

Museum education in the context of socio-cultural changes in the
countries of Eastern Europe
(using the examples of Poland, Ukraine and Russia)

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The subject of the research presented here is the language and content of the definitional terms, categories and concepts relating to museum education in the historiography of the topic. The article is a review that provides an analysis of selected papers on museum education, surveying the categories, terminology and definitions proposed by Polish, Ukrainian and Russian researchers. The study also involved looking at museum websites to review the descriptive terms, concepts and categories used in the sections relating to the museums' educational activities. Finally, against this background the authors present their own approaches and definitions relating to museum education. The work is partly a result of the experience of the authors' own common educational practice and investigations. The cultural contexts of museum education are significant and influential in the quality of the services provided in each of the surveyed countries and museums. The generalisations presented are appropriate to the specific contexts of the research reports and educational projects quoted.

Keywords: Museum Education, Museum Pedagogy, School and Museum, Cultural Education, Cultural Heritage

Today, museums have become involved in educational and socio-cultural activities throughout most of the world. Having changed considerably over recent decades, the current paradigm of museum education has not only entered the mainstream educational domain but is also increasingly reflected in the work of cultural institutions. These are now open to the challenges of democratisation processes in culture, which is to be available to all citizens—children and teenagers, adults and the elderly—including those who are taking their first steps in museum education in addition to the well-educated.

Similarly to schools, the educational culture in museums has been changing dynamically, evolving to meet the new socio-cultural challenges.¹ The activities presented and discussed in the Polish, Russian and Ukrainian literatures reflect the transformations taking place in the world of culture and language, social sciences and the humanities. The Western European museum boom of the 1980s and 1990s has now reached Eastern Europe. In Poland, the dynamic growth of museum education and museology owes its foundations to the bottom-up social movement of the group of museum educators who initiated the Museum Educators' Forum (Forum Edukatorów Muzealnych) in 2006. Studies on the state of museum education in Poland, carried out by the Forum in 2009–10, along with the innovative practices initiated by museum educators, produced an impulse for change and prompted a period of intense discussion in the community of educators, academic researchers and other people socially involved in the development of the museum's educational function.² These changes were mostly possible due to these circles' close cooperation with the National Institute for Museums and Public Collections [Narodowy Instytut Muzealnictwa i Ochrony Zbiorów], founded in 2011. Gradually their work, which was focused on the organisation of conferences, education, the introduction of practical solutions, scientific research and publications, and the dissemination of knowledge about museum education research, contributed to the transformation of the Polish museum scene at the beginning of the twenty-first century.

In Poland, research on the educational function of museums had been conducted since the late 1960s within the humanist paradigm. Museums were presented as places responsible for cultivating remembrance and patriotic attitudes, transmitting cultural values and providing aesthetic education through art and in response to it (T. Gołaszewski, I. Wojnar, L. Turowski).³

In Polish publications the category of “museum education” includes issues relating to museology, which is currently facing new challenges associated with new technologies and global socio-cultural transformations. In the twenty-first century, the term “museum” is undergoing a transformation, and increasingly means a place of life-long education, sociological reflection and exchange of socio-ideological thinking. As the Polish researcher D. Folga-Januszewska observes, the third wave of musealisation has come in response to the changing forms of communication observed in the past two decades.⁴

The term “museum education” is often used interchangeably with the concepts of “museum pedagogy” or “museological pedagogy”. In a way, these terms, concepts and categories reflect the diversity of content when it comes to museum collections in relation to museum buildings and their arrangements as well as conservation, security and insurance, display and popularisation methods. However, what is of particular interest in museum education is the use of methods of communication that establish direct contact with visitors to the institution, expressed through the museum's offer. The terms that are used most frequently to describe the cultural and educational work of the Polish museums are “communication” or “mediation”

¹ BRUNER, Jerome. *Kultura edukacji*. Kraków: Universitas, 2006, pp. 119–121.

² SZELAĞ, Marcin (ed.). *Edukacja muzealna w Polsce. Sytuacja kontekst, perspektywy rozwoju. Raport o stanie edukacji muzealnej w Polsce*, Warszawa: Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, Muzeum Pałac w Wilanowie, 2012, pp. 11–14.

³ TUROS, Lucjan. *Muzeum swoista instytucja edukacyjna*, Warszawa: Ypsilon, 1999, p. 216; WOJNAR, Irena. *Muzeum czyli trwanie obecności*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1991, p.139; GOŁASZEWSKI, Tadeusz. *Dziecko w muzeum: funkcje muzeum w wychowaniu estetycznym dziecka*. Kraków: Nasza Księgarnia, 1967, pp. 95; ZIEMBIŃSKI, Janusz (ed.). *Materiały Muzeum Zamkowego w Pszczynie VIII*. Pszczyna: Państwowe Muzeum Zamkowe, 1994.

