (2009). "Media Economics and the Study of M

Unit 3

- **Field Trip—Production Company/BFI**
- **Readings:**
 - Background reading on specific company we visit

Unit 4

- **Lecture:**
 - **A) Marketing Structures – The Audience.** We will first look at various techniques of marketing from traditional print strategies to online, social and viral techniques across the creative industries. We will look at social, political, and geographical considerations in marketing, as well as discuss target audience identification, and audience creation.
 - **B) Museums & Historic Sites –** We will have an overview of museum studies, with particular focus on London museums, the diversity of options and offerings within museums from observation to interaction. Students will consider and discuss the issues involved in historic sites vs. curated museums, and the physical and theoretical structures involved.
- **Overview: Company Report and Final Essay.** Here we will go over the elements of the company report, and how to structure each section. We will also have a brief overview on the final essay so students can prepare for that assignment.
- **Readings:**
 - Nina Simon (2010) The Participatory Museum, Santa Cruz: Museum 2.0. Chapter 1 in 'read online': <http://www.participatorymuseum.org/>
 - Livingstone, S. (2006) The Changing Nature of Audiences: From the Mass Audience to the Interactive Media User. In A. M. Valdivia (Ed.), A Companion to Media Studies (pp. 337-359). Malden, MA: Blackwell Publishing. (Pages TBC)

- J. Wasko (2004). *Making and Selling Culture*. Hanover, NH: University Press of New England. (Pages TBC)

Unit 5

- **Field Trip – National Trust/Megan Tanner.** We will visit a National Trust site with property manager Megan Tanner. Students will read about the history of the site prior to arrival, and at the location explore the various aspects of tourism and history: monetising elements of the property, engagement, reinterpretation, and broad audience appeal. Megan Tanner is property manager at three London properties, and was previously commercial manager at Osterley House.
- **Readings: TBA**

Unit 6

- **Lecture:**
 - **A) Distribution & Delivery.** We will look at the structures and procedures for distribution and delivery of a film, product, exhibit, or show. These two subject headings rely on a number of topics we've discussed before, so will also review previous areas such as marketing for distribution, economic considerations and outputs, constructs for returns on investments, and social, geographic, and political concerns for distribution: i.e. China, Singapore, Malaysia vs. USA, UK, & Europe
 - **B) Publishing.** We will have a brief overview of the publishing industry from traditional print to modern digital publication and distribution. We will cover subject-specific houses, general publishing, self-publishing, and academic publishing. We will also look at marketing, cover art, and social engagement within the publishing industry.
- **Overview: Interview**—we will go over what is expected for the interview assignment, and guidelines for how to organise, run, and annotate a good interview. Students should have interviewees in mind to discuss with the instructor, and will have the opportunity to practice interview skills with each other.
- **Readings:**
 - O'Brian, D. (2013). *Cultural Policy: Management, Value, and Modernity in the Creative Industries*. Routledge. (Pages TBC)
 - Davies, G. and Balkwill, R. (2011) *The Professionals' Guide to Publishing: A Practical Introduction to Working in the Publishing Industry*, London: Kogan Page. (Pages TBC)

Unit 7

- **Field Trip – Publishing House/Foyle’s. Guide (publisher/editor/author)–TBC.**
- **Readings:**
 - History of publishing house we’re visiting (provided by lecturer), review of their submission policy and published materials.

Unit 8

Mid-term break–no class

Unit 9

- **Lecture:**
 - **A) Political Considerations.** The media and politics have often been intertwined; sometimes directly with propaganda films, use of star power in marketing or branding, or less obviously via funding bodies, lobbyists, or industry agendas. We will examine various examples, and discuss concepts and implications of political aspects within the creative industries.
 - **B) TV/Radio.** We will have a brief overview of TV/Radio constructions, procedures, and uses. We will compare to US production, as well as film production, and consider the different pressures such as advertising, timing (watershed/post-watershed), content and audience, and economic considerations.
- **Guest Speaker** – Sandra Gorel, a five-time BAFTA nominated and two-time winner, producer and Commissioner for BBC 4/iPlayer. Ms. Gorel has worked for a number of TV production companies, and has produced award winning short films and documentaries both with companies, and independently. Her most recent BAFTAnominated documentary, *Hypernormalisation*, examines the political and social history of the last 40 years, as well as the media projection of it, that brought us to our current state.
- **Readings:**
 - D. Winseck and D. Y. Jin (Eds.) (2011). *The Political Economies of Media: The Transformation of the Global Media Industries*. London: Bloomsbury. (Pages TBC)
 - Davies, *Introduction to the Creative Industries*, Chapter 4: p70-89
 - Review Chapters 4 & 5 in *Understanding Media Economics*.

