

IN SEARCH OF THE MUSEUM – SCHOOL COOPERATION MODEL: FACE CULTURE PROGRAMME OF THE NATIONAL MUSEUM IN CRACOW

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In the book *A Child at a Museum* published in 1967, Tadeusz Gofaszewski, referring to the study of nursery-school aged children (3–6) and primary-school aged children (7–13) conducted at the National Museum in Cracow (MNK) wrote as follows: *At the same time we have to realize that we are only at the beginning of a systematic close cooperation of museum with school, that still a lot remains to be done.*¹ It seems that fifty years since then the words continue topical, while the activity of many museums, including MNK, aims at elaborating standards of their cooperation with educational institutions.² The efforts result to a great degree from museum practice consisting in frequent work of museum educators with teachers and school groups.³ When writing about cooperation standards, we do not only mean high quality and value of museum classes targeted at schools of all levels, but also proposals of other forms of cooperation, often meant to be rooted in systematic, cyclical, regular, and real co-deciding of educational institution and museum on the course and content: both factual and methodological of

learning encounters at museums, as well as museum educators visiting schools.⁴

Our intention is to clearly expose our stand on the educational dependence between museums and schools. They are two equal teaching bodies. In no event, however, can the role of museum be reduced to that of an institution serving to teach the core curriculum, yet it has to be perceived, in compliance with the *'Museology Development Strategy' Report*, as an independent specialized body capable of assuming responsibility for an important fragment of the educational activity.⁵ We fully agree with the position of Andrzej Rottermund who has outlined an exceptional role for museums to play in levelling the civilizational gap between Poland and Western societies. Diagnosing that changes in the cultural system would be the hardest to introduce, he claimed as follows: *Museums with their programmes, intellectual potential, and unique space, should play the key role in the process.*⁶ It shall not succeed, however, unless we create **the need to benefit from what museums offer** in the

young generation, unless we reach the situation in which the pupil, most frequently 'trapped' by the teacher, to use the definition of Éric Triquet,⁷ in an obligatory visit to a museum, wants to return to the museum out of curiosity, need, his or her own choice. Encouraging and dazzling pupils in their contact with museum seems of key importance here.

The goal of the present paper is to show and interpret the results of the research conducted at the National Museum in Cracow. The analysis of the factors favouring the museum – school cooperation, as well as those hampering it, has served as grounds for wider, more general statements and working out models of museum and school teaching whose elements: goals, bodies, subjects, means, methodology, conditions, and results have been analysed, compiled, and compared, showing the specificity and shared areas of the activity of museum and school.

Research methodology

The research that served as grounds for analyses and generalizations was conducted in 2017–19 during the *Face Culture* Project implemented by MNK; it assumed the possibility of conducting genuine teaching projects authored by individual teachers with the use of the resources and space of the National Museum in Cracow.⁸

The idea was conceived after the several-year cooperation of the paper's Authors. Meeting during the shared educational activity undertaken at MNK and the implementation of the Warsaw National Centre for Culture (NCK) *Very Young Culture* 2016–2019 Programme in the Silesian Voivodeship,⁹ they slowly engendered the idea to conduct a research into at least a certain area of the educational activities at MNK. However, burdened with numerous responsibilities, tasks, several educational projects being run simultaneously, they hardly found time to take a look at their work from a different, slightly broader theoretical-academic perspective, and as is often the case, such meta-analyses allow to come forth with new different, and more interesting proposals.

The research goal was to show the specificity of a several-months' systematic cooperation between teachers and museum educators while implementing educational programmes addressed to teenagers. The research covered: eight teachers – project coordinators on part of the schools, five museum educators – project coordinators on part of the Museum, and 122 students who intentionally created documents for the purpose of the study. It was a partially categorized interview conducted with the teachers and museum educators, whereas the students were asked to submit their written response to the task: *Describe your educational experience stemming from the participation in the Face Culture Project*. In the case of teenagers from the Special School and Educational Centre for Blind and Visually Impaired Children in Cracow a collective interview was conducted, participated by 25 individuals. As a principle, the interview referred to the description of their educational experience connected with the participation in the Project. The analyses were also grounded in twelve documented observations of the participants of all the classes at various MNK branches, conducted both by educators, teachers, and students giving guided tours of the exhibitions: 'Wyspiański', 'Wyspiański. Unknown', and 'Cracow 1900' on the Day of Free Art.

