



**MUSEUMS IN POLAND**  
**REPORTS BASED ON DATA FROM**  
**THE MUSEUM STATISTICS PROJECT**  
**(2013–2015)**

NATIONAL INSTITUTE FOR MUSEUMS AND PUBLIC COLLECTIONS



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National Institute for Museums and Public Collections

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# TABLE OF CONTENTS

Foreword	9
<b>Renata Pater</b>	<b>13</b>
Research, educational and publishing activities of museums in Poland	
<b>Alicja Knast</b>	<b>31</b>
Museum exhibitions in Poland, including attendance patterns, promotion and marketing tools	
<b>Alicja de Rosset</b>	<b>47</b>
Museum collection management	
<b>Krzysztof Osiewicz</b>	<b>61</b>
Safety and security standards in museums and issues relating to museum infrastructure	
<b>Monika Murzyn-Kupisz</b>	<b>79</b>
Socio-economic aspects of museum operations: employment, income and expenditure in museums	
Museums that have taken part in at least one edition of the Museum Statistics Project	115

# FOREWORD



Museums in Poland operate under the Museum Act, dated 21<sup>st</sup> November 1996. According to its provisions, a museum is: “a non-profit organizational entity which collects and preserves the natural and cultural heritage of mankind, both tangible and intangible, informs about the values and contents of its collections, diffuses the fundamental values of Polish and world history, science and culture, fosters cognitive and aesthetic sensitivity, and provides access to the collected holdings.”

With a view to ensuring the achievement of these objectives, museums perform a wide range of statutory activities. On the one hand, their focus is on expanding their collections, keeping them in adequate environments and maintaining them in the condition of proper preservation, as well as cataloguing collection objects according to scientific classification principles. On the other hand, it is the responsibility of museums to provide access to their collections to scholars and to the wider public, through permanent and temporary exhibitions, as well as other events. Furthermore, museums are active in the field of education, publishing and research.

Different estimates put the number of museums in Poland at between 844 and 964, depending on how these institutions are defined. Nevertheless, the number of museums that have coordinated their charters or rules and regulations with the Ministry of Culture and National Heritage can be identified precisely: in 2016, there were 652 such institutions. The Ministry of Culture and National Heritage also keeps the National Register of Museums, whose purpose is to uphold high standards of classification, preservation, conservation, and popularisation of museum objects and collections. As of the end of July 2016, 124 institutions were listed in the Register.

Hence, the map of Polish institutions of culture might seem over-saturated with museums. Over the last quarter-century, indeed, there have been (and still are) many initiatives to create new, or modernise existing museums in our country. Yet, when viewed against other European states (in terms of the number of museums per 100,000 residents), Poland does not appear as a “land of museums”. In 2014, the rate in Poland equalled just 2.22, while in Lithuania it was 3.50, in Portugal 3.80, in Spain 3.20, in Croatia 6.6, in Finland 6, in Latvia 7.30, and in Switzerland as high as 14.

Statistical data show that Poles are increasingly eager to visit museums, this trend translating into a gradual annual attendance growth. This means that, contrary to common stereotypes, these institutions are regarded by Polish society as important players in public life in the fields of culture, science, entertainment and remembrance policy. Nearly every statistical citi-

zen of Poland living in the country on a permanent basis, visits a museum at least once a year.

\*

When evaluating our knowledge about the museum sector, one should admit that it still remains incomplete and is mainly based on microeconomic data collected by the Central Statistical Office of Poland, on reports focusing on some segments of museum operations, and on researchers' intuitive perceptions.

For this reason, in December 2013, the National Institute for Museums and Public Collections initiated, in consultation with the Ministry of Culture and National Heritage, a project titled *Museum Statistics*, aimed at creating a database that is intended to become a comprehensive source of knowledge about the condition of the Polish museum sector. All museums – regardless of their legal status, organisational form, size, structure and scope of activity – are invited to participate in the project survey each year. The project has become a tool which enables an annual update of information about the activities of institutions that operate in the museum sector.

When implementing the *Museum Statistics* project at the National Institute for Museums and Public Collections, we do keep in mind that its primary aim is not to collect data, but to set up a diagnostic basis for modernisation and change in museums. Following this approach, we are presenting a report with the project summary and analysis of data collected over the last three years. The publication can also be accessed at the National Institute for Museums and Public Collections website ([www.nimoz.pl](http://www.nimoz.pl)) and the *Museum Statistics* project website ([www.statystykamuzeow.pl](http://www.statystykamuzeow.pl)).

While presenting this publication to the reader, I should also like to extend my most sincere thanks to the Project Experts, who made the effort to collect the statistical data, as well as to the National Institute for Museums and Public Collections staff (including in particular Ms Monika Czaroryjska, the Financial Support Manager and Ms Katarzyna Skomorucha-Figiel, the *Museum Statistics* Project Co-ordinator). But most of all, I would like to thank our Colleagues working in Polish museums, who, through filling and submitting the questionnaire forms, have made a great contribution to the success of this project. They are the main target group of this publication.

Piotr Majewski, Ph.D.

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Director of the National Institute for Museums and Public Collections

**Renata Pater**

**RESEARCH,  
EDUCATIONAL  
AND PUBLISHING  
ACTIVITIES  
OF MUSEUMS  
IN POLAND**



Effectively, the discussion on the advisability of increasing museums' income by increasing attendance has fallen silent, as it has become clear that museums are non-profit institutions not only by name, but by nature too, and their educational, artistic and scholarly mission has to be supported by sources of funding other than higher ticket sales. Under the circumstances, one should rather improve the quality of museums' educational services than seek to increase the number of visitors.

(D. Folga-Januszevska, *Raport o muzeach 1989–2008*)

During the 1<sup>st</sup> Congress of Polish Museologists, held in Lodz in 2015, many current problems of Polish museology were discussed, education included<sup>1</sup>. When reflecting on the Congress materials, one may conclude that museums today identify themselves mainly through their scientific and educational activities, as well as through the innovative forms of social communication they use to address an increasingly wider public, while taking care of the quality of their offer, not only of high attendance statistics.

The intense debate that has been taking place in the museology circles in the recent years shows that museums are not any longer perceived as temples of art, places of elitist meetings and sophisticated entertainment. A contemporary museum is a multi-threaded and multifunctional institution, an area for dialogue, action and interaction, reflection, consideration and critical observation of reality, a place where relations are developed, creative challenges are taken up, a place to meet, and to return to, for its public. It is also a place for intellectual entertainment, providing cognitive and aesthetic satisfaction. Last but not least, it is a real (but also virtual) space, which encourages the acquisition of knowledge and skills, as well as developing multiple cultural and social competencies.

Scientific and educational activities in a contemporary museum are not (and should not be) merely an add-on to its core tasks, i.e. creating collections or protecting and conserving collection objects, but they should permeate throughout the institution, which serves democratic society in a holistic manner. The high level of public trust that museums enjoy all the

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1 M. Wysocki (ed.), *I Kongres Muzealników Polskich*, Warszawa 2015.

time, requires not only creative effort from their staff, but first of all care, attention, reliability and diligence in developing the messages directed and the activities proposed to the public, so that their quality does not give rise to any doubts, but generates trust and develops awareness.

Our rapidly changing reality requires us to accommodate the technological dimension, which cannot be disregarded in the research activities of contemporary museums. The world of new opportunities requires also museums – or maybe museums first of all – to remain open and respond to new challenges. Scientific studies are one of museums' key tasks, a basis not only for curatorial, exhibition or conservation efforts, but first and foremost for publication, education, and promotional work.

In the year 2013, the National Institute for Museums and Public Collections initiated a project titled *Museum Statistics*, whose main purpose is to capture data about the work of museums in Poland. This will provide a basis for diagnosing the status of museum research and educational activities today and for the comparison and description of developments and changes in the future. This is a crucial task, as there is no other way of building development strategies, supporting selected activities and institutions, as well as responding to problems and new phenomena. With statistical data and figures, it is possible to gain an overview of the current state of affairs in the sector of museums, but in order to obtain a more comprehensive diagnosis, qualitative analyses need to be carried out and their impact described, which – let us hope – will happen in the future. The studies have shown that the number of school students attending museum lessons and workshops keeps growing, but we do not know how this situation contributes to their understanding and knowledge of history or biology, for example.

Based on data from the surveys conducted by the National Institute for Museums and Public Collections under the *Museum Statistics*<sup>2</sup> project over the years 2013–2015, we shall be seeking to provide a general outline of the situation in Polish museums in regards to their scientific, publishing and educational activities and to identify trends in their development.

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2 <http://nimoz.pl/pl/dzialalnosc/statystyka-muzeow-2>; <http://nimoz.pl/pl/dzialalnosc/statystyka-muzeow-2/podsumowanie>; <http://nimoz.pl/pl/dzialalnosc/statystyka-muzeow-2/ankieta-statystyczna-za-rok-2015> [accessed: 20.09.2016].

## Data characteristics

In the first year of the project (2013), more than 700 museums all over the country were invited to fill out a questionnaire, which covered different aspects of their scientific, educational and publishing activities, among other things. A total of 111 museums responded (sites were not counted separately), but very little data was collected, since most of the questions remained unanswered.

In the following year (2014), the system was improved and questionnaire forms were accessible online – via [www.statystykamuzeow.nimoz.pl](http://www.statystykamuzeow.nimoz.pl). The questions were revised and many new ones were added. This time, 105 museums responded (sites not included). The next year responses were even greater, with questionnaires completed by 197 institutions.

The 2014 and 2015 feedback from more than 25% of all museums in the country provides a good basis for outlining the general situation as regards museums' educational, scientific and publishing activities, as well as trends in these areas. Importantly, all collection types, forms of ownership, and areas of activity were represented among the institutions that chose to respond. In 2015, these data were as follows:

- collection display
  - multisite museums (27%)
  - single-site museums (73%)
- ownership
  - the state (8%)
  - a local/regional/municipal government (72%)
  - a non-governmental organisation (5%)
  - a church or a religious institution (4%)
  - a school or a tertiary education institution (5%)
  - a private individual / natural person (1%)
  - other form of ownership (5%)
- location – administration unit (not all museums answered this question):
  - up to 10,000 residents (14%)
  - from 10,000 to 100,000 residents (28%)
  - from 100,000 to 500,000 residents (21%)
  - more than 500,000 residents (26%)

The category of single-focus institutions had the strongest representation of historical and regional museums, but technology and science, art, open-air, specialised (biography), natural history, ethnography, archaeology, military, martyrology or interior museums were also present. Among interdisciplinary institutions, history museums prevailed, followed by art

archaeology, ethnography and regional museums. Each of these museum types was represented by at least one institution<sup>3</sup>.

