



## THE WORK PROGRAM OF THE COURSE

### *Cultural Institutions Studies*

#### For PhD students

Field of study 03 Humanities  
Program subject area 034 Cultural Studies  
Educational level the third (educational and scientific)  
Educational program Cultural Studies  
Type of discipline obligatory

Form of education	full-time
Academic year	<u>2021/2022</u>
Duration	1 year
Credits ECTS	5
Language of teaching, learning and assessment	English
Final assessment	exam

**Teacher:** Maslikova Iryna, Associate professor, Head of Department of Ethics, Aesthetics and Cultural Studies, Doctor of Sciences.

Prolongation: on 20\_\_/20\_\_ year \_\_\_\_\_ (\_\_\_\_\_) «\_\_» 20\_\_ year  
on 20\_\_/20\_\_ year \_\_\_\_\_ (\_\_\_\_\_) «\_\_» 20\_\_ year

KYIV – 2021

Developer: Maslikova Iryna, Associate professor, Head of Department of Ethics, Aesthetics and Cultural Studies, Doctor of Sciences.

Approved by  
" 26 " May 2021 year.


Head of Department of Ethics, Aesthetics and Cultural Studies

 (Maslikova I.)

Protocol № 18 «26» May 2021 year

Approved by Scientific and Methodical Commission of Faculty of Philosophy

Protocol «28» May 2021 year № 11

Head of Scientific and Methodical Commission  (Maslikova I.)

" 28 " May 2021 year

## INTRODUCTION

**1. The aim of the course** is deepening and building new knowledge about the specifics of social and cultural activities in the institutional forms, which can allow the PhD students to deal with complex issues in the professional and innovative activities of the cultural scientist.

**2. Preliminary requirements** for the choice of the course:

1). Prior to studying this course, PhD students **must know** basic cultural theories; basics of Ukrainian legislation in the field of culture.

2). PhD students **must be able to** collect and interpret information on phenomena of culture, cultural processes and events; to apply basic terms, concepts and classifications of cultural studies in the analysis of social and cultural phenomena and processes.

3). PhD students **must have basic skills** of scientific research and information management; using of professional cultural information sources in English.

**3. Course description:** “Cultural Institutions Studies” is the obligatory course and this academic discipline is taught duration 1 year. The course introduces contemporary theoretical approaches to the study of cultural institutions and the practice of their functioning. Topics include the concept and essence of social and cultural institute; atomistic, holistic and teleological theories of cultural institutions; the main tendencies of research of profit and non-profit cultural institutes by types of their activity (accumulation, educational, artistic and creative institutions, new media, and institutions of cinema, television and radio broadcasting, institutions of performing arts). Particular attention is paid to those types of cultural institutions, the research of which is the closest to topics of the dissertation research of PhD students.

**4. Tasks (learning objectives)** - deepening and formation of new holistic knowledge of modern institutionalized activities in the field of culture. The discipline is aimed at developing the skills of analyzing, generalizing, evaluating and solving scientific problems of cultural institutions studies;

- to form the skills of identifying links between cultural knowledge and its application in a globalization context, taking into account the specificity of cultural processes, in particular in the direction of European and Euro-Atlantic integration;

- to develop the skills of clarifying strategies, tactics and methods of organizing contemporary social and cultural practices in their institutional forms;

- to cultivate skills of determining basic vectors of development and organization of cultural institutions, in particular in designing the development of their basic practices and creative industries.

**5. The learning outcomes:**

*As a result of the learning outcomes of the course PhD student must*

Learning outcomes (1. To know; 2. To be able to; 3. Communication; 4. Autonomy and responsibility)		Forms and methods of teaching and learning	Methods of assessment	Percentage in the final assessment of the discipline
Code	Learning outcomes			
	<b>To know:</b>			
1.1	Theoretical approach to the studies of cultural institutions	Lectures, Self-study	Exam	10
1.2	Features of atomistic, holistic and teleological concepts of cultural institutions	Lectures, Self-study	Exam	10

