



COURSE UNIT (MODULE) DESCRIPTION

| Course unit (module) title | Code |
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| Creative industries | |

| Academic staff | Core academic unit(s) |
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| Coordinating: Prof. dr. Virginija Jurėnienė Other: | Kaunas Faculty Institute of Social Sciences and Applied Informatics |

| Study cycle | Type of the course unit |
|-------------|-------------------------|
| Second | Mandatory |

| Mode of delivery | Semester or period when it is delivered | Language of instruction |
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| Auditorium | Spring | English |

| Requisites | |
|---------------------|-----------------------------------|
| Prerequisites: - | Co-requisites (if relevant): - |

| Number of ECTS credits allocated | Student's workload (total) | Contact hours | Individual work |
|----------------------------------|----------------------------|---------------|-----------------|
| 5 | 130 | 32 | 98 |

| Purpose of the course unit |
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| To deepen understanding of the arts industries as a phenomenon of interaction between art and business and their connection with the processes of change in the knowledge/creative society, to develop the ability to apply knowledge in creating and evaluating projects in the arts and creative industries. |

| Learning outcomes of the course unit | Teaching and learning methods | Assessment methods |
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| <ul style="list-style-type: none"> - Understand the prerequisites for the emergence of art industries as an interaction between art and business, and the principles of their functioning - Know the structure of art industries, the characteristics of their activities, forms of entrepreneurship, and their specific features. - Be able to identify, analyse, and evaluate the activities and networks of the creative and art industries. | Problem-based teaching, active teaching (learning) methods (discussion, case analysis, summarization, film viewing), and situation analysis. | Test (open-ended questions), assessment of tasks completed during seminars. |

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| Understand the links between the arts industries and arts tourism, as well as the conditions and methods for applying arts/cultural heritage to the arts industries. - Understand the value creation chain of the arts industries, its stages, and operating principles. - Understand the links between the arts industries and cultural diplomacy in the international arena. | Text analysis, discussions, film viewing and analysis, and document analysis. | Assessment of participation in the case study presentation process. |
| - Be able to independently create and evaluate the visual and performing arts industries | Group work and preparation of creative work. | Case study analysis evaluation. |

| Content | Contact hours | | | | | | | Individual work: time and assignments | |
|---|---------------|-----------|----------|-----------|-----------------|------------|----------------------|---------------------------------------|---|
| | Lectures | Tutorials | Seminars | Workshops | Laboratory work | Internship | Contact hours, total | Individual work | Tasks for individual work |
| Introduction – presentation of the subject and study formats, formulation and discussion of tasks. The significance of creative industries in the global economy. Arts and culture, creative industries. Criticism of creative industries. | 1 | | 2 | | | | 3 | 3 | Reading scientific literature. Literature: Caves, R. 2002. Creative Industries: Contracts Between Arts and Commerce. Cambridge: Harvard University Press., 1-25. Preparation for commenting on colleagues' work and seminar discussion. |
| R. Florida's theory of creative capital. The creative class. Creative cities. Criticism of creative cities. Criticism of R. Florida's theories. Activities of the arts industries and their characteristic features (creativity, entrepreneurship, a wide range of artistic skills and talents; commercial or social demand, etc.). Creative environments. Evaluation of the creative industries in local, national, and global environments. | 1 | | | | | | 1 | 5 | Scientific literature reading: Florida, R. 2015. The Rise of the Creative Class, pp. 25–40. Study of additional literature: Creative Class // https://www.youtube.com/@creativeclass876 |
| Cooperation between creative (art) industries: networking, incubators, clusters, platforms, hubs, hackathons | 1 | | 2 | | | | 3 | 5 | Reading scientific literature. E. Dmukauskaitė, V. Jurėnienė Application of a business development model in a creative collaboration hub... p. 21- 31. |