Since the data collected in 2013 was insufficient to provide a basis for any reliable analysis, they are not taken into account. The present report concentrates on the latest data from 2015, but for the sake of highlighting the trends, we refer to the year 2014 too. The statistical data presented further in this report are based on the survey results (e.g. percentage representations of different types of educational activities, average numbers of different types of classes / participant categories and target groups).

Due to mistakes that might have been made by respondents and the probability that more responses were received from institutions that are more active in the field of studies and education, some percentages and average values presented in the report may imply that Polish museums are more involved in education and studies than they in fact are.

## Research activities

Research and studies belong to the museum's core tasks, upon which its credibility is founded and public trust is built. It is hard to imagine any proper educational activity or promotional effort without the museum personnel's studies of the museum objects and collection or without field work, which is a basis for building the message, for creating narrower and broader contexts and for designing exhibition narrations. Interdisciplinary studies are particularly important in the museum sector today, since they allow for a more precise verification of knowledge, a more complete collection and analysis of data and for sharing these outputs with specialists and the public. Publications that accompany scholarly events disseminate research results, enable experts to discuss the problem and to work on it further, while creating broader social participation opportunities for different stakeholder groups. The return to the Alexandrian Museum model which is increasingly discussed these days, gains a new dimension in this context, especially when we see the museum of the future not as a place for collecting, archiving and storing objects or artefacts, but first of all as a social space for creative efforts.

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<sup>3</sup> Detailed data can be found in the 2015 survey summary report: <http://nimoz.pl/pl/dzialalnosc/statystyka-muzeow-2/podsumowanie> [accessed: 20.09.2016].

**Table 1. Scholarly events arranged by museums in 2014 and 2015**

		2015	2014
museums that arranged any scholarly events		48%	56%
scholarly event type	conferences	42%	28%
	talks	33%	38%
	sessions	7%	7%
	seminars	7%	9%
	lectures	9%	14%
	symposia	2%	4%

Source: author's analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

In 2015, scholarly events were organised by 48% of museums in Poland (35% of which were cyclical events), this figure representing an 8 percentage point drop against the year 2014. This difference may be due to the completion of several research projects in 2014 or due to insufficient funds or resources, or due to the cyclical nature of such events. The number of scholarly events per one museum in 2015 averaged 5 and was the same as in the previous year.

Among scholarly events arranged in 2015, conferences and talks prevailed (42% and 33% respectively), while lectures (9%), scientific sessions (7%), seminars (7%) and symposia (2%) were much less frequent. The only growth against 2014 was observed for conferences (by 14 percent points), the share of sessions remained unchanged, while other types of scientific activities recorded a decrease, which was most noticeable for talks (by 5 percentage points) and lectures (5 percentage points).

Most scholarly events were not accompanied by publications in 2015 (69%). Publications were prepared for only 10% of such events and in 21% this was declared as a plan for the future. As compared with 2014, the number of publications increased (by 2 percentage points) and more institutions declared the intention to publish in the future (also by 2 percentage points).

**Table 2. Scholarly events coverage**

Scholarly events coverage	2015	2014
regional	39%	50%
national	39%	35%
European	7%	5%
international	15%	10%

Source: author's analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

Most frequently, scholarly events had a national (39%) or regional (39%) dimension, international and European events being much less common (15% and 7% respectively). As compared with the year 2014, an increase was recorded in the category of national events (by 4 percentage points), international (by 5 percentage points) and European (by 2 percentage points), while the share of those regional shrunk by 11 percentage points.

Most often, domestic speakers were invited to give prelections (96%), foreign visitors accounting for only 24% . In 2015, 50% of museums provided expert consultations – a common form of scientific activity – showing an 8 percentage point growth against 2014. Consultations were usually provided free of charge.

Research programs are an important scientific activity undertaken by museums. In the reporting year 2015, 32% of museums were running them, similarly to the previous year. Seventy-eight percent of the programs conducted in 2015 were museums' own projects, while 22% were in co-operation with other national or foreign institutions. The number of programs carried out in co-operation with other institutions increased by 15 percentage points against the year 2014. No data relating to funding were reported in 2015, but in 2014 scientific activities were financed mostly from museums' own funds (56%) or from the organisers' special purpose grants (23%), less frequently from national grants (13%) and almost negligibly from international grants (1%).

The subject of scientific activities of museums in Poland can be summed up with a conclusion that immediate support is required here, in order to expand museums' participation in studies and in publication of research findings. More than a half of museums did not arrange any scholarly events at all in 2015 and only 10% of such events were accompanied by publications. Resources and solutions are needed not only to organise talks or occasional conferences, but also to facilitate the exchange between academic centres and museums, set up interdisciplinary research groups and trigger research programs. More intense collaboration with both domestic and foreign academic centres is required. Research results have to be published and internationalised. These aspects require more effort and commitment. Appropriate conditions need to be ensured and museum communities should be provided support in initiating new research programs and in applying for national and international grants. Specifically, attention should be given to the publication of the latest studies and to presenting these to the national and international public.

## Publishing activities

Publications – both scientific and educational – are an important part of museum activities. According to data collected in the survey, 64% of museums were publishing in 2015 – 13 percentage points less than in 2014. Yet, the number of publications per museum doubled, from 3 in 2014 to 6 in 2015. Books and albums (27%), exhibition catalogues (26%), directories and guides (20%) represented the majority of all publication categories in 2015, followed by book series (11%), yearbooks and other journals (10%), educational materials for children (4%), other educational materials (3%) and collection catalogues (3%). As compared with 2014, more exhibition catalogues, yearbooks, journals and book series were issued, while other categories recorded declines. The average circulation of publications in 2015 was 963 copies – 27% less than in 2014 (1313 copies). In 2015, no data regarding the language of publications were collected, but the responses obtained in 2014 can be summarised as follows: 98% of publications were available in Polish, 21% in English, 8% in German, 1% in Russian and 3% in other languages.

**Table 3. Museum publications in the years 2014 and 2015**

		2015	2014
museums that reported publishing activities		64%	77%
average number of publications per museum		6	3
Publication type (the figures cover all titles published by museums)	collection catalogues	3%	4%
	exhibition catalogues	26%	21%
	directories and guides	20%	25%
	educational materials for children	4%	8%
	other educational materials	3%	5%
	books and albums	27%	30%
	yearbooks and journals	10%	7%
	book series	11%	7%

Source: author's analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

Most publications were printed (98%) or, less often, available in electronic form (3%) or on the Internet (4%). Only 3% of publications were suitable for visually impaired users.

The subject of publishing activities of museums in Poland can be summed up with a conclusion that albums, books, guides and exhibition catalogues are published most frequently, but very few of them are available

in electronic form or via the Internet, which should be improved in the future. Namely the electronic form is preferred by users in contemporary culture, and it can be more fully used in distance education (e.g. e-learning) and in research work. Furthermore, more publications in English are required so as to reach a wider group of recipients, e.g. foreign tourists, students and scientists.

## Museum education

A contemporary museum seeks to respond to the challenges of modern civilisation and culture by offering educational and creative activities that address different target groups. A museum which is open to its public, a constructivist, participatory or inclusive museum requires not only new infrastructural solutions and competent staff, but first and foremost – adequate management, organisation and the co-operation of many different stakeholders.

The educational activities of Polish museums have been the subject of numerous debates, discussions and diagnostic analyses<sup>4</sup> over the last years. The present report is another step towards arrangements needed for evaluations and for developing strategies for the future.

The data collected in the survey apply to the forms of education present in museums today and to the public demand for these proposals. The questionnaire defined target groups of museums' educational and cultural programmes: preschool and school age children, teens and young adults (lower and upper secondary school students, university students), adults (including those employed), seniors, teachers and educators, local community, individuals subject to social exclusion, and national minorities. Furthermore, activities taking place outside museum premises were listed, e.g. in hospitals, convalescent clinics, prisons, youth detention centres, youth community centres, schools, preschools and other places. The "mixed audience" category was most diversified and included: children, adults, family members, the disabled, as well as national and other minorities.

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4 M. Szelaąg (ed.), *Edukacja muzealna w Polsce. Sytuacja, kontekst, perspektywy rozwoju. Raport o stanie edukacji muzealnej w Polsce*, Warszawa 2012.

Table 4. Museums' educational activities by activity form, in 2014 and 2015

form of activity	2015	2014
museum classes	82%	89%
workshops	70%	84%
training and courses	20%	31%
lectures and talks	66%	86%
concerts	51%	60%
performances	25%	40%
other	51%	52%

Source: author's analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

Museum classes represented the most popular category of activities – in 2015 they were organised in 82% of museums. Museum workshops, as well as lectures and talks were equally frequent – offered by 70% and 66% of museums respectively. Furthermore, museums organised: concerts (51%), performances (25%), training events and courses (20%). Fifty-one percent of institutions declared also other educational and cultural activities. Compared with 2014 the number of museums that offered museum classes decreased by 7 percentage points. Similarly, fewer museums organised concerts (a 9 percentage point drop), while other forms of educational activities remained on almost the same level (by 1 percentage point less). A decreasing trend can also be observed in the remaining activity categories, particularly in: lectures and talks (by 20 percentage points), performances (by 15 percentage points), training events and courses (by 11 percentage points), and workshops (by 14 percentage points).

In 2015, museums were noticeably less committed to educational activities (except for the category of other events), which was also the case for educational publications. The survey data show that the intensity of educational activities keeps growing in the institutions with previous experience in this area, but the percentage of museums involved decreases. Most probably, this situation is due to differences in financing available to different institutions. Possibly, museums that report having organised educational activities receive more funding assigned for this purpose and this is why their average number of activities increases. On the other hand, the fact that less museums initiate any educational activities at all may mean that in some institutions funds were reallocated to other activities, thus leading to withdrawal from or reduction of educational activities. Furthermore, some activities may be directly integrated with exhibitions and as such they are not recorded as separate educational events. Nevertheless, this is an interesting turn in Polish museum education.

On the other hand, the museums that embark on a variety of educational activities keep expanding their offer, thereby reaching a larger audience. Yet, the growing demand for some of the forms, reflected in the figures quoted below may be surprising in some cases.

