

MSc Cultural & Arts Management

September 2024 – April 2025



CODE: Tbc

Course title: Political economy of culture and cultural industries

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Speakers: Laurent Noel et Jeremy Vachet

≡ **COURSE DESCRIPTION**

This course on the political economy of cultural industries presents the economic and political issues specific to cultural production in France and abroad. The logic and stakes of the different approaches (cultural institutions, creative industries and creative economy) will be developed in a comprehensive manner in order to understand the specific functioning of these industries. This course allows students to grasp the global stakes of the sector's economy in relation to the realities of territorial structures and policies. Professionals and experts of the sector will allow students to grasp this articulation between macroeconomic understanding (global industrial logics), macroeconomic (economic models of digital for CCI and audiovisual industries) and microeconomic (societal responsibility of creation and audiovisual production).

≡ **COURSE OBJECTIVES**

The aim of this course is to acquire a thorough and comprehensive understanding of the art versus commerce dynamic that constitutes the cultural industries and its economic, political and societal implications. By the end of this course, students will have an understanding of the specific workings of the cultural and creative industries and their particularities in cultural production in the general economy.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

- Economics of culture
- Cultural industries
- Creative industries
- Creative economy
- Political economy
- Social and climate justice in the cultural industries

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of the Political economy of cultural industries

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments

Participation

Discussions

Presentations

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

The cultural industries

David Hesmondhalgh, Auteur | New York [États-Unis] : SAGE Publishing | 2019

Cultural industries and the environmental crisis : new approaches for policy

Kate Oakley, Directeur de publication ; Mark Banks, Directeur de publication | Berlin [Allemagne] : Springer | 2021

Creative economy and culture : challenges, changes and futures for the creative industries

John Hartley | New York [États-Unis] : SAGE Publishing | 2015

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

- **SESSION 1: Economics of culture**
 - LECTURE: 02h00
 - The lecture will give clear explanations about the specificities of the cultural economy. We will understand the link between the world of culture and that world of business.
- **SESSION 2: Economics of culture and the relation with the management**
 - LECTURE: 02h00
 - This session will be dedicated to reflect on a change in management in which art and culture would have a place of their own.
- **SESSION 3: Culture and economic development**
 - LECTURE: 02h00
 - A global view of the economic development of culture, completed by a mapping that will explain the situation of each actor of the sector
- **SESSION 4: Cultural industries**
 - LECTURE: 02h00
 - This lecture will define the meaning of the cultural industries term and will define too the environment and the diversification in this industry
- **SESSION 5: Cultural clusters and the limitations**
 - LECTURE: 02h00
 - The goal of the session will be to define what a cultural cluster is. We will have examples and a global view will let us understand the limitations of this clusters.

- **SESSION 6: Cultural industries and trends**
 - LECTURE: 02h00
 - During this session we will explain the technical, industrial and commercial trends in the new digital landscape of music, film, audiovisual, print, gaming and social networking.
- **SESSION 7: Economy of culture in Europe and around the world**
 - LECTURE: 02h00
 - An economic analysis of cultural economy in Europe and around the world that explores the the situation of culture, the measures and the costs.
- **SESSION 8: Creative Industries economy**
 - LECTURE: 02h00
 - In this session we will explain the Creative Industries economy that is different and specific. To understand the economy models in the creative industries world we will give the definitions and explains the particularities of this environment.
- **SESSION 9: Creative industries entrepreneurship**
 - LECTURE: 02h00
 - The session will explain and analyze the entrepreneurship and the cultural management issues in the creative and cultural sectors and discusses the impacts of economic, social and structural changes on cultural entrepreneurship
- **SESSION 10: Political economy of cultural industries**
 - LECTURE: 02h00
 - The lecture will explain the systems-based of the Political economy in the Cultural industries and the particularities of this dynamic sector.
- **SESSION 11: Climate justice in the cultural industries**
 - LECTURE: 02h00
 - The Creative Industries economy is different and specific. We will explain and define the climate justice in the cultural industries
- **SESSION 12: Social responsibility in the cultural industries**
 - LECTURE: 02h00
 - The current model of the creative economy and alternative models that may point to greener, cleaner, more sustainable and socially just cultural and creative industries.

CODE: Tbc

Course title: Social impact of activities: social and climate justice

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Speakers: Jeremy Vachet et Marie Julie Catoir Brisson

≡ **COURSE DESCRIPTION**

This course presents the specificities of the cultural institutions and creative industries sector with regard to social and climate justice issues, in the line of strategic of Audencia

≡ **COURSE OBJECTIVES**

The objective of this course is to develop a critical sense of social and climate justice issues in the cultural and creative industries.

≡ **TACKLED CONCEPTS**

- Social justice
- Climate justice
- Representation

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of Social impact of activities: social and climate justice in the cultural environment.

≡ **ASSIGNMENTS AND EXPECTED WORK**

Regular reading and preparation of courses

Active participation in the various presentations.

Learning new concepts

Exercises

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Cultural industries and the environmental crisis : new approaches for policy

Kate Oakley, Directeur de publication ; Mark Banks, Directeur de publication | Berlin [Allemagne] : Springer | 2021

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

- **SESSION 1: Social impact of activities in culture**
 - LECTURE: 02h00
 - The creative and cultural industries represent a growing and important sector in the global economy. The session will explain the definitions of the head concepts, like social impact and social justice and it will give a general view in the cultural and creative industries
- **SESSION 2: Specificities in culture**
 - LECTURE: 02h00
 - The specificities of the cultural and creative industries sector with regard to social and climate justice
- **SESSION 3: The current model of the creative economy**
 - LECTURE: 02h00
 - The current model of the creative economy analyzes with and social responsibility view. This lecture will provide a critical and a profound analysis of different aspects in the social impact of creative and cultural industries.
- **SESSION 4: Alternative models**
 - LECTURE: 02h00
 - This lecture will explain and give examples of alternative models that are changing the social impact of the activities of the culture and the cultural industries.
- **SESSION 5: Alternative models and their deconstruction**
 - LECTURE: 02h00
 - The alternative models are deconstructing the sector and are considered as a possibility of changing the structural and spatial impact.
- **SESSION 6: Alternative models perspectives**
 - LECTURE: 02h00
 - The alternative models will provide different perspectives and spaces through which culture and cultural industries will be constructed and negotiated.
- **SESSION 7: Social justice**
 - LECTURE: 02h00
 - The concepts of social justice and the application in the culture and in the cultural industries
- **SESSION 8: Social justice and entrepreneurship and cultural management**
 - LECTURE: 02h00

- The lecture will explain and analyze entrepreneurship and cultural management issues in the creative and cultural sectors and discusses the impacts of social justice economy and the structural changes.
- **SESSION 9: Climate justice**
 - LECTURE: 02h00
 - The concepts of climate justice and the application in the culture and in the cultural industries
- **SESSION 10: Climate justice, entrepreneurship, and cultural management**
 - LECTURE: 02h00
 - The lecture will explain and analyze entrepreneurship and cultural management issues in the creative and cultural sectors and discusses the impacts of climate justice economy and the structural changes.
- **SESSION 11: Representation**
 - LECTURE: 02h00
 - The contemporary experience of uncertainty about the future
- **SESSION 12: The future**
 - LECTURE: 02h00
 - This lecture will permit the students to imagine the future of culture and cultural industries with the perspective of the social impact of activities and the social and climate justice side.

CODE: Tbc
Course title: Culture and territories
Term: FALL

Teaching hours: 24 hours
Number of credits: 3
Langue d'enseignement /Teaching language: ☒English ☐French
Course leader: Martha Abad Grébert
Speakers: Jeremy Vachet, Thomas RENAUD and Tamara Charles

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

This course will allow students to identify and understand the stakes of culture in its territory and the challenge of reconciling art and economy. Professionals and experts will present an overview of their own field and organization before analyzing the strategies developed by their organization to meet various challenges. First, students will learn about the challenges of a territory's equipment. This course will provide a basis for rethinking the strategies developed by specific organizations.

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

To acquire a thorough and comprehensive knowledge of the elements that allow the reconciliation of art and economics. At the end of this course, students will be able to understand how real-world culture can change, improve, and develop the territory.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

- Stakes of a territory equipment
- Technical management in culture
- How to reconcile art and economy?
- Cultural institutions and policies in a territory

≡ LEARNING METHODS

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of the importance of concealing culture in an specific territory.

≡ ASSIGNMENTS AND EXPECTED WORK

Mandatory readings and reading assignments
Participation
Discussions
Presentations

≡ BIBLIOGRAPHY – COURSE MATERIAL

L'économie de la culture

Françoise Benhamou | Paris [France] : La Découverte | Repères | 2017

Livre

≡ EVALUATION METHODS

Exam: 50%

Continuous assessment: 50%

≡ SESSIONS

○ **SESSION 1: Culture and territories**

- LECTURE: 02h00
- The lecture will give explanations about the specificities of the culture in different territories. We will understand the link between geography and culture and the consequences of territories choices. of culture and that world of business.
- Studies of key concepts and major historical developments

○ **SESSION 2: key concepts**

- LECTURE: 02h00
- This session will be dedicated to understanding the key points that changes situations in a territory.

○ **SESSION 3: Major historical developments**

- LECTURE: 02h00
- A global view of the major historical developments of culture, completed by a mapping that will explain the situation of each actor of the sector

○ **SESSION 4: Challenges of a territorial facility**

- LECTURE: 02h00
- The lecture will explain the challenges of a territorial facility and will provide a basis for rethinking the strategies developed by specific organizations

○ **SESSION 5: Culture & Territorial Development**

- LECTURE: 02h00
- The goal of the session will be to define Culture & Territorial Development: cultural urban planning situated projects, territorial cooperation.