The interviewed museum educators are individuals associated with MNK for at least several years, educated in history of art, ethnology, Polish studies, archaeology. Among the teachers (eight individuals), Polish teachers dominated (five females); furthermore, there was one female English teacher, and a female teacher from the Special School and Educational Centre for Blind and Visually Impaired Children in Cracow; among the group, there was only one male, teacher of art history, knowledge of culture, and IT.

For obvious reasons in the present paper only a part of the research results will be discussed, namely those that allow to respond the following research questions:

1. What factors favour effective cooperation of museums with schools?
2. What factors hamper effective cooperation of museums with schools?

Results

Prior to presenting our research results, let us recapitulate that the object investigated was an educational programme mounted at a large museum, a national museum. The Project assumed a permanent annual cooperation of the Museum with schools. We are not tackling here an incidental visit of students to a museum as part of a school trip. Thus, we are not dealing with the scheme: a phone call made to a museum, and booking a museum class from the range that the museum offers on a regular basis, but actually with co-creating of this museum offer by teachers for their students. Creating such a cooperation possibility may be regarded as one of the change indicators that Dorota Folga-Januszewska wrote about when analysing the situation of Polish museology in the late 1980s. When enumerating six essential changes in museology, in point four she says the following: *Maybe the most essential change is the fact that museum institutions' leaders have observed that the old, one-way (from staff to visitors) museum education (described and practiced since the beginnings of museums) should be replaced with feedback: active form of the transfer of science and experience between museologists and museum visitors.*¹⁰

Ample research material was gathered in response to the question concerning factors favouring effective cooperation of museums with schools. The analysis of the interviews and documents intentionally created by the students led the authors to the following conclusion. The essential condition for a successful cooperation of museums with schools is the acceptance by both parties of the value of culture as crucial in self-development of a museum educator, teacher, and student. This seems an obvious but also frequently meaningless statement. It ceases being such if out of declarative platform we enter the action platform, and that is what happened in the case of the investigated educational programme. It has been justly put by one of the researched teachers: *If culture is the way to oneself, it is generally beautiful in culture that we first have to lead them [students] outside in order for them to return to themselves. And when they return, they have a different perspective, a different measure (T1).*¹¹ The admittance of the value of culture is followed by the acceptance of the value of incorporating the nonformal education into the educational system. Importantly, the

museum visit is part of students' school time, not free time. Let us quote here one of the students of the 7th Secondary School in Cracow in order to illustrate the effects of this activity: *The classes did not actually bring 'anything' into my education. It would be more precise to claim that they opened up a completely new door for me. Previously my knowledge of art and culture had climaxed with my own paintings that my mum used to attach to the fridge when I was seven. Following a year's participation in the Project I visited the Museum more often than ever before* (S3).



1. Preview of the exhibition of photographs of students of the 7th Secondary School in Cracow titled 'Mystical Look of the *Plenty*: Landscape Portrait' at the National Museum in Cracow

The conditions favouring effective cooperation of museum and school results from basing it on relationship, dialogue, and partnership of a teacher and a museum educator. However, on this it would be more appropriate not to speak of a cooperation of museums and school as institutions, but of a cooperation of definite individuals: teachers and educators, since only such a relationship takes place in school practice and stands a chance of being educationally successful, as the research results show.¹² Partnership in educational activities is defined here as knowledge sharing, openness to proposals of both parties, sharing work effects, e.g. on the Museum's consent to sharing texts written for the school website on the Museum website, and putting school links on the Museum website. Interestingly, proposals of attractive educationally valuable actions sometimes appear as an effect of mutual getting to know each other in action: *And at the moment when in the middle of the year we sit down and suddenly have the idea: then how about the Day of Free Art, we are in for it; we already know each other as partners and that's how we work. So actually it is endless conversation, endless consultation with top commitment* (T1).

Particular forms of partnership can be seen in teachers running classes at the museum and museum educators visiting schools. The pre-condition for joining the programme was the teacher's consent to independently run at least one or at most three classes within museum space. Not only did the teachers gain some specialized knowledge, expertise, the element frequently emphasized by them, but also very practical knowledge actually reserved to museum educators about particularities of running classes within museum spaces. *Big space, a multitude of people, you have to shout out*

one another, here a painting is occupied, you are pressed for time. When you visit on your own, it takes you maybe an hour and ten minutes, then when all those difficulties accumulate, when the group comes, it takes longer. So these are the factors, which I know now, have to be taken into consideration and changed (T8).

