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## **Between Museum Theory and Practice: Museological Education Illustrated by the Ethnology Curriculum at the Jagiellonian University<sup>1</sup>**

Modern museums, established to preserve and disseminate the memories of the past in service of society and its development [Żygulski 1982: 12], were, until recently, generally perceived as “boring, dust-covered, uninteresting places”.<sup>2</sup> However, over the last few decades, influenced by dynamic socio-cultural transformations, museums have evolved into multifunctional institutions, unique multidisciplinary establishments [Majewski 2018]. They are no longer limited to merely collecting, studying, and making collections available, teaching, and educating. Instead, they are now expected to entertain, integrate, and activate their audiences, responding to increasingly diverse social expectations<sup>3</sup> [Simon 2010; Barańska 2020: 15-30,

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<sup>1</sup> This article is an extended version of the paper presented at the Museum of the Masovian Countryside during the conference *Współczesne problemy zarządzania w muzeach. Edukacja. Dobór wykształconych kadr* (Contemporary Problems of Museum Management. Education. Selection of Trained Staff) organised by the Association of Open-Air Museums in Poland on February 27 – March 1, 2023.

<sup>2</sup> I am referring to opinions and remarks formulated, among others, by students of ethnology during discussions conducted as part of museology classes between 2007 and 2010. In discussions about the perception of museums in Polish society, as well as in the prepared exhibition reviews, the following terms frequently surfaced when describing museums: “boredom”, “dusty places”, “regime rooms where you walk around in slippers and are not allowed to touch anything”.

<sup>3</sup> In addition to the traditional social functions related to education, upbringing, and the cultivation of patriotic attitudes, new tasks have been added, including therapeutic, rehabilitation, and entertainment functions, as well as those that stimulate local communities culturally, socially, and economically. The new activities initiated by the principles of the

Murzyn-Kupisz 2020: 67–87]. As Piotr Majewski noted, today’s historically formed museologists should possess a wide range of talents and skills, and be “lovers of many Muses at the same time...”. They are required to have broad competencies, specialist museum knowledge, a university education in the discipline, and many other additional skills [Majewski 2018: 7]. The scope of social tasks and functions undertaken by museums, which has expanded along with the evolutionary development of museums, led at the same time to the establishment of museology as a science and the setting of standards for the training of museum personnel. In a text published in 2009 in *Muzealnictwo*, Dorota Folga-Januszewska and Andrzej Rottermund, drawing upon international models of museology education, proposed the creation of comprehensive museological studies in Poland at the bachelor’s, master’s, and doctoral levels [Folga-Januszewska, Rottermund 2009: 47–57]. The question arises, however, whether in the context of the needs of the museum sector in Poland, the creation of a three-degree programme dedicated solely to museology is justified? It appears that a more suitable solution is to support the development of existing postgraduate studies in museology, allowing museum staff to systematically enhance their professional qualifications, as well as to expand the training opportunities provided by cultural institutions [Majewski 2018: 12]. On the other hand, in the case of first- and second-degree studies, museological education should be integrated with education in the relevant knowledge discipline, in accordance with the profile and specialisation of the museum in question. The model of integrated university education has proven successful in the context of ethnographic museology. It has been effectively implemented in several university centres in Poland since the 1960s. Naturally, given the new challenges and needs arising from a dynamically changing reality, the offerings in museum and ethnographic education should be subject to ongoing reflection and updates, taking into account the requirements of the museum market as well as societal expectations. The above-mentioned issues are being actively discussed within museum circles, but thus far, no constructive formula has been devised for collaboration between academia and museums with regard to the educational offer. In this context, the conference entitled *Współczesne problemy zarządzania w muzeach. Edukacja. Dobór wykształconych kadr* (Contemporary Problems of Museum

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new museology now align with the concepts of the participatory, extended, and opening museum.

Management. Education. Selection of Trained Staff) organised by the Association of Open-Air Museums in Poland on February 27 – March 1, 2023, played a significant role. The event, which brought together representatives of academia, museums, local authorities, and cultural institutions, provided an opportunity to exchange ideas and experiences, while also giving an impetus for further meetings and initiatives.<sup>4</sup> Drawing upon the subject matter of the conference, in the following text, I will attempt to discuss the model of education in the field of museology using the example of ethnology studies implemented at the Jagiellonian University.