⁴ FOLGA-JANUSZEWSKA, Dorota. *Muzeum: fenomeny i problemy*, Kraków: Wydawnictwo Universitas, 2015, pp. 7–8.

(M. Szeląg, J. Byszewski, J. Skutnik, L. Karczewski, R. Pater, U. Wróblewska).⁵ Some museum education researchers, who are responsible for the creation of the content offered by a museum, depart from the concepts relating to education and didactic methods, and instead focus on the museum's cultural environment, its surroundings and processes linked to socialisation and social acculturation (J. Byszewski, L. Karczewski). They cast the museum in the role of a cultural centre—a shared space for activating social groups or individuals interested in seeking to consolidate and enhance their sense of identity, self-creation, and a creative approach to their environment. These researchers point to the critical paradigm in museum communication, suggesting activities directed at addressing difficult and sensitive themes, critical discourse, and speaking up on important social and cultural issues.⁶ Museum spaces, with their interactive exhibitions, serve the purpose of discovering cultural heritage, understanding the past and the socio-historical tissue of the local community, or learning about regional or global history.⁷

In Poland, museum education has developed dynamically in the last decade, largely transforming museums into places that are accessible to all. By linking the paradigm of openness with the viewers' growing involvement in interaction with the museum, many institutions develop within the participatory paradigm. The discussion on the educational function of museums in Poland is moving in the direction of integrating pedagogical and didactic functions with communication and museum mediation in creating the institution, the message it sends out, its narrative, and its cooperation with its immediate environment. The museum's educational function in its transnational aspect has also grown significantly, as is reflected in the promotion of the values of museum collections through translation projects, didactic methods, communication and language in the intercultural environment of tourism, and the internet. Museum exhibitions fuel the educational influence of the museum; their impact on social reception is the subject of research on the museum-visiting public.⁸ As a part of diagnostic research, various activities are designed to accompany museum exhibitions, and the exhibitions themselves are to a large extent intended to take into consideration the varying needs and requirements of the diverse museum public. Workshops and other projects targeting specific groups and aimed at their activation are also part of a growing trend.⁹ Activities which involve museum visitors enable them to become part of the artistic process of creating exhibitions. Participatory projects which involve the public are addressed to different groups of people who are in some way excluded, such as the disabled and terminally ill, but also

⁵ KARCZEWSKI, Leszek. *Nova muzeologia i agoniczna demokracja*. In: KOSIŃSKA, Marta, SIKORSKA, Karolina, SKÓRZYŃSKA, Agata (ed.). *Edukacja kulturalna jako projekt publiczny*, Poznań: Galeria Miejska Arsenal, 2012, pp. 91–106; RADŁOWSKA, Karolina, WRÓBLEWSKA, Urszula (ed.). *Edukacja muzealna—konteksty teoretyczne i praktyczne*, Białystok: Muzeum Podlaskie w Białymstoku, Uniwersytet w Białymstoku, 2013; PATER, Renata. *Edukacja muzealna—muzea dla dzieci i młodzieży*. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2016, pp. 40–41; BYSZEWSKI, Janusz. *Muzeum w drodze 2012*: <http://123902-muzeum-w-drodze-www.platformakultury.pl/index.php?module=article&id> (Accessed 12 February 2019).

⁶ PIOTROWSKI, Piotr. *Muzeum krytyczne*, Poznań: Dom Wydawniczy Rebis, 2011, p. 9.

⁷ LEHRER, Erica. *Polska i Polin. Pedagogika publiczna a muzea transnarodowe i transkulturowe*. In: BANAŚ, Anna, CHODACZ, Weronika, JANUS, Aleksandra (eds.). *Laboratorium muzeum. Tożsamość*. Warszawa: Dom Spotkań z Historią, 2018, p. 68–94; BYSZEWSKI, Janusz. *Muzeum jako rzeźba społeczna*. In: KOSCHANY, Rafał, SKÓRZYŃSKA, Agata (eds.). *Edukacja kulturowa. Podręcznik*. Poznań: Galeria Sztuki Arsenal, 2014, pp. 39–49.

⁸ BUCHNER, Anna. *Badania publiczności. Zrób to sam*. In: BANAŚ, Anna, CHODACZ, Weronika, JANUS, Aleksandra (ed.). *Laboratorium muzeum...*, pp. 132–144.

