

COURSE OFFERED

Name of the course	Polish	Kurator-animator-artysta
	English	Curator, Facilitator and Artist

1. LOCATION OF THE COURSE OF STUDY WITHIN THE EDUCATION SYSTEM

1.1. Section ¹	Section of Arts
1.2. Discipline ²	Fine Arts and Art Conservation
1.3. Type of education	Stationary
1.4. Level of education	Doctoral School
1.5. Person preparing the course description	Dr. Maciej Zdanowicz
1.6. Contact	maciej.zdanowicz@ujk.edu.pl

2. GENERAL CHARACTERISTICS OF THE COURSE OF STUDY

2.1. Type of course ³	Specialized subjects in the discipline.
2.2. Language of the course	English

3. DETAILED CHARACTERISTICS OF THE COURSE OF STUDY

3.1. Type of classes ⁴	Lecture Seminar
3.2. The number of hours ⁵	30 hours including 15 hours of lectures and 15 hours of seminars
3.3. Location of classes	Classes in the UJK teaching room
3.4. Type of assessment	Exam (lecture) Graded pass (seminars)
3.5. Didactic methods	Expository Methods: interactive lectures (lecture-discussion format), multimedia presentations, and case-study presentations of curatorial, artistic, and socially engaged projects. Visual Methods: analysis of visual and audiovisual materials, including reproductions of artworks, exhibition documentation, curatorial statements, exhibition catalogues, film materials, media representations, digital archives, and documentation of participatory and community-based art practices. Problem-Based Methods: problem-oriented discussions, critical analysis of primary and secondary source texts, case-study analysis of exhibitions and cultural projects, and debates on contemporary issues in curatorial practice, cultural participation, and socially engaged art. Activating Methods: interpretative seminars, workshops, collaborative project development, group discussions, presentations, peer-review sessions, and the design of curatorial, artistic, and socio-cultural facilitation scenarios. Practice-Based Methods (Exercises): individual and group project work, project-based learning, experiential learning, participatory and performative exercises, simulation of curatorial and facilitation processes, development of exhibition concepts, and the preparation of artistic and community-engagement projects.
3.6. Literature	basic Bishop, C. (2012). <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> . London: Verso.

¹ Section of Humanities:, Social Sciences, Section of Exact and Natural Sciences, Section of Medical and Health Sciences, Section of Arts.

² History,Linguistics, Literary Studies, Medical Sciences, Health Sciences, Political and Administrative Sciences, Legal Sciences, Security Sciences, Pedagogy, Communication and Media Studies, Management and Quality Studies, Biological Sciences, Chemical Sciences, Physical Sciences, Earth and related Environmental Sciences, Visual Arts and Artwork Conservation, Musical Arts.

³ General courses, domain specific subjects in the section, disciplinary subjects in the sections, specialized subjects in the discipline.

⁴ Classes, lecture, seminar.

⁵ Consistent with the education program at the Doctoral School
Jan Kochanowski University in Kielce.

		Bourriaud, N. (2002). <i>Relational Aesthetics</i>. Dijon: Les Presses du Réel. Kester, G. H. (2011). <i>The One and the Many: Contemporary Collaborative Art in a Global Context</i>. Durham, NC: Duke University Press. O'Neill, P. (2012). <i>The Culture of Curating and the Curating of Culture(s)</i>. Cambridge, MA: MIT Press. Thompson, N. (Ed.). (2012). <i>Living as Form: Socially Engaged Art from 1991–2011</i>. New York, NY: Creative Time Books and MIT Press.
	supplementary	Helguera, P. (2011). <i>Education for Socially Engaged Art: A Materials and Techniques Handbook</i>. New York, NY: Jorge Pinto Books. Kwon, M. (2002). <i>One Place After Another: Site-Specific Art and Locational Identity</i>. Cambridge, MA: MIT Press. Matarasso, F. (2019). <i>A Restless Art: How Participation Won and Why It Matters</i>. London: Calouste Gulbenkian Foundation. Simon, N. (2010). <i>The Participatory Museum</i>. Santa Cruz, CA: Museum 2.0.

