

Making and shaping things in creative economies



Vilnius University 2019

Making and shaping things in creative economies

From history to present day

28-30 November 2019

Vilnius University, Kaunas Faculty

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SCHEDULE

THURSDAY

11.00 INTRODUCTION

11.30-12.45 **PANEL 1. Local perspectives**

Nicola Belli. INTER-BLOC MODERNISM: STATE AND ARCHITECTURE IN POST-WAR EUROPE

Lijana Natalevičienė. FROM MARGINIAI COOPERATIVE TO THE DAILĖ MANUFACTORY: THE ROLE OF ETHNIC DESIGN IN THE SYSTEM OF STATE IDEOLOGY

12.45-14.00 **LUNCH**

14.00-15.00 **KEYNOTE.**

Javier Gimeno-Martínez (VU Amsterdam)

DESIGN AND THE STATE: PARADOXES BETWEEN THE PUBLIC AND THE PRIVATE.

15.00- 15.30 **COFFEE**

15.30-17.30 **PANEL 2. Design and state**

Marie McLoughlin. PARIS FASHION AND BRITAIN'S WARTIME GOVERNMENT

Jesse O'Neill. THE DESIRE FOR DESIGN IN 1960S SINGAPORE

Erica Morawski. LOCATING INDUSTRIAL DESIGN IN CASTRO'S CUBA: A DIFFERENT TYPE OF INDUSTRIAL REVOLUTION

18.00-20.00 **DINNER**

FRIDAY

10.00-11.15 PANEL 3. Individual within creative economies

Sarah-Mary Geissler (University of Brighton). THE COSTUMER AS HISTORIAN: INTERPRETING AND EMBODYING THE PAST THROUGH HISTORICAL COSTUME.

Courtney Schum (University of Bristol). HANGING THREADS: THE QUESTION OF GENDER, ART, AND CRAFT IN REBECCA CROMPTON'S EMBROIDERY

11.00-11.45 COFFEE

11.45-12.45 KEYNOTE. Guy Julier (Aalto University)

THE BODY POLITIC OF DESIGN IN THE AGE OF DISORGANISED CAPITALISM

12.45-14.00 LUNCH

14.00-15.15 PANEL 4. New approaches in creative industries

Huriye Armağan Doğan (Kaunas University of Technology). ORNAMENTS IN ARCHITECTURE

Keneilwe Munyai (University of Cape Town). AN AFRICAN APPROACH TO CREATING CHANGE USING THE HUMAN-CENTERED APPROACH

15.15-15.30 COFFEE

15.30-16.45 PANEL 5. Transnational perspectives

Enya Moore (University of Technology Sydney). CREATIVE EXCHANGE: TRANSNATIONAL NETWORKS AND THE CONTEMPORARY DESIGN FESTIVAL

Elise Hodson (Aalto University). BEYOND 'MADE IN' – PRODUCT DESIGN AND THE GLOBAL FRAGMENTATION OF PRODUCTION

16.45-17.45 ROUNDTABLE AND DISCUSSION

17.45-18.00 CLOSING WORDS

SATURDAY

10.30-13.30 WORKSHOP: Kaunas. Design and architecture

13.30-15.00 LUNCH

Scientific Committee:

Guy Julier (Aalto University)

Javier Gimeno-Martínez (Vrije Universiteit Amsterdam)

Virginija Jurėnienė (Vilnius University)

Jette Lykke Jensen (University of Southern Denmark)

Joana Ozorio de Almeida Meroz (Vrije University Amsterdam)

Jesse O'Neill (Glasgow School of Art)

Katarina Serulus (Katholieke Universiteit Leuven)

INTRODUCTION

Triin Jerlei

Head of the Organising Committee

This symposium studies the ways design is organised and managed with different political processes and policies, both in past and present. Instead of focusing solely on the content of policies, politics and management, it attempts to create a wider debate within the framework of culture, creativity and economy, connected to the analysis of objects. The event looks at the impact that the specific policies and individuals, organisations or institutions behind them have on existing design culture. In addition to the act of designing, the possible subjects include policies shaping all stages in the life cycle of an object, for example promotion, consumption, collecting objects or recycling them, as well as positioning design in a wider political context.

The main questions are: how is design organised? By whom? Why? How are/were policies created and mediated? How did/do they function in real life? What is their legacy? A special focus is on the product of policies, design identity on various levels. How and by whom it has been shaped? How has design been used in shaping regional politics? How have politics shaped design? How to position the role of design within the wider systems of creative economies? How have politics influenced style?

KEYNOTES

Guy Julier is Professor of Design Leadership and Head of Research in the Dept. of Design at Aalto University, Finland where he works with researchers and students to investigate post-capitalist and hybrid design practices and possibilities. In 2019 he was Commissioner of 'Everyday Experiments', the Finnish Pavilion for the XXII Triennale di Milano, an exhibition highlighting institutions and communities who explore new configurations of sustainability and equality. His most recent book, *Economies of Design* (2017), provides an analysis of the multiple roles of design in the contexts of contemporary, neoliberal orthodoxies and beyond. Other books include *The Culture of Design* (3rd revised edition 2014), the *Thames & Hudson Dictionary of Design since 1900* (3rd revised edition 2005) and *New Spanish Design* (1991). Guy Julier is also a co-editor of *Design and Creativity: Policy, Management and Practice* (2009) and *Design Culture: Objects and Approaches* (2019). Before moving to Finland in 2018, he was the Victoria and Albert Museum/University of Brighton Principal Research Fellow in Contemporary Design.

Javier Gimeno-Martínez is Assistant Professor at the Vrije University Amsterdam where he runs the MA in Design Cultures. He is a researcher and a member of the International Committee for Design History and Design Studies (ICDHS). He got his PhD in 2006 from the KU Leuven, was a visiting scholar in the department of Design History at the Royal College of Art for the year 2009–2010 and a member of the editorial board of the *Journal of Design History* between 2008 and 2012. His research has been published in academic journals such as *The Burlington Magazine*, *Design Issues* and *Urban Studies*. He is author of the book *Design and National Identity* (Bloomsbury Academic, 2016).

ABSTRACTS

SESSION 1.

LOCAL CONTEXT

Nicola Belli. I am currently a PhD student in History and Theory of Arts at the Kaunas University of Technology (KTU). My main research interests are: history of Soviet architecture and urban planning in the Baltic republics, with a focus on Lithuania, and history of post-war modern architecture in Europe.

Dr. **Lijana Natalevičienė** is a senior researcher at the Lithuanian Culture Research Institute in Vilnius. Her studies concentrate on historical and modern Lithuanian applied arts and design as well as Lithuanian fine crafts of the 20th century. She has published articles on Lithuanian applied arts, textiles, and ethnic crafts.

INTER-BLOC MODERNISM: STATE AND ARCHITECTURE IN POST-WAR EUROPE

Nicola Belli
Kaunas University of Technology

The work aims at presenting post-WWII modern mass housing as a 'European' phenomenon, which resulted from a convergence of trends that went beyond the typical distinction between the Western and the Eastern bloc. Despite the division of the Iron Curtain and obvious socio-political differences, after the Second World War, Europe had to face similar challenges in the field of urban planning. The continent experienced an overall improvement in economic conditions that fostered deep and unprecedented social change. Phenomena such as economic development, demographic growth and population movements encouraged a new and massive wave of urbanization in Europe, which increased the demand for housing.

Modernist planning became a crucial tool for overcoming the challenging post-war situation. Modernist ideas were characterised by the attempt to reshape society and by the promise of planning its future; in fields of architecture and planning, theoretical principles were translated into attempts to build districts with good living standards for the masses. Furthermore, mass housing took the greatest part in socialist and welfare-state efforts to physically and discursively create a modern urban population. At the time of construction, mass housing estates were positively evaluated and brought about positive expectations, both in relation to physical environment and social dimension. Such conditions made mass housing perhaps the most representative architectural feature of its era. During the presentation representative cases from the former Eastern and Western Europe will be introduced and analysed.

FROM MARGINIAI COOPERATIVE TO THE DAILĖ MANUFACTORY: THE ROLE OF ETHNIC DESIGN IN THE SYSTEM OF STATE IDEOLOGY

Lijana Natalevičienė

Lithuanian Culture Research Institute

The paper discusses the phenomenon of the cooperative Marginiai that existed from 1930 to 1941 in Kaunas, and its later structural transformations influenced by German (during the WWII) and Soviet regimes. The cooperative Marginiai was the first company in Lithuania to undertake mass production of vernacular items and souvenirs, i. e. interpreting the forms, subjects, and techniques of traditional Lithuanian peasant artefacts. However, in 1941, during the first Soviet occupation, Marginiai was reorganised into the cooperative Dailė (Art) following the Soviet example. This cooperative, with its headquarters in Kaunas, continued to operate under the German occupation from 1941 to 1944, and in 1945, when Lithuania was reoccupied by the Soviets, it was transformed into a production unit of the Lithuanian Division of the USSR Art Fund, with the same name Dailė, and a great amount of manufactories.

The manufactories Dailė fed hundreds of artists during the Soviet period. They worked on orders for interior decoration and public spaces and developed standard models for a series of vernacular articles. Their popularity was based on an ideological sound and the established connection with the national identity during the Soviet regime. Dailė manufactories collapsed after the restoration of independence. Only separate units of this large organisation survived by finding a place in a new political and cultural system.

The aim of this report is to find out the relation between national style design and the political regime, and how ethnic design serves to different political systems. Why national style artefacts were so popular in Lithuania of the inter-war period, as well as in Soviet Lithuania? What is the role of ethnic style artefacts in the political regimes – practical benefits, search for national identity or a tool for propaganda?

