

PROBLEMS OF MUSIC TEACHERS IN PUBLIC EDUCATION IN POLAND

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Abstract

Throughout history pedeutological reflection is accompanied by numerous controversies resulting from public discourse of social, economical and political forces. According to accepted ideologies or represented interests, these forces generate various visions of self, which should be results of educational process at school. Accuracy of visions is particularly important in times of fast and significant socio-cultural changes witnessed by us. The teacher – also the music teacher – is responsible for accomplishing them.

The author tries to characterize the group of music teachers and some contexts of their functioning in modern Polish school based on literature analysis and according to results of her research conducted in years 2013-2014 and ten years later (2023-2024). The source of analytic material are primarily interviews with music teachers from different types of elementary schools in Poland.

Semi structured in depth interviews were used in this research to ensure a quality encounter of two personalities during personal conversation. Interviews were conducted in 2013-2014, and in 2023-24.

Music teachers' problems have remained essentially unchanged over the decade. In attempt to formulate some general conclusions the author offers an assertion that the functioning of music teachers at school is vastly restrained by coercion of an institution, not compatible with present requirements, in which they operate.

Keywords: *educational strategies, interview, music teacher, public education*

EDUCATIONAL STRATEGIES IN MUSIC TEACHING: A PEDEUTOLOGICAL PERSPECTIVE

Pedeutology—a subdiscipline of pedagogy developed in Poland since the 1930s—examines the teacher's role through multiple lenses, including *"the selection of candidates for the profession, the teacher's personality, training, professional practice, career development, and the sociocultural conditions shaping their work"* [1, p. 10]. This study, grounded in this tradition, focuses on **music teachers in Poland's public education system**—a group typically trained at conservatories (*akademie muzyczne*) or faculties of artistic education (*edukacja artystyczna w zakresie sztuki muzycznej*), with occasional supplementation by holders of postgraduate degrees (e.g., *Music, Art*, or interdisciplinary programs like *Music-Visual Arts-Technology*).

Theoretical Frameworks: Portraits of the Music Teacher

The conceptualization of teachers varies across disciplinary paradigms:

- **Psychological:** Maria Przychodzińska's *"normative model"* [2, pp. 168–169] delineates an ideal personality structure for music educators, emphasizing traits like auditory sensitivity, creativity, and emotional resonance. [Annotation: Przychodzińska's model is seminal in Polish music pedagogy; retaining the Polish term *'normatywny'* (normative) signals its localized theoretical weight.]
- **Technological:** Prioritizes **action-oriented competencies** (e.g., mastery of methodologies like Kodály's *sound-to-symbol* progression or Orff's *Schulwerk* improvisatory techniques). [Annotation: Specifies Western methodologies familiar to the Polish context.]

- **Humanistic:** Values the teacher's **idiosyncratic artistry**, framing them as a "*performer-pedagogue*" whose expressive individuality shapes student engagement.
- **Sociological:** Examines the teacher's **institutional role**—negotiating curricular mandates (e.g., Poland's 2017 *Core Curriculum for General Education*) against grassroots realities.
- **Critical Pedagogy:** Positions the teacher as an agent of societal transformation, using music's affective and communal power to challenge inequities.

Music Education's Distinctive Challenges

Music's epistemic uniqueness—as a subject combining **embodied knowledge** (performance), **theoretical abstraction** (notation, harmony), and **cultural meaning-making**—demands pedagogical strategies distinct from other disciplines. Yet systemic barriers persist:

- **Curricular-Practical Dissonance:** While Poland's national framework advocates "*active music-making*" (e.g., composing, ensemble work), many schools lack instruments or trained personnel, reducing instruction to **passive listening** or rote theory. [Annotation: '*Umuzykalnienie*' is rendered as '*active music-making*' to reflect the dynamic intent of the Polish curriculum.]
- **Methodological Hybridity:** Teachers often blend **historically rooted approaches** (e.g., Jaques-Dalcroze's eurhythmics) with **contemporary demands** (digital audio workstations, interdisciplinary projects).

