

**Education departments at cultural institutions as non-  
formal provision of education.**

*Qualitative and comparative analysis of practices.*

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Master of Philosophy  
in Comparative and International Education  
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# Abstract

The concepts of Non-Formal Education and Lifelong Learning has for decades now been a part of academic discourse when analysing and discussing the issues connected to museum education. More recently, the concept of constructivism in education and in pedagogy caught a lot of academic attention, calling for actions that future researchers should take to deepen the understanding of that approach. On the theoretical background, this research paper has emerged. The purpose of this study is to examine the phenomenon of the education departments and their practices in educating, producing and transferring knowledge, all as a part of the public, cultural institutions such a museum of modern art or national gallery.

The research has an qualitative character and is a comparative case study between Norway and Poland. The research design is built on semi-structured interviews and analysis of materials available online on official website of samples institutions.

Some major similarities and differences between Norway and Poland has been found. Some of them concerns the understanding of various roles that cultural institutions and its indications for the educational role. Some of them more directly touches upon the differences and similarities in philosophical approach to educational offers and its practical implementation.





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# 1. Introduction

This research paper is aiming at providing an analytical and comparative analysis of the educational practices at the education departments at the cultural institutions in Poland and Norway. By showing and interpreting, the recent research in the field of museum education, non-formal education and short history of the museums as a part of the modern society, the latest practices and objective within the museum education will be presented.

The form which modern museums have today can be traced back to the ideas formed during the Renaissance and later on, to those behind the Enlightenment. It was then, when the first public museums - The British Museum and The Louvre - opened. Since then the role of the museum has constantly been changing. From being a space to display the existing collections, throughout being egalitarian space for the well-educated and wealthy part of society, to the point where museums opened their doors to everyone ("Encyclopedia - Britannica Online Encyclopedia," 2016). So where are we now? It seems like cultural institutions more than ever are reestablishing their role and position in the society, our culture and modern world. The purpose of the thesis is to understand how museum have been able to position themselves as significant cultural institutions that support learning for very diverse audiences.

One element that has consistently been present within the walls of the museums, throughout the centuries of changes and shifting approaches, was the education. "It should not be forgotten that education is one of the prime functions of a museum and a reason for the existence of the museum." (Hooper-Greenhill, 1999, p. 229). Therefore it is safe to state, that museums have been strongly connected to education and early on, recognised their educational potential and character. The Louvre was the first free public museum, open to everyone which was actively involved in the process of transformation of the public into the citizens of the Republic. Used as a tool of public education, the Louvre 'became a place to learn, to browse, to meet friends, to talk, to paint and to enjoy exhibitions and events.' (ibid., p. 258). This is a great example of how first public museums functioned in the society and how they were even a greater influence in the 'museum culture' in the whole of Europe (ibid.).

The analysis will provide a comprehensive and enriching insight into the practices at the cultural institutions within the educational departments or their equivalents. The problems and issues such as: how the museum teach, how does museum produce and transfer knowledge and to what extent education services provided by the cultural institutions are educational, will be discussed.

The paper will have a comparative and qualitative character, where the two comparing sides are Poland and Norway. The comparison will occur between two museums from Warsaw, Poland, namely: Zachęta - National Gallery of Art and Museum of Modern Art and two museums from Oslo, Norway: The Munch Museum and The National Museum.

### **1.1 Structure of the research paper**

The paper will be organised in the following way. Chapter 1 will be a brief guide into the paper, pointing out its layout and primary objectives. Chapter 2 will be a review of the literature and presentation of the analytical framework. Chapter 3 will be a background chapter, where the context of the research will be outlined, describing the different understanding of the role of culture and cultural institutions in the Polish and Norwegian society. Chapter 4 will be presenting all the necessary information about the research methodology, collection data process and possible limitations connected to those issues. Data presentation and analysis in a comparative and qualitative manner with the implementation of the chosen analytical framework will take place in Chapter 5. Chapter 6 will be a summary of the main finding and will propose some possible recommendation for further research.

### **1.2 Rationale**

The topic and the problem of the research emerged after number of discussions about the formal education system and supplementary or even additional offers, options and alternatives. It is to believe that formal education system is at the transition point and at the state of crisis. So it is not surprising to discover that negative voices and opinions about it are already few decades old (Coombs, 1968). Students, seems to be distressed and disappointed over the role that formal education system has in their life, mainly criticising it for high tuition prices and ineffectiveness. Many point out a lack of relativeness and connection between the education they receive and the demands of the job market. The topic and the



problem discussed in the paper is also very relevant when taking into consideration the rising importance of the alternatives to the formal education system.

The research also emerged on the more personal ground and can be taken as an expertise research aiming at narrowing down the future career paths.

Thirdly, although the field of education at the museum is vast and a significant number of publications, articles and titles can be found in relation to similar topics, there is still a lack of common consensus when it comes to the role of education departments.

### **1.3 The research questions**

The paper is aiming to provide a comprehensive and problematised discussion about the education at the museum, from a perspective of non-formal education, Lifelong Learning, and constructivism. Secondly, it aims at highlighting the most critical differences and similarities in the way cultural institutions in Poland and Norway provide and maintain that type of education. The following research questions will be answered throughout the paper:

1. How the educational departments at cultural institutions create and construct their educational programs?
2. What is the educational purpose of cultural institutions such as public museums?
3. To what extent do education departments see themselves as contributing to Non-formal Education and Lifelong Learning?
4. To what extent have education departments adjusted to constructivist approaches to pedagogy and new audiences?

## **2. Literature review**

### **2.1 Introduction**

The literature review chapter provides an introduction to the previous finding, theories and approaches in the areas of education at the museum. It will include the most significant discoveries, analysis, and practices that in recent years have been used in the process of making sense out of the educational role of the cultural institutions.

The chapter serves three primary purposes. First, it provides an overview of the field and gives the valuable insights for research questions and the analysis of collected data. Second, reading and analysing the findings from already existing studies and articles helped maintain throughout the study a sense of the paper's perspective. Finally, the process of writing the literature review gives the opportunities for writing a final presentation of the actual "meaning" of the collected data when the final data analysis phases of the study are reached.

The first part will be a discussion about what have been so far written about the subject of education at the museum with a special emphasis on such concepts like critical and abstract thinking, children education and adult education at the museum. It will show where the inspiration behind this study comes from and in a critical way will make the education role of the museums more relatable and more understandable.

The second part will be an analytical framework chapter and an introduction to the main philosophical and theoretical concepts used in the paper.

## **2.2 Education at the museum**

Museums have always been closely related to the education, and that relationship has a long history (Hooper Greenhill, 1999). Museums primarily associated with their role as collectors and conservators of art, dating a long way back had also put on themselves the educational role. As Barr (2004) mentions in her presentation during Collect and Share International Colloquium in London:

"In the present political climate, arts and cultural organisations will find their public funding more closely tied to their willingness and capacity to support national policy priorities concerning lifelong learning, widening participation and social inclusion. The government has assigned museums for example with two specific roles: one is that they should function as centres of learning; the other is that they should serve as centres of social change."

(ibid, p.1)

By doing that, she paints the landscape and reality in which museum should work and are in fact working. What is absorbing here, similarly to the assumptions that have been made to write this paper, is the fact that Barr (ibid) seems to have trouble understanding how a museum should be able to serve as ‘centres of learning’ and ‘centres for social change’ (ibid, p.1). Further on she writes: ‘They are expected to promote lifelong learning; encourage greater access, social inclusion, and equity; satisfy the requirements of entitlement, and contribute to regeneration.’ (ibid, p.1) and further on she continues:

‘Designed to measure the impact of [museums etc.] on people’s learning’,  
‘Inspiring Learning for All’ can be downloaded from the web in the form of  
various ‘checklists.’ This may be useful. But not everything that is worth doing  
is easily measured.” (ibid, p.1)

And finishes that part of the presentation with the quote from Thompson (2002, p.4): ‘not everything that is easily measured is worth worrying about.’. It can be understood as a metaphor that the role of museums and education at the museum is much more complicated than it might seem and should not be down graded to the ability to get the funding.

Barr (2004) in her presentation has few fascinating arguments. First of all, she is very critical in the way she is writing. But what is crucial here is that she has some ideas about how to solve the current situation. What seems for her to be the most troubling concept is the fact that introducing more and more educational concepts and frameworks into museums will not provide the expected outcomes. She argues, that museums, to reach a bigger audience, contribute to social inclusion, promote lifelong learning and educate, have to redesign the way they think about those concepts and their implementations. She is using the city of Glasgow as an example of good practice. ‘For most of the 1990s a radical re-structuring of Glasgow galleries and museums took place.’ (ibid, p. 4). The redesign of the museum practice includes changes in the way exhibitions are designed, and the way museum thinks about the relation between their mission and their audience. Where a mission is understood (1) as the role of the museum and (2) as the changes that museum wants to contribute to. The shift in Glasgow was a result and the consequence of the social consultations with ‘non-visitors’ (ibid, p. 4), where majority of them expressed the interest in visiting museum, but for some reasons, they have felt that it is ‘not for the likes of us’ (ibid, p.4). Glasgow actively

wanted to include that part of the audience that wanted to come but felt out of place. By changing the way they think about the exhibiting space, they managed to do so.

The problem that Barr is describing has also been easily noticeable during the data collection phase. Every museum that has been interviewed has an individual profile of a model visitor and have admitted that reaching out of this model is challenging.

### **2.2.1 Culture of thinking**

Having in mind the work of Barr (2004) and the problem of reaching out to the diverse audiences, it is crucial to understand the following ideas. The two papers “Negotiating Personal and Cultural Significance: A Theoretical Framework for Art Museum Education” (Hubard, 2007) and “Cultivating a Culture of Thinking in Museums” (Ritchhart, 2007) are very insightful texts about the learning environment that museums shape. Education at the museum shows how space where guidelines, bullet points, and recommendations, traditionally found in curriculums from the public education system, are shifted and adapted into different contexts and directions. Museum education very often refers to the skills and abilities that are not easily measurable such as critical thinking or interpretation (Hubard, 2007; Ritchhart, 2007).

Hubard (2007) uses the interpretation theory by Umberto Eco to explain the logic behind the museum experience. She does not make any specification when it comes to this approach and the audience that could benefit from such a museum visit. Therefore it can be assumed that it applies to general public. “The challenge facilitators face when confronted with differences in interpretation involves much more than simply deciding whether or not to offer contextual information” (ibid, p. 413). This quote illustrates a dilemma that is very often present when it comes to educational experience at the cultural institution. To what extent the visit at the museum and the opportunity to work with an object, should have a traditional teacher-student form where the teacher presents the information about the work; and to what extent the process of interacting with the particular object, should be as much as possible, independent. Umberto Eco’s theory proposes:

“(…) If one agrees with Eco, an educational goal might be to help spectators recognise that at the other end of every artwork is a person who made conscious,

unconscious, and serendipitous choices as he or she shaped the object. A parallel goal is to help audiences appreciate how their insights constitute valuable layers in the evolving meaning of work, even when their interpretations differ from the artists' ideas." (ibid, p. 409)

To better understand Eco's thought process it is important to know that Eco is not dismissing the author or the audience but set some limits on the text, object or piece of art itself. Hubard (2007) in the text presents the theory of interpretation and its use in the modern museum teaching. Through the process of deconstructing and balancing the importance of the meaning implied by the author and the meaning that audience can create for themselves, we learn that they are not always the same. Nevertheless, the interpretation can only go so far without becoming over interpretation. The process of interpreting and interacting with the object shows that there are many possibilities and many ways of handling this kind of museum experience. Hubard (2007) builds on the idea of guided dialogue or guided conversation, challenging at the same time for museum educators and the audience. Both in this case have a important role. Educator has to be able to balance the amount of the provided information about the piece of art and remain a facilitator and the audience has to remain honest, creative and open-minded. The space between the provided information and freedom of interpretation is where, the Eco's theory is applicable. Hubard (2007) emphasises that this kind of approach is characteristic for museum education in the last decades and that the role of museum educator or guide in this particular learning experience is very significant. As Ritchhart, (2007, p. 137) puts it:

"Every day, students step into museums they have never before visited ready to begin a new learning experience shaped largely by museum educators. In doing so, students are not merely embarking on a tour; they are entering into the formation of a unique, if transitory, micro-culture within which they not only become enculturated to the museum itself, but also to ways of thinking within museums."

The papers by Hubard (2007) and Ritchhart (2007) to some extent represent the same idea about the museum being a unique place for learning. The educators at the museum facilitate the discussions and conversation and influence the ways of thinking and and the way the audience make the sense out of presented objects. They help to create the patterns of

thinking and connecting ideas, facilitating the environment for critical thinking. Both authors (Hubard, 2007; Ritchhart, 2007) recognise the importance of the relationship between theory and practice. “A parallel goal is to help audiences appreciate how their insights constitute valuable layers in the evolving meaning of work, even when their interpretations differ from the artists’ ideas.” (Hubard, 2007, p. 409).

Ritchhart (2007) to facilitate the most friendly environment for own thinking where it is “valued, visible, and actively promoted” (ibid, p. 139), recognises eight forces:

- “1. The *expectations* that are communicated;
2. The *opportunities* that are created;
3. The way *time* is allocated;
4. The *modeling* of the group leader;
5. The *routines and structures* put in place;
6. The way *language and conversation* are used;
7. The way the *environment* is set up and utilised;
- And 8. The *interactions and relationships* that unfold.” (ibid, p. 139)

Ritchhart (ibid) based his paper at the observation of the various practices. He has been observing various grades levels and different types of the museum to provide empirical data and support the existence and importance of mentioned before cultural forces.

“Although all of the forces were present in every tour I observed, some were attended to more directly and effectively in some settings than in others. Since my intent is not to compare the tours, I have chosen here to highlight only strong examples of each cultural force at work. However, readers should keep in mind that it is the interaction of all of the forces that contribute to the overall dynamic and experience of the group.” (ibid, p. 140)

To give a better understanding of the concepts short description of the forces will be provided.

Expectations (1) are necessary to give the audience the idea of what they are going to be a part of. Museum educator or in some cases the teacher should inform the students/ audience about the organisation and purpose of the visit. They set the expectations and lay ground for what can be expected regarding thinking (what audience will think about and how) and learning.

Opportunities (2) refer to the audience and the museum educator. The audience must realise that by thinking in a particular way and being asked specific questions, they are being provided with opportunities to rethink, 're-see' or restructure the given idea or concept. The museum collection, exhibitions, the museum building and the manner of directing the questions and providing the instructions, offer the chance to explore particular subjects from new perspectives. Opportunities also lie in the artwork itself - they are full of references to other artists, other places, other ideas and concepts and it is up to the educator and the audience to discover and explore them.

(3) The proper engagement with the museum visit requires time. We need time if we want to adequately explain the expectations and give a chance for the audience to benefit from the provided opportunities. Without it, the whole experience can be hollow. "It is only through extended inquiry that conjectures can be made, perspectives can be examined, theories weighed, and new understandings developed." (ibid, p. 143). Abigail Housen and Philip Yenawine (2001) as cited in Ritchhart (2007, p. 143) "suggest that engaging with an artwork requires at least twelve to fifteen minutes.". This is problematic in itself - how to construct a museum visit that is meaningful and educational and usually last not longer than an hour? "However, if the goal of a museum experience is to foster students' thinking, museum educators must make hard choices regarding which objects students will visit in that hour." (ibid, p. 143). How to make a choice and how to decide which objects are worth our attention and which are not? And how to avoid the feeling of being rushed during the visit? Those are some of the most common challenges for museum educators.

(4) Modeling of the group leader, educator or teacher is an important task in order to establish the new models of thinking and learning (ibid). For example, the standard lecturer-student model is based on the information being provided and is focused on facts. Therefore the model of education that is being introduced in that scenario is very limited, basically

saying that learning is based on memorising the facts. It can also be visible in the museum education for example when the museum visit is limited only to showing off the exhibition. The modeling role means to go beyond that and look for approaches that stimulate discussion, conversations, and engagement (ibid.)

(5) “Routines are patterns of behaviour that structure our activity. The most familiar routines museum educators use are behavioural routines that establish movement, order, physical interactions with the collection, and speech throughout the museum.” (Ritchart, p. 145). Methods and structures provide a framework for interacting in the museum. They give us tools to understand how to behave, how to think, observe, ask questions and answer them. Routines and structures used during the museum visit “focuses on the learner’s own interpretation and analysis without the addition of information from the tour guide.” (ibid, p. 147). See-Think-Wonder (STW) and Connect-Extend-Challenge (CEC) are two routines used in that context:

“In STW, students are asked: What do you see? What do you think about that? What does it cause you to wonder? Students’ wonderings provide an avenue for museum educators to offer information and background that directly addresses students’ interests. In the CEC routine, learners are asked to make connections with what they already know or have learned, identify how their learning has been extended in new directions by the learning experience, and to consider challenges, puzzles, and questions that arise from the experience.” (ibid, p. 147)

(6) “Language is a crucial mediator of our experiences.” (ibid, p. 147). Museums help the audience develop and progress on their perception skills as well as teach and enrich their vocabulary and ability to talk about the experience of the museum. By simply walking around and introducing new words, the audience learns by associating them with their visual representation. “This crystallisation of ideas and words applies to thinking as well. Students need a language to both guide and talk about their thinking: interpretation, analysis, comparison, theory, conjecture, wondering, and so on.” (ibid, p. 148). To understand and reflect, the audience must first be able to name it.



(7) The way the gallery or museum space is designed and being used, shape the experience of the audience. The way the educator at the museum uses the space and the decisions he takes within that area, influence the way the audience think about the space. Educators have special techniques which they use, for example, creating their own moveable classroom with a piece of paper being a substitute to the whiteboard (ibid.). The specific use of space can be a signal for a group that the experience will be interactive.

(8) One of the biggest challenges that the museum educators have to deal with is the importance of relationship and interaction with the visiting group. Certain techniques can make the process of interaction and integration between museum educator and the group a little bit faster. For example, something as simple as the use of name tags or informal way of talking can be helpful. Probably the most important, way of creating the relationship during the museum visit is to show genuine interest in students thoughts and ideas.

Ritchhart (2007) in very clear and simple way, points out to some extent the techniques and models of teaching that can be an alternative to the established, passive relation between student and teacher, knows from formal education system.

The article by Olga Hubard titled ‘Rethinking Critical Thinking and its Role in Art Museum Education’ (2011) is a fascinating voice in the discussion especially when keeping in mind the previous works by Hubard (2007) and Ritchhart (2007). She problematises the approach to museum education that limits itself to only the matter of teaching the skill of critical thinking. By listing three main problems with the notion that the purpose of the museum education is to foster the critical thinking ability, she encourages museum educators to take a broader perspective into consideration.

Hubard (2011) by all means does not mean that museum education has no influence on the development of the critical mind. As she argues, it does, but it is not its only purpose. Problem 1 in the paper focuses on the use of inquiry learning. This approach encourages students to create their own knowledge. Observation of the surrounding, asking in-depth questions, looking for alternative answers, conclusions, and explanations, lay all at the heart of this method - so characteristic of the science. How else would we be able to progress in science if the scientist did not question the status quo and did settle for what has been already

discovered? Hubbard (ibid.) draw a connection between good teaching practices and inquiry methods arriving at the conclusion that wherever the good teaching practices are present, the inquiry methods are being used. Regardless if the subject is art, the critical thinking process will happen because it is a indication of the development and growth. The method in recent years is very likely to be adapted not only, in the museum education but also in social studies, philosophy and language studies (ibid.).

Therefore, the argument that the inquiry teaching is only characteristic for the museum education is wrong. Wrong for one particular reason - it limits the museum education to one measurable variable by flattening the purpose art. She also makes another absorbing statement:

“Nevertheless, the purpose of a subject is never merely to support the next one. In spite of tremendous overlap, each discipline, at its core, underscores distinct aspects of the human experience and provides unique lenses for understanding—lenses that together give students a broader, deeper vision of their worlds.”

(ibid, p. 17)

Problem 2 with limiting the art education to learning critical thinking skills, appears when the person feels like has mastered those skills. What is the motivation for that kind of person to visit the museum and engage in art again? Hubbard (ibid) argues that limiting the museum visit to the process of learning new skills automatically attributes almost zero values to the experiences, meanings and interactions that happens during those visits. She is using a fascinating metaphor about the museum being a guitar and critical thinking skill being the skills of finger speed, strength, and precision. This simple metaphor is very eye-opening in understanding Hubbard’s thought process. Even if you are the guitarist that plays with the fastest finger speed - when your songs are solely based on your skills, and you are not trying to make meaning out of it (write a song), you miss the point of being a musician. Being a musician is a complex task and skills are only a part of it. Replace guitar with art, finger speed with critical thinking and being a guitarist with being a museum goer. “And if we don’t consider the kinds of meanings, experiences, and understandings that emerge when students

think critically about artwork, our contentions about the purpose and contribution of art museum education remain superficial at best.” (ibid, p. 17)

Problem 3 can be described as more of a philosophical problem with interaction with art. Hubbard argues that when it comes to art, it is very hard to draw a line between body and mind and therefore between our reaction to the art and interpretation. It can be a very rational process, but it can also provoke very subjective and personal response. She sees the problem with the Cartesian schema (ibid, p.18), adapted from the Enlightenment and still visible in today’s approach to constructing the knowledge. Cartesian schema “splits intellect from body and considers logical reasoning as the one path to true knowledge” (ibid, p. 18). Furthermore, educational art programs which legitimise themselves using this approach focuses only on measurable and rational skills forgetting about multidimensional characteristics of art. Art is complicated. It engages and integrates multiple ways of knowing. And it would be a shame to limit the experiences with art to logical system of rational thoughts. On what basis can we judge and assess that logical reasoning is more educational and beneficial than embodies experience of art? Hubbard is warning us not to forget about the essence of art which unfortunately can be easily downsized to the measurable skills and pragmatic approach.

### **2.2.2 Museum education for children**

The relationship between museum and children's education in recent years has significantly tightened. There has been a remarkable increase in the number and kinds of educational programs designed by museums for pre-school age children. In 1899, the Brooklyn Children’s Museum opened, and its success has created a spark and inspiration for the others museums to follow. In 1913, the Boston Children’s Museum opened and in 1925, the Children’s Museum in Indianapolis. Their successes in attracting young audience, pre-school children and whole families and engaging them in such various subjects like nature, art, culture and science, resulted in by 1975, according to the the Association of Children’s Museums (ACM) in circa 38 children’s museum in the United States (Munley, 2012).

“Following the models in Brooklyn, Boston and Indianapolis, the first children’s museums focused on programs that involved children in the study and presentation of collections and introduced urban children to nature. The Brooklyn Children’s Museum, for instance, has always been a collecting institution.” (Munley, 2012, p.3). It was not until

1960's when the new, revolutionised approach towards working with collection and new, progressive thinking about the role of the museum in children's development, had its beginning in the United States. The staff at the Boston Children's Museum took upon themselves a very strong role and decided to take the objects out of closed cases and boxes and put them into the hands of the audience. That allowed the audience, which in this case were children and families, to interact, touch, experiment and discover them by following their own curiosity and interests (Munley, 2012).