SESSION 2. DESIGN AND STATE

Iria Suárez is a design historian and multidisciplinary designer who has recently graduated from the MA History of Design at the Royal College of Art and Victoria & Albert Museum, London. Her research aims to stimulate an interdisciplinary conversation between medical, architectural, social and cultural history that can be applied across the broader study of the material culture of children and childhood.

Dr **Marie McLoughlin** is a Senior Lecturer at the University of Brighton, UK. Her MA was on the British Utility scheme and her PhD on Fashion Design Education in the UK. She is the co-editor, with Professor Lou Taylor, of the forthcoming Bloomsbury Academic book *Paris Fashion and World War 2. Global Diffusion and Nazi Control*.

Jesse O'Neill is a Lecturer at the Glasgow School of Art's Singapore campus. He received his PhD for research on the print cultures of colonial Australia, and his current work concentrates on the development of design and lifestyle in the British colonial centres of Southeast Asia.

Erica Morawski is Assistant Professor of Design History at Pratt Institute. She received her doctorate from the University of Illinois-Chicago. Her scholarship considers how design mediates relationships between state and populace through approaches that seek to privilege underrepresented histories. She primarily works on the Hispanic Caribbean within a global context.

Katarina Serulus defended in 2016 her PhD thesis at the University of Antwerp entitled *Design & Politics: The Public Promotion of Industrial Design in Postwar Belgium (1950-1986)*. Her thesis was published as a book by Leuven University Press in 2018. As a research fellow she is affiliated to the Architecture, Interiority, Inhabitation (A2I) research group at the KU Leuven Department of Architecture.

A BETTER CHILDHOOD FOR ALL CHILDREN: DESIGNING THE MODERN SPACE FOR SICK CHILDREN IN EAST LONDON, 1850-1900

Iria Suárez Martínez

Royal College of Art

This dissertation investigates the socio-cultural, economic, political and technological circumstances that stimulated the burgeoning of children's hospitals in the East End of London, between 1850 and 1900. The campaigning by social reformers, as well as professionals from different disciplines, led to the creation of a space that fulfilled the function of decreasing infant mortality. Pursuing the core research question of what the relationship was between the founders, the designers and the users of children's hospitals, this research investigates the foundation of two children's hospitals that emerged in the most deprived area of London during the second half of the nineteenth century, the North-Eastern Hospital for Children and the East London Hospital for Children. These two pioneering institutions foreshadowed the idiosyncrasies of modern hospitals, where the cure and treatment of sick children takes place, and where medical training and research is developed. They witnessed the emergence of a more analytical design philosophy, which was applied to designing a purpose-built building where the rationale of its distribution and the innovation of its materials served a function. A new sterilised space was prescribed by the design research of professionals in architecture and medicine, and it was applied to create a simple and efficient child-centred space. However, these places were as much a medical enterprise as a social one, combating illnesses as much as poverty. Although both of the institutions were set up by medical experts, the fundamental problem that they were addressing was the disease of pauperism. As social reformers, their founders were catalysing both the material production of space and a structural change in institutional ideology that promoted a more holistic understanding of childhood wellbeing.

PARIS FASHION AND BRITAIN'S WARTIME GOVERNMENT

Marie McLoughlin
University of Brighton

This paper explores the contrasting forces of strict government controls and elite Paris fashion that helped shape British fashion in 1942 and continue to impact on the UK clothing industry. When most of mainland Europe had been occupied by Nazi Germany and the threat of invasion was very real, the British government sought to reduce all consumption of materials and labour that might help the war effort. Clothes rationing was reluctantly introduced in June 1941, eighteen months after the introduction of food rationing. Clothing consumption required more nuanced controls than food as the impact of the manufacturing processes, ranging from hand-made to mass production, and quality of materials, from silk to rayon, could vary very dramatically.

A year before the introduction of clothing rationing France had fallen to the invading Nazi forces. Several Paris couturiers, including the Englishman Molyneux, whose house was one of the most successful, came to Britain. This group, together with London couturiers, many of whom represented Paris houses, offered to help the Board of Trade. This resulted in the curious spectacle of the Board of Trade promoting an egalitarian British style, exemplified by the Utility scheme, whilst also commending Paris design even though Paris was behind enemy lines. So successful was the reorganisation of the clothing industry that in January 1944 the Minister of Supply asked how Britain could take over the French clothing industry after the D-Day landings. The Board of Education's recommendation to invest in design education paid dividends, albeit a generation later.

THE DESIRE FOR DESIGN IN 1960S SINGAPORE

Jesse O'Neill

The Glasgow School of Art

In the 1950s, the island of Singapore was a British Crown Colony. As colonial administrators began their plans to unify and decolonize their territories in Southeast Asia, they recognised a potential problem with Singapore's economy. Although it was the richest city in the region, Singapore's wealth was almost entirely built on trade; should this trade have receded or shifted elsewhere it would spell disaster. Therefore, beginning in the 1950s and continuing throughout the 1960s, a policy was implemented to diversify the Singaporean economy by establishing local manufacturing industries. These eventually led to new industrial settlements on the island and introduction of new types of urbanized work.

This paper charts the Singaporean government's efforts to remake their economic future during the same period in which they traversed the processes of decolonization. Drawing from political speeches, newspapers, government reports and promotional grey literature, the paper looks at the ways in which the state expressed its ambitions regarding industry, technical training, design and product development. This focuses attention on the period after the Industrial Promotion Board's founding in 1957, and follows the subsequent development of polytechnic education in architecture and engineering, the Industrial Research Unit, the Jurong Town Corporation and the Product and Design Centre. The material demonstrates the country's first efforts to organize and promote ideas about design as a means of strengthening the economy, as well as its internal strategies to create a manufacturing workforce that could engage with globalized industrial product design. Through this, the paper addresses a significant example of mid-twentieth century industrialization in the postcolonial world.

LOCATING INDUSTRIAL DESIGN IN CASTRO'S CUBA: A DIFFERENT TYPE OF INDUSTRIAL REVOLUTION

Erica Morawski

Pratt Institute

In 1967, Fidel Castro called for the construction of 100,000 houses per year, largely through mass-produced architecture, and the production of the necessary attendant furniture. This was to be funded by the 1970 Zafra de los Diez Millones, a campaign for a ten-million-ton sugar harvest that was itself dependent on advanced industrial sugar production. For revolutionary leaders, industrialization was to be fundamental to successful programs for universal housing, education, alimentation and healthcare. As this research elucidates, the government employed industrial design as a symbol for the industrialization of Cuba.

This paper employs the furniture design created for this housing campaign as a case study that illustrates the role of industrial design within the Cuban revolution. This furniture project was charged to the Ministry of Light Industry, the state branch dedicated to industrial design. An examination of the furniture reveals a negotiation between the government—and its policies and ideologies—and the designers working in the ministry. As state employees, designers navigated a conflicted terrain that was at once liberating and restrictive. For example, the revolutionary climate allowed for a radical re-envisioning of a more democratic design, which the designers expressed through such features as flat-pack design in the case of this furniture project. However, limitations, such as the government directive to use cane bagasse particleboard, stifled aspirations for more sustainable material sourcing. Through this furniture project, this research defines the contours of industrial design in revolutionary Cuba, and, more broadly, delineates the complexity of state-driven design policy.

C'EST BELGE, ÇA? DESIGN POLICIES IN BELGIUM IN THE 1970s

*Katarina Serulus
Architecture Institute Flanders*

Against the backdrop of the European liberalization and the Cold War tensions, industrial design was endorsed by the Belgian government in the 1950s to stimulate the national economy and as an instrument of modernization. The alliance between politics and design received new impetus in 1962 when a Design Centre was established that had to add prestige to the Belgian products in foreign markets. Under direction of its director Josine des Cressonnières, the Design Centre crafted in the 1960s an exclusive modernist “Made in Belgium” style that was internationalist in orientation.

This paper examines how the Design Centre continued to forge a link between the Belgian territory and design in the 1970s while the varnish of the Belgian unitary state started cracking and federalization was on its way. The growing regional tensions at the end of the 1960s between the French-speaking and Dutch-speaking communities in Belgium hindered the regional dissemination of this “national” design doctrine. Around the same time, the “good” design legacy was questioned by the introduction of new activist and environmental design paradigms. The paper will look how the Design Centre coped with these disciplinary changes and political disruptions by analyzing archival material on the changing status of crafts in its policies, the inclusion of new topics related to the “environment” and the establishment of a design policy at state level.

INDIVIDUAL WITHIN CREATIVE ECONOMIES

SESSION 3.

Sarah-Mary Geissler recently graduated from the University of Brighton studying MA History of Design and Material Culture. In 2018 she co-curated the exhibition Dressing the Decades: 85 Years of Visitor Clothing at Preston Manor, Brighton, UK. Her research focuses on costume, homemade clothing and the role of dress in museums.

Courtney Schum is a first year PhD candidate in History of Art at University of Bristol. Her academic interests include the interaction of design and architecture with geography, cultural exchange, and urbanisation. Her doctoral research addresses themes of transnationalism in 20th-century Danish architecture, with a focus on the work of Vilhelm Lauritzen.

THE COSTUMER AS HISTORIAN: INTERPRETING AND EMBODYING THE PAST THROUGH HISTORICAL COSTUME.