**Table 5. Forms and participants of educational activities in 2014 and 2015**

Form of activity	average number of activities		average number of participants (counted for the institution as a whole)		average number of groups	
	2015	2014	2015	2014	2015	2014
museum classes	226	228	5288	5127	308	228
workshops	128	120	3071	2870	126	80
training and courses	28	7	257	106	9	1
lectures and talks	56	88	1882	1652	127	17
concerts	21	19	2973	1818	122	4
performances	10	12	977	872	52	34
other	79	79	5047	7803	132	46

Source: author's analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

The current situation of museum education in Poland is illustrated by the average number of activities, the average number of participants and of organised groups attending such events. In 2015, museum classes were the most popular category, averaging 226 and with an average attendance of 5288 participants. Against the figures reported in 2014, the average number of classes and participants remained nearly the same, while the average number of organised groups increased significantly (up from 228 to 308). A similar situation can be observed in the category of workshops – the average of 128 events, 3017 participants, the average number of groups having grown from 80 to 126. High average values reported in this category reflect changes in museums' educational programs. Activities that engage the audience in an active and creative manner are gaining popularity. They are attended by increasingly more organised groups, with 60% of the offer targeting children (44% preschools, 61% primary schools) and 40% families.

As regards youth, the major part of the offer was represented by museum classes offered by 61% of museums and workshops available at 37% of institutions in 2015. Secondary school students could choose from a particularly wide range of activities (58% of museums offered museum classes to this age group, and 35% workshops), similarly to upper secondary school students (50% museum classes and 23% workshops). Relatively few work-

shop activities targeted university students (6% of museums); many more institutions (24%) offered museum classes to this audience. Definitely more workshops were organised for adults (21%), while the offer of museum classes targeting this group was on a similar level (25%). Only 18% of museums offered museum classes, and 15% offered workshops intended for seniors.

To summarize, one may conclude that most activities representing the categories discussed above target children and adolescents, and less often, students, adults and seniors, while teachers and educators, or local communities are very seldom addressed, not to mention groups subject to social exclusion. This trend is determined by a number of factors. Museum classes are most typically chosen by schools, as this offer is often aligned with the school curricula contents. Workshops are a different, more participatory type of activity, where many senses are engaged. There should be an increase of such proposals, also for adults and seniors. Museums should meet the expectations of different target groups, when building their portfolio of activities. The situation has improved in this respect over the last years – many more workshops are organised in Polish museums now.

The report on museum education, published in 2012, emphasised the insufficient offer of activities aimed at stimulating creativity and personal development. The authors recommended that more participatory events should be organised, especially for the youngest public<sup>5</sup>. The high figures reflecting the number of workshops in 2015 and attendance of these activities indicates that the programme of opening museums to the public is well underway. The average number of events amounted to 128 in this category, with an average attendance of 3071 – more than 50% of the figures reported for museum classes.

Traditional forms, such as lectures and talks are less common in the museum education of children, teens and young adults – they are rather intended for adults (students, employed adults) and seniors. The average number of lectures decreased by 32 against 2014 (88 in 2014, 56 in 2015). This may indicate a growing tendency in the development of activating forms, which seem to supersede traditional lectures and talks. Interestingly, the average number of groups increased (17 in 2014, and 127 in 2015), although fewer events were organised, but the average attendance per event was higher (1652 in 2014, and 1882 in 2015).

An increase in the average attendance can also be observed in the category of concerts (1818 in 2014, and 2973 in 2015) and performances (872 in 2014, and 977 in 2015). They often accompany temporary exhibitions or are included in programs intended to complement permanent exhibi-

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5 cf.: G. Czetwertyńska, *Szkoła i muzeum – spotkanie w pół drogi* [in:] *Edukacja muzealna...*, op.cit., pp. 291–300.

tions and are featured as a special arrangement added to museum events. The year 2015 saw a significant increase in the average number of groups attending concerts (4 in 2014, and 122 in 2015) and performances (34 in 2014, and 52 in 2015). This part of the offer typically targets mixed groups.

Major progress can be observed in the category of training events and courses, both in terms of the average number of such activities (7 in 2014, and 28 in 2015), the average individual attendance (106 in 2014, and 257 in 2015) and the number of groups (1 in 2014, and 9 in 2015).

The category of other educational activities, with its very high attendance (7803 in 2014, and 5047 in 2015), deserves special attention. It is represented by special topic projects and events that accompany exhibitions or cultural events (of a commemorative or occasional nature). They include such attractions as street games, quizzes, contests, presentations, and shows (e.g. by historical re-enactment groups), as well as interactive activities. Yet, this category requires a more detailed description that would specify examples in a more precise manner (in the questionnaire).

The data discussed above illustrate changes that occur in the Polish museum sector, with education as a driving power behind its development. The high attendance of children and youth at museum lessons and workshops proves that this offer meets the needs of this audience. Many museums declare that they prepare very extensive projects and programs that address all school levels and are in line with the core curricula contents.

The report on museum education in Poland published in 2012 and its supplement published in 2014 present opinions about looking for museum education development directions. Most museologists and educators, when asked about directions in which the development of museums' educational activities should proceed, associated its future with topics that would be consistent with school curricula and relevant to the museum collection at the same time. Many of the respondents wished museum education to follow the path of school education and school core curricula – museums were not particularly interested in their users personal development at that time. Based on the figures recorded for the years 2014 and 2015, a conclusion can be drawn that the museum education development paths have been followed. The data reported in the survey reveal a picture of museums working in close co-operation with schools at all levels – from preschools to upper secondary. Preschool and school children, as well as lower secondary school students are the major target groups of museums' educational activities (museum classes, workshops). Conferences organised by museum educators are intended for school teachers.

Changes in the forms of participation are clearly visible. A trend towards stimulation of the active and participatory approach is emerging in the de-

velopment of museum education. The choices made by the museum education recipients indicate that priority is given to group meetings, as well as to activities that induce emotional, intellectual and cognitive involvement. The preference for workshop forms is growing, while lectures and talks are superseded by concerts.

The public is evermore demanding these days, and museums – if they wish to win the public over – need to meet the expectations of their visitors. According to statistical data, the public visiting museums today includes: children, young people, employed adults, and seniors, as well as the disabled who wish to familiarise themselves with museum collections. A contemporary museum is open to any visitor – it is capable of inspiring its public and creating educational situations. It facilitates the experience of culture, art and technology. Visitors are invited to meet museum objects and are allowed to “touch” them<sup>6</sup>.

## Education targeting the disabled and socially excluded public

Museum education programs are targeted toward groups subject to social exclusion too (hospitals, prisons, social work centres), and encourage participation of local communities and the institution’s immediate environment. The surveys of 2014–2015 reveal gradual progress in this area, but as compared with other target groups, the level of activity still remains low. Many museums do not have any specialised offer at all in this respect.

**Table 6. Educational activities of museums targeting the disabled public, in a breakdown by disability categories (2015)**

disability type	percentage of museums	average number of activities	average number of participants
visual impairment	24%	6	70
hearing impairment	19%	4	47
mobility impairment	21%	8	131
intellectual disability	47%	10	187
mental diseases	13%	6	113
general	54%	17	285

Source: author’s analysis based on the *Museum Statistics* project data from the years 2015 and 2014.

6 See: <http://www.dotknijkultury.pl/>; <http://www.dotknijkultury.pl/o-dotknij-kultury/edycja-2015> [accessed: 20.09.2016].

In 2015, 54% of museums performed activities intended for the disabled public, where most of them offered events for the intellectually disabled (47%), a smaller group targeted visitors with visual impairments (24%), with mobility impairments (21%) and with hearing impairments (19%), while mentally ill visitors were given the least attention (13%).

The data collected in the survey show that activities for the disabled averaged 17 per museum in 2015, with an average attendance of 285, where figures reported for different disability types were as follows: intellectual disabilities (10 and 187 respectively), mobility impairments (8 and 131), visual impairments (6 and 70), mental illnesses (6 and 113), hearing impairments (4 and 47). The situation is not satisfactory, but changes in this area are clearly visible. Every effort should be made to improve these ratios and museums should be more active towards social inclusion and providing equal opportunities to access culture and cultural education. Equal access to museum education for the disabled is a necessity, not a luxury. Educational activities in this area are not easy, since they require special arrangements, adequate work methods, suitable infrastructure, dedicated models and tools, as well as competent animators and educators. It is necessary not only to allocate funds for capital expenditure, but also to provide training programs for the museum staff, educators and the first contact personnel, as well as to attract volunteers (also from among the disabled).

## Recapitulation

The analysis of survey data shows that museum education is targeted toward diverse groups of users, such as children, youths, adults and seniors. Educational activities are profiled in a user-specific manner, including users with different disabilities, as well as those subject to social exclusion. Educational activities are performed outside museum premises too: in hospitals, prisons, at schools, in residential estates, etc.

Most often, museums undertake educational activities jointly with non-governmental organisations and sometimes – not as frequently – with other museums or cultural institutions.

Over the last years, the participation of different groups of public in all forms of educational activities has increased, especially in the category of workshops and museum classes. Museum classes, attended mainly by children and teenagers, are offered most often. Education workshops are becoming increasingly popular, which meets current needs in the field of developing social competences, personal skills and development in open education (both formal and informal). Museums have expanded their edu-

cational, cultural and recreational portfolio, which includes concerts, social events such as birthday celebrations for example, shows, street games, open-air picnics, screenings, Nights of Museums, family meetings and guided tours.

Educational activities are designed, planned and performed mainly by the museum staff, but the participation of external personnel, volunteers and interns is gradually being enhanced.

The analysis of museum websites shows that a considerable number of institutions have education pages, with an extensive offer for profiled users (e.g. preschools, primary schools, lower secondary schools, upper secondary schools, families, the disabled, teachers, students, seniors).

The report shows that the changes that have occurred in the Polish museum sector over the last years are mostly correlated with the recommendations and guidelines developed as a result of surveys conducted in the past years, particularly with the reports presented during the Polish Culture Congress in 2009 and the Museum Educators Forum in 2012. Many actors have been undertaking a variety of activities, including innovative educational, training and investment projects. A substantial contribution of work, energy and resources has been made with the intention that Polish museums be perceived as places inviting visitors to have a good time and discover history, culture, art, technology, tradition and customs, including foreign cultures, in a fascinating way. These achievements are recognised through the annual museum award scheme Sybilla, where the number of submissions in the education and publications categories grows year-on-year. Regrettably, there are still many museums that do not perform any scientific, publishing or educational activities at all. On the other hand, there are titans at work there too, quoting impressive statistics, e.g. in 2015 one of the museums from the Mazowieckie Voivodeship conducted 2364 museum lessons that were attended by 57,540 participants and 675 workshops with 17,707 participants in total.