A guided tour of the display is already a certain final effect of the teacher's work with the exhibition. Thanks to free admission to the Museum, the teacher can visit it as many times as he or she judges to be essential to prepare well for performing this unusual function. One of the teachers described the situation when as part of practice and 'assuming' the new role, she took her parents round Cracow's Prince Czartoryski Museum. While she was showing the display to her parents, they were joined by other visitors currently viewing the exhibition, while the teacher served as an informal guide to them all, much to her satisfaction. Furthermore, it was also quite an uncommon situation for the museum educators to come to the schools and see the students immersed in their social environment. The visits followed varied formulas and purposes. In one case it was overcoming 'fear', certain anxiety of both teachers and students faced with performing an educational activity beyond the standards of formal education. Secondary-school students of the first form served as volunteers during the Day of Free Art at MNK in 2018 at the 'Wyspiański' Exhibition which was extremely popular with visitors. It constituted a big challenge to those fifteen-year-olds, actually lacking any experience in public addresses. By visiting the school, interacting with the students, providing them with factual materials, telling them stories of the selected works by Wyspiański, the museum educator created conditions for a talk, getting to know each other, establishing communication, also personal. From the educational point of view, it was an ideal situation, combining the factual (cognitive) aspect with emotional and social ones.¹³



2. Students of the 7th Secondary School in Cracow during the 2018 Day of Free Art at the National Museum in Cracow

The effect of regular encounters of the museum educator with the students at the school, as well as at the Museum aimed at working out an outdoor game *4xWyspiański* and its implementation at the 'Wyspiański. Unknown' Exhibition in April 2019. A perfect example in this respect can also be found in the idea of a museum educator to move the debate

PROJEKT
WYSPIAŃSKI
VII LO

Podaj
nazwę ulicy,
z perspektywy
której powstał
przedstawiony
widok

D

mnk
MUZEUM
NARODOWE
W KRAKOWIE

B

Rozpoznaj kwiaty
malowane przez
Wyspiańskiego

2.

A

Podpisz portrety imionami dzieci
Stanisława Wyspiańskiego

D

Podaj
nazwę ulicy,
z perspektywy
której powstał
przedstawiony
widok

1.

C

Zaznacz na rysunku Wzgórze Wawelskie
5 punktów, w których różni się on od projektu
„Akropolis” Stanisława Wyspiańskiego

proj. graficzny
Michał Zakrzewski

3. Card of the 4xWyspiański outdoor game prepared by Agnieszka Forys, Filip Skowron, Michał Zakrzewski, and 2nd-grade students of the 7th Secondary School in Cracow

from the Exhibition to the school premises. This does not mean only conditions for the debate, since these are usually more favourable to students off the premises, for example, at a museum, but the transfer of the conversation on the topic of the display, this time ‘#heritage’, and placing it within the content of the experience of the local heritage. An MNK educator travelled to Bytom, and there she discussed the questions of the Bytom heritage with secondary-school students. The following is her reflection after that conversation: *in this debate on heritage what shows is that they are youngsters from a slightly different background, from different heritage, from German heritage, up to industrial heritage, a different experience of a historical monument. It was extremely interesting. They have a beautiful school building, Art Nouveau, a splendid edifice, so this added to the experience* (E2). The educators visiting students at school emphasized the worth of the encounter, talk, contact with the students and teachers in their natural environment. As a result, the educational offer was adjusted to the real potential of the Museum, but also to the school’s needs. As outlined by one of the educators, taking into account these descriptions of the activities of teachers and museum educators, the role of museum as a work place of a teacher, a natural partner in everyday school practice, a place where a multitude of teaching materials can be found, to which a teacher can turn in the situation of difficulties with the analysis of works of art, are not unrealistic normative theoretical categories, but a documented educational fact.

