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From Museology to the Anthropology of Things. Training Personnel for Cultural Institutions in the Poznań Ethnological Centre¹

Introduction

In 1887, in the journal *Wisła*, Roman Zawiliński² proposed ways of recording ethnographic data, also pointing out the purpose of ethnography itself (which was constituted at the time) as a separate scientific discipline: “(...) the aim of ethnography is to get to know a social group completely, meaning thoroughly and comprehensively, and therefore the aim of Polish ethnography is to get to know the Polish nation in all its social strata, in all provinces, districts, towns, villages, and hamlets – wherever Polish speech is heard” [Zawiliński 1887: 3]. Recalling his words from 136 years ago, it is impossible not to agree that even today the aim of ethnographic, ethnological, and anthropological exploration is to get to know the studied social groups, and thus to describe and understand them, and also to disseminate this knowledge. Whether as researchers we are associated with

¹ 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.

² Roman Zawiliński (1855-1903) – teacher, linguist and ethnographer. In 1884-1901, he was a member of the Anthropological Commission of the Academy of Learning in Kraków, acting as the secretary of the Ethnographic Department, source: <https://poradnik-jezykowy.uw.edu.pl/page/editors?lang=pl> (accessed on June 26, 2023).

university, museum, or NGO circles, we pursue the goals and postulates of ethnology and cultural anthropology – a discipline that is constantly changing, as it responds to what is happening around us.

Persons undertaking studies in ethnology and socio-cultural anthropology at the University of Poznań, looking for information on the website of the Institute of Anthropology and Ethnology (hereinafter IAiE), find the following note: “Studies in ethnology and cultural and social anthropology are for those curious about the diversity of the human world, who want to understand the mechanisms of the creation of culture: how come that culture both unites and divides and that it sometimes masks social inequalities? It demands critical and constructive thinking. This is an education that can be applied in various professional settings. Graduates work in the media, in cultural institutions, NGOs, research centres, education and in high-profile businesses. There is demand everywhere for open-minded, imaginative people who know the world at large, who are aware of the principles of society and culture and are ready to solve problems creatively.”³ The mission of education understood in this way translates into the way of imparting knowledge and skills, as well as the shaping of social attitudes, with which we, as the IAiE team, try to equip our graduates.

Our graduates find work in many places, in new professions, sometimes seemingly very distant from ethnology and cultural anthropology. Those graduating in the 1980s-90s mostly joined the ranks of cultural institutions. Currently, this career path is poorly represented – due to the so-called “lack of jobs” or dire financial as well as organisational conditions. It is difficult for a full-time job in a museum to compete with a project-based job in a corporation (very well paid) or work as an independent researcher or educator in the rapidly developing third sector.

The phrase “from museology to the anthropology of things” from the title reflects changes taking place within the discipline, which directly affects the curriculum structure and thus prepares our students for entry into the labour market. Therefore, the aim of this article is to present the method of education at the Institute of Anthropology and Ethnology of the Adam Mickiewicz University in Poznań in terms of preparation for the profession of a museologist. I present briefly the history of the establishment and functioning of the Poznań ethnological centre from 1919 to the present day, indicating the place of museology in curricula. Using my

³ <https://etnologia.amu.edu.pl/co-to-jest-antropologia-kulturowa/> (accessed on July 2, 2023).

own teaching activities as an example, I show how these contents can be integrated into the teaching of various subjects. I also compare three perspectives that are important for the preparation of future museum professionals. The first concerns the interests of students and their needs in terms of acquiring knowledge about museums, their activities, and ways of organisation. The second concerns the preparation of didactic proposals by the IAIÉ employees. The third is related to the needs of the professional market regarding the training of future museum employees. I conclude the article with reflections (or rather postulates) on how people responsible for the education of future staff along with museologists can jointly plan the vocational training path in the field of museology.