1.3	Distinctive features non-profit cultural institutions	Lectures, Seminars, Self-study	Oral presentation, presentation of autonomous research, exam	10
1.4	Distinctive features profit cultural institutions	Lectures, Seminars, Self-study	Oral presentation, presentation of autonomous research, exam	10
	<b>To be able to:</b>			
2.1	form the methodological base of cultural institutions study	Seminars, Self-study	Oral presentation, presentation of autonomous research, exam	10
2.2	apply modern humanitarian knowledge to the study of cultural institutions	Seminars, Self-study	Oral presentation, presentation of autonomous research, exam	10
2.3	critically analyze, evaluate and synthesize new complex ideas on the functioning of contemporary cultural institutions	Seminars, Self-study	Oral presentation, discussions, presentation of autonomous research, exam	10
2.4	collect, systematize, summarize and present information on the creative experience of functioning of contemporary cultural institutions taking into account civilizational, functional, sectoral, regional context	Seminars, Self-study	Oral presentation, presentation of autonomous research	10
	<b>Communication:</b>			
3.1	to use foreign language knowledge to analyze cultural literature in preparation for seminars and writing autonomous research	Seminars, Self-study	Oral presentation, presentation of autonomous research	5
3.2	free communication on issues of institutional functioning of culture with colleagues, the broad scientific community, society in general	Seminars, Self-study	Oral presentation, discussions, presentation of autonomous research	5
	<b>Autonomy and responsibility:</b>			
4.1	to demonstrate innovativeness, a high degree of autonomy, academic and professional integrity in the cultural institutions studies	Seminars, Self-study	Presentation of autonomous research	5

4.2	To demonstrate the ability for continuous self-development and self-improvement as a researcher	Seminars, Self-study	Oral presentation, discussions, presentation of autonomous research	5
-----	-------------------------------------------------------------------------------------------------	----------------------	---------------------------------------------------------------------	---

### 6. Correlation of the learning outcomes of the course with the program results

Learning outcomes of the course	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4	3.1	3.2	4.1	4.2
Program results												
1. to be able, from new research positions, to formulate the general methodological base of their own scientific research, to understand the relevance and purpose of their own scientific research, to understand the importance of their own scientific research for the development of other branches of science, socio-political, economic life, national or world spiritual culture, and the ability to work in within the limits of post-classical type of scientific rationality, able to produce new scientific ideas taking into account the ethical values of modern world culture (ecological x, ethical and moral, international legal, religious, etc.)	+	+			+	+			+		+	+
5. to explore the new methodology and the principle of cultural policy and diplomacy, secrecy in the sphere of sovereign governance and the latest social and cultural institutes			+	+			+	+		+		
6. to study and use mechanisms of mutual influence of society and culture, geoculture, world processes and international integration on the essence, properties and other system characteristics of cultural culture in the process of cultural management and conditions of nonlinearity and uncertainty.			+	+			+	+	+			
9. to simulate and optimize technologies and their cultural practices images in various cultural institutions on the basis of civilization, functional, sectoral, regional and other aspects of their implementation			+	+				+	+	+		

## 7. Assessment Scheme:

### 7.1. Forms of assessment

Knowledge control is carried out by the ECTS system, which provides two-level assessment of the learned material, in particular the assessment of theoretical training - learning results (knowledge 1.1 - 1.4), which are 40% of the total assessment and assessment of practical training - learning results (to be able to 2.1-2.4); (communication 3.1-3.2); (autonomy and responsibility 4.1-4.2), which are 60% of the total points.

#### Assessment during the academic period:

- Oral presentation at seminars:** LR 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 4.2 –12 / 20 points
- Addition to oral presentation and participating in discussions at seminars:** LR 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 4.2 – 6 / 10 points
- Self-study – written autonomous research:** LR 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 4.1, 4.2 –18 / 30 points

The number of scores during the academic period is formed by the scores obtained by the PhD student in the total learning process within this course. The overall assessment during the academic period consists of the scores obtained for the classroom work - 1) oral presentations at seminars, 2) addition

to oral presentation and participating in discussions at seminars, 3) self-study – written autonomous research. All kinds of work during the academic period are as a result:

- down to the limit                      60 points
- minimum                                      36 points

In the absence at the seminar, the PhD student must make up missed oral presentation in written form

**Final assessment is carried out in the exam:**

**Final Written Exam - LR 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, - 24/40 points**

Examination assessment is done in writing. The examination papers consist 2 questions, each of which is rated on a scale of 20 points. So, total score amounts to 40 points in the final exam.

The PhD student is not allowed to take the final exam if he / she has scored less than 20 points during the academic period.

In order to get an overall positive grade from the course, the exam points cannot be less than 24 points. If the PhD student scored less than 24 points in the exam, they are not added to the semester grade (regardless of the number of points gotten during the academic period). In the exam sheet, the “Exam points” column is set to “0”, and only the number of points gotten by PhD student during the academic period is transferred to the “Total number of points” column. The recommended minimum of admission to the exam is 36 points.