*Sarah-Mary Geissler
University of Brighton*

Embodying history or trivialising it? Dress is an immediate empathetic device; it sets a scene and establishes time. Historical costume can therefore be relatable, understandable, and accessible to the general public in a way that much of history is not, though associations with child's play, along with denigration of dressmaking as feminine and trivial, have kept historical costume from contemporary discussions of scholarship. I argue that historical costuming deserves to be explored for its unique potential within the heritage sector, and put forward the costumer's overlooked role as historian.

Adapted from a larger case study of costume at Beamish, the Living Museum of the North, this paper focuses upon the development of their on-site costume department. A hierarchical view of the constitution of knowledge has relegated sites such as Beamish Museum to mere places of pleasure, highlighting a gulf between academic scholars and non-professional historians. By investigating the forty-year history of costume at Beamish it is possible to trace the costumer's contributions to historical knowledge of working people in North East England.

Surviving examples of historic dress often reflects affluent fashions of the upper-classes, and thus do not reflect the industrial and working-class focus of Beamish, thus a facsimile is required. Costumers root their designs in primary evidence; oral histories, photographs, diaries. Anachronisms are unavoidable due to budgets, the wearer's physical requirements and lack of suitable materials, though embodiment through costume allows for a nuanced engagement with the past for visitors and staff alike, literally bringing the past to life.

HANGING THREADS: THE QUESTION OF GENDER, ART, AND CRAFT IN REBECCA CROMPTON'S EMBROIDERY

*Courtney Schum
University of Bristol*

My paper explores the interwar embroidery work of British artist Rebecca Crompton (1895-1947). Her oeuvre serves as a case study to open a discussion about the historical divide between art, design, and craft, and the gendered implications which cleave it. Despite the entrenched connection between Crompton's chosen medium and domestic craft, Crompton self-identified as a fine artist as much as an embroiderer, and her work demonstrates an awareness of major contemporary trends in art and design. Yet it rarely appeared in academia or exhibitions of modernists using more conventional media. During Crompton's lifetime, she predominantly exhibited with other textile and needlework practitioners, themselves predominantly women.

When compared to my current doctoral study, which explores the social democratic character of architecture and design in 20th-century Denmark, the deviation in Crompton's practice is clear. She espoused technical freedom and individualistic creativity through her textile teaching at the Croydon School of Art. The self was rarely the focus of meticulous and functional Scandinavian craft and building industries, which were framed as serving a collective, egalitarian society.

She wrote of her work with manifesto-like language, a method of self-mythologising so common amongst her male contemporaries, in 1936's *Modern Design in Embroidery*. Using Crompton's own publication, documents from her exhibition history, current museum holdings of her work, and information on her teaching style lifted from the archive of her best-known student Beryl Dean, I present Crompton's work as a demonstration of the possibility for wider, more interdisciplinary and inclusive curation, critique, and education practices which reflect the texture of 20th-century art, design, and craft.

SESSION 4.

NEW APPROACHES IN CREATIVE INDUSTRIES

Huriye Armağan Doğan. Junior researcher and PhD Candidate at the Institute of Architecture and Construction of Kaunas University of Technology. Received Bachelor's degree in Architecture in 2008 and Master's degree in Restoration and Conservation of Cultural Heritage in 2011. Her research interests are adaptive re-use, preservation, early 20th century architecture and cultural memory.

Dr **Keneilwe Munyai** is a programme manager at the Hasso Plattner School of Design Thinking at the University of Cape Town (d-school). Her work at the d-school involves designing and running programmes in design thinking's human-centred approach to innovation for university students and professionals in the public, private and development sectors.

Suzanna Törnroth is a PhD student in Architecture at Luleå University of Technology (LTU) in Sweden. She has a B.Sc. in Sociology from Lund University, and a M.Sc. in Climate-Sensitive Urban Planning from LTU. She has also worked as an urban planner in Singapore, Dubai and Sweden.

ORNAMENTS IN ARCHITECTURE

Huriye Armağan Doğan
Kaunas University of Technology

This research focuses on the usage of the ornaments in the Kaunas dialect of the Modern Movement, and analysis the impact of ornament on people's perception. Ornaments in architecture have various functions, and they contain different aesthetical, and utilitarian meanings which are occasionally related to the cultural memory and identity of people. However, when the Modern Movement started to be seen in the architectural sphere, the usage of ornaments on the façade of the buildings started to decrease, and the topic of ornament took a prominent place in the discourse of the Modern Movement.

One of the reasons why the Modern Movement was against the usage of ornament was related with the eclectic expression of the ornaments at the time, which was not reflecting the society it was in, and it was seen as non-functional parts of the design without a meaning. However, even though the usage of ornament might be possibly seen as just a decorative element on the façades which does not have any functionality, it adds social, cultural, and economic status to the constructions. Furthermore, it gives meaning to the buildings by generating personalisation and uniqueness, and also it affects people's perception in their evaluation of the structures as cultural heritage.

AN AFRICAN APPROACH TO CREATING CHANGE USING THE HUMAN-CENTRED APPROACH

Keneilwe Munyai
University of Cape Town

Design as a discipline is evolving and its role in society is becoming more prominent. The global North design is seen as playing a strategic role in society, while the global South design is still seen as mainly about materials and aesthetics. Nevertheless, there is also a growing interest in finding solutions to complex challenges that society faces and the design is slowly starting to be recognized as a valuable discipline for ensuring new ways of working and tools to complex problems. For the past 3 years organisations on the African continent have been applying the human-centred approach to complex problems. The approach is contributing to more than just business-related challenges and has been extended to develop more inclusive strategies using design tools within organisations. The human-centred approach adds immense value to creating a collaborative working environment and ensures that all the stakeholders that are part of the organization are included in ensuring co-crafting the strategy of helping to deliver products and services. This approach has made design more accessible. Most importantly it is slowly shifting perspectives on the value of design on the continent. In this paper I will discuss a case of a specific organization that used human-centred approach to change ways of working and create a culture shift from an African perspective.

CO-DESIGN IN NEIGHBOURHOOD SOLAR ENERGY AESTHETICS: A PARTICIPATORY APPROACH TO THE DESIGN OF PUBLIC SPACES.

Suzanna Törnroth

Luleå University of Technology

Up to and including 2018, there has been dominant focus on the rhetoric of renewable energy in Europe, due to - and not limited to - the extensive roll-out of regional policy frameworks outlining the transition to renewable energy sources (RES), such as the EU Roadmap 2050. The current energy discourse has seen the conceptualisation of the energy transition as a social phenomenon, as opposed to a purely technological one. In light of this, research has indicated a need for more bottom-up approaches that engage the public in the local neighbourhood energy transition, calling for more proactive “prosumption” and less organisation-centricity in electricity production. Understanding and raising community acceptance in neighbourhoods with small-scale energy production has been discovered to play a role in facilitating these bottom-up approaches, however, such research in this arena remains lacking for the context of small-scale, distributed photovoltaics (PVs).

Following this lead, this research intends to fill a knowledge gap in the current energy discourse by exploring how the public engages with the issue of “energy”, and if creative forms of participation in the urban planning process is able to facilitate the discussion and interaction of the public with the issue of small-scale, distributed PV environment. Through a case study that is mobilised in the test bed city of Luleå, Sweden, a series of workshops targeting different social groups seeks to evaluate perceptions and impacts of democratic and highly creative forms of participation in the design of a distributed PV environment.

SESSION 5.

TRANSNATIONAL PERSPECTIVES

Enya Moore is a PhD candidate at University of Technology, Sydney (UTS). Her current research focuses on transnational design events in the Asia Pacific Region. Her writing has been published in Plot(s) journal and Australasian Journal of Popular Culture. In 2019 Moore received the Design History Society Student Travel Award and won best presentation at the UTS Design Building and Architecture Faculty HDR Conference. Moore is a tutor in design history in the Bachelor of Design at UTS.

Elise Hodson is a Post-doctoral Researcher in Design Economies at Aalto University. She holds a PhD in Communication and Culture from York University (Toronto), where she studied distributed authorship in the globalization of product design. She is the former Chair of the School of Design at George Brown College and Director of Exhibitions at the Design Exchange.

CREATIVE EXCHANGE: TRANSNATIONAL NETWORKS AND CONTEMPORARY DESIGN EVENTS

Enya Moore

University of Technology Sydney

In recent years contemporary design events have transitioned from bounded sites to new forms of transient spaces and experiences. National ‘showcases’, and industrial trade fairs transformed into knowledge arenas embedded in networks both concrete and virtual. While its predecessors took place within confined environments such as events centres or ‘expo’ sites, contemporary design events sprawl across the city. The rise in popularity of design events worldwide has resulted in a vast transnational network of places, actors and organisations, whose role rests in ‘activating’ the city for new audiences. At these events, dominant discourses of creativity and innovation, demonstrate ways in which design culture is being shaped, by who and for what purpose.

This paper looks at design events with a focus on creative economies in the Asia Pacific region. Here the growing role of design within urban, economic and political trajectories is considered within the geo-politics of a rapidly transforming region. I seek a more nuanced understanding of the exchanges occurring between social actors that goes beyond the ‘duality of state and non-state’ and focus instead on the vast networks of global cities (Exernova 2017; Sassen 2002). Selecting a series of rich examples drawn from places such as Shenzhen (China) and Geelong (Australia), this paper examines emergent transnational networks of contemporary design events through visual ethnography, participant observation and interviews. How do design events relate to wider social, economic and political shifts and the global/regional/local exchanges occurring in a dynamic and volatile geo-political environment?