⁹ PATER, Renata. Research, educational and publishing activities of museums in Poland. In: *Museums in Poland: reports based on data from the museum statistics project (2013–2015)*, Warsaw: National Institute for Museums and Public Collections, 2017, pp. 13–28.

the elderly or children.¹⁰ Active cooperation between schools and museums is expressed in numerous courses and forms of training aimed at teachers. The themes of museum lessons take into consideration the subject areas present in the new national curriculum at every stage of school education. The virtual presentations of museums include an “education” tab, presenting activities and programmes designed for the museum public of all ages, often in response to the needs of local communities.¹¹

Generally speaking, the current discourse of museum education in Poland is directed at a critical approach to museum initiatives, constructing high-quality, high-value offers which will open museums to a new public, enabling the activation and involvement of different target groups, such as families with children, nursery, primary and secondary school children, students, adults, the elderly, terminally ill people, the disabled, and people who have various dysfunctions or are socially excluded (e.g. prisoners, the mentally ill, and the unemployed). Museum education discourse incorporates the influences of global trends emanating from North and South America but also from Western Europe, where museum-visiting individuals and communities are placed right at the centre of the institutional focus. Museum collections and resources are designed to directly serve the interest of the society, education, social inclusion and cultural socialisation by introducing narratives to museum exhibitions, along with other forms of social communication and mediation.¹² Museum exhibitions have varying influences as their constructivist approach assumes multiple, subjective interpretations and readings.¹³ In this way, museums redefine their activities in respect of their social mission, acting as a form of media among numerous other multimedia points of contact. They require self-reflection and a redefinition of the relationship between information and experience, knowledge and emotions, objects and stories, in a spirit close the theatre-inspired approach to the museum experience (B. Kirshenblatt-Gimblett).¹⁴

A definitional review of museum education authored by Polish researchers presents the museum in the context of the evolution of concepts: from the institution’s Enlightenment character to its gradual opening to the class-diverse society. This openness changes in the context of socio-cultural and civilizational transformations and is nowadays defined by the term “social participation” in the paradigm of a participatory and critical museum. Museum education is a kind of bridge connecting the artist with the recipient, the past with the present, as well as a cultural institution and its guests.¹⁵

The “new museum”, as the category introduced by researchers in analogy to the concept of “new museology” has it, opens its doors to the entities operating within the local environment, including schools and universities, by introducing dialogue and cooperation between

¹⁰ KARCZEWSKI, Leszek. Sztuka czy zupa. Społeczna odpowiedzialność edukacji muzealnej. In: *Muzealnictwo*, Warszawa: Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, No. 56, 2015, p.164.

¹¹ GŁOWACZ, Aleksandra. Między Oświeceniową misją muzeum a innowacyjną ofertą edukacyjną. In: *Muzealnictwo*, nr. 51. Warszawa: Krajowy Ośrodek Badań i Dokumentacji Zabytków, 2010, pp. 87–96.

¹² SZELĄG, Marcin, SKUTNIK, Jolanta (ed.). *Edukacja muzealna. Antologia tłumaczeń*. Poznań: Muzeum Narodowe w Poznaniu, 2010, pp. 7–57.

¹³ WYSOK Wiesław, STĘPNIK, Andrzej. *Edukacja muzealna w Polsce. Aspekty, konspekty, ujęcia*. Lublin: Państwowe Muzeum na Majdanku, 2013, p. 175.

¹⁴ KIRSHENBLATT-GIMBLETT, Barbara. Muzeum jako katalizator. In: *Laboratorium muzeum...* pp. 36–37.

¹⁵ PATER, Renata. Edukacja muzealna—wychowanie do aktywnego uczestnictwa w kulturze. In: *Paręzia*, vol. 7, 2017, No. 1, Warszawa: Forum Młodych Pedagogów przy Komitecie Nauk Pedagogicznych PAN, pp. 74–92; The National Museum in Krakow defines education as a bridge connecting the past with the future: <http://mnk.pl/edukacja-w-mnk> (accessed 10 February 2019).

communities. In this respect, the widespread process of aesthetic education goes beyond the museum walls and involves the city environment with its many educational and cultural institutions (e.g. archives, libraries, and theatres).¹⁶