- **SESSION 6: Territorial cooperation with a variety of players**
 - LECTURE: 02h00
 - This session will allow the students to understand how to write, to manage and to situate a project. It will explain how you can adapt the project to its environment. Also, we will explain how you can develop territorial cooperation with a variety of players
- **SESSION 7 : Finding funding, from local to international**
 - LECTURE: 02h00
 - This session will be dedicated to finding funding, from local to international. How to size and adapt your project/budget to suit the context; possibility of working on various practical cases (city contract on a neighborhood scale, or European project with 15 partners in different countries).
- **SESSION 8 : Creation & performing arts**
 - LECTURE: 02h00
 - This course will present the modalities of the creation & performing arts. The student will understand how to support creation and the specific role of venues for dissemination and creation. Also, how to put artists and authors at the heart of local cultural projects. The students will answer too to this question: What future for the popular arts (circus, street arts, puppetry, urban dance)? Focus on the artistic and structuring aspects of these sectors.
- **SESSION 9 : Cultural democracy**
 - LECTURE: 02h00
 - The session will explain the Participation, the cultural rights, the accessibility and cultural democracy: working together, reaching out.
 - What place is there for audiences far removed from culture (suburban areas, sensitive neighborhoods, rural areas)? How can we involve local residents in the creation of cultural projects?
- **SESSION 10: Cultural sponsorship**
 - LECTURE: 02h00
 - This course will present the modalities of cultural patronage in France and will focus on the territorial dynamics of this commitment
- **SESSION 11: Cultural institutions and policies in a territory inventory**
 - LECTURE: 02h00
 - The session will explain, analyze and draws up an inventory of culture in France and we will consider the construction of a common space integrating the diversity of European cultural models.
- **SESSION 12: challenges**
 - LECTURE: 02h00
 - The goal of the session will be to explain the challenges of culture in different territories and will present the situations in France and in Europe.

CODE: Tbc

Course title: Financial management and cultural project management

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Speakers: Christian Moinard, et Julia Shimko

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

The Cultural organizations are an specific category for the finance. This course will develop students' management skills by applying them more specifically to the cultural industries sector. Based on case studies presented by professionals, experts and teacher-researchers, this course will present an exhaustive overview of the particularities of financial management and cultural projects in the sector and the challenge of economic survival in a difficult sector.

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

To acquire a thorough and comprehensive knowledge of the elements that allow the reconciliation of art and economics. At the end of this course, students will be able to understand how in the real world culture can change, improve, develop the territory.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

- Financial analysis applied to cultural organizations
- Management of cultural projects
- Financing and supporting the creation

≡ **LEARNING METHODS**

Knowledge will be acquired through lectures, the courses and application of concepts. The students will have to confront concepts to the realities. Also they will have to do Team work and sharing of experience

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments

Active participation

Discussions

Presentations

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Nouveaux financements culturels, soyons créatifs ! : mécénat, fonds de dotation, partenariats, crowdfunding...

Christine Goby | La scène | 2019

≡ **EVALUATION METHODS**

Exam: 50%

Case studies and presentations: 50%

≡ **SESSIONS**

○ **SESSION 1: Financial analysis**

- LECTURE: 02h00
- This lecture will explain the bases of the financial analysis in organisations. The areas of intervention are many and go far beyond the production and analysis of simple figures.

○ **SESSION 2: Financial analysis applied to cultural organisations**

- LECTURE: 02h00
- This lecture will continue to explain the bases of the financial analysis and the knowledge will be applied to cultural organisations.

○ **SESSION 3: Examples of the financial analysis in cultural organisations**

- LECTURE: 02h00
- The lecture will give real life examples of the financial analysis applied to cultural organizations.

○ **SESSION 4: Case studies**

- LECTURE: 02h00
- This course will be for application. The students will present case studies.

○ **SESSION 5: Application**

- LECTURE: 02h00
- The session will be dedicated to the evaluation of a practical case on financial analysis of cultural organisations. Students will apply the concepts taught by presenting the financial statements of selected institutions in a creative way.

○ **SESSION 6: Financing and supporting the creation**

- LECTURE: 02h00
- The aim of this lecture is to contribute to have a global view of the several ways of Financing and supporting the creation and we will analyze the relationship between art and brand.

○ **SESSION 7: Patronage and Philanthropy**

- LECTURE: 02h00
- The session will be dedicated to understanding and get deep information about the patronage, the personal branding of artists, the strategies used and the mutual benefits of art and brand collaborations, and issues raised.

- **SESSION 8: New cultural funding and Crowdfunding**
 - LECTURE: 02h00
 - The aim of this lecture is to find the right *funding* opportunity for each situation, based on the sector and in the news cultural funding opportunities. We will explore the ideological tendency to look for support Cultural organizations that must create things to sell. We will explain the bases of the Patronage, endowment funds, partnerships and crowdfunding.
- **SESSION 9: Activism in cultural organizations**
 - LECTURE: 02h00
 - This lecture will explain the bases of the full support from the government and the independence but this is always relative. We will work with the gains and the losses.
- **SESSION 10: Management of cultural projects**
 - LECTURE: 02h00
 - The session will be dedicated to explaining the sources and the arrangements of funding, based on the economics and the management view.
- **SESSION 11: Institutional representation**
 - LECTURE: 02h00
 - Based on the experience, this lecture will provide the elements to understand how the representation of actors and artists in manage in the institutions and how neutrality is not an option in a society where everything is politicized.
- **SESSION 12: Digital capitalism**
 - LECTURE: 02h00
 - The aim of the course is to give a clear vision of how to enable the creation of cultural projects, the innovation and the art disappearing.

CODE: Tbc

Course title: Culture and law

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Speakers: Anne Audran, Martha Abad Grébert and Laurent Alix

≡ **COURSE DESCRIPTION**

This course deals with intellectual property law as applied to cultural institutions and industries. Contract law, rights management, licensing/derivative products will also be covered. Taught by professionals from the sector, this course develops a comprehensive and complete approach to legal aspects.

≡ **COURSE OBJECTIVES**

Acquire a thorough and comprehensive knowledge of the set of rules that govern relationships in the cultural industries. Application of legal, human resources and legal management aspects in the cultural industries.

≡ **TACKLED CONCEPTS**

Contract law,
Copyright law,
Copyright societies
Intellectual property law
Culture in the European Union, cultural heritage
Art Law: Intellectual Property and Artists Rights
Art Law: Cultural heritage, provenance research and restitution
Cultural employment
Regional funding and European projects

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of law that covers the culture

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments
Participation
Discussions
Presentations

≡ BIBLIOGRAPHY – COURSE MATERIAL

European Intellectual Property law
Justine Pila and P Torremans 2016 Oxford

Pluralism, Principles and Proportionality in Intellectual Property

By: **Pila, Justine**. In: *Oxford Journal of Legal Studies*. 34(1):181-200 Language: English

≡ EVALUATION METHODS

Exam: 50%

Continuous assessment: 50%

≡ SESSIONS

- **SESSION 1: Cultural rights**
 - LECTURE: 02h00
 - This session will be dedicated to reflect on the context of culture law in our contemporary societies. And we will reflect on the few rights have as much power to evoke as that of "cultural rights".
- **SESSION 2: Intellectual and artistic property law**
 - LECTURE: 02h00
 - A global view of the strategic management of intellectual property for creative agencies will be done during this lecture.
- **SESSION 3: Copyright law**
 - LECTURE: 02h00
 - The lecture will be based on the slow emergence of administrative structures backed by public policies of accessibility to culture to discover a right to culture. Also we will explain the logic of the system and the future challenges
- **SESSION 4: Cultural employment**
 - LECTURE: 02h00
 - This session will be dedicated to reflect on the context of culture employment in our contemporary societies.
- **SESSION 5: Cultural employment challenges**
 - LECTURE: 02h00
 - During this session we will explain the characteristics and particularities, not forgetting the difficulties of the employment in this sector
- **SESSION 6: Work environment**
 - LECTURE: 02h00
 - The lecture will allow students to understand how to develop a smarter work environment, based on numerous examples

- **SESSION 7: Culture in the European Union history**
 - LECTURE: 02h00
 - The lecture will draw attention to the identity of the European citizen focusing on culture. It shows how culture is a key point in the construction of European community.

- **SESSION 8: Culture in the European Union 1**
 - LECTURE: 02h00
 - The goal of the lecture will be to explain the European Union works to preserve Europe's shared cultural heritage and to support and promote the arts and creative industries in Europe.

- **SESSION 9: Culture in the European Union 2**
 - LECTURE: 02h00
 - The goal of the lecture will be to explain the European Union works to preserve Europe's shared cultural heritage and to support and promote the arts and creative industries in Europe.

- **SESSION 10: European cultural models**
 - LECTURE: 02h00
 - During the lecture we will draw up an inventory of culture in France and in the European Union and we will consider the construction of a common space integrating the diversity of European cultural models.

- **SESSION 11: Cultural heritage**
 - LECTURE: 02h00
 - This session will allow us to understand the Cultural heritage, and take a deep look in the problem of provenance research and restitution that is one of the major challenges of our times.

- **SESSION 12: Art Law**
 - LECTURE: 02h00
 - During the session, we will have the goal understanding challenges for the future of cultural policies, adapting itself to very diverse configurations in time and space.