BEYOND ‘MADE IN’ – PRODUCT DESIGN AND THE GLOBAL FRAGMENTATION OF PRODUCTION

*Elise Hodson
Aalto University*

In 2011 President Obama asked Steve Jobs what was preventing Apple from manufacturing in the US. The CEO’s reply, that “those jobs aren’t coming back,” pointed to a debate about the value of offshore factories and the resources they offer, including labour that is not only cheaper but also more skilled, and an infrastructure for manufacturing that would be difficult to recreate in North America (Duhigg and Bradsher, New York Times, 2012). ‘Made in’ labels belie the complexity of global production. To address this, the World Trade Organization’s ‘Made in the World Initiative’ traces value added in global commodity chains to determine the diverse origins of inputs like raw materials and labour, and now services and innovation (WTO, 2011).

Globalized trade may be taken for granted today, but economists observe that the global fragmentation of production is only just beginning (Gasiorek and Lopez-Gonzalez, 2013). Where does this leave the creative labour of design? Can product design authorship be traced to one country, brand or person? Through the study of one object -- boots advertised as designed and made in Canada -- this paper examines the influence of international trade and immigration policy on the design of everyday, mass-produced consumer goods. It looks at the global sourcing of components, materials, labour and expertise and how this mode of assembly affects the design process and final product. The case study further examines how governments facilitate and manufacturers exploit global trade at the same time that they conceal their global networks through the fetishism of national and local production and creativity.

Making and shaping art in creative economies and industries



Vilnius University 2019

Making and shaping art in creative economies and industries

29 November 2019

Vilnius University, Kaunas Faculty

SCHEDULE

STRAND 1

9.00-10.30 SESSION 1. Management

Cristian Frattima. BAUMOL'S COST DISEASE: INCURABLE LEVI-ATANIC PATHOLOGY?

Ugnė Pavlovaitė. MANAGEMENT OF ART PLATFORMS. BIENNIAL OF CONTEMPORARY ART: FROM EXHIBITION TO PLATFORM.

Dovile Balevicienė, Greta Gečaitė. CULTURAL DIVERSITY MANAGEMENT IN INTERNATIONAL CULTURAL PROJECTS

Rūta Jančiulytė. MODELS OF ART PRODUCT VALUE CREATION IN ARTIST-IN-RESIDENCIES

10.30-10.45 COFFEE

10.45-12.15 SESSION 2. Tourism and hospitality

Sergii Ivanov. INFLUENCE OF HOSPITALITY PRACTICE ON THE DEVELOPMENT AND FORMATION OF A TERRITORIAL BRAND

Virginija Jurėnienė. GENTRIFICATION: LOCAL (URBAN) IMAGE DEVELOPMENT INSTRUMENT WHILE CARRYING OUT CULTURAL/CREATIVE TOURISM

Gnat Zhelikhovskyy. ECOTOURISM MANAGEMENT

12.15-13.15 LUNCH

10.45-12.15 SESSION 3. Development and creating new value

Ilona Kiaušienė, Asta Mikalauskienė. SUSTAINABLE DEVELOPMENT GOALS AND CULTURE

Aurelija Kuizinaitė. THE IMPACT OF CULTURAL EVENTS AS THE PLANNING FACTOR OF A CITY'S CULTURAL TOURISM DEVELOPMENT

Diana Sutkutė. CREATION OF VALUE IN CULTURAL ORGANIZATIONS BY VOLUNTEERING

14.45-15.15 COFFEE

15.15-16.45 SESSION 4. Organisations and institutions

Adelė Mikalkėnienė. THE PECULARITIES OF COMMUNICATION IN THE MANAGEMENT OF A MUSICAL COLLECTIVE. VILNIUS UNIVERSITY KAUNAS FACULTY FEMALE CHOIR VENI GAUDERE MANAGEMENT CASE

Dovilė Peseckienė. CONSUMER EXPECTATIONS IN VISUAL ART INSTITUTIONS

Skaistė Jurėnė. CULTURAL ORGANIZATIONS AUDIENCE ENGAGEMENT MAP

16.45-17.00 CLOSING WORDS

STRAND 2

9.00-10.30 SESSION 5. Cultural politics

Agnė Burovienė. THE ADJUSTMENT OF SOCIAL MARKETING TOOLS TO THEATRE PRODUCT CONSUMERS WITH HEARING IMPAIRMENT

Ingrida Griesienė. ART ORGANIZATIONS' COLLABORATION DEVELOPMENT BASED ON RELATIONSHIP MARKETING

Virginija Jurėnienė. CULTURE AS THE FOURTH ELEMENT OF SUSTAINABLE DEVELOPMENT AND CULTURAL POLITICS

10.30-10.45 COFFEE

10.45-12.15 SESSION 6. Perspectives on culture

Svitlana Gutkevych. PECULIARITIES OF RURAL GREEN TOURISM DEVELOPMENT

Khrystyna Kramarchuk. POLAR SUBSTITUTES FOR ARCHETYPAL STRUCTURES OF THE ENVIRONMENT AS A MANIFESTATION OF THE POLICY OF TOTALITARIANISM OF SOVIET POWER

Stepan Dychkovskyy. CULTURAL TOURISM TRENDS IN THE CULTURAL BRANDING PARADIGM

12.15-13.15 LUNCH

10.45-12.15 SESSION 7. Tourism and local value

Sofia Fabiani. AUCTIONS AND THEIR APPLICATION TO THE TOURISM SECTOR

Migle Sarvutyte-Gailiuniene. THE IMPORTANCE OF CULTURE IN THE NATIONAL ECONOMY THROUGH MODEL ASSESSMENT: THE CASE OF LITHUANIA

Aušra Liaukevičienė. IMPACT OF THE GENTRIFICATION PROCESS ON
THE CREATION OF ADDED VALUE IN URBAN SPACES

14.45-15.15 COFFEE

15.15-16.15 SESSION 8. Art and business

Egle Dmukauskaitė. APPLICATION OF A BUSINESS DEVELOPMENT
MODEL IN A CREATIVE COLLABORATION HUB

Gintarė Žaltauskaitė. CORPORATE IMAGE MANAGEMENT IN CULTURAL
ORGANISATION

16.45-17.00 CLOSING WORDS

INTRODUCTION

Triin Jerlei

Head of the Organising Committee

Within the international symposium “Making and shaping things in creative economies” an event is dedicated to the study of art and culture within local creative economies and industries. The aim is to examine the ways art is managed and organised with different strategies, processes and policies. Instead of focusing solely on the content of policies, politics and management, it creates a wider debate within the framework of culture, creativity and economy. The event looks at the impact that the specific policies and individuals, organisations or institutions have behind them. The focus is on specific case studies to develop a discussion between academics, students and practitioners.

“Making and shaping art in creative economies and industries” focuses on creative industries in Lithuania and in nearby regions, to enable the discussion and recontextualization of the relationship between local creative industries. The presenters come from a range of backgrounds, disciplines and organisations to discuss on a common problem: how to contextualise, study and manage local contemporary creative economies? Subjects include a variety of topics from past to present and future.

ABSTRACTS

BAUMOL'S COST DISEASE: INCURABLE LEVIATANIC PATHOLOGY?

Cristian Frattima

Vilnius University

Although 53 years have now passed since the date on which William J. Baumol and William Bowen published the famous essay "Performing Arts, The Economic Dilemma: a study of problems common to theatre, opera, music, and dance", the problem of sustainability for opera houses is still alive within the scientific community. Reading the accounting of any of the major opera houses with the eye of a for-profit sector analyst, the first impression would be of an activity in crisis, with an average cost structure three times bigger than revenues; a "chronically" ill activity, thirsty for state and private funding, whose existence according to a for profit logic would be of dubious utility and sustainability. Although within a nation's budget, spending for performing arts it never represents a significant item of GDP, averagely oscillating from the minimum of 0.000005% of the USA, to the record of 0.003% of Germany, the greater problem seems to be that of a vicious redistribution of the tax income in favour of the middle-high class, notoriously more engaged in opera and in the frequentations of opera houses. Leaving aside the debate about the legitimacy of an economic intervention of the state, the main assumption of my thematic will instead be the identification of some possible "cures" to Baumol's and Bowen's disease, through the understanding of the intrinsic criticalities, the analysis of the activity of some world virtuous models and the proposal of new tools in support of the Opera, borrowed from heterogeneous sectors to it. In the last twenty years many economists have tried to overcome the immobilizing vision of Baumol and Bowen, identifying some cases in the world of opera, which would contradict the theory of the stagnant productivity sector. The above mentioned will be the main theme of my dissertation.

MANAGEMENT OF ART PLATFORMS. BIENNIAL OF CONTEMPORARY ART: FROM EXHIBITION TO PLATFORM.

Ugnė Pavlovaitė

Vilnius University

The circulation of the creative sector, which promotes social cooperation, cultural diversity, innovation and creativity, is ensured by public sector organizations. The demand for artistic products or services is regulated by overcrowded markets, which increases competition between public sector institutions due to the limited funding. The competitive advantage in the art sector is usually acquired through changes in product or service development that are strategically considered as innovation. But what happens if the innovation of a product or service changes the innovation of the applied strategy? How does the innovation of the applied strategy influence the value creation process of the art product or service?

In search of innovative methods of development, art organizations promote more inter-sectoral collaboration, which increases the value of the service or product being developed, thus ensuring a competitive advantage in the existing market. In the last decade, the contemporary art biennial have transformed - from exhibition to the organization that is developed as an innovative platform. The strategy's innovativeness manifests itself through the conceptual evolution of the contemporary art biennial where organizational management guidelines are radically changing.