When addressing the issue of aesthetics as a subjective attribute of education and considering the functions of art in the context of transgression and acculturation, the Polish researcher of aesthetic education, M. Zalewska-Pawlak, considers aesthetics to be the property that autonomises and consolidates the subjectivity of a human being.¹⁷ In reality, aesthetic education at school is increasingly carried out in cooperation with a museum, which is increasingly an institution that initiates innovative practices in this area.¹⁸ The pedagogical literature mentions the concepts defining educational contexts in the man–art relationship, which determine the basic research areas: aesthetic, cultural and artistic education. Zalewska-Pawlak notes that concepts in artistic, cultural and aesthetic education are dynamically crossing and creating systems of mutual interpenetration, with the tendency to eventually separate and identify each concept. Hence museums and art galleries become increasingly significant in contemporary aesthetic, artistic and cultural education.¹⁹ In these different contexts, the dialogical character of exhibitions and educational activities in the museum opens perspectives for diverse perceptions in this generational change, making each voice legitimate in the individual understanding and critical view of art.²⁰

The democratic understanding of educational activities in the museum leads us to examine it from the perspective of open education for everyone who can find the time and space for it; not only the younger generation within its school education, but also adults and older people, as well as the socially excluded, in the context of life-long learning and spending time in an aesthetically and intellectually stimulating and engaging way.²¹ As L. Karczewski emphasises,

Having a visitor in the museum becomes an opportunity to listen carefully to his opinion on the museum and art. It means, however, that the visitor acknowledges the value of the museum and art as such; this is not the same as admiration for a specific exhibition or work of art. Even a critical opinion must be heard: a possibility must be created for its utterance. This is a basic condition of socially responsible museum education.²²

New trends influence the defining of museum culture while at the same time also have significance for the future shape of museum education.²³

¹⁶ ZALEWSKA-PAWLAK, Mirosława. *Sztuka i wychowanie w XXI wieku*. Łódź: Uniwersytet Łódzki, 2017, p. 137.

¹⁷ ZALEWSKA-PAWLAK, Mirosława. *Sztuka i wychowanie...*, pp. 151–195.

¹⁸ SKUTNIK, Jolanta. *Muzeum sztuki współczesnej jako przestrzeń edukacji*. Katowice: Uniwersytet Śląski, 2008, pp. 192.

¹⁹ Definitions of museum education and missions by museums themselves are posted on museum websites, as well as numerous museum activities for a diverse audience: <http://mnk.pl/edukacja-w-mnk>; <https://artmuseum.pl/pl/edukacja>; <http://www.wilanow-palac.pl/edukacja>; <http://www.cricoteka.pl/pl/category/edu/>; <http://www.cricoteka.pl/pl/oprowadzania-i-warsztaty-dla-grup-zorganizowanych/>; <https://www.mnw.art.pl/edukacja/lekcje-muzealne/>; <https://etnomuzeum.eu/jak-myslmy-o-muzeum> (accessed 10 February 2019); <https://www.muzeumkrakowa.pl/edukacja> (accessed 20 May 2019).

²⁰ HUBARD, Olga. *Art Museum Education*. USA: Colombia University, 2015, p. 52–98.

²¹ PATER Renata. „Muzeum dla każdego” jako przestrzeń edukacji i rozwoju kompetencji kluczowych w uczeniu się przez całe życie. In: KOWALSKA Agnieszka (ed.). *Muzeum w świetle reflektorów. Wystawa—naukowe laboratorium czy artystyczna kreacja?* Kraków: Muzeum Historyczne Miasta Krakowa, 2012, p. 128.

²² KARCZEWSKI, Leszek. Ankieta krytyczna 2013, czyli partycypacja w Noc Muzeów. In: KOSZANY, Rafał, SKÓRZYŃSKA, Agata (ed.). *Edukacja kulturowa. Podręcznik*. Poznań: Centrum Kultury Zamek, 2014, p.131.

²³ SAPANZHA, Olga. Museums in the new model of culture: concerning the issue of training professionals in museum education. In: *Muzeológia a kultúrne dedičstvo*, vol. 6, 2018, No.1, pp.7–20.

The proliferation of new approaches to education contributes to the changes in teaching methods of the disciplines related to the various aspects of organised learning in the museum space. Accordingly, it is necessary to conduct comparative analyses and characterisations of scientific terms, concepts and categories related to museum education, pedagogy and communication. Most of the Russian and Ukrainian researchers (I. Belofastova, L. Vanyushkina, O. Klassova, E. Mastenitsa, Yu. Pavlenko, I. Petrova, O. Sapanzha, B. Stolyarov, L. Timofeyeva, L. Shlyakhtina, E. Shcherbakova, M. Yukhnevich, et al.) consider the museum's educational function in the interaction of two spheres of activity, thinking of it in terms of cultural and educational work (the theoretical aspect) and museum pedagogy (the practical aspect).

The category of "education" stands not only for a process, system or result but also for the value which is unique and distinctive to each person. In fact, there have been some changes in the contemporary systems of pedagogical knowledge as far as the understanding of education is concerned. This is mostly a result of the gradual fading of the "school monopoly" on knowledge, and the growing popularity of the idea of non-formal and informal education as well as the development of self-educating skills with elements of critical thinking.

