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# Report on research concerning the project

## *Interweaving Structures: Fabric as Materials, Method and Message*

Łódź, March 2024

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The research report on the project *Interweaving Structures: Fabric as Material, Method and Message* has been prepared by *Biuro Badań Społecznych Question Mark* for the *Central Museum of Textiles in Łódź*. The project was subsidised via the programme "Culture", Outcome 2 "Access to Arts and Culture Improved" as part of the European Economic Area Financial Mechanism 2014–2021.



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## Introduction

The report presents the chief premises, course and results of a study concerning the project *Interweaving Structures: Fabric as Material, Method and Message* conducted by *Biuro Badań Społecznych Question Mark* for the *Central Museum of Textiles in Łódź* in March 2024.

The report consists of four sections, preceded by the herein *Introduction* and ending with a *Conclusion* and *Appendices* – samples of the surveys sent to the participants and representatives of the project's partners.

In the first section (*Aims and Research Questions*) contains information on the context of the research performed and on the objectives behind it. The second section (*Methodological Premises*) focusses on a description of the theoretical premises, the methods employed and the scope of the research conducted. Presented in the third section (*Research Procedure*) are the stages of the research conducted. In the final section (*Results and Conclusions*), the findings of the research are discussed.

The project *Interweaving Structures: Fabric as Material, Method and Message* was subsidised via the programme "Culture", Outcome 2 "Access to Arts and Culture Improved" as part of the European Economic Area Financial Mechanism 2014–2021.



## I. Aims and Research Questions

The research concerning the project *Interweaving Structures: Fabric as Material, Method and Message* was an evaluation performed after the conclusion of all of the endeavour's activities and actions.

The evaluation was a multi-dimensional assessment intended to verify the quality and effects of the actions carried out within the project. In the case of assessing the activities cofinanced via funds from the European Union, the European Commission deemed that the evaluation is to serve the improvement of:

*the quality, effectiveness and consistency of the assistance from the Funds and the strategy and implementation of operational programmes with respect to the specific structural problems affecting the Member States and regions concerned, while taking account of the objective of sustainable development and of the relevant Community legislation concerning environmental impact and strategic environmental assessment.*<sup>1</sup>

The objective of the evaluation is thus not only a to monitor the effects of the factors put in place but also to identify possible problems and necessary modifications, so as to improve analogous future endeavours and ensure a better execution thereof.

An evaluation may take the form of research performed:

- at the beginning of an endeavour's execution (ex-ante evaluation);
- continuously during the course of an endeavour's execution (on-going evaluation);
- at the mid-point of an endeavour's execution (mid-term evaluation);
- after the endeavour's completion (ex-post evaluation).

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<sup>1</sup> Council Regulation (EC) No 1083/2006 of 11 July 2006 laying down general provisions on the European Regional Development Fund, the European Social Fund and the Cohesion Fund and repealing Regulation (EC) No 1260/1999.



An evaluation is most often conducted on the basis of the following criteria:

- accuracy – understood as an evaluation of the degree to which a given endeavour complies with the needs of the target group;
- effectiveness – understood as an evaluation of the degree to which the aims of a given endeavour are achieved;
- utility – understood as an evaluation of the degree to which the outcomes of a given endeavour prove compliant with the defined premises and needs;
- efficiency – understood as an evaluation of the degree to which the costs of the achieved objectives are appropriate to the intended results;
- longevity – understood as an evaluation of the degree to which the achieved objectives will persist after the completion of a given endeavour.<sup>2</sup>

### 1.1. Research context

The project *Interweaving Structures: Fabric as Material, Method and Message* was carried out by the *Central Museum of Textiles in Łódź* in partnership with the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway* and the *Doctoral School of the Academy of Fine Arts in Krakow* in the period of 1 March 2022 to 29 February 2024. The endeavour was subsidised via the programme “Culture”, Outcome 2 “Access to Culture and Art Improved” as part of the European Economic Area Financial Mechanism 2014–2021.

The general aim of the project *Interweaving Structures: Fabric as Material, Method and Message* was to foster the development of supranational integration and collaboration between cultural and academic communities in Poland and Norway.

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<sup>2</sup> *Ewaluacja. Poradnik dla pracowników administracji publicznej*, Ministry of Regional Development, Warsaw 2012, [https://www.ewaluacja.gov.pl/media/11102/Poradnik\\_ewaluacji.pdf](https://www.ewaluacja.gov.pl/media/11102/Poradnik_ewaluacji.pdf) [data dostępu 25.03.2024]



The individual objectives included:

- to integrate the tradition of Saami artists from northern Norway and the disappearing weaving techniques of the Podlasie region in Poland into the culture and art mainstream;
- to disseminate knowledge on Polish and Norwegian textile art and its cultural determinants;
- to formulate new research perspectives on textile art; exchange of experiences and good practices between the project's organisers;
- to increase competencies among master's, doctoral and curatorial studies students and prepare them for professional life;
- to support creators through organising artistic residencies.

Carried out as part of the endeavour were online seminars and artistic-research residencies in Łódź, the Podlasie region, Bergen and Oslo. These actions spawned two exhibitions prepared by project participants under the supervision of curators from the partner institutions.

## 1.2. Research aims

The aim of the research concerning the project *Interweaving Structures: Fabric as Material, Method and Message* was a multidimensional evaluation of the results of the activities conducted during the project.

Taking the general aim into consideration, it was decided to set the following individual objectives to facilitate its realisation:

- evaluation of the project's actions and their effects and results by the project participants – 13 (thirteen) artists from Poland and 6 (six) from Norway;
- evaluation of the project's actions and their effects and results by the project's organisers – *the Central Museum of Textiles in Łódź, the Faculty of Fine Arts, Music and Design of the University of Bergen in Norway and the Doctoral School of the Academy of Fine Arts in Krakow;*
- determining the degree to which the project's general aim and the individual objectives were achieved.





### 1.3. Evaluation criteria

In connection with the objectives set, the following evaluation criteria were defined for the purpose of evaluating the project *Interweaving Structures: Fabric as Material, Method and Message*:

- accuracy – to what degree the project *Interweaving Structures: Fabric as Material, Method and Message* proved to meet the expectations of the endeavour’s participants and organisers;
- effectiveness – to what degree it was possible to realise the objectives of the project *Interweaving Structures: Fabric as Material, Method and Message*;
- utility – to what the degree the effects generated through the project *Interweaving Structures: Fabric as Material, Method and Message* proved to comply with the premises and needs.

### 1.4. Research questions

Consequentially, on the basis of the research objectives and the accepted evaluation criteria, the following research questions were posed:

- How do the project participants – 13 (thirteen) artists from Poland and 6 (six) from Norway – evaluate the individual actions carried out as part of the endeavour?
- How do the project participants – 13 (thirteen) artists from Poland and 6 (six) from Norway – evaluate the results of the individual actions carried out as part of the endeavour?
- How do the project participants – 13 (thirteen) artists from Poland and 6 (six) from Norway – evaluate the effects of their participation in the individual actions carried out as part of the endeavour?
- How do the project organisers – the *Central Museum of Textiles in Łódź*, the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway* and the *Doctoral School of the Academy of Fine Arts in Krakow* – evaluate the individual actions carried out as part of the endeavour?



- How do the project organisers – the *Central Museum of Textiles in Łódź*, the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway* and the *Doctoral School of the Academy of Fine Arts in Krakow* – evaluate the results of the individual actions carried out as part of the endeavour?
- How do the project organisers – the *Central Museum of Textiles in Łódź*, the *Faculty Of Fine Arts, Music and Design of the University of Bergen in Norway* and the *Doctoral School of the Academy of Fine Arts in Krakow* – evaluate the effects of the individual actions carried out as part of the endeavour?



## II. Methodological premises

### 2.1. Research techniques

The research on the project *Interweaving Structures: Fabric as Material, Method and Message* was conducted with the use of research techniques of complementary application. The subjective and objective scope of the planned research and analytical procedures make it possible to gather a broad range of information. Applied as part of the research were:

- nonreactive research techniques:
  - desk research;
- reactive research techniques (means of gathering information, in which interaction between the researchers and the research subjects takes place):
  - online questionnaire (CAWI – *Computer-Assisted Web Interview*).

Applied in the research was a multi-aspect methodological triangulation. Used in social research, triangulation (the combination of several research techniques / data sources in a single study) ensures higher quality of the research and analysis performed. It involves collecting data concerning a single subject range with the use of more than one research method/technique, after which the results are combined and compared.

#### 2.1.1. Desk research

Desk research is a research method involving the collection, verification and processing of information collected through the analysis of existing data. This is a secondary method, as it does not generate information but rather relies on pre-existing information. Therefore, important elements of desk research are the verification of sources and assessment of the gathered information's usefulness from the point of view of the research aims.

The analysis of documents, publications and studies pertaining to the area of interest of the subjective research was a summary qualitative analysis or desk research character.



Selected for use in the desk research were:

- information and data provided by the *Central Museum of Textiles in Łódź*;
- brochures concerning the “Second Skin” exhibition;
- information obtained from the *Central Museum of Textiles in Łódź* concerning the project *Interweaving Structures: Fabric as Material, Method and Message*.

### 2.1.2. Online questionnaire

The online questionnaire (CAWI – *Computer Assisted Web Interview*) is a quantitative method in which a research tool in the form of a survey is prepared and then distributed to respondents (most often via e-mail) for them to complete individually online. The vast majority of the questions in the questionnaire are closed-ended. This is a technique with a high degree of standardisation and an indirect form of communication – the possibility of survey response effects is eliminated. Most frequently, it is the respondent who decides when the research is done (albeit within a defined timeframe) and has the possibility to interrupt and resume the research.

As part of the research on the project *Interweaving Structures: Fabric as Material, Method and Message*, questionnaires in Polish and English were prepared for:

- participants of the project *Interweaving Structures: Fabric as Material, Method and Message*, i.e., 13 (thirteen) artists from Poland and 6 (six) from Norway;
- the project organisers, i.e., representatives of:
  - *the Central Museum of Textiles in Łódź*;
  - *the Faculty of Fine Arts, Music and Design of the University of Bergen in Norway*;
  - *the Doctoral School of the Academy of Fine Arts in Krakow*.



Despite the small number of project participants – and thus the small size of one of the respondent groups – it was decided to employ online questionnaires because the technique ensures anonymity for the respondents, which was significant in their providing opinions on the project organisers and on the organisers' actions and activities. Moreover, the use of an indirect means of communication ensured easy and quick access for respondents from Norway.

## 2.2. Scope of the research

The research was conducted in March 2024.

The groups covered by the research were:

- participants of the project *Interweaving Structures: Fabric as Material, Method and Message*, i.e., 13 (thirteen) artists from Poland and 6 (six) from Norway;
- the project organisers, i.e., representatives of:
  - *the Central Museum of Textiles in Łódź*;
  - *the Faculty of Fine Arts, Music and Design of the University of Bergen in Norway*;
  - *the Doctoral School of the Academy of Fine Arts in Krakow*.

The subject of the research was the situation of the project participants – students of art schools in Poland and Norway – after the completion of the endeavour.

The object of the research were the knowledge, opinions and assessments expressed by the project participants – students of art schools in Poland and Norway – and by representatives of the *Central Museum of Textiles in Łódź*, the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway*, and the *Doctoral School of the Academy of Fine Arts in Krakow*.



### III. Research procedures

The research was conducted by *Biuro Badań Społecznych Question Mark* in March 2024.

The first element of the research procedure was to define the research aims and to pose research questions on the basis of an analysis of the application form for the programme "Culture", Outcome 2 "Access to Culture and Art Improved" as part of the European Economic Area Financial Mechanism 2014–2021, in which the endeavour's premises were described.

The next stage of the research was to decide on the methodology. Taking into account the diversity of the people receiving the support as part of the project as well as of the project organisers, it was decided to utilise the technique of online questionnaire. This is a technique with a high degree of standardisation and an indirect means of communication with the respondents.

In collaboration with the *Central Museum of Textiles in Łódź*, questions for the online questionnaire distributed to the project participants and organisers were devised – tools in two language versions were prepared for both groups.<sup>3</sup> Once the questionnaires were prepared, they were entered into a programme and links were sent to individuals in the designated respondent groups – the project participants, i.e., 13 (thirteen) artists from Poland and 6 (six) from Norway; and representatives of the organisers: the *Central Museum of Textiles in Łódź*, the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway*, and the *Doctoral School of the Academy of Fine Arts in Krakow*.

While empirical data was collected, performed was an analysis of the information and data provided by the *Central Museum of Textiles in Łódź* and of that available on the *Central Museum of Textiles in Łódź* website concerning the project *Interweaving Structures: Fabric as Material, Method and Message*.