In that way, the final grade in the course (minimum 60, maximum 100 points) consists of the sum of points during the study period (minimum 36, maximum 60 points) and final exam (minimum 24, maximum 40 points).

**Calculation of the final number of points:**

	<b>Number of points during the academic period</b>	<b>Final exam</b>	<b>Total number of points</b>
<i>Minimum</i>	36	24	60
<b>Maximum</b>	<b>60</b>	<b>40</b>	<b>100</b>

**7.2 Organization of the assessment:**

<b>Activity during the academic period</b>		<b>Number of points during the academic period</b>	
		<b>Min – 36 points</b>	<b>Max – 60 points</b>
<b>Oral presentation at seminars</b>	Topics 1-7, lessons will be according to learning schedule. In case PhD student was absent, the seminar topics are reported in written form.	«3» x 4 = 12	«5» x 4 = 20
<b>Addition to oral presentation and participating in discussions at seminars</b>	Topics 1-7, lessons will be according to learning schedule.	«1» x 6=6	«2» x 5 = 10

<b>Self-study – written autonomous research</b>	Preparing written autonomous research “ <b>Study of concrete cultural institution</b> ” is carried out during the academic period. Presentation this self-study is done at last seminar according to learning schedule.	«18» x 1 = 18	«30» x 1 = 30
<b>Number of points during the academic period</b>		36	60
<b>Final exam</b>		24	40
<b>Total number of points</b>		60	100

**Assessment criteria:**

**1. Oral presentation at seminars:**

5 points – PhD student is fully familiar with the study material, presents it freely and argumentatively, discloses the content of the task deeply and comprehensively, critically analyzes, evaluates and synthesizes ideas using basic and additional cultural literature. PhD student demonstrates a high degree of independence.

4 points - PhD student is sufficiently familiar with the study material, presents it freely, but may not have sufficient arguments in the explanations, mainly discloses the content of the task, using only the obligatory cultural literature. Presentation can contain minor inaccuracies.

3 points – PhD student is familiar with the study material, but does not demonstrate the depth of knowledge and critical attitude to problems, does not use the recommended literature. Presentation contains essential inaccuracies.

2 points – PhD student does not fully master the study material, presents it fragmentarily and superficially, makes essential mistakes, does not cope with the tasks.

**2. Addition to oral presentation and participating in discussions at seminars:**

2 points – the addition is meaningful and profound, essentially complements the discussion, demonstrates ability to critically analyze and high level of independence of judgments.

1 point – the addition is meaningful, demonstrates ability to critically evaluate problems.

**3. Self-study – written autonomous research:**

30-21 points - PhD student demonstrates the ability to analyze, summarize, critically evaluate and solve complex problems of cultural institutions study; ability to identify links between cultural knowledge and its practical application; ability to explain strategies, tactics and methods, basic vectors for the development of institutional cultural practices. PhD student is able to form the methodological base of the research independently, possesses the cultural material fully, operates it freely and reasonably, discloses the content of the task deeply and comprehensively, correctly interprets the research results, demonstrates independence, innovation, credibility of research.

20-16 points - PhD student has a sufficient amount of cultural material, operates it freely, but may not have sufficient arguments in the explanations, mainly discloses the content of the task. PhD student demonstrates the ability to analyze complex problems in the cultural

institutions study, but does not find a link between cultural knowledge and its application in practice. The independent work is autonomous, contains some inaccuracies.

15-11 points – PhD student carried out written research, but does not demonstrate the depth of knowledge and ability to critically analyze, autonomy in solving problems, does not rely on the necessary methodological basis, uses only educational literature. The independent work contains significant inaccuracies.

10-0 points – PhD student does not demonstrate the ability to analyze and critically evaluate the problems, examines the problems fragmentary and superficially. The content of the questions is disclosed not fully. There are significant errors in work. PhD student does not demonstrates autonomous research.

**4. Each question in Final exam (examination papers consist 2 questions):**

20-16 points – PhD student is fully familiar with the cultural material, presents it freely and argumentatively, discloses the content of the task deeply and comprehensively, demonstrates the link between cultural knowledge and its practical application, comprehend theoretical and practical issues critically; uses basic and additional literature, demonstrates independence, validity, integrity.