As observed by S. Klepko, "education is, more than any other social structure, the desire for the existence of values ... and its values may set an example for the society at large".²⁴ All this is consistent with the activities of museums which "manage the collection of museum objects, and organise events dedicated to a wide range of visitors".²⁵

The authors of this review believe that museums should not only be transformed into educational institutions, which makes them similar to schools (school museums are another issue altogether), but that they should also carry out independent, experimental investigations into cultural and educational activities, and apply the new basic principles of working with visitors.

In relation to this, it is important to refer to the category of "museum pedagogy". V. Krayevsky, a well-known Russian researcher, opposes the destruction of the methodological framework of pedagogy, and its fragmentation into highly specialised fields, including museum pedagogy.²⁶

According to the Austrian researcher F. Wajdacher, the term "museum pedagogy" often provokes misunderstandings because some "incompetent people" confuse completely different and opposing structures, i.e. the museum and the school, whereas educational activities in the museum cannot replace the school's educational tasks.²⁷

According to a Slovak researcher, A. Gregorova, museum pedagogy cannot be treated as "museum work" as such, but more as an element of the cultural, educational and socio-psychological work undertaken in museums.²⁸ In this approach, the museum's cultural and educational activity is understood as "one of the main directions of the museum's activities, which realises its educational function, based on the theoretical foundations of museum

²⁴ KLEPKO, Serhij. *Modernizacijni procesi v suchasnij osviti*. Kiev: Shkil'nij svit 2008, p. 55. [In Ukrainian].

²⁵ AARTS, Gert, MAZURYK, Zenoviy (ed.). *Muzej: menezhment i osvitnya diyal'nist' [Museum: management and educational activities]*. L'viv: Litopis 2009, p. 16. [In Ukrainian].

²⁶ KRAEVSKIJ, Volodar. *Problemy ideologii v issledovanii obrazovaniya*. [Ideology problems in education research]. In: *Ideologicheskie aspekty metodologicheskogo obespecheniya nauchnyh issledovanij: materialy Vserossijskogo metodologicheskogo seminaru, nauch. red. E.V. Berezbnova; sost. N.V. Malkova*. Moskva: MGUP 2010, p. 21. [In Russian].

²⁷ VAJDAHER, Frideich. *Zagal'na muzeologiya [General museology]: Posibnik, perekl.* L'viv: Litopis 2005, p. 183. [In Ukrainian].

²⁸ GREGOROVA, Anna. *Múzeá a múzejníctvo*. Martin: MS, 1984, p. 180–194. [In Slovak].

communication and museum pedagogy”.²⁹

These views stem from an understanding of the museum’s work with the public that is derived from a perspective on education which is about giving shape to a system of humanistic values, interpersonal skills, museum culture, and respect for others; an understanding of the museum as the centre of patriotic education.

In the 1970s and 1980s, some of the Russian and Ukrainian researchers interpreted museum pedagogy as “a neighbouring scientific discipline which explores the forms of museum communication, the character of the use of museum tools in the transmission and perception of information from the point of view of pedagogy”.³⁰ In the 1990s, and at the beginning of the twenty-first century, it was thought to be “the science of education with the aid of the museum”,³¹ “mediations which ensure the links between museums, their collections and visitors”, “the scheme of educational activities in the museum; the scientific and practical activity which will develop into an integrative, interdisciplinary field of knowledge in interaction with such disciplines as pedagogy, psychology, sociology, and cultural studies”,³² “the area of scientific and practical activity of the contemporary museum, focusing on the transfer of cultural (artistic) experiences through the pedagogical process, in the museum environment”,³³ an “integrated scientific discipline, which discovers the educational aspects of museum communication and methodically provides for the cultural and educational activities of the museum”,³⁴ and “a scientific discipline at the interface of museology and pedagogical sciences, which deals with researching the educational aims of the society in the field of specific forms of museum communication, and considers the museum as an educational system”.³⁵

According to the Russian researcher T. Mysheva, contemporary museum pedagogy should be perceived in the context of the dialogue between cultures in three aspects: the cognitive, creative, and social, which requires a more effective use of cultural heritage.³⁶

Contemporary research defines museum pedagogy as a “set of scientific concepts and principles that define the meaning and strategies of museum education and the methodological basis for the implementation of educational activities in the museum”,³⁷ “a combination of

²⁹ SLOVAR’ aktual’nyh muzejnyh terminov [Dictionary of current museum terms]. Avtor.-sost. M. Kaulen, A. Sundieva, I. Chuvilova, O. Cherkaeva, M. Borisova i dr. In: *Muzej*, 2009, 5, p. 54. [In Russian].