4. OBJECTIVES, SYLLABUS CONTENT AND INTENDEND LEARNING OUTCOMES

4.1. Course objectives (including the form of classes) Lecture Objectives C01: To develop advanced knowledge of contemporary theories and models of curatorial practice, cultural facilitation, and socially engaged art in relation to visual culture and public participation. C02: To develop an understanding of the social, political, and ethical dimensions of exhibition-making, cultural mediation, and artistic interventions in institutional and public contexts. C03: To develop the ability to critically analyse contemporary strategies of audience engagement, participatory practices, and methods of communication and knowledge production within artistic and cultural institutions. Seminars Objective C01: To develop competencies in designing and implementing curatorial, educational, and artistic projects that respond to specific social, cultural, and spatial contexts. C02: To develop practical skills in applying participatory methodologies, facilitation techniques, and audience-engagement strategies in museums, galleries, public spaces, and community environments. C03: To develop the ability to plan, organise, communicate, present, and critically evaluate artistic and cultural projects, while reflecting upon their social relevance, feasibility, and potential impact within contemporary institutional and public spheres.	4.2. Syllabus content Lecture Theoretical foundations of contemporary curatorial practice and socially engaged art. Historical transformations of the role of the curator, artist, and cultural facilitator in contemporary art and visual culture. Contemporary strategies of audience engagement and public participation in relation to exhibition-making, educational and community-based programmes, and artistic interventions in public space. Critical approaches to participation, cultural mediation, relational aesthetics, and collaborative artistic practices. Models of communication and knowledge production in museums, galleries, independent art spaces, and community contexts. The social, ethical, and political dimensions of curatorial and artistic practices, including questions of accessibility, inclusivity, cultural democracy, and audience development. Principles of planning, organising, communicating, implementing, and evaluating artistic and cultural projects within institutional and non-institutional settings. Seminars Critical analysis of selected exhibitions, curatorial projects, and socially engaged artistic practices. Development of an original curatorial, educational, or artistic project responding to a specific social, cultural, or spatial context. Design of participatory strategies and methods of audience engagement in museums, galleries, public spaces, and community environments. Preparation of project documentation, including concept development, stakeholder mapping, communication strategies, implementation plans, and evaluation methods. Collaborative workshops focused on facilitation techniques, cultural mediation, and participatory methodologies. Presentation, peer review, and critical discussion of proposed projects, with particular emphasis on their feasibility, social relevance, and potential impact within contemporary institutional and public spheres.
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5. SUBJECT LEARNING OUTCOMES

Learning outcomes	A doctoral student who has passed the subject:	Reference to the learning outcomes of Doctoral School (according to the training program at the Doctoral School)
in the area of KNOWLEDGE:		
W01	Reconstructs and critically integrates contemporary theories and models of curatorial practice, cultural facilitation, and socially engaged art as conceptual frameworks for analysing artistic practices and public participation.	SD_W01 SD_W02
W02	Understands the social, institutional, legal, ethical, and economic conditions governing the planning, implementation, dissemination, and evaluation of curatorial, educational, and artistic projects in contemporary cultural environments.	SD_W06
W03	Understands the role of the curator, facilitator, and artist as producers of knowledge and agents of cultural mediation operating within institutional, public, and community contexts.	SD_W01 SD_W02 SD_W06
in the area of SKILLS:		
U01	Designs original curatorial, educational, and artistic projects by formulating concepts, defining objectives, selecting appropriate methodologies, and identifying target audiences and stakeholders.	SD_U01 SD_U02
U02	Applies theoretical knowledge and interdisciplinary methods to critically analyse and creatively address complex social and cultural issues through curatorial and artistic interventions.	
U03	Communicates and disseminates project concepts and outcomes using appropriate forms of presentation, documentation, and public engagement, both within academic and broader cultural contexts.	SD_U06 SD_U07
in the area of SOCIAL COMPETENCE:		
K01	Demonstrates commitment to the ethical principles of artistic and curatorial practice, including responsible collaboration, respect for intellectual property, and awareness of the social impact of cultural activities.	SD_K05
K02	Demonstrates readiness to initiate and sustain collaborative relationships with artists, institutions, communities, and audiences, recognising curatorial and artistic practice as forms of public engagement and social responsibility.	