## **ABSTRACT**

The report outlines the research, publishing and educational activities performed by museums in Poland, based on the analysis of data obtained from single-division and multi-division museums in various regions of Poland, most of them with the status of being a national institution of culture. The analysis covers both the activities proposed by the museums and the response to the offer from the public. The proposals targeting different groups of recipients, including children and youths, seniors or the disabled deserve particular attention. The intense development of museum education that has been taking place in Poland over the last years is essential to the general reception and public perception of museums, which is undeniably demonstrated by the statistics presented in the report. The survey results reflect the progress in museums' activities and offer in the field of education, as well as trends in their research and publishing projects. Yet, the situation varies, depending on the museum type. The achievements in individual categories of activities are not always optimistic. One should hope, however, that the report will enable the decision-makers to diagnose the situation and to take appropriate measures towards the dynamic development of museum education, as well as research projects and publishing activities in Polish museums.

**Alicja Knast**

**MUSEUM EXHIBITIONS  
IN POLAND, INCLUDING  
ATTENDANCE  
PATTERNS, PROMOTION  
AND MARKETING TOOLS**



The present report is based on the analysis of data collected by the National Institute for Museums and Public Collections in the years 2013, 2014 and 2015 under the *Museum Statistics* project, which covered museum institutions operating in Poland<sup>1</sup>. The first two editions of the project were pilot studies and will be used in this report to demonstrate some tendencies, e.g. the usage of social media, the periods of museum institutions foundation or the modernisation of museum exhibition facilities.

Taking into consideration data published by ICOM Poland in 2013<sup>2</sup>, there are 1050 museum sites in the country, the samples thus represent, respectively: 19%, 24% and 32% of museums from the total number of such institutions operating in Poland (196 museums and museum sites in 2013, 256 in 2014 and 335 in 2015). The 2015 sample is the most thorough, therefore the report is mostly based on data for this period.

The structure of museums in Poland is the result of tradition, as well as of the political transformations and the administrative structure of the country. As a general rule, museum sites have their individual premises, and differ in their collection focus, as compared to those museums with multiple sites. It has been assumed therefore, that sites of multi-site museums can be considered in the same way as single-site museums, since mergers into multi-site institutions were most often dictated by the need to simplify the structure, which was expected to optimise costs, while aiding management and control at the same time. Furthermore, experience shows that individual sites of multi-site museums run their own exhibition programs and thereby differ one from another in terms of visitor attendance and the promotion tools they use.

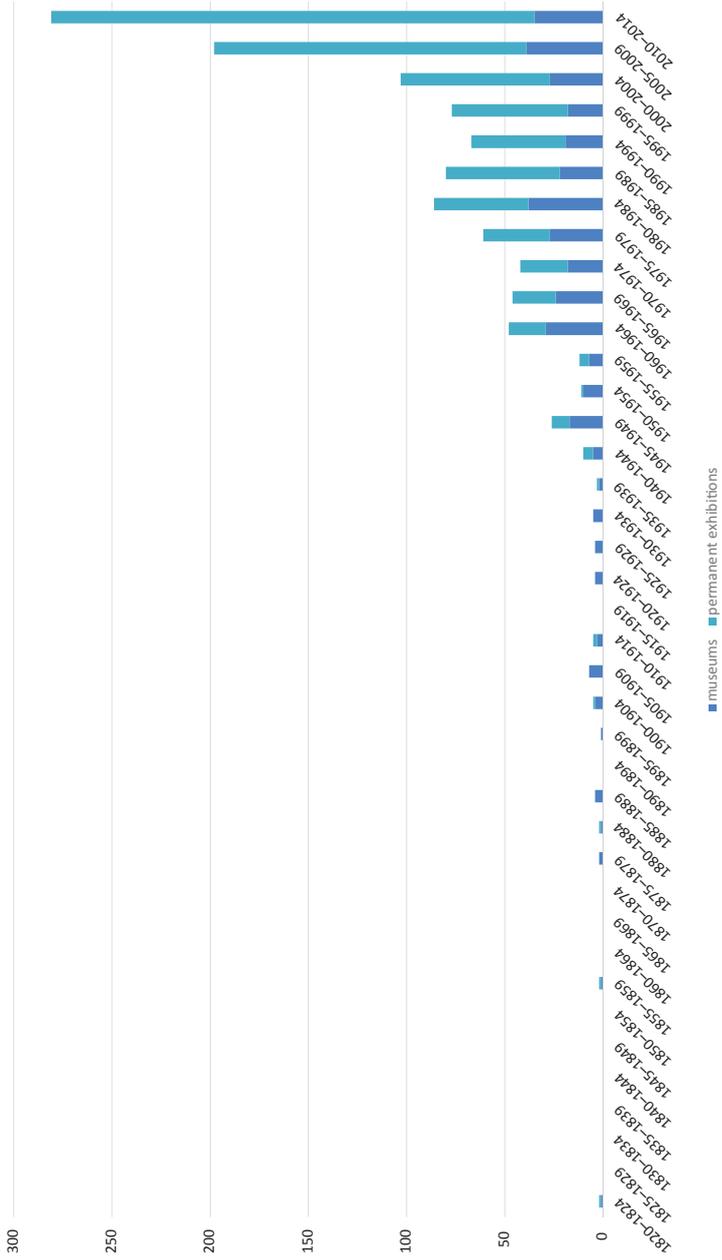
Data from the surveys conducted in 2013 and 2014 provided a basis for analysing trends with respect to the periods when the museums operating in Poland today were established. The graph shows that the increase in the number of museums and museum sites coincides with the rise in the number of permanent exhibitions, but there is a distinct difference between them in the years 2010–2014, where the substantial

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1 The Project description can be found at: <http://nimosz.pl/pl/dzialalnosc/statystyka-muzeow-2/opis-projektu> [accessed: 27.10.2016].

2 Quoted from the National Institute for Museums and Public Collections' report *Muzea w Polsce*: <http://nimosz.pl/pl/dzialalnosc/statystyka-muzeow-2/raport-muzea-w-polsce> [accessed: 24.10.2016].

Fig. 1. Periods of museums foundation and years of permanent exhibitions launch based on data collected in surveys of the years 2013 and 2014



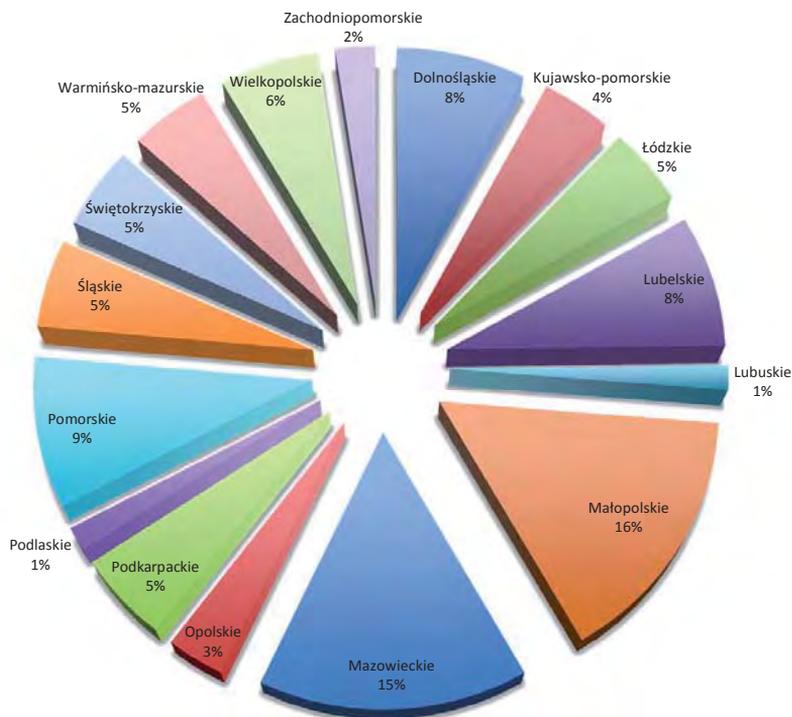
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

growth in the number of permanent exhibitions was unarguably caused by new sources of funding, such as EU funds or national operating programmes.

Figure 2.1 and 2.2 show percentage of museums from different voivodeships in the sample  $n = 335$  obtained in the survey of 2015. Mazowieckie and Małopolskie Voivodeships account for 31% of the sample and are followed by: Pomorskie, Lubelskie, Dolnośląskie and others.

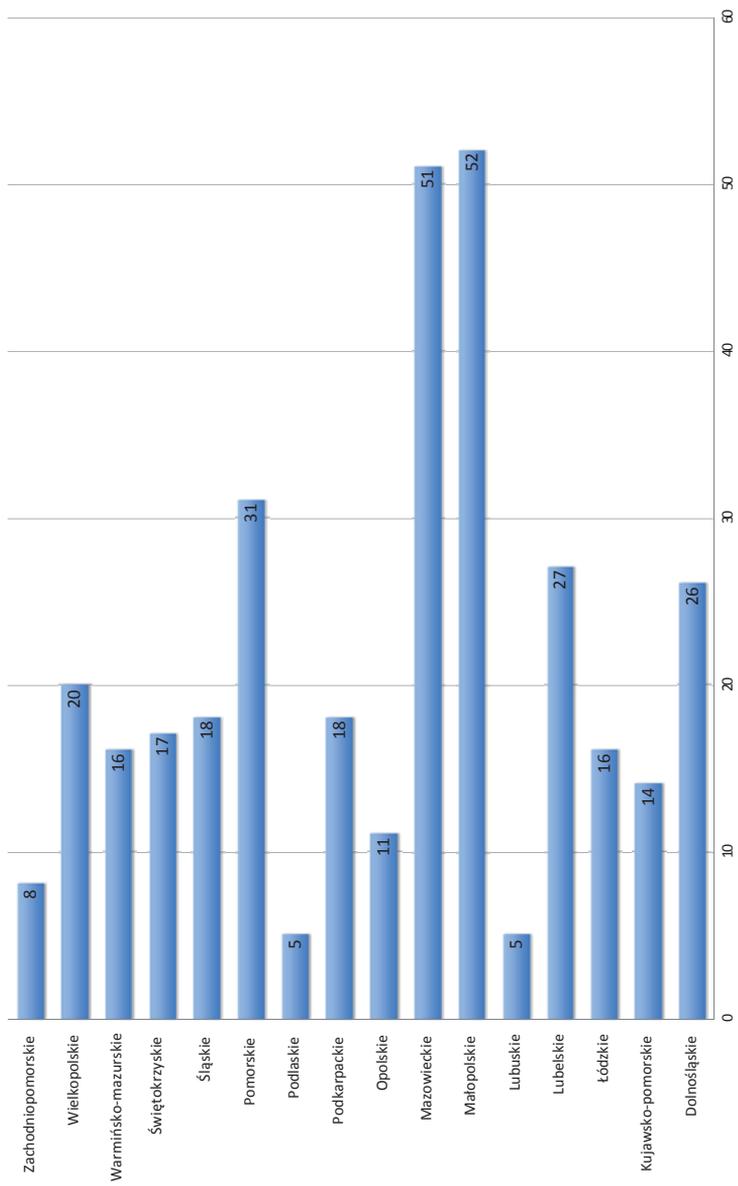
The responses provided by 145 entities in the survey from 2015 show that: 66% of museums are governed by regional or local authorities, 6% by non-governmental organisations, 6% by churches or religious organisations, another 6% by tertiary education institutions, while 5% are governed jointly by government bodies and local authorities, 5% by the state, 4% by private individuals and 2% do not fall under any of these categories.