³⁰ LEVYKIN, Konstantin, HERBST, Vilhelm (ed.). *Muzevedenie. Muzei istoricheskogo profilya [Museumology: Museums Historical Profile]*: Ucheb. posobie dlya vuzov po spec. “Istoriya”. Moskva: Nauka, 1988, p. 272. [In Russian].

³¹ MYSHEVA, Tatiana. *Muzejnaya pedagogika v sovremennom sociokul’turnom obrazovatel’nom kontekste [Museum pedagogy in a modern sociocultural educational context]*, Pod. red. N. P. Ryzhib. Taganrog: Izd-vo Taganrogskogo gos. ped. in-ta, 2008, pp. 148–149. [In Russian].

³² MASTENICA, Elena, SHLYAHTINA, Liudmila. Problemnoe pole muzejnoj pedagogiki: ponyatie, sushchnost’, vektory sovremennogo razvitiya. [The problem field of museum pedagogy: concept, essence, vectors of modern development]. In: *Gercenovskie chteniya 2005. Aktual’nye problemy social’nyh nauk. Sb. nauchnyh i nauchno-metodicheskikh trudov*. Sankt-Peterburg: RGPU im. A.I. Gercena, 2005, pp. 405–411. [In Russian].

³³ STOLYAROV, Boris. *Muzejnaya pedagogika, istoriya, teoriya, praktika. [Museum pedagogy: history, theory, practice]*. Moskva: Vysshaya shkola, 2004, p. 105. [In Russian].

³⁴ SLOVAR’..., p. 59.

³⁵ YUHNEVICH, Marina. *Ya povedu tebya v muzej: ucheb. posobie po muzejnoj pedagogike. [I will lead you to the museum: a manual on museum pedagogy]*, Moskva, 2001, p. 3. [In Russian].

³⁶ MYSHEVA, *Muzejnaya pedagogika...*, p. 148.

³⁷ SAPANZHA, Olga. Muzejnoe obrazovanie i muzejnaya pedagogika v Rossijskoj akademicheskoi tradicii i praktike muzejnogo dela: granicy ispol’zovaniya ponyatij i ih sodержanie [Museum education and museum pedagogy in the Russian academic tradition and museum practice: the boundaries of the use of concepts and their content]. In: *Obshchestvo: sociologiya, pedagogika, psibologiya. Nauchnyj zhurnal*, 2017, 1, pp. 75–78. [In Russian].

practical cultural and educational activities of the museum”, “the betterment of the research methodology of the museum’s educational function and scientific research on the principles of the museum’s communication policy”³⁸, and “museum presentation as the presentation of the collection of resources in the museum exhibition with the use of theatricalisation, games, quests, interactive trips in order to achieve emotional and psychological immersion, participation and empathy among the visitors”³⁹.

The category of “museum education”, synonymous with that of “museum pedagogy” (the museum’s educational activity), is defined as a collective term: a pedagogically organised process of interpretation and explanation of the historic and cultural potential of museum resources; education through culture⁴⁰; museum education/activities in the museum—development of personal life-experience based on museum communication⁴¹; and pedagogy of museum work—the museum as the universal model of the world, acquiring the rights of the essence of culture and ways of individual existence in culture, taking advantage of the cognitive methods appropriate for the museum in its didactic, research and educational activities.⁴²

In this context, it is important to consider the concept defining “the museum (educational) environment as a factor that creates a specific kind of museum and educational system, as the system of key factors which determine human growth and development”.⁴³ This approach is linked with “museum communication”—museum activities which are a type of social communication associated with transmitting significant information with the use of particular museum forms and transmission channels (museum object, the museum space in various forms—permanent and temporary exhibitions, other forms of organised space, specially organised ways of updating information, etc.)⁴⁴.

Researchers also mention the terms “museum space”—considered synonymous with the exhibition space being the main form of presenting cultural heritage in the museum, with its own changeable configuration and dynamics⁴⁵—and “museum teaching styles”. The perception and interpretation of information in the museum and the response to it measured by the methodology of collecting, evaluating and using information is also considered to be an important part of research.

The authors of this paper accept that it is important to return to the terms “museum didactics” (in a broader sense, as the museum’s mediation mission, and educational museum methodology), and “cultural practices in the museum” (applying the activities that support the

³⁸ TIMOFEEVA, Liudmila. Muzejnaya pedagogika ili pedagogika muzeya: formirovanie ponyatijno-kategorial'nogo apparata. [Museum pedagogy or museum education: the formation of the conceptual categorical apparatus]. In: *Filologiya i kul'tura*, vol. 28, 2012, 2, pp. 287–291. [In Russian].

