The Creative Sector and Creative Work in a Digital Age

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Student Hours: 11am – 1pm, my office 226 Garden Suite MHL

DUBS module MSc Marketing and Management students

This module is ideal if you want to understand the ethos of creativity; how creative strategies impact on organisations; and the best management and business practices for creating, circulating and commercialising ideas, knowledge and information, at local, national and global levels.

Students will consider the theoretical foundations of management within the creative industries, but we will also look at real-life applications of this theory, the realities of contemporary professional practice, and how you can create business value through creative practices. This combination of practical insight and analysis of real-world issues will enhance career development and equip students for graduate roles.

The programme uniquely shares expertise, knowledge, ideas and research across two renowned centres of academic excellence at the University of Durham. Students can choose optional modules in business, management, and marketing.

Learning objectives

By the end of this module, students will be able to:

- demonstrate a critical understanding of the structures and processes involved in the contemporary creative industries and the context of a global creative economy;
- identify and evaluate major theoretical approaches concerning management, organisation and work relations in the creative industries and global creative economy e.g. micro creatives, gig economy etc.
- understand the current transformations in the creative industries under globalisation and technological change;
- discuss the social, economic and political contributions of the creative economy and recognise the challenges for producers, managers and consumers;
- generate analyses of the creative industries predicated upon primary case studies from within the sector.

Personal development skills**:**
  Leadership
  Self-management
  Team working
  Problem solving
  Application of information skills
  Communication
  Commercial awareness
  Specialist skills

- Recognize the value of creativity and innovation in professional practices.
- Demonstrate Open-mindedness: Taking personal responsibility for being open to

- challenging, sometimes absurd-sounding new ideas
- Encourage diversity: Showing an appreciation of differences between individuals
- and approaches from different backgrounds and disciplines
- Co-operate actively and supportively with peers
- Show a willingness to assess and take risks
- Distinguish between leading and following: Understanding when each role is
- appropriate and actively adopting that role
- Demonstrate the ability to keep moving forward when the going gets tough
- Get comfortable with reflexive thought and personal narrative
- Recommended reading

Bilton, Chris (2007) Management and Creativity: From Creative Industries to Creative Management. Blackwell Publishing, UK.

Bilton, Chris and Cummings, Stephen (2010) Creative Strategy: Reconnecting Business and Innovation. John Wiley and Sons, UK.

Hesmondhalgh, David (2007) The Cultural Industries. Sage, London.

Townley, Barbara and Beech, Nick (2010) Managing Creativity: Exploring the Paradox. Cambridge University Press.

The Creative Industries: Theory and Contexts

The session will introduce you to a range of principles and theories on management and their articulation in the specific contexts of the creative industries. It will also provide you with a better knowledge of these contexts and with theoretical and practical tools to critically analyse them and understand their functioning. The module will lead you to reflect on the notion of creativity and its various articulations in organisations, moving beyond traditional dichotomies between art and commerce to analyse the creative industries as the location of multiple cultural, political and social practices.

The aims of these sessions are to:

- interrogate the specific contexts of the creative industries and creative economies in local, regional and international arenas
- introduce and critique the key theoretical approaches to the creative industries, the creative economy, creative labour, creative cities, cultural policy and creative management
- reflect on the particularities of management processes in the creative industries and consider the dialectical relationship between management and creativity within the sector.

Business of the Creative Industries Environment

This session provides students with an overview of the creative industries and their contribution to the creative economy. It will explore the relationship between creativity, business, and key operating environments. On completion of the module, students will be able to understand the key drivers to building an environment conducive to thriving creative business activities.

Curation and ideation in creative sector

This session focuses on the social conditions which lead to new ideas. Students will exmaine the role of play and materiality in creative production, followed by creative problem solving and the societal transmission of innovation. The session will end with a focus on societal creativity, utopias and imagining the future. Guiding questions will be: How do new ideas come about? What social contexts are conducive to creativity ? Can the resistance to creativity lead to creative work? Why do humans enjoy play, games and fiction? What leads to insightful problem solving? How does perspective-taking help us understand if something new is creative, productive or useful?

The Creative Industry
This session provides students with an overview of the creative industries and their contribution to the creative economy. It will examine how creative businesses operate, how they can thrive, and what factors are important for driving their success. On completion of the module, students will be able to understand the key drivers to building and managing a successful creative business.

Cultural Policy and Planning
This session introduces students to cultural policy; the theory and practical applications of cultural policy and planning, and impact on aspects of economic development, social inclusion, and place promotion.

The session will introduce concepts, structures and key elements of arts policy and management that are required to run arts organisations, including programming, strategic planning, budgeting and fundraising, evaluation as well as policy development and analysis of policy implementation.

Students are asked to take on conceptual approaches to current issues such as cultural diversity, sustainability and identity and seeks answers to questions such as: What is 'creativity' and who defines this? Who are the key players in shaping creative policy? What are the current trends in organisation and management? What are the underlying theoretical concepts influencing decision-makers? Who are the decision-makers? What gets prioritised?