As much as both museum and school are educational institutions, they are essentially different. If we make the assumption that the basic task of school is education, in museum teaching is merely one of the functions. The researched museum educators strongly emphasized that museum is distinct from school, and, actually justly, appreciated the fact that activities undertaken in museum are less formalized. What is symptomatic are also views expressed by youth from the Complex of Vocational Schools in Cracow whose representatives emphasized a friendly atmosphere at the museum. What dominated were the statements of the kind: *I enjoyed the atmosphere, it was casual and nice* (S98). If school is perceived as space with strongly outlined rules of imperatives and bans, interestingly in two out of six implemented projects teachers’ duos forcefully emphasized the role of friendship bonds that united them and it is in these bonds that the teachers saw the sources of the success of the whole project. Another significant factor is passion in the profession of the teacher and museum educator. If a teacher with passion talks with passion about the possibility of visiting a museum, students are likely to become interested. Similarly encouraging, but also discouraging, can be the attitude of the museum educator taking students round the exhibition: *The choice of the educator is basic to the extent that students could text a message reading ‘the lady was cool’ or ‘the guy was cheesy’* (T5). Among the researched teachers but also students the opinion on the educators’ work was very positive, and even enthusiastic. *The lady who ran was in my view simply outstanding and the young people eagerly opened up, talked* (T3).

Participation in the *Face Culture* Project was free of charge for both students and teachers. By those who voiced their opinion the fact, though not the most important, was

strongly emphasized, and much appreciation was expressed that the Museum had mounted such an educational opportunity.

In the statements by all the stakeholders: educators, teachers, and students, what was far less emphasized were the factors hampering the museum-schools cooperation. The obstacles, both on the Museum’s and the schools’ part, were in their majority perceived within the sphere of logistics and implementation, not from within the factual sphere. The factors hampering cooperation on part of the Museum include, among others, the multitude of tasks given to the museum educators who are obliged to simultaneously implement many varied educational projects, requiring from them a lot of personal commitment. Another obstacle in this cooperation is high popularity of some exhibitions and a high turnout, particularly of organized groups who want to visit the museum during school time. Bearing in mind the fact that certain Museum rooms can fit one school class only, while the commissioning teacher names the definite educator to conduct the class, the Project becomes a truly challenging logistical entanglement. It might seem that with a project spanning a full year, planning would be easier, activities could be spaced, and that certainly was often the case. Depending on, however, if the museum classes were participated in by one school class only, or several of them arriving at the Museum on e.g. two coaches, as happened in the event of the students from Bytom, even planning ahead of time does not always allow to effectively organize all the relevant details. In other situations, as happened in the event of the Wieliczka Secondary School Project, the group was composed of students representing different school forms. In this case the teacher planning much ahead of time had to book definite exit hours/times, which may be a bit troublesome for the Museum. Such difficulties were described by one of the educators: *We’re never hundred per cent sure if what we have planned in the timetable will actually take place, as there are certain things we have no impact on: for example that the art work the teacher wanted to analyse has not been sent for conservation or dispatched to participate in an exhibition; such things are unpredictable* (E3).

It might seem that the issues we are writing about are secondary and in a way too detailed. What matters here is the factual aspect of the Project with which everyone was satisfied, as has been justly observed by one of the teachers: *A hungry tired pupil shall not wish to watch anything at all. The pupil wants to know, for example, that we arrive at the destination, that there is an hour’s time to have something to eat, go to the toilet, and then we go to attend the classes* (T5). The need to organize a museum visit allowing for students’ mental and physical capacity, particularly with regard to those arriving from further afield, is also appreciated by the educators who can see the need to provide the students with facilities to have lunch, to have some rest, to receive teaching materials, space in which the students feel comfortable also when not participating in the museum class. Regrettably, satisfying these needs still remains the issue of the future, since in the case of e.g. National Museum in Cracow, it is connected with the necessity to alter the premises and organize such space.