In the Beginning There Was a Museological Seminar

The Department of Ethnography at the Faculty of Philosophy of the University of Poznań was established in February 1919, following a proposal made by the University Commission in 1918. Its first director was Dr Jan Stanisław Bystron, who held this position until 1925. From May 1926, Associate Professor Doctor Eugeniusz Frankowski was appointed director; he combined his work at the University of Poznań with the function of director of the Ethnographic Museum in Warsaw [cf. Jasiewicz 2020]. And it is to Frankowski that we owe the first classes concerning museology that appeared in the educational offer. The list of subjects for the academic year 1930/31 for the first time included the subject “Museological Seminar”, which was additionally supplemented by trips to the Warsaw museum. This offer was also valid in the last academic year 1938/39 before the outbreak of the Second World War [Brzezińska 2020: 121-122]. In the Chronicle of the University of Poznań for the 1934/35 academic year, we read how Frankowski combined his teaching work in Poznań with his work as a museologist in Warsaw: “(...) A three-day trip to the Ethnographic Museum in Warsaw was organised, attended by 14 people. In the spring trimester, the Director additionally conducted a museological seminar with practicals in museology. This year, as in previous years, Prof. Frankowski directed the work of the Ethnographic Museum in Warsaw, continuing the reorganisation of the Museum initiated 3 years ago. This year, the Institute of Ethnology has expanded considerably. It currently occupies seven rooms. This has allowed to develop an on-site Ethnographic Museum at the Institute of Ethnology” [Kronika... 1936: 157].

What was the “on-site ethnographic museum” mentioned in the above quote? It was a didactic aid through which students could familiarise themselves with exhibits representing different social and cultural worlds. It was called the Museum of Basic Folk Techniques (MTZL),⁴ and by examining its exhibits students also learnt how to describe museum exhibits, so it was an element of the practical training of future museologists. The museum was established in 1934 on the initiative of E. Frankowski to meet the demands put forward by the ethnological circles (including Jan Czekanowski and Cezaria Baudouin de Courtenay-Ehrenkreutz-Jędrzejewiczowa) for enabling students interaction with materials obtained, among others, from field research and practice. The Poznań museum continued to develop until 1939, when most of the collected items were destroyed due to the hostilities. Only 75 artefacts survived, so after 1945 the gathering of objects to support the educational process continued. Based on entries from the 1950 inventory book, we know that this collection consisted of 204 objects, including 35 deposits [Baszczyńska-Gosz, Minksztym 2020: 140]. It developed steadily until 1956 (when E. Frankowski retired), and in 1980, by the decision of the then director of the Department of Ethnography Prof. Zbigniew Jasiewicz, the majority (2/3) of the items were donated to the Ethnographic Museum, branch of the National Museum in Poznań [Baszczyńska-Gosz, Minksztym 2020: 141-142].

One of the undonated items that is still kept in the Institute of Anthropology and Ethnology (in the director’s office) is a part of the decorative door from Beijing, which was a gift from Dr Franciszek Nowak from 1949 [Baszczyńska-Gosz, Minksztym 2020: 142]. Why do I mention this? Because I believe that this object, which is still in the Institute, perfectly illustrates two trends that are noticeable in the system of education for those studying ethnology and cultural anthropology. The first concerns E. Frankowski’s personal scientific interests and professional position (as director of the Warsaw museum), which significantly influenced the emphasis on education in the field of museology. It was also thanks to him that the museum was established as a place for ethnology students to acquire practical knowledge and skills. When E. Frankowski ceased to be director, this idea was not supported by the next generation of the Institute staff. And the handing over of the collection to the Poznań Ethnographic Museum

⁴Throughout the thirty-five years of its existence, the museum bore various names, as insightfully described by U. Baszczyńska-Gosz and J. Minksztym (2020: 133-154).

was also a symbolic act showing that the place of an ethnological museum is in... a museum. Thus, as a closed, described, inventoried, and secured collection, it became the past of Poznań ethnology. The second tendency is not breaking away from the past, while at the same time meeting the demands of the present. The continued existence of one of the objects (the door from Beijing) in the place to which it was donated shows the lasting memory of the Institute's founders passed on to subsequent generations of both employees and students.