15-11 points – PhD student is familiar with the cultural material, presents it freely, but demonstrates a lack of argumentation in the explanations; discloses the content of the task, using basic literature, shows the independence of judgments. The work contains minor inaccuracies

10-6 points – PhD student is familiar with the study material, but does not demonstrate the independence in disclosing the content of the tasks, ability to critical analyze and evaluating, does not use recommended literature. The work contents essential inaccuracies.

5-0 points - PhD student does not fully master the study material, presents it fragmentarily and superficially, makes essential mistakes, does not cope with the tasks, does not demonstrate autonomy.

**7.3. Rating scale:**

<b>Відмінно / Excellent</b>	<b>90-100</b>
<b>Добре / Good</b>	<b>75-89</b>
<b>Задовільно / Satisfactory</b>	<b>60-74</b>
<b>Незадовільно / Fail</b>	<b>0-59</b>



**STRUCTURE OF THE COURSE  
LEARNING PLAN**

№	Lecture title	Number of hours		
		Lectures	Seminars	Self-study
<i>Part 1. Theoretical study of institutions</i>				
1	<b>Topic 1.</b> The concept and essence of social and cultural institution	2	2	6
2	<b>Topic 2.</b> Atomistic and holistic theories of institutions	2	1	6
3	<b>Topic 3.</b> Teleological approach in the cultural institutions study	2	1	6
<i>Part 2. Practice of functioning of cultural institutions</i>				
4	<b>Topic 4.</b> Specific of non-profit cultural institutions	2	2	9
5	<b>Topic 5.</b> Accumulation, educational, artistic and creative cultural institutions		4	15
6	<b>Topic 6.</b> Specific of profit cultural institutions	2	2	9
7	<b>Topic 7.</b> Institutions of television and radio broadcasting, performing arts and new media as creative industries.		4	15
8	<b>Presentation of self-work «Study of concrete cultural institution»</b>		2	54
	<b>Total</b>	<b>10</b>	<b>18</b>	<b>120</b>

Total amount **150 hours, including:**

Lectures – **10 hours**

Seminars – **18 hours**

Consultation - **2 hours**

Self-study - **120 hours**

## Recommended sources:

### *Basic:*

1. Baumol W.J., Bowen W.G. *Performing Arts: The Economic Dilemma*. New York: M.I.T. Press, 1966. 582 p.
2. Miller S. Social institutions *The Stanford Encyclopedia of Philosophy* (Winter 2013 Edition), Edward N. Zalta (ed.). <https://plato.stanford.edu/entries/social-institutions/>
3. Miller S. *The moral foundations of social institutions: a philosophical study*. New York: Cambridge University Press, 2010. 371 p.
4. Munch, R., and Smelser, M. J. (eds.) *The Theory of Culture*, Berkeley, CA.: University of California Press, 1993.
5. North, Douglass, C. *Institutions, Institutional Change and Economic Performance*, New York: Cambridge University Press, 1990.
6. Frey B. Public Support. *A Handbook of Cultural Economics*. Edited by Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003. P. 389-398.
7. Heilbrun J. Baumol's Cost Disease. *A Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011. P. 67-75.
8. Werner Hasitschka, Peter Tschmuck, Tasos Zembylas Cultural Institutions Studies: Investigating the Transformation of Cultural Goods. *The Journal of Arts Management, Law and Society*, Vol. 35 Nr.2, 2005, pp.147-158
9. Байрнс У.Дж. Менеджмент и культура / пер. с англ. И. Кушнарева. М.: Изд. дом Высшей школы экономики, 2020. – 624 с.
10. У пошуках спільного блага: етичні колізії соціальних практик: монографія. Київ: Вид. «Міленіум», 2018. 338 с.