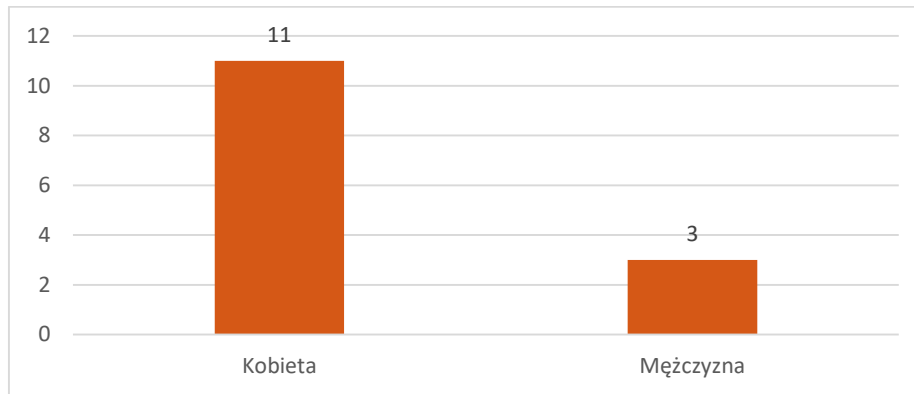
Ultimately obtained were 14 filled-in questionnaires from the project participants, 11 (eleven) from artists from Poland and 3 (three) from artists from Norway. The group consisted of 11 (eleven) females and 3 (three) males.

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<sup>3</sup> Samples of the tools are attached in *Appendices*.



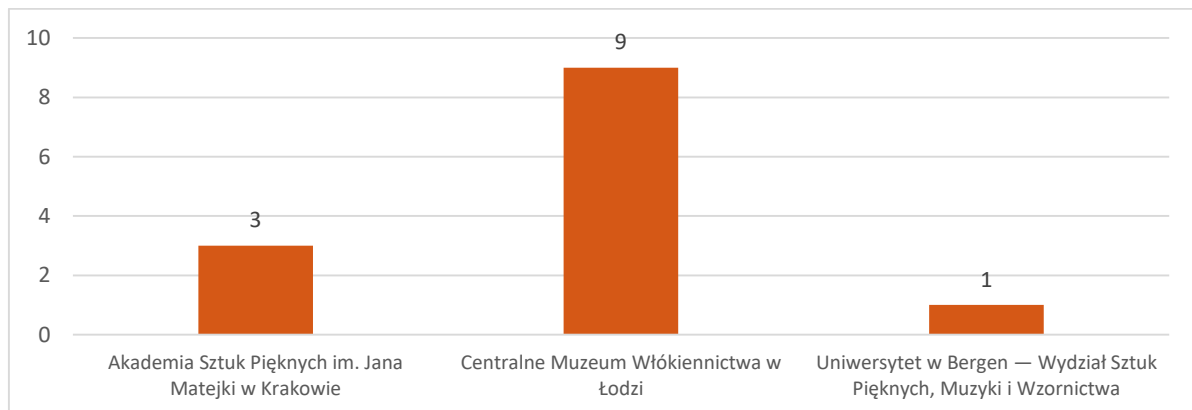
**Table 1. Respondents (project participants) according to sex**



Source: original material

Meanwhile, in the case of the questionnaire distributed to the organisers of the endeavour, 13 (thirteen) filled-in questionnaires were returned. In this group were 3 (three) people from the *Academy of Fine Arts in Krakow*, 9 (nine) people from the *Central Museum of Textiles in Łódź*, and 1 (one) person from the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway*.

**Table 2. Respondents (project organisers) according to institution represented**



Source: original material

Next, the gathered data was analysed in accordance with the defined aims and posed questions.

On the basis of the results obtained, the document “Report on research concerning the project *Interweaving Structures: Fabric as Material, Method and Message*” was drafted.



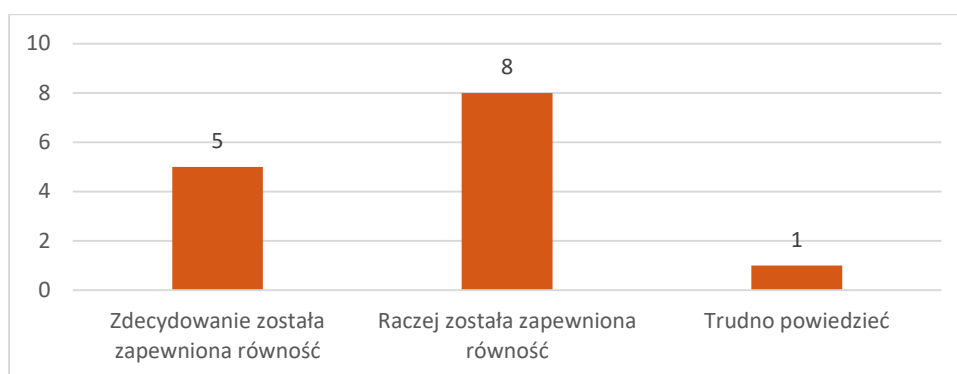
## IV. Results and conclusions

### 4.1. Evaluation of actions and activities carried out

Carried out as part of the endeavour were four series of online seminars and research-artistic residencies in Łódź, the Podlasie region, Bergen and Oslo, as well as two exhibitions prepared by the project participants under the supervision of curators from the organising institutions. The analysis looks at individual actions, of the organisers and participants, while also aiming to generate an assessment of the project as a whole.

At the outset, it must be noted that the participants nearly unanimously acknowledged that the project offered equal opportunity and that there was no discrimination on the basis of sex, age, disability or special needs.

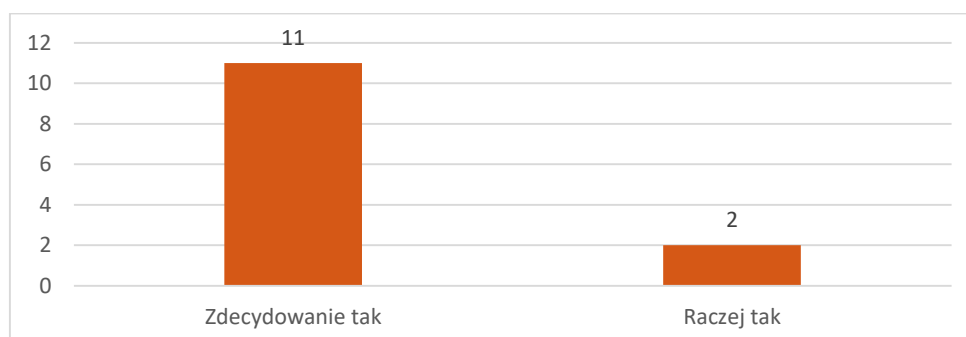
**Table 3. Participants' evaluation of equality<sup>4</sup> being ensured in the project**



Source: original material

The project organisers shared that opinion.

**Table 4. Organisers' evaluation of equality being ensured in the project**



Source: original material

<sup>4</sup> Equal opportunity and lack of discrimination on the basis of sex, age, disability or special needs.



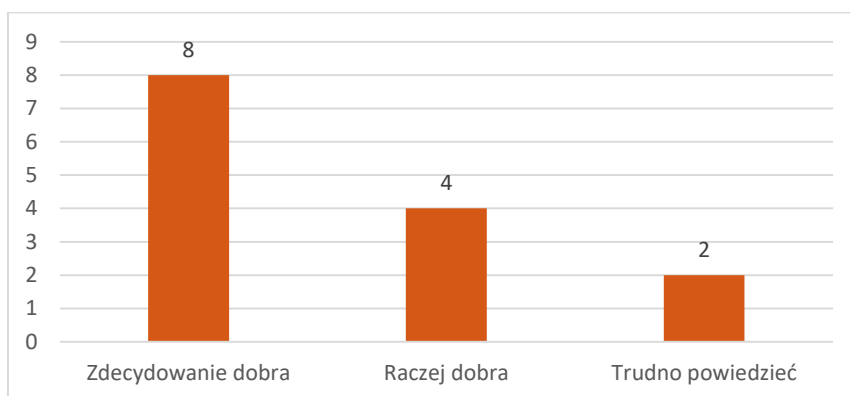
### 4.1.1. Webinars

Four online seminars were held as part of the project:

- “The Third Life of Folk Culture: The Avant-garde, Socialist Realism, and Contemporary Cultural Politics in Poland” led by Dr Małgorzata Ludwisiak, taking place on 7 April 2022;
- “Łódź – The Heritage of a Post-Industrial City” led by Dr Marcin Gawryszczak, taking place on 14 April 2022;
- “The Central Museum of Textiles in Łódź and Its collections” led by Dr Marcin Gawryszczak, taking place on 12 May 2022;
- “Weaves of Usefulness” led by Dr hab. Małgorzata Litwinowicz-Drożdziel, taking place on 26 May 2022.

The participants – artists from Poland and Norway – praised the organisation of all of the webinars.

**Table 5. Participants’ evaluation of the webinars’ organisation**

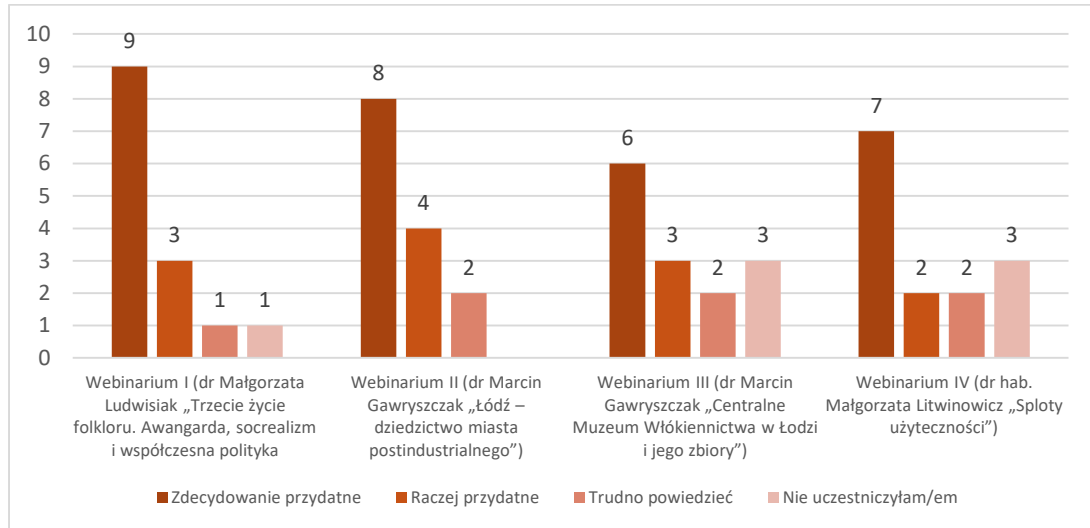


Source: original material

With respect to the subject matter of the individual webinars, it must be acknowledged that all of them were assessed positively by the participants. Meanwhile, the webinars assessed as most useful by a considerable margin were Dr Małgorzata Ludwisiak’s “The Third Life of Folk Culture: The Avant-garde, Socialist Realism, and Contemporary Cultural Politics in Poland” and Dr Marcin Gawryszczak’s “Łódź – The Heritage of a Post-Industrial City”.



**Table 6. Participants' evaluation of the webinars' usefulness**



Source: original material

#### 4.1.2. Residencies<sup>5</sup>

Four research-artistic residencies were organised as part of the project:

- in Łódź on 12-18 June 2022;
- in Podlasie region on 19-25 June 2022;
- in Oslo, and Lillehammer, on 31 July - 4 August 2022;
- in Bergen on 5-11 August 2022.

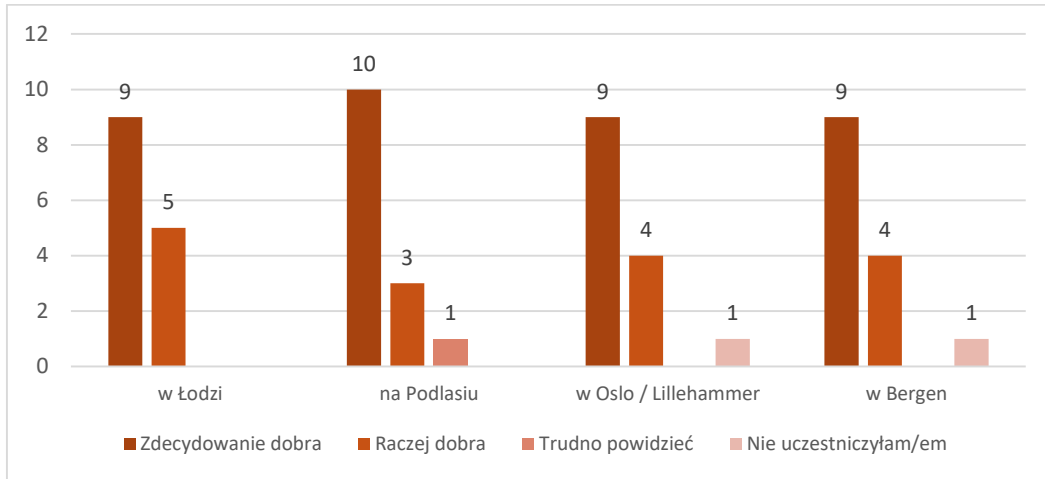
It was initially envisioned that each of the individual residencies would last ten days. Yet, at the time of implementation, this proved impossible on account of a rise in costs (outside of the organisers control) and due to the necessity to find dates that suit the schedules of the organisers and participants. Ultimately, the duration of the residencies was reduced to seven days (with the exception of the Oslo residency), with the two residencies in each country taking place consecutively. Thus, immediately after the Łódź residency ended, the one in Podlasie region began. It was the same in Norway – the participants first visited Oslo, and then Bergen.