But do we nowadays collect at the Institute objects brought in from, for example, field research? There is no need to do so (nor is it spatially possible), after all, as part of the organisation of teaching activities, we cooperate with many museum institutions (as I discuss later in this paper). We do, however, collect "greetings from the field". This is an informal custom that has been practised for many years – when one of the employees or a group of students go to field research, they send postcards from the places visited to the Institute. They are stored in the Archive of the Institute of Anthropology and Ethnology, constituting documentation of visits in the field. In 2019, when the "Jubilee of the 100th Anniversary of Poznań Ethnology" was held, a small exhibition entitled *Pozdrowienia z terenu*,⁵ (Greetings From the Field) was organised, which to this day adorns the Institute's premises. It is an open collection, constantly growing, documenting our scientific activity. It also shows that although museology is not the main direction of training for contemporary ethnologists and anthropologists, the idea of "collecting" is still firmly embedded in our work, including our teaching activity.

Museology and Academic Teaching (Selected Examples)

Outlining above the beginnings of academic teaching in Poznań ethnology during the interwar period, I pointed out the very strong connection with the personal interests of the academic staff, which was small – in the years 1919-1939 the team consisted of two to five people [Brzezińska 2020: 126, 128-129]. This situation changed after 1945, when the staff team steadily expanded. This had an impact on the structure of the curriculum, which

⁵ The organisers of the exhibition were Anna Weronika Brzezińska and Irena Kabat. Since 2020, the collection of postcards has been taken care of by Dr Karolina Dziubata-Smykowska from the Archive of the Institute of Anthropology and Ethnology of the Adam Mickiewicz University.

underwent (and continues to undergo) systematic reforms, adapting not only to the current regulations setting the framework for academic activity, but also taking into account the current needs of the labour market. Using the available archived curricula (from 1945 onwards), I have traced subjects that dealt with issues directly or indirectly related to the preparation of future museum employees for work. In 1951-53, the curriculum offered the subject “Musological Seminar” (still taught by E. Frankowski). From the 1952/53 academic year onwards, “Museum Studies” as well as “Photography for Field Researchers” were taught. Another reform of the curriculum was carried out in 1957, when “Museology” appeared. From 1988, the following courses were introduced: “Ethnographic Museology” (60 hours), “Problem Ethnology Classes (Cartography, Documentation, and Ethnographic Information)” (30 hours), “Monument Conservation” (60 hours), and obligatory “Museum Traineeships” (2x2 weeks). There were also classes in photography, ethnographic film, and freehand drawing. The biggest breakthrough came in the academic year 1992/93, when the name of the course “Ethnology and Cultural Anthropology” was adopted and the division of studies into a 3-year bachelor’s degree and a 2-year master’s degree was introduced. The subject “Museology” was retained in the curriculum, comprising 30 hours of lectures and the same number of practicals [Dohnal 2009: 58-65]. This state of affairs lasted until 2011, when, as a result of yet another curriculum reform, the compulsory Museology classes were removed in favour of an optional subject called “Museum Traineeships” (more on this later). Since 2018, no compulsory subject referring by name to museology has been included in the list of subjects.

The last reform of the curriculum took place in 2018, and so a block of subjects “Anthropological Colloquia” appeared in the undergraduate curriculum, within which students are offered several elective subjects. In the academic year 2022/2023, “Museology” reappeared after a break of several years.⁶ The decision to restore this subject was also dictated by the fact that in the description of the field of study and the so-called graduate profile, the Institute ensures that: “The studies prepare for professional work in cultural, educational, tourist, and media institutions, as well as all places where public opinion research is carried out (advertising, marketing) and where the ability to interact with other people is necessary (local

⁶ Conducted by the Author of the article.

governments, cultural borderlands, work with refugees, immigrants)”⁷. However, the name “museum” does not appear in the quoted description, it falls within the general term – cultural institutions.

As I wrote earlier – the subjects taught reflect the teaching competences and personal and scientific interests of the employees of the Institute of Anthropology and Ethnology. The method of managing the quality of education gives the employees of the Institute the opportunity to submit their own didactic proposals. Therefore, if someone is interested in museology and has the necessary knowledge and experience – they can pursue it with the support of the Institute’s management. This part of education is also possible thanks to signed agreements on cooperation and support for the educational process (agreement of 2010 with the National Museum of Agriculture and Food Industry in Szreniawa and agreement of 2022 with the Ethnographic Museum, branch of the National Museum in Poznań). In addition, there is also a team of strategic partners⁸ at the Institute, who represent, among others: ZAMEK Culture Centre in Poznań, the District Museum of the Kalisz Region, the City Cultural Centre in Gorzów Wielkopolski, the Municipal Cultural Centre in Pogorzela. Our partners provide opinions on the development of teaching activities and enable the organisation of traineeships in their institutions.