Code: Tbc
Course title: Marketing strategy in the cultural industries

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Catherine MOREL

Speakers: Dr Catherine MOREL

≡ **COURSE DESCRIPTION**

This module provides students with an opportunity to learn about and apply practice-based perspectives on arts marketing as an important aspect of public engagement with the arts. Content will assist students in considering the opportunities and challenges facing arts and cultural organisations as they seek to engage the public in attending, communicating about, and being involved in the programmatic decisions they take.

≡ **COURSE OBJECTIVES**

The aim of this course is to support students to

- Understand and analyse existing and emerging arts marketing strategies, techniques and trends across various arts sectors
- Appraise an arts organisation's marketing strategy and identify specific issues, gaps, and opportunities in engaging and nurturing audiences and other stakeholders
- Explore arts marketing issues from a critical perspective focusing on different aspects of ethical, creative and sustainable audience development
- Design effective sustainable marketing strategies and campaigns and implement them through different media channels

≡ **TACKLED CONCEPTS**

The Marketing cycle, Marketing Mix (products and services), Understanding and researching target audiences, Understanding marketing in a wider organisational context, Public Relations and Philanthropy, Co-programming with the public, Accessibility and Democratisation; Experts and influencers

≡ **LEARNING METHODS**

Session topics will be explored through independent reading, a mixture of lectures, individual and group work and discussion. Sessions will be interactive. They will involve frequent questions, active learning, and informed debate and respect for one another even if there may be some tension as we navigate and defend different viewpoints. Students will be expected to prepare in advance and for sessions based on weekly readings and other independent study activities. Students will be supported to value and bring their own perspective to class and group discussions and informal presentations.

A range of case studies and examples drawn from the sector, academic reading, news articles, and audio and video clips will aid us in understanding and critically engaging in our examination of arts marketing and public engagement.

Visits to arts organisations might be arranged in the course of the module.

Slides and texts will be uploaded to Blackboard.

Discussions and work will consider both French and international examples.

≡ **ASSIGNMENTS AND EXPECTED WORK**

Continuous assessment will take the form of:

Group Project: designing a marketing plan for a real-life organization or based on a case-study. This will represent 50 % of the total mark for the module.

An individual essay (final exam). This will represent 50 % of the total mark of the module.

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Charlesworth, Alan. 2018. Digital Marketing: A Practical Approach. London: Routledge.

Colbert, Francois, and Alain d'Astous. 2021. Consumer Behaviour and the Arts: A Marketing Perspective. London, England: Routledge.

Kolb, Bonita. 2016. Marketing strategy for the Cultural and Creative Industries, London: Routledge

Massi, Marta. 2021. Digital transformation in the cultural and creative industries : production, consumption and entrepreneurship in the digital and sharing economy. Abingdon, Oxon: Routledge.

Reason, Matthew, Conner, Lynne, Johanson, Katya and Ben Walmsley. 2022. Routledge Companion to Audiences and the Performing Arts. London: Routledge.

Morgan, Marcus, Rentschler, Ruth and Linda Wilks. 2018. The Routledge Companion to Arts Marketing (1st edition). Edited by Daragh O'Reilly, et. al. London: Routledge.

Stoychev, Ivan, Cruz, Ana and Alexander Christov. 2020. Digital and Social Media Marketing: A Results-Driven Approach. London: Routledge.

Troilo, G. 2015. Marketing in Creative Industries, Palgrave

<https://www.culturehive.co.uk/>

International Journal of Arts Management, HEC Montreal

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

○ **SESSION 1: Introduction.**

- Basics in marketing applied to cultural industries.
- Team building activities.
- LECTURE: 02h00

○ **SESSION 2: The history and evolution of marketing applied to arts organisations.** Where are we now?

- Exploring how arts marketing has evolved and whether it has made its Copernic revolution
- LECTURE: 02h00

- **SESSION 3: A volatile environment. Identifying the new challenges for arts organisations (cultural democracy, cultural rights, sustainability etc..)**
 - Design-thinking based workshop aimed at identifying the major challenges for cultural institutions across arts sectors
 - LECTURE: 02h00

- **SESSION 4: Solutions designed by arts organisations to address the new challenges.**
 - Exploring the various solutions designed by different arts organisations to address the marketing challenges identified in the previous workshop
 - LECTURE: 02h00

- **SESSION 5: Arts organisations as service and experience providers. How to create an arts experience.**
 - How can arts organisations develop first-class immersive experience around cultural products
 - LECTURE: 02h00

- **SESSION 6: Arts organisations, the digital aggiornamento? In which ways do arts organisations use social media?**
 - New and innovative digital ways to interact with audiences will be investigated and reviewed.
 - LECTURE: 02h00

- **SESSION 7: Visit to an arts organisation**
 - Immersion into an arts organization.
 - LECTURE: 02h00

- **SESSION 8: Reaching out to arts consumers.**
 - From democratization to cultural democracy and cultural rights. Communicating value and co-creation
 - LECTURE: 02h00

- **SESSION 9: Communicate and engage on sustainable issues in arts organisations.**
 - This lecture focuses on sustainable challenges faced by cultural institutions and how the latter communicate about their engagement towards sustainability.
 - LECTURE: 02h00

- **SESSION 10: How to engage non-consumers.**

- Here issues around accessibility and engagement of minorities will be explored
- LECTURE: 02h00

- **SESSION 11: The business of philanthropy.**
 - How to get, engage and cultivate relationships with patrons and sponsors.
 - LECTURE: 02h00

- **SESSION 12: Final assessed presentations of team work**
 - Oral presentations by students.
 - LECTURE: 02h00

CODE: Tbc

Course title: Knowledge of the sector: policies, actors and audiences of culture and creative industries

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Speakers: Jeremy Vachet, Elias Lecocq and Laurent Noel

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

This course is an introduction to the cultural institutions and industries sector, outlining the global contours and the essential interpretation keys for the rest of the course. Taught by recognized professionals in the sector and teacher-researchers, three major aspects emerge from this course. First, the course presents a mapping of the cultural industries and policies associated with the sector. Second, the course reviews the history of the cultural and creative industries and questions the representations in audiovisual content. Finally, the students will learn about the practical tools and steps of devising and delivering a sustainable audience development plan for an organization.

≡ COURSE OBJECTIVES

To acquire an in-depth and global knowledge of the major challenges related to the environment of the audiovisual industries.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

- Cultural industries
- Cultural policy
- Representation in contents
- Evolution of cultural practices
- Related fields
- Consulting in cultural engineering.
- Cultural strategy consulting
- Soft power
- French “savoir faire”
- Audience development strategies for cultural organizations

≡ LEARNING METHODS

Courses

Workshops and screenings (film history)

Reading of material and presentation in class.

Case studies and role play

≡ ASSIGNMENTS AND EXPECTED WORK

Reading, critical viewing and lesson preparation

Classroom participation

Skills will be assessed through an examination of knowledge of key aspects of the creative and production sector

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Strategic analysis : a creative and cultural industries perspective

Jonathan Gander | Abingdon [Angleterre] : Routledge | 2017

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

- **SESSION 1: Knowledge of the sector**
 - LECTURE: 02h00
 - The lecture will give the explanations about the specificities of the cultural sector and will make a mapping of the cultural industries and the cultural policies
- **SESSION 2: Actors of cultural and creative industries**
 - LECTURE: 02h00
 - This session will be dedicated to understand the history and the representations of all actors and all audiences of cultural and creative industries
- **SESSION 3: Cultural practices**
 - LECTURE: 02h00
 - A global view of the evolution of cultural practices of culture, completed by the explanation of the situation of each actor of the sector
- **SESSION 4: Audiences of cultural and creative industries**
 - LECTURE: 02h00
 - The lecture will give the explanations about the specificities of audiences of the sector and will complete with the history and representations
- **SESSION 5: Development strategies**
 - LECTURE: 02h00
 - The lecture will give clear explanations about the cultural organizations and their strategies will be analyzed. Students will learn strategic tools to understand their positioning of cultural institutions and cultural industries.

- **SESSION 6: Economy and robustness**
 - LECTURE: 02h00
 - This session will be dedicated to the comprehension of the concepts that measure the health of a cultural organization. The challenges they face will be reviewed and analyzed from an economic point of view.
- **SESSION 7: Cross-disciplinary point of view**
 - LECTURE: 02h00
 - This session will be dedicated to analyzing the situation and health of a cultural organization. It's a cross-disciplinary course that mixes economics, finance, strategy and HR, but starts from the organization's artistic and strategic positioning.
- **SESSION 8: Strategic positioning**
 - LECTURE: 02h00
 - The lecture will integrate real-world examples, research, and practical applications, students will understand how to adjust, adapt, and navigate the changing world of culture.
- **SESSION 9: Attention economy and content**
 - LECTURE: 02h00
 - This session will be dedicated to the comprehension of the concepts of the attention economy and the content. The evolution of the sector will be presented. The characteristics and the challenges they face will be reviewed and analyzed from an economic point of view.
- **SESSION 10: Soft power**
 - LECTURE: 02h00
 - The goal of the session will be to define the importance of the soft power
 - In culture and cultural industries. We will have examples and a global view will let us understand the limitations and the possibilities.
- **SESSION 11: Application**
 - LECTURE: 02h00
 - This session will allow us to explain and analyze the situation and the difficulties of the sector and we will make a confrontation of realities with a case study.
- **SESSION 12: Consulting in cultural engineering**
 - LECTURE: 02h00
 - This lecture will define the meaning of the Cultural strategy consulting in culture and the cultural industries and will define the particular environment.