Research Aims

This article synthesizes recent pedeutological scholarship with the author's empirical data (including interviews and classroom observations) to interrogate shifts in music teachers' **professional identity** and **praxis** over the past decade. It asks: *How have broader educational reforms (e.g., the de-emphasis of arts in standardized testing) and societal changes (e.g., digitalization of youth culture) redefined music educators' roles?*

THE CURRENT SITUATION OF MUSIC TEACHERS IN POLAND: KEY CHALLENGES

Amid dynamic civilizational, social and cultural changes, music education faces the need for profound reform. Scholarly literature increasingly calls for its adaptation to contemporary realities and societal expectations. Teachers are seen as both initiators and implementers of this transformation.

The 2017 Polish education reform - which centered on eliminating middle schools (*gimnazja*) and returning to an 8-year primary + 3-5 year secondary model - serves as a crucial reference point for analyzing music education's condition. Implemented hastily without proper consultation or clear objectives, the new curriculum frameworks were criticized as inconsistent in both structure and content [5]. While there were attempts to emphasize practical musical activities like creative expression, these remained superficial and inconsistent, limiting their developmental potential. The reform lacked a systemic approach that would account for interdisciplinarity, creativity, and students' individual needs. One modest benefit for music teachers was the slightly easier path to obtaining full-time employment at a single school.

2024 brought further changes to Polish education (already criticized by former government officials [6]), though none directly addressed music education. According to the Ministry of Education, the comprehensive "Reforma 26. Kompas jutra" ("Compass of the Future") remains forthcoming, with changes to be implemented gradually [7].

Analysis of available literature reveals several key challenges:

Demographic Crisis: An Aging Profession

The 2025 report "What Is the Condition of the Teaching Profession? Schools Before Major Change" highlights the rapid aging of Poland's teaching workforce. Currently, 37% of Polish teachers are aged

50 or older. The proportion of teachers under 30 has dropped from 9% in 2013 to just 4% in 2022 - one of the lowest rates in the EU (where the average is 9%) [8, p.4]. This demographic imbalance threatens the continuity of music education.

Financial Challenges and Low Salaries

Teacher compensation remains inadequate:

- Poland ranks 5th lowest among OECD countries for beginning teachers' purchasing power
- In statutory salary rankings, Poland places second-to-last, ahead only of Hungary
- 12% of teachers seek additional income outside education
- 15% are considering leaving the profession due to low wages [9]

The Prestige Paradox

While teachers traditionally enjoyed high social standing:

- 77% of Poles respected teachers in 2019 (CBOS data)
- Only 5% of parents in 2024 wanted their children to become teachers [10]
- Recent SW Research shows just 57.8% of respondents highly value teaching (11th among 40 professions) [11, p.9]
Teachers themselves report feeling undervalued, citing inadequate pay, poor working conditions, excessive duties, and constant reforms as undermining their morale [12]

Systemic Shortcomings in Music Education

Lack of Modern Teaching Tools

Polish schools remain underfunded, with music teachers often lacking access to new technologies that could enhance instruction. Without specialized software and technology integration, teachers struggle to facilitate meaningful musical engagement or guide students in finding and evaluating quality musical resources [13].

Inadequate Teacher Preparation

Current music teacher training programs often fail to meet contemporary needs. This is particularly acute in primary grades (1-3), where music instruction is frequently assigned to general classroom teachers lacking musical training. Surveys show these teachers identify instrumental skills (especially piano/keyboard and guitar) as their greatest deficiency, noting that accompaniment ability would significantly improve music lessons [14, p.27]. Poland urgently needs innovative degree programs specifically for general school music teachers.

Marginalization of Music in the Curriculum

The standard allocation - one 45-minute music class weekly in primary schools (through grade 7) - is often diverted to preparing performances for school events. This practice further marginalizes the subject and leads some students to question its value. The contrast with private schools, which frequently exceed minimum requirements recognizing music's role in holistic development, is stark. We have drifted far from Plato's vision of music as "the soul of the universe, wings for the mind, flight for the imagination, and life itself."

The main challenges presented above, related to the functioning of music teachers in Poland, are the result of an analysis of the available literature on the subject. They are supplemented by the results of our own research.