Based on my own teaching activity (which I have been pursuing since the academic year 2003/2004, while still a doctoral student), I try to make the teaching process more attractive by undertaking cooperation with various museums. This takes two forms: permanent and recurring in subsequent years (as part of compulsory or optional courses) and occasional, project-based. The latter depends on the current opportunities for cooperation with museums or on the implementation of my own research projects, to which I invite students.

Every year, as part of the obligatory course “Ethnography of Poland”,⁹ a trip to Maria Znamierowska-Prüfferowa Ethnographic Museum in Toruń is organised, where students see the permanent exhibition (while learning about the organisation of exhibitions) and the exhibition in the ethnographic park. This visit has another, very important dimension. It is a meeting with graduates of Poznań ethnology Ewa Tyczyńska, Dr Olga

⁷ <https://waik.amu.edu.pl/dla-kandydata/studia-i-stopnia-licencjackie> (accessed on July 16, 2023).

⁸ <https://etnologia.amu.edu.pl/partnerzy/> (accessed on July 16, 2023).

⁹ It is the only subject that has been consistently run since 1919.

Kwiatkowska, Dr Justyna Słomska-Nowak, and Dr Hubert Czachowski, thus giving an opportunity to get to know “Poznań” ethnologists practising as museologists. As part of the same course, we visit the Ethnographic Museum, branch of the National Museum in Poznań, which also employs our graduates (Dr hab. Joanna Minksztym, Aneta Skibińska, Katarzyna Helak, Iwona Rosińska, and Urszula Baszczyńska-Gosz) and the National Museum of Agriculture and Food Industry in Szreniawa (Dr Arkadiusz Jełowicki). We also paid several visits to the Wielkopolska Ethnographic Park, branch of the Museum of the First Piasts at Lednica, learning about the specifics of open-air museology, and were told about museum work by Dr Antoni Pelczyk, Adrianna Garbatowska, Małgorzata Fryza, and Marta Romanow-Kujawa.

On several occasions, I also taught classes that are no longer on the curriculum, but which significantly dealt with issues relevant to museology. In 2009-2018, I coordinated a subject called “Museum Traineeships”, which included eight lectures on the history of museology and contemporary developments in museums (mainly ethnographic and open-air museums), followed by a 30-hour traineeship at the National Museum of Agriculture and Food Industry in Szreniawa. The students’ task was to help run educational activities for organised groups, which involved making Christmas decorations (coordinating groups, preparing workstations, cleaning, helping children). It was an important professional experience because the trainees were required to work systematically in the museum, 5 days a week, 8 hours a day. After completing the traineeship, everyone received an appropriate certificate, which constituted an important item in their professional CV. On three occasions (in the academic years 2011/2012, 2013/2014, and 2016/2017), I taught the subject entitled “Ethnology Workshop: Ethnologists on the Labour Market” for students of the 1st and 2nd years of the second degree programme. Its aim was to identify professional areas in which graduates of ethnology and cultural anthropology can pursue their career: corporations/commercial research, science/research institutions, education/activation, education/schools, cultural institutions (museums), government offices, journalism, tourism. Students interviewed graduates of ethnology and cultural anthropology about the competences they had and did not have when starting work in a given field [cf. Baraniak, Brzezińska, Wiśniewski 2013]. This form of classes also helped students to familiarise

themselves with what it is like to work in a particular position and what knowledge and skills gained during studies proved to be most helpful.