³⁹ BORISOV, Yurij. Chemu uchit muzej, ili chto takoe muzejnaya pedagogika. [What is a museum, or what does museum pedagogy teach]. In: *Pedagogika*, 2018, 1, p. 67. [In Russian].

⁴⁰ MASTENICA, Shlyahina, Problemnoe pole..., pp. 405–409.

⁴¹ SAPANZHA, Muzejnoe obrazovanie..., pp. 75–78.

⁴² VANYUSHKINA, Liubov, KOROBKOVA, Elena. Pedagogika muzejnoj deyatel'nosti [Pedagogy of museum activities]. In: *Iskusstvo. Pril. k gaz. 1 sentyabrya*, 2007, 24, pp. 2–7. [In Russian].

⁴³ KARAMANOV, Aleksey. Multikulturnyj diskurs muzejnogo obrazovaniya: problemy i perspektivy razvitiya. [Multicultural discourse of museum education: problems and development prospects]. In: *Kul'turnoe mnogobrazie: ot proshlogo k budushchemu. Teksty uchastnikov Vtorogo Rossijskogo kul'turologicheskogo kongressa s mezhdunarodnym uchastiem (Sankt-Peterburg, 25–29 noyabrya 2008)*, Sankt-Peterburg: EHJdos 2010, pp. 2381–2390. [In Russian].

⁴⁴ SAPANZHA, Muzejnoe obrazovanie..., pp. 75–78.

⁴⁵ MASTENICA, Elena. Muzejnoe prostranstvo kak kul'turologicheskaya kategoriya. [Museum space as a cultural category]. In: *Tretij Rossijskij kul'turologicheskij kongress s mezhdunarodnym uchastiem «Kreativnost' v prostranstve tradicii i innovacii»*. Sankt-Peterburg: EHJDOS 2010, p. 217. [In Russian].

museum's effective functioning in and for the society, which define and stimulate the creative search for innovative types of museum work so as to ensure the long-term dynamics of their development).⁴⁶ What is also relevant is “the language of the exposition” (museum language) as a particular type of socio-cultural information, instrument of knowledge and regulator of behaviour; the carrier of the particular type of socio-cultural information conveyed in the museum space, consisting of signs (museum objects) and language (exposition).⁴⁷

The most important specific feature of museum language, distinguishing it from the languages of other socio-cultural information systems, is its particular and truly “object-oriented” nature, which allows for the transmission and functioning of information about objects in the cultural and historical space through the representations of objects or their real fragments, to ensure their full sensual perception.⁴⁸

Among the mechanisms of the latest research in this field are the interpretation of the following terms: “interactivity in the museum”, which contributes to the consolidation of the visitors' role through various modellings of their activities, organisation of different forms of co-creation, and realisation of the potential inherent in the development of aesthetic personality⁴⁹; “mediation in the museum” (mediation, art-mediation), which provides for the communication of the objects of cultural heritage in reference to the present moment, and means that objects are introduced in the real context, both social and personal (e.g. an art mediator encourages visitors to present their own interpretations, linking the museum's works to the context of their personal lives)⁵⁰; and “multiculturalism in the museum”, which intensifies the process of the perception of exhibits in the context of the dialogue between cultures, breaking through stereotypes and prejudice. This perception is based on the reconstruction of some of the past through the prism of the history of individual objects, the reconstruction of event lines, the interpretation of facts, the analysis of life-stages, and the work of a particular person.⁵¹ “Inclusive education in the museum”, as a tool of social transformation for people with special needs (e.g. the disabled), stands for an accessible museum environment, creating special programmes, applications of universal design rules or attracting volunteers.⁵² We also

⁴⁶ SHCHERBAKOVA, Elena. Sovremennyye kul'turnye praktiki: obrazovatel'nyj i razvivayushchij koncept muzejnogo prostranstva [Modern cultural practices: educational and developing the concept of the museum space]. In: *Pedagogika i psichologiya obrazovaniya*, 2014, 3, pp. 31–36. [In Russian].

⁴⁷ NIKISHIN Nikolay. «Jazyk muzeja» kak universal'naja modelirujushhaja sistema muzejnoj dejatel'nosti [«Museum language» as a universal modeling system of museum activity]. In: *Muzevedenie. Problemy kul'turnoj kommunikacii v muzejnoj dejatel'nosti*, otv. red. V. Ju. Dukel'skij. Moskva: Nauchno-issledovatel'skij in-t kul'tury 1988, pp. 7–15. [In Russian].

