

**Subject card**

<b>Subject name and code</b>	Professional Practice II, PG_00189688						
<b>Field of study</b>	Management of Artistic Institutions						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2027/2028		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional 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>			7.0		
<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 Pastuszek				
	Teachers						
<b>Lesson types</b>	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	210.0	0.0	0.0	0.0	210
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	210		0.0		0.0	210
<b>Subject objectives</b>	The aim of the internship programme is: to familiarise students with the functioning of the institutions in which they may seek employment after graduation; to improve and practically apply knowledge, skills and competences related to the design and organisation of artistic and cultural events, stage work and/or administrative work in artistic and cultural institutions (according to the chosen specialisation); to familiarise them with a wide range of cultural and artistic events from the point of view of the audience and to develop their orientation in contemporary artistic and cultural life.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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 ready to participate in artistic and cultural life as a viewer, manager and artist, using its various forms; is aware of the importance of the cultural heritage of the region, the country and Europe and of his/her own responsibility for its preservation.	[SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[ZIAL3_K05] They are ready to fulfill professional roles responsibly and adhere to and promote principles of professional ethics in their managerial and/or artistic activity.	Is ready to perform professional roles responsibly, to respect and disseminate the principles of professional ethics in his/her managerial and/or artistic activities (depending on the chosen specialisation).	[SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[ZIAL3_K03] They are prepared to fulfill social obligations and collaborate in organizing activities that contribute to the social environment within the realms of managing arts and cultural institutions and/or artistic practice.	Is ready to fulfil social obligations related to the management of artistic and cultural institutions and organisations in the three sectors (public, private, non-governmental); is ready to co-organise activities for the social environment in the management of artistic and cultural institutions and/or artistic work.	[SK3] text preparation/written work [SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[ZIAL3_K02] They are prepared to implement their knowledge of fields such as arts studies and management and quality studies; they are willing to seek expert opinions when implementing managerial and/or artistic tasks, whether those tasks are self-defined or assigned by others.	Is ready to use his/her knowledge of arts studies and management and quality studies and to consult the staff of arts and cultural institutions in carrying out managerial and/or artistic tasks defined by him/herself or others.	[SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[ZIAL3_K04] They are prepared to make independent decisions, critically assess their own actions, those of the teams they lead, and the organizations they are involved in. They are ready to take responsibility for the consequences of these actions, particularly in their managerial and/or artistic activity.	Is ready to make decisions independently in the context of practical application of acquired knowledge and implementation of innovative solutions in the field of management of artistic institutions and projects. Is also able to critically evaluate the actions of him/herself, the teams he/she manages and the institutions/organisations in whose work he/she participates, taking responsibility for the consequences of these actions, especially in his/her managerial and/or artistic activity.	[SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[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 ready to critically evaluate his/her knowledge and skills in the context of the daily activities of artistic institutions; understands the need for continuous learning and professional development in managerial and/or artistic activities.	[SK3] text preparation/written work [SK6] demonstration of practical skills [SK7] entries and opinions in the internship diary
	[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.	Has the organisational skills to plan and carry out individual and team tasks related to the management of artistic and cultural institutions in the three sectors (public, private, non-governmental) and/or the implementation of artistic projects.	[SU6] demonstration of practical skills [SU7] entries and opinions in the internship diary
	[ZIAL3_W10] They are familiar with the methodologies, standards, procedures, and best practices utilized in arts and cultural institutions, and they apply this knowledge in managerial and/or artistic activity.	Knows the legal basis of cultural activities in the three sectors (public, private, non-governmental) and the norms, procedures and good practices applied in artistic and cultural institutions; also knows the methodology of managing artistic and cultural projects and uses this knowledge in the field of art management and artistic work.	[SW1] oral statement/ conversation/discussion