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| | | | | | | | | | Australia Council for the Arts. Art/screen hackathon. Additional literature: J. Burns, Hack your school. Preparation for commenting on colleagues' work and seminar discussion. |
| The specifics of the performing arts industry (cultural centers or theaters). | 1 | | 1 | | | | 2 | 5 | Reading scientific literature: UNESCO Performing arts (such as traditional music, dance and theatre) <i>Additional literature:</i> EU policies and the performing arts sector |
| New ways of shaping experiences in museums: interactive digital space, e-tourism, virtual museum, AI. New museology paradigms: from the "museum of objects" to the "museum of ideas." Gallery activities. | 2 | | 2 | | | | 4 | 5 | Reading scientific literature: V. Jurėnienė, E. Rojutė „Museum and Post-Museum...p.285-303. Additional literature: G. Cirsane Heritage, Museum and Galleries: An Introductory...p. 34-52. J. Marstine (ed.) New Museum Theory... Preparation for commenting on colleagues' work and seminar discussion. |
| Preparation for interim settlement and its maintenance | 1 | | 1 | | | | 2 | 15 | Preparing for interim settlement and keeping it. |
| Levels of international cooperation between arts organizations. Art residencies and their specific features. | 2 | | | | | | 2 | 5 | Reading scientific literature: G. Mc Pherson, D. McGillivray, Arts, Cultural Relations and Soft Power... pp. 25-31 <i>Additional literature:</i> The art of soft power A study of cultural diplomacy at the UN Office in Geneva |
| Value created by the arts industry. The value creation chain and ecosystems of the arts industry. | 2 | | 2 | | | | 4 | 4 | S. Preece: „The Performing Arts Value Chain“ (straipsnis, 1-7, 17-20). |

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| The cultural heritage industry. The problem of heritage inheritance. Presenting cultural/creative heritage to consumers. Application of the storytelling method. | 3 | | 2 | | | | 5 | 5 | Reading scientific literature: Jureniene, V., Radzevičius, M. (2014), „Models of Cultural Heritage Management”, |
| Art tourism and its industry. Tourism product, package. Cultural/creative/artistic tourism and sustainable development. | 2 | | 1 | | | | 3 | 5 | V. Jureniene, Interaction between cultural heritage and industries of cultural tourism in Lithuania |
| Presentation of case study | | | 3 | | | | 3 | 10 | Preparation of case studies and their presentation |
| Preparing for and taking the exam | 1 | | 1 | | | | 3 | 15 | Exam |
| Total | 16 | | 16 | | | | 32 | 98 | |

| Assessment strategy | Weight % | Deadline | Assessment criteria |
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| Assessment of the task completed during the seminars | 15% | During the seminars | <p>Students choose a creative industry sub-sector or a CI organization and perform a case study.</p> <p>The student performs calculations of the budget and economic value created in the selected sector or sub-sector of the creative industries or creative industry organizations.</p> <p>The student performs calculations of the budget and economic value created in the selected sector or sub-sector of the creative industries or in creative industry organizations.</p> <p>Assessment criteria: Comprehensiveness, validity, and depth of analysis of the CI cases performed. Accuracy, complexity, and validity of the calculations performed. Actively participating in seminars by engaging in discussions, completing assigned tasks on time and presenting them orally or in writing, consistency, clarity, and soundness of completed tasks, and summarization.</p> |
| Case analysis and its presentation | 25% | Seminars | <p>The student conducts an analysis of a specific sub-sector of the arts industry. The student chooses the sub-sector according to their field of work or research interests.</p> <p>Assessment criteria: The validity and comprehensiveness of theoretical and research material, the presentation of the work, the list of scientific literature and other sources of information, and the presentation of the work.</p> <p>Assessment criteria for the presentation of the work:</p> <ol style="list-style-type: none"> 1. Formulation of the problem; 2. Clear, valid, and comprehensive analysis of the work; 3. Quality of speech (clarity, volume, eye contact with the audience); 4. Quality of visual presentation of material (use of slides for multimedia projector, etc.); |