Evaluating the individual seminars in terms of organisation, the participants had only good things to say.

<sup>5</sup> It is worth noting that in the project's conceptual premises, the seminars were connected with the research-artistic residencies. Thus, for example, the Łódź residency was to complement the seminar of Dr Marcin Gawryszczak.



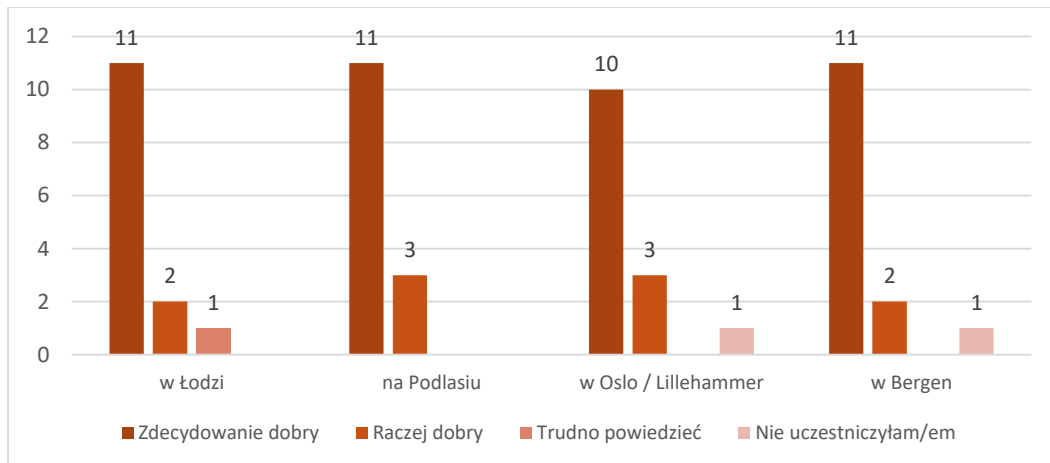
**Table 7. Participants' evaluation of the residencies' organisation**



Source: original material

Likewise, both the Polish and Norwegian artists had good things to say about the programme of the individual residencies.

**Table 8. Participants' evaluation of the residency programmes**



Source: original material

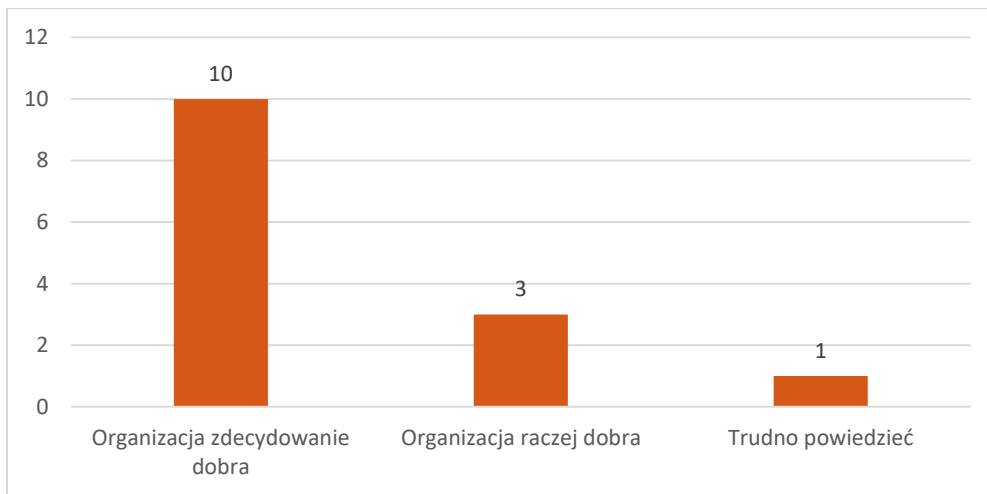
### 4.1.3. "Second Skin" exhibition in Łódź

The "Second Skin" exhibition ran from 19 May to 3 September 2023. The curator was Marta Lisok. While the exhibition was originally planned for the first trimester of 2023, on account of the *Central Museum of Textiles in Łódź* exhibition schedule and for the sake of ensuring the best possible working conditions for the young artists, it was decided to push the event back to the third trimester of 2023 – which had no impact on the overall schedule of the project.



Taking into consideration that this was the first exhibition held as part of the project, it was positively evaluated by the participants.

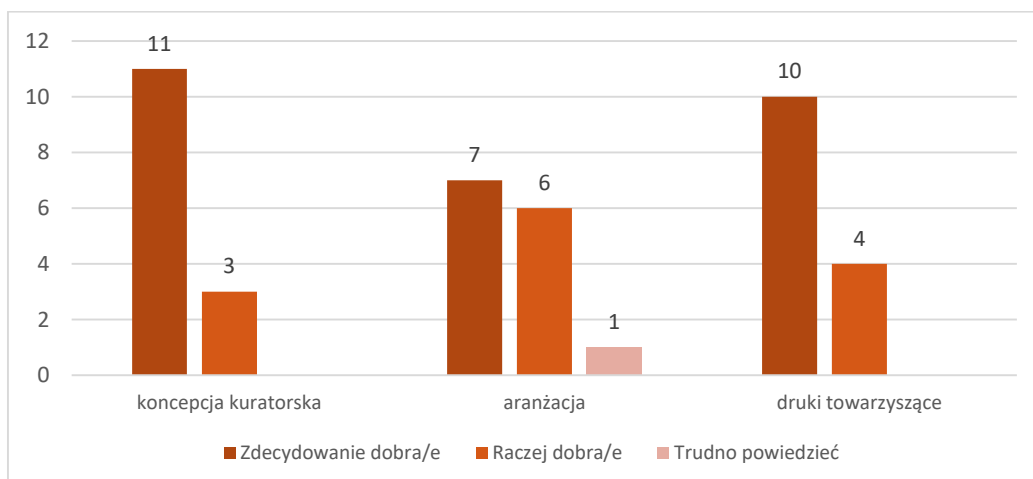
**Table 9. Participants' evaluation of the "Second Skin" exhibition's organisation**



Source: original material

Evaluating the "Second Skin" exhibition with respect to the concept proposed by the curator, the arrangement of the show and the materials prepared for it, the participants had the best things to say about the first aspect, i.e., their experience of working with Marta Lisok. Meanwhile, receiving the least uniformly positive feedback was the final arrangement of the exhibition, albeit the responses regarding that aspect were still all positive.

**Table 10. Participants' evaluation of the "Second Skin" exhibition**



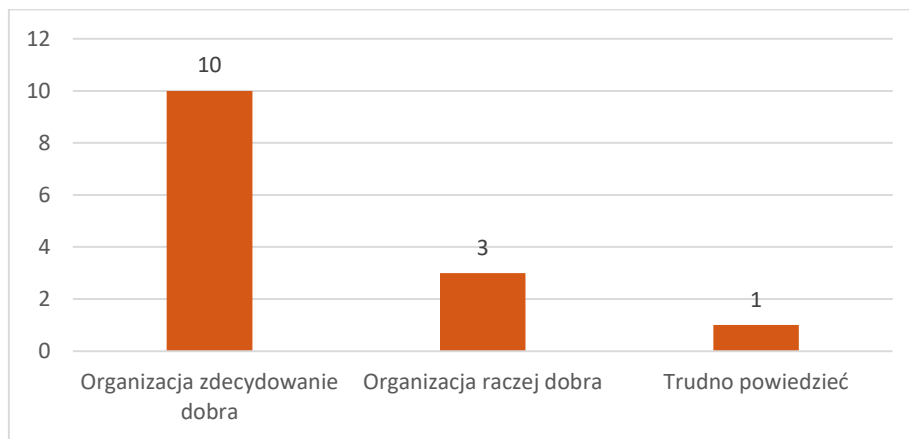
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#### 4.1.4. “Second Skin: Encounters” exhibition in Bergen

The “Second Skin: Encounters” exhibition took place at the Lysverket – Kode gallery in Bergen from 14 October to 26 November 2023. The curator was Prof. Timothy Parry-Williams. Featured in the exhibition were the same works by young Scandinavian and Polish artists as in the Łódź exhibition, though shown in a new arrangement. Moreover, as the exhibition took place after the residencies in Podlasie region, Oslo and Lillehammer, new written materials were prepared for the exhibition.

The organisation of the exhibition, the second held as part of the project, was also positively evaluated.

**Table 11. Participants’ evaluation of the “Second Skin: Encounters” exhibition’s organisation**

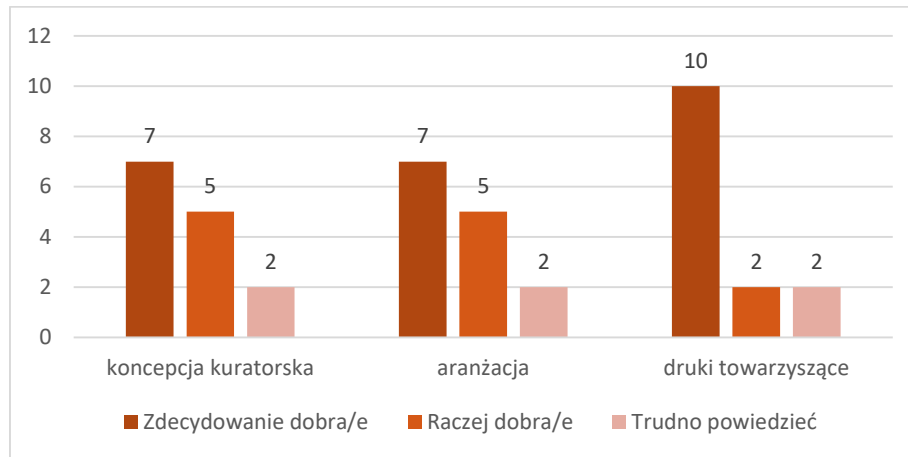


Source: original material

Meanwhile, opinions on the “Second Skin: Encounters” exhibition – in terms of the curatorial concept, the arrangement, and the accompanying materials – though exclusively positive, were considerably less unanimous. This applies to the participants’ experience of working with Prof. Timothy Parry-Williams and the exhibition arrangement. Receiving the best feedback were the print materials prepared for the exhibition.



**Table 12. Participants' evaluation of the "Second Skin: Encounters" exhibition**



Source: original material

It can thus be stated that the changes proposed by the curator for the "Second Skin: Encounters" exhibition met with less enthusiasm from the participants compared to their opinions on the first "Second Skin" exhibition in Łódź.

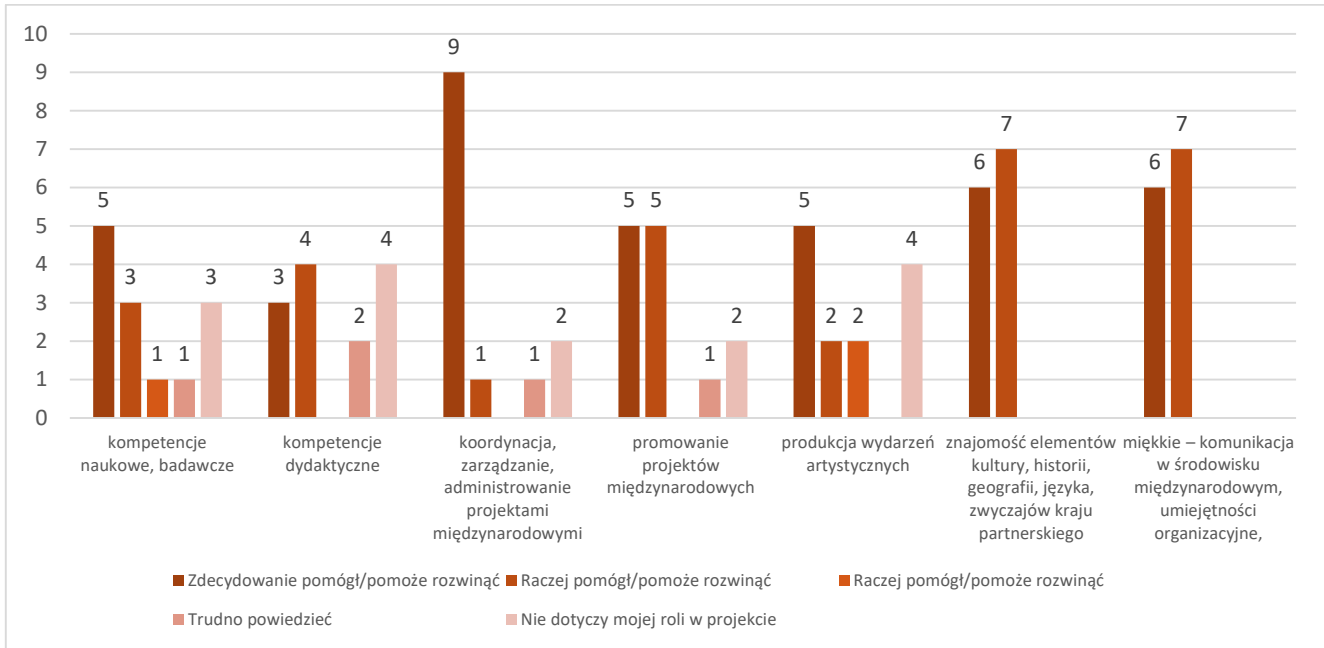
#### **4.2. The project's impact on the organisers**

Insofar as the actions carried out as part of the project *Interweaving Structures: Fabric as Material, Method and Message* were aimed above all at supporting artists from Poland and Norway, an equally significant aspect of the endeavour was also to facilitate the exchange of experiences and good practices among the organisers. Consequently, representatives thereof were asked to evaluate the changes that occurred in their experiences and knowledge.