Course outcome	Subject outcome	Method of verification
[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 contemporary artistic life and has a basic knowledge of Polish and world artistic and cultural institutions (with particular emphasis on local artistic institutions and non-governmental organisations active in the field of culture); is able to apply this knowledge practically in managerial and/or artistic activity.	[SW1] oral statement/ conversation/discussion [SW2] 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 familiar with the basic economic, legal, ethical and social conditions of managerial activity in the field of arts and culture in the three sectors (public, private, non-governmental) and the conditions of the artistic profession in the context of phenomena such as design and "grantosis".	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
[ZIAL3_W05] They possess basic knowledge of implementing artistic work, expressive means, and technical skills in art disciplines corresponding to their chosen specialty in the field of arts management.	Has basic knowledge of artistic and cultural activities in the three sectors (public, private, non-governmental) and of the means of expression and workshop skills of the artistic disciplines in the field of the chosen specialisation relevant to the management of arts institutions major.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[ZIAL3_U08] They are capable of autonomously planning and pursuing lifelong learning in areas such as arts and literature studies, management of arts and cultural institutions, and/or artistic pursuits.	Can independently plan and implement a programme of professional practice and thus his/her own lifelong learning in the field of arts and literary studies, management of artistic and cultural institutions and/or in artistic activities.	[SU6] demonstration of practical skills [SU7] entries and opinions in the internship diary
[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 use their knowledge of arts studies, and management and quality studies in solving problems in the field of project management, implementing new solutions in cultural institutions and/or realizing their own artistic concepts, especially in stage practice, selecting appropriate methods and tools.	[SU6] demonstration of practical skills [SU7] entries and opinions in the internship diary
[ZIAL3_W11] They know and understand the fundamental dilemmas of contemporary civilization regarding the functioning of art, the management of arts and cultural institutions, and the practice of the artist's profession.	Knows and understands the relationship between cultural activities in the three sectors (public, private, non-governmental) and the fundamental dilemmas of contemporary civilisation concerning the functioning of the arts, the management of artistic and cultural institutions and the practice of the artistic profession.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
[ZIAL3_W06] They are acquainted with the relationships and interdependencies between theoretical and practical aspects within their chosen specialty in the field of arts management, applying this knowledge in managerial tasks and/or the implementation of artistic projects.	Knows the links and interrelationships between the theory and practice of the management of artistic institutions and understands their application in the daily cultural and artistic activities in the three sectors (public, private, non-governmental); applies this knowledge in his/her work as a manager and/or in the realisation of artistic works.	[SW1] oral statement/ conversation/discussion [SW5] implementation of a problem task

Subject contents	<p>Students of the stage-management specialisation carry out internships in cooperation with the Danuta Baduszkowa Vocal and Acting Studio, Musical Theatre in Gdynia and external artistic institutions.</p> <p>Four types of internships are foreseen for students of the management specialisation:</p> <ol style="list-style-type: none"> <li>1. in substantive departments of artistic and cultural institutions,</li> <li>2. festival practices,</li> <li>3. student projects,</li> <li>4. internships for recipients of art and culture.</li> </ol> <p>Internships can be carried out in national and international institutions with which the University of Gdansk has signed an agreement to carry out student work placements, such as the Gdansk Shakespeare Theatre, the Danuta Baduszkowa Vocal and Acting Studio, the Institute of Urban Culture, the Boto Theatre, the Theatre on the Beach, among others.</p>											
Prerequisites and co-requisites												
Assessment methods and criteria	<table border="1"> <thead> <tr> <th data-bbox="454 801 794 831">Subject passing criteria</th> <th data-bbox="799 801 1139 831">Passing threshold</th> <th data-bbox="1144 801 1482 831">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td data-bbox="454 837 794 866">written assignment</td> <td data-bbox="799 837 1139 866">90.0%</td> <td data-bbox="1144 837 1482 866">10.0%</td> </tr> <tr> <td data-bbox="454 873 794 925">fulfilment of the internship programme</td> <td data-bbox="799 873 1139 925">90.0%</td> <td data-bbox="1144 873 1482 925">90.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	written assignment	90.0%	10.0%	fulfilment of the internship programme	90.0%	90.0%
Subject passing criteria	Passing threshold	Percentage of the final grade										
written assignment	90.0%	10.0%										
fulfilment of the internship programme	90.0%	90.0%										

