

**Subject card**

<b>Subject name and code</b>	Exhibition (exercises), PG_00145372						
<b>Field of study</b>	Museology and Preservation of Cultural Heritage						
<b>Date of commencement of studies</b>	October 2023	<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		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	3	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	5	<b>ECTS credits</b>			3.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Early Modern Art -> Institute of Art History -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Magdalena Starega				
	<b>Teachers</b>		dr Magdalena Starega				
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	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
	<b>Number of study hours</b>	30		2.0		45.0	77
<b>Subject objectives</b>	The classes are focused on helping students gain knowledge and practical skills related to creating exhibitions. Students learn about different types of exhibitions developed by cultural institutions in the Tri-City: art, historical, and narrative exhibitions, both in dedicated spaces and outdoors, permanent or temporary. Based on a critical analysis of individual cases, students become familiar with key terminology, the principles of creating narratives, selecting exhibits, writing texts for exhibitions, as well as issues related to scenography. Through discussions with representatives of various institutions, students have the opportunity to learn about different curatorial workshops and critically evaluate the final result.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ODKML3_K02] Is ready to take action to protect and promote the cultural heritage of the region, Poland and Europe	He is ready to undertake exhibition activities for the protection and promotion of the cultural heritage of the region, Poland, and Europe.	[SK2] presentation/project/paper/report [SK3] text preparation/written work
	[ODKML3_K03] Is ready to think and act in an entrepreneurial manner	Knows the principles of entrepreneurship and economy related to creating exhibitions	[SK1] oral statement/conversation/discussion
	[ODKML3_W07] Has advanced, structured detailed knowledge of the protection and maintenance of cultural heritage	Has advanced, structured detailed knowledge of the role of cultural institutions in the protection and promotion of cultural heritage.	[SW1] oral statement/conversation/discussion
	[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	Zna i rozumie podstawowe zasady tworzenia i rozwoju różnych form przedsiębiorczości powiązanych z działalnością wystawienniczą	[SU1] oral statement/conversation/discussion
	[ODKML3_W09] Knows and understands the basic principles of creation and development of various forms of entrepreneurship	Knows and understands the basic principles of creating and developing various forms of entrepreneurship related to exhibition activities.	[SW1] oral statement/conversation/discussion
	[ODKML3_W01] Has advanced knowledge of the place and importance of the humanities in the system of sciences, knows to an advanced degree their terminology, subject and methodological specificity	Understands the role of knowledge in the field of exhibition design, has a dedicated terminology and methodological background	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[ODKML3_K01] Critically evaluates his knowledge, demonstrates a willingness to constantly expand it and to consult experts when he has difficulty solving a problem on his own	Demonstrates a willingness to expand knowledge in the field of exhibition design and knows local specialists who can be helpful in solving problems related to exhibition design issues.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
[ODKML3_W08] Knows and understands the basic economic, legal, ethical and other conditions of various professional activities, including the basic concepts and principles of industrial property protection and copyright law	Knows and understands the basic economic, legal, ethical, and other conditions of various types of exhibition activities, including related copyright issues.	[SW1] oral statement/conversation/discussion	
Subject contents	<ul style="list-style-type: none"> <li>-types of exhibitions and their specific characteristics</li> <li>-creating a curatorial team and dividing responsibilities</li> <li>-defining the audience, constructing the narrative, and selecting exhibits</li> <li>-set design, visual identity of the exhibition, and collaboration with the designer</li> <li>-accessibility and exhibition design</li> <li>-the role of multimedia in the exhibition, including audio guides</li> <li>-educational programs and publications accompanying the exhibition</li> <li>-promotion and communication of exhibitions</li> <li>-rules for creating museum texts</li> </ul>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Final work	51.0%	50.0%
	Presentation	51.0%	50.0%
	Attendance	75.0%	0.0%

Recommended reading	Basic literature	<p>Freda Matassa, Organizacja wystaw. Podręcznik dla muzeów, bibliotek i archiwów, Kraków 2015</p> <p>Kolekcje. Obiekt w procesie organizacji wystawy, red. Małgorzata Bogdańska-Krzyżanek, Aldona Modrzewska, Warszawa 2024 (PDF dostępny online)</p> <p>Nowoczesne muzeum. Relacje i narracje I, red. Magdalena Nierzwicka, Marcin Zdanowski, Toruń 2023</p> <p>Kurating, Teksty o praktykach kuratorskich, red. Piotr Sz. Mańczak, Gdańsk 2024</p>
	Supplementary literature	<p>Muzeum sztuki. Antologia, red. Maria Popczyk, 2006</p> <p>Maria Hussakowska, Ewa Małgorzata Tatar (red.) Display. Strategie wystawiania, 2012</p> <p>Dorota Wojtowicz-Jankowska, Miejsca ekspozycji w przestrzeni publicznej miasta. IV generacja rozwoju, Gdańsk 2019</p> <p>Katarzyna Zielińska, O upowszechnianiu kultury w czasie pandemii. Metody działań w sektorze wystawiennictwa. Artykuł przeglądowy, inAW Journal. T. 2 (2021), nr 1 (dostępny online)</p> <p>Paulina Kowalczyk, Niekonwencjonalne przestrzenie wystawiennicze jako przykład interakcji między sztuką a architekturą, Zeszyty Naukowe Politechniki Poznańskiej. Architektura, Urbanistyka, Architektura Wnętrz, Nr 9, 2022, s. 109-122 (dostępny online)</p> <p>Maria Kobielska, Muzeum narracyjne muzeum doświadczeniowe. Uwagi terminologiczne, Teksty drugie 2020, nr 4, s. 1536 (dostępny online)</p> <p>What makes a great exhibition, ed. Paula Marincola, Philadelphia 2006</p> <p>Jens Hoffmann, Show time. The 50 most influential exhibitions of contemporary art., London 2014</p> <p>Marta Czyż, Julia Wielgus, W ramach wystawy, 2015</p> <p>Piotrowski Piotr, Muzeum krytyczne, Poznań 2010</p> <p>Mirosław Borusewicz, Etyka tekstu muzealnego, [w:] Muzeum Etyczne. Księga dedykowana profesorowi Stanisławowi Waltosowi w 85. rocznicę urodzin, red. Dorota Folga-Januszewska, Kraków 2017, s. 85-98</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	<p>Principles of museum text construction</p> <p>Construction of exhibition narrative</p> <p>Research and selection of objects for exhibition purposes</p>	
Work placement	Not applicable	

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