### **Museology Curriculum in the Years 1960-1990**

The origins of ethnographic museology in Kraków are closely associated with the figure of Seweryn Udziela, a tireless activist, folklorist, collector, and the first director of the Lesser Poland institution, who, with significant support from university circles, led to the establishment of the Ethnographic Museum in Kraków (MEK) in 1911. Although the institution was formally founded at the beginning of the twentieth century, the very idea of collecting “folk items” had been taking root in the city of Wawel since the early nineteenth century. One of its advocates was Wincenty Pol, a pioneer of ethnography lectures at the Jagiellonian University and the author of several treatises on museology. Emphasising the importance of collections for scientific reflection, W. Pol laid the theoretical groundwork for the Kraków Museum of Antiquity founded in 1850 [Bujak 1975: 64–65].<sup>5</sup> While museum-related topics had been a subject of interest for university researchers since the nineteenth century, it was not until the years following the Second World War that the formal teaching of museology at the Jagiellonian University began to take shape. This was initiated by Prof. Mieczysław Gładysz, a respected museologist and ethnographer, director of the Museums in Gliwice and Bytom [Spiss 2002:121,122].<sup>6</sup> Upon assuming the Chair of Slavic Ethnography (KES) at the Jagiellonian University in 1960, he introduced a new field of scientific activity related to museology

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<sup>4</sup>During the conference, a working team was formed, which began work on preparing a programme of inter-university ethnographic-museum camps for first- and second-degree ethnology students.

<sup>5</sup>W. Pol presented his concept of the functioning of the museum in a memorial submitted on February 3, 1850, at a meeting of the Department of Archaeology and Fine Arts of the Kraków Scientific Society [Bujak 1975: 64].

<sup>6</sup>A. Spiss, “Mieczysław Gładysz (1903-1984),” [in:] *Etnografowie i ludoznawcy polscy. Sylwetki, szkice biograficzne*, vol. I, Kraków 2002, pp. 120–126.

to Kraków ethnology.<sup>7</sup> Recognising museums as important research centres and, consequently, the need to educate a professional workforce, he developed a museology curriculum for students of within his department. The curriculum encompassed a broad spectrum of issues and subjects, offering a comprehensive and multifaceted approach to museum theory and practice.<sup>8</sup> The curriculum comprised a total of 240 hours of instruction, including lectures, lecture-based classes, and workshop courses conducted in Kraków museums. Additionally, it featured two two-week museum traineeships: one in a pavilion museum and the other in an open-air museum.<sup>9</sup>

The museum module was implemented over four semesters in the second and third years of ethnographic studies,<sup>10</sup> and education in the field of museology ran concurrently with ethnographic education (ethnography of Poland, Slavs, and Carpathians), enriched by anthropological reflection. Dr Jan Bujak,<sup>11</sup> a graduate in ethnography from Kraków, was entrusted with delivering lectures and conducting classes in museology. He was the author of a valuable monograph entitled *Rozwój muzealnictwa etnograficznego w Polsce*, which he prepared as his doctoral thesis under the supervision of M. Gładysz in 1968. The dissertation received the individual third-degree prize from the Minister of Education and Higher Education [Pilichowska 2002: 22-24].

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<sup>7</sup> Kierunki badań Katedry Etnografii Słowian UJ w latach 1945-1970 [a manuscript], Legacy of Mieczysław Gładysz, file no. 114. The Collection of the Laboratory of Ethnographic Documentation and Information of the Institute of Ethnology and Cultural Anthropology of the Jagiellonian University. (hereinafter: PDIIE IEiAK UJ).

<sup>8</sup> *Ibid.*, and Wykłady z muzealnictwa [handwritten notes of M. Gładysz], Legacy of M. Gładysz, file no. 146, PDIIE IEiAK UJ.

<sup>9</sup> The documentation preserved in the institute's archives shows that in the 1970s to 1990s, museum traineeships were held at the following institutions: the Ethnographic Museum in Toruń, the Museum of Folk Musical Instruments in Szydłowiec, the National Museum in Szczecin, the Regional Museum in Żywiec, the Regional Museum in Zamość, the Regional Museum in Nowy Sącz, Opole Rural Museum in Opole-Bierkowice, Sanok Open-Air Museum, the Tatra Museum in Zakopane, the Lublin Open Air Village Museum, the Museum of Toys and Play in Kielce. The collection of PDIIE IEiAK UJ. No ref. no. Materials in development.