When planning classes for school groups, it is worth

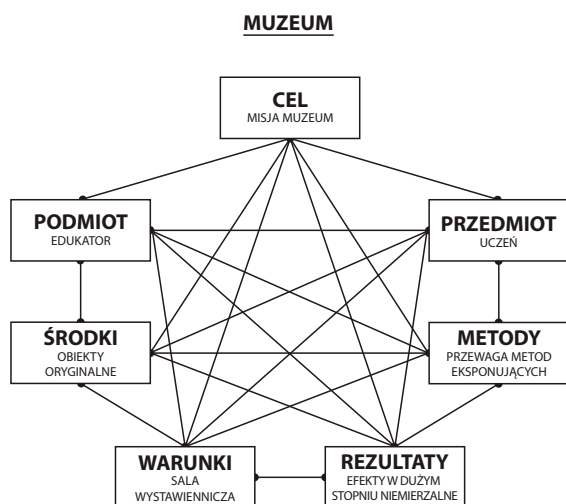


Diagram 1. Model of museum learning

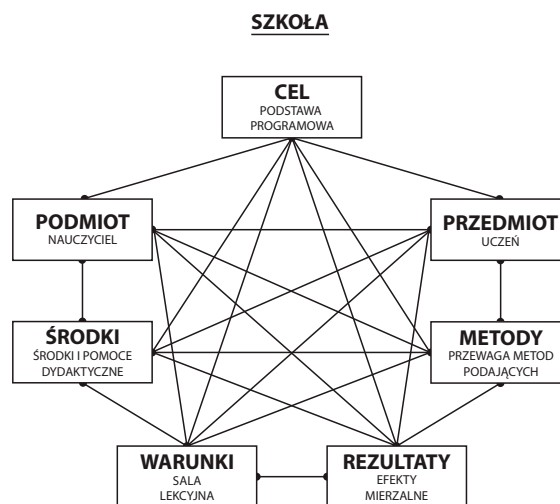


Diagram 2. Model of school learning

remembering about the reiterated claims of the students from Bytom's 4th Secondary School to provide visiting students with some free time to freely roam the museum, for them to look around on their own, to delight in *art in silence* (S54), to have the feeling of a *rewarding contact*,¹⁴ not to feel the pressure of time. The same request was repeated by the teacher – Project coordinator: *If it is known that the group coming is a Project group, let's dedicate them more time, even if they want to stay an hour longer, let's think, maybe there should be still a museum employee around who would discuss things with the teacher, is available, or will still be with the students* (T5). This actually voices the demand **to customize the educational offer**.¹⁵ In the case of the museum-school cooperation this may seem to be even a tougher logistical challenge than in the case of other museum customers' groups. The difficulty stems from work organization at school since at the same time many teachers, when implementing the core curriculum, might want to take advantage of a given exhibition: *If there's a teacher who precisely wants to follow his or her syllabus, and when teaching about the Middle Ages they come to the Mediaeval Gallery, when teaching about ancient history they come to the Ancient Art Gallery, it has to be borne in mind that the museum has its own logics, operational mechanics, and it may prove impossible, since this section may be, for instance, closed, or too crowded at this very moment, etc.* (E2).

The necessity to include museum visits in the syllabus was broadly commented on by the researched teachers. Both as the aspect facilitating and making the Project's implementation harder. It is obvious that the teacher declaring a yearly cooperation with the Museum had to include, already when planning classes, his or her activities in their respective syllabus. Worth emphasizing here is the fact that teachers themselves overlook, that apart from strictly methodical issues related to definite goals and contents of a subject (e.g. Polish or History), the core curriculum in its Preamble speaks of educational and general development goals which can be perfectly implemented by students' visiting the Museum.

The information is important not only for the teachers who wishing to leave the school premises have to fill in a school trip form, often obliged to demonstrate which of the curriculum elements are fulfilled thanks to this trip, but also for museum educators who more and more often when describing a museum class offer make references to respective core curriculum provisions.¹⁶

The essential precondition for a yearly museum – school cooperation is the agreement of both the museum director and the school headmaster to establish such cooperation; furthermore, it has to be favourably treated by the museum teaching staff.

Discussion

The above-presented factors favouring and hampering the museum – school cooperation fit within the museum pragmatics. In the discussion we would like to slightly broaden the perspective and analyse models of museum and school learning for which detailed pragmatic analyses are a good illustrative material, in a way giving credibility to the proposed theoretical solutions.

Factors favouring and hampering the museum-school cooperation fit within the area of investigation of praxeology, science of the effectiveness of actions,¹⁷ whose methodological assumptions were adopted into pedagogy by Wojciech Kojas working out the theory of didactic actions: theory of education which as it seems can introduce a certain harmony and order into the analysis of museum learning in the context of school operations, can also delineate new problem spheres in the descriptions of formal and nonformal education. With reference to museums, all these issues were tackled by e.g. Éric Triquet who in his paper *School - Museum Relation* when discussing the difference between these institutions, classified them in the following problem areas: results and goals, public, time, place, action, content. As for the range, though not for the concepts used, they fit within the proposed models of museum and school learning

presented in the below diagrams.