“The appeal of the hands-on approach to learning for young children ignited a movement to create children's museums. In the United States, 80 new children's museums opened between 1976 and 1990. Since 1990, an additional 125 have opened. The ACM reports that currently there are approximately 78 children's museums in the planning phase. Today there are children's museums in urban, suburban and rural areas and virtually every state has more than one children's museum.” (ibid, p. 3)

The concept of children's museum spread further into the world from the United States. In Europe, the first children's museum - The Tropenmuseum Junior - opened in 1975 in Amsterdam, Netherlands. The museum is designed for children between 6 and 13 years old ("About Tropenmuseum" 2017). In 1976 opened Musée des Enfants in Ixelles, one of the nineteen municipalities located in the Brussels - Capital Region of Belgium. As it is stated on their website, the direct inspiration to do so, was the meeting Kathleen Lippens, the director of the museum had with the board of the Boston Children's Museum ("History | CHILDREN MUSEUM", 2017). Eureka! - The National Children's Museum in the United Kingdom, share very similar founding history to the museum in Belgium. Dame Vivien Duffield, Chair of the Clore Duffield Foundation, inspired by her travels in the United States and her visits to the children's museums, decided to set up a similar museum in the UK ("Our History - Eureka!", 2017). The museum was formally opened as a charity in 1985.

In order to get more insights in the context of Poland and Norway, the two examples of children's museum from each country will be described next.

Warsaw since 2013 has its first children's museum ("Muzeum dla Dzieci", 2017). The Museum for Children is named after Jan Korczak ("Janusz Korczak | Artist | Culture.pl", 2017). He was a physician, pedagogue, writer, journalist and social activist, remembered in Poland for "his selfless act of refusing freedom and choosing to accompany the orphaned children under his care into the Treblinka gas chambers during the Second World War.". The Museum for Children is a part of The State Ethnographic Museum in Warsaw. It is a place where children can touch everything, check and visit every corner; it is a place where fresh and inspirational dialogue is more than welcome to begin; it is a place where children are encouraged to ask questions and seek answers, express astonishment and raise concerns. The museum goal is to make children feel like their voices and inputs are equally important in shaping the world and reality, as the voices of adults. In a specially designed space, children can explore the world, get to know the different cultures - while interacting with traditional and contemporary objects from all over the world. Children's Museum creates its own modern programs aimed at educational groups especially for children aged between 3 and 12 years old, including specially designed, sensory activities for kindergarten groups. The museum also organises family workshops on the weekend basis; promotes reading in cooperation with leading publishers of children's books; educates about safe and healthy life; hosts shows and concerts. For the last two years, the museum successfully organises ethnographic camps during summer and winter holidays, focusing on cultures and traditions in Poland and around the world.

The Foundation of Children's History, Art, and Culture established in 1986 in Oslo, The International Museum of Children's Art. It is a groundbreaking institution, being the first museum in the world with the collection that consists only of works by children and youth from 180 countries. On their website there is the list of the essential functions of the museum which are:

- **PRESERVATION:** We collect children's art from all over the world and preserve it for the future.
- **CREATION:** Children and adults visiting the Museum will be able to participate in activities: music, singing, and painting- activities outdoors during the summer period.

- PRESENTATION: The Museum will arrange traveling exhibitions on different subjects both at home and abroad.

("ABOUT THE MUSEUM | Barnekunstmuseet", 2017)

The museum's build its philosophy on the need to protect the right of the children to contribute to the process of shaping present and future. It is also aiming to serve as a research centre for the history, art, culture and accomplishments of the children. The unique role of the museum in the world is also a big inspiration for parents, teachers, educators, politicians and scholar working in the areas of psychology, children's right and children's development. The museum offers Sunday workshops, with the main focus of the workshop changing weekly.

In Warsaw in 2010, after the efforts and planning dating back to the 1990's, opened The Copernicus Science Centre, the biggest science museum in Poland. It can be stated that the idea of the science museum has its roots in the concept of children's museum and making science simply fun and engaging experience. Their missions as stated on the website is to: "We inspire people to observe, experiment, ask questions and seek answers" ("Vision, mission and values", 2017). The museum has a wide offer for children and families, inviting everyone to active participation. They organise workshops and labs, highlighting the importance of the 'explorer's nature' in the development of the children. The museum is also a coordinator of the Young Explorer's Club ("Young Explorer's Club", 2017) - a project that as for now runs consists of 700 clubs in Poland, Ukraine, Russia, Georgia, Belarus, and Lithuania. The Club is a space where the youngest, under the supervision of the teachers, experts, and supervisors, conduct experiments and learn about the matters and subject that is the most of the interests for them. The Copernicus Science Centre provide guidelines on how to start your own club in place of living. Oslo also has its own science museum as well: Norwegian Museum of Science and Technology. It has been established in 1914 and opened to the public in 1934. As it is covered in background chapter, the different history of the two countries can be a major factor in answering the question why it took so long to open this kind of institution in Poland. The Norwegian Museum of Science and Technology objective is to: "demonstrate the implications of progress in Science, Technology, Industry and Medicine, socially and culturally, through the ages." (*English Guide – an introduction to the exhibitions*, 2017). The offer many exhibitions from various topics; Music Machines, where

you can make your own music and offer an opportunity to experiment with the sound; The Mechanical and metal industries where you can take part in workshop and use a reconstructed mechanical workshop from around 1920; “GET WELL SOON! Humans, technology, and knowledge in hospitals” exhibition present top on how hospitals have been dealing with various illnesses and a matter of life and death in modern times, dating back to 200 years ago. A big part of the exhibitions offer interactive experiences and invites audience to ask questions, solve the problems and find alternative solutions to the presented mysteries.

### **2.2.3 How do children learn at the museum?**

As for now, it has been established that the children’s museum is a fascinating phenomenon that dates back to the beginning of the 20th century. Since then institutions have transformed significantly and now we can go and experience the museum collection entirely created by children. Children’s museum evolved from their presentation-of-the-collection approach to interactive, inviting and playful environments allowing the audience to use their senses to explore and discover. Which makes them unique spaces within cultural institutions (Munley, 2012). For the purpose of the paper, it is also important to state that the children’s museum is a big inspiration for the process of creating educational programs at the sampled museums.

From the available literature emerges particular issues connected to the education at the children’s museum and in bigger perspective, education processes and practices taking place at any cultural institution that is in any way ‘educational.’ Following Munley’s rhetoric (2012), there are three most important issues. First, the matter of traditional museum being suitable as places for young learners in formal and non-formal setting (for example: can museum help to prepare kids for kindergarten or non-formal activities that the child will come across in the adult life). Second, the role and importance of adults, parents or museum educators in young children’s learning. Third, the issue is to identify the benefits and contributions of museums to the children’s development. Munley is using these issues as a structure for her paper, and they are also extremely relevant for this paper.

The museums sampled for this paper can be to certain degree categorised as traditional institutions in the sense that the part of their role is to present the collections. It is hard though to be sure, as the interviews showed that all the museums choose for themselves

roles that are beyond the traditional mission of the museum. Nevertheless, some of the issues are applicable, and the gathered information can be beneficial in understanding the phenomenon of the education at the museum.

In the case of the education at the museum, the article by Shuh (1999) is very helpful in understanding the use of constructivism in the teaching with objects which is often the case when it comes to teaching at the museum. It has been written before that it was children's museum that decided to put the objects from behind the glass, into hands of the audience. Shuh (ibid) presents four arguments, pointing out why objects are a great tool to use in the learning process not only for children and how do they differ from the traditional lecture-based teaching. They can be summed up as follows: "Objects are fascinating," "Objects are not age-specific," "Objects help us to documents the history of ordinary people" and "Using objects helps students develop important intellectual skills."

The four observation made by Shuh (ibid) contributes to creating the environment where the audience learns the importance of seeing multi-perspectives and different points of view. Using objects is also very useful in gaining immediate attention of the public for two main reasons: (1) it is different than the approach that the students and children know from the school; (2) it present, even if previously encountered subject and topic in different light (Shuh, 1999). The object can also be a tool which can help to put ourselves in the different perspective (for example, the point of view of our ancestors). It is also a reflection of our history (use of the particular material, limitations in creating the object, reality, that the object represents) and can better out understanding of where we are coming from, who our ancestors were and why did they make certain choices (ibid.). Being exposed to the object can also be an inspiration to think in a different way and make connections where we previously did not see them.

Learning with objects is a great example of using the constructivism in education. In general, hands-on approach and therefore the environment of the museum which is using this logic (consciously or not), according to the research encourage and support learning processes. The use of object in education at the museums and its benefits listed above (Paris, 1997; Paris & Hapgood, 2002 as cited in Munley, 2012, p. 6; Shuh, 1999) influence the motivation and interests in learning.



The example of children's museums is a great place to start building on. The logic behind creating the learning experiences for children is an excellent representation of the ideas that are used to construct the analytical framework, described in Chapter 2.3. It is also a great inspiration for museum around the world when creating their educational programs aimed at children, families, and youth. To answer the question about how children learn at museum, we have to take into consideration many factors. It is a joint effort of museum educator, curators, teachers, parents and any other influencers that shape the experience for the children. The researchers put a lot emphasis on the importance of the parents and on the importance of their choices about how the time in the museum is spent and used.

Fascinating concept, often connected to the education at the museum is the concept of 'islands of expertise' (Crowley & Jacobs, 2002). "Island of expertise" is a subject in which children become very interested, and therefore they are very engaged in developing a significant and rich knowledge about it. That process is very dynamic and social. The nature of children and parents relationship, constant negotiation about parents' and children interests and about family activities, is strongly connected to building the 'island of expertise.' As that process advanced and child's knowledge is deepened within the particular 'island,' the character of the learning and the nature of the conversation about this subject is more advanced. Therefore, as believed by Crowley and Jacobs (ibid, p. 333), 'islands of expertise become platforms for families to practice learning habits and to develop, often for the first time, conversations about abstract and general ideas, concepts, or mechanisms.'

The concept of 'island of expertise' is built on the idea of making connections between previous interactions with the subject and the ones that will occur in the future. The authors (ibid) explain it on the example of the two-year-old boy being interested in the subject of trains. He starts with watching over and over again an animation about trains, and slowly develops the connection between steam, coal and water and their importance for the train. Based on that interest, his parents decided to go to the museum where he can see the old steam locomotives. For parents and their son, it is easy to make a connection between the basic knowledge he already has about the trains and the exhibition about the history of transportation. Furthermore, his knowledge about the trains becomes more advanced and his interests in the trains deepened, providing new opportunities for the family activities and

family conversations. As the boy grows older, his vocabulary gets more advanced. His abilities to understand more complicated concepts and schemes progresses. He is also capable of noticing and connecting his surrounding to the ideas that he already understands, and here the authors give an example of the boy seeing the steam when his mother is boiling water. And even though the kid will not remain interested in the trains, the conversation about development of the trains, passing time and technological change which emerged from his interests in the trains, will stay with him. These themes, in the future, will be connected to other 'islands of expertise' (ibid.).

Based on that Crowley and Jacobs (ibid) suggest that role of museums in building islands of expertise is very particular. The visits to the museum, regardless if it is a class trip or Sunday visit with parents, compared to other learning activities, are rarer. Therefore, the museum visit can be considered a very memorable event on which further learning can be built on. "In other words, the location of the museum "marks" the conversation." (ibid, p. 351). It is much easier to recall the museum visit and connect it to the particular subject than try to remember one, out of many conversations that have occurred over the kitchen table. The uniqueness of the museum space in itself makes it a memorable space. It serves a vital role in the joint activity and learning processes, shaped my parents and children, which can be referred to as "platforms on which to build advanced conversations about disciplines such as science" (ibid, p. 356) or art. The 'islands of expertise' and introduction of the children to particular subject and topics in informal settings (such as visit to the museum with parents) are very absorbing phenomenon. On this notion, Munley (2012, p. 6) draws the following conclusion: "Introduction to the disciplines of art, history, and science at a very young age contributes to the development of a child's identity and builds a foundation for continued and increasingly more complex learning in school and everyday life."

This part of the literature review chapter, to a great extent focused on museum education for children. The subject and issues like critical thinking and its importance for museum education, the learning-by-doing approach or the interaction with objects, has been presented and explained. The type of learning that takes place at the museum correlates fully with the learning that can be defined as the one that leads to the development of the 'island of expertise.' It is collaborative, which means that the knowledge was obtained in social

contexts with collaboration with others (parents, friends or museum educators). It is also opportunistic, which means that there are a space and time to make a sense out of what is observed (for example, being able to walk in the museum space and being able to focus on any object of the interest) (ibid).

The following quote, is a great way that sums up first part of the literature review chapter:

“Classrooms in which students construct personal meaning, have genuine choices, encounter challenging tasks, take control over their own learning, collaborate with others, and feel positive about their efforts enhance students’ determination, effort, and thoughtful engagement. “ (Paris, Yambor, & Packard, 1998, p. 271)

#### **2.2.4 Non-formal education at museum for adults**

The museum education for the adults is a subject that many researchers have trouble understanding. First of all, “there is a strange absence of adult education in museum studies.” (Dudzinska-Przesmitzki, & Grenier, 2008, p. 9). What also seems troubling about this matter, is the fact that many researchers to establish a particular analytical framework for this case, are using the theories in the field of children's education at the museum as a basis. To say at least, such way of perceiving adult education at museum is unsatisfactory.

Nevertheless, some basic finding upon which there is a universal agreement can be presented in this part of the paper.

“A review of research exploring informal adult learning in museums concentrated on individuals' influence on their museum learning or museum’s influence on adult learning via their exhibits.” (ibid, p. 18). Adults as a visitors come to the museum with their own emotional and personal experience which affects they way they learn and what they learn. Previous experiences might affect, what adults find interesting, engaging or irrelevant. Additionally, adults as visitors usually come with their own personal agenda, certain level of motivation, life history and occupation, wanting to make the best out of the museum experience which might not always be the case when it comes to children. “Individual-level factors, like agendas, motivations, prior knowledge interests” (p.18) affects how adult learn.

“In museums, non-formal education involves learning events that can expand the range of opportunities for adults with practical application to an individual's profession, personal interests, and community” (p.11). In contradiction to children, adults can be seen as a more aware and outcome-focused museum visitors. They want to come out of the cultural institutions feeling that the time spend there, can be useful in other aspects of their life or that the educational outcome is beneficial.

As for now, due to the lack of well-rounded theory about adult education, it can be said that the single case approach is most effective. Single case approach can lead to the analysis of particular museum or gallery with educational offer for adults, and by using comparative approach and distinguishing some fundamental similarities and differences between them some basis for the more advanced theory about adult education. This systematic approach might result in creating the basis for more complex theory.

### **2.3 Analytical Framework**

The field of education is enormous, and there in almost unlimited approaches and angles that one can choose to try to understand the phenomenon of museum education. For this paper the chosen analytical framework is a combination of ideas and theories that are the background for the non-formal education, lifelong learning and constructivism in education . To adapt the constructivist theory education specialist from Museum of Modern Art in New York and their specially designed online course Art and Inquiry: Museum Teaching Strategies for Your Classroom on the platform Coursea ("Art & Inquiry: Museum Teaching Strategies For Your Classroom", 2016), was an inspiration. The online course served here as an basis to further discover the issue of constructivism in education.

The analytical framework chapter will be organised in the following way: firstly, the three categories of education (formal, non-formal and informal) will be explained; secondly, the main ideas behind non-formal education, lifelong learning and constructivism will be discussed which will lead to final formulation of analytical framework. This ‘step-by-step’ approach aims at making the complicated and complex issues of analytical framework, more approachable and understandable and further on, beneficial for the data collection analysis phase.

### 2.3.1 Definition of cultural institution

Taking into consideration everything that have been so far written about the cultural institution in Poland and Norway, for the purpose of this research the following understanding of the cultural institution in the context of those two countries, is adapted: a public or private owned institution which focuses on providing access to the art and culture, promotes comprehensive participation (for professional, individuals, families, seniors and members of communities) in culture and art sector as well as contributes to the recognition of the cultural heritage and national art internationally.

### 2.3.2 Education definition melange

The three main categories into which education falls are formal education, informal education, and non-formal education. The short and brief distinction between the three main types of education will be provided.

Coombs, Prosser, and Ahmed (1973, p.2) define the formal education as “the hierarchically structured, chronologically graded 'education system,' running from primary school through the university and including, in addition to general academic studies, a variety of specialised programs and institutions for full-time technical and professional training.” Secondly, they define (ibid) non-formal education as “any organised educational activity outside the established formal system - whether operating separately or as an important feature of some broader activity - that is intended to serve identifiable learning clientele and learning objectives.”. The presented below table shows the essential difference between formal and non-formal education:

Table 1. Ideal Type/Models of Formal and Non-formal Education

<b>Differences</b>	<b>Formal Education</b>	<b>Non-formal Education</b>
<b>Purpose</b>	Long-term and general Certified	Short-term and specific Certificate not necessarily the main purpose
<b>Timing</b>	Long cycle/preparatory/full-time	Short cycle/recurrent/part-time

<b>Content</b>	Standardized/input centered Academic Entry requirements determine clientele	Individualized/output centered Practical Clientele determine the entry requirements
<b>Delivery system</b>	Institution-based, isolated from environment Rigidly structured, teacher-centered and resource intensive	Environment-based and embedded in the community Flexible, learner-centered and resource efficient
<b>Control</b>	External/hierarchical	Self-governing/democratic
Source: Adapted from Simkins (1977, pp. 12–15, cited in Ngaka, Openjuru, & Mazur, 2012)		

Finally, the informal education is a process through which every person learn and gain knowledge from daily life and situations - from family and neighbours, from work and play, from the market place, the library, and the mass media. Some might even add that informal education is the process of socialisation - the process that lasts our whole life because we never stop learning.

NFE’s definition is very broad. In this paper, the non-formal activities provided by two museums from Oslo, Norway and two museums from Warsaw, Poland, will be taken into consideration. Thus for this paper, the following definition of NFE can be adopted: educational activities outside of the formal, state-funded education system, that are planned, organised and executed by the sampled museums.

### **2.3.3 Museum education as form of Non-formal Education (NFE)**

“The World Educational Crisis: A Systems Analysis” from 1968 by Philip H. Coombs is for many people a starting of a ‘great debate’ over Non-Formal Education (NFE) (Rogers, 2005). In Coombs’s publication, there is a chapter titled “Non-Formal Education: to catch up, keep up and get ahead” which shaped the approach towards NFE for almost two decades in 70’ and 80’. Coombs gives there a brief description of NFE, many of what still applies to the modern understanding of the issue. He lists the variety of the activities, that can be understood as NFE, as follows: adult education, continuing education, on-the-job training, accelerated training, farmer or worker training and extension services (Coombs, 1968, p. 138). Coombs continues to point out that the field of NFE is very complex and changes rapidly therefore is very unorganised and lacks systematic approach and planning. “The aims

of the activities are often unclear, their clienteles undefined, and responsibility for their management and funding scattered across dozens of public and private agencies” (, p. 139). Coombs also refers to the concept of ‘lifelong education’ and its connection with NFE. He states (ibid) that the ideas behind NFE and ‘lifelong education’ are compatible and concurrent. Especially when taking into consideration following characteristics: (1) ensuring employment mobility of individuals, (2) keeping people updated with the new knowledge and new technologies, and (3) having a contribution to their leisure time. All those three characteristics resemble the idea behind NFE and ‘Lifelong Learning.’ What is fascinating in this chapter is that Coombs’s logic and perception of the matter are very actual, almost as if nothing has changed. So why do we struggle so much with an understanding of NFE?

In 1990 one of the most important conferences in the field of education - “World Conference in Education For All” - took place in Jomtien in Thailand. The primary focus of the conference remained formal education which brought a lot of criticism from non-governmental and civil society organisations (Hoppers, 2006). Post-Jomtien era, marked by collective effort to meet the ‘basic learning needs throughout the world’ (*Meeting Basic Learning Needs: A Vision for the 1990s*, 1990, p. 79) has led to another conference which took place in 2000 in Dakar, Senegal. The World Education Forum also known as a Dakar Conference, has turned the situation again and introduced the Education For All (EFA) program (EFA Goals | Education | United Nations Educational, Scientific and Cultural Organisation, 2016) which has shifted a little bit more of the interest into the phenomenon of NFE. Hoppers (2006) writes that this was the time when development agencies (World Bank, International Development Cooperation Agency or UNICEF) became interested in supporting NFE programs not only for adult education but also for youth and children education. The interest in exploring and understanding the purpose and mechanisms of NFE were more and more visible in the actions overtaken by ministries of education, where they launched new programs, reaching out to marginalised groups using the solutions characterised for NFE.

One can ask - why NFE has started to become more and more widespread and popular and why more and more governments, international agencies and non-governmental organisations have become interested in the mechanisms of NFE? The answer is not simple:

“The current Education for All (EFA) agenda provides the best opportunities yet to re-visit and re-write the agenda for basic educational reform. In recent decades, initial formal education for children and adults has been subjected to many changes, and as a result of greater community involvement, decentralisation and changes in the resourcing of education, formal and non-formal forms of basic education increasingly resemble each other. There is also a much broader recognition of the educational needs and rights of large groups of disadvantaged and vulnerable children, and hence also of the (potential) benefits of non-formal alternative programmes or supplementary initiatives that help such children attend regular schools.” (Hoppers, 2006, p.15)

Alan Rogers (2005) looks for the origin of NFE in the 1960'. He connects the idea and changes in the understanding of concept of development with the evolving role of education and creation of NFE. He is taking us through different perceptions of development and different approaches towards achieving equality, where one of them is education. At the same time, he mentions that education system as far back as in 1960' has been considered ineffective and elitist, negatively contributing to the differences between rich and poor only making the differences more noticeable and more visible. He is mentioning the aid help and its lack of success in Sub-Saharan Africa and the protests of students in Paris in 1960'. He connects both events by pointing out the low efficiency of the formal education system and the disappointment of the people receiving the aid. The education system as we knew it before has failed and was failing for a long time.

NFE, in theory, should be an answer to the growing frustration of masses and growing differences between privileged and unprivileged. On this ground, the NFE has emerged, being promoted as an education at the grassroots, as an education that will meet the need of various people and marginalised groups. As Hoppers (2006, p. 22) writes:

“The term ‘non-formal education’ has come to cover education (and training) initiatives as far apart as extension services for farmers, HIV/AIDS peer groups support, community schools, functional literacy programmes, programmes for street children, “shepherd’ schools, entrepreneurship development programmes, language classes, multimedia community



development centres, youth skills development projects, self-therapy groups, heritage centres, evening classes, computer courses, environmental awareness groups, and in-services courses for teacher.”

The diversity and multidimensionality of NFE programs are also very visible when looking closely at the different types of the NFE below. The complexity and full spectrum of the NFE activities and classes, also gets clearer and more graspable, when looking at the table below.