Recommended reading	Basic literature	<ul style="list-style-type: none"> <li>• Bolland R., Collopy F., Managing as Designig, Stanford University Press, Stanford 2004.</li> <li>• Byrnes W., Brkic A., The Routledge Companion to Arts Management, Routledge, London 2019</li> <li>• Dragicevic-Sestic M., Stojkovic B., Kultura: zarządzanie, animacja, marketing. Narodowe Centrum Kultury, Warszawa 2010.</li> <li>• Engage Audiences, Study on Audience Development - How to place audiences at the centre of cultural organisations, European Commision, 2017: <a href="http://engageaudiences.eu/materials">http://engageaudiences.eu/materials</a></li> <li>• Ilczuk, D., Ekonomika kultury. Wydawnictwo Naukowe PWN, Warszawa 2012.</li> <li>• Kieliszewski P., Poprawski M., Instytucje publiczne i dyplomacja kulturalna. Potencjały i wyzwania, [w:] ZARZĄDZANIE PUBLICZNE, nr 3 (9), Scholar, Kraków 2009, s. 19-32.</li> <li>• Klač D. Mobilność wyobraźni. Międzynarodowa Współpraca Kulturalna. Przewodnik. Fundacja Nowej Kultury Bęc Zmiana, Warszawa 2013.</li> <li>• Magala S. Kompetencje Międzykulturowe, Wolters Kluwer, Warszawa 2011.</li> <li>• Martin J., Organizational Culture. Mapping the Terrain, SAGE, Thousand Oaks 2002.</li> <li>• Poprawski M., Promocja, marketing i frekwencja - aspekty zarządzania muzeami w Polsce, [w:] Statystyka muzeów. Muzea w 2017 roku, red. K. Figaj, K. Andrzejkiewicz, K. Żmijewska, NIMOZ Warszawa 2018, s. 42-75.</li> <li>• Poprawski M., Rozwój publiczności - seniorzy w instytucji kultury [w:] Odbiorcy instytucji kultury: rodziny, seniorki i seniorzy w instytucji kultury, red. M. Herkt, A. Mieszala, CTK TRAKT, Poznań 2018, s. 77-96.</li> <li>• Poprawski M., Mękarski M., Firyeh P., Brzezińska A. W. i inni, Nowe lokowanie instytucji publicznych w miejskich ekosystemach kultury w Polsce, ROK UAM, Związek Miast Polskich, Poznań 2016.</li> <li>• Poprawski M. Landsberg P., Firyeh P., Mękarski M. i inni, Oddziaływanie festiwali na polskie miasta. Studium kompetencji kadr sektora kultury oraz synergii międzysektorowej, ROK UAM, Związek Miast Polskich, Poznań 2015.</li> <li>• Sójka J., Kieliszewski P., Landsberg P., Poprawski M., Instytucje kultury w czasach kryzysu. Studia Kulturoznawcze. Bogucki Wydawnictwo Naukowe, Poznań 2009.</li> <li>• Śliwa M. (red.), Strategie dla kultury, kultura dla rozwoju. Zarządzanie strategiczne instytucją kultury, MIK, Kraków 2011.</li> <li>• Wojciechowski J. S., Kultura i polityki, Wydawnictwo UJ, Kraków 2004.</li> </ul>
---------------------	------------------	--