The analysis of the content of respective elements in museum and school learning allows to identify features characteristic of and unique to each institution, as well as the shared areas in educational actions. If, when speaking of the favourable factors, we mention the appreciation of the value of culture and the value of informal education included in school learning, we enter the sphere of **goals of education**. The analysis of action goals of museum and school, review of museums' missions,²⁰ review of goals of respective educational sectors in museums, interpretation of the semantic content of the core curriculum of general education and goals of classes in different subjects, on the one hand give us the shared range of actions, on the other the dissimilarities that are roots for the functioning of both institutions. This can constitute a factual base for mutual approach respecting, however, the specificity of each partner, avoiding the tendency to scholarize museums.²¹

Identifying the elements of teaching allows teachers and educators, namely those who are **educating subjects**, realize that the teaching process is structurally very similar in the two institutions, which can be clearly seen in both diagrams, while the distinctness in working conditions, and henceforth derived planning and organizational difficulties, described in the research results, do not have to constitute factors making the cooperation impossible. Getting to know each other, becoming familiar with the peculiar working conditions of the co-partner, among others by the possibility provided to teachers to conduct classes at the Museum, or museum educators visiting schools, create situations meant to facilitate extending of the knowledge of teachers and educators: they become acquainted with the problem spheres that are new to them, and which can be applied to their respective working environments and their own educational practice.

One of the knowledge spheres that is deepened through these actions relates to the student, namely the **teaching target**. Students being recipients of the educational offer are important for both museum and school. The first and the latter try to attract that collective consumer of cultural goods. However, the important point is that for museums students are merely one of the types of the recipients of the educational offer (although the most numerous one as the results show), meanwhile for school the presence of students is an essential precondition for its existence and operation. Systematic cooperation of school and museum may be one of the factors taken into account by parents and their children when selecting the school. Let us only signal here that the knowledge of the students, their abilities, predispositions, and behaviour is different for teachers and museum educator. This results not only from the frequency of contact, work conditioning, manner of running classes, but also from the formalization degree of school and museum learning.

The concept and role of teaching methods in museum education and school education are drastically different. Museum is a unique place in school teaching. The worth of museum is the fact that, following the definition of Mirosław Borusiewicz, it houses *crude research materials*,²² originals, artefacts, witnesses to the past. This unusual and unique value of museums should be borne in mind both by

instigators and addressees of the educational offer. When tackling this motif of the analysis, we enter the debate area that museum circles find difficult concerning the superior goal that museums have been established for.²³ It seems that in the description of **action conditions** we are closer to the description showing museum as an institution existing *in the eyes and minds of its public, targeted at the public, and transforming together with the expectations, communication technology, a cultural powerhouse of mobile programmes, venue for encounters and experience exchange, sphere of cross-generational education where pleasure and science can be identical. Social and psychological experiment conducted permanently, place of therapy and dazzling, a neurotic chamber of experiences unknown from other contexts*.²⁴ This extremely attractive vision outlined by Dorota Folga-Januszczyńska shows the educational potential of museum having at its disposal conditions of extremely educational value that school can only dream of; even if the conditions in many a case often remain merely potential and not real solutions. A classroom and a display room are two completely different worlds. *From the perspective of the school-museum relations it is problematic to define what kind of work is most appropriate for implementation in museum classroom, and what in a school classroom (...)*,²⁵ as was



4. Theatre performance of the students of the Special Centre for Blind and Low Vision Children in Cracow

justly observed by Tiquet in the quoted article.

Museum is space for impression and experience, of awakening of particular emotions, amazement, disbelief, admiration, emotions important in the learning process, at particular moments of the educational experience.²⁶ We are recalling here this fragment of Renata Pater's statement, since it justly renders such a perception of museum space that also results from our observations and research results. Museum is the kind of space that favours the exposure method, also called the valorization method: of learning through experiencing, distinguished by Wincenty Okoń in the concept of multifaceted learning, next to the following ones: passive, inquiry-based, and practical.²⁷ In the analysis of the subsequent element of **teaching method** models it is worthwhile searching for those references in museological, pedagogical, didactic, and psychological literature that speak of cognitive, emotional, and social dimensions of the applications of definite teaching methods at museum and at school.²⁸

Teaching results are an element particularly scrupulously investigated in school realities. Fortunately, the effects of museum visits do not qualify for such a rigorous discipline. It is not surprising though that museum and pedagogical circles call for intensifying the research into the quality and effectiveness of museum education in the system of formal education. On the other hand, it is hard not to hear teachers voicing their concern: *How can the process of forming internal dispositions, this inciting of desires and reflection or formation of the kinship of the structures of sense be grasped, controlled, audited?*³⁰ *There are no tests*, as Krzysztof Maliszewski puts it, *which could be simply applied, additionally on a large scale, which would please school and museum administration.*³¹ In the analyses of museum and

school learning results, let us ponder over this, and it will benefit the operating of both educational institutions and the cooperation between the two.

