

**Subject card**

<b>Subject name and code</b>	Performing Arts Festivals, PG_00145121						
<b>Field of study</b>	Management of Artistic Institutions						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional subject group Humanistic-social subject group Subject group related to practical vocational preparation		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	practical	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	Subject supervisor		dr Katarzyna Kręglewska-Powązka				
	Teachers						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
<b>Subject objectives</b>	The aim of the course is to provide students with knowledge of the theory, history, and contemporary significance of performing arts festivals. Students will gain an understanding of current approaches to reflecting on the role of festivals from the perspective of various humanities disciplines. They will also learn about the impact of festivals on local development as well as on the artistic growth of performing arts organizations. The course also focuses on analyzing fundraising and management processes, enabling students to acquire practical skills in planning, fundraising, and marketing. Students will learn the fundamental principles of collaborating with artists and creators.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZIAL3_U01] They are able to apply their knowledge of arts studies, management and quality studies, and literary studies to solve cognitive problems and carry out professional tasks in managing arts and cultural institutions, and/or in realizing their own artistic designs, particularly in stage practice, selecting appropriate methods and tools.	Is able to apply his/her knowledge of performing arts and music festivals to solve cognitive problems and carry out professional tasks in managing arts and cultural institutions, selecting appropriate methods and tools.	[SU2] presentation/project/paper/report
	[ZIAL3_K06] They are prepared to engage in artistic and cultural life as recipients, managers, and artists, interacting with its diverse forms. They recognize the importance of the cultural heritage of the region, country, and Europe, and acknowledge their own responsibility in preserving them.	Is prepared to engage in artistic and cultural life as a recipient, manager, and artist, interacting with its diverse forms, especially arts festivals. Recognizes the importance of the cultural heritage of the region, country, and Europe, and acknowledges his/her own responsibility in preserving them.	[SK1] oral statement/conversation/discussion
	[ZIAL3_K01] They are prepared for a critical assessment of their knowledge and skills; they understand the importance of ongoing learning and professional development in managerial and/or artistic activity.	Is prepared for a critical assessment of his/her skills and knowledge, especially related to performing arts festivals and music festivals; understands the importance of ongoing learning and professional development in managerial activity.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
	[ZIAL3_W08] They are acquainted with the fundamental economic, legal, ethical, and social determinants of managerial activity in the arts and culture sector and/or the practice of the artist's profession.	Is acquainted with the fundamental economic, legal, ethical, and social determinants of organising performing arts and music festivals.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[ZIAL3_W04] They possess an understanding of contemporary artistic life and basic knowledge of both Polish and international arts and cultural institutions, with a focus on practical applications in managerial and/or artistic activity.	Is well-acquainted with performing arts and music festivals and has a basic knowledge of both Polish and international arts and cultural institutions, with a focus on practical applications in managerial activity.	[SW1] oral statement/conversation/discussion
	[ZIAL3_W03] They possess detailed knowledge of specific topics within arts studies, management and quality studies, literary studies, as well as auxiliary and related studies, with a focus on practical applications in managerial and/or artistic activity.	Possesses detailed knowledge of specific topics related to performing arts and music festivals, with a focus on practical applications in managerial activity.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[ZIAL3_U07] They have organizational skills that allow for the planning and execution of individual and team tasks associated with managing arts and cultural institutions and/or realizing artistic projects.	Possesses organizational skills that allow for the planning and execution of individual and team tasks associated with organising performing arts and music festivals.	[SU2] presentation/project/paper/report