MUSIC TEACHERS' PROFILE EMERGING FROM THE RESEARCH

The empirical material for analysis primarily came from interviews with music teachers working in various types of general education primary schools. The study used partially structured in-depth individual interviews that enabled a 'qualitative' meeting of two identities during personal conversations. Participants were selected purposefully based on several criteria: diversity of master's

level education, at least five years of experience as a music teacher in general education schools, and diversity of schools (considering environmental location, size, and school type).

Interviews were conducted twice with a 10-year interval (in the 2013/2014 and 2023/2024 school years), each time with 8 individuals. In the first study, 7 teachers were graduates of Music Academies (2 in music theory and 5 in music education), while one teacher had completed pedagogical studies at a university and supplementary postgraduate studies in "Arts." The teacher with the least experience had 5 years as a music teacher in general education (after previously working for 15 years at a Primary Music School); in other cases, work experience ranged from 8 to 17 years. Therefore, it can be concluded that the respondents (6 women and 2 men) were well "established" in their profession. Among the participants, one person additionally worked as a church organist, one gave private piano lessons, and one taught theoretical subjects at a Primary Music School; only one person worked at two schools simultaneously. Thus, the study covered 3 community schools (of varying sizes) in a large city, as well as state schools: 2 rural, 2 in small towns, and 2 school complexes (primary + middle school) in a large city.

In the interviews conducted during the 2024/2025 school year, different teachers participated, all graduates of Music Academies (1 in music theory and 7 in music education). Their work experience ranged from 11 to 24 years, making them highly experienced professionals (7 women and 1 man). The respondents taught in state schools (2 rural, 1 small town, and 5 large city schools), with one person working simultaneously at a state and community school. In this group, 4 others had additional jobs: 3 teaching private piano or keyboard lessons, and 1 in a non-related field. Notably, the number of repeat interview participants with supplementary employment (outside their primary workplace) had increased.

Due to the small number of mandatory music class hours assigned to specialists, music teachers constantly face the nightmare of "filling" their full-time positions. This is illustrated by a characteristic statement: *"Every year, until about the end of May, I worry about what will happen in the next school year. I know that if there are fewer classes - because they might combine them or create fewer fourth-grade classes - I'll lose my full-time position."* This is a significant problem for music teachers in Poland, who, forced to work in multiple locations, know they are less effective and find this situation particularly burdensome. Similar statements were published in the article "How to Survive as a Music Teacher? How to Survive?" in the journal "Music Education":

"I work at six schools in my city and neighbouring municipality. (...) Thanks to one school's principal and the city's support, I run the only school choir in the area, plus a vocal group and instrumental ensemble at each school..." Another statement: *"I dream - I dream! - that the Education Department would employ me directly, rather than each school separately, so that if (knock on wood!) I had an accident rushing headlong from one school to another, I'd at least get compensation since it would happen on my way to work!! As it is - nothing, just frustration"* [15, p. 58].

Participants in my 2013/2014 study, to complete their full-time positions at their primary workplace, took on class tutor duties (2 people), taught art (2 people), and even history (1 person who completed supplementary postgraduate studies for this purpose). These are not comfortable situations and significantly hinder music teachers' work. Unfortunately, interviews conducted a decade later show that despite additional music classes in grade VII introduced after the 2017 reform, the situation has changed little: *"Because I took on a homeroom teacher role and lead the school choir, I have a full-time position at my school. But I also work at a private keyboard school and am heavily overworked."*

I would like to emphasize that, according to my research, teachers working in community schools are in a much more favourable situation. Unlike state schools, music teachers there conduct music classes for grades 0-III (variously named, e.g., "Music with Rhythmics," "Music and Movement Activities"), and there are also extracurricular offerings like guitar clubs, shanty groups, dance ensembles, and various instrumental groups. These offerings are occasionally expanded (mainly before school events like annual nativity plays). It seems that in such schools, parents are more aware of music's importance in human life and willingly allocate part of their tuition payments to their children's musical activities. Consequently, music teachers have more time and opportunities to serve as cultural animators in their

environment. For contrast, consider this statement from a music teacher at a large state school: *"I used to lead the school choir and then a music ensemble as extracurricular activities, but we started lacking participants, and the administration discontinued them."*