Code : Tbc

Course title: Artists versus managers ? management of creative work

Term: FALL

Teaching hours: 24 hours

Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☐French

Course leader: Martha Abad Grébert

Enseignants /Speakers: J Vachet

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

This course introduces the specific characteristics of creative work in the cultural and creative industries sector, from multiskilling and multitasking, to the logics of involvement specific to the sector as well as the characteristics of project work.

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

In developing a clear understanding of the characteristics of creative work, the objective of this course is twofold. First, the objective is to train students in the management of creative workers by imparting accurate knowledge of the characteristics intrinsic to the sector. Second, by understanding the characteristics of creative work, students are able to think about and develop a career path within this innovative and competitive sector.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

- Careers and professional mobility
- Creative management
- Multiskilling and multitasking
- Cultural entrepreneurship
- Involvement and commitment to the activity in CCIs
- Recognition
- Professional network in CCIs
- Eco management and inclusive management

≡ LEARNING METHODS

Course

Reading and commentary on texts

Case studies to illustrate academic knowledge with professional experience

≡ ASSIGNMENTS AND EXPECTED WORK

Regular reading and preparation of courses

Active participation in the various presentations.

Learning of new concepts and notions

Exercises

BIBLIOGRAPHY – COURSE MATERIAL

Arts and business : building a common ground for understanding society

Elena Raviola, Éditeur scientifique ; Peter Zackariasson, Éditeur scientifique | Abingdon [Angleterre] : Routledge | Routledge research in the creative and cultural industries | 2017

≡ EVALUATION METHODS

Exam: 50%

Continuous assessment: 50%

≡ SESSIONS

- **SESSION 1: Artists versus managers?**
 - LECTURE: 02h00
 - The aim of this lecture is to contribute to the give the bases of art and management by providing an overview of the link between these 2 actors of the culture and the cultural industries.
- **SESSION 2: Art careers and professional mobility**
 - LECTURE: 02h00
 - Artists and cultural institutions employees have careers and professional mobility. The particularities of this sector will be will be develop and the students will understand management of the creative work.
- **SESSION 3: Creative management**
 - LECTURE: 02h00
 - The detailed analysis of the different organizational situations makes it possible to identify the compromises and arrangements that allow art and management to coexist, or even to come together.
- **SESSION 4: Collaborations between artists and managers**
 - LECTURE: 02h00
 - The process of collaborations and explains the key factors of success to build specific forms of collaborations between diverse partners.
- **SESSION 5: Artist capitalism**
 - LECTURE: 02h00
 - The lecture will explain the Artist capitalism, an attempt to optimise attentional capital.
- **SESSION 6: Artist and economy**
 - LECTURE: 02h00

- The detailed analysis of the economy of effects will permit us to understand the attentional regimes and symbolic clashes.
- **SESSION 7: Multiskilling and multitasking**
 - LECTURE: 02h00
 - During this lecture we will do an analysis of the specificities of Multiskilling and multitasking in the fields of art and creation. And there will be explanations of the applications.
- **SESSION 8: Cultural entrepreneurship**
 - LECTURE: 02h00
 - The integration of cultural entrepreneurship is helping to create original forms of management and to find new resources.
- **SESSION 9: Involvement and commitment into the activity of the cultural institutions and cultural industries**
 - LECTURE: 02h00
 - The course will explain the different forms and will also do an inventory of the involvement and commitment in the activity in the cultural institutions around the world.
- **SESSION 10: Recognition**
 - LECTURE: 02h00
 - During this lecture we will address the specific issues in the management of cultural enterprises, with examples from different cultural institutions.
- **SESSION 11: - Professional network in Cultural industries**
 - LECTURE: 02h00
 - The aim of this lecture is to contribute to have a global view of the professional network in culture and in the cultural industries and permit to have opinions and different point of view.
- **SESSION 12: Eco management and inclusive management**
 - LECTURE: 02h00
 - The lecture will explain the Eco management concept and the inclusive management bases and will develop the different applications.

Code : Tbc
Course title: Cultural projects
Term: FALL

Teaching hours: 24 hours
Number of credits: 3
Langue d'enseignement /Teaching language: ☒English ☒French
Course leader: Martha Abad Grébert
Speakers: Martha Abad Grébert and Marie-Julie CATOIR BRISSON

≡ **COURSE DESCRIPTION**

The tutored projects have the dual purpose of helping professional partners in the conduct of their projects and consolidating the students' training through the study of real cases. The time allocated to the study (tutored project) is limited by the duration of the pedagogical program.

Students are not hosted at the sponsor's workplace, but have time available in their schedule to devote to the study.

≡ **COURSE OBJECTIVES**

This course is an application course. Presentation of the different specifications to start the semester. Each year there are 10 real problems proposed by prestigious institutions to develop during the semester.

The courses are designed to provide a deep and comprehensive knowledge of how to manage a project in cultural organisations. Students will be put into a real-life situation by implementing a cultural project, from conception to the final file presentation to the partner institution.

≡ **TACKLED CONCEPTS**

Issues in cultural institutions and industries :

Communication

Marketing

Benchmark

Mécénat

Patrimoine

Gestion des projets

≡ **LEARNING METHODS**

Tutoring

Group work

Follow-up (meetings, steering committee)

≡ **ASSIGNMENTS AND EXPECTED WORK**

Involvement, autonomy, taking the initiative and respecting objectives and deadlines (retroplanning).

The skills will be assessed by the project file and the project presentation

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

<https://knowledge-hub.audencia.com/>

Towse, R A textbook of cultural economics, Cambridge University Press 2010

≡ **EVALUATION METHODS**

Individual presentation of the final file in front of the cultural institution : 50%

Group grade of the final file: 50%

The objective of the students is to tackle a professional problem and to propose a solution in the form of a file and an oral presentation, the defense. The priority is to meet the professional expectations of the partners, but the academic framework also requires that the results obtained be presented in the form of a study report.

A jury for the oral presentation is made up of various qualified people, including the professional tutors. The latter attend the defense and participate fully in the marking

≡ **SESSIONS**

○ **SESSION 1: Introduction**

- LECTURE: 02h00
- Real-life situations or a research for a cultural institution
- Private sector or public sector?
- An emerging phenomenon: the transversality of issues
- Timetable: from the presentation of the subjects,
- to the defense of the studies next May.
- Follow-up: double tutoring

○ **SESSION 2: Research methodology**

- LECTURE: 02h00
- Knowledge hub will be a useful tool that will provide a global view of the problem given.

○ **SESSION 3: Coaching sessions 1**

- LECTURE: 02h00
- Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.

○ **SESSION 4: Coaching sessions 2**

- LECTURE: 02h00
- Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.

○ **SESSION 5: Coaching sessions 3**

- LECTURE: 02h00

- Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 6: Coaching sessions 4**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 7: Coaching sessions 5**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 8: Coaching sessions 6**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 9: Coaching sessions 7**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 10: Coaching sessions 8**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 11: Coaching sessions 9**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.
- **SESSION 12: Coaching sessions 10**
 - LECTURE: 02h00
 - Two hour of work per week in a team with the professional tutors and the Audencia tutor, or more, depending on the rhythm imposed by the progress of the study and the project.

Code: Tbc
Course title: International art and culture seminars
Track: 1 – Cultural Institution
Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Langue d'enseignement /Teaching language: ☒English ☒French
Course leader: Martha Abad Grébert
Speakers:
Sotheby's:
Jeffrey Boloten
MaryKate Cleary
Dr Melanie Fasche
Dr Federica Carlotto
Alice Farren-Bradley
Deusto University in Bilbao:
Roberto San Salvador del Valle
Ecole du Louvre
Cecilia Hurley-Griener
Aurélie Clemente Ruiz,
Raphaël Masson,
Isabelle Bardiès-Fronty,
Breda of University of Applied Sciences:
Marnix van Gisbergen
Oscar Bastiaens
Mathijs van der Kroft
Niels Wittkamp
Management de l'art, de la culture et de la création à l'ère numérique :
Martial Poirson

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

The scheduled face-to-face seminars were provided by Sotheby's Institute in London
Deusto University in Bilbao
And the Ecole du Louvre

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

Through a seminar, to gain insight into art and culture outside of France and in-depth knowledge of the French cultural heritage.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

Course 1: "Art Market and Cultural Industries Management" with the Sotheby's Institute in London.
Course 2: "Management oriented towards public institutions and cultural policies" with the University of Deusto
Course 3 : " Introduction à l'histoire des musées, du patrimoine et des collections »

≡ LEARNING METHODS

Lectures by experts, followed by visits to strategic locations.