The need for specialized art platforms arises when the aim is to bring together artists from different fields of arts to create a unique value-added art product or service that will meet the needs of society and raise the awareness of artists. Art platforms become a tool for artists to join a broad creative network and thus secure the possibility of long-term collaboration through organized activities by the network. How does the external factors (economic, political and technological) influence the development of platform strategy in art organisation? How does it affects the value - added products or services?

SESSION 1.

MANAGEMENT

Christian Frattima is a professor at Vilnius University (KHF) and LaScala Academy. Conductor, producer of documentaries, artistic director of many festivals and CD labels, founder of Coin_du_Roi opera society, Frattima extends his knowledge to economics and mathematics applied to the cultural sector. Post-doctorate at Bocconi University, author of many essays and articles about cultural economics.

Ugnė Pavlovaitė is a coordinator of educational programs at the 12th edition of contemporary art biennial “Kaunas Biennial”. In 2017 and 2019 she graduated Vilnius University Kaunas faculty as a cultural manager (BA) and art manager (MA). Her fields of interest are art management, contemporary art biennials, relationship marketing.

Dovilė Balevičienė, PhD candidate of social sciences. Master’s degree completed in Kaunas University of Technology in the field of project management and bachelor’s degree completed in Vilnius University in the field of cultural management. Her research interests are cultural diversity, art management, social media management and project management.

Greta Gečaitė, Bachelor of social sciences. Degree completed 2017 in Vilnius University in the field of cultural management. Her research interests are cultural diversity, culture management, and project management.

Rūta Jančiulytė. I graduated with a bachelor’s degree in Culture Management and a master’s degree in Art Management from the Vilnius University Kaunas faculty. I have participated in following research projects: “Value Creation for Art Products in Artists’ Residencies” and “Management of Artistic Activism in Communities“. I am currently working in the Lithuanian Neighbouring Rights Association (AGATA), focusing on artists’ projects.

MODELS OF ART PRODUCT VALUE CREATION IN ARTIST-IN-RESIDENCIES

Rūta Jančiulytė

Vilnius University

Artist-in-residencies are not a new phenomenon. Artists used to often travel in order to acquire new skills or learn new methods from experienced and professional artists. An artist-in-residence is a place where artists from all over the world engage in creation and get to know local cultural life by communicating with the local community. When working together, artists inspire one another and acquire new knowledge, which determines creation of artworks. An artist-in-residence ensures all the opportunities for an artist to create a valuable work of art. Even though the value of artworks is indisputed, its creation is not always clearly defined. The analysis of how value creation for an artwork occurs in an artist-in-residency will show how an artist-in-residency should contribute to value creation and increase product value, thus having a positive impact on not only the artist-in-residency or the artists, but also the local community and the national economy. An artist-in-residence ensures necessary physical capital and human resources. Artist-in-residencies create psychological, social, knowledge and symbolic capitals by organising exhibitions, events, lectures, seminars, cooperating with the local community, providing artists with an opportunity to know local residents, the environment and its history. With the creation of an product, economic, cultural and social values emerge. The research also revealed that art products created an indirect political value that was added to the theoretical model of art product value creation in artist-in-residencies.

Aim: to create a theoretical and empirical models based on the analysis of art product value creation in artist-in-residencies.

Methods: document analysis and qualitative interview.

SESSION 2. TOURISM

AND HOSPITALITY

Sergeii Ivanov is a Doctor of Chemical Sciences. He is a Professor and First Vice-Rector of the National Academy of Government Managerial Staff of Culture and Arts in Kyiv, Ukraine. Professor Ivanov is the author of over 350 papers, including articles, monographs and textbooks.

Prof. dr. **Virginija Jurėnienė** has been involved in the research of gender history since 1999. The main sphere of her interest is gender policies and their impact on sustainable society development. V. Jurenienė has extensive experience in international and local project management and has been involved in numerous EC FM 6 and 7 Projects. She is an expert of the Lithuania Culture Council of the European Institute for Gender Equality. She has published about 70 articles and 6 monographs on the main issues of gender and cultural tourism and heritage, creative industries in international peer reviewed journals. She is teaching contemporary civilization history, history of Lithuanian culture and business, and gender history at Kaunas Faculty.

Gnat Zhelikhovskyy is a doctoral student of Igor Sikorsky Kyiv Polytechnic Institute in Ukraine. His research topic is management of tourism.

INFLUENCE OF HOSPITALITY PRACTICE ON THE DEVELOPMENT AND FORMATION OF A TERRITORIAL BRAND

Sergii Ivanov

National Academy of Management Personnel of Culture and Arts

The aim of this paper: the modern world is in a state of a transformation, the algorithm of which is uncertain and unpredictable. Civilization-cultural confrontation in Western democracies has led to disruption of the system of interaction between multicultural communities, which, over millennia, has established the customs and traditions of optimal hospitality as a result of intercultural dialogue. The restoration of the lost equilibrium should become an imperative of modern humanitarian policy. One way of this recovery is to cultivate an environment, where true hospitality will thrive.

Research methodology of the article consists of application of historical, bibliographic and analytical methods.

Results. National cuisine is an integral part of the national culture. Centuries of development of local cuisine history, numerous and varied traditions of gastronomic culture of each nation and regional culinary features are undoubtedly the richest resource for successful development of any country of gastronomic tourism. In recent years, gastronomic tourism has become one of the most dynamic and creative types of tourism, forming new types of hospitality establishments and contributing to the diversification of tourism at local, regional and national levels.

Novelty lies in the fact that it proves that cultural tourism is forming new types of hospitality establishments, promoting diversification of local and regional tourism at the state level of services.

Practical relevance. A competitive market for hospitality services, hospitality businesses, while serving tourists and other categories of citizens, must not only provide a high standard of living comfort, but also constantly improve customer service.

GENTRIFICATION: LOCAL (URBAN) IMAGE DEVELOPMENT INSTRUMENT WHILE CARRYING OUT CULTURAL/CREATIVE TOURISM

Virginija Jurėnienė

Vilnius University

Historical centres of cities play an extremely important role in the tourism industry, as the knowledge visitors gain from the city often begins and ends there. The financial benefit of tourism often promotes the preservation of the material historical urban environment and its distinction. In cases where a city chooses the promotion of tourism as the basis of development, several threats emerge. When only the material urban environment and tourism infrastructure are developed with no regard to the residents and their needs, a city can become a negative museum object. In Lithuanian historical cities, tourism was developed both during and after the Soviet period. After the Restoration of Independence (1990), historical Lithuanian cities, especially Vilnius, have been attracting more and more foreign tourists. The city attracts cultural tourists rather than mass tourists, therefore, so far, there is no severely negative impact so far. However, the financial benefit of tourism promotes an increasing commercialisation of the centre and its becoming a zone of consumption. Goals of economic and tourism development encourage cities to become exceptionally attractive trademarks; however, due to the international glass architecture tendencies and skyscrapers in almost all geographical planes, cities become similar instead of becoming exceptional. Krupickaitė and Standl (2004) studied the signs of gentrification in Užupis. The study reveals that there is a similar social change to that in Western countries. There are also the following differences: according to the scholars, local image has improved significantly in Užupis but not the physical state of buildings, whereas in the Western world gentrification is usually related to the improvement of the physical state of historical environment. **Aim of the presentation:** to reveal gentrification as a means in local (urban) image development when carrying out cultural/creative tourism. **Methods:** The work includes problem and comparative analysis of scientific literature, analysis of documents and analysis of a mixed research (quantitative and qualitative) carried out in 2017-2018.

ECOTOURISM MANAGEMENT

Gnat Zhelikhovskyy

Igor Sikorsky Kyiv Polytechnic Institute

The aim of the paper is to examine the problems associated with the management of ecotourism.

Achievement of the aim of the paper: on the basis of the scientific research methods, eco-tourism management is studied as a method of economic influence on the development of regions, restoration of the country's environmental resources and the fight against poaching.

Results. Ukraine with its huge natural resources, unique landscape and climatic conditions and favourable geographical location has extremely favourable conditions for the development of ecological tourism and rural green tourism. The tourism sector in many countries of the world is 10% of GDP and Ukraine should also achieve the same indicators in the next decade, as evidenced by the annual increase in the number of international tourists. An analysis of the dynamics of tourist flows showed an increase in the number of tourists from 5.8 million in 2016 to 14.2 million in 2018. The above-mentioned data indicates only the number of international tourists. This research topic is more focused on considering ways to increase indicators of domestic eco-tourism, as this type of tourism will contribute to the development of regional economies, the creation of new jobs, the restoration of ecosystems, and the monitoring of the efficient use of environmental resources. To support small and medium-sized businesses, it is necessary to analyse the international experience of public administration in eco-tourism, positive legislative initiatives, and government programmes.

SESSION 3. DEVELOPMENT

Dr **Ilona Kiaušienė** is an Associate Professor of the Vilnius University Kaunas Faculty. Her areas of scientific research are: labour market, gender equality implementation, institutional change management, sustainable development.

Dr **Asta Mikalauskienė** is a Professor of Vilnius University Kaunas Faculty. Her areas of scientific research are: sustainable development, climate change, behavioral and creative economy.

Aurelija Kuizinaitė graduated in 2019 with a Bachelor's degree in Cultural Management from the Vilnius University Kaunas Faculty with a thesis titled "The Impact of Cultural Events as the Planning Factor of a City's Cultural Tourism Development." In 2019 she began studying at the Master's program at VU KNF Art Management. Her scientific interests are creative tourism and regional development.