Table 2. Types of non-formal education (adapted from Hoppers, 2006)

<b>Types</b>	<b>Characteristics</b>	<b>Examples</b>
<b>Para-normal education</b>	Substitute for regular full-time schooling, offer second chance for those who could not benefit from formal system in the ordained time; sponsored by the education system authorities and run parallel to the educational system	Evening classes, distance education programs, private tutoring, forms of vocational and technical training, mobile schools, home education
<b>Popular education</b>	Activities that are not part of the formal system, at times, oppose to it. It concentrates on the learning-by-doing approach, high structural flexibility, focused on constant adapting to the needs of users; aim at awareness raising mainly among poor and focus on pedagogical approach (Paulo Freire); open-minded means for social action; carried out by local authorities or social movements	Activities that are promoting the management of lifestyles and living conditions at individual and community level, raising awareness on social-political issues.
<b>Personal development</b>	Learning programs organized by cultural institutions focused on promoting leisure-time activities; new adult education; highly individualized, more privatized, aim at improving ourselves and giving meaning to life	Residential short courses at universities or colleges, study visits, fitness and sports centers, heritage centers, self-therapy

<b>Professional and vocational training</b>	“All training outside of the formal and non-formal forms of initial skills training leading to recognized national diplomas” (ibid, p.27); programs in the context of re-employment and flexibilization of the workforce	On-the-job training, artisanal apprenticeships, agricultural or industrial services, entrepreneurship development programs, programs offered by private schools and colleges
<b>Literacy with skills development</b>	Carried by NGOs, sometimes by state or local authorities, providing support for marginalized youth (too old to join formal school system, poor, hard-to-reach youth) and prepare them for life and work; combination of training and personal support	Literacy and life skills programs oriented at self-employment and income-generation skills, programs for street children
<b>Supplementary NFE programs</b>	For younger children who are still in position to attend school especially in vulnerable situation as a result of conflict, poverty, internal displacement, family situation or abuse; orphans, refugee children, street children, those affected by HIV/AIDS; supplied rather by NGOs or community run programs than schools  Supplementary out-of-schools programs	Combining formal education with an external non-formal support component - cost effective use of advantages of both systems within single, overall program.  School-work linkages, internships programs, work-orientation programs
<b>Early childhood care and education (ECCE)</b>	NGOs providing professional support for parents and community groups	Structured environment for parents as they can in line with their traditions get insights into the best way of supporting early development

NFE is a complex and multidimensional phenomenon which seems to be steadily growing and expanding its influence and areas of expertise. In this paper, two types of the NFE are clearly applicable. Namely, popular education and personal development as those are the areas where cultural institutions work and where discussed phenomenon exists. Two other types, para-normal education and supplementary NFE programs to some extent are also a part of NFE in the meaning used in this paper. All of the cultural institutions sampled in the paper have some relationship with the formal education system ( for example the Cultural Rucksack program in Norway or teacher training in Poland).

### **2.3.4 Museum education as Lifelong Learning (LLL)**

“Lifelong learning formally came into existence in 1970 after the advocacy of Council of Europe for Permanent Education, recurrent education from Organization for Economic Cooperation and Development (OECD) and UNESCO Report of “Learning to Be.” In the Faure Report of “Learning to Be” the term lifelong education was used instead of lifelong learning. It was in the 1990s when the idea of lifelong learning again gained momentum and became global in its nature. It is a concept that claims it is never too late for learning. It is an attitude of openness to new ideas, decisions, skills and behaviours. One is provided with learning opportunities at all ages, all levels in various contexts.” (Iqbal, 2009, p.2)

The Faure Report from 1972 has been a crucial point for the concept of LLL. It was only then when the idea of education being inclusive, open and for everyone, regardless of the age and social status came to the mainstream thinking.

Now, LLL is one of the main principles guiding the educational policies on the global scale and characteristic for our thinking about the education in last few decades (*Conceptions and realities of lifelong learning*, 2016). LLL has been closely linked to UNESCO’s Sustainable Development Goals (“Sustainable development goals - United Nations,” 2016) adopted on September 25th, 2015. The goal number 4 - Ensure inclusive and quality education for all and promote lifelong learning - is the best manifestation of the importance of this concept (*Conceptions and realities of lifelong learning*, 2016).

“While lifelong learning has increasingly been cited as one of the key principles in the educational and development fields, there is no shared understanding of its usage at the global level” (Medel-Anonuevo, Ohsako, & Mauch, 2001, p. 1). Similarly to the concept of NFE, there is no consensus on philosophical understanding on the matter of LLL. Nevertheless, as mentioned in *Conceptions and realities of lifelong learning* (2016), there are two main philosophical notions about LLL.

First one, in line with the one used in *Revisiting Lifelong Learning for the 21st Century* (2001), considers the LLL as “existential-continuous process” (*Conceptions and realities of lifelong learning*, 2016, p. 4) and as a part of conscious living. Medel-Anonuevo,

Ohsako, & Mauch (2001) adds to this approach, the fact that the learning environment for the LLL is extremely broad and changeable, shaped by such factors and developing technology, migration, age and sex. Medel-Anonuevo, Ohsako, & Mauch (2001) attribute to the LLL concept, so called ‘citizenship education’ and ‘cross-cultural training’ pointing out the importance of the core competencies of adapting to the new societies and becoming an active member. Both concepts seem crucial especially now when the problems and issues with the mass migration of the people around the world are so common and steadily growing.

The second one, sees LLL as a “ functional-episodic process” (*Conceptions and realities of lifelong learning*, 2016, p. 4) where individuals learn and gain knowledge for a particular reason, wanting to achieve certain goals, especially work related one. The effectiveness and efficiency of the learning process are prioritised. In other words, here, the LLL is seen in more mechanic dimensions, as a carefully measured mean of becoming more successful and desirable on the job market.

LLL therefore in recent years is used to cover the whole spectrum of the formal, non-formal and informal form of education, and goes beyond any education system, taking into account the entire life experience, all the skills, and abilities that we gain until our death. It includes the pedagogy and andragogy (Iqbal, 2009). It includes e-learning, online courses, life skills and personal experience. It is a reminder for us that we all learn our whole lives and that every experience, no matter if and in which category of education it falls, is beneficial for us and is shaping us. It may seem like the concept of LLL operates a little bit on a cliché ideas but as we are constantly reminded the idea of educating ourselves and improving our lives and wanting better and more for ourselves, is very much present. It bases on common sense. Somehow we all know it.

Furthermore, LLL is important in shaping democratic society (*Strategy for Lifelong Learning in Norway. Status, Challenges, and Areas of Priority*, 2007). It influences the development of individuals and enhances democracy, social interactions, and it ensures the process of creation values in work environment. LLL covers, besides formal education system, also paid/unpaid work experience, internship, participation in the social and cultural life, voluntary/charity work and all the processes of learning and gaining knowledge in all the different contexts during various stages of our life.

It seems like LLL nowadays has a vital role in the transitions of teacher-student relations. “The traditional approach gave the responsibility to the teacher in the teacher-learner system, and structured their relation as a hierarchy.” (Trencsényi, 2011, p. 33). That two-pole approach for many is not effective enough, and various form of LLL or non-formal education are the manifestation of that. It also resembles with the learning-by-doing approach and the role of the museum educator as a facilitator of the constructivist dialogue, described in the literature review chapter. Going even further, “(..) the concept of lifelong education has been under the process of continuous change because of increased duration of formal education and insufficiency of skills attained in schooling for future career and success.” (Iqbal, p.2). Which in other words means that LLL aims at providing more life-based set of skills, that could more easily transferred into different context, for example: work place. This concept is very clearly related to the next idea, namely ‘constructivism.’

LLL has slowly become a global standard (ibid.) in education policy. What seems important and interesting is that the concept of LLL, because of its loose definition and openness for many different interpretations, is used in the field of education, sometimes without being labeled as LLL.

### **2.3.5 Introduction to the concept of constructivism in education as a context for a more specific creative type of pedagogy, focusing on inquiry-based learning and ideas from constructivism**

The “Art and Inquiry: Museum Teaching Strategies for Your Classroom” course on the platform Coursera (“Art & Inquiry: Museum Teaching Strategies For Your Classroom”, 2016) is designed by educators at the Museum of Modern Art (MOMA) in New York, USA, and is based on the theoretical works of Piaget, Dewey, and Vygotsky. The course is described as follows:

“Art can be a powerful catalyst for building skills and understanding a range of subjects. Intended for primary and secondary teachers of all disciplines, Art & Activity builds upon the inquiry-based approaches of Art and Inquiry: Museum Teaching Strategies for Your Classroom, while delving into activity-based strategies that will make your students empowered participants.” (ibid)

And followed by the additional information: “This course is designed for both classroom teachers and educators in informal settings. Its focus is on primary and secondary education, but in some cases, the content can be adapted to the requirements of higher education.” (ibid).

The authors of the course - Jessica Baldenhofer, Lisa Mazzola, and Stephanie Pau - are all the employees of the Department of Education at MOMA. The course lasts for four weeks and ends with a practical assignment where participants are asked to create their activity based on their choice of work of art. The assignment has to be designed according to the following bullet points: Subject Area, Target grade level range, Theme, Artwork Selection, Artwork Title, Artist, Date, Materials, Activity Description: What will the students do? What are the goals for the activity and how does the activity connect to the work of art?, Reflection: What will your students (or participants) create in response to the activity? For example, will they share photographs, drawings, texts, or other documentation. The assignment is designed in the line with the learning-by-doing approach also when it comes to the participants of the course which puts the practice and theoretical assumptions about the education at the museum to the use.

As mentioned before, the course is primarily designed for primary and secondary teachers with part of it being easily adaptable to the requirements and reality of higher education.

The course is organised into four weeks and each week ends with a reading task, followed by a short test. The main point of the curriculum and starting point of the course is the understanding of the ideas and philosophy behind constructivism.

Constructivism as the learning/education theory builds on the concepts of the knowledge being constructed by making connections between our lives and newly presented matter. It builds on the idea of language, real world situations, interaction and relationships among people/learners. In other, simpler words - the process of learning is dependent on our personal experience, our prejudice, and points of reference. To make this approach successful, two conditions are crucial. Firstly, learners have to be actively engaged in the process of learning, and secondly, the learning outcomes and results cannot be externally imposed (Bodner, 1986). Externally imposed meaning will never be as important and

meaningful as the ones constructed by ourselves, and this seems to be crucial to understanding the constructivist approach in learning.

We as learners are not given the information - we as students are constructing it, building it, finding it by ourselves with the help of the teachers that are not directly trained to lecture us but are prepared to guide us, ask questions and give us a helpful hand when we need it. The same idea is expressed in *Democracy and Education* (1916, p.183) by John Dewey: “Were all instructors to realise that the quality of mental process, not the production of correct answers, is the measure of educative growth something hardly less than a revolution in teaching would be worked.”. Piaget, Dewey, and Vygotsky have small nuances in their approach to the constructivism that differ them from each other. Dewey in his work emphasises the importance of the reasoning process and problem-solving process (Huang, 2002) and on the other hand “Vygotskian theory emphasises the importance of the socio-cultural context in which learning takes place and how the context has an impact on what is learned” (ibid, p. 29). The works of Piaget and Dewey highlight the idea that the meaning-making process and in fact, learning process, takes place at very personal level.

The Coursera course emphasises the importance of open-ended questions and inquiry-based learning and discussion. The aim is to create a space where the audience as a group can discover the object in their way, giving the interpretation the central spot (Hubard, 2007). This idea has been described partially before when talking about the use of Umberto Eco theory of interpretation in the museum setting. In other words, the audience is in the position where they have to explore, discover and make their interpretation of the information, based on their personal experience and socio-cultural context. Otherwise, if the information is simply provided to them without engaging them on any level (for example, not interactive, long lecture) it seems irrelevant, and the audience gets bored (ibid.). Constructivism “explores interactive methods that promote an open-ended, two-way exchange of ideas and engage a specific set of skills including close-looking, peer-to-peer learning, creative thinking, and problem-solving.” (“Art & Inquiry: Museum Teaching Strategies For Your Classroom,” 2016).

### **2.3.6 Conceptualization of analytical framework**

Having in mind the brief introduction to the matter of NFE, LLL, and constructivism the connection between them is clearly visible. All three concepts are used here to create the analytical framework - the lens which through the given problem will be carefully analysed.

The concept of NFE and LLL emerged around the same time. They are both supplementary to each other and quite often discuss similar matters and share similar terminology and philosophy behind them. Therefore as challenging as it is, it seems very logical to combine those two approaches and point out their flexibility, importance, and application especially in the museum education.

LLL and NFE in this paper are seen as complementary concepts, and also, constructivism seems to be a flexible way of applying concepts and putting the ideas behind them into life. "As a theory, constructivism does not espouse any specific learning approaches; however, the principles of constructivism support lifelong learning by recognising the distinct characteristics of adult learners" (Johnson, 2010, p. 2) and characteristics of the NFE, which in return can create a very effective educative guidelines for, for example, education departments. Context, relevance, personal experience, and individual approach seems to be linking variables between all three theories and all of them are reflected in mentioned above theories.

NFE, LLL, and constructivism are all approaches in education that put the learner and his/her needs at the centre of the learning processes. NFE and LLL (which can be seen here as a part of NFE) can be and often are seen, as the answer to the growing need of constant re-training and re-educating as well as a possible solution to filling the gaps in the formal education system. NFE and LLL have less structured borders of what is allowed and what is not - therefore they are easily applicable to the context of cultural institutions.

"Publicly funded initiatives to promote lifelong learning focus on methods to provide the adult learner with easily accessible educational opportunities that are relevant to the maintenance and enhancement of the adult learner's socio-economic status. The lifelong learning lifestyle requires that the adult learner is actively engaged in the management of his education within the other activities in the adult learner's life." (Johnson, 2010, p. 7).



And in a broader perspective, the use of NFE approach, LLL or constructivism, seems to have a useful role in providing skills and abilities necessary for the learners of every category to be successful in school, academic career, in the job market or adult life.

Constructivism supports LLL and NFE by emphasising social interaction as an essential learning tool during which the learner creates meaning, reflects on previous experiences, and is given an opportunity to gain relevant new skills. NFE, LLL, and constructivism have the power to recognise the unique need and unique expectations of the learners. By applying the appropriate tools and design into creating constructivist based instructions, it allows for the development of systems, that will balance the already existing capabilities and the experiences of the learner within a environment (for example museum environment), with facilities for interactivity to provide a relevant and meaningful educational experience for the learner (Johnson, 2010).

### **3. Background chapter**

The background chapter has two main purposes and is structured as follows.

First part aims at providing the definition of the term “cultural institution”. For the purpose of the research, that definition will be more narrowed down and made as specific as possible. As a point of reference, the documents from the website [culturalpolicies.net](http://culturalpolicies.net) ("Compendium of Cultural Policies and Trends in Europe - European culture policy database," 2016) have been chosen. The website provides the most recent and up-to-date information about the cultural policies of the countries in Europe with the focus on the European Union members. The website has a monitoring purpose and reflects in very straightforward and accessible way the dynamics within the national cultural policies and trends around the Europe.

The term ‘cultural institution’ is very broad and can include anything from a small library to an open-air museum. The examination of the meaning of culture in Poland and Norway, can be helpful in shaping and limiting the term “cultural institution” and will allow to make the sense and meaning in which “cultural institution” is used in this paper.

Second part will explore the significant demographic differences between Poland and Norway. Norway and its capital, Oslo is much more diverse when it comes to minorities, people of different cultural background than Poland and Warsaw.

### **3.1. Poland**

One of the most important factors, if not the most important one when it comes to shaping the way culture is seen and understood in contemporary Poland, is the history of the country. The important date here is the year 1989, where the shift, from strict centralisation and state monopoly to democracy and market economy, happened (Ilczuk, 2015). Before that, all the decisions were made on the high level of governing, characterised by strong political influence and censorship, distinctive for the communism. “The principles of cultural policy were created by both the Ministry of Culture and Arts and the Cultural Division of the Central Committee of the PZPR (Polish Communist Party).” (ibid., p.2). Up until now all the official documents, white papers, changing governments and the fact that Poland becomes in 2004 the member country of the European Union, has changed the understanding of the culture dramatically.

The liberation and freedom of the actions and political solutions is visible in the new primary objectives and principles, as following: enhancing family oriented participation in culture, providing the opportunities for managers and cultural animators (professionals) for growth and development, reducing the division between high and popular culture, encouraging and initiating activities aiming at highlighting and improving the educational role of public media, protecting the cultural heritage, promoting Polish culture abroad, supporting academic research, emphasising the connection between the dynamics of culture and economic growth, supporting the independence and importance of growing civil communities, supporting cultural education, providing access to culture and art for the disabled, supporting young artists, supporting film industry and books industry, promoting reading as an important mean of development (ibid., p. 2-5). As Ilczuk mentions in the profile of Poland (ibid.) the most significant achievements of the governments and ruling parties after the transformation of the system are:

- decentralisation of the powers of the public administration concerning culture;

- transferring the majority of cultural institutions from the central government to local governments;
- abolishing censorship (waiving the requirement for formal authorisation to undertake artistic/cultural work);
- privatisation of the majority of state-owned cultural industries (publishing, cinema, galleries, etc.);
- ceasing detailed co-ordination and control of all levels of public spending on culture (especially from the Ministry and Voivode); and
- general changes in the administration and regulations of the government which has had a major impact on culture. (ibid., p. 6)

Trying to make sense of the changes that happened in Poland in last 27 years, can draw to our attention to the shifts in the ways culture is managed and change in recognising that culture and art have to be managed in different ways. The culture and art are important cultural factors, which has a capacity to enrich and contribute to the development and growth of the country. That allows us to come to a conclusion, that the principles mentioned above, are the aims and goals that cultural institution in Poland should follow.

The following two paragraphs will be introducing the cultural institutions that will be the focus of the investigations in Poland: Zachęta - National Gallery of Art (ZNGA) and Museum of Modern Art in Warsaw (MMA) share very different histories. Zachęta - National Gallery of Art is a well established national institution dating back to 1860 when with a different name was created by the joint efforts of the community and artists ("History - Zachęta Narodowa Galeria Sztuki," 2016). Troubled history and tragic events of the First World War and Second World War, transformation from the Society for the Encouragement of Fine Arts, through Haus der Deutschen Kultur (House of German Culture), up until the Central Bureau of Artistic Exhibitions and finally, after the fall of the communism in 1989, up to the State Gallery of Art, and from 2003 as the National Gallery of Art as we know it now, has made the Zachęta one of the most significant, prestige and influential institutions focused on mainly Polish contemporary art (ibid.).

The Museum of Modern Art is a relatively new institution with a very short history, yet big significance. Established only in 2005, is still missing its main building that is in the

planning phase, has temporary quarters in the centre of Warsaw. MMA has a very impressive collection of art pieces which includes works by Mirosław Bałka or Paweł Althamer.

Zachęta and MMA are both publicly funded cultural institutions, yet having a lot of autonomy when it comes to their activity, exhibition schedule, and program. Both institutions due to their character set their mission and primary purpose to help and promote contemporary artists in Poland as well as internationally, focusing mainly on Polish modern art. Based on the collected data and online research of the content of the official websites of both Zachęta ("Homepage - Zachęta Narodowa Galeria Sztuki", 2016) and MMA ("Museum of Modern Art in Warsaw", 2016) the conclusion can be drawn that the guidelines provided by the government and the offer of each of the museums are very related.

### **3.2. Norway**

The year 1905 is the year when Norway, after two unions with Denmark and after with Sweden, has become an independent country (Mangset & Kleppe (Bø), 2011). Although there have been some attempts to establish cultural policy in Norway, it is not until the Second World War and after that that it has become a public interest.

That period focused on the democratisation of the culture sector as opposed to the Second World War time when culture was used as propaganda. The welfare model has and still is very characteristic of the Norwegian society, and therefore art and culture are considered as an important tool for public education and awareness. Accordingly, the following state institutions were established: in 1949 - The Norwegian National Touring Theatre, in 1953 - National Touring Exhibitions, in 1957 - National Opera and 1958 - Rikskonsertene / The Norwegian Concert Institute. All of them were founded with the nation-democratisation mission behind as art and culture were considered an important measure of a welfare (ibid.). Therefore, it is believed that a democratic nation has a freedom of expression; art and culture are free of censorship and are not a means of spreading propaganda.

During the 1970s, a major reform was made to ensure the decentralisation of the system which was also taking place around Europe (ibid.). Together with that, another process aiming at the redefinition of the culture took place. "The concept of culture was extended to include the cultural interests of various parts of the population, which

incorporated a renewed interest for amateur cultural activities. Also, sport was included in the concept of culture.” (ibid. p. 2).

What is also very interesting here is that the newest white paper (included in the report) dating back to 2003 ("St.meld. nr. 48 (2002-2003) Kulturpolitikk fram mot 2014.", 2002) redefines the understanding of the culture once again. It puts a big emphasis on the ever-changing character of culture, its fluctuation, a process like characteristics and on the need to be open for the always changing challenges of the social constructs and society. The understanding of the culture is also closely connected to the idea of nation-building and independence, where the culture is a reality-shaping mechanism. The official government document is very insightful and investigates the culture from various points of view. It includes contexts in which culture and art should function and are concepts within culture and art function. Such as globalisation, commercialisation, individualisation, technological and communication advances. The documents recognise the rapid changes that happened to the Norwegian society, first and foremost, the influence that the long history of migration to Norway has on the culture, the identity of Norway and language.

Similarly to Poland, the role of culture and art is associated with very complex meaning in the country and international level as follows:

- establishing and administering cultural exchange with other nations;
- presentation of Norwegian arts and culture abroad;
- initiating and coordinating exchange projects with developing and Nordic countries;
- providing assistance for culture, media and information transfers;
- importation of culture from abroad;
- stimulating artistic exchange on country level and international level;
- promoting and supporting Norwegian artists and art;
- facilitate Norwegian publishing industry;
- to create an opportunity for theatre and dance activity;
- promoting and supporting architects, Norwegian film industry;
- recognise and support the role of art in culture in regional development;

- to provide, facilitate and monitor access to the education, including art education at all the level of education.

There is also an umbrella/advising organisation - previously known as Music Export Norway (ibid.) and from 2012 as Music Norway ("What is Music Norway? - Music Norway EN", 2016) - which is "the Norwegian Ministry of Foreign Affairs' formal advising organisation on music matters, acts as an adviser for the political establishment and serves as a facilitator and enabler for the entire Norwegian professional music scene." (ibid.) and a national programme for arts and culture in Norwegian schools - The Cultural Rucksack - which "provides all pupils in elementary and secondary schools (all students 6–19 years old) with arts and culture such as music, dramatic arts, literature, cultural heritage, dance performances, visual arts etc." (Christophersen, et al., 2015)

Again, the most important prerogatives of the Norwegian cultural policy are as follows:

- artistic quality and innovation;
- the preservation and security of the cultural heritage; and
- the dissemination of rich and diverse cultural facilities to the entire population.

(ibid., p. 4)

For this paper two cultural institutions from Norway - The Munch Museum and The National Museum - has been chosen. Both institutions are a crucial "pit stops" on the cultural map of Oslo and significantly shapes the cultural life.

The Munch Museum is the public museum dedicated to Norway's most known artist - Edvard Munch. The Museum opened in 1963 - hundred years after Munch was born - and it was all possible because the artist himself decided to leave all his work to the City of Oslo which was "approx. 1 150 paintings, close to 18 000 prints depicting more than 700 different motifs, 7 700 drawings, and watercolours as well as 13 sculptures. In addition, there were nearly 500 printing plates, 2 240 books, notebooks, documents, photographs, art tools, accessories and pieces of furniture." ("About the Munch Museum," 2016). All this creates a magnificent collection which attracts thousand of people every year. The Museum is so

popular right now that the City of Oslo has already started to build its new building, located in Bjørvika in the Oslo's harbour area. The opening of the new building will be in 2019.

The National Museum is the first public museum in Norway and was established by the parliament in 1837. As it states on the official website it “ holds, preserves, exhibits, and promotes public knowledge about, Norway's most extensive collections of art, architecture, and design. It shows permanent exhibitions of works from its collections and temporary exhibitions that incorporate works loaned from elsewhere. (..) The Museum's program also includes shows that tour both within and beyond Norway's borders.” (“About the National Museum,” 2016). The National Museum also has a unique structure. It consists of four museums - The National Gallery, the Museum of Contemporary Art, The National Museum – Architecture, The Museum of Decorative Arts and Design - which all together function under the common name ‘The National Museum.’ The merged happened in 2003 and had an immense impact on the educational structure of the museum, which will be discussed further on (ibid.).