<sup>10</sup> In the 1970s, museology classes were also conducted in the fourth year of the study programme. The collection of PDIIE IEiAK UJ. No ref. no. Materials in development.

<sup>11</sup> Following his graduation from ethnographic studies in 1955, J. Bujak assumed a position at the Orkan Museum in Rabka, where he served as director until 1962. In 1962, he was granted a four-year doctoral scholarship at the Department of Ethnography of Slavs at the Jagiellonian University, which culminated in the completion of his doctoral degree based on the above-mentioned dissertation. J. Bujak's personal folder. The collection of PDIIE IEiAK UJ.

Below I present the framework curriculum of museum education that was implemented at the KES in the years 1960-80.<sup>12</sup>

Lectures – thematic blocks:

- General History of Museology
- History of Polish Museology
- History of Ethnographic Museology
- Museum Collections
- Collection Management
- Principles of Conservation Prevention in Museums
- Principles of Basic Scientific Documentation for a Museum Object
- A Museum Object as a Content Narrator
- Constructing an Exhibition Scenario
- Principles of Correct Exhibition Display
- The Administration of Exhibition Development and Operation
- Exhibition Marketing
- Selected Elements of Educational Work
- Museum Exhibition Review
- Archiving Research Materials and Their Factual Arrangements (Interviews, Photographs, Drawings, Documentation, etc.)

Lecture-based classes and workshops in museums:

- Study of the museum object and terminological aspects, considering scientific and dialectical languages
- Preparation of scientific catalogue pages for a selected object
- Basic issues in the protection of historical monuments (workshops with Dr Hanna Pieńkowska, provincial conservator of historical monuments, held at the National Museum in Sukiennice)
- Principles of organising folk art competitions
- Participation in vernissages at the MEK
- Reviewing selected temporary exhibitions

Classes coordinated with museology:

- Methodology of Ethnographic Research

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<sup>12</sup> The curriculum presented was provided by Prof. Dr hab. Jan Świąch. It closely corresponds to the information contained in the documentation within the IEiAK archives. Although there have been some modifications in the curricular offerings over the years (e.g., in the 1970s, a lecture by Prof. S. S. Żychoń entitled “Folk Architecture and its Exposition in Open-Air Museums” was introduced), the fundamental courses on museum education remained unchanged. The collection of PDIE IEiAK UJ. No ref. no. Materials in development.

- Ethnography of Poland
- Documentary Photography (for credit, a series of documentary photographs with full workshop processing had to be developed in a photographic studio located in the KES)
- Hand-Drawing and Measurement Documentation
- Ethnographic Film

One of the beneficiaries of the presented curriculum was Prof. Jan Święch, a student of ethnography in Kraków in 1969-1974, who provided me with a wealth of valuable information and data concerning museum education at the KES during that period. These contributions served as an important supplement to the archival records currently held at the Laboratory of Ethnographic Documentation and Information of the Institute of Ethnology and Cultural Anthropology at the Jagiellonian University. According to Prof. Święch, the studies at that time were a formation of documentary and factographic ethnology, a form of – as he put it – “ethnographic craftsmanship”. During our conversation, he mentioned twice<sup>13</sup> that in one of the lecture rooms of the Department, there were glass cabinets filled with all sorts of life-size objects and models of larger specimens (such as a cart, a plough, a peasant’s hut), which students had to describe in classes following the guidelines applicable in museum records. “Everyone had to create several thematically different scientific catalogue cards.” Equally important in his opinion were the workshop classes held in the conservation workshop at the National Museum in Sukiennice. As he emphasised, “for the more creative, this craft was at the same time a primary foundation on which it was possible to build multidirectional ethnological and anthropological reflection based on classes in cultural theory, including an excellent lecture on the anthropological concept of man conducted by Prof. Andrzej Waligórski.” The whole was complemented by courses that included elements of linguistics, dialectology, philosophy, folk literature, folklore, art history, musicology, historical methods of archival research, archaeology, and physical anthropology.<sup>14</sup> Additionally, those interested could join the Ethnographers’ Club, which operated at the MEK. Membership provided

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<sup>13</sup> I interviewed Prof. Dr. hab. Jan Święch on January 16, 2023, at IEiAK. After analysing the material from the first interview, I requested another interview, which took place on June 27, 2023.