Assessing the growth of their competencies and skills resulting from the execution of the project, the organisers reported improvement in these areas. They were most highly convinced of positive changes taking place in the areas of *international project coordination, management, and administration* and *learning about elements of the culture, history, geography, language and customs of the partner country*, as well as *soft competencies (like communication in an international setting, organisation and animation skills)*.



**Table 13. Organisers' competency and skill improvement**

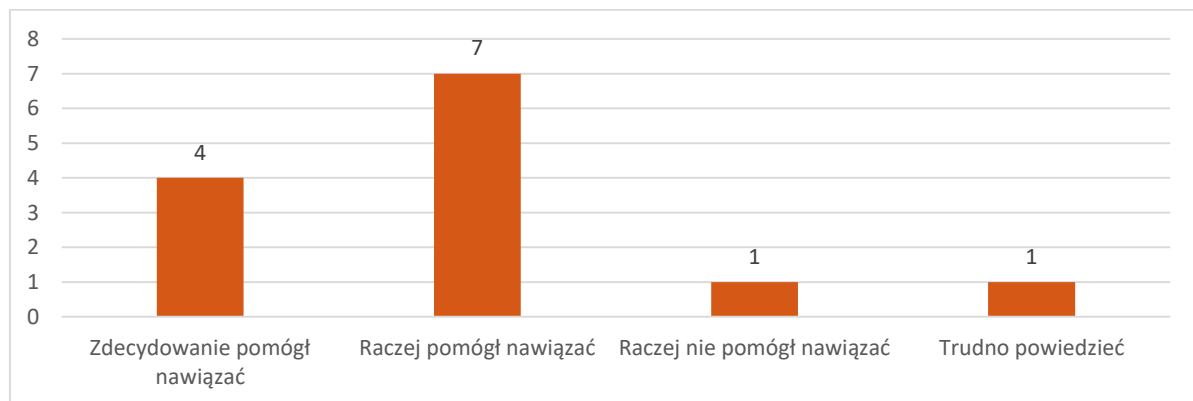


Source: original material

Moreover, the organisers responded that they were also able to develop their interpersonal competencies, becoming better at making connections within the art community both domestically and abroad, improving their skills in editing foreign-language publications, and increasing their knowledge on how to streamline actions and activities collectively undertaken by several institutions that operate within different environments, structures and organisational cultures.

Most of the organiser representatives believed that their involvement in the project allowed them to make international connections. Only one of the respondents believed otherwise, with one other being unable to form a conclusion on the matter.

**Table 14. International connections made by organisers**

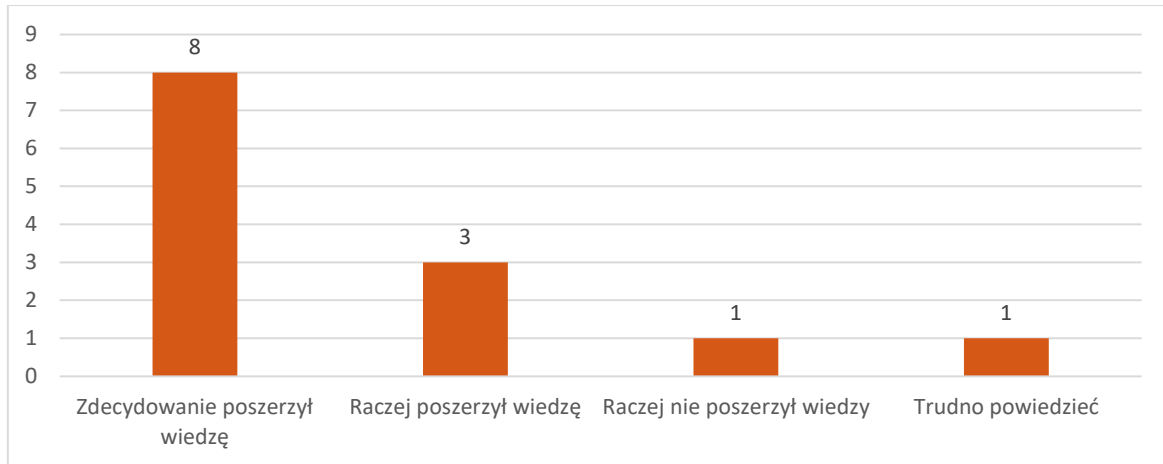


Source: original material



In considering the project's main subject, nearly all of the organisers believed that involvement in the execution of the project broadened their knowledge on folk and ethnic traditions in the field of textiles, both Polish and Norwegian textiles.

**Table 15. Organisers' evaluation concerning an increase of knowledge on Polish folk and ethnic traditions in the field of textiles**



Source: original material

With respect to knowledge on Polish folk and ethnic tradition in the field of textiles, one respondent stated that the project did not lead to an increase of such knowledge. Meanwhile, with respect to analogous knowledge about Norwegian culture, nearly all respondents believed that the project led to a better understanding thereof.

**Table 16. Organisers' evaluation concerning an increase of knowledge on Norwegian folk and ethnic traditions in the field of textiles**



Source: original material

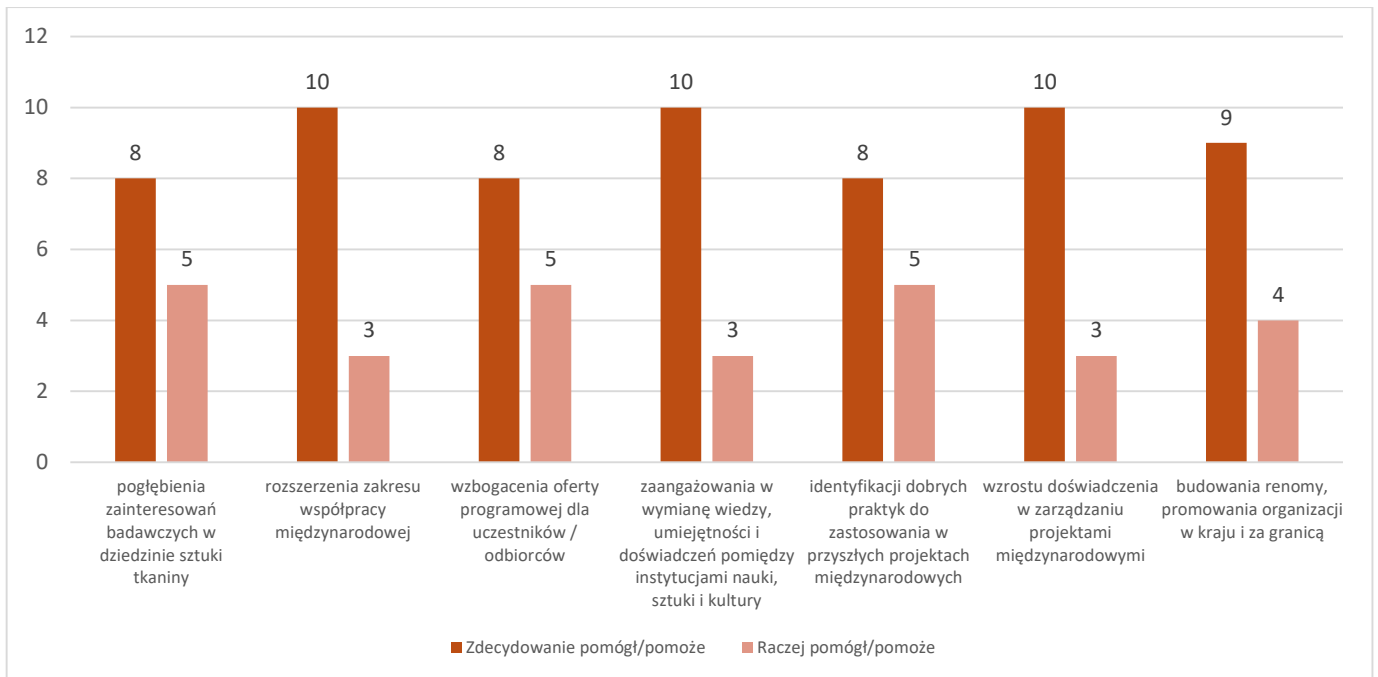
In light of the positive responses concerning experience gained as part of the project, it is no surprise that the responses concerning an improvement of the situation of the respondent's institution were equally good. According to the representatives of the





organisers surveyed, their involvement in the project translated to: *an increased scholarly interest in the field of textile art, broader international collaboration; an enrichment of the programme on offer, engagement in exchange of knowledge, skills and experiences between academic, artistic and cultural institutions; identification of good practices that could be put into practice in future international projects; an increase in experience in international project management and a better reputation and better promotion for their institution at home and abroad.*

**Table 17. Institutional growth**



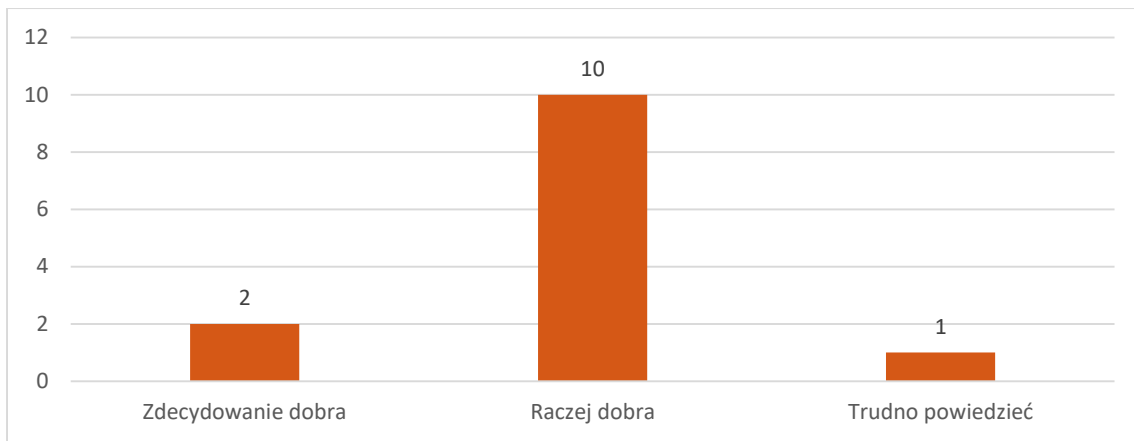
Source: original material

#### 4.2.1. Collaboration between partners

Taking into consideration the fact that the project *Interweaving Structures: Fabric as Material, Method and Message* was realised by the *Central Museum of Textiles in Łódź* in partnership with the *Faculty of Fine Arts, Music and Design of the University of Bergen in Norway* and the *Doctoral School of the Academy of Fine Arts in Krakow*, an issue of fundamental importance was the quality and course of the collaboration.

In evaluating the collaboration between the project partners, nearly all of the representatives of the institutions involved had good things to say.

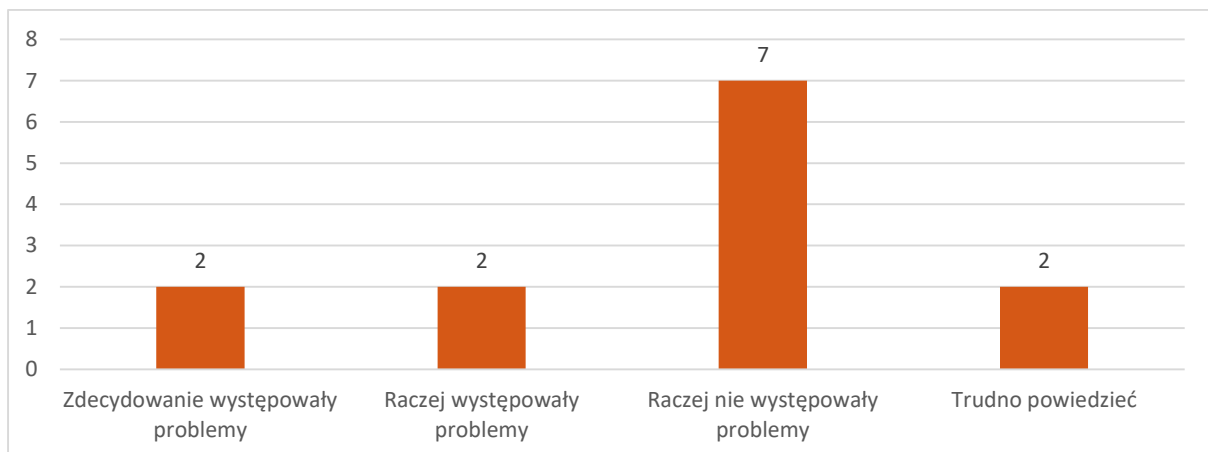
**Table 18. Evaluation of the collaboration between the project partners**



Source: original material

According to seven representatives of the organisers, the execution of the project did not entail any problems. Meanwhile, four respondents believed that certain difficulties did occur during the project, and two were not able to unequivocally evaluate the matter.