≡ ASSIGNMENTS AND EXPECTED WORK

Active participation

≡ BIBLIOGRAPHY – COURSE MATERIAL

Cultural industries and the production of culture

Dominic Power, Éditeur scientifique ; Allen J. Scott, Éditeur scientifique | Abingdon [Angleterre] : Routledge | Routledge studies in international business and the world economy | 2004

≡ EVALUATION METHODS

Exam: 100%

The competences will be assessed by the examination on the chosen seminar

≡ SESSIONS

- **SESSION 1to 12: “Art Market and Cultural Industries Management” with the Sotheby's Institute in London**
 - LECTURE: 24h00
 - Navigating the art market Art as an alternative investment
 - Reception of art and the market: The Jenking Venus
 - The market for antiquities and old master Paintings
 - Ethics, laws and the art market
 - Sources for studying the art market
 - Authenticity and art
 - How Public collections acquire art
 - Validation by public and private galleries of contemporary art
- **SESSION 1 to 12: ""Management oriented towards public institutions and cultural policies" with Deusto Univesity**
 - LECTURE: 24h00
 - Bilbao case study
 - Bilbao metropoli 30
 - Guggenheim museum of Bilbao
 - Alhondiga Bilbao
 - Philarmonic Society case
 - Fine art museum case
 - EITB: Basque tv and radio
 - Basque country museum case
 - Haceria-Zawp case
 - Global point of view

- **SESSION 1 to 12 : " Introduction à l'histoire des musées, du patrimoine et des collections »**
 - In French
 - LECTURE: 24h00
 - Développement et rénovation des musées
 - Le cas du musée du Louvre
 - Le cas du musée d'Orsay
 - La mise en espace : muséographie et scénographie
 - Politiques de public et médiation

 - La question des expositions temporaires
 - L'organisation des grandes expositions (Réunion des musées nationaux)
 - La politique d'expositions temporaires du musée du quai Branly

 - Principes et déontologie de la conservation de la restauration
 - Les ateliers de l'Institut national du patrimoineLes problématiques de rapport
 - Musée et Monument historique
 - Le cas du château de Versailles
 - Le cas du musée national du Moyen-âge, Thermes et Hôtel de Cluny

Code: Tbc
Course title: Fund raising and financing culture
Track: 1 – Cultural Institution
Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Teaching language: ☒English ☐ French
Course leader: Martha Abad Grébert
Speakers: Marie Boulard, Julie Bourdel and Matthieu MIFSUD

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

This course presents the a cultural project in its entirety, from the sources and arrangements of financing to marketing, including the financial management of a project

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

This course aims to provide students with a clear understanding of the different stages and challenges of the culture. This understanding will enable them to develop the skills necessary to manage a culture project, from the early stages (fundraising) to the marketing of a project.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

Sources and arrangements of funding

Production project

Production budget

Financial management

Human, technical and logistical resources for a production

Marketing of a Project

Support for export

Corporate Sponsorship

How to structure your corporate risk strategy

how to find sponsors

network development

corporate sponsorship

social impact

policy commitment

sponsorship practices

≡ **LEARNING METHODS**

Course

Reading work

Balance between academic knowledge and professional experience

Case studies

≡ **ASSIGNMENTS AND EXPECTED WORK**

Regular reading and preparation of courses

Active participation in the various presentations.

Learning of new concepts and notions

Exercises

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Publics 'On Demand': Thinking the Audiovisual Platform Uses

Périodique

Des publics « à la demande » : penser les usages des plateformes audiovisuelles By: Delaporte, Chloé; **Mazel, Quentin**. In: *Communiquer : Revue de communication sociale et publique*. :1-11; HAL CCSD; Université du Québec, Département de communication sociale et publique, 2021. Language: French

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

- **SESSION 1: Introduction and Corporate Sponsorship**
 - LECTURE: 02h00
 - The lecture will start the explanation of the specificities of fund raising and of financing culture. We will understand the link between the world of culture and that world of money. In a second time, we will understand the Corporate Sponsorship
- **SESSION 2: How to structure your company's risk strategy ?**
 - LECTURE: 02h00

- The students will identify during this lecture the issues of fund raising and they will have a global view of how to finance culture, understanding How to structure your company's risk strategy.
- **SESSION 3: Sources and arrangements of funding**
 - LECTURE: 02h00
 - This session will be dedicated to reflect about the sources of funding and the way to find patrons in the complex society of this days. How to look for patrons? This session will be also dedicated to develop the detail and the steps of a successful fundraising, developing a network.
- **SESSION 4: Social impact and sponsorship practice**
 - The explanations of this session will help to understand the reality of the social impact and the equity of funding and the **sponsorship practice**.
- **SESSION 5: Financing culture**
 - The explanations of this session will help to understand of the regime of intermittent entertainment workers and the student will understand how to hire intermittent workers (technicians and artists) : GUSO, salaries and intermittent salaries.
- **SESSION 6: Entertainment entrepreneur license**
 - LECTURE: 02h00
 - The session will explain and analyze the entertainment entrepreneur license. The goal will be to define for whom they exist, the objectif of this licence and the several ways of supporting culture.
- **SESSION 7: Setting up a cultural project 1**
 - LECTURE: 02h00
 - The goal of the session will be to analyze the setting up of a cultural project and to do a balance and be able to create strategic solutions. Which kind subsidies to ask for? Which networks to activate? Amateur or professional project: what are the differences?
- **SESSION 8: Setting up a cultural project 2**
 - LECTURE: 02h00
 - The aim is to provide students with a methodology that will enable them to carry out a diagnosis of the project and structure it. Analyze the different companies, collectives, troupes, groups and understand how to accompany this artists in their projects?
- **SESSION 9: Cultural products**
 - LECTURE: 02h00
 - The aim is to provide students with a methodology that will enable them to understand different types of cultural products and their marketing: visual arts, museums

- **SESSION 10: Digital marketing for culture**
 - LECTURE: 02h00
 - This lecture will explain the Digital marketing for culture, with a focus on social networks on the contemporary art sector. The different types of social media: Facebook, Instagram, Twitter, TikTok, etc.

- **SESSION 11: NFT, metaverse & Art 1**
 - NFT, metaverse & Art
 - LECTURE: 02h00
 - The lecture will be dedicated to, once the opportunities and challenges of NFT are acquired for artists: creation, distribution and marketing, we will study the NFT marketing strategies in the art industry: positioning, targeting and communication.

- **SESSION 12: : NFT, metaverse & Art 2**
 - LECTURE: 02h00
 - This session will be dedicated to detail the steps of a successful Management of NFT collections: security, conservation and valorization.

Code: Tbc
Course title: The publishing world
Track: 1 – Cultural Institution

Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Teaching language: ☒English ☐ French
Responsable de cours /Course leader : J Vachet
Speakers : Marie Sophie Elliot and Pierrick Derrien

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

This course will allow students to identify and understand the challenges of the publishing world, as it is defined in France, and its place in the cultural industries. It is a macro and micro analysis of this industry.

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

Objective of the course: live performance, its various structures, structuring on the territory, artistic strategy, evolutions of the sector, the link with subsidies, with the example of classical music.

At the end of this course, students will be able to understand the concept of cultural industries. They will also be able to analyze the strategies developed by organizations in this sector to meet the challenges they face through the publishing world.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

Cultural and creative industries, definitions and debates
Book - Publishing Marketing and markets in the book world
The legal framework of the activity
Strategic of the book-publishing sector
Editorial houses
New actors
e-books and e-readers

≡ LEARNING METHODS

Balance between academic knowledge and professional experience
Lectures

≡ ASSIGNMENTS AND EXPECTED WORK

Reading

Exercises

Active participation

≡ BIBLIOGRAPHY – COURSE MATERIAL

Creative economy and culture : challenges, changes and futures for the creative industries

John Hartley | New York [États-Unis] : SAGE Publishing | 2015

≡ EVALUATION METHODS

Exam: 50%

Continuous assessment: 50%

≡ SESSIONS

- **SESSION 1: Introduction**
 - LECTURE: 02h00
 - The first lecture will give a general view of the general view of the publishing world. Their actor and the economic situation.
- **SESSION 2: History**
 - LECTURE: 02h00
 - The aim of the lecture will be to explore the production and distribution of the written word since Gutenberg's in Europe.
- **SESSION 3: Edition world**
 - LECTURE: 02h00
 - This session will be dedicated to analyzing the edition world now a days and to reflect on changes that imply diversification of the Cultural and creative industries.
- **SESSION 4: The book**
 - LECTURE: 02h00
 - This session will be dedicated to analyze the history of the product: the book. The changes in times from the printed book, which was the first to be part of a "negotiated culture", to the dematerialization in the digital era diversifies and renew it.
- **SESSION 5: Publishing sector and Law**
 - LECTURE: 02h00
 - A global view of the legal framework of the publishing sector, completed by legal definitions and debates
- **SESSION 6: Editorial houses in France**
 - LECTURE: 02h00
 - The lecture will draws up an inventory of Editorial houses in France and considers the traditional framework of the activity.

- **SESSION 7: Editorial houses in Europe**
 - LECTURE: 02h00
 - The lecture will draw up an inventory of Editorial houses in France and considers the construction of a common space integrating the diversity of European cultural models. And the traditional framework of the activity
- **SESSION 8: Strategic of the book-publishing sector**
 - LECTURE: 02h00
 - During this session, we will explain the strategic issues and economic threats in the world of editions and publishing and understand the new situation of the publishing world .
- **SESSION 9: New actors**
 - LECTURE: 02h00
 - An economic analysis of the edition will be established including the new actors of the system: e-books and e-readers. We will explore the changes and the measures, the opportunities and the difficulties.
- **SESSION 10: Innovations and changes**
 - LECTURE: 02h00
 - The aim of the lecture we will be to analyse and understand the technological innovations and the changes they imply
- **SESSION 11: Strategic in the new era**
 - LECTURE: 02h00
 - During this session, we will explain the strategic issues and economic threats in the new world of edition and publishing. The digital era changes model and conditions of authors and all the market.
- **SESSION 12: The future and challenges**
 - LECTURE: 02h00
 - The future of the publishing world: complex, divers and it renews its strategies to conquer new readerships.

CODE: Tbc
Course title: Museums and cultural Heritage
Track: 1 – Cultural Institution

Term: SPRING

Heures d'enseignement /Teaching hours: 24 hours

Crédits /Number of credits: 3

Langue d'enseignement /Teaching language: ☒English ☒French

Course leader: Martha Abad Grébert

Speakers: Laurent Noel and Marie Ormevil

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

This course presents the arts that are not traditionally included in the concept of cultural industries in France, namely Heritage and Museums. Their characteristics and the challenges they face will be reviewed and analyzed from an economic point of view. The students will also understand the communications strategy and the public Relations in museums and the public development.