<sup>14</sup> The interview with Prof. Dr. hab. J. Święch of 16 January 2023. See also *Materiały z działalności dydaktycznej KES UJ*. The collection of PDiIE IEiAK UJ. No ref. no. Materials in development.

access to museum events, such as exhibitions, seminars, and conferences, and also granted admission to the museum's "Winnica" café located in the basement of the MEK's main building, the former Town Hall. Club members also enjoyed a rather unique privilege for students in the form of a discount on drinks and sandwiches. Prof. J. Świąch fondly recalled, "we used to gather in this café, discuss, and drop in between classes to enjoy a sandwich and drink coffee".<sup>15</sup>

The curriculum was, therefore, multifaceted and interdisciplinary in nature, with a significant role played by the two-week traineeships. They allowed people to enter the museum space and gain practical insights into the specifics of the museum profession. Looking back from a perspective of over 50 years, when analysing the curriculum designed by Prof. Gładysz, it can be said that it was a well-conceived model of education in terms of content and logistics, which undoubtedly aligned with the European standards of teaching museology at that time.<sup>16</sup>

In 1980, with the adoption of the new ethnology curriculum at the KES, the museology training module was also modified. Responding to students' requests, the second compulsory museum traineeship after the third year was made optional.<sup>17</sup> The film class was discontinued (the students' argument was: "the inability of the Department to provide the possibility of work with a camera"), and technical drawing and tape recorder operation ("learning how to operate a tape recorder is common knowledge, so it is unnecessary") were also removed. The new 1980 curriculum did not mention workshop classes in Sukiennice, physical anthropology, photography, dialectology, or hand-drawing. On the other hand, there was a proposal to extend the classes in Ethnography of Poland to two years and introduce a new subject called "Determinants of the Folk Worldview", now known as "Folk Worldview". After these changes were made, the museum module consisted of 60 hours of compulsory lecture-based classes in the second year (30 hours of lectures, 30 hours of practicals); a 30-hour optional course titled "Introduction to Museology and Monument Protection", and one two-week museum

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<sup>15</sup> The interview with Prof. Dr. hab. J. Świąch. Own materials.

<sup>16</sup> It is assumed that the standards for teaching museology crystallised in Europe in the first two decades after the end of the Second World War, specifically from the establishment of the Ecole du Louvre in 1945 until the 1960s. In the 1980s and 1990s, museology was already widely taught worldwide [Folga-Januszewska, Rottermund 2009: 47].

<sup>17</sup> Cf. Kierunki badań Katedry Etnografii Słowian UJ w latach 1945-1970, the collection of PDIIE IEIAK UJ.

traineeship after the second year.<sup>18</sup> The above curriculum was followed during her studies at the KES in 1986-1990 by Beata Skoczeń-Marchewka – currently a senior curator at the MEK, author of many exhibitions and publications. During our conversation<sup>19</sup> about museum education at the time, she frequently referred to the student book she had brought with her, using it to check and verify the information provided. Without hesitation, she admitted that the aspect of the museology module she remembered most was the museum traineeship. Her experience at the Ethnographic Museum in Toruń had a profound impact on her attitude towards museology and influenced her career choice. “Before my traineeship in Toruń, the museum appeared to me as a boring, even musty institution. I had never considered working in a museum. My traineeship at the Ethnographic Museum in Toruń completely changed my perspective”. What impressed and intrigued the young student? The logistically and factually sound programme. The classes were not only well prepared but also excellently conducted by the museum staff. “We worked in teams of two, visiting each museum department, familiarising ourselves with its specifics, scope of activities, documentation, and carrying out specific workshop instructions and tasks. We spent at least one day in each department. For a young person this is a great experience.”<sup>20</sup> It is worth noting that in the archives of the IEiAK UJ, there is a letter dated January 31, 1986, in which the head of the KES, Dr hab. Anna Zambrzycka-Kunachowicz, expressed her gratitude to the management of the ME in Toruń for organising an interesting programme of stay for ethnography students”.<sup>21</sup> Undoubtedly, the traineeships had an inspiring and invigorating effect on students. They revealed new and unfamiliar faces of museums, allowed students to become acquainted with the specifics of the museum profession through practical activities,

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<sup>18</sup> The collection of PDiE IEiAK UJ. No ref. no. Materials in development.