**Fig. 2.1. Museums and museum site distribution by region (voivodeships) ( $n = 335$ ) based on the survey from 2015**



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Fig. 2.2. Museums and museum sites by region – the 2015 survey respondents (n = 335).



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Twenty-eight percent of the institutions covered by the survey are concerned with subjects relating to history. This group is followed by art museums (13%), as well as by ethnography and regional museums (9% each). Figure 3 illustrating the museum types in a breakdown by regions shows that the proportions between different museum types in Śląskie and Lubelskie are fairly similar, while in Małopolskie and Mazowieckie history museums prevail.

The number of museum objects per exhibition was the next subject analysed with regard to exhibitions in museums in Poland. Thus, the number of objects displayed at each of the 1958 permanent and temporary exhibitions in 2013 averaged 209. In the next year, this number dropped to 166 objects, with the total number of exhibitions amounting to 2143, while in 2015, 3317 permanent and temporary exhibitions were declared, but the average number of museum objects per exhibition fell to 114. This downward trend can be interpreted in two ways:

1. the sample of exhibitions increased; therefore the result is more representative;
2. the trend is indeed decreasing, which is due to the progressive use of multimedia solutions and paratheatrical events in exhibition design, as well as the growing role of narrative displays, where museum objects merely supplement the narration.

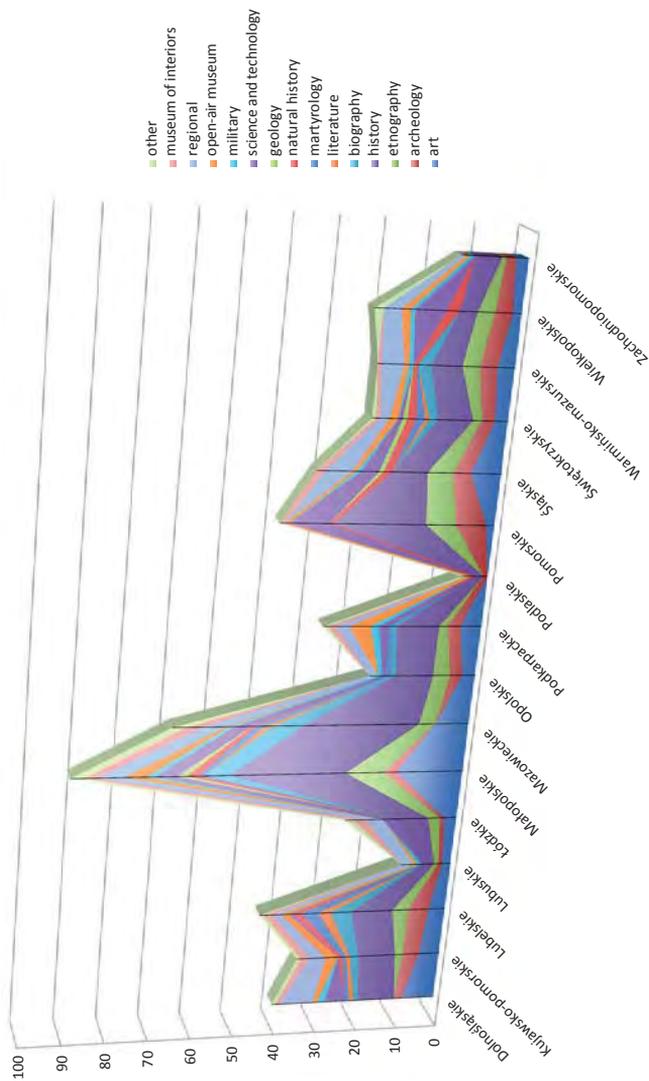
The comparison of data relating to the number of museum objects displayed (at permanent and temporary exhibitions in total), analysed in a breakdown by region, shows that the highest average (319 objects) is found in the museums of Świętokrzyskie Voivodeship, followed by Zachodniopomorskie (233) and Podkarpackie (226). This tendency can be explained by the fact that many museums in Mazowieckie and Pomorskie Voivodeships use multimedia materials lacking the status of museum object. (fig. 4)

The relation between the number of museums in each of the voivodeships and the average number of users per institution in a voivodeship varies greatly. When analysed in the territorial profile, museums differ in terms of proportions between the number of temporary and permanent exhibitions, the number of temporary exhibitions being the highest in the Mazowieckie Voivodeship. (fig. 5)

While Małopolskie, Mazowieckie and Pomorskie Voivodeships are (in succession) those with the largest number of museums, the highest number of visitors per institution in a region is recorded in: Małopolskie (83,159), Mazowieckie (62,124) and Śląskie (61,386). (fig. 6)

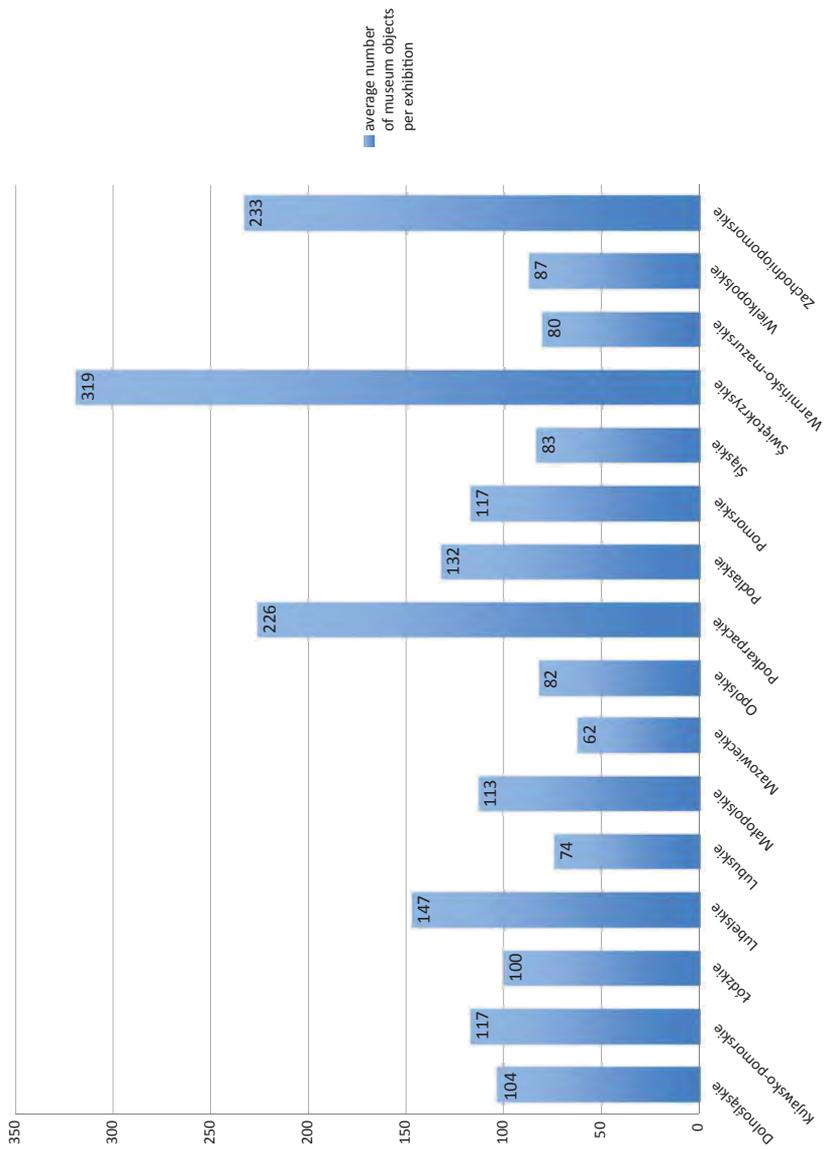
Considerable progress in modernisation processes can be observed in the years 2010–2015, most probably due to the availability of funding sourc-

Fig. 3. Museums according to type of collection, in a regional breakdown, based on the survey from 2015



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Fig. 4. Average number of museum objects per exhibition in museums by region in 2015



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

es with a focus on the modernisation of infrastructure, such as EU funds, or *Wspieranie działań muzealnych* – the program of the Ministry of Culture and National Heritage supporting the activities of museums (fig. 7)

The surveys of the years 2014 and 2015 allow for the conclusion that ca. 11% of museums presented virtual exhibitions in 2014 ( $n = 234$ , i.e. the museums that responded to the question in the questionnaire) and in 2015 this group increased to 13% ( $n = 199$ ). In 2014, permanent exhibitions were also presented in foreign languages, most often in English (52% of exhibitions), German (29%), Russian (12%) and other languages (8%). One year earlier these figures were as follows: 9% of exhibitions in Russian, 22% in German, 41% in English and 10% in other languages. This reflects the growing tendency of presenting exhibitions in languages other than solely Polish.