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

Students will gain an in-depth understanding of the major challenges facing the arts sector. They will also be able to analyze and discuss issues of strategies developed by organizations in this sector.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

Museums: organization and strategies
Art markets.
Cultural heritage
Museum's reputation
Communications strategy in museums
Image / graphic identity in a museum

≡ **LEARNING METHODS**

Course
Case studies

≡ **ASSIGNMENTS AND EXPECTED WORK**

Regular preparation of the course
Active participation in the various presentations
Learning new concepts

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

NOEL, L. (2014). Dealing with uncertainties: The art market as a social construction. In DEMPSTER, Anna M. (Eds.), *Risk and Uncertainty in the Art World* (pp. 239-274). Bloomsbury Publishing.
URRUTIAGUER, Daniel.(2012) "Economie et droit du spectacle vivant en France". Les fondamentaux de la Sorbonne nouvelle

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

○ **SESSION 1: Museums**

- LECTURE: 02h00
- The goal of the session will be to define Museum organisations and understand the history of this institution. We will have examples and a global view of the institutions.

○ **SESSION 2: Economy in museums**

- LECTURE: 02h00
- This session will be dedicated to reflecting on the economic situation in museums, completed by a global view of the situation of each actor of the sector

○ **SESSION 3: Museum organisation and strategies**

- LECTURE: 02h00
- The lecture will focus on cultural policies. The aim will be explained to develop Strategies in this institution.

○ **SESSION 4: Audiences**

- LECTURE: 02h00
- The lecture will be dedicated to analyzing the strategies initiated by the major museums in recent years to increase their attendance. Formerly reserved for an informed audience, they now attract new audiences.

○ **SESSION 5: Function as cultural transmitters**

- LECTURE: 02h00
- During the lecture we will reflect about the context, and the kind of role should and does society museums play in order to ensure and reformulate their function as cultural transmitters

○ **SESSION 6: Museums changing environment**

- LECTURE: 02h00
- The lecture will explain the strategies developed by museums to adapt to a changing environment. Also the complex relationship between the Museums and the society will be explored. Students will understand the environment of culture in museums and the relation with society.

- **SESSION 7: Exhibition management: Negotiating budgets for heritage exhibitions**
 - LECTURE: 02h00
 - The lecture will allow the students to understand the management related to and exhibition. They will learn how to draw up and negotiate budgets for heritage exhibitions and the negotiation and the co-organization contracts with foreign partners.
- **SESSION 8: Cultural heritage and legal issues**
 - LECTURE: 02h00
 - The goal of the session will be to explain and analyze the interface for all legal issues: public procurement, private law contracts, etc.
- **SESSION 9: Communication strategy**
 - LECTURE: 02h00
 - During the session, we will make an analysis of the communication Development strategy with the constant objective of consolidating the museum's reputation with the public, professionals and the media at the national and international level. Also the general coordination and production for exhibitions: budget management and forward planning of markets and projects, feasibility studies of projects submitted by curators and/or artists.
- **SESSION 10: Cross-disciplinary coordination of project content 1**
 - LECTURE: 02h00
 - We will have a global view of a project content and implementation of the cross-disciplinary coordination and the external communications strategy based on the following means: image, graphic productions, advertising strategies and media plans, public relations and events, partnerships and content strategies. Also we will learn the definition and the monitoring of the media strategy, communication plans and purchase of advertising space.
- **SESSION 11: Cross-disciplinary coordination of project content 2**
 - LECTURE: 02h00
 - We will have a global view of a project content and implementation of the cross-disciplinary coordination and the external communications strategy based on the following means: image, graphic productions, advertising strategies and media plans, public relations and events, partnerships and content strategies. Also we will learn the definition and the monitoring of the media strategy, communication plans and purchase of advertising space.
- **SESSION 12: Sustainable development**
 - LECTURE: 02h00
 - The goal of the session will be to explain the Centralization of sustainable development issues.

Code: Tbc
Course title: Visual and performing arts
Track: 1 – Cultural Institution

Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Teaching language: ☒ English ☐ French
Course leader: J Vachet
Speakers: Paul Prigent and Marie Boulard

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

This course will enable students to acquire the tools of artistic management, first to identify, understand and evaluate cultural policy actions. Then, to learn the basics of financial analysis applied to cultural organizations, as well as to reflect on the brand in cultural environment.

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

To acquire a thorough and complete knowledge of how to manage a project in the framework of cultural organizations. Learning and applying management tools adapted to the specific needs of the sector.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

The legal framework of the activity of a performance contractor
Labor law and entertainment companies
Remuneration of employees of entertainment companies
Entertainment contracts
Management of cultural projects

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of the Political economy of cultural industries

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments
Participation
Discussions
Presentations

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Profession entrepreneur de spectacles : guide pratique de la production et de l'organisation de spectacles vivants

Philippe Audubert, Auteur | Paris [France] : Éditions Irma | les pratiques des métiers de la musique | 2020

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

○ **SESSION 1: Cultural sector in France**

- LECTURE: 02h00
- The subsidized cultural sector in France: presentation of the 4 main subsidy strata: State (DRAC), Region, Department, City. The different subsidies that can be obtained from the supervisory bodies (for structuring, agreements, projects, mediation, etc.). + Life and structuring via unions and federations.

○ **SESSION 2: Sources of funding**

- LECTURE: 02h00
- Other sources of funding, rather in music or theatre: civil societies, foundations, construction of a project according to calls for projects. The economy of a subsidised: construction of an annual budget, budget for a project.

○ **SESSION 3 : The legal aspects**

- LECTURE: 02h00
- The legal aspects linked to the construction and management of an association: HR aspects, vigilance on the construction, issues when one exceeds 11 or 50 employees, AGM, Board of Directors. Points of vigilance in relation to labour law, social funds, the collective agreement for artistic and cultural enterprises...

○ **SESSION 4: The rights of intermittent workers**

- LECTURE: 02h00
- The rights of intermittent workers: intermittent system in the broad sense, on the employee side, on the employer side

○ **SESSION 5: The performers' rights**

- LECTURE: 02h00
- Management of copyright, performers' rights, image rights + collective management of rights via the OGC (collective management organisations) + commissions to composers (copyright note, specific case of musical arrangers)...

○ **SESSION 6: The types of contracts**

- LECTURE: 02h00
 - The different types of contracts in the entertainment industry: assignment, co-production, self-production - and the consequences of each of these contracts for the organisation of a show or a tour. The production of concerts or festivals: what is the work of a production manager - schedules, roadmaps, points of vigilance
- **SESSION 7: The challenges**
 - LECTURE: 02h00
 - The challenges faced by our structures in programming, EAC (artistic and cultural education), gender equality, ecology... on the subject of ecology, Léa Desbiens (who graduated at the same time as us) also works in my sector, more in production, and co-founded ARVIVA, an association that supports performing arts structures in the ecological transition. ARVIVA is destined to become a structuring force in the sector in the coming years.
- **SESSION 8: The intermittent workers**
 - LECTURE: 02h00
 - What is the intermittent entertainment workers scheme? Hiring intermittent for shows (technicians and artists) : GUSO, salariat, cheque intermittent... what to do?
- **SESSION 9: The entertainment entrepreneur**
 - LECTURE: 02h00
 - The lecture will be dedicated to the entrepreneur license: for whom, for what?
- **SESSION 10: Setting up a cultural project 1**
 - LECTURE: 02h00
 - This lecture will set up a cultural project. The knowledge will allow students to understand the kind of subsidies an entrepreneur can to apply to and the kind of networks he need to activate
- **SESSION 11: Setting up a cultural project 2**
 - LECTURE: 02h00
 - The goal of the session will be to define the best choices between amateur or professional project: the differences will be explain. Also we will explain Companies, collectives, troupes, groups and how to support artists in their projects.
- **SESSION 12: Case study**
 - LECTURE: 02h00
 - Application of the knowledge learned with a case study.

CODE: Tbc

Course title: Actors and professions of the audiovisual industries

Track: 2 – Audiovisual Industries

Term: SPRING

Teaching hours: 24 hours

Number of credits: 3

Teaching language: ☒English ☐ French

Course leader: Martha Abad Grébert

Speakers : Emmanuel Jacomet et Jeremy Vachet

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

This course is an introduction to the audiovisual creation and production sector by tracing the global contours and the essential interpretation keys for the continuation of the training. Taught by recognized professionals in the sector and teacher-researchers, three major aspects emerge from this course. Firstly, the course presents a mapping of the cultural industries and policies associated with the sector. Secondly, the course reviews the history of cinema and animation and questions the representations in audiovisual contents. Finally, the course analyses the evolution of cultural practices, the economy of platforms and related fields such as video games and advertising.

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

To acquire an in-depth and global knowledge of the major challenges linked to the environment of the audiovisual industries sector.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

Audiovisual industries
Cultural policy
Different actors: CNC, SACEM, SACD, AFDAS
Cinema and animation
Representation in audiovisual content
Evolution of cultural practices
Economy of attention and platforms

≡ **LEARNING METHODS**

Course

Case study

Workshop and case study

Reading work

≡ **ASSIGNMENTS AND EXPECTED WORK**

Reading of proposed texts

Course preparation

Presentation of articles and projects

Participation in class

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

Nouveaux médias, nouveaux contenus

Gilles Delavaud ; Loïc Ballarini | Rennes [France] : Éditions Apogée | Médias et nouvelles technologies | 2009

Livre

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

○ **SESSION 1: Introduction**

- LECTURE: 02h00
- The lecture will give clear explanations about the specificities of the audiovisual industries. We will understand the link between the world of culture and the particular system of cultural industries.