Two key parameters of a successful museum – school cooperation are, according to Éric Triquet, museum's capacity to submit offers that can interest schools in view of school's limitations, and school's capacity to enter the world of knowledge promoting which is not organized according to the rules and logics of school knowledge distribution, in order to benefit from such actions.³² We would like to think that the present paper has enriched these parameters with new knowledge, while also revealing other spheres of museum and school learning, having contributed to a factually better cooperation between museum and school.

Abstract: The paper is of investigative character for elaborating cooperation standards between museums and educational institutions. It aims at presenting and interpreting the results of the Museum's own research of the *Face Culture* Project implemented in 2017–2019 at the National Museum in Cracow. The analysis of the factors favouring and impeding cooperation of museum and school has become the basis for a wider generalization and shaping models

of museum and school learning in which the following elements have been distinguished: goals, subjects, objects, means, methods, conditions, and results. These elements have been presented from the perspective of both museum and school. The paper may prove of interest to school teachers and museum educators cooperating with schools, as well as to theoreticians of museology and of museum pedagogy, the latter developing as a subdiscipline of pedagogy.

Keywords: school, museum, museum educator, teacher, pupil, museum learning, cooperation, general education curriculum.

Endnotes

- ¹ J. M. T. Gołaszewski, *Dziecko w muzeum: funkcja muzeum w wychowaniu estetycznym dziecka*, [A Child at a Museum: Museum's Function in Child's Aesthetic Education] 'Nasza Księgarnia', Warszawa 1967, p. 1967.
- ² O. Gałuszek, *Po co szkole muzeum, po co muzeum szkoła. O edukacji muzealnej z perspektywy prowadzącego zajęcia* [Why School Needs Museum, Why Museum Needs School. On Museum Education from the Perspective of the Educator], in: *Edukacja muzealna w Polsce. Sytuacja, kontekst, perspektywy rozwoju. Raport o stanie edukacji muzealnej w Polsce* [Museum Education in Poland. Situation, Context, Development Prospects. Report on the State of Museum Education in Poland], M. Szeląg (ed.), NIMIOZ, Muzeum Pałac w Wilanowie, Warszawa 2012, p. 154; R. Pater, *W poszukiwaniu standardów edukacji muzealnej* [In Search of Standards in Museum Education], in: 'Muzealnictwo' 2012, No. 53, pp. 134-5.
- ³ *Raport o stanie edukacji muzealnej. Suplement. Część 1* [Report on the State of Museum Education. Supplement. Part I], M. Szeląg (ed.), Universitas, Kraków 2014, p. 77.
- ⁴ See: e.g. didact practices applicable in institutional and non-formal education - G. Karwasz, J. Kruk, *Idee i realizacje dydaktyki interaktywnej – wystawy, muzea i centra nauki* [Ideas and Implementations of Interactive Teaching: Exhibitions, Museums, and Science Centres], Uniwersytet Mikołaja Kopernika, Toruń 2012, p. 202.
- ⁵ *Raport „Strategia Rozwoju Muzealnictwa”. Założenia programowe* ['Museology Development Strategy' Report. Programme Assumptions], NIMIOZ, Warszawa 2012, p. 11.
- ⁶ *Od muz do muzealizacji. Z Andrzejem Rottermundem rozmawia Dorota Folga-Januszewska* [From Muses to Musealisation. Dorota Folga-Januszewska Talks to Andrzej Rottermund], in: *Muzea, muzealia, muzealnicy. Ważne rozmowy* [Museums, Museum Exhibits, Museum Professionals. Important Conversations], P. Jaskanis (ed.), Universitas, Kraków 2016, p. 103.
- ⁷ É. Triquet, *Relacja szkoła-muzeum* [School- Museum Relation], in: *Edukacja muzealna. Antologia tłumaczeń* [Museum Education. Anthology of Translated Papers], Muzeum Narodowe w Poznaniu, Poznań 2010, p. 342.
- ⁸ Description of the Programme assumptions and participation terms to be found on the Museum's website:
- ⁹ <https://mnk.pl/artykul/zmierz-sie-z-kultura-program-dla-szkol-podpodstawowych>.
<https://instytutkorfantego.pl/bmk-slaskie/>.
- ¹⁰ D. Folga-Januszewska, *Muzeum: fenomeny i problemy* [Museum: Phenomena and Problems], Universitas, Kraków 2015, p. 9.
- ¹¹ The applied abbreviations refer to: T – teachers, E – museum educators, S – students.
- ¹² See: e.g. K. Olbrycht, J. Skutnik et al., *Kadry dla kultury w edukacji i edukacji w kulturze* [Staff for Culture in Education and for Education in Culture], Regionalny Ośrodek Kultury w Katowicach, Katowice 2012, http://www.wpek.pl/pi/85765_1.pdf
- ¹³ In 2019, on the Day of Free Art at the National Museum in Cracow students of the same class took visitors round the 'Cracow 1900' Exhibition. On the three mentioned dimensions in learning see K. Illeris, *Trzy wymiary uczenia się. Poznawcze, emocjonalne i społeczne ramy współczesnej teorii uczenia się* [Three Dimensions in Learning. Cognitive, Emotional, and Social Frameworks of Contemporary Theory of Learning], Wydawnictwo Naukowe Dolnośląskiej