⁴⁸ PSHENICHNAYA, Svetlana. *Muzej kak sociokul'turnyj fenomen. Informacionno-kommunikativnaya model': Monografiya* [Museum as a sociocultural phenomenon. Information and Communication Model: Monograph], Sankt-Peterburg: Obrazovanie, 1999, pp. 142–160. [In Russian].

⁴⁹ MAKAROV, Dmitriy, EGUNOVA, Olga. Interaktivnye tehnologii v rabote sovremennogo muzeja i ih vlijanie na kul'turu i obrazovanie. [Interactive technologies in the modern museum and its impact on culture and education]. In: *Vlast'*, 2013, 5, pp. 56–58. [In Russian].

⁵⁰ IZMAJLOVA, Anna, KOLOKOL'CEVA, Maria. Art-mediacija v deyatel'nosti hudozhestvennyh muzeev. [Art mediation in the activities of art museums]. In: *Molodoy uchenyj*, 2016, 14, pp. 292–294. [In Russian].

⁵¹ KARAMANOV, Aleksey. Muzejnoe prostranstvo v kontekste idej mul'tikul'turnogo obrazovaniya. [Museum space in the context of the ideas of multicultural education]. In: *Visnik Lugans'kego nacional'nogo pedagogichnogo universitetu im. T. Shevchenka, Pedagogichni nauki*. Lugans'k: “Al'ma-mater”, 2011, 5 (216), pp. 178–186. [In Russian].

⁵² DONINA, Irina. Universal'nyj dizajn v sociokul'turnoj adaptacii «osobyh» posetitelej muzejnymi sredstvami. [Universal design in the sociocultural adaptation of “special” visitors by museum means]. In: *Izvestiya Rossijskogo gosudarstvennogo pedagogicheskogo universiteta imeni A. I. Gervena*. Sankt-Peterburg, 2014, 166, pp. 133–143. [In Russian].

have “virtualisation in the museum” as an inspiration for the use of a “Museum Web 2.0” concept; the virtualisation of history, understanding “the museum as a medium” or a centre of “creating culture”, and also as a centre for creating a new reality—art realised in the digital, virtual sphere.⁵³

This increased interest in museum education and museum pedagogy is the result of changes in the contemporary paradigm of education and, as a result, changes in the organisational principles of the education process, with a tendency towards dialogue and communication.

On the one hand, the traditional approach to the idea of the museum is still present in the contemporary setting, making space for traditional forms of education. On the other, new forms and methods of museum communication have appeared, focusing primarily on participation, in which the society shares actively in the creation of museum exhibitions—an expression of the culture of participation in the museum, with its space for dialogue and cooperation.

In this context, it is not difficult to motivate children and young people to visit museums as part of their understanding and acceptance of culturally-oriented education as an expression of the obvious relationship between education and culture.

Based on our study of the definitions which reflect the various aspects of the interaction between museum education and museum pedagogy, we can draw the conclusion that approaches to their interpretation are changing both retrospectively and according to contemporary perceptions. Educational reform, the adoption of the creative paradigm in education, and the humanistic nature of the teacher–pupil relationship open new perspectives for cooperation between the school and the museum through the application of contemporary pedagogical knowledge and an orientation towards self-education, dialogue, and communication.

Notably, these tendencies towards a paradigm change are progressing dynamically in the countries of Eastern Europe, including Poland, Ukraine and Russia, stemming from the exchange of scientific thought but also, above all, of educational and cultural practices applied in the local museums and education systems, which are increasingly open to innovative, creative thinking. New processes of communication and education in the museum, which are based on public trust, invite cooperation and the co-creation of the museum’s message, manifested in the new forms of participatory museum.

The concepts and categories of museum education discussed in this paper are part of the challenges posed by the social education of the twenty-first century. In fact, these historical, literary and cultural contexts introduce museum education to the new dimension of man’s humanistic development, to the learning of values, and to a dialogical approach to discovering identity and new values. In this context, redefining concepts, terms, and categories helps us find new meanings and understand the world and ourselves in the social and cultural dimension.

⁵³ For example, one can identify effective ways to use the virtual museum space. See *Communal Living in Russia*, <http://kommunalka.colgate.edu/cfm/about.cfm?Open=WhatIsThisSiteAbout&KommLanguage=Russian> (accessed 18 May 2019); *Muzeum Palacu Króla Jana III w Wilanowie*, <https://www.wilanow-palac.pl/> (accessed 18 May 2019); *Lvivarnya*, <http://lvivarnya.com.ua/> (accessed 18 May 2019).

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