In the academic year 2022/2023, after a few years of absence, I returned to teaching a subject called “Museology”. These are classes delivered in the 3rd year of the undergraduate programme, and are therefore addressed to those who have nearly completed their bachelor’s degree and are ready to start work. They are optional and are conducted in the form of a seminar with elements of a lecture (topics include such issues as the objectives and tasks of museums; the profession of a museologist; types of museums – ethnographic, narrative, martyrological; the history of museology; basic notions in the theory of museology; associations of museum professionals; and professional journals and publications). The most important elements of the training, however, are study visits and meetings with museum professionals, which offer an opportunity for direct interaction with people working in museums. During the first edition of the course, we held four study visits to: the Museum of the Adam Mickiewicz University in Poznań, the State Ethnographic Museum in Warsaw, the Open-Air Museum of the Folk Architecture of Western Greater Poland in Wolsztyn, the Ethnographic Museum in Wrocław, and the Polish Ethnological Society. Many students were in these institutions for the first time, while contact with the staff of the university museum resulted in two students being accepted for traineeships.

The educational process is complemented by the possibility of organising trips and additional traineeships, which are subject to the possibility of obtaining funding for this form of training. In 2012, the only (so far) edition entitled *Trzydniowe intensywne praktyki muzealne* (Three-Day Intensive Museum Traineeship) at the Maria Znamierowska-Prüfferowa Ethnographic Museum in Toruń¹⁰ was held, during which students had the opportunity to learn about the activities of the museum (including a highly popular tour of the museum storerooms), meet the staff, and take part in educational workshops. In 2018, as part of the subject *Methodological*

¹⁰The traineeship programme included The History of the Museum and Its Activities (H. Czachowski), How Is a Museum Collection Created? On the Example of a Field Expedition to Collect the Works of Bogdan Ziętek (J. Słomska-Nowak), Olęders in Kuyavia and Pomerania (M. Prarat), How Is an Open-Air Museum Designed? On the Example of the Olęder Open-Air Museum (E. Tyczyńska); visiting exhibitions: Mysteries of Everyday Life (H. Łopatyńska); visiting storerooms (B. Olszewska); workshops: How to Design Educational Activities in a Museum? (O. Kwiatkowska); and Dance Workshops (M. Domachowska). The trip was co-financed from the IAIÉ’s didactic funds.

Laboratory (10-day field research), a project entitled *Spółeczność lokalna w działaniu: zarządzanie dziedzictwem kulturowym*¹¹ (Local Community in Action: Cultural Heritage Management) was carried out in cooperation with the District Museum of the Kalisz Region (hereinafter: MOZK), during which quantitative and qualitative research related to the social environment of the museum was conducted. The research was carried out in two locations where MOZK branches operate: the Maria Dąbrowska Manor Museum in Russów and the Archaeological Reserve in Zawodzie. The field research report was submitted to MOZK, with the possibility of using the conclusions contained therein. In 2019, a trip¹² of third-year students to Wrocław took place, and lectures and workshops were organised together with the Ethnographic Museum, branch of the National Museum in Wrocław, the Polish Ethnological Society, and the “Remembrance and Future” Centre (classes were conducted by, among others, our graduate Dr Aleksandra Paprot-Wielopolska).

Another form of active involvement of students in the work carried out by students is to offer them participation in research projects¹³ as researchers. This is not a permanent offer, but for more than ten years now, we have been able to successfully cooperate with the National Museum of Agriculture and Food Industry in Szreniawa. In 2012-2022, students took part in field research related to the project *Atlas of Intangible Cultural Heritage of Rural Greater Poland* (on behalf of the museum coordinated by Dr Wojciech Mielewczyk and Dr Arkadiusz Jełowicki). And between 2018 and 2023, four projects concerning the documentation of contemporary manifestations of the cultural heritage of Greater Poland¹⁴ were carried

¹¹ Students wrote a field blog: <https://kalisz2018.blogspot.com/>.

¹² The trip was co-financed under the programme HUMANIŚCI – PROFESJONALIŚCI: program rozwoju kompetencji studentów III roku studiów licencjackich na Wydziale Historycznym, odpowiadających potrzebom rynku pracy, gospodarki i społeczeństwa (HUMANISTS – PROFESSIONALS: Programme for the Development of Competences of Third-Year Undergraduate Students at the Faculty of History, Corresponding to the Needs of the Labour Market, Economy, and Society). The project was implemented under the Operational Program Knowledge Education Development.