**Table 19. Occurrence of problems during the project's execution**



Source: original material

Following up, six of the respondents were asked to expand on their statements regarding problems associated with the process of the project's execution.

Most of the representatives of the organisers believed that all of the problems arising during the project's execution were rather successfully solved.

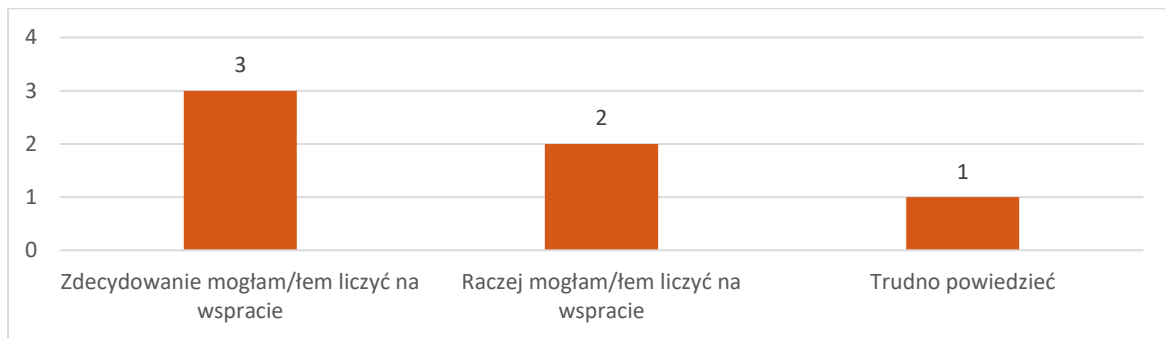
**Table 20. Evaluation of whether arising problems were solved**



Source: original material

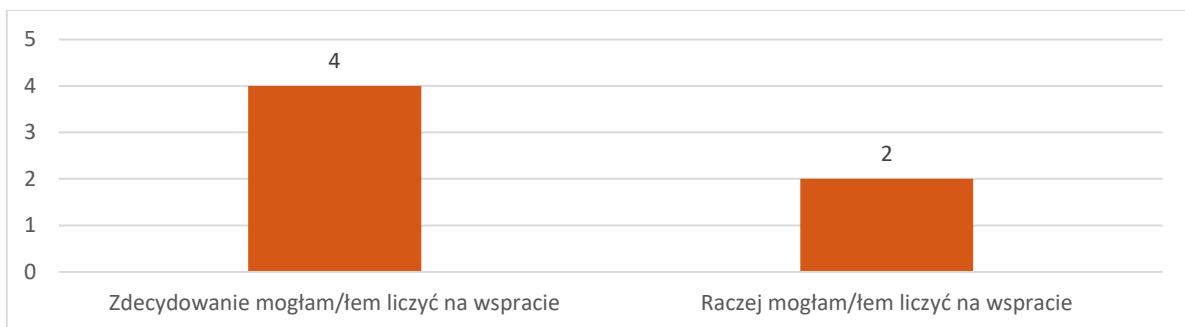
In dealing with the difficulties arising during the project's implementation, the representatives of the organisers could count on support offered by their own institution as well as by the partner institutions.

**Table 21. Problem-solving support from own institution**



Source: original material

**Table 22. Problem-solving support from partner institutions**



Source: original material

The fact that the partner institutions were jointly involved in dealing with the various problems arising during the project seems to confirm the earlier positive evaluations of the general collaboration in the endeavour.

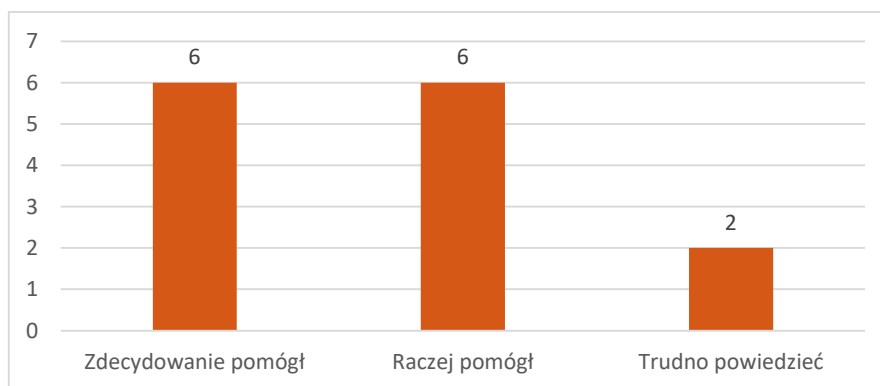
Taking into account all of the opinions and assessments provided by the organisers, it can be concluded that the endeavour was successful and useful for them – and that the effects generated proved to meet their expectations.

#### 4.3. The project's impact on the participants

The project participants – artists from Poland and Norway – were asked for a multi-dimensional evaluation of the endeavour's results in areas corresponding to the main objectives of the project.

Nearly all of the project participants believed that their participation in the actions and activities carried out as part of the project contributed to their formation of international connections with other individuals in the spheres arts and academics and with culture institutions.

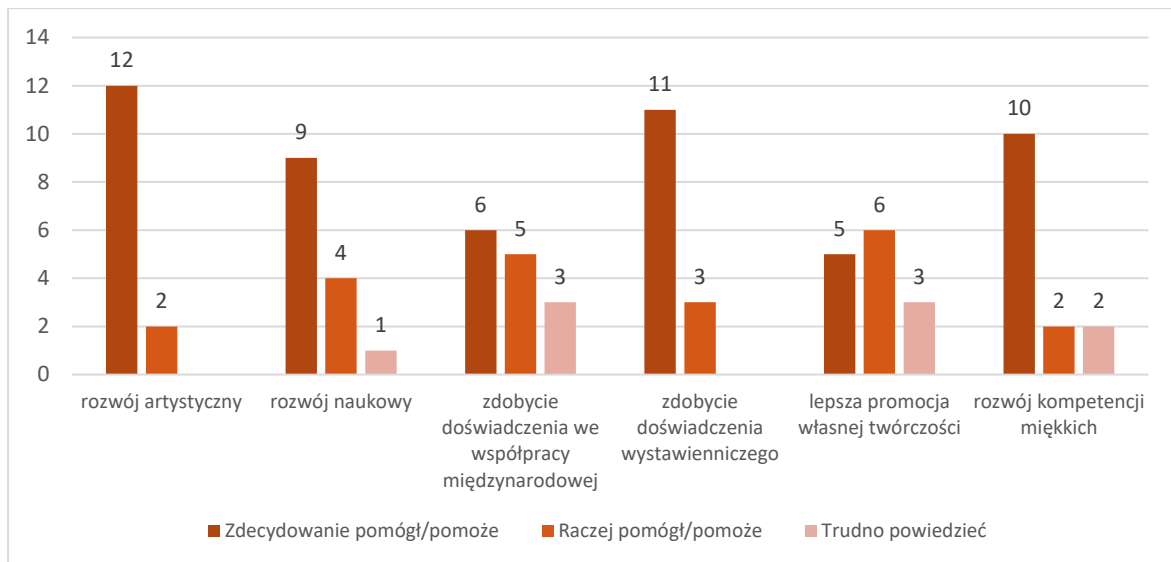
**Table 23. Establishment of international connections among participants**



Source: original material

The key aspect of participation in the project, however, was whether it helped the participants develop their skills and experience. The participants believed that, above all, the project helped them improve their artistic skills and to gain exhibiting experience. It also helped to improve their academic and soft competencies like: self-confidence, networking, and navigating an international setting. In terms of experience gained in the areas of international collaboration or self-promotion, the opinions were still exclusively positive, though less consistently so.

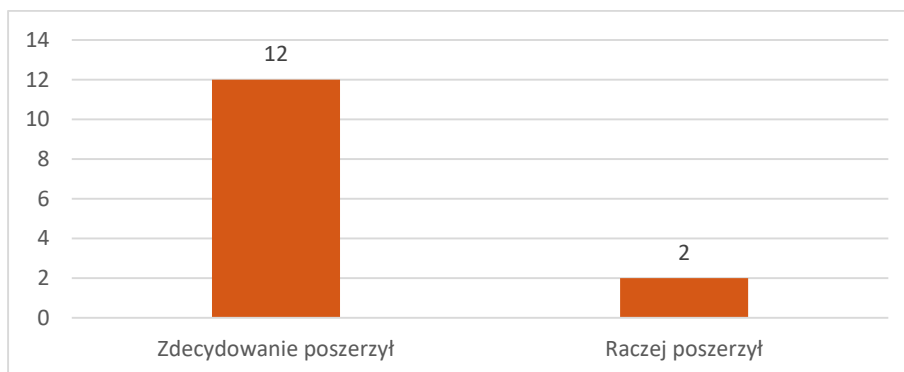
**Table 24. Participants' development of skills and experience**



Source: original material

With regard to the project's subject, the participants stated that their involvement in the endeavour broadened their knowledge on folk and ethnic traditions in the field of textiles, both Polish and Norwegian.

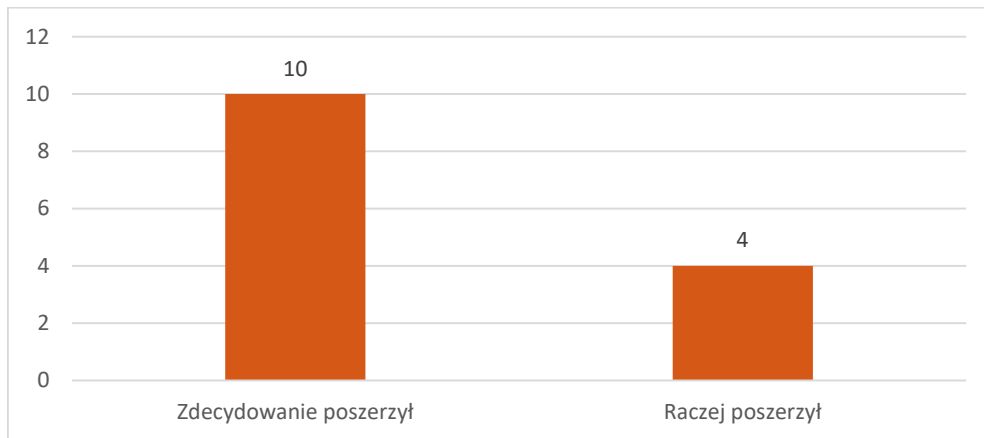
**Table 25. Participants' evaluation of whether the project improved their knowledge on Polish folk and ethnic traditions in the field of textiles**



Source: original material



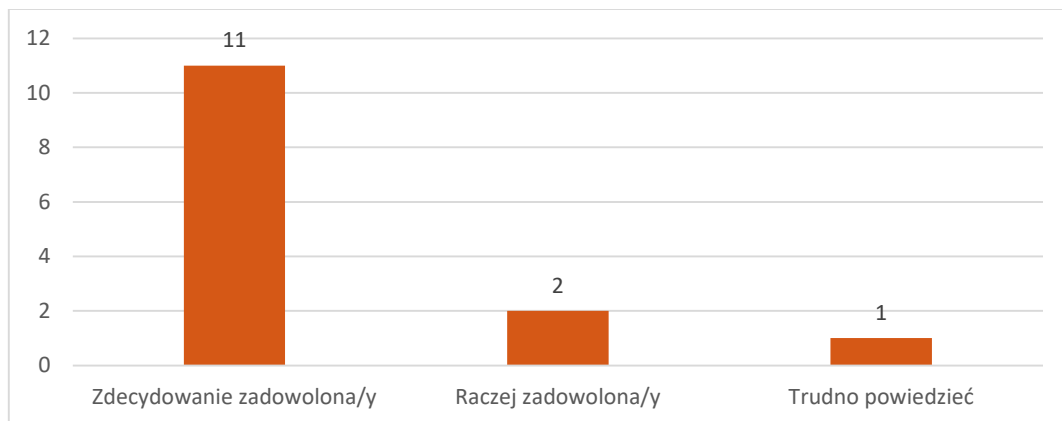
**Table 26. Participants' evaluation of whether the project improved their knowledge on Norwegian folk and ethnic traditions in the field of textiles**



Source: original material

In light of the unanimously positive opinions expressed by the project participants, it is no surprise that they were satisfied with their involvement in the endeavour.

**Table 27. Participants' satisfaction from their involvement in the project**



Source: original material

Taking into account all of the opinions and evaluations provided by the artists from Poland and Norway, it must be concluded that the project was successful and useful for them – and that the effects generated proved to meet their needs.