AND CREATING NEW

Diana Sutkutė in 2019 she graduated from Cultural Management bachelor's degree at Vilnius University, Kaunas Faculty and defended the bachelor's thesis "Creation of Value in Cultural Organizations by Volunteering". In 2019 she started studying Art Management master's degree at VU KnF. Her interest is the creation of value by volunteering.

VALUE

SUSTAINABLE DEVELOPMENT GOALS AND CULTURE

Ilona Kiaušienė, Asta Mikalauskienė

Vilnius University

Nowadays, sustainable development is mainly discussed within the evaluation of macro processes, focusing on solving the issues of global economic development and regional and sustainable community problems. Insufficient attention is devoted to the cultural aspect of sustainable development. The cognitive paradigm of sustainable development is very important in contemporary context. Its essence is described by the education and teaching within society, as well as the ethnic and cultural relations between a human being and the world that create an excellent tool for achieving the overall progress. None of the goals for sustainable development are oriented directly to culture. Regardless, some aspects should be taken into consideration, because the relations between culture and sustainable development goals are obvious. This is an incentive to explore the possible cultural impact on sustainable development without limiting to those SDGs where culture is mentioned in one way or another. Thus, the aim of the research is to determine the relations between the value created by culture and the implementation of sustainable development goals. The statistical data analysis reveals that cultural input in implementing sustainable development goals is unquestionable. The implementation of sustainable development goals is influenced more by the involvement of each country's residents in cultural activities, i.e., persons employed in the cultural area, persons participating in various cultural activities. A significant role is played by the formed cultural policy, the decisions made by the government and their implementation.

THE IMPACT OF CULTURAL EVENTS AS THE PLANNING FACTOR OF A CITY'S CULTURAL TOURISM DEVELOPMENT

Aurelija Kuizinaitė

Vilnius University

Cultural activities are expressed through different sorts of cultural events and projects. Cultural tourism is a great opportunity for both city and region development. Moreover, holding cultural events in the city can influence the expansion of cultural tourism and its planning. This thesis is relevant as it reveals for the first time how cultural events in the city can be used for developing cultural tourism.

The main problem of the paper: what is the impact of cultural events to the planning of cultural development in the city?

The main object of the thesis: the impact of cultural events to the planning of cultural development in the city.

The purpose of the thesis: to analyse the impact of cultural events (as a subject) to the planning of touristic expansion in the city.

The objectives of the thesis are 1) to present cultural events and cultural tourism terms; 2) to discuss theoretical aspects of cultural tourism cycles and their development; 3) to research the influence of cultural events on the cultural tourism expansion planning in the city, and 4) based on the information collected during the research, to determine the role of Kaunas city events as a tool for cultural tourism development.

Firstly, the theoretical part discusses the terms of cultural events, cultural tourism. The analysis of cultural events impact markers is presented with remarks on the peculiarities of cultural tourism expansion cycles and planning. Secondly, the empirical part presents the research under the title *The Impact of Kaunas City Events as a Factor for Cultural Tourism Planning* and involves methodology, description of the progress of the research and the analysis, conclusions and recommendations on the obtained data.

CREATION OF VALUE IN CULTURAL ORGANIZATIONS BY VOLUNTEERING

Diana Sutkutė

Vilnius University

In cultural organisations take place processes that determine local presentation of values, standards and customs for the world, education of local community and creation of new cultural products. For cultural organisations it is important to involve community in their activity, for which volunteering is a key method. This work considers both volunteering and voluntary activity as identical. Although volunteering in general is analysed by numerous foreign and Lithuanian authors, its nature in cultural sector has not been studied thoroughly, especially the value it creates in the cultural organisations. The relevance of this work is strengthened even more by the popularity of voluntary activity in Lithuania. **Problem:** what kind of value does volunteering create for the cultural organisation?

The object of the work: value created by volunteering. **The aim of the work:** to analyse value created by volunteering in the cultural organisation. **The goals of the work:**

1. To discuss the conception of an organisation and a cultural organisation and their types;
2. To analyse the conception of volunteering, its prevalence and legal regulation;
3. To examine the conception of value and the factors determining it;
4. Create a theoretical model of values created by voluntary activities, by analysing theoretical models of value;
5. To specify a theoretical model of value created by volunteering, by empirically examining value created by volunteering in the organisation “Kaunas 2022”.

Structure of the work:

In the theoretical part of the work volunteering, organisations and cultural organisations are discussed, conception of value, factors determining value and a theoretical model of value are described. In the empirical part of the work the research “Created Value of Volunteering in the Cultural Organisation „Kaunas 2022”” is presented as well as research methodology, results, conclusions and recommendations.

SESSION 4. ORGANISATIONS, INSTITUTIONS

Adelė Mikalkėnienė is the artistic director of Female choir VENI GAUDERE of Vilnius university Kaunas Faculty and a teacher of School of Arts of Ukmergė. She has received a Bachelor of Choir in conducting from Lithuanian Music and Theatre Academy (2009), a Qualification of Music Pedagogy Lithuanian Music and Theatre Academy (2012) and a Master of Art Management from Vilnius university Kaunas Faculty (2014).

Dovilė Peseckienė is an art critic and curator who has graduated from Vytautas Magnus University and got a master degree of Art History and Criticism in 2012. She coordinated and organised numerous art projects while working at Lithuanian Artist Association Kaunas Department as an art critic. Now she is studying for master degree of Art Management in Vilnius University Kaunas Faculty. Her interests are visual art institutions and its visitors.

Skaistė Jurėnė is a PhD student in Management at Kaunas Faculty, Vilnius University and cultural educational manager at National Kaunas drama theatre. Her main research areas are audience development, audience engagement, creative industries, culture management, creative clusters, creative economy.

THE PECULIARITIES OF COMMUNICATION IN THE MANAGEMENT OF A MUSICAL COLLECTIVE. VILNIUS UNIVERSITY KAUNAS FACULTY FEMALE CHOIR VENI GAUDERE MANAGEMENT CASE

Adelė Mikalkėnienė

Vilnius University

In the management of a musical collective various peculiarities of communication arise. For the processes from the search of talents and a team of a musical collective building to management of concert activities, different methods of communication should be applied. It is required to work with a large variety of people from performers to concert partners, advertising specialists, sponsors, the public and other.

Communication is a complicated art by itself, it depends on the type of leadership and the main goals of an organisation. It also depends on the types of musical collectives: commercial – non-commercial, professional – amateurs, age group and other. Each of the types has different communication strategies and tools which are very important in each step of the management of a musical collective. It is a sensitive process, which often influences the final result of a music collective: the quality of musical performance and production. Well-combined internal and external communication strategies help to construct the identity of an organisation and to take part in a wide and diverse field of music.

The aim of the presentation is to reveal the peculiarities of communication in the management of a musical collective. In the theoretical part of the thesis the concept of communication is examined, the specifics of the activities of musical collectives are delved into. In the practical part of the thesis – the management of Vilnius University Kaunas Faculty Female choir VENI GAUDERE is analysed.

Methods used in the presentation: the analysis of scientific literature and secondary data, the ethnographic method, the qualitative research method – in-depth interview.

CONSUMER EXPECTATIONS IN VISUAL ART INSTITUTIONS

Dovilė Peseckienė

Vilnius University

In the recent decades, museums and galleries have paid a lot of attention to consumers and their needs, meaning that visual art institutions keep looking for ways to attract visitors and to be competitive and attractive participants of the market. Museums and galleries aim to create conditions for the society to have broader and more convenient access to artefacts and objects. The schedules of these institutions focus on visitor experience, which directly relates to consumer needs and expectations.

The aim of the presentation is to analyse consumer (audience) expectations in visual art institutions. The presentation will introduce a case study of M. K. Čiurlionis Museum of Art, Kaunas Picture Gallery, accompanied by mixed research data. The main conclusion of the study is that visitations to a gallery depend less on the artefacts or a collection and more on the relation to the collection as well as the level of comfort and access to services – aesthetics of the environment, convenient layout of the space, a sufficient amount of content-descriptive information in any form, staff behaviour, and access for various social groups. These are the aspects that the receiver of the service expects, and they can be crucial when deciding whether to consume the services provided by a visual art institution or not.

The project is financed by the Research Council of Lithuania.

CULTURAL ORGANIZATIONS AUDIENCE ENGAGEMENT MAP

Skaistė Jurėnė
Vilnius University

For a contemporary cultural organization the effectiveness of management has become as important as the quality of the art. Having limited financial and human resources and an increased competition, cultural organizations naturally aim at a more effective result with less investment. A couple of decades ago in the USA and UK, a decrease of art consumption and aging of culture consumers attracted attention towards audience development on political, organizational and scientific levels. But in many European countries, this concept is still quite new, especially in Lithuania. Audience development is a long-term process that is based on the needs of the existing and potential audience of the organization as well as how the organization responds (or does not respond) to these needs. Essentially, an organization aims at audience development and thus has to anticipate whether its existing services are relevant or how they could become more relevant, include all the employees, and define clear development goals and result in the calculation. In various academic publications, there are notes that cultural organization can increase not only audience development but also audience engagement level by employing additional actions before the event and after it. Using literature analysis and content analysis of 18 Kaunas cultural organization we made a map of audience engagement actions, for both online and offline activities.

Agnė Burovienė: Master's student of Art Management at Vilnius University Kaunas Faculty. She dedicated the decade-long stage of employment at National Kaunas Drama Theatre to the development of communication, social marketing and strategic development. Currently she works in the team of Kaunas – European Capital of Culture 2022. Scientific interests: social marketing, communication, theatre, contemporary art processes.

