



UK

## SYLLABUS 2025-2026

Elective: Management of UK Creative Industries

### MODULE SPECIFICATION

<b>Module Code</b>	2526_STG_1_EN_014
<b>Campus</b>	Oxford
<b>Department(s)</b>	Strategy and Entrepreneurship
<b>Level / Semester</b>	Undergraduate Year 2 (U2); Equivalent to FHEQ level 5 Semester 04
<b>Language of Instruction</b>	English
<b>Teaching Method</b>	<input checked="" type="checkbox"/> In-person (face-to-face) <input type="checkbox"/> Distance learning (live online) <input type="checkbox"/> e-Learning (asynchronous) <input type="checkbox"/> Hybrid: _____
<b>Pre-requisite(s)?</b>	None
<b>ECTS</b> <i>Reminder: 1 ECTS = between 20 and 30hr- student workload</i>	5
<b>Equivalent FHEQ credits</b>	10
<b>Study Hours</b>	100 hours which comprise of 30 directed learning and 70 independent learning/assessment hours

### MODULE DESCRIPTION

<b>Module Aims</b>	This module investigates the structure and evolution of the UK's creative sectors, including performing arts; print, digital, and audio publishing; video games production; filmmaking; music; and visual arts. Students assess business management, investment trends, and cultural and economic policy influences and explore funding mechanisms and apply strategic and financial planning tools. Long-term consumer and production trends brought about by digitalisation,
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	new technologies, COVID-19 lockdowns, and sustainability are key areas of focus. Each session topic is thought through a particular industry context, depending on students' choice and interest.
<b>Teaching Arrangement</b>	Students will follow a programme of lectures that will cover the framework of the module. They will be encouraged to research and present case studies in their own particular area of interest. It is hoped that the module will also include a field trip.
<b>Learning Outcomes</b>	By the end of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Analyse the structure and key dynamics of the UK Creative Industries, including market trends, funding mechanisms, and sustainability challenges.</li> <li>2. Evaluate the impact of government policies and international influences on the management of creative sectors such as cinema, music, and theatre.</li> <li>3. Apply core business and management principles to the creative industries, including strategic planning, financial and human resources management, and arts entrepreneurship.</li> <li>4. Assess the current challenges and opportunities for creative sector sustainability, innovation, and new business models.</li> </ol>
<b>Competency Goals</b> <i>(Knowledge, expertise and interpersonal skills)</i>	PGE_U_CG01 - Manage teams <hr/> PGE_U_CG03 - Develop and implement marketing and sales strategy <hr/> PGE_U_CG05 - Innovate to adapt to its environment <hr/> PGE_U_CG06 - Evolve in a globalised world
<b>Alignment with Programme Learning Goals</b>	PGE_U_CG01_LO01 - Identify opportunities, analyse situations, co-create solutions and achieve collective performance <hr/> PGE_U_CG01_LO04 - Manage self and others for a responsible and ethical management <hr/> PGE_U_CG05_LO02 - Create and maintain a culture of innovation <hr/> PGE_U_CG06_LO01 - Work in a multicultural team and/or environment

## SESSION TOPICS / MODULE SCHEDULE

*(Please note, a session/sequence may be more than one scheduled class)*

<p><u>Session 1: Introduction to the Creative Industries “Eco-System” in the UK</u></p> <p><i>Content:</i></p> <ul style="list-style-type: none"> <li>• Introduction to module (context, useful readings, how we work, weekly “work to do”,</li> </ul>
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*Last reviewed: 18/07/2025*

assessment)

- Explore context of UK's CCI sector, its eco-system and reflects on specific issues such as: connection between policy and management, what is meant by CCI organisations, specific environment(s) in which they operate, and how these specificities in turn shape the way they are governed and managed

*References:*

- Varbanova, L. (2013) 'Innovation and entrepreneurship in the arts: A strategic approach', in *Strategic management in the arts*. Abingdon, United Kingdom: Routledge, pp. 1–23.
- Durrer, V. (2018) 'The relationship between cultural policy and arts management', in V. Durrer, T. Miller, and D. O'Brien (eds.) *The Routledge handbook of global cultural policy*. Abingdon, United Kingdom: Routledge, pp. 64–85.
- *United Kingdom* (no date) *Compendium: Cultural Policies and Trends*. Available at: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=42>.

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

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### Session 2: The "Economic Dilemma" and Financial Sustainability

*Content:*

- Contrast so-called non-profits and for-profits and explore their behaviour as micro-economies and 'economic dilemma'
  - From mission to specific structural aspects and characteristics of creative/cultural product
  - From relationship with market to monetisation and revenue models and the ability to sustain themselves
  - A couple case studies will be introduced

*References:*

- Heilbrun, J. (2011) 'Baumol's cost disease', in Towse, R. *A handbook of cultural economics*. 2nd edn. Cheltenham, United Kingdom: Edward Elgar.

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

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### Session 3: Current Trends in UK Cultural Policy and Funding

*Content:*

- Suggestion that economic dilemma of CCI organisations is "the" reason why they need government funding to survive (not least financially)
  - On closer inspection: other rationales at play
    - Will explore these, discuss how UK cultural funding system is shifting and ideas and factors driving these changes

*References:*

- *United Kingdom* (no date) *Compendium: Cultural Policies and Trends*. Available at: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=42>.