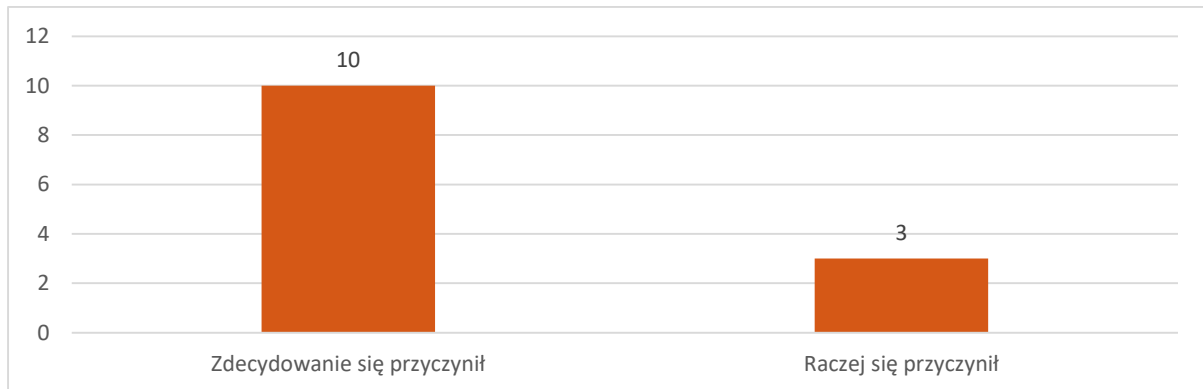


#### 4.4. Evaluation of the project's results

Summing up the execution of the project *Interweaving Structures: Fabric as Material, Method and Message*, the representatives of the organisers were asked to evaluate the results of the endeavour.

All of the respondents believed that the actions undertaken as part of the project contributed to the establishment of intercultural dialogue between people from Norway and Poland.

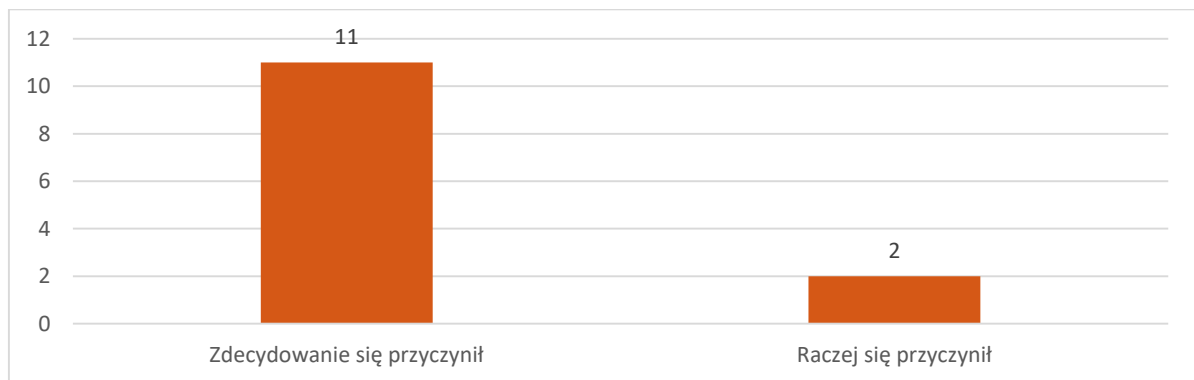
**Table 28. The project's impact on building intercultural dialogue between people from Norway and Poland**



Source: original material

They also believed that the actions undertaken resulted in the popularisation of Polish and Norwegian textile art.

**Table 29. Popularisation of Polish and Norwegian textile art**

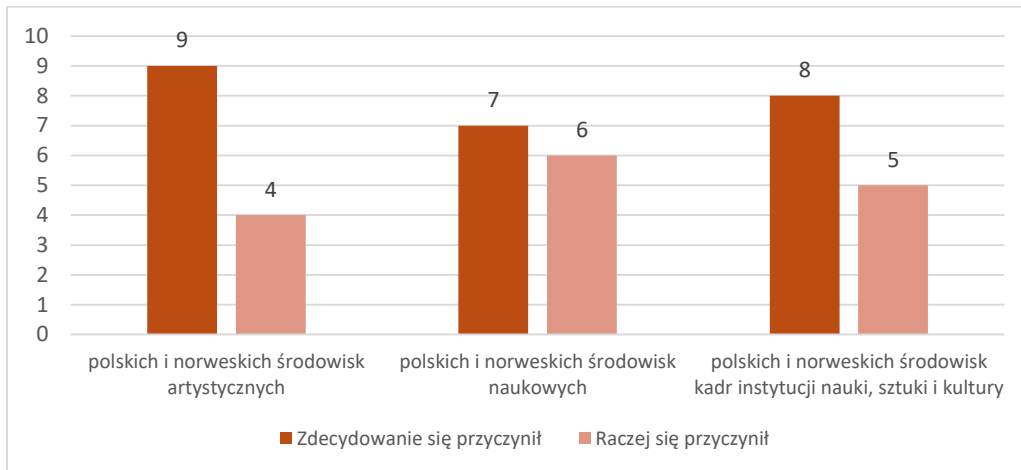


Source: original material



Moreover, the respondents stated that the initiation of collaboration facilitated an increase in cross-national integration and collaboration between Polish and Norwegian communities, especially those related to art but also those related to academics, as well as between staff members of academic, artistic and cultural institutions.

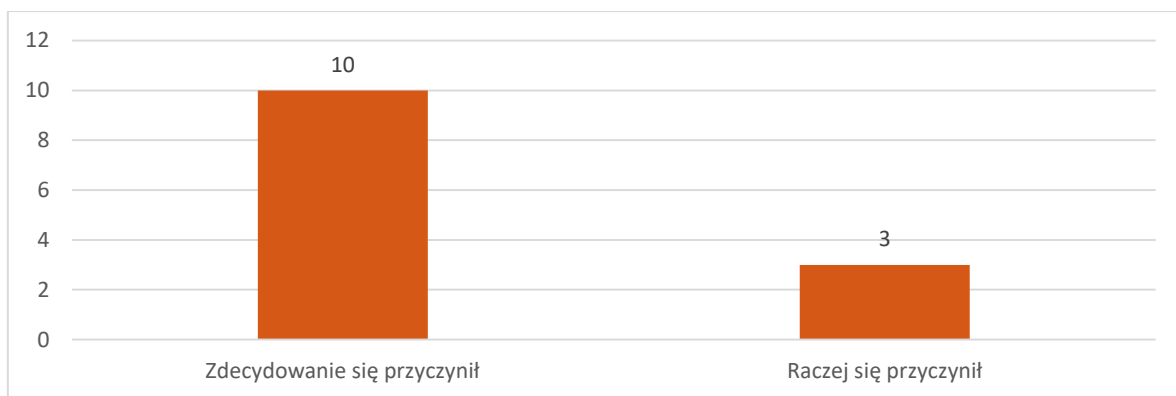
**Table 30. Increase in cross-national integration and collaboration**



Source: original material

From the perspective of the project's premises, significant was the increase in knowledge on Polish and Norwegian traditions and cultural determinants in the field of textiles.

**Table 31. Increase in knowledge on Polish and Norwegian traditions and cultural determinants in the field of textiles**



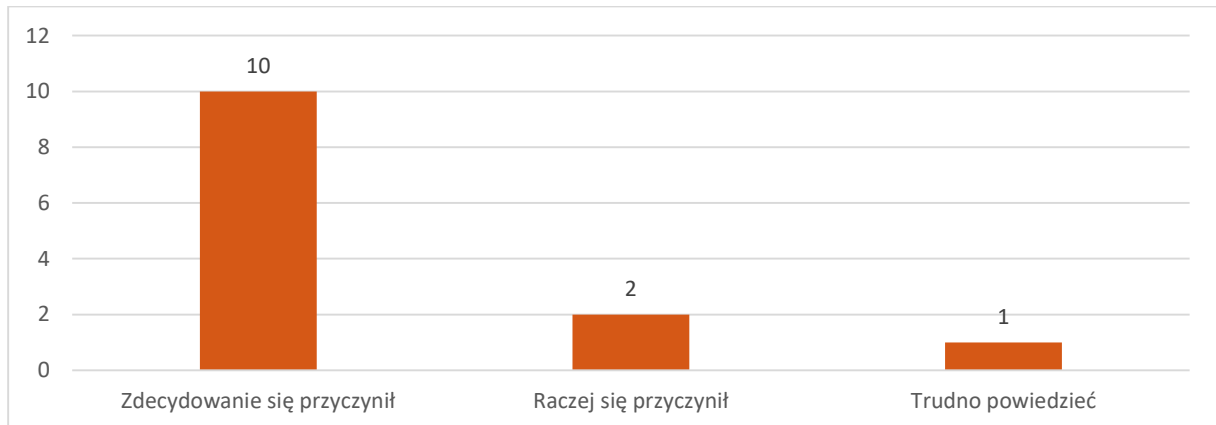
Source: original material

Equally important was the project's impact on the integration of the art of ethnic minorities and traditional communities from Poland and Norway into mainstream art and culture.





**Table 32. Integration of the art of ethnic minorities and traditional communities from Poland and Norway into mainstream art and culture**



Source: original material

Pointing to the project's "good practices," and thus to the solutions that could be replicated in other analogous endeavours, the representatives of the organisers spoke most frequently about the matter of experience and knowledge exchange between countries, which they tended to associate with trips abroad – residencies enabling thorough familiarisation with traditions and contemporary culture as well as familiarisation with the modes of operation of partner institutions. Equally important seemed to be the engagement of both artists and experts, which offered possibilities to expand their own personal knowledge and to encounter different perspectives. Finally, an idea they found worth replicating in other projects was the extensive programme of accompanying events.

Meanwhile, discussing modifications that could be made in organising an analogous endeavour in the future, the representatives of the organisers mentioned:

- Internal budget flexibility, meaning the possibility to modify the amount of funds earmarked for a given action within a project and to transfer any savings for use towards other planned actions;
- Extended project execution timeline, and in particular the need to account for the time necessary to handle formalities and paperwork (outside of the control of the organisers). The organisers also mentioned the benefit of extending the time for residencies;



- Greater emphasis on communication between project partners. The respondents spoke about, for example, organising a preliminary meeting for organisers, in which the expectations as well as duties and distribution of tasks would be discussed. An important purpose of such a meeting would also be to allow attendees to learn about the partner institutions' organisational culture.

With respect to “good practices,” the project participants made generally similar points. The solutions that could find application in other analogous endeavours pertained mainly to direct experience and knowledge exchange via residency visits and meetings with others, including experts. The participants stressed that the international character of the project offered opportunities to come into direct contact with the partner country's traditions and modern developments in the fields of art and culture.

Speaking on the elements in need of improvement, the participants stated that the time delineated for the execution of the activities ought to be extended. They would have liked the residencies to be less intensive (saying that, while interesting, they were physically and intellectually demanding in their existing form), and to have greater freedom to gain more experience during the trips abroad.

#### **4.5. Summing up**

The research carried out made it possible to gather the opinions of the project participants and the representatives of the organisers regarding the effects of the project carried out. The analysis generated a positive evaluation of the endeavour in the areas of:

- integrating the tradition of Saami artists from northern Norway and the disappearing weaving techniques of the Podlasie region in Poland into the culture and art mainstream;
- disseminating knowledge on Polish and Norwegian textile art and its cultural determinants;
- formulating new research perspectives on textile art; exchanging experiences and good practices between the project's organisers



- increasing competencies among master's, doctoral and curatorial studies students and preparing them for professional life;
- supporting creators through organising artistic residencies.

The knowledge gained in this way makes it possible to state that the project organisers managed to engender growth in cross-national integration and collaboration between cultural and academic communities in Poland and Norway, thereby achieving the primary aim of the project. The endeavour was therefore successful.



## Conclusion

In March 2024, *Biuro Badań Społecznych Question Mark* conducted a study for the *Central Museum of Textiles in Łódź* on the outcomes of the project *Interweaving Structures: Fabric as Material, Method and Message*.

The study was based in an online questionnaire distributed to the participants of the project and to representatives of the institutions organising the project and on analysis of existing data, i.e., materials and information concerning the execution of the project.

The research and analysis make it possible to state that the project *Interweaving Structures: Fabric as Material, Method and Message* was:

- accurate – the premises underpinning the project *Interweaving Structures: Fabric as Material, Method and Message* proved to conform with the expectations of the project participants and organisers;
- effective – the objectives of the project *Interweaving Structures: Fabric as Material, Method and Message* were realised;
- useful – the effects generated by the project *Interweaving Structures: Fabric as Material, Method and Message* proved to conform with the premises underpinning the project and the needs of the participants and organisers.



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## Appendices

### Questionnaire to project participants (Polish language version)

Dzień dobry,

Ankieta, którą otrzymałaś/teś dotyczy Twojego udziału w projekcie *Struktury przeplatania: tkanina jako materiał, metoda, nośnik*.

Uprzejmie prosimy o udzielenie odpowiedzi na postawione pytania.

Przekazane informacje nie będą nigdzie upubliczniane, posłużą jedynie do opracowania raportu podsumowującego realizowane działania.