Different reflections on differences between schools based on location were shared by a teacher working at two schools: *"I'm a music teacher at a small rural school and in a small town (about 20,000 residents). These schools differ significantly, particularly in students' approach to the subject. In rural schools, children attend classes more willingly and participate actively. They appreciate the teacher's dedication and effort in lessons. Regarding the town school - the children there are more lethargic and often treat the subject as <something extra>, classes where everyone can <take it easy>, not pay attention, do homework for other subjects, etc."*

Perhaps the explanation for these differences in functioning during school music classes lies in music's different role in rural versus urban family homes, how it's perceived by the school staff, and distinct upbringing models. The above statement also touches on the problem of authority. In the arduous process of navigating contemporary axiological reality, students need clear support and role models - authorities who can help them build their own value systems. As Ewa Wysocka rightly notes: *"Generally, it can be assumed that personal models are reflected in authorities, which seem often confused in interpretations (especially by young people) with authoritarianism, for which there is theoretically less space in the postmodern world, but practically an increasing space is being created for its <triumphant return>"* [16, p.60]. Without advocating for spreading authoritarianism in schools, I want to clearly highlight the problem of building music teachers' authority, which - given the unfavourable climate for arts education both within schools and at various levels of educational administration - is particularly challenging. Henryka Kwiatkowska emphasized that *"a teacher's action toward change (including students' developmental change) is more effective the more the teacher themselves undergoes developmental processes, is self-aware, and is aware of how the school fulfils their own professional needs (cognitive, skill-related), as well as existential needs (e.g., for recognition, autonomy)"* [17, p. 52]. However, as long as music classes remain undervalued (evident in the recommended number of mandatory hours or opportunities for extracurricular music activities), the chances of schools meeting these needs seem highly doubtful. Recent interviews show the situation in this regard hasn't changed over the past decade.

When asked about support from parents or school administration, teachers said: *"It's hard to convince parents that music classes are important and necessary for their children's development. The school administration and homeroom teachers show somewhat more understanding. Though even here, it takes much persuasion just to organize one joint trip to a philharmonic or opera over several years of education."* *"Parental support? Hmm, I wouldn't call it support, but rather active involvement in their children's artistic performances. I mean organizing school ceremony programs with them."* Teachers often pointed to purely formal aspects of such support: *"The school administration supports teaching activities by funding methodological training and providing basic teaching materials. The parents' council funds prizes for competition participants."* *"I can't say anything positive about parental support - they constantly complain."* And a very symptomatic statement: *"Support from parents? Rather not... You see, the subjects I teach [music and art] probably aren't important enough for parents to come discuss them individually with me... At any rate, these aren't subjects they believe can significantly impact their children's future: what schools they'll get into, what jobs they'll have, so parents don't show much interest."*

In pedagogical work, our own memories as students can sometimes be helpful. Generally, the interviewed teachers didn't speak about their own music teachers' work as a good reference point. A somewhat anecdotal statement illustrates this: *"My school music teacher was a very strict man who had a violin and was determined to teach us to play it. This was rather amusing because the man was visually impaired. He'd assign us something to learn, hand us his violin, and make each of us play in turn. But in our class, only one girl could actually play, so she kept playing for everyone. The teacher sat far away at his desk, couldn't see who was playing, just listened to the end and said: <Good, C; next one next week!> And so it went on."*

Reconciling Culture, Education, and Teacher Competencies

Jerome S. Bruner viewed education (music education included) as *"a complex process of adapting culture to its members' needs, and members—along with their knowledge—to the needs of culture"* [18, p. 69]. Thus, cultural shifts in how children engage with music should prompt corresponding changes in teachers' competencies.

I define **competence** as *"a demonstrated capacity to meet socially defined standards of effective practice, coupled with awareness of why such practice matters and accountability for its outcomes"* [19, pp. 87–88]. Prior research has proposed various frameworks for music teachers' competencies. In Poland, these discussions have taken diverse forms [20]. Crucially, any pedagogical reflection on music teachers must center students' developmental needs, as *"defining teacher competencies is impossible without considering the student as the subject of all pedagogical efforts"* [21, p. 156].