¹³ It is also worth mentioning several years of cooperation with: Stutthof Museum in Sztutowo (joint field research in the years 2010-2011, organisation of several conferences, and preparation of publications) and the Bielsko Podlaskie Museum, branch of the Podlaskie Museum in Białystok (cooperation with our graduate Alina Dębowska-Jankiewicz on field research concerning the documentation of a ceremonial towel).

¹⁴ Projects: Muradyny, Żandary, Śiwki, Podkoziółek, Bery, Cymper - żywa tradycja w Wielkopolsce – two publications (2018-2019); Pulteram – żywa tradycja w Wielkopolsce (2019); Św. Marcin – żywa tradycja w Wielkopolsce (2020-2021); Hazy – żywa tradycja w Wielkopolsce (2022-2023).

out under the direction of Dr A. Jełowicki. In all these activities, students conducted field research, prepared materials, and wrote texts appearing in project publications.

The above examples of classes in museology I conducted do not exhaust all the initiatives that are undertaken in our Institute. A similar model of teaching, which involves visits to museums (and other cultural institutions) and joint implementation of projects, is also followed by other employees, e.g. Prof. dr hab. Waldemar Kuligowski, Prof. UAM dr hab. Izabella Main, Prof. UAM dr hab. Katarzyna Marciniak, Prof. UAM dr hab. Jacek Schmidt, Dr Mikołaj Smykowski, Prof. UAM dr hab. Agata Stanisz. All additional initiatives that involve “going outside” the walls of the university are very popular among students. And often during informal interaction within the group lecturer–student–museologist (in many cases including also graduates) acquaintances are made along with proposals for specific cooperation (in the form of traineeships or job offers).

Museology as a Profession

Graduates of ethnology and cultural anthropology have an education, but are yet to settle in one of the professions. They are prepared to work in terms of observation, documentation, and interpretation of various socio-cultural phenomena. For more than a century, Poznań ethnology has repeatedly changed its curricula to keep up with the development of our discipline, expanded its research field, and changed its focus from studies oriented towards documentation and description of the past to a lively response to current social problems, becoming a highly engaged discipline. So the question arises – is there room in the current educational profile for those who want to take up a job in museology?

When I graduated in 2002, I really wanted to work in a museum, but it was a bad time to be employed such institutions – no vacancies, very low salaries. Working as an academic teacher, I try (as part of my classes, but primarily my additional initiatives) not to forget about my favourite “museology”. I take students to museums, involve them in projects that I carry out myself in cooperation with museums, and try to “network”. And above all, I see my mission as making students realise that a museum is a place that preserves and conserves, saves from oblivion, teaches, and stimulates reflection. An ethnographic museum should be a careful observer of the surrounding reality, quickly responding to what is happening to show

the links between the present and the past, in line with current trends in ethnology and cultural anthropology.

How, then, should we teach about what contemporary museums are, what their social function is, and, finally, how to prepare oneself for a career as a museologist? For the purposes of this article, I have conducted short surveys among my colleagues from the Institute (as those responsible for training future staff), students (as those who expect the Institute's team to prepare them for entering the labour market), and my museologist friends, who are perhaps future colleagues.

The employees of the Institute of Anthropology and Ethnology believe that their courses primarily teach about how to use knowledge of specific socio-cultural phenomena in a critical and reflective way (which is evident in the names of subjects being also areas of their scientific study, and therefore constituting different types of anthropology: medical, of mobility, of migration, historical, of advertising, of memory, of things, of art, contemporary, sound, political, and economic). They believe that the major strengths of the current curriculum are emphasis on teaching empirical data skills (ethnographic research methods, interviewing and observation, audiovisual documentation, queries, descriptions, popular science and scientific writing, popularisation of anthropological knowledge – blogs, Wikipedia, social media, conference organisation, project writing) as well as the ethics of conducting research among various types of communities and environmental groups. It is also important to maintain constant and regular contact with our graduates, who tell us about their professional lives¹⁵.

Students, on the other hand, expect “specifics”, especially detailed knowledge of a selected area or issue, but above all skills. Of those useful in museology, they mentioned the following: object description, exhibition design, educational lesson plans, how to build collections, and how to take care of and promote heritage. They were also interested in (as they put it) “the world of museologists”, which they understood to mean more frequent and informal meetings with museum employees and, when visiting institutions, not seeing current exhibitions or hearing about the history of a given museum, but being able to get to know the museum “from the inside” – employees' rooms, workshops e.g. on conservation, storerooms, etc.

