

Subject card

Subject name and code	Performing Arts Festivals, PG_00189715						
Field of study	Management of Artistic Institutions						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2027/2028		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study Humanistic-social subject group Subject group related to practical vocational preparation		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	4	ECTS credits			2.0		
Learning profile	practical	Assessment form			credit		
Conducting unit	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Katarzyna Kręglewska-Powązka				
	Teachers						
Lesson types	Lesson type	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						
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		2.0		18.0	50
Subject objectives	The aim of the course is to impart knowledge of the theory, history, and contemporary significance of performing arts festivals. Students will gain information on the impact of festivals on local development processes and the artistic development of performing arts organizations. The aim is also to analyze fundraising and management processes to enable students to acquire skills in planning, fundraising, and marketing. Students will learn the basic principles of collaboration with artists and authors, as well as the general principles of respecting and honoring copyright and related rights.						

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 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_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 [SW3] text preparation/written work
	[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
	[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 [SW3] text preparation/written work
	[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_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

Subject contents

1. From the Great and Small Dionysia to Love Parade and the Carnival in Rio de Janeiro: The Social Functions of Festivals.
2. Theoretical Considerations on Festivals in the Era of the Society of the Spectacle, Consumerism, and Digital Culture.
3. Promotion, Marketing, Education Their Roles in the Process of Audience Development: Different Ways of Building Relationships with the Audience.
4. The Role of the Curator of Performing Arts Festivals and Cultural Diplomacy.
5. The Complexity and Divergence of Concepts and Models of Performing Arts Festivals (Related to the Context of Cultural Policy).
6. The Role of Performing Arts Festivals in Cultural Diplomacy (Festivals and Geopolitics).
7. Theater Festivals in Contemporary Europe The Aspirations of the Public Sector and Civil Society.
8. The Economy of Music Festivals and Happenings in Urban Spaces.
9. The Festival as a Resource for City Development: Impact Analysis.
10. The Festival as an Advocacy Tool (From Ecology to Feminism).
11. Festival Management From Conceptualization and Fundraising to Implementation.
12. Issues in Daily Management During Festivals Human Resource Management and Working with Volunteers.
13. Festival Evaluation Techniques.
14. Festivals as Art Fairs: The Edinburgh Festival, Under The Radar (USA), the Avignon Festival.
15. The Concept of Branding, Brand Building, and Brand Protection of Festivals.
16. Principles of Communication and International Cooperation, Festival Networks, Collaboration Platforms.
17. Building a Festival Production Team: Foundations of Team Effectiveness.
18. The Roles and Tasks of the Team Leader and the Artistic Director (Division of Roles and Responsibilities).
19. Communication Within the Team Principles of Information Flow Within the Team and Between Departments.
20. "Brainstorming" The Role of Creative Thinking in the Team and Innovation in Methods of Operation; The Creative Attitude of Production Team Members.
21. Copyright Law

Types of Copyrights and Their Proper Classification. The Subject of Protection of Intangible Goods, Copyright (ZAKS, Copyright ©, Registered Trademark ®, Trademark , Royalties, Inalienability of Copyrights vs. Financial Rights). Various Purposes of Work Lending: Commercial, Non-commercial, Educational. Using Intellectual Property in the Online Environment. Copyright Agreements and Infringement of Copyright.

Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presentation of the project	51.0%	30.0%
	end-term written project	51.0%	50.0%
	active participation in the classes	51.0%	20.0%
Recommended reading	Basic literature	<p>Smith Terry (2012), <i>Thinking Contemporary Curating, Independent Curators International</i>, New York.</p> <p>Zenderowski Radosław, (2008), <i>Międzynarodowe Stosunki Kulturalne</i>, Katowice.</p> <p><i>The Greek Theatre and Festivals</i>, (2007), Edited by PETER WILSON, Oxford University Press, Oxford.</p> <p><i>Event marketing, how to successfully promote events, festivals, conventions, and expositions</i>, (2002), red. Leonard H. Hoyle, CAE, CMP, John Wiley & Sons, Inc., New York.</p> <p>Attala, Jennifer (2012) <i>Performing the Festival - a study of the Edinburgh International Festival in the twenty-first century</i>. PhD thesis. http://theses.gla.ac.uk/3839/.</p> <p>Paulina Ratkowska, O festiwalu w kontekście turystyki kulturowej, czyli turystyka eventową raz jeszcze, www.turystykakulturowa.org, Nr 6/2010 (czerwiec 2010).</p> <p>Jestrovic Silvija (2012) <i>Performance, Space, Utopia: Cities of War, Cities of Exile</i>, Palgrave.</p> <p>Florian Malzacher, Przy całej Przyjaźni Kuratorowanie w sztukach performatywnych, Kurator, didaskalia 112/2012.</p> <p><i>Political culture, Political Science, and identity Politics an uneasy alliance</i>, (2014), (edit.) Howard J. Wiarda University of Georgia, USA.</p> <p>The lecturer updates the reading list at the start of each semester.</p>	
	Supplementary literature	https://ec.europa.eu/culture/pl/policies/miedzynarodowe-stosunki-kulturalne .	
	eResources addresses		
Example issues/ example questions/ tasks being completed			
Work placement	Not applicable		

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