6. METHODS OF ASSESSMENT OF THE INTENDED LEARNING OUTCOMES

SUBJECT LEARNING OUTCOMES	METHOD OF ASSESSMENT (+/-)																				
	Oral/written exam			Kolokwium			Project			activity in class			Own work			Group work			Others		
	The type of classes			The type of classes			The type of classes			The type of classes			The type of classes			The type of classes			The type of classes		
	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S
W01	+									+		+									
W02	+									+		+									
W03	+									+		+									
U01	+								+	+		+									
U02	+								+	+		+									
U03	+								+	+		+									
K01									+	+		+									
K02									+	+		+									

7. CRITERIA OF ASSESSMENT OF THE INTENDED LEARNING OUTCOMES

Form of classes	Grade	Criterion of assessment
Lecture (L)	3,0	The student demonstrates a basic understanding of the principal concepts and approaches in contemporary curatorial practice, cultural facilitation, and socially engaged art. The responses are predominantly descriptive and reproductive, with limited ability to establish relationships between theoretical concepts and contemporary artistic practices.
	3,5	The student correctly reconstructs the fundamental assumptions of selected theories and concepts and attempts to relate them to curatorial and artistic practices. The analysis demonstrates elementary independent thinking but remains partially schematic and insufficiently contextualised.
	4,0	The student effectively integrates different theoretical perspectives and applies them to the analysis of contemporary curatorial, educational, and artistic practices in a coherent and methodologically informed manner. The argumentation is logical, conceptually accurate, and demonstrates the ability to critically select and employ theoretical material.
	4,5	The student presents an in-depth and synthetic analysis of the relationships between curatorial practice, cultural participation, and artistic production. The argumentation demonstrates a high level of epistemological awareness, critical reflection, and the ability to formulate independent interpretative conclusions situated within broader theoretical and socio-cultural debates.
	5,0	The student formulates original, intellectually mature, and methodologically rigorous interpretations of contemporary curatorial and artistic phenomena by creatively integrating diverse theoretical paradigms. The analysis demonstrates a high degree of intellectual autonomy, reflexivity, and the capacity to critically transcend established conceptual frameworks.
Seminar (S)	3,0	The student completes the assigned tasks and develops a basic curatorial, educational, or artistic project. The project demonstrates elementary understanding of participatory strategies and project organisation but remains largely descriptive and underdeveloped.
	3,5	The student proposes a coherent project concept and demonstrates a basic ability to plan its implementation and communication. The project exhibits some degree of independent thinking, although the proposed strategies remain partially schematic and insufficiently elaborated.
	4,0	The student develops a coherent and feasible curatorial, educational, or artistic project, appropriately integrating theoretical assumptions with practical solutions. The project demonstrates methodological awareness, contextual sensitivity, and the ability to identify relevant audiences and stakeholders.
	4,5	The student presents an innovative and well-developed project proposal characterised by conceptual consistency, critical awareness, and a sophisticated understanding of cultural mediation and participatory methodologies. The project demonstrates a high degree of reflexivity and social relevance.
	5,0	The student develops an original, intellectually mature, and professionally convincing curatorial, educational, or artistic project that creatively integrates theory and practice. The project demonstrates methodological rigour, social responsibility, feasibility within institutional or public contexts, and a high degree of autonomy, critical reflection, and innovative thinking.

Accepted for execution

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