Ingrida Griesienė, Ph.D. of social sciences, is a lecturer at Vilnius University, Kaunas Faculty in Lithuania. She is the author of several publications included in the ISI Thompson Reuters database and she has contributed to monographs published in Lithuania and Ukraine. Her main interests of research cover partnership development, relationship, and internal marketing, art management, sustainable marketing, and sustainable tourism. She has experience in various projects related to ecological restructuring of jobs, entrepreneurship, and others.

Prof. dr. **Virginija Jurėnienė** has been involved in the research of gender history since 1999. The main sphere of her interest is gender policies and their impact on sustainable society development. V. Jurenienė has extensive experience in international and local project management and has been involved in numerous EC FM 6 and 7 Projects. She is an expert of the Lithuania Culture Council of the European Institute for Gender Equality. She has published about 70 articles and 6 monographs on the main issues of gender and cultural tourism and heritage, creative industries in international peer reviewed journals. She is teaching contemporary civilization history, history of Lithuanian culture and business, and gender history at Kaunas Faculty.

SESSION 5.

CULTURAL POLITICS

**THE ADJUSTMENT OF SOCIAL MARKETING TOOLS TO THEATRE PRODUCT
CONSUMERS WITH HEARING IMPAIRMENT**

Agnė Burovienė

Vilnius University

In the last decade, due to the increase of the aspect of social cohesion, the attention of the strategic development plans of the European Union and the government of the Republic of Lithuania has been directed to the strengthening and purposeful promotion of the socially-oriented market economy. In addition, it is emphasised that the reduction of the social exclusion is viewed as a preferred direction, thus subordinate institutions have to invent and implement services that correspond to the needs of specific social groups by creating new or adapting already existing products. Cultural institutions can achieve the result of social cohesion by invoking methods of social marketing that allow to transform products into tools efficiently speeding the integration process and in this way improving the social welfare in Lithuania. This thesis seeks to reveal the efficiency of social marketing tools by making the product of the professional theatre accessible to the segment of consumers with hearing impairment.

ART ORGANIZATIONS' COLLABORATION DEVELOPMENT BASED ON RELATIONSHIP MARKETING

Ingrida Griesienė

Vilnius University

The dynamics and coherence of the development of modern society are based on collaboration between its sectors. Collaboration enables private, non-governmental, and governmental sectors to combine their unique natures, missions, competencies, resources, and capabilities into a focused and balanced search for common solutions and goals (Raipa, A. et al., 2012). On this basis, it can be argued that collaboration between arts organizations is an important instrument of societal development in order to successfully enable it to achieve common goals. **The purpose of this work** is to analyse the development of collaboration between arts organizations using relationship marketing tools. **Working methods:** analysis of scientific literature, synthesis, comparative analysis. In order to reveal the topic, a deep analysis of the secondary data was used, which provided an overview of the collaboration of Lithuanian art organizations (galleries, museums, theatres, etc.) through the application of relationship marketing dimensions. **The article presents possible models of collaboration between art organizations:** networking, co-operation, coalition, inclusive co-operation and partnership (Puškorius, 2006). The newly formed collaborative relationships between art organizations: "... include values such as trust, commitment, collaboration, connectivity, which have become inseparable from collaborative activities in the context of modern business" (Griesienė, 2014). Collaboration factor, which is important in evaluating relationship outcomes, is the key element of relationship marketing, which determine the quality, durability, mutual satisfaction and benefits of a relationship (Pavlovaitė, Griesienė, 2019). Opportunities for collaboration between Lithuanian art organizations through relationship marketing dimensions are revealed by discussing and analysing the achieved results and revealing the exact benefits received. Successful collaboration can help you attract new users, expand your customer base, create new sources of finance, reduce costs, ensure the long-term and enduring artistic value of your product, and achieve other goals.

CULTURE AS THE FOURTH ELEMENT OF SUSTAINABLE DEVELOPMENT AND CULTURAL POLITICS

Virginija Jurėnienė

Vilnius university

For a long time, sustainable development was perceived as an interaction of three elements, i.e., economic, social and environmental; however, during the last two decades, the role of culture has become increasingly emphasised. In 2010, global organisation United Cities and Local Governments published a political statement Culture as the Fourth Pillar of Sustainable Development. It states that culture is an important part of global sustainable development and it should be included into the conception of the three-aspect sustainable development. In 2013, international UNESCO congress prepared a declaration that suggested paying more attention to culture and integration of its role on the global, regional and local scales. In Lithuania, the 2012-2020 Programme for the Development of Regional Culture is being implemented; its aim is to promote even cultural development in the regions of Lithuania. During the programme implementation, it has been planned to fund cultural and art projects that would complement the diversity of creative expressions, strengthen local cultural identity and promote cooperation. In 2017, Ministry of the Interior of the Republic of Lithuania approved the Lithuanian Regional Policy WHITE PAPER for Harmonious and Sustainable Development 2017-2030 which pointed out the long-term aim of the Lithuanian regional policy, i.e., to create premises for respectable, active, safe, healthy and attractive life and employment in entire Lithuania. **Challenge:** Geographically balanced sustainable economic growth. **The first object** – to develop a successful system of regional policy – deals with the fact that sustainable regional development must be implemented following objective data and prognoses as well as guaranteed based on long-term obligations of the country (White Paper, 2017:15) The aim of the presentation is to analyse the possibilities and peculiarities of cultural policy, regional cultural policy and sustainable development.

SESSION 6. PERSPECTIVES ON CULTURE

Svitlana Gutkevych is a Doctor of Economic Sciences and a Professor of Academy of Economic Sciences. She is a Head of the International Economics Department of the National University of Food Technologies in Kyiv, Ukraine. Professor Gutkevych is the Chief Editor of the scientific journal “Intellect XXI” and the author of over 300 papers, including articles, monographs and textbooks.

Khrystyna Kramarchuk is a Doctor of Philosophy(2005) from Ukraine, the Institute of Architecture of Lviv Polytechnic National University. She works as an Associate professor of Department of Design and Fundamental Architecture. Dr Kramarchuk teaches subjects “Visualization of abstract senses”, “History of Art and Architecture”, “Technology and methods in stone art” and “Methodology of research in specialty”. During her scientific career she has published 36 articles.

Stepan Dychkovskyy is a Candidate of Pedagogical Sciences. He is an Associate Professor and Director of the Institute of Practical Cultural Studies and Art Management at the National Academy of Management Person-

PECULIARITIES OF RURAL GREEN TOURISM DEVELOPMENT

Svitlana Gutkevych

National University of Food Technologies

The aim of the paper: to examine the issues of tourism activity, in particular of rural green tourism, to show the peculiarities that should be taken into account to further its development.

Within the contemporary tourism development as a branch of industry, the responsibility of public authorities to ensure the quality of tourism services and the safety of tourists is increasing. New kinds of tourism have appeared: ecological, recreation, green, and rural green tourism.

The main peculiarities of the rural green tourism at the state level are: the necessity to involve a great amount of investments for a further development, the imperfect nature of bureaucratic procedures in the system of licensing and giving orders for economic subjects; several different kinds of taxes that the economic subjects pay in this industry; the imperfect nature of financial and credit policy and the inflation processes in the performance of the objects of this industry. The main disadvantage of rural green tourism development is the lack of popularization in comparison with other kinds of tourism.

Results: An important task for the development of rural green tourism is the regulation of the legal framework in the rural green tourism sphere, taking the changing environmental conditions into account. All of the above-mentioned tasks serve to ensure the effective interaction of state and public structures for the successful development of the industry.

POLAR SUBSTITUTES FOR ARCHETYPAL STRUCTURES OF THE ENVIRONMENT AS A MANIFESTATION OF THE POLICY OF TOTALITARIANISM OF SOVIET POWER.

Khrystyna Kramarchuk

Lviv Polytechnic National University

Some features of Russian political discourse have become dominant in shaping the outlook of the Soviet man and, accordingly, in building the ideology of the socialist system: namely, the superiority of Russians; the phenomenon of collective morality; the phenomenon of the crowd; the phenomenon of carnival and theatricalization; antagonistic models in culture, the expulsion of the transcendent from consciousness. The policy of totalitarianism formed the typology of images, the stamps of thinking, the “dead” symbols, and unification. The whole typology of images was based on the opposition of love-hatred (M. Gorky’s paradigm).

The method and, at the same time, the style of socialist realism or ideological realism shaped the image of a masculine woman and a workaholic (a worker of a collective farm, a steelworker, a milkmaid, a caretaker, an athlete) and the image of a mother attacking masculinity amongst conquered peoples (replacing the archetype of the Winged Glory to Hurray -- “Motherland” with a Sword).

The transfer of the sacredness from the model (Cosmos + man as an image and likeness of God) to (Leader + crowd) manifested itself: 1) in replacing ancient religious archetypal structures of Christ and Virgin Mary 2) the Governmental institutions and squares, as well as sculptural monuments of hypertrophied size were built on the site of destroyed Temples; 3) the replacement of the sacred corner – “God’s corner” in the home to the “sacred” Red corner in all public institutions; 4) in the liturgical-cosmic cycle, the sacred period of holidays was replaced by the profane time of sports competitions, collective cleaning of territories, and ideological assemblies.

CULTURAL TOURISM TRENDS IN THE CULTURAL BRANDING PARADIGM

Stepan Dychkovskyy

National Academy of Management Personnel of Culture and Arts

The purpose of the article is to study the trends of cultural tourism in the *Digital Age* paradigm.