¹⁵ Twice a year, so-called autumn and spring meetings of graduates are organised by Prof. dr hab. Waldemar Kuligowski and Dr Karolina Dziubata-Smykowska.

In contrast, the perspective of our graduates – museologists¹⁶ turns out to be at odds with what we, as the Institute, offer students as part of ethnology studies. When asked “What do you expect from a graduate in ethnology?”, the following responses were given: in terms of knowledge: ethnography of Poland/region, tasks and objectives of the museum, professional terminology, museum education, while in terms of skills: ease of establishing contacts, ability to work in a group, self-reliance, responsibility for entrusted tasks, ability to see “traditional culture” and its “mechanisms” in the modern world, and practical manual skills. According to museologists, people who come to their institutions for traineeships lack specific knowledge related to the profile of the museum/region (e.g. in terms of material culture of the Polish countryside in the early twentieth century); are not familiar with inventorying, cataloguing, and recording collections; lack knowledge of the latest exhibition theories and practices; lack basic knowledge of prevention and handling of monuments; and lack knowledge of museum documentation and organisational and administrative matters.

What are the conclusions from this short survey? While the teaching staff at the university are convinced that they are imparting specific, but nevertheless narrow, specialist knowledge related to current trends in ethnology and cultural anthropology, museologists already notice lack of knowledge of the phenomena documented in their museums. Most of the collections in ethnographic and open-air museums are related to the distant past, and a contemporary graduate is unable to describe or catalogue an object from the late nineteenth century. I think that a large proportion of us academics would not be able to do this either. The reason for this is that contemporary ethnology and socio-cultural anthropology are dynamically changing sciences, vividly reacting to what is happening around us. The latest theoretical and methodological developments (and more) are, of course, being successfully and effectively applied to contemporary museology, but the main body of museology is immersed in a paradigm of ethnographic museology perceived by some academics (and therefore indirectly by students) as ossified.

¹⁶ The survey participants were the employees of the District Museum of the Kalisz Region, the Regional Museum in Konin, the Ethnographic Museum in Poznań, the National Museum of Agriculture and Food Industry in Szreniawa, and the Open-Air Museum of Folk Architecture of Western Greater Poland in Wolsztyn.

Summary, or How to Work Together to Jointly Educate Staff for Museums?

A museologist is a profession requiring vast and specialised knowledge that we are not able to pass on to students in just five years of study (and increasingly, unfortunately, only three or two, as most students do not choose the five-year programme, opting instead to study other majors). When choosing to work in a museum, it is virtually immediately necessary to undertake further (postgraduate) studies with a specialised profile (e.g. curatorial, conservatory) and to constantly and systematically increase one's knowledge. And this is not only the domain of museologists – every profession requires additional training related to the specifics of a given job. Therefore, one cannot expect a graduate of ethnology and anthropology to have knowledge that is sometimes acquired over many years. I am convinced, however, that the mutual exchange of information on training opportunities (academics) and the needs of the museum labour market (museologists) is possible through joint development of certain solutions that will allow future generations of ethnographers / ethnologists / anthropologists to pursue their careers in museum institutions. There are at least several solutions:

- Ongoing and regular cooperation with museums, guaranteed by the signing of cooperation agreements along with declarations of specific measures and solutions;
- Knowledge of current curricula by museum employees;
- Joint development of traineeship programmes as an offer for students (clearly defined tasks, objectives, and learning outcomes);
- Networking as a basis for all scientific, didactic, and popularisation cooperation;
- Preparation of an offer of second-degree museum studies (MA) with an ethnographic/anthropological profile (also for the benefit of museologists without ethnological training);
- Amendment to the 1996 Museum Act regarding the professional advancement of museologists (the Act in its current wording is not adapted to three-degree studies – bachelor's, master's, doctorate).