### **3.3. Summary**

It is clear that the of role cultural institution, depending on its character, can be and is very diversified. The socio-cultural and political context is very important in understanding how the cultural institution works and what are their objectives. The character of the organisation defines the areas of work and interest.

In the paper, we have four different cultural institutions - two of them are museums focused on contemporary art, one of them is a museum dedicated to the particular artist and the last one is a national gallery which in fact consists of four different museums. And then again, the two museums focused on contemporary art are located in Poland; the last two are located in Norway. Having in mind what have been written about the understanding of culture, we cannot help but have in mind that those difference in the character of the institution, influence to a certain degree its role, purpose and its educational purposes.

What they all have in common, maybe quite unlikely, is the ‘modern’ factor. To stay relevant, interesting and attractive to the audience and visitors, they must continually

redesign themselves. Education and educational program/offer is playing here an important role and creates a space where necessary changes can happen and are happening.

### **3.4 Demographic differences between Poland and Norway**

Norway has a long history of migration due to the growing need for employees and workers in various industries especially in oil and gas industry that has its beginning in the 1960'. The data available on the website of Statistics Norway from 1st of January 2016 provide the following information. The total number of immigrants living in Norway is 848 207 which makes 16.3 percent of the whole population of Norway ("Nearly 10 000 Syrian immigrants in Norway", 2017). The Statistics Norway divides the total number into two categories. First, immigrants defined as 'persons born abroad of two foreign-born parents and four foreign-born grandparents' and second, Norwegian-born to immigrant parents defined as 'persons born in Norway of two foreign-born parents and four foreign-born grandparents' which constitute respectively of 698 555 and 149 657 thousand people (ibid). " These two groups have a background from 223 different countries and independent regions." (ibid.). In 2015 the number of immigrants and Norwegian-born to immigrant parents, have risen by 43 200 which is the lowest growth since 2006.

The whole Norway is very diversified, and the persons with immigrant background live in all municipalities. The biggest number of immigrant and Norwegian-born to immigrant parents live in Oslo, the capital. "Of Oslo's 658 400 inhabitants, 163 300 were immigrants, and 50 900 were Norwegian-born to immigrant parents as per 1 January 2016. These two figures combined constitute 33 percent of the capital's entire population." (ibid). Poland during the Cold War and because of the political situation after WWII had a very strict border control which limited to the great extent the immigration flow from and to Poland. It made it almost not existing and impossible. In the consequences, up to this day, a number of immigrants are very low, and therefore Poland is still rather homogenous when it comes to nationality (Górny et al., 2009) and makes immigrant barely visible.

"It is, therefore, more than fair to observe that 1) Poland can still be described as a net emigration country, and 2) immigration to Poland is still very limited. According to the most recent population census taken in 2002, foreign nationals



residing in Poland constituted merely 0.2 percent of the total population – an amount far lower than that observed in western European countries or many other European countries still in transition. Today, six years later, the situation is no different. ” (ibid, p.6)

The number of immigrants can be estimated around 65 000 thousand from which 40 661 foreign citizens are included into Poland’s resident population, 17 041 are foreigners who stayed in Poland for more than one year and 6 875 foreigners whose stay lasted between two months and one year as of May 2002 (ibid).

Bijak and Koryś (2006) and Górny (et al., 2009) both point out that the available data about migration to Poland and the number of foreigners has to be handled very carefully. “In general, international migration flows in Poland, as seen through the official figures published by the Central Statistical Office, are more a statistical artefact than reality.” (Bijak and Koryś, 2006, p. 23).

Nevertheless, the available data, even though not accurate enough, put things into perspective, especially when comparing with the available immigration data from Norway and Poland. The difference when it comes to migration is enormous, and therefore the need for handling the existing situation is different. Therefore, putting it into the perspective of the education department, we can draw a conclusion that the matter of social inclusion and integration of immigrants into Polish and Norwegian society varies in both countries. The questions about this issue have been a part of the interviews with sampled cultural institutions, and it will be discussed in chapter 5.

## **4. Methodology**

As it is indicated in the title, this chapter includes the research methodology of the thesis. It includes the research strategy and design, data collection and analysis procedures that have been decided to be the most suitable for measuring the phenomenon of the education departments.

“Research is a systematic process of collecting, analysing, and interpreting information (data) in order to increase our understanding of a phenomenon about which we

are interested or concerned.” (Leedy & Ormrod, 2010). Therefore the chosen research methods for this study will examine and compare the role and function of the education departments (the phenomenon) at the four sampled institutions, in order to provide the answers to the research questions.

The research has a qualitative character and is designed to be a comparative case study between Norway and Poland. The aim of the paper is to provide a comparative analysis of the chosen phenomenon.

Qualitative research is one of the most traditional ways of conducting the research. It is valued for its analytical and reporting qualities through the direct consideration of words of participants, giving a study a holistic approach in presenting the data where data collection and data analysis occur simultaneously. Therefore, having in mind the character of this research paper, it has been decided that this approach will be the most beneficial, suitable and relevant.

#### **4.1 Sampling**

Qualitative research such as this one, as a principle stresses the in-depth examination of practices within chosen education departments at cultural institutions, is based on purposive and systematic sampling as opposed to random one. Because the emphasis is on quality rather than quantity, the purpose was not to maximise numbers of participants and responds but to become ‘merged’ with the most available and recent information on the matter.

The criteria used in the process of systematic sampling included, first of all, the location of the cultural institution as the research had its financial and logistical limitations. Therefore, at the first stage of the sampling process, two countries - Poland and Norway - have been chosen and later on, two cities - Warsaw and Oslo.

The second stage of the sampling process required the criteria to be redesigned. Focus has shifted to the willingness of the contacted cultural institution to cooperate and participate in the study, its prestige and public or private status. It has been relatively easy to get in touch with the institutions and having them agree to participate in the study. Zachęta - National Gallery of Art, Museum of Modern Art, The Munch Museum and The National

Museum are those cultural institutions that have agreed to participate in the study and the interview with the employees of the museums' education department have been conducted.

The Norwegian Centre has also approved the research for Research Data (NSD).

## **4.2 Data collection**

“The most prevalent interviewing technique among social scientists is structured interviewing.” (Marvasti, 2004, p.17) Many researchers also use so-called unstructured interview and “as the name implies, unstructured interviews are less stringent about the assumptions of interviewing” (ibid, p. 20). The approach chosen for this research is the semi-structured interview to which Bryman (2012) refers to a “qualitative interview” (ibid, p. 470).

As the result of the two most common approaches in data collection process and after analysis of the research plan, the semi-structured interview has been chosen as primary data collection tool.

The semi-structured interview was a primary data collection tool for which an interview guide has been used. The interview guide is a helpful way in providing some structure to the conversation and at the same time a good way in maintaining some degree of flexibility while conducting the interview.

The interview guide is divided into five sections: 1) Opening questions, 2) General questions about the education department 3) Work scheme of the department, 4) Role of the department and 5) Social and educational context (Appendix 5, p.117). The interviews with sampled cultural institutions provided the primary data. The interviews lasted between 35 to 90 minutes and had, despite the interview guide, a rather formal character. Interviewer and respondent had a space to discuss and elaborate on the topics that have not been included in the guide but emerged as significant in the course of the interview. The supplementary data have been collected through analysis of the official web pages, publications, and other relevant documents. Regular online contact with institutions had also been established, creating opportunities to ask follow-up questions and get explanations on the matters and issues that emerged as confusing and clarifications on unclear wording in the first interviews.

The interview took place in September 2014 in Warsaw and in December 2014 and January 2015 in Oslo.

Additionally, as part of data collection and part of the field work, the official website of the four samples institutions has been analysed. During the interviews, interviewees have many times mentioned the official website as an excellent source of relevant data for the research. It has also been advised, to regularly check the site. Therefore the system of regular visits has been developed to get a big picture of the education offers at each institution.

### **4.3 Data analysis**

The process of data analysis has an inductive character, where the collected data leads to a generation of the theory as opposed to the deductive approach. Analytic induction ‘is an approach to the analysis of data in which the researcher seeks universal examinations of phenomena by pursuing the collection of data until no cases that are inconsistent with a hypothetical explanation (deviant or negative cases) of a phenomenon are found.’ (Bryman, 2012, p. 567). What it means is that the themes and codes emerge from data rather than being chosen ahead of the collection process. That process gives the basic idea about the analytical framework.

The interviews are the primary source of data. They were transcribed using the Nvivo software ("What is NVivo? | QSR International", 2016). The chosen method has proved to be very comfortable and efficient in allowing to make sense of out of the collected data. The software has been a great tool in the process of identifying patterns and codes which were a crucial step in the whole research project, leading to several reformulations of the research questions as explained in the analytic induction approach.

Further, constructivism and interpretivism paradigms underpin the study. “Generally, most sociologists would agree that constructionism, as an alternative and a reaction to positivism, is predicated on the assumptions that our knowledge of social reality is: 1. subjective; 2. situationally and culturally variable; and 3. ideologically conscious.” (Marvasti, 2004, p.5). In line with those approaches, the research is more focused on ‘how’ the education departments are educating and producing the knowledge rather than on ‘why’ - which would be significant for the positivistic paradigm. The use of

constructivism and interpretivism implies that the logic behind the data analysis ‘reflects the distinctiveness of humans as against the natural order’ (Bryman, 2012, p. 28).

Interpretivist approach allows the research to include the subjectivity of social experience and constructionism paradigm highlights that the social phenomena cannot be discussed and measure as a state-of-art situation but rather as something that continually renews, redesigns, reshapes, reestablishes and reconstructs itself. This logic applies to all aspect of society such as social order or culture. The constructivism in many ways has a resemblance to the postmodernist theory (ibid). Implementing those approaches into the research resulted in a comprehensive analysis of the matter.

The process of coding, which involved a review of the literature and simultaneous process of collecting and analysing data, provided main themes and points of comparison. Themes are at first little vague and unclear, but with the time and the effort to become intimate with the data, they emerged as well-grounded in theory and rooted in the collected data.

#### **4.4 The field research experience**

The field trip took place in September 2014 in Warsaw and then in December 2014 and January 2015 in Oslo. The good organisation and well-performed planning (including the interview guide which turned out to be very helpful) allowed to go through the stage of interviews without any delays and mistakes. All the dates of the meetings have been agreed with the interviewees via email, so there was no delays or unexpected surprises. Some of the planned interviews that were supposed to be with one interviewee turned out to be more of a group interview or even a discussion where the prepared interview guide, proved to be very helpful.

The field trip has been very inspirational and motivating as is probably the most exciting part of conducting the research.

#### **4.5 Ethics and limitations of the research**

The research has been carried out after collecting signed information letters and consents from all the participants. The samples institutions could have withdrawn from the research any stage without giving any particular reason.

The study has its limitations when it comes to the design, analysis stage and findings. Indicated to some degree by the qualitative character of the paper, the limitations may include threats to trustworthiness especially when it comes to biased answers. For example, the very common concern is that participants may respond to the question in a certain way based on what they think the researcher wants them to say which might lead to disinformation, hiding information or giving not real information.

The concepts of validity and reliability are linked to the process of measuring the quality of the research. Therefore many researchers are concerned with the issue of reassuring validity and reliability.

‘Reliability refers to the consistency of a measure of a concept’ (Bryman, 2012, p. 169) and can be assured of providing stability of the results, making sure that they do not fluctuate and change over time from respondents to respondent. Therefore the measure and ways of collecting data should be carefully planned and designed as well as the process of sampling should be well-thought through. “Another name for this approach to the problem is ‘intercoder reliability,’ which means asking other observers to review your analysis and see if they agree with your conclusions” (Marvasti, 2004, p. 115). Reliability also refers to the coherence of the research.

The concept of the validity relates to the idea of the reasoning behind the research and its importance and significance. Here, the research question and pre-data collection background research of the phenomenon should come in handy.

“Validity determines whether the research truly measures that which it was intended to measure or how truthful the research results are. In other words, does the research instrument allow you to hit "the bull's eye" of your research object? Researchers generally determine validity by asking a series of questions, and will often look for the answers in the research of others. (Jopp, 2000, p. 1 as cited in Golafshani, 2003, p. 599)

In another way, validity is about knowing if we the chosen research methods measure correctly and efficiently enough, the phenomenon in the research. Which means, in the

context of this study, that the researcher must provide coherent paper based on the objective, accurate and adequate data. The efficient and effective way of collecting data, reassures that the process of analysis corresponds well with the concept of the phenomenon that is measured and discussed here and that the conclusion provides insights and answers to the research questions that have been asked.

The choice of the comparative case study research design has its own ethical issues that must be taken into consideration when discussing the limitations of the paper. The most important issue is that the anonymity of the participants is reassuring that personal details such as names, education or income are not recognisable. Therefore, all the data was stored on the password protected folder on the hard drive. Each participant after carefully reading the information letter and the consent form signed them. The information letter and the consent letter are presented in Appendix 1,2,3 and 4. The character of the thesis and the discussed issues during the data collection process and interview did not require to collect any personal data. Therefore the risk of recognition of the participants is minuscule.

## **5. Data analysis**

The presentation of the data in this chapter will be organised in the following way. First, the participants in the study and sampled cultural institutions will be again shortly introduced. Secondly, the data analysis strategy will be presented, and thirdly, the sense of collected and displayed data will be made. For the purpose of this chapter the following order of the interviews will be followed: 1. Interview with Museum of Modern Art in Warsaw, Poland (Interview 1); 2. Interview with Zachęta National Gallery of Art in Warsaw, Poland (Interview 2); 3. Interview with Munch Museum in Oslo, Norway (Interview 3); 4. Interview with National Gallery in Oslo, Norway (Interview 4). For example, 'Interview 1' will always refer to the interview with Museum of Modern Art in Warsaw, Poland and the same logic applies to the use of Interview 2,3 and 4. Throughout the Chapter 5, there is used a significant number of the quotes from the interviews. The quotes that required the translation from Polish into English are marked with capital letters (A, B, AA, BB, etc.) and the originals can be found in the Appendix 6 (p.117).

### **5.1 Participants**

As mentioned previously, the participants in the study are four museums; two based in Oslo, two located in Warsaw.

The museum taking part in the research from Oslo are The Munch Museum (TMM) and The National Museum (TNM). What is interesting about the National Museum and what has been partially mentioned before, is that it has a different organisational structure than the other three sampled institutions. The National Museum is a term that refers to the four museums that are a part of the National Museum: The National Gallery, The Museum of Contemporary Art, The National Museum - Architecture and The Museum of Decorative Art and Design. In other words, The National Museum consists of four different, specialised museums, in four different locations around Oslo. During the data collection process the Director of the Touring Department has been interviewed. Among his main responsibilities, there are, coordination of the guided tours for Cultural Rucksack and organisation of various courses and seminars aiming at sharing and producing knowledge in the fields of expertise for each museum. The Munch Museum is also distinct in its way, as it is the only museum taking part in the research that started as an institution dedicated to lifetime work of one single artist. Recently, the Munch Museum has been reinventing its identity to adapt to the new audiences and new challenges. By pairing his work with work of equally famous Norwegian sculptor Gustav Vigeland, with contemporary artist Robert Mapplethorpe or with the 'superstar' of art Vincent Van Gogh, TMM is putting Munch's art into new and different contexts, giving his works completely redesigned space to be and exist in. The head of the education section has been interviewed in order to collect data. The main responsibilities connected to that title are, the general supervision and control over the education activities and programmes as well as, bases on rotation in the section, booking tours and administrative work.

The two institutions in Warsaw are Zachęta - National Gallery of Art (ZNGA) and Museum of Modern Art (MMA). The Museum of Modern Art is the youngest participant in the study, and exists a little over 12 years, since 2005. The MMA main building is still in construction phase, so museum operates in temporary headquarters until 2020 when the final building will be ready. This fact, as it will be provided later, has a significant impact on how the MMA functions as an institution and how it sees his role as a public institution. All, two



employees of the education department have been interviewed during the data collection phase. The responsibilities are divided as follows. The head of the department is responsible for general coordination of the educational programme including the planning, designing and implementing phase as well as communication with the board, collaboration with curators, artists and external group of educators. The second person is responsible for administrative work as well as for having control over the calendar (deadlines, booking, tours and other planned activities that are in the agenda). ZNGA is an established, well-known cultural institution with a long history dating back to 1860. ZNGA is one of the most visited galleries in Warsaw with a very impressive collection of contemporary art. There have been 3 employees of the education department and one educator, interviewed during the field trip. That includes the head of the education department responsible from general coordination of the department and two, lower professionals responsible for designing the educational programme for particular exhibition. This matter of division of work is explained further on as a part of data presentation for the research question number 1.

## **5.2 Data analysis strategy**

The collected data will be presented following the order of the research questions:

1. How the educational departments at cultural institutions create and construct their educational programs?
2. What is the educational purpose of cultural institutions such as public museums?
3. To what extent do education departments see themselves as contributing to Non-formal Education and Lifelong Learning?
4. To what extent have education departments adjusted to constructivist approaches to pedagogy and new audiences?

The comparison between cultural institutions will be made simultaneously while presenting the data.

## **5.3 Data presentation and analysis**

### **5.3.1 Research Question 1: How the educational departments at cultural institutions create and construct their educational programs?**

The first research question seeks an answer to the very basic concepts of how the educational program at the cultural institutions is created. Who makes the critical decisions? Who is responsible for approving the program? Is there any formal structure to the departments? Are there any official white papers or documents stating how the education departments should work and be structured?

In this part of the data collection and the interviews, the four sampled institutions have expressed significant similarities. First of all the education departments are usually small and consists of not more than five people as mentioned in all four interviews.

At MSN it is only two people that work in the education department. Their education department is still 'in the making' (Interview 1; A) and in recent years, have there been few significant changes to its structure. First of all their, education department started only in 2008 and at the beginning, their primary focus was on "public program" - this matter will be discussed more when answering research question number 2. Most recently, the division of work is as follows. One person with titles 'Specialist in education and dissemination' and simultaneously "Coordinator of educating and disseminating programs" is the head of the department and the second person, is responsible for bookings, for groups tours and in general, dealing with everyday challenges of the educational activities. Additionally, the education department has an external group educators that are in constant collaboration. The group varies between 8 to 20 members, all of them work professionally in creative industries, art, and culture. The members of that group work also on various projects with other museums in Warsaw. Usually, the collaboration with that outside group is project or exhibition based.

The education department at ZNGA there is five employees: 3 of them are having a full-time contract, one person working the  $\frac{3}{4}$  job and a translator working on  $\frac{1}{8}$  of the job. The division of work at ZNGA looks as follows. One person is responsible for programs for kids and families including activities connected to the exhibitions and additionally, that person is in charge of the programs for seniors. Next person works with programs dedicated for teachers, for people with vision and hearing disabilities and with different types of autism spectrum disorder; next person is responsible for creating film programs to every exhibition and educational activities (has to take care of the legal and license issues). The last person is

in charge of educational programs dedicated to youth (middle school and high school level). Additionally, ZNGA has a broad range of educational activities that are not connected to the exhibitions - but as mentioned before, that issues will be discussed while answering research questions number 2.

At TMM the education department is only a section in the Department of Exhibition and Collection, and it has been like that since 1996. In education section, there are five employees, including three museum lectures (one having a full-time contract, the other two having a part-time contract) and secretary. The museum lecturer is responsible for bookings for all kinds of groups (kindergarten and school groups, university groups, tours for seniors that are a part of The Cultural Walking Stick) and is at the same time the tour guide, the lecturer and run the workshops for them. The museum lecturer also works together with curators on the texts for exhibitions and the text for audio guides. The Cultural Walking Stick (original from Norwegian: “Den kulturelle spaserstokken”) (Oslo kommune, 2017) is a social and cultural program dedicated to the seniors. The program aims at contributing to art and cultural scene for the elderly so that it is adaptable to different types of environments and encourage them to active participation in cultural live of the city. It involves and engages places where elderly live and spend their time, for example, various cultural venues, senior centres, nursing homes and other, relevant sites)

The education department at the TNM in this part can be seen as problematic. The exact number of the employees is not known, and the education department as a separate unit does not exist anymore. In 2009 the department of education closed down, and the educators were transferred into these five different departments, based on their professional competence. That decision has contributed positively to create more specialised units for each of the four museums. It resulted in smaller, more professional and specialised departments that can emphasise the knowledge in their field (for example The National Museum - Architecture could create their educational program, highlighting their experience and research in the field of architecture). The old education department was very complicated - it combined educators, the communication department, and press department. The decision to close it came from the need to create something more specialised. As the consequence of the new board taking over in 2009, the new “educational departments” are now more specialised

and dedicated to the character and role of each of the four museums. “We work in basically the same way as before (before 2009) but in more specialised and focused way”.

What has been especially interesting here is that the problem of being small and understaffed has been mentioned many times. It seems like a big part of the education department's job is administrative work and booking tours that are simply time-consuming. In interview 3 it has been expressed that it would be a significant advantage if there were a person responsible, not an educator, for that kind of tasks. It also has been mentioned that educational programs could benefit a lot if the department were bigger. The case of the person with two titles (“Specialist in education and dissemination” and “Coordinator of educating and disseminating programs”) is illustrating quite well the existing situation. The biggest improvement and probably the simplest solution to this matter would be getting more financial support. That would allow to hire more people and build a structure of the education department where, at least at the beginning, one person would be responsible for the educational program for different groups (kindergartens, primary schools, high schools, adults, families, etc.). It is to remember also that two out of four institutions are in the transition phase and within next few years, they will move into new, bigger buildings that will have more space for exhibitions and complementary to them educational activities and therefore, by itself, will require more trained staff and educators. In MSN there are plans to have a team of 6-7 employees in the education department.

One more thing that all educations department have in common is the education of their employees. All of them have a higher education (Bachelor’s or Master’s degree), and most commonly it is a degree in art history. Some have a degree in Cultural Studies, Anthropology or Sociology. There are also some people working as educators after graduating from art schools. What is fascinating here is the fact that majority of them does not have any or very little pedagogical background or training.

How do the education department work of the educational offer? The approach to that matter is another thing that all four institutions have in common. But firstly, it is important to mention that besides very vague and generic guidelines coming from parliament, government or local representatives touching upon responsibilities that public institutions have, there are no official documents directly specifying the purpose, role, and structure of

the education departments. To put in other words, the conclusion from all the interviews leads to the statement that the education department work and evolves as a result of 'common sense,' previous experiences, mistakes, and success with different approaches to the educational program. The educational programme are always created for the particular exhibition. The exhibition is 'always a starting point for the education program' (B) as head of the department responded in the Interview 1. When it comes to that, there is little flexibility as education departments do not directly take part in the decisions about what exhibition will be next and what subject will be discussed. In that matter they lack flexibility and are in a way forced to work with what they receive but to make things clear, it is not seen as a disadvantage. It seems that the character of work that is required to create an exhibition and narration around it is a very particular type of work - and educators understand that. The four education departments expressed that they have freedom when it comes to their area of work and they feel that their work is respected and recognised. Nevertheless, it has also been pointed out in all interviews that the communication between curators and education department could be improved. Once again, the character of work that curators and artists do while working together needs to be remembered. It varies from exhibition to exhibition, but sometimes it is impossible to include educators earlier in the process of creating an exhibition.