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¹⁴ J. Mikułowski-Pomorski, after: O. Gałuszek, *Po co szkole muzeum...*, p. 149.

¹⁵ Zob. D. Folga-Januszewska, *Muzeum: fenomeny...*, pp. 135-6.

¹⁶ See: A. Cabała, K. Michalska, *Podstawa programowa kształcenia ogólnego w pracy animatora* [The Core Curriculum of Comprehensive Education in Animator's Work], in: *Edukacja kulturowa. Obserwatorium* [Cultural Education. Observatory], Regionalny Instytut Kultury w Katowicach, Katowice 2018, pp. 51-8.

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¹⁸ W. Kojs, *Działanie jako kategoria dydaktyczna* [Action as Didactic Category], Uniwersytet Śląski w Katowicach, Katowice 1987.

¹⁹ É. Triquet, *Relacja szkoła-muzeum...*, pp. 341-6.

²⁰ See: K. Barańska, *Misja jako narzędzie przezwyciężenia współczesnych aporii muzealnych* [Mission as Tool to Overcome Contemporary Museum Aporias], in: *Ekonomia muzeum* [The Economics of Museums], D. Folga-Januszewska, B. Gutowski (ed.), Universitas, Warszawa 2010, pp. 175-82.

²¹ See: É. Triquet, *Relacja szkoła-muzeum...*, p. 350.

²² M. Borusiewicz, *Nauka czy rozrywka? Nowa muzeologia w europejskich definicjach muzeum* [Learning or Entertainment? New Museology in European Definitions of Museum], Universitas, Kraków 2012, p. 125.

²³ See: D. Folga-Januszewska, *Ekonomia muzeum – pojęcie szerokie* [The Economics of Museums – Broad Concept], in: *Ekonomia muzeum...*, pp. 12-13.

²⁴ *Ibid.*, p. 12.

²⁵ É. Triquet, *Relacja szkoła-muzeum...*, p. 344.

²⁶ R. Pater, *W poszukiwaniu standardów...*, p. 137.

²⁷ W. Okoń, *Wprowadzenie do dydaktyki ogólnej* [Introduction to General Didactics], Wydawnictwo „Żak”, Warszawa 1996, pp. 268-70; W.P. Zaczęński, *Uczenie się przez przeżywanie* [Learning Through Experiencing], Wydawnictwo Szkolne i Pedagogiczne, Warszawa 1990.

²⁸ See: K. Illeris, *Trzy wymiary uczenia się...*

²⁹ See e.g.: R. Pater, *Edukacja muzealna w Niemczech* [Museum Education in Germany], in: *Edukacja muzealna w Polsce...*, p. 208.

³⁰ K. Maliszewski, *Ciemne iskry. Problem aktualizacji pedagogiki kultury* [Dark Sparkles. Question of Culture Pedagogy Updating], Wydawnictwo Adam Marszałek, Toruń 2013, p. 234.

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