○ **SESSION 2: Globalization**

- LECTURE: 02h00
- This lecture will explain the audiovisual sector and the globalization system. The students will understand how France exports cultural diversity

○ **SESSION 3: Cultural policy**

- LECTURE: 02h00
- This session will explain the socio-economic logics that preside over the advancement of the cultural policies in the audiovisual industries.

○ **SESSION 4: Particularities**

- LECTURE: 02h00
- The lecture will be dedicated to understand the particularities of the cultural policies in the audiovisual industries: financial, industrial, regulatory, political, ideological and cultural dimensions of these industries.

○ **SESSION 5: Different actors of audiovisual industries 1**

- LECTURE: 02h00
- During the session we will study and understand the CNC case: The national center of cinema if France.

- **SESSION 6: Different actors of audiovisual industries 2**
 - LECTURE: 02h00
 - The lecture will be dedicated to study and understand the The SACEM case. The Sacem collects and distributes royalties for public broadcasting (audiovisual media, concert halls, festivals).
- **SESSION 7: Different actors of audiovisual industries 3**
 - LECTURE: 02h00
 - The lecture will be dedicated to study and understand the the SCAD case. The SADC is the contact that facilitates the exploitation of works while respecting the rights of authors.
- **SESSION 8: Different actors of audiovisual industries 4**
 - LECTURE: 02h00
 - The lecture will be dedicated to study and understand the the AFDAS case. The Afdas is the contact for the support, implementation and financing of an audiovisual project. At each stage of the project, the Afdas will follow.
- **SESSION 9: Cinema and animation**
 - LECTURE: 02h00
 - The session will be dedicated to understand the audiovisual cinema and animation. The lecture will give clear explanations about the specificities of this sector.
- **SESSION 10: Content**
 - LECTURE: 02h00
 - This lecture will define the meanings of the representation in audiovisual content and will define too the particular environment and the diversification in this industry
- **SESSION 11: Practices**
 - LECTURE: 02h00
 - The goal of the session will be to define what the practices in this sector are. We will have examples and a global view will let us understand the limitations and the evolutions.
- **SESSION 12: Attention**
 - LECTURE: 02h00
 - The goal of the session will be to define what the economy of attention and platforms are. We will have examples and a global view will let us understand the limitations and the evolutions.

CODE: Tbc

Course title: Financial management of projects and organizations in the audiovisual industries

Track: 2 – Audiovisual Industries

Term: SPRING

Teaching hours: 24 hours

Number of credits: 3

Teaching language: ☒ English ☐ French

Course leader: Martha Abad Grébert

Speakers: Benoit Danard and MIFSUD Matthieu

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

This course presents the sources and structures of financing (production aid, TV channels, tax credits, co-productions). The course also deals with the financial management of audiovisual projects.

This course presents the production chain of an audiovisual project in its entirety, from the sources and assemblies of financing (production aids, TV channels, tax credits, co-productions) to the marketing, through the financial management of a project.

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

To develop skills in terms of financial editing of audiovisual productions

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

- Financial management
- Setting up financing files
- Participatory financing
- Development assistance
- Production assistance
- Post-production assistance
- Advance on receipts

≡ LEARNING METHODS

Courses

Reading work

Balance between academic knowledge and professional experience

Case studies

≡ ASSIGNMENTS AND EXPECTED WORK

Regular reading and preparation of lectures

Active participation in the various presentations.

Learning of new concepts and notions

Exercises

≡ BIBLIOGRAPHY – COURSE MATERIAL

Publics 'On Demand': Thinking the Audiovisual Platform Uses

Périodique

Des publics « à la demande » : penser les usages des plateformes audiovisuelles By: Delaporte, Chloé; **Mazel, Quentin**. In: *Communiquer : Revue de communication sociale et publique*. :1-11; HAL CCSD; Université du Québec, Département de communication sociale et publique, 2021. Language: French

≡ EVALUATION METHODS

Exam: 50%

Continuous assessment: 50%

≡ SESSIONS

- **SESSION 1: Introduction to Financial management**
 - LECTURE: 02h00
 - The lecture will allow the students to understand and identify the issues related to the about the specificities of the financial management .
- **SESSION 2: Sources and arrangements of funding**
 - LECTURE: 02h00
 - This lecture will explain the reality of the sources and the eventual arrangements needed for funding. The lecture will let the students understands who to setup financing files
- **SESSION 3: The regional funding in France**
 - LECTURE: 02h00
 - The relationship between the different regions in France and the funding of audiovisual projects has been growing and it gets more complex every day as the proliferation of new ways of funding opened up new forms of financing.
- **SESSION 4: Participatory financing**
 - LECTURE: 02h00
 - The lecture will explain the reality of regional funding in France giving the example of the participatory financing.
- **SESSION 5: Development assistance**
 - LECTURE: 02h00
 - This session will be dedicated to reflect on the development assistance needed to audiovisual financial management of projects and organizations.
- **SESSION 6: Production assistance**
 - LECTURE: 02h00

- This lecture will explain how to develop and succeed a production project. A global view of the production assistance will be given too.
- **SESSION 7: Post-production assistance**
 - LECTURE: 02h00
 - This lecture will explain how to develop and succeed a post-production project. A global view of the post production assistance will be given too.
- **SESSION 8: The types of cultural products and their marketing**
 - LECTURE: 02h00
 - This lecture will define the financial management environment of the cultural industries and will define too the particular way of setting up a project and the different types of cultural products and their marketing: music, cinema, visual arts.
- **SESSION 9: The social media for promotion**
 - LECTURE: 02h00
 - An analysis of the different types of social media for promotion will be explained : Facebook, Instagram, Twitter, TikTok, etc.
- **SESSION 10: Content marketing strategies**
 - LECTURE: 02h00
 - In this session, we will explain the content marketing strategies for audiovisual industries: content creation, community management and influence marketing
- **SESSION 11: Developing and monitoring a feature film production project**
 - LECTURE: 02h00
 - During the lecture, we will explain the Developing and monitoring a feature film production project. This knowledge will help us to understand what make a project work
- **SESSION 12: Case study**
 - LECTURE: 02h00
 - The lecture will be dedicated to study and apply all concepts learnt during the 12 sessions.

Code: Tbc
Course title: International art and culture seminars
Track: 2 – Audiovisual Industries
Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Langue d'enseignement /Teaching language: ☒English ☒French
Course leader: Martha Abad Grébert
Ecole du Louvre
Cecilia Hurley-Griener
Aurélie Clemente Ruiz,
Raphaël Masson,
Isabelle Bardiès-Fronty,
Breda University of Applied Sciences
Marnix van Gisbergen
Oscar Bastiaens
Mathijs van der Kroft
Niels Wittkamp

≡ DESCRIPTION DU COURS /COURSE DESCRIPTION

The scheduled face-to-face seminars were provided by Sotheby's Institute in London
Deusto University in Bilbao
And the Ecole du Louvre

≡ OBJECTIFS DU COURS /COURSE OBJECTIVES

Through a seminar, to gain insight into art and culture outside of France and in-depth knowledge of the French cultural heritage.

≡ CONCEPTS ENSEIGNES /TACKLED CONCEPTS

Course 1 « Digital entertainment »
Course 2 "" Introduction à l'histoire des musées, du patrimoine et des collections »

≡ LEARNING METHODS

Lectures by experts, followed by visits to strategic locations.

≡ ASSIGNMENTS AND EXPECTED WORK

Active participation

≡ BIBLIOGRAPHY – COURSE MATERIAL

Cultural industries and the production of culture

Dominic Power, Éditeur scientifique ; Allen J. Scott, Éditeur scientifique | Abingdon [Angleterre] : Routledge | Routledge studies in international business and the world economy | 2004

≡ EVALUATION METHODS

Exam: 100%

The competences will be assessed by the examination on the chosen seminar

≡ SESSIONS

- **SESSION 1 to 12 : "Digital entertainment" at Breda University of Applied sciences**
 - LECTURE: 24h00
 - Imagineering
 - Tour and demo's
 - Transmedia Storytelling
 - Branded Entertainment
 - Transmedia Storytelling
 - Storytelling
 - VR and Mixed Realities
 - Interactive Narrative
 - Visit Efteling
- **SESSION 1 to 12 : " Introduction à l'histoire des musées, du patrimoine et des collections »**
 - In French
 - LECTURE: 24h00
 - Développement et rénovation des musées
 - Le cas du musée du Louvre
 - Le cas du musée d'Orsay
 - La mise en espace : muséographie et scénographie
 - Politiques de public et médiation
 - La question des expositions temporaires
 - L'organisation des grandes expositions (Réunion des musées nationaux)
 - La politique d'expositions temporaires du musée du quai Branly
 - Principes et déontologie de la conservation de la restauration
 - Les ateliers de l'Institut national du patrimoine
 - Les problématiques de rapport Musée et Monument historique
 - Le cas du château de Versailles
 - Le cas du musée national du Moyen-âge, Thermes et Hôtel de Cluny

CODE: Tbc
Course title: Postproduction: distribution
Track: 2 – Audiovisual Industries

Term : SPRING

Teaching hours: 24 hours
Number of credits: 3
Teaching language: ☒English ☐ French
Course leader: Martha Abad Grébert
Speakers: Suzanne Nodale et Natacha Seweryn

≡ **COURSE DESCRIPTION**

This course will present the different modes of distribution and broadcasting in the audiovisual sector. The course will deal with both the classic forms of distribution and broadcasting and the emerging, alternative and innovative forms. It will thus be question of the mutations of the sector facing these upheavals.