The small number of the employee in the education department is important to understand two following issues. First of all, it influences how the employees work and second of all it is a sort of limitation to what the education department can do, given the number of the exhibitions per year.

In most cases, given the sizes of the education departments, the work is done collectively even if there is some division of the workload. In one instance it is a rotation based system (each week one person is responsible for booking, another person is responsible for touring). In another case the exhibition as a whole are being assigned to one, particular employee and "that person is a representative of the education department" (Interview 2, QQ). Nevertheless, the work is still collaborative, and everything is discussed with the whole team.

That number of the exhibitions per year varies. The sampled cultural institutions have different size and different exhibition capabilities. Some of them also have a limitation when it comes to physical space - MSN and TMM are waiting to relocate. On the average, it is 3-4 exhibition per year that has a complementary educational program. In interview 1, it has been said that even though there are 8-10 shows per year, sometimes three at the same time, the education department does not have the resources and capability to create the educational program to all of them. That is one again linked to the education department being small, newly created or understaffed. One can only speculate how it would look if the situation were different.

The evaluation system is an important part of designing the education program. All institutions have some evaluation system establish. Most prevalent are the use of online surveys and traditional questionnaire. One institution has more formal approach to the assessment matter - they collect feedback during informal conversations and talks with some participants. The observation is also an excellent evaluating tool - to see in real life what is working and what is not. The institutions take feedback mostly from children and their parents and from school groups and teachers. Nevertheless, not every program is evaluated. Furthermore, collected feedback, even with open and informal structure, is a crucial source of knowledge and can lead to improvements and changes.

The biggest area for the improvement is the communication between curators and educators. This issue has been mentioned partially before. All four institutions expressed the need to improve that matter. "Bringing the educational activities into planning the exhibitions earlier. We want educators, designers, project managers to work with curators." (Interview 4). "We would have liked to have more cooperation in creating the exhibition and be involved in the exhibition beforehand because sometimes it's too late and we do not have enough information about what will be shown etc." (Interview 2; C). By doing that, the planning phase of the educational program could start earlier and be done more efficiently. The work itself would be less stressful and chaotic as it is often the case now, and as-early-as-possible collaboration and exchange of the materials and information could positively influence work of educators. It has also been mentioned that implementing the educational perspective to

early stages of planning the exhibition and into the conversations with curators and artists, could bring interesting results.

## **5.3.2 Research Question 2: What is the educational purpose of cultural institutions such as public museums?**

### **5.3.2.1. Data presentation**

To provide an answer to the second research question, the data will be presented by comparing data collected in Norway with data gathered in Poland.

The two samples institutions in Oslo, Norway are both publicly funded museums. Having that status indicates certain social responsibilities. As mentioned before, certain general documents about mission and purposes of public institutions come from government and local representatives, but as referred to in the interview 3 and 4 they are rather vague guidelines such as promoting culture and art and assuring high-quality visits to the museums. They are very open to interpretation, and the way they are being implemented and followed is very liberal.

Nevertheless, three patterns based on those loose guideline has emerged during the interview when discussing the educational role in society that cultural institution has.

#### *Pattern 1 (Norway)*

First of all, one of the most talked about role that public museum has in modern society is to be inclusive, which resembles a lot with chosen analytical framework and lies well within frames of LLL.

In interview 3 and 4, the need and desire to reach out to constantly new audiences is crucial. In Norway, the topic of inclusiveness is very evident, demanding and significant. Norwegian society is very culturally diverse and consists of people from all around the world. Immigrants and Norwegian-born immigrants consist 33% of Oslo's population ("Nearly 10 000 Syrian immigrants in Norway", 2017). Both TMM and TNM function in that diversified environment and situation like that is challenging. Especially when both institutions actively want to include as broad audience as possible. Staying and being open and offering

educational programs that will meet the needs of that cultural and social “hot pot” is equally exciting, ambitious and burdensome.

TNM and TMM both have a profile of their regular visitor, and it is a highly educated Norwegian woman, with high income, between 24 and 44 years old ( data for TMM) or between 40 and 60 years old (data for TNM). So, as it emerged from the collected data, the matter of public museums being more inviting or more relevant to immigrants, second generation immigrants and ethnic minorities, is a topic that is constantly being discussed. The biggest obstacle here seems to be the fact that, for some cultural, racial or religious minorities, TNM and TMM are difficult to relate to. In interview 3 it has been said: “Minority groups are not actually coming (...) I am not sure why maybe the museum is nothing they can relate to, and we should find a way to help them do it?”. The similar dilemma, equally puzzling yet putting a little bit of a different light on the subject, has emerged from the data. TNM has and is organising activities, and exhibitions where minority groups are the target group and “they come, and they show up, but they never come back after that (...), they don’t become regular museum goers” (Interview 4). The two significant factors that have a major influence on the decision-making process whether to come or not to the Norwegian museums is education and income, and that translates into contrasting lifestyles and incomparable quality of life. Nevertheless, TNM is on a regular basis participating in community/public consultations and official meetings with representatives of the various minority groups. It is a promising start to find the solution to that issues.

TMM in 2016 initiated a project called: “Munchmuseet on the Move” (“Munchmuseet on the Move” 2017) that will finish in 2019. The project has two dimensions: 1) Munchmuseet on the Move – Contemporary Art and 2) Munchmuseet on the Move – Kunsthall Oslo. For the purpose of the paper Munchmuseet on the Move - Contemporary Art is especially interesting.

“Munchmuseet on the Move – Contemporary Art is a program of art projects by younger artists in different temporary spaces, indoors and outdoors in the Munch Museum’s neighbourhood. The art projects are anchored in the local context and characterised by dialogue with various institutions and people living and working in the area.” (ibid.)



To get a better understanding of the situation, it has to be once again mentioned that TMM in 2020 is relocating to a new building in a different part of Oslo. Therefore, “Munchmuseet on the Move – Contemporary Art” is curated and designed in the way, that it will engage and include local communities and neighbours in TMM activities. The program aspires to build, establish and continuously maintain a relationship with potential new audiences. It is mainly curated for young artists with different cultural background. TMM recognises that the new building that will be significantly bigger brings a lot of new opportunities, perspectives, and possibilities. The projects planned for the time between now and 2020, can contribute to a great extent to making the new building interesting, relevant and relatable to the diverse and multicultural Oslo. TMM in recent years is simultaneously reshaping and recreating itself, rethinking own mission and own approaches to the educational role and is improving at recognising the potential and opportunities that are out there. This type of activities, aimed at engaging local communities over longer periods of time can, in less formal setting than the museum itself, can to some extent be an answer to the next issue.

The dialogues and consultations with local minority groups bring up the problem of the feeling of being treated differently. What emerged from those interviews is that none of the groups wants to feel like they are being treated extraordinary or unusual in any way. They want to come to the exhibition because it is engaging and interesting. The transition has to occur as natural as possible and maybe projects like “Munchmuseet on the Move” is the right direction to follow.

On the other hand, one very thought-provoking observation has been made during the interviews: “art and culture are being consumed everywhere” (Interview 4). The public museum does not have the monopoly on the cultural content. Oslo is a dynamic, lively and growing city with a significant number of cultural venues, bars, private galleries, cinemas or creative collective studios and everywhere there, culture and art have a space to thrive and be appreciated. Maybe from the psychological and anthropological point of view, the visit to any national gallery or museum seems in a way, demanding. Maybe the large entrance door and the guards right next to it, and certain formality that is being associated with visiting official, public cultural institutions, is to certain degree intimidating? The social dynamic between the

formal and informal way of absorbing and interacting with culture is in itself fascinating phenomenon, that deserves to be explored more.

Another aspect of reaching out to wider audiences is to include people with various disabilities. That includes people with sight impairment, hearing disabilities, people with dementia or people with eating disorder. In most cases, those are the ongoing, long-term projects. Here, technology comes to be of a great help. One of the projects that TNM realised in collaboration with Norwegian Association of the Blind and Partially Sighted and Canon, was to 3D print three Munch's painting ("Munch-malerier du kan ta og føle på | Norges Blindeforbund", 2015). This event allowed people to touch and feel the paintings. The development of the 3D technology and virtual reality technology can be something that museum will adapt to provide new experiences for new audiences that previously could not be able to participate. TNM have a meeting dedicated to people with dementia. In 2011 in cooperation with Oslo Museum, Norsk Telemuseum, The Norwegian Museum of Science and Technology and GERIA - Oslo's Center for Dementia and Age Psychiatry, there has been introduced program called "Meeting with memories". The program was specially adapted for people with dementia in museum environments, nursing homes and elderly homes (*MØTE MED MINNER - museumstilbud for personer med demens*, 2011). The project is currently still ongoing. Both museums offer as well audio guides which help blind people or people with low vision to get more engaged and make the exhibition itself more accessible.

#### *Pattern 2 (Norway)*

The second pattern that has emerged from the data is the museum role in transferring and producing knowledge in particular fields of expertise. Since TNM and TMM are both publicly funded institutions, there is a certain responsibility attributed to them. As mentioned before and what was repeated in the interviews, is that the guidelines from the government are very generic and open to interpretation. A public institution in Norway should increase knowledge, empathy, understanding and interest in visual arts.

Absorbing findings have been discovered when talking about the formal school system, current curriculum in Norwegian schools and museum's place in that dialogue. What

has emerged from data is the fact that both institutions see their public role, to some extent, as a supplementary role to the formal school system.

Both institutions are and experts in some areas. Once again TNM consists of 4 museums (The National Gallery, The Museum of Contemporary Art, The National Museum - Architecture and The Museum of Decorative Art and Design) so their role is to strengthen the knowledge in the field of their expertise, promote and transfer that knowledge. A good example of that practice has been discussed during the interview 3. School curriculum assumes that children up to 7 grade, should have a certain amount of knowledge about impressionism, symbolism, naturalism and expressionism. The TMM here, having those art movements as they field of expertise, during the school year, has almost daily visits from 7th graders as a part of the Cultural Rucksack program. Once again, TMM has a significant limitation when it comes to space and capacity. In has been mentioned during Interview 3 that during workshops, it is impossible for the educators to organise painting: "We finish with drawing workshop, but we don't have sinks so we can't do painting." Those infrastructure issues will be resolved once TMM will move to new building.

### *Pattern 3 (Norway)*

Another problem with the curriculum that emerges from the data is that is 'very unsatisfying' especially when it to comes to the education about art and culture from the 20th century. It has been pointed out that teachers work under a lot of pressure with very limited time. They try to cover a very extensive material from a range of subjects and unfortunately, they are forces to prioritise the preparation to the standardised testing (for example PISA). All of this results in a certain gap in the knowledge and particular lacks in skills among students. The question here is: if it is museums role, to fill that gap? The answer to this issue is not clear. From one perspective, it is already happening, and museums are filling that gap. For example, programs like the Cultural Rucksack (Christophersen, et al., 2015) aim at providing participants with the tools to 'read' contemporary art. In interview 4, it has been expressed that "teachers and pupils are not trained well enough" on the matter of contemporary art and therefore not prepared to sometimes, fully participate and understand particular work of art or special exhibition. The formal school system fails regarding providing students with appropriate skills and tools, needed to make sense of the modern art, society, and world

around us. "That goes for literature, music, theatre and visual art." Without those skills, it is very hard to find the connection between modern art and the current situation in the society. On the other hand, it is challenging to put that responsibility on the museums because museums and schools are two, very different institutions. During interview 4, the hypothetical question about it have been asked, and it has been answered as follows:

"We sort of hope that if we offered the course that could fill that gap that pupils and teachers will come - but I am not 100% sure that this would happen because of the overload of the formal system and very high expectations to perform well on the test that students have to deal with. But maybe as an experiment?"

The two samples institutions in Warsaw, Poland, similarly to those in Oslo are both publicly funded museums. ZNGA has a written mission status that is approved by the Minister of Culture and National Heritage, and it involves the promotion and popularisation of modern art, support for artists and the education. The fact that the status has to be approved by the minister is a formality as the minister, and his department does not have any influence on how the education department functions. That 'freehand' situation allows both organisations to work independently and autonomously within their educational role. At MSN there is no official written status or mission of the education department - that fact that can be connected to MSN's short history. It is a very young institution that got involved into educational activities relatively late. As it has been highlighted many times during the interviews, the education department, before the whole museum will relocate to the new building in 2020, will be experimenting and try out new approaches as part of preparation for how it will function in the future. The status of the museum as a public institution is approved by Ministry of Culture and National Heritage.

Nevertheless, four patterns, similar to those visible in public role of cultural institutions in Oslo, emerged from the collected data when analysing the educational role in society that cultural institution in Warsaw has. Insightful comparisons of those emerging tendencies will be provided at the end of this section.

#### *Pattern 1 (Poland)*

First of all, there is the pattern of cultural institutions filling the gap from formal education system. In both cities, Oslo and Warsaw, cultural institutions seem to be aware that there are certain needs and demands to fill up the knowledge about the 20th century and contemporary art. This educating role, in that context, is common for both countries. What emerges from data collected in Poland is that the situation in Poland is not significantly different than in Oslo. First of all, similarly to the situation described in Norway, formal education “stops” somewhere around the 20th century. To name a few of the causes: huge workload of teachers, limited time in the classrooms, preparation for standardised test and differences in learning and studying capabilities among students. To put it in other words, the school curriculum is very demanding when it comes to time planning, material planning, and teaching planning.

“In general, I have an impression that our education, on every level, including higher education, finishes somewhere around the subjects from the beginning of 20th century, including art history. What it all means is, that to be honest there is very few of us that have the tools to make a relationship with modern art and be able to connect with it.” (Interview 1, D)

Based on the collected data from Interview 1 and 2, a conclusion can be drawn: the issues and events of the 20th century are crucial to understand. Unfortunately, in the formal school system, they fall somewhere behind and for many students, seems irrelevant and out of place. “Museum can be a place that is supplementary for what we have learned at school”(Interview 1, E). Lack of education about the 20th century has its consequences - for teachers and students and then, for future audiences of the museum. They do not have the necessary tools and skills to make sense out of presented topics, work of art and exhibitions. Cultural institutions in Poland dedicated to contemporary art want to achieve three goals. First of all, be the place where you can acquire necessary tools and skills to make sense out of the events of 20th century, be able to make a connection between now and then. Second of all, be the place that inspires and presents contemporary art in new, attention-worthy and stimulating manner. The place where various audiences can ask questions, expand their knowledge and be encouraged to follow particular direction. Third of all, be the place that illustrates, reacts and comments on the changes in our society.

### *Pattern 2 (Poland)*

The next pattern that emerges from the collected data is the use of public spaces. That allows the institutions to reach to the audiences that do not necessarily come to the museum, that maybe feel uncomfortable in such formal setting or do not relate. That is a particular aspect of a disseminating role that has been discussed during data collection phase.

MSN and ZNGA are both located in Warsaw. It is important to have that information in mind when discussing the matter of how both institutions use the public space. First of all, they both work outside of their building. MSN and ZNGA both organise during summer holidays, special programs (“Summer in the City” and “Zachęta na lato”). Those initiatives invite children and youth to spend some time at the museum, interact with art and learn about the modern art (“Lato w mieście. Zajęcia dla dzieci i młodzieży - Muzeum Sztuki Nowoczesnej w Warszawie”, 2017). The offer is for free. MSN, as part of their collection, has founded in 2009 in collaboration with Paweł Althamer, “Bródno Sculpture Park” (“Bródno Sculpture Park - Museum of Modern Art in Warsaw”, 2017). A park is a unique place in Warsaw, where art can be experienced at any time of the day or night, outside of the formal walls of the traditional art gallery or art museum. That is a fascinating local initiative that allows the various audiences to explore the artworks (usually closed inside museum or gallery building) in different contexts when they do not need the ticket or particular time to be able to interact with them. The park also explores the matters of socially engaged art and public art in general - it can be a great starting point for the discussion for people that have never been interested in that subject before. The park established around itself, a unique sense of community and sense of being responsible for preserving it and taking care of it.

Another activity organised in collaboration with various non-governmental organisations, universities, and institutions, is a festival called “Warszawa w budowie” which translates into “Warsaw under construction” (“Warszawa w Budowie 8”, 2016). In 2017, in the autumn it will be the 9th edition of the festival. “Warsaw under construction” explores and focuses on issues related to Warsaw’s history, urban planning or architecture. Each year, it takes place in different locations. Nevertheless, each year it invites the public to go out, see and learn something new and to look at Warsaw from an entirely different perspective, making the city more appealing and more attractive. Residents of Warsaw are encouraged to

see their home as never before, get engaged in social initiatives or simply get to know your local coffee place and your neighbour a little bit better. The use of public space and working in the field not directly connected to modern art, involves the cooperation between MSN other institutions and organisation. The head of the education department responded: “That was a purpose of the few first editions of the festival.” (Interview 1, F) And continued by adding: “We as a state-funded institution with a certain budget for the festival, could create a special environment where we could show what various non-governmental organisations do in Warsaw. It created and still does, very cool, intellectual ferment.” (Interview 1, G). Another interesting and unique initiative that aims at putting art in different space that is not museum spaces, in annual exhibitions that MSM curates during Open'er Music Festival ("Open'er Festival", 2016).

All of the mentioned above initiatives are an excellent example of what public institution can do to establish a personal relationship with the general public and with very different audiences. Those efforts not only contribute to achieving mentioned before goals that cultural institutions in Poland have, but also resonated greatly with NFE and LLL. Those connections will be discussed while providing an answer to the third research question.

### *Pattern 3 (Poland)*

Next role that cultural institutions in Poland have is the role to illustrate, comments and reflects recent social issues and matters. As it has emerged from the collected data, institutions that collect and present modern art want to facilitate the space where the necessary connection between art and society is made. The exhibiting space and the subject of the exhibitions itself are used to talk about now. About the present. The following conclusion can be made: the educational and exhibiting program is closely connected to current problems, situations and events in society, made and presented by people to people. Respectively, exhibitions curated in such environments are the reflections of our society and its dynamics. By exploring point of view of artists, scientists, researchers, philosophers or other experts, the modern art museums are trying to find the possible solutions to the most urgent matters. They engage themselves through exhibitions and chosen exhibitions subjects, with current problems and issues. They realise, that modern art to a significant degree is a reaction to our reality and our situation.

To be successful at it, institutions first of all has to deal with the many myths that surround modern art. Some of them are the consequences of the lack of proper education about the 20th century mentioned before. By providing the tools and means to understand the process and events of 20th century, cultural institutions can establish, that art and social issues are incredibly connected. The ability to recognise modern art as a medium that continually identifies the social and political challenges and comments on them are crucial here. The museum uses the exhibitions as a tool to represent the number of relevant social, cultural and historical problems. To list few examples; the exhibition at MSN exploring the matter of radicalisation of the political right movement and how art that originates from such environments, communicates; the exhibition exploring the postcolonial experiences in Africa and showing how little we still know about Africa as a continent; or the exhibition commenting and discussing the subject of conflict and war and how that extreme situation affects human being on various, different personal levels.

This role has been partially mentioned in the Norwegian context. Nevertheless, the collected data in Norway on that role, has been very vague. It has been talked about in more indirect manner. Therefore, the role to communicate and illustrate the changes in society in less visible in Norway than in Poland.

#### *Pattern 4 (Poland)*

The collected data on the matter has allowed separating another role that cultural institutions have. Namely, the role in producing, curating and transferring knowledge based on research and academic work. This directly also aims at promoting modern art and supporting artists. That role usually manifest itself in the form of retrospective exhibitions, seminars, publications, and conferences.

First of all, it is essential to understand that both MSN and ZNGA recognise that particular part of their audience are “professionals.” By the term “professionals” we can understand the person that is an artist or the person that is professionally connected to the field of art and culture and is making a living out of it. For example all sort of master professions, curator, museum and gallery workers, art students, adult/mature audience, academics, philosophers and researchers related to the field, etc.



Second, of all, museums here has a distinctive and characteristic approach to educational offer for “professionals.” For the purpose of this paper, that approach can be called “problematizing, contextualising and analysing approach.” To able to have a problematizing and analysing educational activity the audience not only, have to be able to follow and understand what is being talked and discussed, but also be able to formulate their opinions based on professional or personal experience. That all indicates that certain level of knowledge is an essential requirement and it does not come as a surprise that, those events are usually not open for general public.

As mentioned before, while describing the social importance of the exhibitions, it is important to note that those exhibitions are not the only ones being curated at the museums. As part of this role, modern art museums produce shows that travel the world and are valued on the international, professional and academic level. Those exhibitions are preceded by a meticulous, thorough and well-executed research. The recognition of the individual needs and demands of the “professionals” is the first step. The second phase is to meet those need and requirements, and as a result of that, museums can have a rich educational offer for them. That educational offer includes seminars, conferences and academic publications conducted, researched and done in collaboration between “professional” audience and museum.

Two examples of such activities will be presented. At ZNGA there is the ongoing project called: “History of Exhibitions at the Zachęta – Central Bureau of Artistic Exhibitions 1949-1970” (“Zachęta Narodowa Galeria Sztuki”, 2017). The aims of that project is to provide more detailed history of the institution and its “research perspective reflect contemporary interest (pursued by ‘new museology’) in galleries’ exhibition policies, curatorial strategies, and presentation design techniques.” (“Zachęta Narodowa Galeria Sztuki”, 2017). As mentioned before, the education department at MSN functions from 2008 and back then was called “Research and Education.” It was only in 2012 when “Research” and “Education” got separated. As for now, they are their own, independent units. “Education” focus on the public mission of the museum and on reaching out to new and various audience. “Research” unit works on that professional, advance level. One of the projects that MSN offers to their professional part of the public is called “Muzeum Otwarte” which translates into “Open Museum” (“Muzeum Otwarte 2015/2016 - Muzeum Sztuki

Nowoczesnej w Warszawie", 2016). This project each year, discusses different complex subjects and topics related to the field of art and culture. The central principle of the cycle is to meet the need and demands of the 'professional' part of the audience.

It is worth noting here, that this role, in the data collected in Norway, has been discussed very briefly; in interview 4 it has been put down into two sentences: "We offer courses and seminars to share knowledge in the fields of education and production of art. We offer courses and seminars for professionals". The analysis of the official website of TNM provided a little bit more information about this role. There is a section dedicated to professionals with the list of upcoming events, courses, seminars and lectures ("Kurs, konferanser, seminar og foredrag", 2017). The analysis of the official website of the TMM and TNM shows that they are engaged in research-like activities as well. TMM has an online section "Samlingen og Forskning" which translate to "Collection and Research" ("Kurs, konferanser, seminar og foredrag", 2017). For TMM the primary research focus is to develop the knowledge about Edvard Munch and his art. Their research projects distinguish between research in art history and conservation methods. That includes, for example, the process of digitalisation of Munch's notes and the private letters under the "eMunch" project where his letters are available online and some of them even translated into English, French, and German ("eMunch.no | Velkommen!", 2017). TMM also invests a lot of resources and time into analysing the structure of the paintings and material used, to come with the most efficient conservation methods to preserve the arts.

TNM as well has their own "Research and Development Section" on their website ("Research", 2017). The museum workers with their expertise in the field of architecture, design or modern art, actively contribute to publications as editors or authors of papers. All the books and articles within the area of research and development conducted by museum staff are also available through online database Cristin ("Prosjekter - Cristin", 2017).

