

Subject card

Subject name and code	Creative industries in Poland and Europe, PG_00130993						
Field of study	Cultural Studies						
Date of commencement of studies	October 2027		Academic year of realisation of subject			2028/2029	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Optional subject group Specialty subject group Subject group related to scientific research in the field of study	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	2		Language of instruction			Polish	
Semester of study	4		ECTS credits			4.0	
Learning profile	academic		Assessment form			credit	
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Katarzyna Pastuszek				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		68.0	100
Subject objectives	The aim is to familiarise the students with the characteristics of the creative industries: their definition and sources of definition, the most important research and its conclusions, their place in the contemporary economic system of the country and Europe, its challenges and directions of development. Students will learn about the most interesting case studies and carry out a business validation of a creative industry idea based on the Business Model Canvas/ Lean Canvas and the Design Thinking method.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U03] can independently acquire knowledge and expand skills to develop their own predispositions and consciously manage their professional career, especially within the chosen specialization.	Student is able to independently acquire information on creative industries (K_U03);	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[KULMU2_U04] has the ability to integrate knowledge from different humanities disciplines and apply it in unconventional professional situations.	The student integrates knowledge from different areas (K_U04).	[SU1] oral statement/conversation/discussion [SU8] observation of student's independent or team work
	[KULMU2_W05] possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has a well-established knowledge of the creative industries (K_W05).	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[KULMU2_K01] understands the significance of knowledge, skills, and experience in professional activities.	The student appreciates the importance of experience in professional activity (K_K01);	[SK1] oral statement/conversation/discussion [SK8] observation of student's independent or team work
	[KULMU2_K05] actively participates in activities aimed at preserving the cultural heritage of the region, the country, Europe, and the world, including through entrepreneurial initiatives.	The student is active in the preservation of cultural heritage (K_K05).	[SK8] observation of student's independent or team work
Subject contents	The subject of the course is: the history of origin and transformation of the definition of creative industries, characteristics and distinctive features of creative industries, the most important institutional strategies towards them and their effects, case studies: support instruments and creative enterprises; practical tools applied to the development of a business idea in the scope of creative industries. The history of the emergence of a definition of the creative industries dates back to the 1990s, the breakthrough moment for their distinction from the traditional industries sector as a unique area of economic activity was the creation in 1997 in the UK of the Creative Industries Task Force operating under the Department for Culture, Media and Sport. The action taken by the body: the first definitions and reports triggered a wave of discussion and subsequent research, one of the most important of which was the study The Economy of Culture in Europe, commissioned by the European Commission in 2006. This session will look at competing definitions and distinctions. Conclusions of the research on the culture industry in Europe and an analysis of the implementation of the recommendations from these conclusions will be discussed. Basic data on the functioning of creative industries in the contemporary market reality and trends in their development and changes will be provided. Interesting case studies will be discussed. The practical part concerns the use of the most common contemporary methods used in the process of building creative businesses: the Business Model Canvas/ Lean Canvas method and Design Thinking. Students will tackle the creation and validation of an idea for a business, product or service in the creative industries, using the above-mentioned methods of creative start-ups.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and activity in class	90.0%	50.0%
	presentation	80.0%	50.0%

Recommended reading	Basic literature	A1. Used in the classes Richard Florida, Narodziny klasy kreatywnej, Warszawa 2010. Ruth Towse, Ekonomia kultury, Warszawa 2012. Polska kreatywna, autor zbiorowy, Woblink 2010. Alexander Osterwalder & Yves Pigneur, Business Model Generation, Gliwice 2012. Eric Ries, Metoda Lean Startup. Wykorzystaj innowacyjne narzędzia i stwórz firmę, która zdobędzie rynek, Gliwice 2012. A2. Studied individually by the student Wydawnictwo Krytyki Politycznej, Ekonomia kultury. Przewodnik krytyki politycznej, Warszawa 2010. http://www.miesiecznik.znak.com.pl/6732011piotr-lewandowski-marta-ponichterprzemysly-kreatywne-a-polska-gospodarka/ Waldemar Wierzyński, Przemysły kreatywne w Polsce perspektywy rozwoju, http://www.pi.gov.pl/PARP/chapter_86196.asp?soid=96BA40D2FF10483CBD9236D4405479F7
	Supplementary literature	Department for Culture, Media and Sports, Creative Industries Mapping Document 2001, Londyn 2001. John Howkins, The Creative Economy. How People Make Money from Ideas, UK 2001. ECORYS, Analiza potrzeb i rozwoju przemysłów kreatywnych, Warszawa 2009. Instytut Badań Strukturalnych, "Znaczenie gospodarcze przemysłów kultury - wstęp do analizy problemu, Warszawa 2010. Gwoździński Andrzej (red.) Od przemysłów kultury do kreatywnej gospodarki, Warszawa 2010. Komisja Europejska, ZIELONA KSIĘGA w sprawie uwalniania potencjału przedsiębiorstw z branży kultury i branży twórczej, Bruksela 2010. https://purpose.com.pl http://www.kreatywnapolska.pl/ http://creativeeconomy.britishcouncil.org KEA European Affairs, The Economy of Culture in Europe, Bruksela 2006, http://www.keanet.eu/ecoculture/studynew.pdf Dorota Ilczuk, Ekonomia kultury, Warszawa 2012.
	eResources addresses	
Example issues/ example questions/ tasks being completed	The subject of the course is: the history of origin and transformation of the definition of creative industries, characteristics and distinctive features of creative industries, the most important institutional strategies towards them and their effects, case studies: support instruments and creative enterprises; practical tools applied to the development of a business idea in the scope of creative industries. The history of the emergence of definitions of the creative industries dates back to the 1990s, the watershed moment for their distinction from the traditional industries sector as a unique area of economic activity was the creation in 1997 in the UK of the Creative Industries Task Force under the Department for Culture, Media and Sport. The action taken by the body: the first definitions and reports triggered waves of discussion and subsequent research, one of the most important of which was the 2006 study The Economy of Culture in Europe commissioned by the European Commission. This workshop will look at competing definitions and distinctions. We will discuss the conclusions of the study on creative industries in Europe and analyse the implementation of the recommendations derived from these conclusions. Basic data on the functioning of creative industries in the contemporary market reality and trends in their development and changes will be provided. Interesting case studies will be discussed. The practical part concerns the use of the most frequently applied contemporary methods used in the process of building creative businesses: meta	
Work placement	Not applicable	

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