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| | | <p>5. Question management (quality of answers to questions, reasoning);</p> <p>6. Time management (whether the time allocated for the presentation was used appropriately). Assessed on a 10-point scale: 9–10 points: The case study meets the requirements, all parts are presented, the analysis is comprehensive, and each structural part meets its requirements; reasoned and detailed answers to questions from the audience; 7–8 points: The case study has been prepared, the work meets the requirements for structure and content, but the analysis is not comprehensive; reasoned answers to questions from the audience; 5–6 points: The case study has been prepared, but the structural parts are not comprehensive, the analysis is superficial – it partially meets the requirements for structure and content, and the presentation is superficial; 4 points and below: The case study has not been prepared or has been prepared without complying with the requirements for structure, content, or academic integrity.</p> <p>Subsector analysis:</p> <ol style="list-style-type: none"> 1. Discussion of organizations operating in the subsector in the region or city. 2. History (date of establishment, development, number of employees) <ol style="list-style-type: none"> 1. Management of organizations. 3. Number of employees, their positions. 4. What are the main and additional products created by the organization? 5. What projects are being implemented? 6. For which market are the products being created: local, national, or international? 7. How do the products/services differ from those of other organizations of this type? 8. What artificial intelligence tools does the organization use. Describe what technologies (Such as virtual reality, audio guides, games, etc.) it uses and in what processes 9. Budget. 10. Cooperation. 11. Application of the storytelling method in presenting the organization's product to the consumer. 11. Value chain. <p>Requirements for the written assignment: <i>Case analyse is an individual work.</i> <i>The scope of the work is 14-16 pages, excluding the title page and bibliography.</i> <i>The work consists of an introduction, analysis of selected KI or KII, conclusions, and a bibliography.</i> Appendices may be included if they are necessary to substantiate the work.</p> <p><u>If the case analysis is not prepared and presented, the exam cannot be taken.</u></p> |
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| | | | <p><u>AI may be used in preparing the paper, but strictly in accordance with the</u> "Guidelines for the Use of Artificial Intelligence at Vilnius University" (No. SPN-54, https://www.vu.lt/site_files/SPN-54_2024_priedas.pdf) and the provisions of the "Guidelines for the Ethical Use of Artificial Intelligence in Science and Studies" approved by the Ombudsman for Academic Ethics and Procedures of the Republic of Lithuania " (No. V-14 of 29 April 2024 (https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/093f89e0072811ef8e4be9fad87afa59?jfwid=1a9xggoq7m))</p> |
| Colloquium (quiz) (answers to open questions) | 30% | 8th semester week | <p>The colloquium consists of up to 10 open-ended questions (of varying difficulty, ranging from comprehension to evaluation).</p> <p>Assessment:</p> <p>10: Excellent knowledge and skills. Questions answered clearly, comprehensively, and coherently. All answers are correct. Levels of evaluation, systematization, and analysis are achieved.</p> <p>9: Excellent knowledge and skills. Level of evaluation, 9 correct answers. Levels of evaluation, systematization, and analysis are achieved.</p> <p>8: Good knowledge and skills, may contain minor errors. Synthesis level, 8 correct answers.</p> <p>7: Average knowledge and skills, contains errors. Questions were not answered clearly, comprehensively, or coherently. Achieved levels of systematization and analysis, 6-7 correct answers.</p> <p>6: Knowledge and skills below average, significant errors. Level of knowledge application, 5 correct answers</p> <p>5: Knowledge and skills below average, significant errors. Questions are not answered clearly, comprehensively, or coherently. Levels of analysis and application of knowledge achieved, 4 correct answers.</p> <p>0-4: Minimum requirements not met, 0-3 correct answers.</p> |
| Exam (answers to open questions) | 30% | During the session | <p>The exam consists of up to 10 open-ended questions (of varying difficulty, from comprehension to evaluation), each worth one point. Assessment:</p> <p>10: Excellent knowledge and skills. All questions answered clearly, comprehensively, and coherently. Levels of evaluation, systematization, and analysis achieved.</p> <p>9: Good knowledge and skills, may contain one or two minor errors. Questions answered clearly, comprehensively, and coherently. Levels of evaluation, systematization, and analysis achieved.</p> <p>8: Good knowledge and skills, with minor errors. Synthesis level, 8 correct answers.</p> <p>7: Average knowledge and skills, with errors. Questions were not answered clearly, comprehensively, or consistently. Achieved levels of systematization and analysis; 6-7 correct answers.</p> |