### **5.3.2.2 Data analysis**

This part of the paper will focus on analysing the difference and similarities in the role that public institution have in Norway and Poland. To make the analysis of the functions, easier and more accessible, the presented table below summaries the data presentation part from above.

Table 3. The differences and similarities in public role of cultural institutions in Poland and Norway

<b>Public role of cultural institution</b>	<b>Poland</b>	<b>Norway</b>
1. Inclusiveness and openness to new audiences	Very engaged and active	Very engaged and active
2. Reflecting the problems, issues, and situation of the society	Very engaged and active	Discussed to certain degree, less visible role than in Poland
3. Transferring and producing knowledge	Very engaged and active	Discussed to certain degree, less visible role than in Poland
4. Filling 'school gap' in knowledge about 20th century	Very engaged and active	Very engaged and active
5. The use of public spaces and functioning in less formal setting	Very engaged and active	Discussed to certain degree, less visible role than in Poland

Before proceeding to the analysis part and answering last two research questions, it is important to make a following observation. There is significant difference in the amount and quality of data, and in the way institutions in Poland and Norway has answered the question connected to research question 2, 3 and 4. It seems like questions based, in more pedagogical, academic or social context, has been answered in Poland with more thoughtful, considerate and philosophical manner. In Norway, those question provoked some interesting answers, yet has not been backed with many examples of implementing those ideas into practice. It might be due to a particular language barrier and cultural differences. Interviews in Poland has been conducted in Polish and interviews in Norway, has been undertaken in English. Even though the initial contact with Norwegian institutions via e-mail, was established in English and at all the stages of planning the interviews, English remained the language of communication, it is still possible, that there is some link between that issues and the language used in interviews.

What is worth noting here, is the fact that in both countries, the public institutions have very similar role and public mission. The differences, therefore are very subtle and in

most cases, they are connected to the emphasise of each role and the level of importance that is being attributed to them.

The biggest differences between both countries are visible when it comes the role number 2,3 and 5. “Reflecting the problems, issues, and situation of the society” in Poland lies at the core of the purpose and of the mission of the public institution. The head of the education department at MSN, when discussing that role, responded:

“Our institution is based on that concept and rely on it. Everything that we do, to a great extent, refer to what is going on around us. But really, if you look at the exhibition that we organised and are organising, they are direct answer to what is happening around us.”(Interview 1, H)

At ZNGA, the tone of the response was very similar:

“Exhibitions, of course, are very concerned about the problems in the society and reflects its dynamic; they are definitely talking about the present.”(Interview 2, I)

On the other hand, we have responses from the head of the department at TNM:

“It is supposed to be the thing that you are talking about, giving tools to the school children, to break down and understand the art and its connection to the society - but pupils and teachers are not prepared, not train enough. They don't have proper training.” (Interview 4)

And at TMM:

“Only Munch museum is limiting. We need new context; we will show contemporary artists. We have improved a lot when comes to incorporating contemporary aspects.” (Interview 3)

The holistic view of the institution and its role seems to be lying at the basis of the origin of the differences between both countries. In Poland, in the spirit of promoting LLL, the role to reflects problems in society is very important. The museum is seen as an open-minded environment that can positively influence the general public and raise awareness by being informative. It is connected to the idea, that society as a whole, should look at the

modern art museums, from the perspective where that museums are a source of the knowledge and information about our current world. The level of emphasis on that role in Norway is noticeably lower. There is also a case of the TMM. They seems to have certain problems with finding new way of making themselves relevant. Where the relevancy is the key word. TMM realise that the connection between Munch, contemporary art, and the current social situation needs to be drawn if they want to be able to highest the importance of role number 2 and maintain it.

Role number 2 reflects a lot of the concepts and idea characteristic for NFE and LLL. This public role of the institution assumes that a museum is a place where everyone can come and learn about the present. That the museum is a major source of information, comments, opinions and possible solutions to the currents problems and issues of the world. So, if the museums aspire to the role to comment and reflect the situation in society and educate about it at the same time, it can surely be seen as an alternative to the formal education system. NFE, from the beginning, was seen as an approach to education that is very flexible and adaptable. As a form of education, that almost immediately adapts to the needs of the people.

The difference in the approach to the role number 3 (Transferring and producing knowledge), comes much from the same place as the previous one. Institutions in both countries have different level of engagement in implementing that role. As it emerges from the presented data, Poland when it comes to producing and transferring knowledge works on very advanced level. Their educational activities have a special offer for professionals. They collaborate with universities, non-governmental organisations and individuals in organising a number of seminars, projects or festivals (“Warszawa w budowie”/”Warsaw under construction”). Some of the projects are supplementary to the academic discourse in the field of art and culture. The great example of that is the seminar “Marxism and Art” that become a part of the formal education and students could choose that class, as a part of their studying plan. The level of engagement on that professional/academic level is the biggest difference between Poland and Norway.

When it comes to the role number 5 (The use of public spaces and functioning in less formal setting), once again Poland is more engaged and active in that field than Norway. MSN as a part of their collection, has a Sculpture Park Bródno. Additionally, they organise

the festival “Warszawa w budowie”/”Warsaw under construction annually” and for last few years has been engaged in curating exhibitions at the music festival “Open’er Festival.” ZNGA and MSN both, have summer and winter holiday offer for children and youth, which invites them to get engaged in the life of the city. Additionally, ZNGA has an initiative “Zachęta na kółkach”/”Zachęta on the wheels”, that is an initiative for teachers, where trained educators travel around Poland to transfer their knowledge and experience about education. That project is described also further on.

In Norway, such initiatives are not that common. During the interviews, only one has been mentioned - “Munchmuseet on the move”. Nevertheless, the analysis of the website showed that also TNM is engaged in similar projects. For example, “Mellomstasjonen – på vei til det nye Nasjonalmuseet” (“Mellomstasjonen – på vei til det nye Nasjonalmuseet”, 2017) is an initiative that invites the general public to get to know how the new building and new museum will look like.

Initiatives like this, organised outside of the formal building of the institution and formal education system, are interesting from the perspective of NFE and LLL. They can be seen as a tool, that they could to a great extent contribute to reaching out to and attracting new audiences. The “non-formal” aspect of NFE is taken here literally. The educational activities are not only taken out of the formal education system. By being organised in the public spaces (even though they already function in the non-formal system) they are even further on, getting rid of the ‘formal aspect’ by functioning in very informal setting. As it has been mentioned before, sometimes well-established public institutions, can be intimidating from psychological point of view. Some people might not be able to find their place there or relate. Initiatives, such as mentioned before, are a sign of museums implementing new approaches to how they think about the consumption of art and culture. It makes the museum more visible in the cultural offer of the city and more embedded in the community. It contributes to creating more environment-based activities and therefore, results in museum being more of ‘a place to learn, to browse, to meet friends, to talk, to paint and to enjoy exhibitions and events.’ (Hooper-Greenhill, 2009, p. 258), to use the same quote as in the introduction chapter. All that is very characteristic of NFE approach.

The biggest similarities between Norway and Poland are visible when it comes to role number 1 and 4.

In both cases, the institutions seem to be very engaged and active. As it goes for role number 1, the educational offer includes children, youth, young adults, adults, people with different disabilities, millennials, seniors and families. That applies to both countries. The concepts of inclusiveness and openness, originate from the NFE approach and LLL philosophy. The opportunity to learn should be given to anyone that express the need to do so and that attitude is something that cultural institutions in both countries, have as one of their priority. Museum in both countries by being a place for everyone and giving a chance to learn or get engaged in community, is a great example of how NFE and LLL are currently being implemented. Additionally, in both countries, the museums wants to be associated with a particular set of values. For example, for being flexible in adapting to visitors, being learner-centered and socially engaged.

The role number 4 - Filling “school gap” in knowledge about 20th century - is equally recognised in both countries. The number of educational activities is aiming at providing student and teachers with appropriate level of knowledge about the events of 20th century. Institutions in both countries refer to the formal education system and school curriculums, on that matter, as unsatisfying. The museums here takes on the supplementary, to the formal school system, role. The logic is very characteristic for NFE approach. The inefficiency of the formal system, was a trigger for initiatives, now described as NFE initiative, to start being created in a first place. That does not seem to have changed. The need for more flexible and adaptable learning environment is still visible, and the use of NFE concepts in the museum setting is an excellent example of that.

### **5.3.3 Research Question 3: To what extent do education departments see themselves as contributing to Non-formal Education and Lifelong Learning?**

#### **5.3.3.1 Data presentation**

The concepts of NFE and LLL being used in the museum education are visible in few aspects.

### *Inclusiveness and openness to new audiences*

First of all, and this is probably the most important aspect, is that institutions in both countries cultivate the idea of openness. They have their educational offer created almost for all kind of visitors and groups. At TNM and TMM, there is offer for families, for children, for youth, for millennials, for adults and seniors. They also offer workshops and museum tours for people with hearing and sight disabilities (it was mentioned earlier: the 3D printing technology allowing the paintings to be touched) or with a spectrum of autism. TNM has in their offer also a program for people with eating disorders and program for people with dementia. Both institutions also offer audio guides and are very open and flexible with finding solutions to any particular request or requirements. “When you book a tour you can specify any special needs” (Interview 3).

Additionally, both museums try to break out of the pattern of their regular visitor and by adapting to new social and demographic situation, be able to interest with their offer, people with various cultural and ethnic background. Even though it is a challenging mission, projects like Munchmuseet on the Move, are contributing to putting down the formal walls around well-established, public institutions.

Similarly, this approach towards visitors and new audiences is also clearly visible in Polish institutions. The need to be inclusive and broad in their educational offer is a great motivation to continuously work on new ideas on how to reach to new audiences. MSN and ZNGA both have in their offer, programs for families, for youth, for adults, for seniors, for individuals, for groups and professionals. The last mentioned group is where the difference between Poland and Norway is visible. The group of “professionals” seems to much more recognised in Poland than in Norway. During interviews with MSN and ZNGA, the topic of providing an educational offer to people connected professionally with the field of art and culture and work within it has been talked about several times. Both institutions want to make sure that they educate on all levels. Therefore they offer activities designed for ‘beginners’ but also for ‘intermediate’ and ‘advance’ level. Once again, it does not mean that the museum in Norway, do not have any offer for professionals because they do. It had also been presented in the previous part of the paper. Nevertheless, the emphasis on the importance of that offer is different in both countries and that where the difference is originating from. It is



also important to keep in mind what had been said earlier about the language possibly being an important factor, that to some extent could influence how the collection of the data underwent in Norway.

MSN and ZNGA also have programs for people with hearing and vision disabilities and with a spectrum of autism. They also offer tours with audio guides, sign language instruction workshops, and gradually experiment with exhibitions and exhibited items that can be touched. This new approach to making a museum a multi-sensory experience is definitely on the agenda in both countries. What is interesting with ZNGA is that they have a position titled “Koordynator ds. Dostępności” which translates into “Coordinator of Accessibility.” “Coordinator (of Accessibility) is a key person here because she takes care and makes sure that ZNGA is as accessible as possible. The building itself, website and educational issues. So we work together all the time so that the audio descriptions and aid for people with vision disabilities are ready. A part of it is also special training for educators and education departments workers.”(J). From the collected data and analysis of the official website of all four sampled institutions, ZNGA seems to be the only one that has this kind of position, specially dedicated to accessibility. During interview 2, the exhibitions titled “Ogrody” (“Gardens”) has been described as an incredible success:

“Exhibition 'Gardens'” was very important to me because it came from how we think about accessibility and inclusiveness of people with hearing and with visual impairment. The exhibition was designed in the way, that people could touch and experience it via different senses. And what was the success for me was, was that for this exhibition, we didn't have to organise workshops specially dedicated for people with disabilities but the workshop program was the same for disabled and non-disabled people, and everyone participated equally. It was great to observe how non-disabled people engage themselves and help during those workshops and how much the voice of disabled people is valued and need in discussions.” (Interview 2, K)

The fact that museum aspires to be the place where everyone can come and learn, be open and inclusive to a great extent resonate with the concepts of NFE and LLL. The obvious connection here is the fact that educational program in most cases consists of short-term activities and does not lead to any certification. This point is very clear and applies to both

Poland and Norway. Furthermore, during the interviews, it has been mentioned very often that the museum wants to fill up the gap that formal education creates in knowledge about 20th century. Therefore in both countries there is a rich offer of specialised courses, evening classes dedicated to particular artists, particular period or particular phenomenon within art. The offer is extremely broad.

“We have a very diverse general public that visits us. Part of it is in a way already specialised so for them have an offer on advanced, academic level and discourse. Another part is the group that comes to us regularly but they are not professionals and another part, is a group that shows up very rarely. So our educational offer has to be adjusted to different groups.” (Interview 1, L)

That flexibility and adaptability are very characteristic for NFE. Museum very fast and efficiently recognises the needs and demands. They are flexible enough to be able to adapt to these requirements and meet the expectations. For example, it can be series of lecture organised on a monthly based manner about the use of advanced technology in modern art. The lecture would not only transfer and produce the knowledge about the contemporary art itself but also about the most advanced technologies used to make art, just to mention 3D printing or virtual reality. How fast would formal education system be able to include those new phenomena into their curriculum?

*Reflecting the problems, issues, and situation of the society*

All four institutions want to establish their role as a place that reflects social changes, be the place that communicates and informs about them. A place that any stage of your life, can teach you about the world and give you the opportunity to get engage, learn new skill or way of thinking. Museum reflects to a significant degree, the philosophy behind LLL. The seminars and courses organised on the professional level resonate with LLL as a process where individuals get training, gain new knowledge and new skills that are useful to their work. They come to the museum to learn something new, get some fresh insights into particular matter and get inspired for their work. They leave the museum with new knowledge that can positively contribute to their work as artists, museum educators or art critic. An excellent example of that is mentioned before, a series of lectures “Marxism and

art” organised by MSN in collaboration with Department of Art History at the University of Warsaw. “Marxism and art” was a seminar that discussed the Marxist theories and how they were reflected in the art. That seminar was also a class that students could choose as their subject.” (Interview 1, M). This case is also a very interesting because modern art museum becomes a place where one can obtain the knowledge that will be recognised by the formal education system. That can also be seen as a sign that the formal education system needs some assistance and help with subjects and matters that are not included in the curriculum or there is not enough time during the year to cover them.

On the other hand, keeping in mind once again all sorts of audiences that visits museums, the visit at the museum can be a part of conscious living once again connecting it to LLL. The museum that communicates about society, social changes and documents the history of people, is a very specific learning environment. In analytical framework chapter, it has been mentioned that one of the philosophical approaches to LLL is considered as “existential-continuous process” (*Conceptions and realities of lifelong learning*, 2006, p. 4). Museum by being open to everyone and by presenting art from all around the world teaches such skills as cross-cultural communication, sensitivity to different cultures or the ability of critical thinking. For example, the MSN has in its collection the works by a group called “Slavs and Tatars” where one person is Polish and second is American with the Persian background. “They deal with the issues of cultural heritage and how different cultural background relates to each other, how does the conflict gets created and most of all, what are the common references and values.” (Interview 1, N). One of their works titled “PrayWay” is an installation of a flying carpet, well know from Western fairy tales but also associated with a place to pray or with a living room at home. That piece of art always gathers around itself a lot of people and make them talk to each other, reflect, communicate about their meaning of it. Museum is a multicultural place that collects and exhibits pieces of art that are a reflection of various moral, ethical, religious or cultural values. By being exposed to them, we learn how to adapt to new situations. How to be more open and how not to assume certain things without any basis for it. Especially now, in the world that is very fluid, the need to be sensitive yet knowledgeable about what makes us so unique and what make us us, is critical. “PrayWay” can be used here as a symbol of how a piece of art that resonates with the various audiences and creates an opportunity to talk with the person next to you, regardless of the

age, race or sex. In that sense of LLL museum is a place where one can learn how to adapt to the new culture, how not to make others or ourselves excluded due to lack of the right tools to read the new cultural code.

### *Transferring and producing knowledge*

Museum as institutions create an opportunities to learn not only by being a visitor but for example, by having an internship program. On this matter, there is a striking difference between Poland and Norway. TNM officially does not have any internship opportunities because any position at public institutions in Norway is considered to be a job. Therefore it has to have a salary. "We are not allowed for now to have an internship because it should be paid, and we can't have interns that are not getting paid, but we like to help out for example students that do their research." (Interview 4). Nevertheless, TNM in partnership with Astrup Fearnley Museet and Kunstneres Hus, collaborate on the Plot\Oslo initiative ("Om Plot," 2017). It is worth noting that Astrup Fearnley Museet is a privately-owned museum of modern art (Museet, 2017) and Kunstneres Hus is an organisation lead by artists to promote Norwegian and international contemporary art ("Kunstneres Hus | About," 2017). Plot\Oslo" is an "art club" for youth and young adults between 15-25 years old, "inviting them to get to know the modern art field a little better" (PP). The club organises exhibitions, workshops, movie showing and meeting with artists and curators. The fact that the board of the Plot\Oslo consists of the young people between 15-25 years old is very interesting. The concept and structure of the club are based on interesting ideas and create great opportunity for youth. The narrative of this organisation can be described as "young people for young people." It is an excellent example of how institutions with well-established position can create an creative and inspiring opportunity to educate. TNM also has an offer for teachers; first of all, they create the opportunity for teachers to become a tour guides for the own school groups, by providing an introduction to the current exhibition and collection ("Undervisning og omvisninger," 2017). There they can deepen their knowledge in the fields of architecture, design and modern art and learn techniques to use exhibition as a effective teaching tool. There is also a possibility to sign up for a newsletter that will keep teacher up-to-date with the newest courses and offers for them. Additionally, there are courses has a

practical aspect where teachers during meetings with professional artists, get to experiment and learn new techniques and find inspiration for their classes to work creatively.

The picture of the internship available at TMM based on the response from the head of the educational department, to say the least, seems chaotic and unorganised: “We have some internships actually. Right now we have a girl, she is in 4th grade in secondary school, and she is here one day a week. But it is very hard to follow her up because she is just standing there and sharpening the pencils, so we try to do it but...” (Interview 3). Once again, there is a possibility that in the case of TMM it is also a matter of legal issues as it was the case with TNM, which the internship program is not running. When it comes to youth and young adults programs at TMM similar to the Plot\Oslo, there is none. Nevertheless, the head of education department at TMM responded that they “are in the process of developing such programs.” (Interview 3). That can be seen as a sign that TMM in their new building with much more space, will also have a richer educational offer. What is worth adding here, is the fact that TNM by organising teachers sessions, recognise the opportunity in training them so that they could be a well-informed guide for the school classes. Still, the subject of collaboration with teachers, made the head of the department reflect over it by adding at the end: “We should work more with teachers, we are not doing that.” (Interview 3).

When it comes to Poland, MSN and ZNGA have an active internship program with a very individual approach. The internship usually lasts around three months and is not paid. At MSN the internship program at the education department is the primary internship program that the institution offer. “Internship is based on the exchange of the knowledge; it is a key to this program. Ahead of the opening, there are organised guided tours and meeting with curators and people involved in the production of the exhibition”(Interview 1, O). The internship has two parts. The first part includes introductory training about an exhibition in general. During that time, interns get to know where did the inspiration for the exhibition come from and why this particular subject is the focus of the exhibition. They also get to know the relevant knowledge from a history of art or from the personal point of view (references in art or relevant parts of the biography of the artists). The interns, therefore, has a chance to learn how the exhibitions got created and once it is set up in the exhibiting space, they are among educators, curators, artists and other workers of the museum, to get to see it

first. “The introductory part of it is supposed to help the interns to decide if they would like to plan their educational activities connected to the exhibition or not. It is known from the beginning that there will be such opportunity.” (Interview 1, P). Most of the interns decided to create something on their own, and it is usually a guided tour dedicated to one element of the exhibition which during the visit is being analysed. It can be, for example, some returning theme. As a lower professional at the MSN responded: “ It is a very individual internship, requiring your creative initiative.”(Interview 1, Q). It is worth noting that one of the initiatives started by interns “Działania otwarte” (“Open Actions”), has become a regular position in the museum event calendar.

MSN also has project based programs for youth and young adults, but they are not a regular part of the education program. The head of the education department to the question about where are the biggest possibilities to develop and improve, expressed a big interest in working more on such projects. “The thing that we don’t have on the regular basis are the long term projects, which would allow us to creative, distinctive projects focused on the process, dedicated for small engaged group” (Interview 1, R). The MSN takes a lot of inspiration from some of the most famous modern art museums in Europe. For example, from Tate Modern and their initiative called Tate Collective that organises activities for youth and young adult between 15 and 25 years old; and from Stedelijk Museum where the group called Blikopeners is not only responsible for giving guided tours and organising activities for people between 15 and 19 years old but is also a consulting unit, providing the museum with pieces of advice. MSN, for now, have sort of similar project, “Wejdz w muzeum”/“Enter the museum” dedicated for high school youth (“Enter the Museum! - Museum of Modern Art in Warsaw”, 2015). The program lasts 3 to 4 months and is a form of an internship with the difference that is more focused on training and introducing them to the museum environment and the character of work that museum does. The head of the education department wants the program to “be a program for those that come to exhibitions but don’t get it completely. They read one book, but they lack capabilities, tools, knowledge, and language.”(Interview 1, S). During the program, the youth was attending seminars, lectures and some exhibitions to get introduced to basic terminology and concepts within the field of modern art. “It was based on an idea of specific themes like body, the found object, critical art” (Interview 1, T). The program is also a great opportunity for youth, which already knows that wants to study in

future humanities or art and be an early introduction to academic discourse. Other projects, which MSN in recent years coordinated, was titled “Sztuka Mapy” (“The Art of Map”) dedicated to middle school students (“Enter the Museum! - Museum of Modern Art in Warsaw”, 2015). The project had a local dimension. It was focused on creating an original setting, where young people could get creative and explore their neighbourhood around the Sculpture Park Bródno with a new perspective. The outcome of the project was a map of all objects and things that had any personal or emotional meaning for the participants, and therefore it could be considered art. It was also a great mean to introduce the concept of art functioning in the public space and on the more philosophical level, it established stronger connection and appreciation of the local community and environment.

At ZNGA the internship program is very active. During the year, there are three application rounds - one for summer, one for spring and one for the autumn-winter period. The internship lasts between 3 to 5 months. The program in recent years has also been redesigned and reevaluated. As an outcome of that, the number of accepted interns has been reduced which resulted in the program being more individual and engaging. The lower professional at the education department compared the previous approach with the current one by saying “It was not well thought through. Now, it is not that we have to sort of figure out what the interns can do when they show up.”(Interview 2, U). As for now, the primary objective of the internship is to, as much as possible, match the interest and education of the intern with the project or exhibition. At the education departments, the interns actively help with organisation of the events and with running workshops or work in close collaboration with curators and artists. The same lower professional added at the end: “Since we can’t pay them for the work and they still come and show engagement, we want to give them as much as possible out of that time.”(Interview 2, V)

ZNGA in their educational offer, have a broad range of courses for teachers. “Zachęta dla nauczycieli” (“Zachęta for teachers”) in collaboration with Warsaw Centre for Socio-Educational Innovation and Training (worth noting here is that MSN also collaborated with WCSEIT), invites teachers for meetings with artist and curators, for seminars, lectures, and courses when they can develop their art analytical skills and make a connection between art and current social and political problems. The offer for the teachers has a practical aspect. as

well. Many lectures and seminars, by using the learning-by-doing approach, illustrate how to engage students in the creative flow of interpreting the art. ZNGA to a significant degree wants to be able to use their resources and collected knowledge in the field of education, not only in Warsaw itself. “Zachęta na kółkach” (“Zachęta on wheels”) is an equivalent of “Zachęta dla nauczycieli” (“Zachęta for teachers”) program but in smaller cities and villages. The group of trained museum educators and cultural animators by using ZNGA collection, educational material, resources, and research, organises workshop and training sessions all around Poland. The meeting with teachers, explain how ZNGA’s online database and resources, museums and exhibitions in general, can be an inspiration for classrooms. The project also aims to attract and convince teachers to use the materials that are available for free.