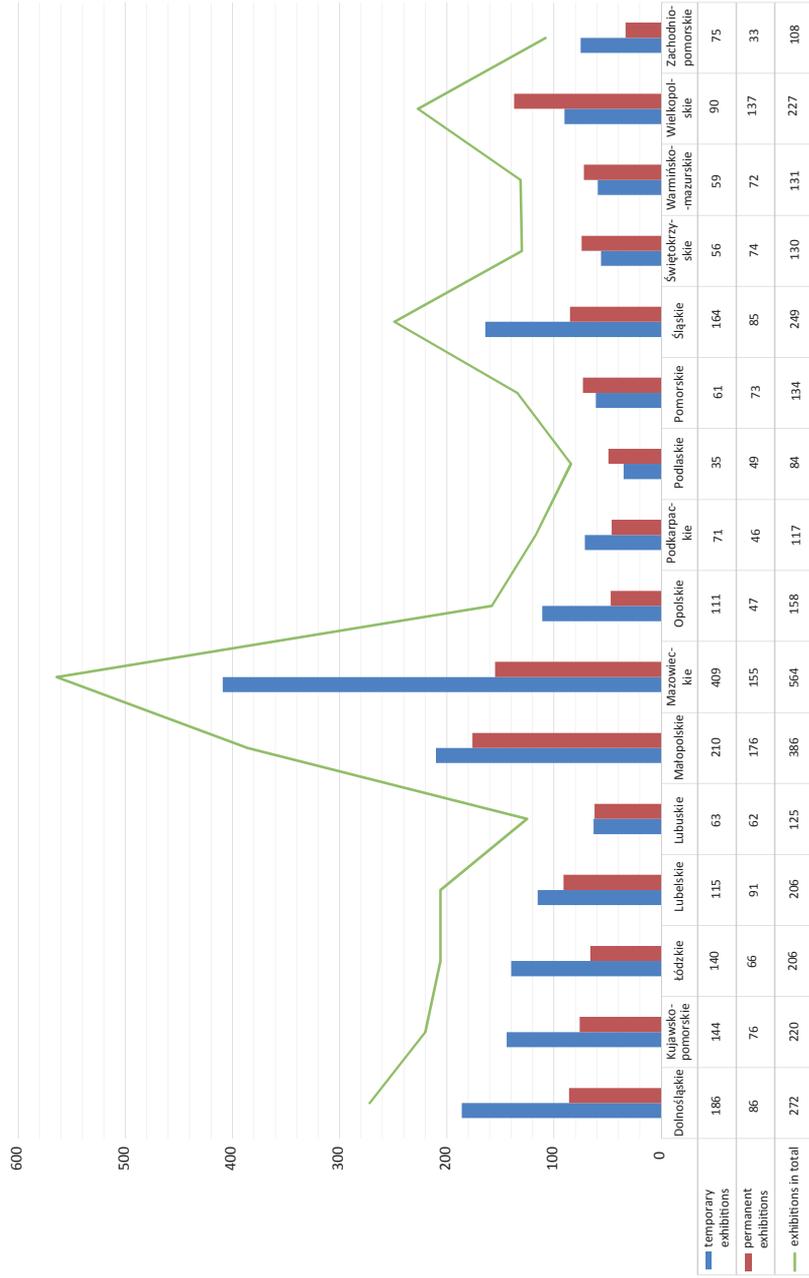
The survey of 2014 specified the provision of tools aimed at enabling disabled users to visit permanent exhibitions. The responses show the following: 32% of offers include aids for visually impaired visitors (museum objects on display can be touched, including copies, accessories, tactile graphics and audio description), 2% of offers include solutions for visitors with hearing impairment and 34% of museums have adopted design solutions intended for visitors in wheelchairs, i.e. texts and information mounted at a height which is comfortable for a person seated in a wheelchair. It should be added that in the same reporting year, 183 institutions addressed building infrastructure issues, and 50% of them declared having offered barrier-free access to the museum areas, which means that 16% of exhibitions were incompatible with the building's functionalities.

An upward trend can be observed in the online sale of museum tickets. In 2013, 7% of the respondents who answered this question confirmed that museum tickets were also available via the Internet. This group increased to 10% in the next year, to reach 12% in 2015. This growing tendency can be expected to continue in the coming years.

The usage of websites as advertising and marketing tools increased in 2015 against 2014. The average monthly number of unique users per institution ( $n = 167$ ) amounted to 7405 in 2014, growing to 9818 ( $n = 136$ ) in 2015. The average monthly number of website hits per museum was 33,199 in 2014 ( $n = 111$ ) and 47,878 ( $n = 136$ ) in the next year, which proves that the growth of the number of museum website users is progressing at a fast rate. In 2015, 50% of the respondents confirmed that they had a website ( $n = 335$ ). Out of the total number of 335 museums who decided to respond, 58% confirmed their presence in social media in the same reporting year.

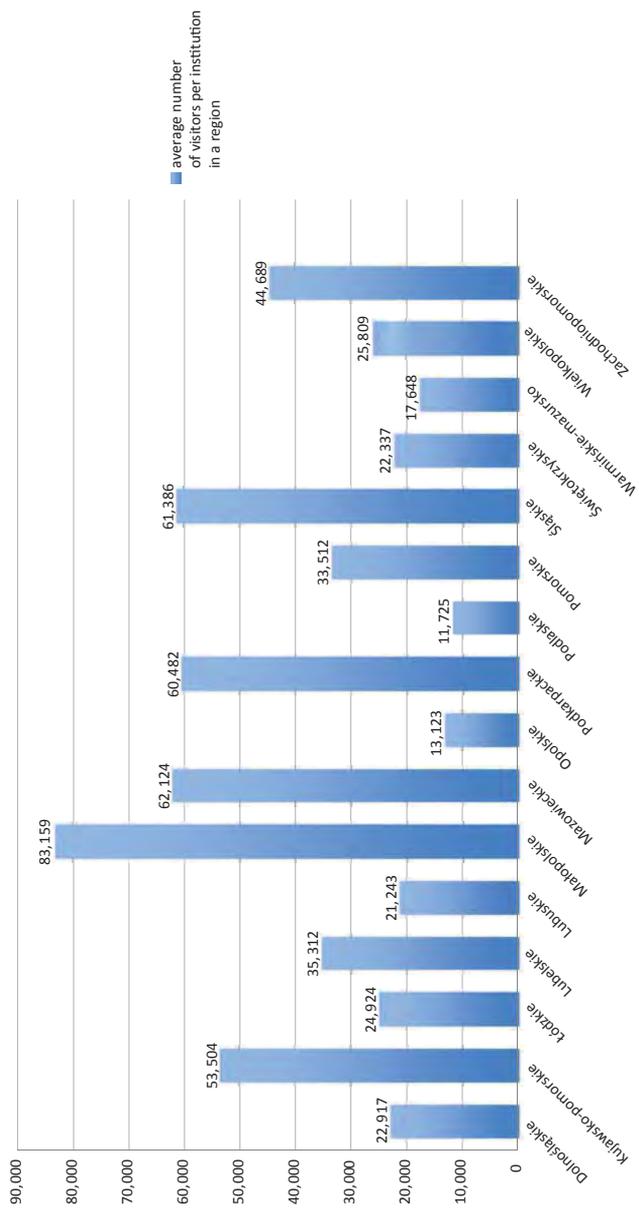
Twenty-two (7%) of the total number of 335 institutions covered by the survey from 2015 stated that they charged admission fees seven days

Fig. 5. Permanent and temporary exhibitions in museums by region, based on the survey from 2015



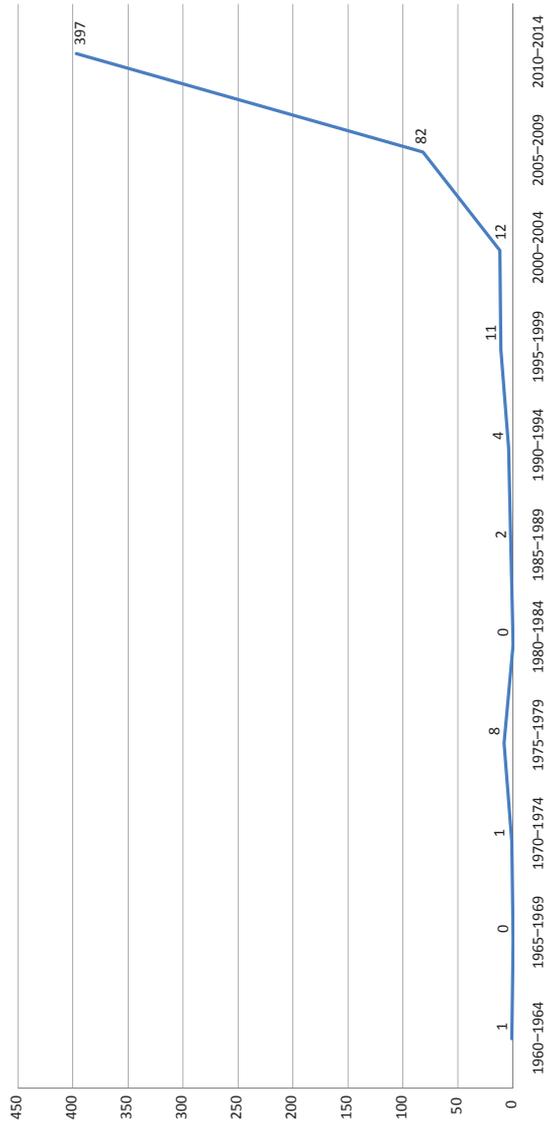
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Fig. 6. Average numbers of visitors per museum by region in 2015



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Fig. 7. Modernisation of permanent exhibition display facilities, based on the surveys from 2013–2015



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

a week. In the same year, 52% of museums declared that there was a museum shop on the institution's premises.

Fifty-nine percent of museums confirmed having a consistent visual identification in 2014 ( $n = 139$ ), while in 2015 this group increased to 56% ( $n = 335$ ). Far fewer institutions had a documented promotion and brand-building strategy. Only 3% of museums declared the existence of a document like this in 2015. This figure does not include the institutions who responded that they intended to develop or were in the course of developing a strategy. Ten percent of institutions were monitoring their visitor perception and visitor structure in 2015. The survey question merges two different problems (perception of the institution and demographic characteristics of the user population) and does not distinguish between the institution's own analyses and those carried out by external parties for other purposes than museum-specific analysis. Experience shows that museums are very often asked about various aspects of their activities and the availability of their cultural offer. Hence, the responses may imply that analyses did take place, but this does not mean that the museum has their results (and consequently the knowledge of conclusions) at its disposal or that it had any influence on the survey questions.

Data collected under the *Museum Statistics* project in the years 2013–2015 reveal tendencies that require a follow-up over the next years, namely:

- the rapid growth of permanent exhibition display facilities that have been modernised since 2010, most probably owing to the ministerial program supporting museum activities (*Wspieranie działań muzealnych*), as well as other capital expenditure funding mechanisms,
- the rapid growth of the number of permanent exhibitions, which is a result (similarly to modernisation) of financing opportunities for development of new permanent exhibition display facilities in the existing museums,
- the increased public interest in the presence of museums on the Internet, which is manifested by the growing average monthly number of website hits and unique users,
- the growing interest in using social media for promotion activities,
- the upward trend in the number of virtual exhibitions,
- the downward tendency in the average number of museum objects presented at museum exhibitions and the resultant lack of correlation between the number of museum objects on display and the number of exhibitions,

- no correlation between the number of museums and the number of visitors per museum in a region,
- no correlation between the growth of the number of exhibitions and the availability of disabled facilities,
- not much interest in having a promotion and brand-building strategy among museums,
- museums' infrequent use of any consistent exhibition strategy, where the infrastructure of the building that meets the disabled access requirements is aligned with the display design that would enable these persons to visit the exhibition,
- insufficient aids for visitors with hearing impairment; it should be noted that the growing number of narrative exhibitions should trigger an automatic development of solutions dedicated to visitors with this disability (such as using AV materials, including sign language interpretations),
- differences in the proportions between museum types within one region, as a result of traditions (the leading position of history museums in Mazowieckie and Małopolskie Voivodeships).