<sup>19</sup> I interviewed Beata Skoczeń-Marchewka at the Ethnographic Museum in Kraków on July 14, 2023. Own material.

<sup>20</sup> Among other things, the interviewee recalled classes in the folk art department conducted under the supervision of Dr Aleksander Błachowski. She was tasked with preparing an object card for a sculpture depicting a woman with children. She interpreted it as “mother with children”, which surprised the instructor, who asked: “How do you know it’s a mother and her children? Where is it written?” Ibid.

<sup>21</sup> In the letter, he also expresses his gratitude for the lectures delivered by Prof. Dr Maria Znamierowska-Prüfferowa and Dr Aleksander Błachowski, which, as he stresses, “made a great impression on the audience.” Letter dated January 31, 1986, addressed to Roman Tubaj, director of the Ethnographic Museum in Toruń at the time. The collection of PDiE IEiAK UJ. No ref. no. Materials in development.



altered their perceptions of museology, and often influenced their career choices. It is worth noting that almost half of the 1990 graduates went on to work in museums or cultural institutions.<sup>22</sup> “Tell students that working in a museum is an interesting and creative occupation. There is no room for boredom here. You can combine the study of objects with ethnographic research and create new stories based on this.”<sup>23</sup>

### **Current Museology Education Offering**

Education in museology, with some modifications, continued at KES until the 1990s. It was interrupted by the untimely death of Dr hab. Jan Bujak, a long-standing and valued lecturer, who passed away in 1991, only a few months after receiving his habilitation degree. The Kraków department lacked a person to replace J. Bujak. Museology as a subject disappeared completely from the curriculum. Classes in museology came to an end, and so did museum traineeships. This state of affairs lasted until 2000, when Prof. Czesław Robotycki, then Director of the Institute of Ethnology and Cultural Anthropology, decided to bring the renowned museologist Dr Jan Świąch to Kraków to entrust him with reviving the Postgraduate School of Museology (PSM), which had collapsed twenty years after its establishment in 1973.<sup>24</sup> J. Świąch presented a modified curriculum for the PSM and, following its acceptance by the Dean’s authorities, was appointed head of the postgraduate programme. In 2000, at the Institute of Ethnology and Cultural Anthropology,<sup>25</sup> the first intake since 1994 was launched. Several dozen people applied. The course quickly became very popular, attracting around 100 candidates every year.<sup>26</sup> Importantly, when the PSM was reactivated, an optional lecture on museology (30 hours) was also included in the curriculum of full-time ethnological studies. The classes conducted by Dr hab. J. Świąch met with great interest, and two years later,

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<sup>22</sup> Interview with B. Skoczeń-Marchewka. Own material.

<sup>23</sup> *Ibid.*

<sup>24</sup> The school was established in 1973 thanks to the efforts of M. Gładysz and J. Banach [Żygulski 1982: 8]. It functioned for over 20 years, i.e., until 1994, at the Faculty of History at the Institute of Art History. It was the first such school in Poland and one of the few in Europe to train and raise the qualifications of museum personnel [Spiss 2002: 124].

<sup>25</sup> In 1995, the existing Chair of Slavic Ethnography was replaced by the Institute of Ethnology, later renamed the Institute of Ethnology and Cultural Anthropology.

<sup>26</sup> Every year, around 100 applications are received from various parts of Poland and even from abroad. For the upcoming academic year 2023-24, more than 80 people have applied for studies. Data from the PSM secretariat, provided by Anna Popławska, who currently oversees the School’s administrative services.