MSN as well has a special offer for teachers. On the website, teachers and educators can find scripts of classes for children between 4 and 12 years old, between 13 and 16 years old and high schoolers, between 16 and 19 years old. The scripts include such instruction like materials needed for the class, the purpose and the outcome of the class. Each class is also an essential introduction to such topics as what is sculpture, what is architecture, what is composition, what is new media or what is deconstruction as a form of art expression (“Użyj Muzeum - materiały dla nauczycieli - Muzeum Sztuki Nowoczesnej w Warszawie,” 2016). Separately, there are also class scripts based on MSN’s film collection that introduces students to the basic film techniques and film language, the concept of performance or the role of the director (“Filmoteka Muzeum dla szkół cz. 1 - scenariusze lekcji - Muzeum Sztuki Nowoczesnej w Warszawie”, 2016).

MSN and ZNGA both have an ongoing collaboration with “Kultura bez barier” (“Culture without borders”) foundation. Their mission is to make culture and art accessible for people with hearing and vision impairment (“Fundacja Kultury Bez Barier”, 2017). The foundation offers various training and consultation for the museum workers in the areas of special needs group, preparation of the event, audio descriptions and subtitles or sign language course.

MSN has a very interesting initiative called “Warszawiacy Międzypokoleniowo” (“Residents of Warsaw Intergenerational”) (“Partnerzy | Archipelag



Pokoleń – Towarzystwo "e," 2017). The project is run by high school youth and is engaged in activities that are supposed to encourage elderly to get involved with the museum. As for 2015, “we are collaborating with five senior interns, who will also be responsible for some guided tours. They are very engaged.”(Interview 1, W). The head of the department also added that “Intergenerational activities is something that we want to work on more. Seniors is a part of our audience that is not that easy to reach” (Interview 1, X).

### 5.3.3.2 Data analysis

Table 4. Key findings connected to LLL and NFE

	<b>Poland</b>	<b>Norway</b>
<b>1.Cultural institutions as spaces open to everyone</b>	Very active and engaged	Very active and engaged
<b>2.Inclusiveness and openness</b>	Very active and engaged	Very active and engaged
<b>3.Free of charge events, courses, seminars</b>	Yes	Some of them have some fee
<b>4.Youth specific ‘art clubs’/ internships</b>	Not on permanent basis/ Yes	“Plot/Oslo”/ No
<b>5.Offer for teachers</b>	Yes	To some extent

The variety of the activities that all museums offer is in itself a considerable evidence that the concepts of NFE and LLL are commonly used.

#### *Cultural institutions as spaces open to everyone*

First of all, all samples institutions want to be the place where everyone can find its place. The range of various audiences and social groups that they pay a visit and find contact or exhibition that is relevant for them is very substantial.

#### *Inclusiveness and openness*

Second, of all, they recognise the importance of inclusiveness and openness, and on top of that, they understand the educational needs of disadvantaged, disabled or vulnerable groups. The fact that museums, little by little, are adapting their building, resources, and activities to people with hearing or vision impairment or with a spectrum of autism, in a

grand manner represents the ideas behind NFE and LLL. Such activities not only benefit the excluded groups but also contribute to their regular well-being and activate them socially. The programs, requires as well, special training for the museum educators and that training in itself is an example of NFE and LLL at its best. The institutions recognise the needs of society or particular group and act almost immediately. The high adaptability and ability to perform almost on the spot is something that NFE for decades has been valued for and recognised.

#### *Free of charge events, courses, seminars*

The high structural flexibility and open character of the museum educational activities are also very characteristic for NFE. In most of the cases, the events and activities are free for everyone. There is no registration process, there is no entrance fee, and no beforehand knowledge or skills are required. “Działania otwarte” (“Open Actions”) at MSN are an excellent example of that. They usually take place during weekdays, in the afternoon so that youth, young adults, adults or senior could be able to attend school or work.

“They usually last up to 3 hours, and during that time people can come, and there will always be someone to explain, give a tour, help with understanding the exhibition. There is very informal and relaxed atmosphere, with no stress and pressure” (Interview 1, Y)

“Działania otwarte” (“Open actions”), and any other open event at all four samples institutions, can also be analysed from LLL perspective. They are open to everyone and cultivate the idea of learning throughout the whole lifespan. Additionally, they can be seen as a part of ‘existential-continuous process’ and conscious living due to promoting the idea of becoming an active member of the society.

#### *Youth specific ‘art clubs’/ internships*

Such groups like youth and young adults are target groups for numerous activities and events organised at all four museums. Nevertheless, the offer in Poland and Norway varies. First of all, museums in Poland as a form of educational program, offer very engaging, didactic and informational internships. On the contrary to Norway, where there are no internship programs, or they do not seem to be in the primary focus of the institutions. The

legal limitations are possibly one of the main reason behind it. As it has been explained in the interview with the head of the touring department at TNM, every position at the public museum in Norway has to be paid. Therefore, both TNM and TMM, are constrained.

In Poland, MSN and ZNGA, created an internship offer with the very individual approach - where a lot of the philosophy behind it, resonates with the constructivism in education. Nevertheless, the internships do not offer any salary.

The internships seen from the perspective on NFE are very beneficial and educational. To a certain degree, they are a great opportunity, to use the theoretical knowledge and put it into practice. That principle and pattern of thinking about an internship - as part of the educational program - is a primary objective. MSN and ZNGA recognise the potential that well organised, well planned and well-executed internship has. At ZNGA, the lower professional responsible for coordinating the internship program said: "We want to give the interns task and responsibilities, which are sort of part of their interests and expectations." The internship, analysed from the NFE point of view as a 'supplementary out-of-school program', can be very beneficial. For many, it can be a first opportunity to get a professional experience and a glimpse into work life. It enhances personal, professional or academic development. It creates an opportunity to learn by doing in a setting supervised by a professional museum educator. To some extent it is a combination of training and personal support, preparing youth and young adults for life and work.

The various short and long term projects such as "Plot\Oslo", "Munchmuseet on the move" or "Mapa Sztuki" ("Map of Art") are all projects promoting active participation in the cultural life of the cities. Those projects go outside of the building and take place in public spaces, reaching out the groups that otherwise would most likely never pay a visit to the museum. Activation of the people by giving them a chance to be a part of such projects, is possible, once again with the use of NFE and LLL philosophy. "Plot\Oslo" encourages youth and young adults to create their cultural offer and be a part of the art club that is run by and exists for young audiences. "Mapa Sztuki" ("Map of Art"), is an excellent example of creating a sense of belonging and responsibility within the community. "Munchmuseet on the move" is a project that gives an opportunity to artists with a different cultural background to voice their opinions, views, and struggles. Such projects besides contributing to citizenship

education from LLL point of view gives individuals chance to learn new skills and gain knowledge from NFE perspective in non-formal setting, outside of school. It is worth noting that TMM as for now is under the process of developing programs for youth and young adults similar to the art club “Plot\Oslo” at TNM and “Wejdz w muzeum” (“Enter the museum”) at MSN.

### *Offer for teachers*

The common theme in the educational program is teacher training. To the certain degree, all four institutions recognise their capabilities in that matter. Nevertheless, the offer at Polish and Norwegian institutions are different. First of all, there is a difference between TMM and TNM. TMM, as quoted before, does not have an adamant collaboration or educational offer for teachers, besides providing them an opportunity to get a training about the particular exhibition and be a guide for their school class. Once again the head of the department at TMM expressed the need to “work with teachers more, we are not doing that.” TNM’s offer for teachers compared to TMM is wider and as mentioned before, includes seminars, practical workshop with artists and a various course where teachers can deepen their knowledge in the field of architecture or modern art. The offer seems to be adequate for art teachers. In Poland, the offer for teachers at both MSN and ZNGA compared to offer at Norwegian institutions is much richer. First of all, both Polish institutions collaborate with Warsaw Centre for Socio-Educational Innovation and Training (WCIES) which is a teacher training center. “In general, they organise very variously, additional courses and training aiming at the development of the teachers and at broadening of their competence.” (AA).

The offer for teachers from LLL perspective can be seen as a part of “functional-episodic process” where teachers get an opportunity to gain new knowledge and new skills, to be more fruitful and efficient at work or even to make themselves more desirable on the job market. From “existential- continuous process” such offer, give teachers chance to stay relevant in the field of work, having in mind how broad and changeable the field of education is. To the certain degree, it also promotes active participation in society and promotes the importance of being flexible and adaptable. Additionally, as a teacher, staying up-to-date with information and inspiration, can only be beneficial for his/her teaching approach. ZNGA also coordinates such projects as “Zachęta na kółkach”(“Zachęta on wheels”) and organises once

a year, a conference “Sztuka Edukacji” (“Art of Education”). That, to a great extent contributes to the exchange of the knowledge and experience among teachers, animators and museum educator from various institutions. It is also important that all four sampled institutions give access to their collection, resources or recorded lectures via open source, completely for free. That allows students, teachers, and individuals to use all the materials for any purpose, excluding commercial one.

#### **5.4.3 Research Question 4: To what extent have education departments adjusted to constructivist approaches to pedagogy and new audiences?**

The research question number 4, contrary to the three previous questions, will be answered in a little different manner. The analysis of the approaches to education and the extent to which institutions in Poland and Norway has incorporated constructivist approach into their educational offer will be conducted simultaneously.

First of all, to some extent, the constructivist approach is visible in both countries. Once again, the quality and in particular the amount of collected data varies significantly between Poland and Norway. As it has been mentioned before, the language of the interview could have the influence they way questions have been asked, and how comfortable, the participants were while responding. Nevertheless, some significant differences between both countries have been found.

What emerges from the 2.4.5 part of Analytical Framework chapter, are the following characteristic of the constructivist approach in education: learner-focused environment, the emphasis on the process of making connections between our own lives and new information/subject, the use of socio-cultural context and personal experience in the learning process, the focus on constructing own meaning/interpretation, the importance of distinct characteristics of different learners and interactive approach.

The following table illustrates, by the use of quotes from interviews, the practical implementation of mentioned above characteristics of the constructivism in Poland and Norway.

Table 5. Implementation of the constructivist approach in education into educational offer at the cultural institution

<b>Characteristic of the constructivism</b>	<b>Poland</b>	<b>Norway</b>
Learner-focused environment	“The biggest values in this approaches is to give the audience a chance to make themselves the interpretation of this exhibition.” (Interview 1, BB)	“First introduction to the topic, so that everyone could get a little bit of the insights to the problem and so that everyone could take part in the discussion.” (Interview 3)
The emphasis on the process of making connections between our own lives and new information/subject	“Showing very different ways of thinking, very different contexts, that the world and what we create is not black and white.” (Interview 1, CC)	“First there is an introduction to the topic, so that everyone could get a little bit of the insights to the topic.” (Interview 3)
The use of socio-cultural context and personal experience in the learning process	“I think that we are a good place to start discussions that are missing at school, home or in media.” (Interview 1, DD)	“We try to teach by using methods and logic behind how art functions in society.” (Interview 4)
The focus on constructing own meaning/interpretation	“This non-formal education is a chance for an education because we can break this school and that schematic and test-oriented thinking.” (Interview 2, EE)	“We want to broaden the ability to reflect and think.” (Interview 4)
The importance of distinct characteristics of different learners	“As for museums generally, due to very different specificities and very different institutions, education is associated with many different areas and groups.” (Interview 2, FF)	“We want everyone to take part in the discussion.” (Interview 4)
Interactive approach	“We always try to have direct contact with objects, so there is almost always a walk through the exhibition. Even if it concerns one or two works, this element is very important. There is always some discussion and work in groups.” (Interview 1, GG)	“Big emphasis on dialogue and dialogical interaction.” (Interview 4)

Learner-focused environment, the importance of distinct characteristics of different learners, the focus on constructing own meaning/interpretation and the emphasis on the process of making connections between our own lives and new information/subject, in general, is the desired outcome of the educational activities at all sampled institutions. There are no major differences when it comes to that matter. To certain degree, the quality of the collected data in Norway is different than in Poland.

The educational offer in general, wants to contribute to audience and visitors getting engaged and involved in the subject. The head of the touring department at TNM responded: “We use emotional trigger pointing in the audiences. Something provoking, pushing to reflect.” (Interview 4). The ability for the public to think for themselves and create their own meaning so characteristic for constructivism, has been emphasised many times. Museum “can make pupils look at some topics with different perspective” the head of the department at TMM responded. At MSN the lower professional, added: “It is not only a matter of drawing and painting but the role that such education department has, can be different and much more meaningful.” (Interview 1, HH).

To make sense out of the 20th century and have that role as a cultural institution, the museum to certain degree had to adjust to constructivist approach. Once again, the returning problem with the knowledge gap about 20th century, is very important in understanding why that approach has become more and more popular within museum education. The head of the educational department at MSN commented in the following way: “It is (modern art) ultimately being analysed by using the tools learned during formal education - the rate of beauty and evaluation of aesthetic value and that’s it.”(Interview 1, II). Nevertheless, the essence of the modern art is something more than that and the same applies to traditional understanding of the role of the artists. “Now it is said that the artists do not know how to paint. They do know, but now it is not about that. Artists look for something more and want more but they are still artists that value both things.” (Interview 1, JJ). Those old tools that are being used to talk about the modern art and the outdated views on the role of the artists are the reason why constructivism comes in handy. This approach, to certain degree, reflects how the art is being created and made. As the head of the touring at TNM said:

“We try to teach by using the methods and logic behind how art functions in society. Art has a unique place and has no curriculum, it is way of receiving life and reality, and it is different than seeing the world from scientific, schematised or formal education way. It is philosophical approach to learning as well.” (Interview 3)

Therefore, if cultural institutions want to be successful in fulfilling their role to reflect the problems, issues, and situation of the society and to fill ‘school gap’ in knowledge about 20th

century, they have to be able to educate their audience about those methods and logic behind how art functions. To make it more clear and understandable: if we want to be able to play, have fun and plan ahead our next move when we play chess, we cannot be playing chess, using the rules for draughts. It might seem like it is almost the same, but by doing that, no one would ever understand and win a chess game.

The role of the educator in constructivist approach in education, is to facilitate and moderate. Give loose hints and helping hand when needed. All that to create a space where the audience can “look at some topics with different perspective.” (Interview 4). The ability to create own meaning and independent interpretation, is one of the mentioned before characteristic of the constructivist approach in education and one of the most valuable skills, that museum wants to teach. TNM ‘pushes to reflect, to agree or to disagree.’ (Interview 4). MSN came to the conclusion that ‘Some themes need to be expanded, developed more - people should form opinions in a broader perspective. They learn that the world is not black and white and how many different dependencies and elements affect how some institutions function.’(Interview 1, KK).

In the literature review chapter and the analytical framework chapter, it has been previously described as the learning outcomes and results which are not being externally imposed (Bodner, 1986.). That is also contrasting with the traditional student-teacher model of exchange of knowledge, where lecture and memorising (student being a passive recipient) was a primary mean to do that. “There is a very traditional approach, where there is little space for discussion and a different opinion - which can also be a good lesson” (Interview 1, LL). Nevertheless, to challenge the traditional student-teacher relationship, is very demanding. At MSN the head of the education department in Interview 1, commented: “This requires a lot of work and for long-term projects, it is a matter of developing trust, engagement, and interest.”(Interview 1, MM). One of the reason, why it can be so challenging for museum educators to succeed in that approach, is the formal education and characteristics of the classroom that are the consequence of old fashioned dynamic between student and teacher. A museum visit, for many children and youth, can be an entirely new experience.



“They come prepared to listen most of the time, so they are very surprised when suddenly someone asks them questions. They might feel uncomfortable, they have to get used to it and get familiar with such a style of interaction, but in fact, children very quickly appreciate that here, you have a conversation, have your own opinion, and you can talk with adults how will acknowledge your opinion, about different things. And that is probably also a big difference. That is a situation that does not often occur at school.”( Interview 1, NN)

Another returning theme that has emerged in the literature review is the use of the physical objects in the museum education. “Here we run classes based on real objects, not book illustrations. We are learning with the objects, and there is a direct contact with what we are talking about”(Interview 2, OO). As it has been mentioned before, learning with objects and interactive workshops are a part of learning-by-doing approach, that is very characteristic for constructivism. The use of that approach significantly contributes to the level of engagement and interest among the group. This aspect of constructivism approach, has not been mentioned in any on the Norwegian institutions so the data used in this part of the paper, comes exclusively from the interviews with Polish museums.

## **6. Findings and recommendations**

### **6.1 Summary of the main findings**

The study has its own limitations when it comes to the design, analysis stage and results. Attributed to the nature of qualitative research style, the limitations may include threats to trustworthiness, especially when it comes to biased responses during the interviews. The study also has a size limitation as the findings would certainly be more comprehensive and insightful if bigger number of the participants could be involved.

Nevertheless, keeping in mind mentioned before limitations, following results are the results of the comparative and qualitative analysis of data collected in Poland and Norway.

First of all, the education departments at the public cultural institutions have a very flexible structure when it comes to the organisation of the work and their mission. Besides very generic and vague guidelines coming from the government, in both countries, the

departments have a lot of freedom in constructing the educational program. What both countries have in common is the fact, that the exhibition is almost always a starting point for educators to build the educational offer. The department itself does not have any decision-making power when it comes to the matter, character and subject of the exhibitions. Those decisions are made by the directors and curators. To power dynamic, between educator and curators and artists, to certain degree is be challenging. What has been commonly mentioned during interview with all four institutions, is that the collaboration between education department, curators and artists could be more inclusiveness and could begin at as early stage of planning the exhibition as possible. That improvement in work environment, is believed by educators, to improve the quality of the educational offer and quality of the work in general. Additionally, the education departments are usually understaffed and consist of 2 to 6 employees.

Second, of all, it was possible to distinguish five educational roles that public institutions have: 1. Inclusiveness and openness to new audiences; 2. Reflecting the problems, issues, and situation of the society; 3. Transferring and producing knowledge; 4. Filling ‘school gap’ in knowledge about 20th century and 5; The use of public spaces and functioning in less formal setting.

The role number 1 and 4, are the roles where Poland and Norway are the most similar to each there. Public institutions in both countries have very open and inclusive educational offer. Most of the educational activities is free of charge, does not require any sort of registration or prior knowledge and skills. Therefore, the educational offer addresses the requirements, needs and expectations of individuals, families, schools, kindergarten, university groups, children, youth, young adults, millennials, adults, professional, people with hearing and vision impairment, people with spectrum of autism, seniors, people with dementia, teachers and various minority groups. That situation applies both to Norway and Poland. What is very interesting here is that ZNGA in Poland, is the only institutions that have a job position dedicated to the issue of accessibility - Coordinator of Accessibility.

Another similarity has been observed when it comes to the role number 4. The cultural institutions in both countries are aware of the fact that the formal education system is not efficient enough when it comes to the education about 20th century. The teachers and

schools and overwhelmed with extensive curriculum and test-oriented preparation, at the same time dealing with very limited time. A 20th century here is seen as a crucial period of our history, where certain historical facts and events as well as art and social movements, created a basis for what we know now as modern art. Therefore without the knowledge in that field, it is challenging, demanding and tough to have constructive, engaging museum visits and beneficial, inspiring, educational activities. What both countries aspire to do for that matter, is to fill that existing knowledge gap about 20th century.

The biggest differences between Poland and Norway are visible when analysing role number 2,3 and 5. What has to be said here is that the analysis of the collected data showed that Polish institutions are more engaged in all three roles compared to the Norwegian ones.

The biggest difference when it comes to the role number 2,3 and 5 between Poland and Norway, is the ability to recognise that role, the level of the engagement in that role and, the degree of commitment to fulfilling it. In general, the conclusion on the collected data, can be made that Polish museums, seems to be more aware of the purpose of the role number 2,3 and 5. What emerges from the data and analysis of the interviews, is that the philosophical, more profound and more abstract thinking about the cultural institutions and their mission, was more comfortably and easily discussed at Polish museums. Even though the differences are visible, they are subtle, and they do not imply that Norwegian institutions do not recognise those roles at all. There is the possibility, which if the data used in the research was only an online resources available at the official websites of the sampled institutions, the differences do not appear at all or other nuances would come out.

The use of public spaces and functioning in less formal settings is another area where the differences can be noticed. Once again, Polish institutions compared to Norwegian ones has some initiatives that are organised in public spaces, outside of the walls of the official, formal buildings. From the data, it was possible to pick only one such initiative in Norway, “The Munchmuseet on the move” when in Poland there is much wider variety of them. For example, the festival “Warszawa w budowie”/”Warsaw under construction”, “Zachęta na kółkach”/”Zachęta on the wheels”, the conference “Sztuka Edukacji”/”Art of Education” or the involvement of MSN into curating and maintaining the “Park Rzeźby na Bródnie”/”Bródno Sculpture Park”. It can be concluded that this form of engagement in the

cultural infrastructure of the city, is yet to be more developed in Oslo and will probably become even more common in Warsaw.

Third of all, the data analysed as answer to the third research question about the extent to which cultural institutions contribute to NFE and LLL, was very insightful. The similarities that occurred between both countries are when it comes to the aspects of promoting openness, inclusiveness and learning opportunities regardless of age, occupation, sex and life history. The concepts of NFE and LLL, are both advocated as an extremely flexible, highly adaptable and available for everyone approaches to education. Both countries, on that ground, are working very similarly to each other and once again, it can be mentioned that the variety of educational activities and the variety of targeted groups is very vast. The biggest difference between Poland and Norway has emerged on the subject of internships at the institutions. From NFE and LLL point of view, internship can be seen as an educational activity that creates an opportunity, usually for students or recent graduates, to under the supervision of experienced employees and professionals, gain some necessary and relevant work experience. That practice can also contribute to making individuals more desirable on the job market, create an environment to put the already existing skills to use as well as learn new ones.

Norway does not have an official internship program at TMM or at the TNM due to legal situation. Any job position at publicly funded institution cannot be unpaid according to the law. Therefore, this created the situation where internship is impossible to organise. In Poland, the internships are not paid yet are being organised both at MSN and ZNGA. What is characteristic of them is high level of individuality and high level of engagement. As it emerges from the data, the internship is always as much as possible, planned according to the expectation and abilities of the interns. So that, the experience they get out of it, can be a useful and beneficial one.

Another matter connected to the research question number 3, is observed lack of the long-term projects dedicated to youth. To a certain degree, such projects in Poland exist but they are not a regular part of the educational offer, and this is the area where the institutions would like to improve and introduce more structured activities. In Norway, such initiative for youth (“Plot\Oslo”) exists at the TNM and at the TMM it seems like such project is in the

planning phase. From the perspective of NFE and LLL and taking The Blikopeners at The Stedelijk Museum as an example, are an excellent opportunity for youth and young adults to become actively engaged, gain experience, the sense of purpose and belonging. At the same time, they actively promote such ideas like personal and professional growth and enrichment, discovering new career or networking opportunities, meeting new friends and contributing to the community well-being, so characteristic for NFE and LLL.