At minimum, music teachers—as co-architects of student development—require:

1. **Subject-matter expertise** (musical competence)
2. **Pedagogical skills**
3. **Interpersonal abilities**

In my earlier work [22], I proposed a more detailed competency framework for general-education music teachers:

- **Content knowledge**
- **Humanistic and psychological-pedagogical skills**
- **Diagnostic competence** (understanding students and their environments)
- **Curriculum design and planning**
- **Didactic and methodological skills**
- **Communication skills**
- **Media and technical proficiency**
- **Assessment and evaluation**
- **Program and textbook evaluation**
- **Self-directed professional development**

This list remains open-ended—cultural and technological changes demand ongoing updates—and some skills naturally overlap.

Do Today's Music Teachers Meet This "Ideal" Profile?

When asked *"Which competencies do you consider most important for contemporary music teachers?"* respondents overwhelmingly emphasized **content knowledge**, often acknowledging their own gaps (e.g., *"I can't arrange music well," "My piano skills are weak"*). One extreme admission: *"Do I sing in class? I try. But I don't play instruments—I rely on recordings from textbook supplements."*

However, teachers equally stressed **communication and psychological-pedagogical skills**:

- *"Authority, fairness, honesty, humour, patience, and empathy matter most in building student relationships."*
- *"A 21st-century teacher is first a 'pedagogue of relationships'—someone expanding their self-awareness. Managing educational spaces requires skills in communication, collaboration, and articulating expectations."*
- *"Students value patience, empathy, and dedication. These let me propose meaningful work despite obstacles."*

Such reflections align with critical pedagogy's vision of teachers as "*transformative intellectuals*" who challenge systemic constraints to enact change [23, p. 39]. Yet recent interviews (2024/2025) revealed growing discouragement:

- *"I've failed for years to shift my principal's stance on new initiatives."*
- *"The same annual struggle—for teaching aids, instruments, better classroom equipment—usually ends poorly."*
- *"I'm considering leaving the profession."*

CONCLUSION

Analyzing these accounts (only partially represented here) leads to a sobering conclusion: **music teachers' agency is severely constrained by institutional structures out of sync with contemporary needs.**

Key issues include:

- Superficial attempts to bridge classical and popular music (missing meaningful "crossflows")
- Excessive bureaucracy eroding professional autonomy
- Declining social prestige
- Inadequate funding and outdated facilities
- Limited access to new technologies for music instruction

Despite their passion, music teachers face systemic hurdles requiring urgent attention. Without institutional reforms, even the most dedicated educators will struggle to fulfill their transformative potential

Key Challenges Identified:

1. Job Security Concerns

The limited number of mandatory music hours creates constant anxiety about maintaining full-time positions. As one teacher expressed: "Every year until about May, I worry about the next school year. If they combine classes or create fewer fourth-grade sections, I'll lose my full-time position." Many teachers work at multiple schools, significantly reducing their effectiveness and causing considerable stress.

2. Rural vs. Urban Disparities

Teachers in community schools generally enjoy better conditions. Unlike state schools, they often teach music in grades 0-3 (under various names like "Music with Rhythmics" or "Music and Movement") and offer extracurricular activities (guitar clubs, shanty groups, dance ensembles). As one teacher noted: "In my rural school, students participate actively and appreciate the lessons, while in the town school they treat music as unimportant 'free time'."

3. Parental and Administrative Support

Teachers reported limited understanding from parents: "It's hard to convince parents that music matters for their children's development." While school administrations provide basic support (funding for teaching materials or training), music remains low priority compared to "core" subjects.

4. Professional Identity and Authority

The research highlights the challenge of building teacher authority in an educational climate that marginalizes arts. As one scholar noted: "A teacher's effectiveness in facilitating change depends on their own developmental process and awareness of their professional needs" [17, p.52]. However, with music's undervalued status, meeting these needs remains difficult.

Notable Changes Over the Decade:

- Increased need for supplementary employment among music teachers
- Persistent undervaluation of music education despite curricular reforms
- Growing disparity between community and state schools in music program quality
- Continued lack of parental recognition for music's developmental value

The study reveals that while some teachers find ways to create meaningful musical experiences, systemic constraints continue to hinder music education's potential in Poland's general education system.

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