Themes:
- Cultural diversity and leadership
- Ideology - managing value, beliefs
- Cultural identity and corporate culture
- Creative labour and management structures
- The notion of time and memory
- Current trends in policy and managerial development
- Case studies (good practice examples)

Bell, D. and Oakley, K., 2014. Cultural Policy. Routledge.
Jordan, T., McClure, B. and Woodward, K. eds., 2017. Culture, Identity and Intense Performativity: Being in the Zone. Routledge.
McGuigan, J., 2016. Neoliberal Culture. Springer.
O'Brien, D., 2013. Cultural Policy: Management, Value and Modernity in the Creative Industries. Routledge.

Taylor, Stephanie and Karen Littleton, 2012. Contemporary Identities of Creativity and Creative Work. Routledge

Upchurch, A.R., 2016. The Origins of the Arts Council Movement. Palgrave Macmillan UK.

Varbanova, L., 2013. Strategic Management in the Arts. Routledge.

Wright, D., 2015. Understanding Cultural Taste: Sensation, Skill and Sensibility. Springer.

Digital Creativity and Management

This session will introduce key debates on digital convergence, remediation and innovation in terms of theory, method and practice, while examining their implications for cultural life and business strategies. This session focuses on leading digital technologies and impact on the creative industries, providing an understanding of current possibilities and what may be possible in the future. This module will explore the context of digital cultures, convergence and pervasive media, interactive technologies, audiences, collaborative practice and commissioning and curating digital work.

Students will identify key factors for creativity and innovation that propel the structural transformation in the digital economy and explore the different analytical frameworks for understanding the transformation of old media into the digital economy.

Semple, E. (2012) Organizations Don't Tweet, People Do: A Manager's Guide to the Social Web. Wiley.

Shirky, C. (2010) Cognitive Surplus: Creativity and Generosity in a Connected Age. Penguin Press HC.

Sloane, P. (2011) A Guide to Open Innovation and Crowdsourcing: Advice from Leading Experts in the Field. Kogan Page.

Micro Creatives

This session introduces the student to personal development planning, and in reflecting upon oneself as a basis for development and engagement.

Policy evaluation and metrics

This session evaluates the recent changes to UK policy agenda about creative 'work' and education. Student's will be expected to read the Durham University Creativity Commission Report (2019) and contribute to the 'open discussion' session that address questions of skills and learning, work and employment and creative capital at policy level.

Creative identity and self-reflection

In this session, students will learn to develop and communicate ideas through writing and discover how storytelling supports leadership.

Students will also develop your own writing skills through critiquing others' writing and responding to critiques of your own work and learn how to use tools to develop a personal narrative around reflexive thought.

Applied creative work

Final session students prepare final project work

Three-part Summative
- **Creative Research Project**
  This project provides the opportunity to develop and demonstrate skills acquired from the taught course in the creation, development and realisation of a negotiated creative research project. Typically, students develop either a prototype for a new commercialisation project, or develop activity such as an exhibition or crowdsourcing campaign.
- **Consulting Project**
  This project offers students the opportunity to complete a consultancy project on a live business case. Students will critically apply knowledge gained over the period of their study and have a real impact on a local company/employer.
- **CreativeUp! Start-Up Residency**

Reading

Bauer, M. (2014). Atoms, Bytes and Genes: public resistance and techno-scientific responses. New York: Routledge.

Bechtoldt, M.N., De Dreu, C.K., Nijstad, B.A., and Choi, H.S. (2010). Motivated information processing, social tuning, and group creativity. Journal of Personality and Social Psychology, 99(4), 622.

Fioratou, E., and Crowley, S.J. (2009). Insightful thinking: cognitive dynamics and material artifacts. Pragmatics and Cognition, 17, 549-572.

Glaveanu, V. (2014). Distributed creativity: Thinking outside the box of the creative individual. Cham: Springer.

Isaksen, S.G., Dorval, K.B., and Treffinger, D.J. (2010). Creative approaches to problem solving: A framework for innovation and change (3rd Edt.). London: Sage Publications, Inc.

Lillard, A. (2001). Pretend play as twin earth: A social-cognitive analysis. Developmental Review, 21(4), 495-531.

Montuori, A. (2003). The complexity of improvisation and the improvisation of complexity: Social science, art and creativity. Human Relations, 56(2), 237-255.

Maddux, W.W., and Galinsky, A.D. (2009). Cultural borders and mental barriers: The relationship between living abroad and creativity. Journal of Personality and Social Psychology, 96(5), 1047-1061.

Mainemelis, C. (2010). Stealing fire: Creative deviance in the evolution of new ideas. Academy of Management Review, 35(4), 558-578.

Paulus, P.B. and Yang, H.C. (2000). Idea generation in groups: A basis for creativity in organisations. Organisational Behaviour and Human Decision Processes, 82(1), 76-87.

Tosey, P., Visser, M., and Saunders, M.N.K. (2012). The origins and conceputalisation of 'triple-loop' learning: A critical review. Management Learning, 43(3), 291-307.

Glaveanu, V., Gillespie, A. and Valsiner, J. (2014). Rethinking creativity: Contributions from social and cultural psychology. London: Routledge.

Von Hippel, E. (2005). Democratizing innovation: the evolving phenomenon of user innovation. Cambridge MA: The MIT Press.

Wright, E.O. (2010). Envisioning real utopias. London: Verso.

Zittoun, T. & Gillespie, A. (2015). Imagination in human and cultural development. London: Routledge.