### *Additional:*

1. Bakhshi Hasan, Fujiwara Daniel, Lawton Ricky, Mourato Susana and Dolan Paul *Measuring Value in Cultural Institutions* A report commissioned by the Arts and Humanities Research Council's Cultural Value Project
2. Benhamou Françoise Artists' Labour Markets *A Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011. [https://econpapers.repec.org/bookchap/elgeechap/13789\\_5f7.htm](https://econpapers.repec.org/bookchap/elgeechap/13789_5f7.htm)
3. Christopher J. Maule Television *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
4. European Policy Brief. The Cultural Heritage Institution: Transformation and Change in a Digital Age <https://resources.riches-project.eu/european-policy-brief-the-cultural-heritage-institution-transformation-and-change-in-a-digital-age/>
5. Fernández-Blanco Victor and Prieto-Rodríguez Juan Museums *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
6. Henten Anders and Tadayoni Reza Digitalization *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
7. How Libraries Provide Safe Spaces for (All) Youth [https://www.ifla.org/files/assets/hq/topics/libraries-development/documents/how\\_libraries\\_provide\\_safe\\_spaces\\_to\\_all\\_youth.pdf?fbclid=IwAR1aL8Cpo5JPQMtg9coo1z3T0HA2uPoxkugKCSvPi4thVGa9-XJKP4ubonI](https://www.ifla.org/files/assets/hq/topics/libraries-development/documents/how_libraries_provide_safe_spaces_to_all_youth.pdf?fbclid=IwAR1aL8Cpo5JPQMtg9coo1z3T0HA2uPoxkugKCSvPi4thVGa9-XJKP4ubonI)
8. Jasminka Kocoska, Dobri Petrovsk THE ROLE OF THE CULTURAL INSTITUTIONS IN THE CIVIC EDUCATION // n [International Journal of Science](#)

[and Research \(IJSR\)](https://www.researchgate.net/publication/287198716) Volume 4 (Issue 3):1458-1462 · April 2015  
<https://www.researchgate.net/publication/287198716> *THE ROLE OF THE CULTURAL INSTITUTIONS IN THE CIVIC EDUCATION*

9. LIBRARIES AS SPACES FOR 21ST CENTURY LEARNERS & LEARNING Report of an LSC/CNI Roundtable <https://www.cni.org/wp-content/uploads/2019/01/Report-of-an-LSC-CNI-Roundtable.pdf?fbclid=IwAR1gSBzV3aOg0y3QGVeJLuS48IBbdw2HRIpAWxTqdbnVISziSa9k3fwKObg>
10. Netzer Dick Non-profit Organizations *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
11. The impact of Libraries as creative spaces <https://content.plconnect.slq.qld.gov.au/sites/default/files/SLQ-creativespacesuserguide-2016.pdf?fbclid=IwAR0bk6EifPIQdb7axi16LDYCKgDmLw9fiZGj5X5yVQGWsqAG7kGXkzNCRI>
12. The role of cultural institutions and the development of the country: the digital dimension <https://www.digitalmeetsculture.net/article/the-role-of-cultural-institutions-and-the-development-of-the-country-the-digital-dimension/>
13. Towse Ruth Opera and Ballet *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
14. Towse Ruth Performing Arts *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
15. Urrutiaguer Daniel Theatre *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
16. Velthuis Olav Art Markets *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
17. Withers Glenn and Alford Katrina Broadcasting *Handbook of Cultural Economics*. Edited by Ruth Towse, second edition Cheltenham: Edward Elgar Publishing Limited, 2011.
18. Ben-Ner A., Gui B. The Theory of Nonprofit Organizations Revisited // The Study of Nonprofit Enterprise: Theories and Approaches, edited by Helmut K. Anheier and Avner Ben-Ner, New York, Kluwer Academic/Plenum Publishers, 2003
19. Schiff J. Weisbrod B. Competition Between For-Profit and Non-Profit Organizations in Commercial Activities // Annals of Public and Cooperative Economics, March 2007 N62(4) p. 619 – 640.
20. Leading cultural institutions. 43 recommendations for successful leadership of cultural institutions // Bagsværd in March 2017
21. Маслікова І.І. Методологічна база досліджень культурних інститутів // **Українські культурологічні студії № 1(6)**. – К.: ВПЦ «Київський університет». – 2020. С.8-12.
22. Матт Г., Флатц Т., Льодерер Ю. Культура і гроші. Музей і підприємницька діяльність. Практичний посібник. – К.: Юніверс, 2009. – 176 с.
23. Томпсон Д. Как продать за 12\$ миллионов чучело акулы: скандальная правда о современном искусстве и аукционных домах СПб.: Азбука-Аттикус, 2019. 416 с.
24. Хук Ф. Галерея аферистов. История искусства и тех, кто его продает СПб.: Азбука-Аттикус, 2018. 464 с.
25. Хук Ф. Завтрак у Sotheby's. Мир искусства от А до Я. СПб.: Азбука-Аттикус, 2020. 416 с.
26. Хезмондалш Д. Культурные индустрии. Москва: Издательство Высшей школы экономики, 2014. 456 с.
27. Эпштейн Э. Экономика Голливуда. На чем на самом деле зарабатывает киноиндустрия. Москва: Альпина Паблицерз, 2011. 212 с.