Subject contents	<p>A) Introductory Module (8 hours)</p> <ol style="list-style-type: none"> <li>1. Fields of theoretical reflection on performing, stage, and music festivals (performance anthropology, performativity studies, sociology, social geography, institutional analyses)</li> <li>2. The festival as form and format (typologies and formats)</li> <li>3. The festival as a modern cultural institution (historical overview)</li> <li>4. Key issues in the history of festivals in Poland</li> </ol> <p>B) Curatorial-Theoretical Module (8 hours)</p> <ol style="list-style-type: none"> <li>1. From the curatorial turn to experience curation the role of curators in contemporary festival concepts</li> <li>2. Curation and dramaturgy of experimental formats in contemporary music and performing arts</li> <li>3. Participatory, collective, and improvised artistic forms and collective curatorship</li> <li>4. Programming spatial narratives (spaces, formats, and associated challenges discussion)</li> </ol> <p>C) Production Module (8 hours)</p> <ol style="list-style-type: none"> <li>1. Stages of festival work from concept development to implementation</li> <li>2. Preparing proposals and festival budgeting (group workshop)</li> <li>3. Opportunities for international collaboration: festival networks, residency centers, and collaborative platforms</li> <li>4. Crisis management</li> </ol> <p>D) Final Module (6 hours)</p> <ol style="list-style-type: none"> <li>1. Issues in festival evaluation (from various perspectives)</li> <li>2. Discussion of group assessment presentations (prepared festival concepts)</li> <li>3. Course summary festivals of the future</li> </ol>											
Prerequisites and co-requisites												
Assessment methods and criteria	<table border="1"> <thead> <tr> <th data-bbox="456 1727 794 1756">Subject passing criteria</th> <th data-bbox="799 1727 1137 1756">Passing threshold</th> <th data-bbox="1142 1727 1469 1756">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td data-bbox="456 1762 794 1834">Group presentation, documented and delivered as a debate on an assigned topic</td> <td data-bbox="799 1762 1137 1834">51.0%</td> <td data-bbox="1142 1762 1469 1834">40.0%</td> </tr> <tr> <td data-bbox="456 1841 794 1912">Documented group presentation discussing a collaborative sound art exhibition project</td> <td data-bbox="799 1841 1137 1912">51.0%</td> <td data-bbox="1142 1841 1469 1912">60.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Group presentation, documented and delivered as a debate on an assigned topic	51.0%	40.0%	Documented group presentation discussing a collaborative sound art exhibition project	51.0%	60.0%
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Recommended reading	Basic literature	<p>1. Monika Żyła, <i>W stronę nowego lepszego festiwalu</i>, Glissando.pl;</p> <p>2. Monika Pasiiecznik, <i>Lokowanie muzycznego produktu. Kilka refleksji wokół koncertu dzisiaj</i>, Glissando.pl;</p> <p>3. Florian Malzacher, <i>Przy całej przyjaźni. Kuratorowanie w sztukach performatywnych</i>, Didaskalia nr. 112, 2012.</p> <p>4. Michał Libera, <i>Everyday Workouts in Minor Curating</i>, On Curating, Iss. 57, 2023.</p> <p>The lecturer updates the reading list at the start of each semester.</p>
	Supplementary literature	<p>1. Marta Keil, <i>Collective Curating. On Breaking Some Spells</i>, <a href="https://saal.ee/en/magazine/collective-curating-on-breaking-some-spells-694/">https://saal.ee/en/magazine/collective-curating-on-breaking-some-spells-694/</a></p> <p>2. <i>The Routledge Handbook of Festivals</i>, red. Judith Mair, Routledge, London, New York, 2019.</p> <p>3. <i>Festivals and the Cultural Public Sphere</i>, red. Liana Giorgi, Monica Sassatelli, Gerard Delanty, Routledge, London, New York 2011.</p> <p>4. Brandon Farnsworth, <i>Curating Contemporary Music Festivals. A New Perspective on Musics Mediation</i>, transcript, Bielefeld 2020.</p> <p>5. David Wiles, <i>Krótką historia przestrzeni teatralnych</i>, przeł. Łukasz Zaremba, PWN, Warszawa 2012.</p>
	eResources addresses	<p>Supplementary</p> <p><a href="https://www.on-curating.org/issue-57-reader/everyday-workouts-in-minor-curating.html">https://www.on-curating.org/issue-57-reader/everyday-workouts-in-minor-curating.html</a> - Michał Libera, <i>Everyday Workouts in Minor Curating</i></p> <p><a href="https://www.academia.edu/5044956/Przy_ca%C5%82ej_przyja%C5%Bani_Kuratorowanie_w_sztukach_performatywnych">https://www.academia.edu/5044956/Przy_ca%C5%82ej_przyja%C5%Bani_Kuratorowanie_w_sztukach_performatywnych</a> - Florian Malzacher, <i>Przy całej przyjemności. Kuratorowanie w sztukach performatywnych</i></p> <p><a href="https://glissando.pl/artykuly/lokowanie-muzycznego-produktu/">https://glissando.pl/artykuly/lokowanie-muzycznego-produktu/</a> - Monika Pasiiecznik, <i>Lokowanie muzycznego produktu. Kilka refleksji wokół koncertu dzisiaj</i></p> <p><a href="https://glissando.pl/artykuly/w-strone-nowego-lepszego-festiwalu/">https://glissando.pl/artykuly/w-strone-nowego-lepszego-festiwalu/</a> - Monika Żyła, <i>W stronę nowego, lepszego festiwalu</i></p>

<p>Example issues/ example questions/ tasks being completed</p>	<p>Debate Scoring (20 points):</p> <ul style="list-style-type: none"> <li>a) Use of class issues and methodology: 010</li> <li>b) Use of texts from class: 05</li> <li>c) Strength of arguments: 05</li> </ul> <p>Presentation Evaluation (30 points):</p> <ul style="list-style-type: none"> <li>a) Consistency of festival theme with curatorial solutions: 05</li> <li>b) Creative application of class topics: 05</li> <li>c) Justification of chosen festival formats and spaces: 05</li> <li>d) Placement in the context of discussed artistic phenomena: 05</li> <li>e) Comprehensive planning of festival experience: 05</li> <li>f) Budget, funding, and institutional collaborations: 05</li> </ul>
<p>Work placement</p>	<p>Not applicable</p>

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