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| | | | <p>6: Knowledge and skills below average, significant errors. Achieved levels of analysis and application of knowledge, 5 correct answers.</p> <p>5: Knowledge and skills still meet the minimum requirements. Many errors. Level of knowledge and understanding, 4 correct answers.</p> <p>0-4: Minimum requirements not met, 0-3 correct answers.</p> <p>The exam can be taken in person in the classroom or externally.</p> |
| <p>The subject can also be taken as an external course. When taking the course as an external student, the requirements remain the same as for full-time students.</p> | | | |
| <p>The overall assessment of the subject is positive only if all assessments are positive (no less than 5 point).</p> | | | |
| <p>A student who (1) throughout the semester consistently fails to demonstrate progress in achieving the expected learning outcomes of a subject (module) during the practical classes (seminars, exercises, laboratory work, etc.) and (2) fails to complete all interim assessment requirements and tasks within the time specified in the course description, is not allowed to participate in the examination session.</p> | | | |

| Author (-s) | Publishing year | Title | Issue of a periodical or volume of a publication | Publishing house or web link |
|-------------------------------|-----------------|---|--|---|
| Required reading | | | | |
| R. Caves | 2002 | Creative Industries: Contracts Between Arts and Commerce. | . | Cambridge: Harvard University Press |
| E. Dmukauskaitė, V. Jurėnienė | 2019 | Application of a business development model in a creative collaboration hub | journal on global business management and research <i>Volume 8, Issue 1</i> | |
| R. Jančiulytė, V. Jurėnienė | 2018 | Values of art created in artist-in-residencies | | https://www.lituanistika.lt/content/83432 |
| V. Jurėnienė, E. Rojutė | 2020 | „Museum and Post-Museum | | Art marketing, NOVA, New York |
| V. Jureniene, M. Radzevičius | 2014 | „Models of Cultural Heritage Management | | https://etalpykla.lituanistika.lt/object/LT-LDB-0001:J.04~2014~1582010382600/J.04~2014~1582010382600.pdf |
| V. Jurėnienė | 2011 | Interaction between cultural heritage and industries of cultural tourism in Lithuania | | https://www.researchgate.net/publication/293070217_Interaction_between_cultural_heritage_and_industries_of_cultural_tourism_in_Lithuania |
| G. Mc Pherson, D. McGillivray | 2017 | Arts, Cultural Relations and Soft Power: Developing an Evidence Base | | https://www.britishcouncil.org/sites/default/files/arts_cultural_relations_final_report_for_british_council.pdf |
| S. Preece | 2003 | The Performing Arts Value Chain | | http://ernest.hec.ca/video/pedagogie/gestion_des_arts/AIMAC/2003/resources/pdf/B/B06_Preece.pdf |
| | | UNESCO Performing arts (such as traditional music, dance and theatre) | | https://ich.unesco.org/en/performing-arts-00054 |

| Recommended reading | | | | |
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| Cirsane G. | | Heritage, Museum and Galleries: An Introductory | | London, New York: Routledge |
| | 2024 | EU policies and the performing arts sector | | https://culture.ec.europa.eu/cultural-and-creative-sectors/performing-arts/eu-policies-and-the-performing-arts-sector |
| C. Elliott, R. Simmons | | Advertising media strategies in the film industry | Applied economics, 43(29 DOI: 10.1080/00036846.2010.491466 | |
| J. Marstine (ed.) | 2006 | „The Performing Arts Value Chain“ New Museum Theory and Practice | | Blackwell Publishing |
| | 2014 | The art of soft power A study of cultural diplomacy at the UN Office in Geneva | | https://www.kcl.ac.uk/cultural/resources/reports/theartofsoftpower-v1-web.pdf |