## ABSTRACT

The report characterises exhibition activities of museums in Poland, including the attendance patterns, as well as the promotion and marketing tools being used. The research findings show a somewhat unexpected observation concerning the average attendance per institution in a region. Namely, there is no correlation between the number of institutions in a region and the attendance. This means that increasing the number of museums, in and of itself, will not translate into an increased number of visitors. The geographic – regional – pattern of the average number of collection objects per exhibition in a region is another interesting phenomenon. Thus, the following regions (voivodeships) of Poland are leading the way in terms of the number of objects per exhibition: Świętokrzyskie, Zachodniopomorskie and Podkarpackie, despite the fact that it is Mazowieckie, Małopolskie and Pomorskie that take the lead in terms of the number of museums.

The studies revealed an increasing tendency towards using modern tools, e.g. websites, social media or virtual exhibitions. Yet, it is not accompanied by the awareness of the need for a museum institution to have a promotion and brand-building strategy. The next topic addressed in this chapter is the problem of disabled facilities. While infrastructural solutions within museum premises are intended to improve the accessibility, exhibitions are not designed in a manner meeting the different needs of visitors. Most aids available are those for the visually impaired public, while aids for visitors with hearing impairment are least common.

Alicja de Rosset

# MUSEUM COLLECTION MANAGEMENT



## Inventory control and digitisation

### COLLECTION COUNT

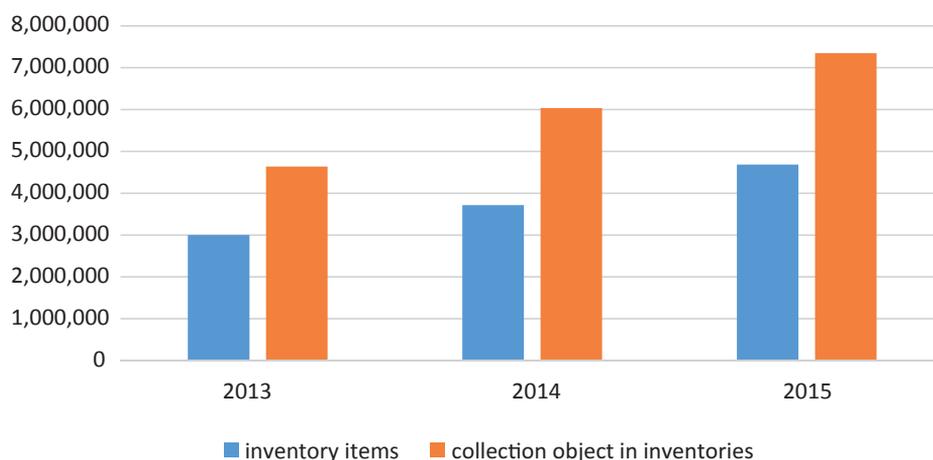
The major problems with quantifying collections held by Polish museums follow from the complex system of counting and recording objects in inventory books. The system distinguishes between inventory list items and individual elements within those items, the latter representing actual, individual collection objects. When compiling the annual K-02 reports for the Central Statistical Office of Poland, museums are required to list inventory items in the report tables. Museologists have been pointing out the inadequacy of this method for years, indicating that one inventory item may represent a few or even a great number of separate objects. Yet, determining the precise number of objects (pieces) is particularly difficult for archaeology museums, where separate historical objects accessioned to inventory books are often accompanied by bulk objects – uncountable, usually quoted in kilograms. For this reason, it is extremely difficult to specify the accurate number of objects that can be found in Polish museums. Listing inventory items leads to a considerable underestimation of data, while the precise number of pieces remains unknown due to recurring problems with counting the resources in archaeology museums.

Data collected under the *Museum Statistics* project surveys can be regarded as nothing else than an approximation of collection sizes (where pieces are quoted – as “not less than”), since some of the institutions reported that they were not able to specify the number of objects in their collection precisely. In some cases, the figures were provided only partly, more items than pieces were declared or the number of pieces was given, while items were omitted (or conversely). The mistakes referred to above prove that museums are not infrequently lacking knowledge about inventory keeping and are confusing the concepts of “items” and “objects”, as well as museum objects (recorded in the collection inventory) and other objects (library objects, archive objects). This situation is caused by unclear regulations first of all, but to a certain degree also by insufficient attentiveness to the correct inventory control and collection management, as well as by inadequate training of personnel in museums’ inventory departments (the absence of specialised university programmes focussing on this area being one of the reasons here).

In 2015, 182 (92.4%) out of 197 museums answered the question about the number of items recorded in their inventories and declared 4,684,968 items in total. Ten museums did not answer the question about the number of objects listed in the inventory at all, while the remaining respondents reported 7,347,672 objects. In 2014, 3,714,989 inventory items were declared by 101 museums (96.2%), and 6,033,739 pieces by 102 museums (97.1%). In 2013, 94 museums (85.5%) declared having listed 3,000,919 inventory items and 101 museums (96.1%) reported 4,639,584 objects.

The disproportion between the number of inventory items and that of objects kept by museums is particularly distinct in the category of archaeological collections, where 899,636 items and 1,955,447 objects (at least) were reported in 2015. In 2014, these museums declared having 422,548 items and 817,836 pieces respectively, while in 2013: 346,974 items and 964,740 pieces. One should remember here, that the numbers of archaeological objects listed in museum inventories and reported in the survey were not always complete. Museums that keep such collections often refer to their inability to quantify these precisely, their collections being extremely sizeable, with inventories listing individual objects recorded as separate items along with bulk items. Bulk collections should not be included in statistics, but such elimination would not be easy, as they are often listed together with individual objects in the same inventories. Seeking to estimate the number of Polish museums' collection objects, one should not look at inventory items, but at the objects actually kept by museums, but this will not be possible without solving the problem of inconsistent and non-standardised documentation of archaeological collections.

Fig. 1. Inventory items and collection objects listed by museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

## **ACQUISITIONS**

Museums acquire new objects for their collections each year. In 2015, 177 institutions (89.8% of the survey respondents) declared having added a total of 97,464 objects to their collections. In 2014, 89 museums (84.8%) acquired 54,035 objects in total, in 2013, 95 museums (86.4%) reported 54,886 acquisitions. Donations were the most common acquisition method in 2015 (declared by 93.8% of museums) with 47,455 objects that represented the largest group of all acquisitions (48.7%), while 81.92% of museums were making purchases (with 16,258 new objects – 16.7% of all acquisitions). The situation was very similar in the years 2014 and 2013 – donations prevailed among acquisition methods and were followed by purchases. This is proof of society's positive perception of offering memorabilia to museums without any monetary compensation – each year the largest donated category is represented by photographs, ethnographic objects and various types of historical memorabilia. On the other hand, however, this situation should inspire a deeper analysis of museums' collection policies and strategies, since such a great number of donations may be partly an effect of accepting all or most of the objects offered for free, regardless of their value and relevance to the collection.

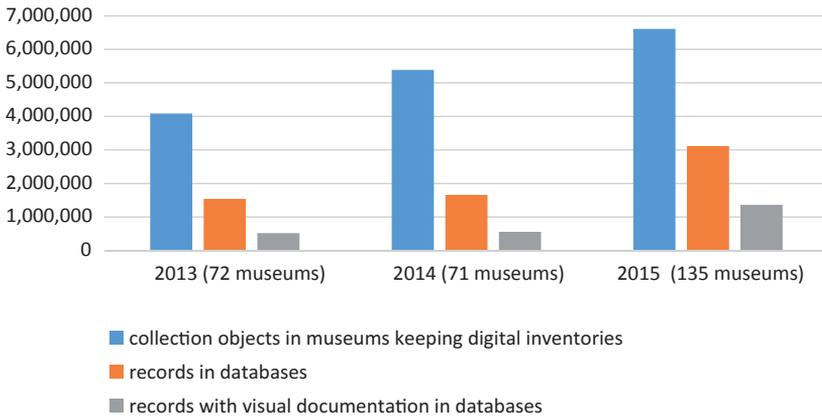
## **DIGITISATION**

The digital method of documenting museum objects – also referred to as collection digitisation – which involves keeping an electronic record of the collection and producing digital images of collection objects, is reported by most museums.

In the survey of 2015, 135 museums declared using the collection management software (68.5% of all respondents). The situation was very similar in the previous years: in 2013, 65.5% reported using this type of software and in 2014 – 67.6%. The summary of data of the years 2013–2015 shows that out of 238 museums that responded to the survey at least once, 159 institutions (66.8%) indicated using a digital collection management system, of which 10 museums started keeping electronic records of their collections in the years covered by the surveys (and reported this when responding to the second or third questionnaire). In 2015, museums declared having a total of 3,115,291 records in their electronic inventories, which accounted for 46.7% of the collections. In 2013, a total of 1,542,305 records were reported (38.6%) and in 2014 1,661,882 records (30.8%). It is difficult to refer these figures to those museums that have never participated in the surveys. Most probably, these rates are much lower among those institutions that have not responded to the survey (which has been accessible only in the electronic form for two years now).

The surveys revealed very substantial gaps with regards to visual documentation of museum objects. In 2015, only 24.3% of the respondents declared having an analogue or digital visual documentation (44.4% of records in data bases). The surveys of 2014 and 2013 demonstrated 33.6% and 33.8% of records supported by such documentation respectively. The figures quoted here may be underestimated, since some museums did not report any data, as they had problems with quantification, yet immense deficiencies are clearly visible in this area each year. Along with development of technologies and digital photography, the number of objects that have been visualised keeps increasing (the percentage of objects with images in digital archives is higher than the general one), but progress is still far too insufficient in this respect. In 2014, museums were asked about their digitisation studios and equipment, and only 22 out of 105 respondents declared having facilities like this (20.9%) and namely these museums were the holders of 54.9% of records in data-bases with visual documentation and of 48.8% of all objects with such documentation in that year's survey population. Hence, it is clear that establishing digitisation departments has a positive impact on the progress of work on collection documentation. Yet, considering the proportion of collections still to be digitised, digitisation facilities are highly insufficient, even if museums co-operate in these efforts.