they became an obligatory course for third-year students at IEiAK. In 2007, the lecture was extended to include 30 hours of lecture-based classes.<sup>27</sup> As part of these classes, students carried out practical tasks depending on the content of the lecture. These included: preparing a scientific catalogue card for a selected object (usually artefacts brought to class by the lecturer);<sup>28</sup> discussing and analysing exhibition problems using a selected museum exhibition as an example; participation in field exercises, such as a trip to a selected museum in Poland; writing an exhibition review; and constructing an exhibition scenario (students worked in teams of four; each team chose a topic and created a scenario for the exhibition, which was then presented in multimedia form during a credit seminar).<sup>29</sup> The students' extremely imaginative, interesting, and inspiring projects served as the impetus for launching an optional course entitled "Exhibition Design" in the 2014-15 academic year as part of the Master's degree programme. Under the supervision of an instructor, students engaged in the exhibition process, encompassing the entire journey from constructing the scenario, conducting ethnographic research, collecting materials and exhibits, developing display boards, assembling everything, to the grand opening. The exhibitions are presented in the institute's "Pod Przewiązką" gallery, specially created for this purpose. The first exhibition prepared by the students, "The Kiss", could not be installed due to the building renovation. A year later, the gallery was officially inaugurated with an exhibition entitled *Od radła krzywogrządzielowego do Latającego Potwora Spaghetti: KES 1926 - IEiAK 2016 – rzecz o historii etnografii krakowskiej*<sup>30</sup> (*From Curved*

<sup>27</sup> The classes were entrusted to me because I had been in charge of the PSM's administrative support since 2003. One of my responsibilities was to pilot the visits of PSM students to selected museums, which afforded me the opportunity to participate in the workshops (in 1990-95, when I studied at the Institute of Ethnology at the Jagiellonian University, there was no longer a museology module in the curriculum). The workshops held as part of the PSM gave impetus for launching museology classes for ethnology students.

<sup>28</sup> It is essential for students to have the opportunity to handle a specific object, to feel its shape, as well as the type and texture of the material from which it is made.

<sup>29</sup> Based on my own observations, I can say that, more often than not, it is only the creation of the exhibition scenario that triggers genuine commitment in the students and motivates them to work.

<sup>30</sup> A year earlier (2015), a one-day exhibition event was held on the magic of herbs: *Ziela-synteza – o ziołach, ich miejscu w kulturze, zastosowaniach i znaczeniach* (Herbosynthesis – on Herbs, Their Place in Culture, Uses, and Meanings). In the following years, the following exhibitions were held: *Od radła krzywogrządzielowego do Latającego Potwora Spaghetti: KES 1926 – IEiAK 2016* (From Curved Mould-Board to the Flying Spaghetti Monster) – an exhibition organised as part of the celebrations of the 90th anniversary of the establishment of the Ethnology Centre at the Jagiellonian University; *Wieczory cudowne – krakowskie*

*Mould-Board to the Flying Spaghetti Monster: KES 1926 – IEiAK 2016 – a Story About the History of Kraków Ethnography*). Since then, students from subsequent years have been curating unique exhibitions annually. The course in exhibition design demands significant intellectual effort from students and, at the same time, discipline in organising their work and completing individual tasks within the 30-hour timeframe. Nevertheless, they eagerly opt for this course. Perhaps the decisive factor is that, during their work on an exhibition, they feel like they are creating their own narrative from inception to fruition, witnessing their script concepts take tangible form in the final exhibition.

The above 90-hour museology module currently offered at IEiAK as elective classes (60 hours – I degree; 30 – II degree) undoubtedly provides students with a solid foundation in museum theory and practice, however, it is difficult to consider this offering as a programme that fully meets the standards for training museum personnel. The main drawback lies in the limited dimension of practical classes in museums. Therefore, efforts have been made to expand the lecture-based education with museum workshops without increasing the overall module hours. In January 2023, a meeting was held between the IEiAK management and the current MEK director, Monika Dudek, during which the initial areas and framework for cooperation were outlined. As agreed, in the upcoming academic year 2023/24, as part of the “Between Museum Theory and Practice” classes, IEiAK undergraduate students will participate in monthly workshops at the MEK, learning about inventory, conservation, collection storage (storerooms), and exhibition design.

## What Next?

This is the current (2023) museology offering, illustrated by the curriculum of IEiAK at the Jagiellonian University. However, due to limited hours, it falls short of meeting the expectations of ethnographic museums, especially open-air museums, which seek candidates with expertise in a specific

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wigilie Bożego Narodzenia (*Marvellous Evenings – Kraków Christmas Eves*) (2017); Pil-su. *Etnograficzne wałkowanie dźwięków* (Pil-Su. *Ethnographic Rolling of Sounds*) (2018); *Za kulisami – antropolodzy w terenie* (*Behind the Scenes – Anthropologists in the Field*) – due to the pandemic, the exhibition was presented online (2020); *Perspektywy wolności* (*Perspective on Freedom*) (2022); *Okno. Widok-nie-widok* (*Window. View-not-View*) (2023). Own material. For more, see: <https://etnologia.uj.edu.pl/dzialalnosc/wystawy> (accessed on July 25, 2023).