Last matter concerns the collaboration between cultural institutions and teachers. In Poland, both museums are actively engaged in all kinds of teacher training programs. For example, they both have an established collaboration with Warsaw Centre for Socio-Educational Innovation and Training (WCIES), have a wide offer of training courses for teachers and offer and online access ready-made scenarios for classrooms. Additionally, ZNGA organises the conference “Sztuka Edukacji”/”Art of Education” and “Zachęta na kółkach”/”Zachęta on wheels.” Those projects are actively engaged in training teachers and transferring the knowledge about the museum education, and take place all over Poland. In Norway, such collaboration is much less visible and active. From the Norwegian institutions it was only TNM that has a similar offer of the courses for the teachers, and as quoted before, TMM does not collaborate with teachers on any more advanced level than offering them an opportunity to become a guide for their own class.

The last research question, explored the use of the constructivist theory in education at the sampled institutions. No major differences in that area have been discovered. Nevertheless, some factors, such as the quality of the responses, the level of engagement in the interviews and the ability to communicate about more theoretical and analytical aspects of the museum education, can be taken into account as an indication of how the constructivist approach is understood and implemented in both countries. On that note, the conclusion that the constructivist philosophy is more commonly used in Poland and than in Norway can be drawn. Nevertheless, the Table 4 “Implementation of the constructivist approach in education into educational offer at the cultural institution” shows that the main characteristics of constructivism are recognised and used in both countries.

## **6.2 Recommendations**

The research paper can bring an interesting perspective and reflections about the vision of education we have. What this paper tries to promote is the understanding of the art that goes beyond evaluating it using categories like beauty or aesthetic value. It advocates the modern art museums, as places that are informative, entertaining, inspiring, open to different opinions, perspective and views. Yet again, something that formal education is being accused of lack of and ground on which such concepts like NFE has emerged. “But if we stop short of trying, then we know for certain that the troubling status quo will ultimately continue to control what students learn— and what they do not.” (Hubard, 2011, p. 19).

The paper can be a source of inspiration, motivation, and knowledge for groups like teachers, museum workers such as educators, cultural animators and curators, parents, and academics working in the field of NFE, LLL or museum education or even artists.

Additionally, the paper can also be an interesting starting point for further research, especially in the adult education at the museum as that subject is relatively not explored in the academic world. Additionally, the paper could be an interesting read for professionals in the field of education. To some degree, the paper illustrated the ineffectiveness of the formal education. It can, for example, be an inspiration to rethink, rewrite and modernise education policies and curriculums as well as been as “push” towards exploring the issues within formal education and how the knowledge about 20th century is being taught and transferred.

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# Appendices:

# Appendix 1: Information letter (English)

‘Education departments at cultural institutions as non formal provision of education.  
Qualitative and comparative analysis of practices.’

## **Background and Purpose**

My research project is a individual master thesis that is being written at the University of Oslo in order to get a degree. Deconstruction of the educational departments at cultural institutions. What is the educational role of them? And in wider perspective - what is the ever transforming educational role of the cultural institutions?

The sample has been chosen based on which cultural institution has agreed to collaborate with me. My main criteria for choosing the sample was as following: it must be a cultural institution, mainly museum which has a public mission and an education department or any kind of department that is aiming and providing some kind of knowledge.

## **What does participation in the project imply?**

Participation in the project implies that the person that will agree to take a part in it will be interviewed. The interview will concern the role of educational departments, the educational role of museum as a institution, the role of museum as a provider of knowledge and also the questions about how the education departments work, how do they plan their activities etc. The interview will approximately last about an hour but the time may vary depending on the participant. The interview will be recorded on audio recorded and I will make some notes during the interviews. No personal data will collected outside of the interview - I may use some of the information from the official websites of particular institution.

## **What will happen to the information about you?**

All personal data will be treated confidentially. The access to the data will have me and my supervisor (Wim Hoppers). The data will be stored on the external hard drive to which only I will have access, in a password protected file. The participant will not be recognisable in the project.

The project is scheduled for completion by 1st of June, 2016. At that point all the data will be made anonymous and the data together with the finished project will be kept at the private external disc in password protected folder. The access to data will be restricted only to the author of the project but the whole project will be available upon the request via University of Oslo.

**Voluntary participation**

It is voluntary to participate in the project, and you can at any time choose to withdraw your consent without stating any reason. If you decide to withdraw, all your personal data will be made anonymous.

If you would like to participate or if you have any questions concerning the project, please contact: Natalia Mojzych (email: [n.mojzych@gmail.com](mailto:n.mojzych@gmail.com) phone: +47 47162070), supervisor: Wim Hoopers (email: [wimhoppers@yahoo.com](mailto:wimhoppers@yahoo.com))

The study has been notified to the Data Protection Official for Research, Norwegian Social Science Data Services.

I have received information about the project and am willing to participate

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(Signed by participant, date)

## **Appendix 2: Information letter (Polish)**

**“Działy edukacji w instytucjach kultury jako nieformalny sposób prowizji edukacji.  
Jakościowa i porównawcza analiza stosowanych praktyk.”**

### **Przyczyna i Cel**

Mój projekt badawczy to indywidualna praca magisterska napisana dla Uniwersytetu w Oslo w celu zakończenia studiów magisterskich na kierunku “Comparative and International Education”. Praca ta ma na celu dekonstrukcję działów edukacji w instytucjach kultury i odpowiedzenie na pytania o ich rolę i znaczenie w nowoczesnym społeczeństwie.

Próba reprezentacyjna do tego badania została wybrana według następujących wytycznych: instytucja kultury w publicznym museum, która ma dział edukacji i która zgodziła się na współpracę.

### **Co oznacza wyrażenie zgody na udział w badaniu?**

Wyrażenie zgody na udział w badaniu oznacza, że dane osoby zgodziły się na udzielenie wywiadu, który zostanie nagrany. Wywiad będzie dotyczył roli muzeów w społeczeństwie, roli działu edukacyjnego, edukacyjnego wymiaru działalności muzeum i samego działu edukacji. Wywiad będzie trwał ok. 1h ale czas ten może ulec zmianie w zależności od udzielanych odpowiedzi. Wywiad zostanie nagrany na dyktafonie. Podczas wywiadów będą sporządzane dodatkowe notatki. Wywiad nie będzie dotyczył żadnych osobistych lub delikatnych kwestii także żadne dane osobowe nie zostaną zebrane.

### **Co się stanie z zapisem audio wywiadu?**

Wszystkie zebrane informacje będą traktowane poufnie. Dostęp do nich będą miała ja (Natalia Mojzych) i mój promotor Wim Hoppers. Informacje będą przechowywane na prywatnym dysku przenośnym w folderze chronionym hasłem. Uczestnicy wywiadu na podstawie danych nie będą mogli zostać rozpoznani.

Praca ma zostać zakończona 1-ego czerwca, 2016 roku. Z momentem zakończenia, wszystkie zebrane informacje będą przechowywane w taki sposób, jak wcześniej wspomniany. Dostęp do nich będzie ograniczony tylko do autora pracy ale cała praca będzie dostępna na życzenie przez Uniwersytet w Oslo.

### **Dobrowolny udział w badaniu**

Udział w badaniu jest dobrowolny i w każdym momencie uczestnicy badania mogą się wycofać, bez podawania powodu rezygnacji z udziału. Jeśli uczestnik zdecyduje wycofać się z udziału w badaniu, wszystkie zebrane dotychczas informacje zostaną usunięte.

W razie jakiegokolwiek pytań dotyczących projektu, proszę kontaktować się z: Natalią Mojzych (n.mojzych@gmail.com, +4747162070) lub z Wim Hoppers (wimhoppers@yahoo.com, tylko w języku angielskim)

Projekt został zgłoszony do Data Protection Official for Research, Norwegian Social Science Data Services.

Otrzymałem informację o projekcie i chcę wziąć w nim udział:

.....  
(data i podpis uczestnika)

## Appendix 3: Letter of consent (English)

**“Education departments at cultural institutions as non formal provision of education.  
Qualitative, comparative analysis of practices.”**

I volunteer to participate in a research project conducted by Natalia Mojzych from University of Oslo. I understand that the project is designed to gather information about education departments in the cultural institutions. I will be one of approximately 20 people interviewed for this research.

1. My participation in this project is voluntary. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without penalty.
2. I understand that most interviewees in will find the discussion interesting and thought-provoking. If, however, I feel uncomfortable in any way during the interview session, I have the right to decline to answer any question or to end the interview.
- 3 . I have read and understand the information letter provided to me. I understand the purpose of the study and what will happen to data provided by me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.
4. I understand that this research study has been reviewed and approved by the Norwegian Social Science Data Services.
- 5 . I have been given a copy of this consent form.

\_\_\_\_\_ My Signature

\_\_\_\_\_ My Printed Name

\_\_\_\_\_ Date

\_\_\_\_\_ Signature of the Investigator

For further information, please contact: Natalia Mojzych, [n.mojzych@gmail.com](mailto:n.mojzych@gmail.com) , +47 471  
62 070



## Appendix 4: Letter of consent (Polish)

**“Działy edukacji w instytucjach kultury jako nieformalny sposób prowizji edukacji.  
Jakościowa i porównawcza analiza stosowanych praktyk.”**

Dobrowolnie zgadzam się na udział w badaniu przeprowadzonym przez Natalię Mojzych z Uniwersytetu w Oslo. Rozumiem, że projekt ma na celu zebranie danych o działach edukacji w instytucjach kultury. Będę jednym z ok. 20 osób, które wezmą udział w badaniu.

1. Mój udział w badaniu jest dobrowolny. Rozumiem, że nie otrzymam żadnego wynagrodzenia za udział w nim i że w dowolnym momencie mogę zrezygnować z udział, bez konieczności podawania powodu rezygnacji i bez żadnych konsekwencji.

2. Wywiad będzie miał na celu pobudzenie i nakłonienie uczestnika do refleksji. Jednak jeśli podczas wywiadu w jakikolwiek sposób poczuje się niekomfortowo, mam prawo do odmowy odpowiedzi na dane pytanie lub zakończenie całego wywiadu.

3. Przeczytałem i zrozumiałem opis badania uprzednio dostarczony mi. Rozumiem cel badania i wiem co się stanie z informacjami zebranymi podczas wywiadów. Wszelkie pytania i wątpliwości zostały wyjaśnione i sprostowane i dobrowolnie zgadzam się na udział w badaniu.

4. Rozumiem, że projekt badania został zweryfikowany i zaakceptowany przez Norwegian Social Science Data Services.

5. Otrzymałem kopię zgody na udział w badaniu.

\_\_\_\_\_ Mój podpis

\_\_\_\_\_ Mój czytelny podpis

\_\_\_\_\_ Data

\_\_\_\_\_ Podpis autora badania

W razie jakichkolwiek pytań, proszę kontaktować się z: Natalią Mojzych  
(n.mojzych@gmail.com lub +47 47162070) lub z Wim Hoppers (wimhoppers@yahoo.com;  
tylko w języku angielskim)

# Appendix 5: Interview guide

## A. OPENING QUESTIONS:

1. How does the art and culture function in the political/social reality? (what is its role? how important it is?/what difference does it make?)
2. What is the educational role of the museums and galleries? (how does it contribute to the society?/ does it have transformative character?)

## B. GENERAL - TO GIVE A GENERAL IDEA ABOUT EDUCATION DEPARTMENT AT EACH INSTITUTION:

3. Who is working in the education department?/What are the responsibilities of education department?
4. How education department is constructed?
5. What is the mission/purpose that the education department has?
6. Are there any policies and government documents stating the role of education departments?
7. Is the role of education departments in any way regulated? (EU regulations in Poland)  
Question about education of employees.

## C. WORK SCHEME OF DEPARTMENTS:

8. How do you start with a new project? How decides about new projects?
9. What projects does the education department works on?
10. What projects has been the biggest success? (How do you know that it was successful?)
11. When do you know that the project was successful?)
12. Which project has been the biggest challenge? Why?
13. What is the main focus group for the education department?
14. Do you have any ways of evaluating the projects that you have finished?

15. If you could change one thing about how the department works, what would it be and why?

#### **D. ROLE OF DEPARTMENTS:**

16. How the education department has changed in last few years?

17. How important is the context of the museum? Would you work differently if the museum was not in capital? To what extent financing of the museum depends on the fact that Much is one of the most knows norwegian artist?

18. What are the plans for future?

#### **E. SOCIAL/EDUCATIONAL CONTEXT:**

19. In what way do you think you the work of the department is educational?

20. How do you teach as a museum? What means are you using in order to transfer the knowledge?

21. How do you contribute to the community? In what why your work as a team/museum/ department is beneficial?

22. Do you work with teachers? If yes, how does that collaboration looks like?

23. Do you think that your programme is more adaptable compared to formal education?

24. How do you think you transfer knowledge? How do you compare with school/university/ traditional places of learning?

25. Have you ever come across the term 'non-formal education'? If yes, how do you think it fits the role that education department has?

26. How museum can contribute to the social inclusion?

27. In what way museum can be a an active member in the discussion about social changes (immigration, emigration, the changes in culture etc)?

28. Have you ever considered organising some events/workshops where art form different cultures could create something together?

29. Have you ever considered organising exhibition where artist living in Poland that are not polish could show their art?

30. In what way National Gallery/MSN/Munch Museum/ National Gallery in Oslo should focus only on national art and to what extent should it reflect the dynamics in society?

31. Why the narration 'us - them' is still the narration that is dominating? How museum can contribute to better understanding of various cultures?

32. There are two main way in which cultural heritage can be seen - one way said that cultural heritage is not changeable and the only roli of museums and cultural institution in general is to preserve it for next generations. Second one claims that, cultural heritage in ever changing because the culture itself is ever changing - and one of the factors that changes the society are migrants and their cultural heritage from their own countries. Having that information - how do you see the role of educational departments?

## Appendix 6: Quotes from interviews in original language (Polish)

- (A) "Jest cały czas tworzony."
- (B) "Wystawa jest zawsze punktem wyjścia do działań edukacyjnych."
- (C) "Przydałaby nam się, większa współpraca przy tworzeniu wystawy i żebyśmy zostawali włączenie do prac nad wystawą wcześniej bo czasami dzieje się to za późno i mamy za mało informacji o tym co będzie pokazane itd."
- (D) "Generalnie mam wrażenie, że nasza edukacja na każdym etapie szkolnictwa, łącznie ze szkolnictwem wyższym, kończy się gdzieś na początku XX w., łącznie z historią sztuki. W związku z czym tak naprawdę nikt z nas nie posiada narzędzi żeby ze sztuką współczesną nawiązywać kontakt i obcować."
- (E) "Muzeum jest miejscem, które może uzupełnić wiedzę ze szkoły."
- (F) "Kilka pierwszych edycji temu służyło."
- (G) "My jako instytucja państwowa, posiadająca konkretny budżet na ten festiwal i dająca ramy i platformę aby pokazać działalność tych organizacji pozarządowych, które już wtedy prężnie działały w Warszawie. Tworzyło to i nadal tworzy, taki bardzo fajny, intelektualny ferment."
- (H) "Ta instytucja na tym bazuje. Wszystko to co, czym się zajmujemy w ogromnej mierze dotyczy tego co dzieje się wokół. Natomiast tak naprawdę, jeżeli przyjrzesz się wystawom, które organizujemy i organizowaliśmy są one bezpośrednią odpowiedzią na to co dzieje się wokół nas."
- (I) "Wystawy oczywiście bardzo mocno poruszają problemy społeczeństwa i odzwierciedlają jego dynamikę, zdecydowanie dotyczą teraźniejszości."
- (J) "Koordynatorka do spraw dostępności Zachęty, jest kluczową postacią bo dba o to żeby Zachęta była dostępna pod każdym względem. Od budynku jako takiego, przez stronę internetową, do kwestii edukacyjnych. My cały czas bardzo ściśle współpracujemy w kwestiach audiodeskrypcji i elementów dotykowych, aby były przygotowane odpowiednio, prowadzone są też liczne szkolenia dla nas i dla edukatorów."

- (K) "Wystawa 'Ogrody' była dla mnie ważna i wynikała ona z naszego myślenia o dostępności sztuki dla osób niewidomych i niesłyszących - i ona tak została wymyślona, żeby można było ją dotykać, odbierać różnymi zmysłami. Artysty, którzy byli otwarci na taką współpracę zostali zaproszeni do tej wystawy. Do tej wystawy powstał program edukacyjny i to były głównie warsztaty z artystami i co było dla mnie sukcesem, to było to, że w ramach tych warsztatów już nie organizowaliśmy tych spotkań dedykowanych, tylko dla osób niewidomych czy niesłyszących, to było spotkanie otwarte dla całej publiczności, w których osoby niewidome czy niesłyszące, uczestniczyły na równi z innymi. Obserwowanie jak osoby pełnosprawne się angażują, pomagają i dyskutują z tymi osobami niewidomymi i niesłyszącymi, pokazało jak ważny jest ich głos w takich spotkaniach."
- (L) "Mamy różną publiczność, publiczność, która w jakim stopniu, jest już wyspecjalizowana, która posiada już dużą wiedzę. Więc dla nich mamy ofertę na tym polu bardzo zaawansowanym, akademickim. Jest też grupa osób, która lubi i chodzi regularnie do nas chociaż na co dzień nie zajmuje się sztuką i grupa ludzi którzy sporadycznie pojawiają się u nas. Więc oferta edukacyjna musi być dostosowana do bardzo różnych grup."
- (M) "\*Marksizm i sztuka\* dotyczył właśnie jakby refleksji nad teoriami marksistowskim i jak to się odzwierciedla. Były to zajęcia które studenci mogli też zaliczać."
- (N) "Oni zajmują się właśnie ich pochodzeniem kulturowym i w jakim sposób to się ze sobą łączy i przenika bądź w jaki sposób dochodzi do konfliktów ale oni przede wszystkim szukają punktów wspólnych."
- (O) "Wolontariat polega na wymianie wiedzy, to jest klucz do tego programu. Przed otwarciem wystawy, zawsze organizujemy oprowadzania i spotkania z kuratorami i osobami zaangażowanymi w tworzenie wystawy."
- (P) "To całe przygotowanie wolontariuszy ma doprowadzić do tego, żeby zdecydowali się czy chcą przygotować jakieś swoje działanie edukacyjne do wystawy, to jest wiadomo od początku, że jest taka możliwość."
- (Q) "To jest bardzo autorski wolontariat wymagający własnej inicjatywy."

- (R) "To czego nie mamy a chce żeby działo się więcej, to kwestia działań projektowych, które pozwalają tworzyć bardzo autorskie projekty, skierowane do wąskiej grupy, skupione na procesie."
- (S) " To miało na początku być wypełnieniem luki dla osób, które bywają na wernisażach ale tak nie do końca rozumieją. Przeczytali jedną książkę ale nie są w stanie, im brakuje narzędzi, wiedzy, brakuje im języka."
- (T) "To jest oparte na zasadzie bloków tematycznych - ciało, przedmiot znaleziony, sztuka krytyczna."
- (U) "Nie było to przemyślane. Teraz nie ma tak, że ci praktykanci tak siedzieli i trzeba było im coś wymyślić."
- (V) "Skoro oni przychodzą i pracują za darmo to niech mają z tego jak najwięcej,"
- (W) "Współpracuje z nami 5 wolontariuszek seniorek, które będą też prowadziły działania na wystawie, które są super zaangażowane."
- (X) "Działania międzypokoleniowe to, to nad czym chcemy pracować bo to jest publiczność, do której jest nam ciężko dotrzeć."
- (Y) "Jest to przedział 3 godzin, można przyjść i jest ktoś, kto objaśni, wytłumaczy, zainteresuje, pomoże. Nieformalna, luźna sytuacja, bez stresu i presji."
- (Z) "Chcemy zapewnić praktykantom zadania zgodne z ich zainteresowaniami i oczekiwaniami."
- (AA) "Generalnie skupia ona nauczycieli metodyków, którzy organizują różnego rodzaju kursy doszkalające i rozwijające dla nauczycieli i poszerzenia ich kompetencji."
- (BB) "Największa wartość jest w tym jest to, żeby dać szansę aby widzowie sami stworzyli dla siebie interpretacje tej wystawy."
- (CC) "Pokazanie bardzo różnych sposobów myślenia, bardzo różnych kontekstów, że świat nie jest czarno-biały i tak samo to co tworzymy nie jest."
- (DD) "To czym się zajmujemy na co dzień robi z nas dobrego partnera i dobre źródło informacji, dobre miejsce gdzie można rozpocząć dyskusję bo często nie jest to szkoła, rodzice czy media."
- (EE) "Taka edukacja nieformalna to szansa dla edukacji, my możemy trochę rozwałać tą szkołę i takie myślenie schematyczne i pod-testowe."



- (FF)“Jeśli chodzi o muzea ogólnie, ze względu na bardzo różną specyfikę, bardzo różnych instytucji, edukacja związana jest z bardzo różnymi dziedzinami i grupami.”
- (GG)“Zawsze staramy się mieć kontakt bezpośredni czyli ten spacer po wystawie, nawet jeśli dotyczy to jednej czy dwóch prac to ten element jest bardzo ważny. Zawsze jest jakaś dyskusja czy praca w grupach.”
- (HH)“To nie jest kwestia tylko rysowania i malowania ale rola jaką taki dział może spełniać może być inna i bardziej znacząca.”
- (II)“Całkowicie (sztuka współczesna), jest analizowana przy użyciu narzędzi, które są nam dane w czasie edukacji czy ocena piękna, ocena wartości estetycznej i tyle.”
- (JJ)“Teraz się mówi że artyści nie umieją malować. Umieją. Ale nie o to chodzi, oni szukają czegoś więcej i chcą czegoś więcej ale są i artyści, którzy robią obie rzeczy i dla których warsztat jest bardzo ważny. “
- (KK)“Pewne wątki trzeba poszerzyć, rozwinąć - młody człowiek powinien kształtować opinie w szerszej perspektywie. Oni się uczą, że świat nie jest czarno-biały, uczą się różnych zależności i tego jak bardzo wiele elementów ma wpływ na to, jak pewne instytucje funkcjonują.”
- (LL)“Jest bardzo tradycyjne podejście, gdzie jest mało przestrzeni na dyskusje i inne zdanie - co też jest dobrą lekcją.”
- (MM)“Wymaga to dużej pracy i w przypadku projektów, jest to kwestia wypracowania zaufania, zaangażowania i zainteresowania.”
- (NN)“Oni są przygotowani do tego że będą słuchać, więc są bardzo zdziwienie, kiedy nagle ktoś zadaje im pytanie i czują się niezręcznie, muszą się do tego przyzwyczaić, oswoić się z takim stylem interakcji ale faktycznie jest tak, że dzieci bardzo szybko doceniają to, że tutaj można jednak rozmawiać i można mieć własne zdanie i można rozmawiać z dorosłymi o różnych rzeczach i to z dorosłymi którzy liczą się z ich zdaniem. I to jest chyba też duża różnica. To jest sytuacja, która nie często ma miejsce w szkole.”
- (OO)“Tutaj prowadzimy zajęcia na podstawie prawdziwych obiektów, nie na podstawie ilustracji z książki, to jest nauka z obiektem. Jest bezpośredni kontakt z tym o czym mówimy.”
- (PP)“til å bli nærmere kjent med samtidskunstfeltet”

(QQ) "I ta osoba reprezentuje wtedy nasz dział"