≡ **COURSE OBJECTIVES**

The objective of this course is to understand the strategies of diffusion and distribution of the productions of the sector, both classic (distribution in France and internationally) and emerging (streaming platforms). In order to positively impact the sector, this course aims to convey how this sector (and more generally the cultural industries) is divided between continuity and the need for transformation.

≡ **TACKLED CONCEPTS**

Distribution in France and internationally
Industrial, political and geographical strategies
Festival distribution

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of the postproduction distribution.

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments
Participation
Discussions
Presentations

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

[International perspectives on business innovation and disruption in the creative industries : film, video and photography](#)

[Patrik Wikström](#), Éditeur scientifique ; [Robert Defillippi](#), Éditeur scientifique | [Cheltenham \[Angleterre\] : Edward Elgar Publishing](#) | 2014

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

≡ **SESSIONS**

○ **SESSION 1: Introduction**

- LECTURE: 02h00
- The session will explain and analyze the postproduction in the creative industries and more specifically in the audiovisual industries. Introduction to the post production: distribution and the acquisitions & Sales

○ **SESSION 2: Distribution in France**

- LECTURE: 02h00
- The current model of the distribution and alternative models will be studied. The students will learn how to manage the Distribution in France of films and other audiovisual productions. The session will explain and analyze the market of acquisitions & Sales

○ **SESSION 3: Emerging International distribution**

- LECTURE: 02h00
- The current model of the the postproduction in the distribution and alternative models will be studied. Internationally. We will learn how to manage the Distribution in other countries of films and other audiovisual productions. The session will explain the international distributions and analyze the international market of acquisitions & Sales

○ **SESSION 4: Sales Executive**

- LECTURE: 02h00
- We will learn how to manage the sales in a changing market of Distribution in France and other countries for films and documentaries and other audiovisual productions.

○ **SESSION 5: Political strategies**

- LECTURE: 02h00
- The goal of the session will be to define and explain the Political strategies in post-production distribution. We will have examples and a global view will let us understand the limitations of this strategies.

○ **SESSION 6: Geographical strategies**

- LECTURE: 02h00

- This lecture will define and specify the geographical strategies in post-production distribution. The students will understand the technical, industrial and commercial trends in the new strategies in post-production distribution. We will explain the diversification in this industry and the examples will help us to have a global view will let us understand the limitations of this strategies.
- **SESSION 7 : Understanding festivals and their distribution**
 - LECTURE: 02h00
 - The students will learn during this session how to manage and promote the festivals in France and in other countries. The lecture will be dedicated to an economic analysis of Festival's distribution in France and in Europe that will explore the situation of the post production, the measures and the costs.
- **SESSION 8 : The programming selection**
 - LECTURE: 02h00
 - During this session, we will explain the importance of programming and making a choice that will work on the market. We will have examples and a global view will let us understand the limitations of the programming selection.
- **SESSION 9: Previews and community management**
 - LECTURE: 02h00
 - A global view of the Previews and community management of distribution and broadcasting in the audiovisual industries, completed by a mapping that will explain the situation of each actor of the sector
- **SESSION 10: Public relations**
 - LECTURE: 02h00
 - This session will be dedicated to understand how public relations: Broadcasting and communication in the audiovisual industry. The students will study the opportunity and a challenges link to this relation.
- **SESSION 11: Marketing a project.**
 - LECTURE: 02h00
 - The session will allow students to understand how promote with marketing a projects in the audiovisual industries.
- **SESSION 12 : Mutations and evolutions**
 - LECTURE: 02h00
 - The session will analyze the division between continuity and the need for transformation in the postproduction in audiovisuals. The session will allow students to understand and analyze the emerging, alternative and innovative forms of mutation in the postproduction market system and more specifically in the distribution part.

CODE: Tbc
Course title: Production in the audiovisual industries
Track: 2 – Audiovisual Industries
Term: SPRING

Teaching hours: 24 hours
Number of credits: 3
Teaching language: ☒English ☐ French
Course leader: Martha Abad Grébert
Speakers : Eloise Delsart , Agnès Salson

≡ **DESCRIPTION DU COURS /COURSE DESCRIPTION**

This course presents the production chain of an audiovisual project and the production methods of the sector.

≡ **OBJECTIFS DU COURS /COURSE OBJECTIVES**

The objective of this course is to provide students with a precise knowledge of the different stages and stakes of the production chain. This understanding will allow them to develop the skills necessary to manage the production chain, from the early stages (development) to the marketing of a project.

≡ **CONCEPTS ENSEIGNES /TACKLED CONCEPTS**

- Production project
- Development project
- Human, technical and logistical means of a production
- Marketing of a project
- Support for export

≡ **LEARNING METHODS**

Methodologies may include a mix of the following: reading material, exercises, analysis and discussion, small group work, individual presentations and case studies. The open format will allow participants to ask questions and discuss experiences as well as practical issues surrounding the challenges and opportunities of the Production in the audiovisual industries

≡ **ASSIGNMENTS AND EXPECTED WORK**

Mandatory readings and reading assignments
Participation
Discussions
Presentations

≡ **BIBLIOGRAPHY – COURSE MATERIAL**

International perspectives on business innovation and disruption in the creative industries : film, video and photography

≡ **EVALUATION METHODS**

Exam: 50%

Continuous assessment: 50%

Sources and arrangements of funding

Project set-up and financing

Economics and management of a production company

Developing and monitoring a feature film production project

≡ **SESSIONS**

- **SESSION 1: Introduction**
 - LECTURE: 02h00
 - The goal of the session will be to identify and understand issues in the Production in the audiovisual industries. This global vision will let the student explain the sector.
- **SESSION 2: Sources and arrangements of funding**
 - LECTURE: 02h00
 - The aim of the lecture will be to explain and study the reality of the ssources and arrangements of funding, that will help the sector to develop.
- **SESSION 3: Regional funding and European projects**
 - LECTURE: 02h00
 - During the lecture, the students will have the explanations of the reality of regional funding in France and project set-up and financing
- **SESSION 4: Production project 1**
 - LECTURE: 02h00
 - The session will be dedicated to the explanation of the business production of an audiovisual project
- **SESSION 5: Production project 2**
 - LECTURE: 02h00
 - The session will be dedicated to the explanation of the business production of an audiovisual project and some examples that will give a clearer vision of the situation.
- **SESSION 6: Development project 1**
 - LECTURE: 02h00
 - During this session, we will explain how to develop and monitoring a feature film production project .

- **SESSION 7: Development project**
 - LECTURE: 02h00
 - Examples will be given, during the session, about developing and monitoring a feature film production project

- **SESSION 8: Human resources for a production**
 - LECTURE: 02h00
 - During this session, we will explain and understand how to manage the human part of an audio-visual production

- **SESSION 9: Logistical resources for a production**
 - LECTURE: 02h00
 - Examples will be given, during the session, about the management and the logistical part of an audio-visual production.

- **SESSION 10: Technical resources for a production**
 - LECTURE: 02h00
 - The lecture will allow students to understand and manage the technical resources part of an audio-visual production

- **SESSION 11: Marketing of a Project**
 - LECTURE: 02h00
 - The lecture will give knowledge of Marketing applied to the Production in the audiovisual industries.

- **SESSION 12: Case Study**
 - LECTURE: 02h00
 - The session will be dedicated to apply all concepts and situation given in about Production in the audiovisual industries

ELECTIVES

Course title: ARTS AND THE CITY: URBAN SPACE, ORGANISATIONS, ART AND SOCIAL CHANGE

Teaching hours: 24 hours

Number of credits: 3

Teaching language: ☒English

COURSE DESCRIPTION

Cities are vibrant hubs of human creativity, diversity, and expression. They are where art meets the urban landscape, and where ideas come alive. The roles entrusted to the Arts in the urban space are manifold and it is now widely accepted that they contribute to urban development, tourism, public health, and general welfare. In parallel, the arts also play a crucial role in urban activism and urban social movements with their spatial, ideological, and ecological agendas. They certainly contribute to questioning the urban space and imagining the transition to a fairer, more democratic and greener city.

The course offers an understanding of the dynamic interplay between artistic expression, organisations, and city life while critically examining established notions, such as Richard Florida's Creative Class theory, the artists' role in gentrification, and the exploitation of art in the urban planning and real estate sector.

The module uses the art's capacity to challenge and redefine our sensory and perceptual encounters with the city. It invites students to a journey during which they will explore and map their city to discuss various aspects of art in relation to urban environments. It should lead to emotional, dialogical and aesthetic interactions with the city whilst developing critical thinking, creativity, mapping skills and arts knowledge.

Course title: Creativity through fiction and imaginaries of change

Teaching hours: 24 hours

Number of credits: 3

Teaching language: ☒English

COURSE DESCRIPTION

The elective course deals with the imaginaries of change (which may concern organizations, relationships with technologies, or between humans and non-humans, etc.). It aims at making the students develop their creativity through experiments of fictional forms to sustain changes in order to project in desirable futures. Creative exercises are proposed to develop new skills, relying on communication, design fiction and anthropology. The students will explore different formats (from short stories to comics and podcasts) in order to embody their fiction and develop new imaginaries of change.