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

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### Session 4: The Unique Nature of the Arts/Cultural "Products"

*Content:*

- Explore specificities of arts/cultural products (what makes them aesthetic, cultural)

*Last reviewed: 18/07/2025*

- Look at diverse layers of experience (and value) added by institutional setting (e.g. theatres, museums) in which they are distributed and consumed
- Discuss the “experience economy”, how a cultural “product” can be “packaged” and the competitive (and economic) advantage this generates for nonprofit organisations
- Look at relevant cases

*References:*

- Bazin, Y. and Korica, M. (2020) ‘Aesthetic objects, aesthetic judgments and the crafting of organizational style in Creative Industries’, *Journal of Management Inquiry*, 30(3), pp. 312–330. doi:10.1177/1056492620916519.
- Pine, B.J. and Gilmore, J.H. (2011) ‘Welcome to the experience economy’, in *The experience economy*. Boston, MA: Harvard Business Review Press.
- Troilo, G. (2015) ‘The consumer side of the market: The consumption experience’, in *Marketing in creative industries: Value, experience and creativity*. London, United Kingdom: Palgrave Macmillan, pp. 53–77.

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

Session 5: Current Trends in Audience Development in the UK

*Content:*

- Copious amounts of audience data and ability to extract relevant insights from these enables cultural marketers to not only plan, but also manage audiences (existing and new) and to decide which direction to take: audience development or retention
- Discuss importance of audience analysis and some of key aspects of (arts/cultural) consumer behaviour
- Address the question: How do cultural marketers manage and transform this knowledge into opportunities for keeping, developing and communicating with audiences and markets?

*References:*

- Hill, L., O’Sullivan, C., O’Sullivan, T. and Whitehead, B. (2018) ‘Developing audiences’, in *Creative arts marketing*. 3rd edn. Abingdon, United Kingdom: Routledge, pp. 28–55.
- Kolb, B.M. (2020) ‘Targeting the right customer’, in *Entrepreneurship for the creative and cultural industries*. Abingdon, United Kingdom: Routledge, pp. 86–105.

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

Session 6: Strategy and Strategising: Thinking Outside the Box

*Content:*

- Given nature of what they do and fast-paced environment in which they operate: traits that distinguish management of small/micro from that of established cultural organisations is managerial practice(s) that often challenges prevailing management ideologies and received wisdom about “good” management
  - Address the question: How does strategy come about e.g. in a micro, networked contemporary theatre company?
- Contrast both approaches and explore “strategising” behaviours and concepts
  - Address question: Are these ways of doing things and skills simply unorthodox, radical, or are they a natural feature of CC organisations operating in a daily reality of uncertainty and unpredictability?

*References:*

- Bouty, I., Gomez, M-L., and Chia, R. (2019) 'Strategy emergence as wayfinding', *M@n@gement*, 22(3).
- Moorman, C. and Milner, A.S. (1998) 'Organizational improvisation and organizational memory'. *Academy of Management Review*, 23(4).

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

Session 7: Case Study/Visit to Oxford-Based Creative Industry Organisation

*Content:*

- Visit Oxford-based creative industry organisation
  - Review "case" and illustrate topics discussed over previous weeks
  - More details will be available closer to the time

*Assignments:*

- Group work prep/online activity (details will be available closer to the time)

Session 8: Digital Engagement – New Business Models

*Content:*

- Explore types of roles new technologies (particularly digital media, social media, and more generally the Internet) play in transformation of cultural (economic, etc.) structures and practices
- Assess claims made about influence and impact of new technologies (enabling participation, creating new types of experiences, opening up new kinds of consumption, generating new business models, etc.)

*References:*

- Parker, E. and Saker, M. (2020) 'Art museums and the incorporation of virtual reality: Examining the impact of VR on spatial and social norms', *Convergence: The International Journal of Research into New Media Technologies*, 26(5–6), pp. 1159–1173. doi:10.1177/1354856519897251.

*Assignments:*

- Group presentations

Session 9: The Cultural Economy – From Local to Global

*Content:*

- Association of creative industries with "good news" and (new) economic development (in a nutshell: seen as economic sector with growth potential)
  - Idea "exported" globally
  - Though what makes the cultural economy move?
- Look at key features of the experience of working in the CIs: from passionate attachment and love of the work to the reality of long hours, low pay, insecurity, etc.
- Address following questions:
  - What are the forms of work involved in creating contemporary culture?
  - What does it mean for the equation/relationship between culture and development?

*References:*

- Ross, A. (2007) 'Nice work if you can get it: The mercurial career of Creative Industries Policy', *Work Organisation, Labour and Globalisation*, 1(1). doi:10.13169/workorglaboglob.1.1.0013.

*Assignments:*

- Group presentations

### Session 10: Module Recap and Conclusions

#### *Content:*

- Review of module's agenda and topics
- Focus on assessment and expectations for upcoming exam

#### *Assignments:*

- Group presentations

## KEY TEXTS

1. Kolb, B.M. (2020) *Entrepreneurship for the creative and cultural industries*. 2nd edn. Abingdon, United Kingdom: Routledge.

## SUPPLEMENTARY TEXTS

1. Bazin, Y. and Korica, M. (2020) 'Aesthetic objects, aesthetic judgments and the crafting of organizational style in creative industries', *Journal of Management and Inquiry*, 30(3). doi:10.1177/1056492620916519.

## MODES OF ASSESSMENT

<b>Continuous Assessment (40%)</b>	Graphic design & brief	30%
	Written exam	10%
<b>Final Exam (60%)</b>	Closed book written exam	

## MODULE DESIGN TEAM

- Author: *Nizar Ghamgui*
- Reviewer: *Zuzana Miyahara Kratka*
- External Reviewer: *André Blackman*