Unit 10

- **Lecture:**
 - **A) Social Considerations.** Here we will look at the social considerations. This includes theatre for all, education programs, in-school activities, and community outreach. Also, high-end engagement with royalty, private performance, and economic/marketing considerations for both ends of the spectrum.
 - **B) Theatre.** We will have a brief overview of theatre and its structure and procedures. We will look specifically at west end productions from art house, traditional, to popular, and the incorporation of star power into production (Miranda Hart in Annie), as well as TV competitions into promotion (Any Dream Will Do, Maria, etc.). We will also discuss audience and theatre tourism—The Globe, Stratford Upon Avon, Harry Potter and the Cursed Child, etc.
- **Overview:** Research Paper. The second half of this class will be one on one meetings with the instructor to review final essay topics and discuss key concepts to include.
- **Readings:**
 - Shepherd, Simon (2009) Cambridge Introduction to Modern British Theatre, Cambridge: CUP. (Pages TBC)
 - Boren, T. and C. Young (2012). "Getting Creative with the 'Creative City' - Towards New Perspectives on Creativity in Urban Policy." International Journal of Urban and Regional Research.

Unit 11

- **Field Trip—West End Theatre—Guest speaker/guide**
- **Readings:**
 - TBC Background material on the theatre, show, and guide/performer.

Unit 12

- **Lecture:**
 - **A) Diversity.** In this class, we will discuss diversity and the creative industries. We will look at the sector's attention to the topic, as well as how some incorporate different procedures in order to broaden inclusion, or consider a different impact (i.e. Matthew Bourne's Swan Lake with male swans, Othello with a black cast and a white lead, hiring practices, etc.).
 - **B) Gaming.** The gaming industry now eclipses both the film and music industry with regard to economic intakes, with high production values and practices.

Games have their own storylines, characters, and engagement and a sophistication often ignored by mainstream audiences. Here we will look briefly at the history of game design and creation, and focus mainly on constructs, use, production, and marketing from the last 10-15 years. We will look at solo gaming vs. group play, online gaming vs. console, and original content vs. source material offshoots.

- **Discussion/Oral Presentation Prep**—Students should come to class prepared with examples from their semester in London of what they have observed or engaged with in other areas of the creative industries not discussed yet in class (sports, music, dance, fashion, live events, etc.), and provide an informal, 2-minute analysis for the class. Students will not be graded on this, but will have the opportunity to receive feedback, learn about additional activities or events, and practice analytical and presentation skills.
- **Readings: diversity & gaming**
 - Henry, Lenny. “Is the Media Industry Sufficiently Diverse?” 30 December 2014. <http://www.bbc.co.uk/news/uk-30533360>
 - Metykova, Monika. Diversity and the Media, “Introduction” pp. 1-14. New York: Palgrave Macmillan, 2016.
 - Kerr, A. (2006). “Digital Games as Cultural Industry”. *The Business and Culture of Video Games: Gamework/Gameplay* (pp.43-74). London: Sage.

Unit 13

- **Lecture: Other Industries**—here we will discuss additional industries touched on during the course of the module: more on music, as well as fashion, sports, online content, digital media, and alternative production techniques.
- **Individual oral presentations (½ of the class)**
- **Screening:** TBC
- **Readings:**
 - Albarran, A. (2010) “Evolving Markets in the Media Economy” and “Multi-Platform Media Enterprise” in *The Media Economy*. New York: Routledge.
 - Pp. 217-226 in *The Creative Industries*.

Unit 14

- **Final Exam and Discussion**—review of major concepts
- **Final Papers Due**

- **Individual Oral Presentations (other ½ of the class)**
- **Readings:**
 - McRobbie, A., 2016. Be Creative: Making a Living in the New Culture Industries. John Wiley & Sons

Policies

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).