University of Gdańsk

Subject card

Subject name and code	Historical Games Careers, PG_00191550						
Field of study	Historical game design						
Date of commencement of studies	October 2026		Academic year of realisation of subject	2028/2029			
Education level	Bachelor's studies		Subject group	Obligatory subject group in the field of study Subject group related to scientific research in the field of study			
Mode of study	full-time studies		Mode of delivery	at the university			
Year of study	3		Language of instruction	English			
Semester of study	5		ECTS credits	2.0			
Learning profile	academic		Assessment form	credit			
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Ewelina Gdaniec				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		0.0		20.0	50
Subject objectives	Equipping students with the competences to plan their careers and enter the historical games market, heritage sectors and creative industries through market analysis, case studies, cooperation and negotiation simulations and the development of discussion skills in English.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PGHL3_W11] Presents the principles of creating and developing various forms of entrepreneurship related to the creative industries and the heritage sector		
	[PGHL3_K05] Identifies opportunities for commercial activity at the intersection of history, heritage, and interactive entertainment	The student analyzes the ecosystem of the historical games market and the heritage and creative industries sector, identifies potential areas of commercial activity (customer segments, types of projects/ services, cooperation channels) and indicates realistic monetization and implementation models, justifying the choice based on case studies and market requirements.	
	[PGHL3_U04] Participates in discussions on history, cultural heritage, and the creative industries, presenting and evaluating different opinions and viewpoints	Student actively participates in discussions and debates (in English) on history, cultural heritage and creative industries, formulates coherent arguments, refers to the positions of others, compares the perspectives of stakeholders (e.g. creator, recipient, institution, community, researcher) and assesses the strengths and weaknesses of the opinions presented based on substantive and ethical criteria.	
	[PGHL3_W10] Explains the key economic, legal, and ethical conditions of professional activity related to the development of historical games, including fundamental concepts and principles of industrial property protection and copyright law	Student explains the economic, legal and ethical conditions of working on historical games and is able to indicate risks and appropriate actions in analyzed cases.	
	[PGHL3_K04] Identifies opportunities to apply his/her historical and creative competences in activities serving the public interest	Student demonstrates advanced skills in identifying applications of historical and creative competencies in public interest projects and selects appropriate interactive formats and implementation partners.	
Subject contents	1) Game design landscape Ecosystem mapping, Analyzation of announcements and assignments: roles, requirements, price ranges, "industry language" 2) Role design - professional profiles in historical games 3) "Competency gap analysis": What's missing from a student's current portfolio and how to fill it in 6-12 months 4) Public interest pathways Collaboration with institutions: museums, schools, libraries, cities Stakeholders, conflicts, constraints in challenging heritage Public value criteria: education, memory, accessibility, inclusiveness Success measures other than sales (attendance, engagement, learning outcomes) 5) Business & commercialization - monetization models, pricing logic: scope, deliverables, iterations, testing, risk costs; "bid/no-bid." 6) Career simulations Simulated conversation with a museum/publisher: needs, budget, constraints, deadlines Simulated contract negotiation: scope, rights, amendments, settlements Simulated client feedback: defending decisions, compromises, conflict management 7) Research-linked seminar		
Prerequisites and co-requisites			

<table>
<tr><td>Assessment methods and criteria</td><td colspan="2"><table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>Project concept for a public institution or Case Memo</td><td>60.0%</td><td>30.0%</td></tr>
<tr><td>In-class presentation - PBL</td><td>60.0%</td><td>40.0%</td></tr>
<tr><td>Industry Opportunity Map & Competency Gap Plan & active participation in simulations</td><td>60.0%</td><td>30.0%</td></tr>
</table></td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>Game Production Studies, edited by Olli Sotamaa and Jan Švelch, https://library.oapen.org/bitstream/handle/20.500.12657/47043/9789048551736.pdf, access 18.02.2026.

Conclusion, [in:] E. Bulut, A Precarious Game: The Illusion of Dream Jobs in the Video Game Industry, Ithaca, 2020.</td></tr>
<tr><td>Supplementary literature</td><td>R. Bridgstock, Skills for creative industries graduate success, "Education + Training", 2011, 53(1), 926.

D. Hesmondhalgh i S. Baker, A very complicated version of freedom: Conditions and experiences of creative labour in three cultural industries , "Poetics", 2010, 38(1), 420.

R. E. Caves, Creative Industries: Contracts between Art and Commerce , Cambridge, MA, 2000.</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2"></td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
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