discipline (knowledge of traditional rural community culture) combined with museology. At the same time, conversations with representatives of ethnological centres in Poland have revealed that introducing an extended module on ethnographic museology into the first- and second-degree curriculum is, in practice, impossible. Ethnological and anthropological studies, which presently encompass a broad spectrum of issues and phenomena, cannot be profiled or, as some anthropologists argue, dominated by museological content. Therefore, it is necessary to establish a supra-university platform for educational and training activities, complementing the existing curricula in individual ethnological centres. I am thinking about the development of an inter-university curriculum for training staff in museum practices for ethnology students across Poland, in collaboration between museums and universities.<sup>31</sup> Such a curriculum, integrating the work of academics and museum professionals, would significantly enhance the educational offerings of university ethnological centres without adding extra academic burdens. Simultaneously, it would provide participants, including students, academics, and museum professionals, with opportunities to engage, exchange ideas, and share experiences. This exchange would encompass museology and anthropological reflections, potentially leading to collaborative research and exhibition projects in the future. The fundamental question that arises is how to implement this in practice. One potential solution (I will not delve into the critical issue of funding sources due to text length limitations)<sup>32</sup> is to re-establish the former inter-university ethnographic camps (MOE) in a new form tailored to museum education. I envision these proposed inter-university ethnographic-museum camps

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<sup>31</sup> I would like to emphasize that, following the removal of ethnology from the list of academic disciplines (Act 2.0.), in the efforts and discussions conducted with representatives of the Ministry of Education and Science, an important argument for reinstating ethnology as an independent discipline was the recognition that ethnologists and anthropologists are not just a narrow group of academic researchers but primarily a large group of museum employees who come from university ethnological centres. I refer to the meeting held on November 21, 2022, at the Institute of Ethnology and Cultural Anthropology with Prof. Włodzimierz Bernacki, Secretary of State and Government Plenipotentiary for Monitoring the Implementation of Higher Education and Science Reform. The meeting was attended by Prof. Jan Święch, Prof. Janusz Barański, Dr hab. Marcin Brocki, Professor of the Jagiellonian University, and myself.

<sup>32</sup> In this context, it is essential to establish targeted ministerial grants for museums and higher education institutions. A good solution, as suggested by P. Majewski regarding the funding of postgraduate museology studies, would be the development of a special grant programme to which university units and cultural institutions could apply for financial support [Majewski 2018:13–14].

(MOEM) being organised at museum institutions as a kind of two-week traineeships, including workshops conducted by staff from various museum departments, collaborative ethnographic field research (covering also contemporary issues), discussions, seminars, conferences, and international meetings.<sup>33</sup> The concept of inter-university student ethnographic-museum camps could potentially foster closer collaboration between theoretical and practical museologists. Needless to say, despite the implementation of the principles of the new museology for more than 30 years, there remains a gap in the creative flow of ideas and experiences between academics, who shape the predominant museological discourse and define the directions of change, and museologists, who strive to put these ideas into practice on a daily basis. The lack of dialogue and, at times, mutual resentment between these two communities, give rise to many misunderstandings and challenges when it comes to implementing new concepts and ideas. Consequently, this can impact the functioning of museums [Merriman 2020: 173–187, Berendt 2014: 31–48; Majewski 2018: 13]. This is particularly relevant in the context of the activities of ethnographic institutions, which, while preserving the cultural heritage of the peasant strata in the broadest sense, should simultaneously remain open to contemporary world phenomena and issues (opening museology). As pointed out by Katarzyna Barańska, the democratisation of social life, signifying a shift in museums away from elitism towards mass audiences, should encourage museum professionals to reflect on the surrounding reality and, on this basis, to create new programme offerings that are attuned to current trends and socio-cultural transformations [Barańska 2020: 23–29]. Engaging in dialogue with the surrounding world and sensitivity to the problems of the contemporary world (such as the climate crisis, migration movements, and the situation of marginalised groups) are essential for museums to play a significant role in society in the future. Museums are institutions tasked not only with imparting knowledge, but also with shaping specific