**1. Płeć**

- 1.1st Kobieta
- 1.2nd Mężczyzna
- 1.3rd Inna
- 1.4th Wolę nie podawać

**2. Czy jesteś ogólnie zadowolony z udziału w projekcie?**

- 2.1st Zdecydowanie tak
- 2.2nd Raczej tak
- 2.3rd Trudno powiedzieć
- 2.4th Raczej nie
- 2.5th Zdecydowanie nie

**3. W kwietniu i maju 2022 roku zostały zorganizowane cztery webinaria tematyczne na tematy związane z tkaniną wprowadzające do rezydencji. Jak oceniasz organizację webinarów?**

- 3.1. Zdecydowanie dobrze
- 3.2. Raczej dobrze
- 3.3. Trudno powiedzieć
- 3.4. Raczej źle
- 3.5. Zdecydowanie źle

**4. Jak oceniasz przydatność każdego z webinarów pod względem rozszerzenia wiedzy o wybranych zagadnieniach i wprowadzenia do rezydencji?**

	Zdecydowanie dobrze	Raczej dobrze	Trudno powiedzieć	Raczej źle	Zdecydowanie źle	Nie uczestniczyłam/tem
Webinarium I (dr Małgorzata Ludwisiak „Trzecie życie folkloru. Awangarda, socrealizm i współczesna polityka kulturalna w Polsce”)						
Webinarium II (dr Marcin Gawryszczak „Łódź – dziedzictwo miasta postindustrialnego”)						
Webinarium III (dr Marcin Gawryszczak „Centralne Muzeum Włókiennictwa w Łodzi i jego zbiory”)						
Webinarium IV (dr hab. Małgorzata Litwinowicz „Sploty użyteczności”)						



5. W 2022 r. zorganizowane zostały 4 rezydencje: w Łodzi (13-18.06.2022), na Podlasiu (19-25.06.2022), w Oslo / Lillehammer (31.07-3.08.2022) oraz w Bergen (4-11.08.2022). Jak oceniasz organizację każdej z rezydencji?

	Zdecydowanie dobrze	Raczej dobrze	Trudno powiedzieć	Raczej źle	Zdecydowanie źle	Nie uczestniczyłam/tem
w Łodzi						
na Podlasiu						
w Oslo / Lillehammer						
w Begen						

6. Jak oceniasz program każdej z rezydencji pod względem rozwinięcia Twojej wiedzy o tkaninie i jej uwarunkowaniach kulturowych oraz przygotowania do stworzenia pracy na wystawę?

	Zdecydowanie dobrze	Raczej dobrze	Trudno powiedzieć	Raczej źle	Zdecydowanie źle	Nie uczestniczyłam/tem
w Łodzi						
na Podlasiu						
w Oslo / Lillehammer						
w Begen						

7. Jak oceniasz organizację wystawy „Druga skóra” – współpracę z kuratorką i kadrami instytucji zaangażowanymi w wystawę?

- 7.1. Zdecydowanie dobrze  
7.2. Raczej dobrze  
7.3. Trudno powiedzieć  
7.4. Raczej źle  
7.5. Zdecydowanie źle

8. Jak oceniasz organizację wystawy „Second Skin: Encounters” w Bergen – współpracę z kuratorem i kadrami instytucji zaangażowanymi w wystawę?

- 8.1. Zdecydowanie dobrze  
8.2. Raczej dobrze  
8.3. Trudno powiedzieć  
8.4. Raczej źle  
8.5. Zdecydowanie źle

9. Jak oceniasz wystawę „Druga skóra” w Łodzi pod względem:

	Zdecydowanie dobrze	Raczej dobrze	Trudno powiedzieć	Raczej źle	Zdecydowanie źle
koncepcji kuratorskiej?					
aranżacji?					
druków towarzyszących?					





**10. Jak oceniasz wystawę „Second Skin: Encounters” w Bergen pod względem:**

	Zdecydowanie dobrze	Raczej dobrze	Trudno powiedzieć	Raczej źle	Zdecydowanie źle
koncepcji kuratorskiej?					
aranżacji?					
druków towarzyszących?					

**11. Który element projektu był dla Ciebie najważniejszy?**

- 11.1. Webinaria
- 11.2. Rezydencje
- 11.3. Udział w wystawie „Druga skóra” w Łodzi
- 11.4. Udział w wystawie „Second Skin: Encounters” w Bergen

**12. Czy udział w projekcie pomógł Ci nawiązać przydatne międzynarodowe kontakty ze środowiskiem artystycznym i naukowym oraz instytucjami kultury?**

- 12.1. Zdecydowanie tak
- 12.2. Raczej tak
- 12.3. Trudno powiedzieć
- 12.4. Raczej nie
- 12.5. Zdecydowanie nie

**13. Czy Twoim zdaniem projekt poszerzył Twoją wiedzę na temat polskich tradycji ludowych i etnicznych w obszarze tkaniny?**

- 13.1. Zdecydowanie tak
- 13.2. Raczej tak
- 13.3. Trudno powiedzieć
- 13.4. Raczej nie
- 13.5. Zdecydowanie nie

**14. Czy Twoim zdaniem projekt poszerzył Twoją wiedzę na temat norweskich tradycji ludowych i etnicznych w obszarze tkaniny?**

- 14.1. Zdecydowanie tak
- 14.2. Raczej tak
- 14.3. Trudno powiedzieć
- 14.4. Raczej nie
- 14.5. Zdecydowanie nie

**15. Czy Twoim zdaniem udział w projekcie pomógł/pomoże Ci:**

	Zdecydowanie tak	Raczej tak	Trudno powiedzieć	Raczej nie	Zdecydowanie nie
w rozwoju artystycznym?					
w rozwoju naukowym?					
zdość doświadczenie we współpracy międzynarodowej?					
zdość doświadczenie wystawiennicze?					
promować szerzej swoją twórczość?					
rozwinąć kompetencje miękkie (takie jak pewność siebie, umiejętność nawiązywania kontaktów, poruszania się w międzynarodowym środowisku)?					



16. **Czy uważasz, że w projekcie została zapewniona równość szans i brak dyskryminacji ze względu na płeć, wiek, niepełnosprawność, specjalne potrzeby uczestników?**
- 16.1. Zdecydowanie tak  
16.2. Raczej tak  
16.3. Trudno powiedzieć  
16.4. Raczej nie  
16.5. Zdecydowanie nie
17. **Jakie elementy projektu należy uznać za rozwiązania (dobrą praktykę) warte powielania w przyszłości?**  
.....
18. **Co należałoby zmienić lub poprawić gdyby podobny projekt miał być realizowany w przyszłości?**  
.....

Dziękujemy za udzielenie odpowiedzi

## Questionnaire to project participants (English language version)

Hello,

The questionnaire you have received concerns your participation in the project *Interweaving Structures: Fabric as Material, Method and Message*.

Please answer the questions below.

The information you provide will not be made public anywhere; it will only be used to produce a summary report.

**1. Gender**

- 1.1. Female  
1.2. Male  
1.3. Other  
1.4. I prefer not to specify

**2. Are you generally satisfied with your participation in the project?**

- 2.1. Definitely yes  
2.2. Rather yes  
2.3. Difficult to say  
2.4. Rather not  
2.5. Definitely not

**3. Four thematic webinars on textile-related topics were organised in April and May 2022 to introduce the residency. How would you rate the organisation of the webinars?**

- 3.6. Definitely good  
3.7. Rather good  
3.8. Difficult to say  
3.9. Rather bad  
3.10. Definitely bad



4. How would you rate the usefulness of each of the webinars in terms of expanding your knowledge of selected topics and introducing the residency?

	Definitely good	Rather good	Difficult to say	Rather bad	Definitely bad	I did not participate
Webinar I (Dr Małgorzata Ludwisiak "The Third Life of Folk Culture: The Avant-garde, Socialist Realism, and Contemporary Cultural Politics in Poland")						
Webinar II (Dr Marcin Gawryszczak "Łódź – The Heritage of a Post-Industrial City")						
Webinar III (Dr Marcin Gawryszczak "The Central Museum of Textiles in Łódź and Its collections")						
Webinar IV (Dr hab. Małgorzata Litwinowicz "Weaves of Usefulness")						

5. In 2022, four residencies were organised: in Łódź (13-18.06.2022), Podlasie (19-25.06.2022), Oslo / Lillehammer (31.07-3.08.2022) and Bergen (4-11.08.2022). How would you rate the organisation of each residency?

	Definitely good	Rather good	Difficult to say	Rather bad	Definitely bad	I did not participate
in Łódź						
in Podlasiu						
in Oslo / Lillehammer						
in Bergen						

6. How would you rate the programme of each residency in terms of developing your knowledge on textiles and their cultural contexts and preparing you to create work for exhibition?

	Definitely good	Rather good	Difficult to say	Rather bad	Definitely bad	I did not participate
In Łódź						
in Podlasiu						
in Oslo / Lillehammer						
in Bergen						



**7. How do you assess the organisation of the exhibition “Second Skin” in Łódź – the collaboration with the curator and the staff of the institutions involved in the exhibition?**

- 7.1. Definitely good
- 7.2. Rather good
- 7.3. Difficult to say
- 7.4. Rather bad
- 7.5. Definitely bad

**8. How do you assess the organisation of the exhibition “Second Skin: Encounters” in Bergen – the collaboration with the curator and the staff of the institutions involved in the exhibition?**

- 8.1. Definitely good
- 8.2. Rather good
- 8.3. Difficult to say
- 8.4. Rather bad
- 8.5. Definitely bad

**9. How would you rate the “Second Skin” exhibition in Łódź in terms of:**

	Definitely good	Rather good	Difficult to say	Rather bad	Definitely bad
curatorial concept?					
arrangements?					
accompanying print materials?					

**10. How would you rate the “Second Skin: Encounters” exhibition in Bergen in terms of:**

	Definitely good	Rather good	Difficult to say	Rather bad	Definitely bad
curatorial concept?					
arrangements?					
accompanying print materials?					

**11. Which element of the project was the most important to you?**

- 11.1. Webinars
- 11.2. Residencies
- 11.3. “Second Skin” exhibition in Łódź
- 11.4. “Second Skin: Encounters” exhibition in Bergen

**12. Did your participation in the project help you to establish useful international contacts with the artistic and academic community and cultural institutions?**

- 12.1. Definitely yes
- 12.2. Rather yes
- 12.3. Difficult to say
- 12.4. Rather not
- 12.5. Definitely not

**13. In your opinion, has the project increased your knowledge of Polish folk and ethnic traditions in the area of textiles?**

- 13.1. Definitely yes
- 13.2. Rather yes
- 13.3. Difficult to say
- 13.4. Rather not
- 13.5. Definitely not



**14. In your opinion, has the project increased your knowledge of Norwegian folk and ethnic traditions in the area of textiles?**

- 14.1. Definitely yes
- 14.2. Rather yes
- 14.3. Difficult to say
- 14.4. Rather not
- 14.5. Definitely not

**15. In your opinion, has participating in the project helped you:**

	Definitely yes	Rather yes	Difficult to say	Rather not	Definitely not
in artistic development?					
in academic development?					
gain experience in international cooperation?					
gain exhibition experience?					
promote your work more widely?					
Develop soft skills (such as: self-confidence, networking skills, ability to navigate in an international environment)?					

**16. Do you feel that the project has ensured equality of opportunity and non-discrimination on the basis of the gender, age, disability, special needs of participants?**

- 16.1. Definitely yes
- 16.2. Rather yes
- 16.3. Difficult to say
- 16.4. Rather not
- 16.5. Definitely not

**17. What elements of the project should be considered solutions (good practices) worth replicating in the future?**

.....

**18. What would need to be changed or improved if a similar project were to be carried out in the future?**

.....

Thank you for your time and reply



## Questionnaire to project organisers (Polish language version)

Dzień dobry,

ankieta, którą Pani/Pan otrzymała, dotyczy Pani/Pana udziału w projekcie *Struktury przeplatania: tkanina jako materiał, metoda, nośnik*.

Pytania dotyczą oceny wpływu projektu na Panią/Pana indywidualnie, organizację, którą Pani/Pan reprezentuje, oraz uczestników i odbiorców w Polsce i Norwegii.

Projekt był bardzo złożony, a osoby realizujące przedsięwzięcie zaangażowane były w różne działania. Dla przypomnienia i podsumowania wymieniamy je poniżej:

- 4 webinaria oraz 4 rezydencje w Polsce (w Łodzi i na Podlasiu) oraz Norwegii (w Oslo/ Lillehammer i Bergen) (2022);
- wizyty kuratorskie w Polsce i Norwegii (2022-2023);
- wystawa uczestników projektu „Druga skóra” w Łodzi (2023);
- wystawa uczestników projektu „Second Skin: Encounters” w Bergen (2023);
- wystawa międzynarodowych artystów w tym artystów z Norwegii i Polski „Tak pracuje tkanina” w Łodzi (2023);
- seminarium kuratorskie „Community of Writers” zakończone wydaniem publikacji „Entangled. Texts on Textiles” pod. red. Anne Szefer Karlsen (międzynarodowa dystrybucja) (2022-2024);
- wydanie publikacji „Textile Textures. Multithreaded Narratives” pod. red. Marty Kowalewskiej (międzynarodowa dystrybucja), (2024).

Przekazane informacje nie będą nigdzie upubliczniane, posłużą jedynie do opracowania raportu podsumowującego realizowane działania.