To sum up my reflections, I would like to draw attention to another problem that affects the way the profession of a museologist is perceived by students. Or rather, it is not perceived at all, because knowledge of how museums function is negligible. The problem, in my opinion, lies in

compulsory education (primary and secondary), and not in university education. Students have no experience of using the museum offer, they do not know museums, they were often last in a museum at school and do not remember it very well. Therefore, when starting work with a group of students, it is necessary to develop in them the need to participate in culture (to visit museums regularly, and not only once), which is confirmed by the words of one of the persons attending my classes: “Being a museum visitor also has to be learnt”. The stereotypes of the museum as a relatively inaccessible and anachronistic institution and of museum professionals as poorly paid are also problematic.

Finally, I would like to mention a grassroots student initiative that was undertaken during one of the last “Museology” classes in May 2023. It is the Informal Group of Museum Anthropology, which aims to build reflection on contemporary museums / museography / museology, to strengthen IAIÉ’s cooperation with museums, and to establish contact with people working in museums, as well as to gain and expand competences of ethnology students dealing with museology. Three study visits took place in May and June, during which we visited the Museum of Wickerwork and Hop Making in Nowy Tomyśl, the Ethnographic Museum in Zielona Góra/Ochla, and the Museum of Kuyavia and Dobrzyń Land in Włocławek.¹⁷ The list of museums to visit in the next academic year is constantly growing, so perhaps (or rather, hopefully) a new generation of museum professionals is coming along?

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¹⁷I would like to thank Dr Justyna Słomska-Nowak from the Ethnographic Museum in Toruń and Justyna Marcinkowska from the Ari Ari Foundation for conducting classes and telling us about the museum and Włocławek.

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Anna Weronika Brzezińska**Od muzealnictwa do antropologii rzeczy. Kształcenie kadr dla instytucji kultury w poznańskim ośrodku etnologicznym**

Autorka przedstawia krótko historię powstania i funkcjonowania poznańskiego ośrodka etnologicznego od 1919 roku do czasów współczesnych, wskazując na miejsce muzealnictwa w programach kształcenia. Na przykładzie własnej działalności dydaktycznej pokazuje w jaki sposób treści te można wplatać w prowadzenie różnorodnych przedmiotów (obowiązkowych, fakultatywnych, projektowych). Charakteryzuje prowadzone zajęcia i krótko prezentuje wybrane projekty realizowane we współpracy z muzeami i z udziałem studentów. Konfrontuje także trzy perspektywy, które są ważne z punktu widzenia przygotowywania przyszłych kadr dla muzeów. Pierwsza dotyczy zainteresowań studentów oraz ich potrzeb w zakresie zdobywania wiedzy na temat muzeów, ich działalności i sposobów organizacji. Druga dotyczy przygotowywania propozycji dydaktycznych przez pracowników IAiE. Trzecia jest związana z potrzebami rynku zawodowego dot. kształcenia przyszłych pracowników muzeów. Artykuł kończą refleksje dotyczące sposobów i kierunków kształcenie przyszłych kadr dla muzeów, co powinno odbywać się w porozumieniu ze środowiskiem muzealnym, by wspólnie planować ścieżkę kształcenia zawodowego w zakresie muzealnictwa.

Słowa kluczowe: Uniwersytet im. Adama Mickiewicza w Poznaniu, etnologia, muzeologia, dydaktyka akademicka, instytucje kultury

Abstract

The Author briefly presents the history of the establishment and functioning of the Poznań ethnological centre from 1919 to the present day, indicating the place of museology in the curricula. Using the example of her own teaching activities, she shows how this content can be integrated into the teaching of various subjects (compulsory, optional, and project-based courses). She describes the classes conducted and briefly presents selected projects implemented in cooperation with museums and with the participation of students. She also confronts three perspectives that are important for the preparation of future museum professionals. The first concerns the interests of students and their needs in terms of acquiring knowledge about museums, their activities, and ways of organisation. The second concerns the preparation of didactic proposals by the IAiE employees. The third is related to the needs of the professional market regarding the training of future museum employees. The article concludes with reflections on the ways and directions of training future museum staff, which should be done in consultation with the museum community to jointly plan the path of professional training in the field of museology.

Keywords: Adam Mickiewicz University in Poznań, ethnology, museology, academic teaching, study programs, cultural institutions