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<sup>33</sup> I would like to add that concrete steps have already been taken in this regard. The conference in Sierpc in February/March 2023, as mentioned in the introduction, played an inspiring role. This was followed by a working group meeting held as part of the conference *Etnografia w muzeum. Drogi. Tropu. Idee*, (Ethnography in the Museum. Ways. Tracks. Ideas), which took place on April 20-21, 2023, in Ciechanowiec. In July 2023, another meeting was convened, during which the preliminary programme for the planned museum-ethnography camp in the Sub-Carpathian region in 2024 was discussed. The meeting was attended by the President of SMWP, Z. Skuza, the President of PTL, A. Brzezińska, and representatives from three university ethnological centres in Poland: Kraków, Poznań, and Warsaw.

social attitudes, behaviours, and habits, including ethical sensitivity. To meet these challenges, the substantive staff employed in ethnographic institutions must possess the appropriate knowledge, competencies, and skills. In addition to museum skills, they need knowledge of the broadly understood culture of the peasant strata and of ethnographic research methodology in order to be able to competently create museum narratives and develop programme offerings that are responsive to the changing reality. Without factual knowledge of the past, a museum professional, especially an educator, may navigate the spaces of ethnographic exhibitions as if in a fog, stumbling over the stones of factual ignorance in their educational activities.

When addressing the issues of systemic solutions for museum management and the training of ethnographic museum staff, it is equally important to remember that as museums open up to the broader environment (participatory, extended, opening approaches), the perspective of those who work in the museum profession on a daily basis should be considered. It is crucial to ensure that the new tasks and social expectations placed upon museum professionals do not lead to frustration, but instead open up and inspire them to create original narratives about the world around us – both past and present.

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## Między teorią a praktyką muzealną. Kształcenie muzeologiczne na przykładzie programu studiów etnologicznych w Uniwersytecie Jagiellońskim

Programowe kształcenie w zakresie muzealnictwa na UJ ma już ponad 60-letnią tradycję. Jego inicjatorem był Mieczysław Gładysz, który po objęciu Katedry Etnografii Słowian UJ w 1960 roku opracował moduł kształcenia muzealniczego dla studentów kierowanej przez siebie placówki. Realizację zajęć powierzył dr Janowi Bujakowi. Program stworzony przez Gładysza i doskonalony przez Bujaka obejmował szeroki wachlarz zagadnień i tematów, ujmując w sposób komplementarny i wieloaspektowy wiedzę z zakresu teorii i praktyki muzealnej. Po śmierci J. Bujaka w 1991 roku, muzealnictwo całkowicie zniknęło z programu studiów etnologicznych. Powróciło do uniwersyteckiego kształcenia w 2000 roku wraz z zatrudnieniem w Instytucie Etnologii i Antropologii Kulturowej UJ Jana Świącha, któremu powierzono reaktywację Podyplomowego Studium Muzeologicznego, a także zajęcia na studiach dziennych. Obecnie w ramach studiów etnologicznych na UJ realizowane są trzy kursy z zakresu muzealnictwa: *Muzealnictwo we współczesnej kulturze*; *Między teorią a praktyką muzealną*; *Wystawiennictwo*.

**Słowa kluczowe:** Uniwersytet Jagielloński, etnologia, muzeologia, dydaktyka akademicka, instytucje kultury

### Abstract

Curricular training in museology at Jagiellonian University has a tradition spanning over 60 years. It was initiated by Mieczysław Gładysz, who, upon assuming the Chair of Slavic Ethnography at Jagiellonian University in 1960, developed a museum education module for the students of the department he headed. He entrusted the implementation of the course to Dr Jan Bujak. The curriculum created by Gładysz and refined by Bujak encompassed a broad spectrum of issues and subjects, offering a comprehensive and multifaceted approach to museum theory and practice. After J. Bujak's death in 1991, museology was completely removed from the curriculum of ethnological studies. It returned to university education in 2000 with the employment of Jan Świąch at the Institute of Ethnology and Cultural Anthropology at Jagiellonian University. He was tasked with reactivating the Postgraduate Museological Studies Programme, as well as full-time classes. Currently, Jagiellonian University offers three museology courses as part of its ethnology studies: *Museology in Contemporary Culture*; *Between Museum Theory and Practice*; and *Exhibition Design*.

**Keywords:** Jagiellonian University, ethnology, museology, academic teaching, study programs, cultural institutions