Dziękujemy – Zespół Centralnego Muzeum Włókiennictwa w Łodzi

### 1. Reprezentowana instytucja

1.1st Centralne Muzeum Włókiennictwa w Łodzi

1.2. Uniwersytet w Bergen — Wydział Sztuk Pięknych, Muzyki i Wzornictwa

1.3. Akademia Sztuk Pięknych im. Jana Matejki w Krakowie

### 2. Czy uważa Pani/Pan, że udział w projekcie pomógł/pomoże Pani/Panu rozwinąć następujące kompetencje lub umiejętności:

	Zdecydowanie tak	Raczej tak	Trudno powiedzieć	Raczej nie	Zdecydowanie nie	Nie dotyczy mojej roli w projekcie
kompetencje naukowe, badawcze						
kompetencje dydaktyczne						
koordynacja, zarządzanie, administrowanie projektami międzynarodowymi						
promowanie projektów międzynarodowych						
produkcja wydarzeń artystycznych						
znajomość elementów kultury, historii, geografii, języka, zwyczajów kraju partnerskiego						
miękkie – komunikacja w środowisku międzynarodowym, umiejętności organizacyjne, animacyjne itp.						
Inne – jakie?						



3. **Czy udział w projekcie pomógł Pani/Panu nawiązać międzynarodowe kontakty z przedstawicielami np. środowisk artystycznych, naukowych, kadr instytucji nauki, sztuki i kultury:**
- 3.1 Zdecydowanie tak
  - 3.2 Raczej tak
  - 3.3 Trudno powiedzieć
  - 3.4 Raczej nie
  - 3.5 Zdecydowanie nie
4. **Czy projekt poszerzył Pani/Pana wiedzę na temat polskich tradycji ludowych i etnicznych w obszarze tkaniny?**
- 4.1. Zdecydowanie tak
  - 4.2. Raczej tak
  - 4.3. Trudno powiedzieć
  - 4.4. Raczej nie
  - 4.5. Zdecydowanie nie
5. **Czy projekt poszerzył Pani/Pana wiedzę na temat norweskich tradycji ludowych i etnicznych w obszarze tkaniny?**
- 5.1. Zdecydowanie tak
  - 5.2. Raczej tak
  - 5.3. Trudno powiedzieć
  - 5.4. Raczej nie
  - 5.5. Zdecydowanie nie
6. **Jak ocenia Pani/Pan jakość współpracy i komunikacji między partnerami projektu?**
- 6.1. Zdecydowanie dobrze
  - 6.2. Raczej dobrze
  - 6.3. Trudno powiedzieć
  - 6.4. Raczej źle
  - 6.5. Zdecydowanie źle
7. **Czy Pani/Pan zdaniem występowały problemy w realizacji projektu?**
- 7.1. Zdecydowanie tak
  - 7.2. Raczej tak
  - 7.3. Trudno powiedzieć
  - 7.4. Raczej nie
  - 7.5. Zdecydowanie nie
8. **Jeśli Pani/Pana zdaniem występowały problemy w realizacji projektu, czy udało się je rozwiązać?**
- 8.1. Zdecydowanie tak
  - 8.2. Raczej tak
  - 8.3. Trudno powiedzieć
  - 8.4. Raczej nie
  - 8.5. Zdecydowanie nie
9. **Czy mogła Pani/mógł Pan liczyć na wsparcie swojej organizacji w rozwiązywaniu problemów w realizacji projektu?**
- 9.1. Zdecydowanie tak
  - 9.2. Raczej tak
  - 9.3. Trudno powiedzieć
  - 9.4. Raczej nie
  - 9.5. Zdecydowanie nie



Proszę przejść do pytania nr 11



**10. Czy mogła Pani/mógł Pan liczyć na wsparcie ze strony przedstawicieli partnerów projektu w rozwiązywaniu problemów w realizacji projektu?**

- 10.1. Zdecydowanie tak
- 10.2. Raczej tak
- 10.3. Trudno powiedzieć
- 10.4. Raczej nie
- 10.5. Zdecydowanie nie

**11. W Pani/Pana ocenie, w jakim stopniu projekt pomógł / pomoże w rozwoju całej organizacji w zakresie:**

	Zdecydowanie tak	Raczej tak	Trudno powiedzieć	Raczej nie	Zdecydowanie nie
pogłębienia zainteresowań badawczych w dziedzinie sztuki tkaniny?					
rozszerzenia zakresu współpracy międzynarodowej?					
wzbogacenia oferty programowej dla uczestników / odbiorców?					
zaangażowania w wymianę wiedzy, umiejętności i doświadczeń pomiędzy instytucjami nauki, sztuki i kultury?					
identyfikacji dobrych praktyk do zastosowania w przyszłych projektach międzynarodowych?					
wzrostu doświadczenia w zarządzaniu projektami międzynarodowymi?					
budowania renomy, promowania organizacji w kraju i za granicą?					

**12. Czy w Pani/Pana ocenie projekt przyczynił się do budowania dialogu międzykulturowego między przedstawicielami społeczeństwa norweskiego i polskiego?**

- 12.1. Zdecydowanie tak
- 12.2. Raczej tak
- 12.3. Trudno powiedzieć
- 12.4. Raczej nie
- 12.5. Zdecydowanie nie

**13. Czy w Pani/Pana ocenie projekt przyczynił się do popularyzacji polskiej i norweskiej sztuki tkaniny?**

- 13.1. Zdecydowanie tak
- 13.2. Raczej tak
- 13.3. Trudno powiedzieć
- 13.4. Raczej nie
- 13.5. Zdecydowanie nie

**14. Czy w Pani/Pana ocenie projekt przyczynił się do rozwoju ponadnarodowej integracji i współpracy środowisk z Polski i Norwegii:**

	Zdecydowanie tak	Raczej tak	Trudno powiedzieć	Raczej nie	Zdecydowanie nie
artystycznych?					
naukowych?					
kadr instytucji nauki, sztuki i kultury?					





- 15. Czy w Pani/Pana ocenie projekt przyczynił się do wzrostu wiedzy o polskich i norweskich tradycjach i uwarunkowaniach kulturowych w dziedzinie tkaniny?**
- 15.1. Zdecydowanie tak  
15.2. Raczej tak  
15.3. Trudno powiedzieć  
15.4. Raczej nie  
15.5. Zdecydowanie nie
- 16. Czy w Pani/Pana ocenie projekt przyczynił się do włączenia w szerszy nurt kultury i sztuki twórczości mniejszości etnicznych i tradycyjnych społeczności z Polski i Norwegii?**
- 16.1. Zdecydowanie tak  
16.2. Raczej tak  
16.3. Trudno powiedzieć  
16.4. Raczej nie  
16.5. Zdecydowanie nie
- 17. Czy uważa Pani/ Pan, że w projekcie została zapewniona równość szans i brak dyskryminacji ze względu na płeć, wiek, niepełnosprawność, specjalne potrzeby uczestników?**
- 17.1st Zdecydowanie tak  
17.2nd Raczej tak  
17.3rd Trudno powiedzieć  
17.4th Raczej nie  
17.5th Zdecydowanie nie
- 18. Jakie elementy projektu należy uznać za rozwiązania (dobre praktyki) warte wdrażania w podobnych projektach przyszłości?**  
.....
- 19. Co należałoby zmienić lub poprawić gdyby podobny projekt miał być realizowany w przyszłości?**  
.....

Dziękujemy za udzielenie odpowiedzi



## Questionnaire to project organisers (English language version)

Dear Colleague,

The questionnaire you have received concerns your participation in the project *Interweaving Structures: Fabric as Material, Method and Message*.

Its purpose is to assess the impact of the project on you individually, the organisation you represent and wider audiences in Poland and Norway.

The project was very complex, with individual team members being involved in different activities. As a reminder and a summary of the full scope of the project, we list all of the elements below:

- 4 webinars for 4 residencies in Poland (Łódź, Podlasie region) and Norway (Oslo/ Lillehammer, Bergen) (2022);
- Curatorial visits in Poland and Norway (2022-2023);
- “Second Skin” exhibition of the project participants in Łódź (2023);
- “Second Skin: Encounters” exhibition of the project participants in Bergen (2023);
- “The Work That Textile Does” international exhibition including artists from Norway and Poland in Łódź (2023);
- “Community of Writers” curatorial seminar and the publication titled “Entangled. Texts on Textiles”, ed. Anne Szefer Karlsen (international distribution) (2022-2024);
- Publication titled “Textile Textures. Multithreaded Narratives”, ed. Marta Kowalewska (international distribution) (2024).

The information provided will not be published anywhere, it will only be used to produce a summary report.

Thank you for your time – Central Museum of Textiles in Łódź Team

### 1. Represented institution

1.1 Central Museum of Textiles in Łódź

1.2 The Faculty of Fine Arts, Music and Design - University of Bergen

1.3 Jan Matejko Academy of Fine Arts in Krakow

### 2. Do you think that participation in the project has helped you to develop the following competencies / skills?

	Definitely yes	Rather yes	Difficult to say	Rather not	Definitely not	Not applicable to my role in the project
Academic and research competencies						
Didactic competencies						
Management of international projects						
Promotion of international projects						
Production of artistic events						
Knowledge of Polish culture / history / geography / language / customs						
Soft skills – communication, organisation, social animation, etc.						
Other – what kind?						



3. **Has participation in the project helped you to make international contacts with representatives of, e.g., academic and artistic communities or the staff of academic, artistic and cultural institutions?**
  - 3.1. Definitely yes
  - 3.2. Rather yes
  - 3.3. Difficult to say
  - 3.4. Rather not
  - 3.5. Definitely not
4. **Has the project increased your knowledge of Polish folk and ethnic traditions in the area of textiles?**
  - 4.1. Definitely yes
  - 4.2. Rather yes
  - 4.3. Difficult to say
  - 4.4. Rather not
  - 4.5. Definitely not
5. **Has the project increased your knowledge of Norwegian folk and ethnic traditions in the area of textiles?**
  - 5.1. Definitely yes
  - 5.2. Rather yes
  - 5.3. Difficult to say
  - 5.4. Rather not
  - 5.5. Definitely not
6. **How do you assess cooperation and communication between the project partners?**
  - 6.1. Definitely good
  - 6.2. Rather good
  - 6.3. Difficult to say
  - 6.4. Rather bad
  - 6.5. Definitely bad
7. **Were there any problems in implementation of the project?**
  - 7.1. Definitely yes
  - 7.2. Rather yes
  - 7.3. Difficult to say
  - 7.4. Rather not
  - 7.5. Definitely not
8. **Were problems in the implementation of the project solved?**
  - 8.1. Definitely yes
  - 8.2. Rather yes
  - 8.3. Difficult to say
  - 8.4. Rather not
  - 8.5. Definitely not
9. **Did you receive support from your organisation in resolving problems in the project's implementation?**
  - 9.1. Definitely yes
  - 9.2. Rather yes
  - 9.3. Difficult to say
  - 9.4. Rather not
  - 9.5. Definitely not
10. **Did you receive support from the project partners in solving problems in the project's implementation?**
  - 10.1. Definitely yes
  - 10.2. Rather yes
  - 10.3. Difficult to say
  - 10.4. Rather not
  - 10.5. Definitely not





11. In your opinion, has the project helped or will the project help to develop your organisation in terms of:

	Definitely yes	Rather yes	Difficult to say	Rather not	Definitely not
expanding research interest in the field of textile art?					
expanding international cooperation?					
upgrading its programme for students / participants / audiences?					
exchange of knowledge, skills and experiences with other academic, artistic and cultural institutions?					
identifying good practices worth implementing in future projects?					
increasing experience in implementation of international projects?					
international promotion and recognition of the organisation					

12. In your opinion, has the project contributed to building a dialogue between Norwegian and Polish societies?

- 12.1. Definitely yes
- 12.2. Rather yes
- 12.3. Difficult to say
- 12.4. Rather not
- 12.5. Definitely not

13. In your opinion, has the project contributed to the promotion of Norwegian and Polish textile art among wider audiences?

- 13.1. Definitely yes
- 13.2. Rather yes
- 13.3. Difficult to say
- 13.4. Rather not
- 13.5. Definitely not

14. In your opinion, has the project contributed to the development of transnational cooperation of communities from Norway and Poland:

	Definitely yes	Rather yes	Difficult to say	Rather not	Definitely not
Artistic communities					
Academic communities					
The staff of academic, artistic and cultural institutions					

15. In your opinion, has the project increased general knowledge about Norwegian and Polish textile traditions and cultural background?

- 15.1. Definitely yes
- 15.2. Rather yes
- 15.3. Difficult to say
- 15.4. Rather not
- 15.5. Definitely not



- 16. In your opinion, has the project contributed to the inclusion of the art of ethnic and cultural minorities from Norway and Poland into mainstream culture?**
- 16.1. Definitely yes
  - 16.2. Rather yes
  - 16.3. Difficult to say
  - 16.4. Rather not
  - 16.5. Definitely no
- 17. In your opinion has the project ensured equality of opportunity and non-discrimination with regard to the gender, age, disability, special needs of participants?**
- 17.1. Definitely yes
  - 17.2. Rather yes
  - 17.3. Difficult to say
  - 17.4. Rather not
  - 17.5. Definitely not
- 18. What elements of the project should be considered as solutions (good practices) worth replicating in future projects?**
- .....
- 19. What needs to be changed or improved if similar projects were to be carried out in the future?**
- .....

**Thank you for your time and responses**