The methodology of the study consists of the application of historical, bibliographic and analytical methods.

The scientific novelty. The article substantiates the feasibility of using digital-technology technologies in the cultural tourism industry, which will allow developing a tourism product and tourism destinations based on the use of cultural heritage and the image of the territories of the cultural space.

Conclusions. Cultural brands are based on historical and cultural figures, monuments or historical and cultural events that are not only relevant for the culture and history of the region but also are of great importance for the country's historical and cultural heritage. Particularly important in the formation of cultural brands is the role of local cultural institutions, which allows presenting the cultural, historical, natural and tourism potential of the region.

SESSION 7. TOURISM AND LOCAL VALUE

Sofia Fabiani, 25 years old, is an Italian student who is studying in Kaunas (Vilnius University) thanks to the Erasmus+ program. She is from Bellaria-Igea Marina near Rimini. She has received her bachelor's degree in Tourism Economy, and now she's studying Marketing at the University of Parma in her Master's.

Dr **Miglė Sarvutytė-Gailiūnienė** works at Kaunas Faculty, Vilnius University. She is the author of over ten scientific publications in the field of labour and behaviour economics, published in peer-reviewed national and international scientific journals and national and international scientific journals and national and international conferences. The main areas of research are: employment, environmental policy, energy policy.

Aušra Liaukevičienė. Master's student of Art Management at Vilnius University Kaunas Faculty. She defended bachelor's thesis at Vilnius University: Managing Sociocultural Processes in City Centers. In 2019 she defended Master's thesis "Impact of the Gentrification Process on Creating Added Value in Urban Spaces". Currently she is

AUCTIONS AND THEIR APPLICATION TO THE TOURISM SECTOR

Sofia Fabiani

University of Parma

The aim is to analyse whether the technique of auctions could be applied to the tourism sector to increase profit (for companies) and to save money (for consumers). This work is born from the studies of Revenue Management and the technique of auction. Revenue Management is a pricing strategy that consists of selling the same product or service at different prices. It is utilized in tourism to generate maximum revenue from a perishable good. It consists of price discrimination, time price discrimination, and booking management. Price discrimination is divided into 1) complete (each consumer pays the maximum price he is willing to pay); 2) indirect (prices change according to the quantity); 3) direct (divide consumers into groups and apply different prices for each group). The first degree is the most difficult to apply in real life, nevertheless, with auctions it is possible to almost achieve it.

The technique of the auctions is very ancient, as a first testimony is provided from the Babylonian kingdom. In the eighteenth century, auctions become more important as a result of the opening of the first auction houses: Sotheby's and Christie's. The types of auction are numerous, but the most famous are four: English, Dutch, first price with secret offers, and second price with secret offers. With the evolution of the Internet, auctions are also extended on the Web, the pioneer was eBay. *Priceline.com* has introduced the reverse online auction, and OTAs use mechanisms similar to reverse auctions, while airline companies use auction mechanisms to expand their ancillary revenue techniques. *Bid to trip* is the first website that sells holidays in luxury hotels via English Auction. It was created by an Italian start-up in 2014. Today the website is very different from the one in the past, the reason for the change is that even though auctions are a very old technique for selling, their application to tourism is new.

THE IMPORTANCE OF CULTURE IN THE NATIONAL ECONOMY THROUGH MODEL ASSESSMENT: THE CASE OF LITHUANIA

Miglė Sarvutytė-Gailiūnienė

Vilnius University

In the contemporary society, the cultural sector is recognized as creating a dual value: cultural and economic. The impact of culture on the economy is analysed in this paper not only as a significant contribution to the creation of jobs and broadening the boundaries of economic activities, but also as a basis for economic, social and cultural evolution (Potts, 2011). **The aim of this paper** is to examine the models of cultural and creative industries significant to the national economy, highlighting the case of Lithuania. **Scientific methods** of literature analysis, synthesis and comparative analysis are used to clarify and reveal the topic. The analysis and systematisation of secondary data (statistical data, reports of state institutions, strategy, etc.) is used to assess the situation in Lithuania. Cultural and creative industries are a proportional part of the economy and thus, in order to evaluate the impact of cultural and creative industries on the economic system, the influence of the change of the indicator of culture and culture industries on the GDP process is analysed with the possible positive, negative and neutral effects. The paper analyses four models of cultural and creative industries: prosperity, competition, growth and innovation (Potts and Cunningham, 2008; Potts, 2011), which help to reveal and evaluate economic and social and cultural significance. Each model compares the value created by cultural and creative industries, their impact on gross domestic product and their overall utility - public welfare. This system of analysis in the theoretical view was developed and intended to evaluate the creative activities of Australia and Great Britain, but in this research it is adapted to the case of Lithuania. (Potts, 2009). The analysis of each model allowed to highlight and refine their own approaches to cultural policy. The theoretical analysis of the models and the deep insights allowed to explain that these models have many common dimensions but differ in their essential characteristics such as interface with the environment (public finance, commercialization, social environment).

IMPACT OF THE GENTRIFICATION PROCESS ON THE CREATION OF ADDED VALUE IN URBAN SPACES

Aušra Liaukevičienė

Vilnius University

In the process of socio-cultural change, in this case, gentrification, the abandoned public spaces turn into cultural hubs, forming urban communities that reuse such spaces and make them gain local identity. Cultural and artistic objects created by artists attract the attention of the public, later – of the government, and finally – of the business initiatives, which as a result creating economic benefits and added value. **The relevance** of the topic is determined by the socio-cultural processes that take place in a city and create other added values such as: social, cultural, and symbolic. Therefore, the need to investigate the influence of the gentrification process and its added value to the public urban spaces arises. While new cultural spaces are being introduced and the amount of cultural activities is increasing in Kaunas, the problem presents itself as to what added value is created for the city during the process of gentrification, which is formed by socio-cultural change in the urban areas of the city. The novelty of the topic of this thesis is that so far the phenomena formed by socio-cultural change, in this case gentrification in Kaunas, is an object of little investigation. In comparison to Vilnius, the gentrification process has been investigated more and from different perspectives, such as, what has encouraged and sustained the phenomenon. Therefore, I chose to take a look at Kaunas city and analyse the added value created by the gentrification process in public spaces.

Aim of the presentation: to determine the added value of gentrification in urban spaces.

SESSION 8. ART AND BUSINESS

Eglė Dmukauskaitė – from September 2013 till January 2019 studied at Vilnius University, Kaunas Faculty. In 2017 she defended a bachelor's thesis, the topic of which was – Business Development Model in Creative Hubs. In 2019 she defended Master thesis the topic of which was - Creation of Innovative Culture and Creative Industries Products: Art Hackathon Methodology. Currently, Egle works at Africa research and consultancy center (AfriKo) with international “Digital Explorers” project, which is a knowledge exchange initiative between 2 buzzing ICT markets – Nigeria and Lithuania.

Gintarė Žaltauskaitė is working as a general manager in communications and a volunteer coordinator for Vitrum Balticum, an international glass art festival. She is also a freelance photographer and is currently studying for the degree of Master of Management at Vilnius University, Kaunas (Lithuania). She has a Bachelor's degree of Industrial Engineering from the Kaunas University of Technology. Kaunas (Lithuania).

APPLICATION OF A BUSINESS DEVELOPMENT MODEL IN A CREATIVE COLLABORATION HUB

Eglė Dmukauskaitė

Vilnius University

The concept of creative industries is related to innovations, risk, new business and start-ups, intangible assets and creative expressions of new technologies (Flew 2005). Institutions that create products of creative industries are important in creative industry development; they include creative collaboration hubs. Creative collaboration hubs are platforms or workplaces for all creative subjects – from artists and musicians, designers and film-makers to businessmen; it can be an open place for collaboration with creative industries and for the wider creative sector. These hubs can also be part of large organisations or universities (British Council 2015). In order to create a sustainable creative collaboration hub, it is important to have a respective business development model adapted to the hub.

Creative collaboration hubs are rapidly being established in various countries. Great Britain is considered to be an important centre; however, more and more creative collaboration hubs are being established in other countries, including Lithuania. Creative collaboration hubs not only assemble creative people, but also promote development of creative industries and improve the development of creative economy. Hubs actively expand their network; however, it is important for a creative collaboration hub to have a suitable business development model for it to be sustainable. Analysis of Lithuanian and foreign literature did not reveal any existing business development model that would be fully adapted to a creative collaboration hub. Therefore, this presentation aims to provide and test the applicability and peculiarities of a theoretical business development model in a creative collaboration hub. Moreover, the presentation describes the scope of creative collaboration hubs in Europe, analyses peculiarities of creative collaboration hubs and presents corrections of the business development model.

The aim of this presentation is to test a business development model in a creative collaboration hub.

CORPORATE IMAGE MANAGEMENT IN CULTURAL ORGANISATION

Gintarė Žaltauskaitė

Vilnius University

Public image is the most important element determining the choice of consumers, making the building and managing of the corporate image in cultural organization vital. By relying on the unconscious ideal, consumer searches for the best choice, the „ideal“ product or service. Different researchers have various definitions and explanations to this phenomenon, each of which could be considered correct. The reason for this ambiguity is that corporate image is a social construct consisting of the individual perception by the audiences and by the management, a process that functions in a unique way in each organisation.

The object of the research is the management of corporate image in cultural organizations. Corporate image consists of corporate individuality and corporate identity .

The aim of this presentation is to analyze the peculiarities of corporate image management in a cultural organization.