	Supplementary literature	<ul style="list-style-type: none"> <li>• Bendixen P., Wprowadzenie do ekonomiki kultury i sztuki, Kraków 2001.</li> <li>• Datko A., Necel R., Nowoczesna instytucja kultury. Raport z badań, Poznań 2011.</li> <li>• Gazur A. Ł., Kultura jest jak sport wyczynowy, rozmowa z prof. Jackiem Purchlą, Dziennik Polski z 11.04.2013, s. 10.</li> <li>• Gazur A. Ł., Teatr opanowało lenistwo, rozmowa z Piotrem Siekluckim, dyrektorem Teatru Nowego w Krakowie, Dziennik Polski z 5.03.2013.</li> <li>• Gierat-Bieroń B., Europejskie modele polityki kulturalnej (2), Kraków 2006.</li> <li>• Haselbach D., Klein A., Knüsel P., Opitz S., Der Kulturinfarkt Von Allem zu viel und überall das Gleiche, Monachium 2012.</li> <li>• Jagodzińska K., Charakterystyka działalności kulturalnej w Polsce po transformacji ustrojowej [w:] J. Hausner, A. Karwińska, J. Purchla (red.), Kultura a rozwój, Warszawa 2013</li> <li>• <a href="http://www.mck.krakow.pl/news/spotkanie-kultura-a-rozwoj">http://www.mck.krakow.pl/news/spotkanie-kultura-a-rozwoj</a> [odczyt: 13.07.2014].</li> <li>• Płoski P., Przemiany organizacyjne teatru w Polsce w latach 1989-2009, Warszawa 2009</li> <li>• Raport o teatrze: <a href="http://www.kongreskultury.pl">www.kongreskultury.pl</a> [odczyt: 15.07.2014].</li> <li>• Płoski P., Lewandowska K., Tuscher J., Reformy teatrów miejskich w Europie [w:] Program rozwoju kultury w Warszawie w latach 2009-2020, Warszawa 2008.</li> <li>• Rozhin A. (red.), Raport o stanie teatru za rok 2001, Warszawa 2003.</li> <li>• Rozporządzenie Rady Ministrów z dnia 13 lipca 1993 roku w sprawie określenia zadań i kompetencji z zakresu rządowej administracji ogólnej i specjalnej, które mogą być przekazane niektórym gminom o statusie miasta, wraz z mieniem służącym do ich wykonywania, a także zasad i trybu ich przekazywania. Dz.U. 1993 r. Nr 65 poz. 309.</li> <li>• Stanowski R., Kultura nie jest grzeczna, rozmowa z Bartoszem Szydłowskim, dyrektorem Łaźni Nowej członkiem Rady do spraw Instytucji Artystycznych Ministerstwa Kultury, Dziennik Polski z 08.03.2013.</li> <li>• Suchan J., Instytucje publiczne, czyli jakie? [w:] B. Sobieszek (red.), Regionalny Kongres Kultury 2011. Raport, Łódź 2011, s. 66-71.</li> <li>• Szulborska-Łukaszewicz J., Kultura to proces dochodzenia do wartości [w:] E. Orzechowski, K. Plebańczyk (red.), Zarządzanie w Kulturze, t. 10, Kraków 2009, s. 345-354.</li> <li>• Szulborska-Łukaszewicz J., Instytucje kultury w Polsce specyfika ich organizacji i finansowania, Zarządzanie w Kulturze 2012, nr 13, z. 4, s. 305-328.</li> <li>• Szulborska-Łukaszewicz J., Zarządzanie publiczną instytucją kultury w Polsce misja a ekonomika, Zarządzanie w Kulturze 2013, nr 14, z. 1, s. 19-39.</li> <li>• Szulborska-Łukaszewicz J., Polityka kulturalna w Krakowie, Kraków 2009.</li> <li>• Szulborska-Łukaszewicz J., Wstęp [w:] Miejskie Instytucje kultury. Przewodnik, Kraków, 2000. Ustawa z dnia 24 kwietnia 2003 roku działalności pożytku publicznego i o wolontariacie Dz.U. 2010 r. Nr 234 poz. 1536.</li> <li>• Ustawa z dnia 31 sierpnia 2011 r. o zmianie ustawy o organizowaniu i prowadzeniu działalności kulturalnej oraz niektórych innych ustaw, Dz.U. 2011 r. Nr 207 poz. 1230.</li> <li>• Towse R., Ekonomia kultury. Kompendium, Warszawa 2011.</li> <li>• Trzeciak H., Ekonomia teatru, Warszawa 2011.</li> <li>• Wagińska-Marzec M., Zmiany strukturalne i finansowo-organizacyjne w kulturze zjednoczonych Niemiec [w:] Z. Mazur, H. Orłowski, M. Wagińska-Marzec, Kultura zjednoczonych Niemiec. Wybrane problemy, Poznań 2013.</li> <li>• Wagińska-Marzec M., Debata wokół subwencjonowania kultury w Niemczech, Przegląd Zachodni 2012, nr 3 (344).</li> <li>• Wołak U., Kultura na wolny rynek. Warto sięgać po prywatne pieniądze, Dziennik Polski z 19.09.2013.</li> <li>• Wołak U., Prywatne teatry są dyskryminowane, rozmowa z Anną Nowicką, reżyserką, aktorką i dyrektorką Teatru Barakah, Dziennik Polski z 16.03.2013; <a href="http://forumsztukiwspolczesnej.blogspot.com/">http://forumsztukiwspolczesnej.blogspot.com/</a> [odczyt: 12.07.2014];</li> <li>• <a href="http://www.dziennikpolski24.pl/tag/kulturapodsciana.html">http://www.dziennikpolski24.pl/tag/kulturapodsciana.html</a> [odczyt: 14.07.2014].</li> </ul>
	eResources addresses	

<p>Example issues/ example questions/ tasks being completed</p>	<ol style="list-style-type: none"> <li>1. Cultural institutions and management as a subject of study: definitions, theoretical foundations, legal foundations</li> <li>2. Culture and organisation - a spectrum of challenges for the cultural studies scholar and practitioner</li> <li>3. Cultural policy as a field of activity for cultural institutions</li> <li>4. Audience-oriented cultural institutions - audience development between marketing and cultural education</li> <li>5. Organisational cultures of cultural organisations - organisational symbolism in a cultural institution</li> <li>6 Leadership and team management in a cultural institution</li> <li>7 Cultural economics and management of cultural institutions. Entrepreneurship and mismanagement in a cultural institution. Data, research and statistics in a cultural institution</li> <li>8. Strategic or spontaneous? Patterns and practice of strategic management in a cultural institution</li> <li>9. Cultural project management on the example of artistic festivals</li> <li>10. Crisis and conflict management in a cultural institution</li> <li>11. Managing international cooperation in a cultural institution</li> <li>12. Cultural institution and the media of social communication</li> <li>13. Cultural institution as an element of the ecosystem - intersectoral cooperation in culture</li> <li>14. Functioning of the institution as a change agent in the local community</li> </ol>
<p>Work placement</p>	<p>Not applicable</p>

Document generated electronically. Does not require a seal or signature.