Fig. 2. Museum collections counts against the number of records in databases in the survey years



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

## Dissemination of digital collections

Following European and international tendencies, the need to disseminate and re-use digital resources of culture has been increasingly emphasised in the recent years. Ultimately, digitisation is expected not only to document the heritage, but also to make it accessible to society at large (the latter being also one of Polish museums' statutory tasks). Namely digitisation is the tool that enables access to museums' resources via the Internet – hence, in a broader and more open manner than ever.

In 2015, 37 museums responded that they provided online access to their collection documentation (19.3% of the respondents). In 2014, this question was answered positively by 19 institutions (18.1%). It should be noted however, that in 2014 other access options than searchable collection catalogues published on websites were included, e.g. photographs added as illustrations to articles or other types of photographic galleries. Six of the museums that responded to both surveys, declared the online accessibility of their collections in 2014, but did not do so in 2015, when the question was narrowed (there was no other option of declaring the online accessibility than as a searchable catalogue). Thirty of the 211 museums that participated either in the survey of 2014 or 2015, indicated that they provided access to their collections via a structured catalogue, but verification revealed that in three cases only archival resources were accessible, in six cases unstructured galleries were presented instead of catalogues and in one case the catalogue was inaccessible. To sum it up, only 20 (9.5%) out of 211 institutions that responded to the survey disseminated their collections via online catalogues.

The low online accessibility of collections is mostly due to the fact that the resources that can be disseminated are scarce. Museums are short of good quality software integrated with inventory systems, as well as of resources proper. Not many digitised objects have been equipped with metadata yet, and where digital descriptions are available, the metadata is kept to a minimum in many cases. Furthermore, good quality images are still deficient. Many of the museums have not developed any digitisation strategy yet – in 2014, only 21 institutions (20%) declared having one, 8 of which had already been providing online access to their collections. This proves that there is no sufficient awareness as to the need of appropriate and systematic digital documentation of collections, as well as of dissemination of these. Currently, institutions have just begun exploring the Act of 25th February 2016 on Reuse of Public Sector Information, the so-called Reuse Act, which requires state-governed and regionally/locally governed museums to publish information about their public domain resources. The

reluctance to provide open access to resources to be reused can be a result of the museum's concern that they may lose control over the use of these. In some institutions, open access to collections is believed to lead to the loss of income from selling the images or to inappropriate use of heritage object images that should be protected.

In 2015, nearly all museums providing access to data were using collection management software. There was only one case, where a museum was providing access to data, while not running any electronic collection inventory. Twenty of 37 museums that provided online access to their collections were using some web-publishing software, while seven institutions did have a programme of this type, although they did not provide access to data (and half of them were not planning to do so at all). This suggests that these programmes were purchased in a package with the collection management software, without any specific plans for using them.

## Movement of museum objects

Each year museums were asked about the number of paid and free-of-charge loans-in and loans-out. Although the terms were defined in the questionnaire, the distinction between paid and free-of-charge loans – whether in or out – turned out to be unclear to respondents<sup>1</sup>, hence yielding ambiguous data. Some museums counted free-of-charge loans as paid loans in those cases where they had to incur any additional cost, e.g. the cost of transport. Other institutions declared paid loans only, even with respect to the domestic cross-museum movement of objects, which is free of charge in Poland by law. In some cases it was obvious that respondents interpreted paid loans as loans-in and free-of-charge loans as loans out (or conversely). With regard to numerous doubts about the interpretation of the survey responses, information about paid and free-of-charge loans was merged for the purpose of this analysis and all such movements and transfers are hereinafter referred to as “loans”. Due to numerous mistakes made by respondents when completing the answers, the data need to be regarded as approximations.

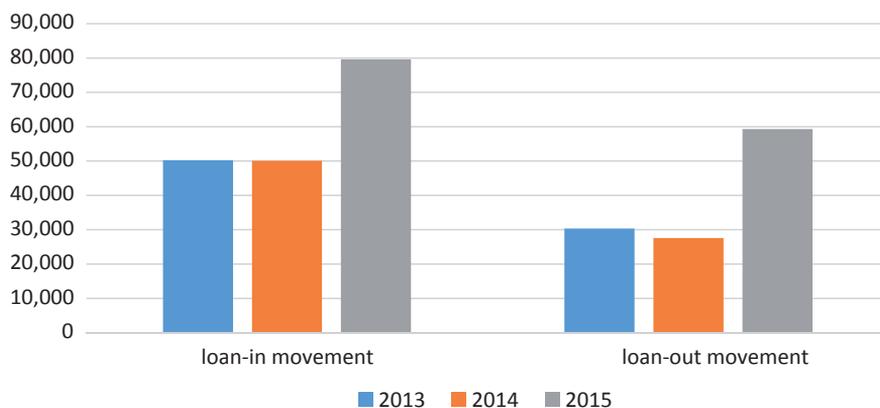
In 2015, 133 (67.5%) out of 197 responding museums borrowed a total of 79,643 objects, 75,002 (94.2%) of which were domestic loan-in transfers. In the same period, 139 museums (70.6%) lent 59,310 objects in total

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<sup>1</sup> This common misunderstanding is caused by a linguistic problem: there is a term in Polish for a “paid loan” and a separate one for a “free-of-charge loan”, but none of them specifies the direction of movement, hence the confusion (Translator's note).

(domestic loan-out transfers accounting for 88.3% – 52,357 objects). In the loan-in category, domestic loans from private individuals prevailed (48.9%), the cross-museum loans accounting for 29.62%. In the loan-out category, cross-museum transfers were most popular (43.5%), followed by loans to public institutions other than institutions of culture – 20,336 objects (34.3%). In the surveys of previous years these proportions were similar. In 2013, 80 museums (72.7% of the respondents) borrowed 50,222 objects (loans from private individuals accounting for 47.7% of these). In the same period 89 museums (80.9% of the respondents) lent 30,319 objects in total (65.5% of which – to museums and other institutions of culture and 17% to public institutions other than institutions of culture). In 2014, 72 (68.6%) museums reported having borrowed 50,089 objects, of which domestic transfers accounted for 87.3% (42.3% from private individuals). The number of institutions reporting loan-out transfers was the same, with a total of 27,560 objects. Objects lent to other museums in Poland prevailed (52.9%) and were followed – similarly as in 2015 – by loans to domestic public institutions other than institutions of culture (16.6%).

**Pic. 3. Museum objects on loan to and from museums in the survey years**



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

In the years 2013 and 2014 museums were also asked about export permits for the objects. In 2013, 25 out of 110 institutions responding to the survey lent their objects abroad, of which only 21 reported having obtained an export permit (18 institutions reported having a multiple permit and 5 a one-time permit). Five of the museums whose objects were on loan abroad indicated that they did not have any export permits and another five did not provide any information whatsoever. Similarly, in 2014, five mu-

seums that lent their objects abroad did not have export permits and in one case no answer was given. This situation may be due to museums' understanding of the Act of 23rd July 2003 on the Protection of Monuments and Guardianship on Monuments (Art. 51.1 and Art. 59). Some institutions may believe this document to imply that in some cases no export permit is required, but it is impossible to give any definite opinion about this situation without detailed data relating to the objects on loan.

The surveys also included questions about long-term loans (deposits). In 2014, 21 institutions (20%) reported that they deposited their objects to other institutions on a long-term basis within the reporting year (1299 museum objects in total), of which four museums referred to deposits that had started earlier, while the rest of the respondents declared deposits that commenced in the reporting year covered by the survey – as asked in the questionnaire. Return dates were specified in all cases and six museums reported deposits with a term in excess of 10 years. Twenty-five (23.8%) institutions declared having a total of 860 external objects on deposit. Deposits held by nine museums had no pre-defined date of return, while in two cases the term of deposit was longer than 10 years. The questionnaire of the year 2013 included only a general question about aggregate long-term loans to other institutions – these were declared by 55 museums (50%) that indicated 7238 objects in total. In as many as 20 cases, these deposits had no pre-defined dates of return. In the case of 22 museums, objects had been on deposit for more than 20 years, of which four institutions had been depositing their objects since the 1950s.

Data of 2013 are essential insofar as they include deposits that commenced in previous years. Such a large number of open-ended deposits shows that some of the museums do not update their past loans that, according to the Regulation of the Ministry of Culture and National Heritage dated 15th May 2008, on the Conditions, Methods and Procedures of Transferring Museum Collection Objects, should have the loan term defined in the loan agreement signed by the parties. The survey of 2014, where most of the respondents reported deposits that commenced in the reporting year, did not refer to any open-ended deposits of their objects to other institutions. Similarly, in the survey of 2013, only single deposits that originated after 2008 did not have closing dates. The numbers of objects on long-term loan – those kept in museums, as well as those issued to other institutions – is a separate problem. It seems that with such a large quantity of objects issued or accepted on a permanent basis, it would be recommendable for some of the museums to revise their collection policies and to formally transfer the ownership of deposited objects to the institutions that have often been keeping them for many decades. In this way, the actual status of

objects would be formalised and the custody of the objects would be facilitated, including conservation for example.

## Collection control and losses

The survey questionnaires also included questions about museum collection losses and in 2014 there was a sub-question about the previous years' audits of museums objects. Sixty-eight museums (64.8% of the respondents) declared to have checked a total of 1,695,179 objects. Fifteen museums detected 5979 unaccessioned objects in total. There were 5579 objects found to be missing from 38 institutions, but only 15 museums reported these losses to enforcement agencies (159 reports in total). It is difficult to determine the reasons behind this situation without detailed information. In some cases, this may be due to the fact that a single report could have covered many objects at a time, but 60.5% of the museums that detected losses did not report anything at all. The fact that such a low percentage of losses is reported to the police may be sometimes a result of adopting the practice of library inventories, where a loss detected first time is recorded as a relative loss, to be clarified during the next inventory control. Furthermore, it is also possible that some museums do not report their losses, since they do not suspect that a criminal offence has been committed (they believe that the object has been misplaced, not stolen). One should bear in mind however that according to the Regulation of the Ministry of Culture and National Heritage dated 30th August 2004, on the Scope, Forms and Method of Cataloguing Historical Objects in Museums (§ 10.3): "Collection items stolen or missing shall not be deleted from the inventory book sooner than after 3 years of the date of the legally binding termination of criminal proceedings", which means that any missing objects should be reported similarly as those stolen. In order to definitely clarify the situation, a deeper investigation would be needed.

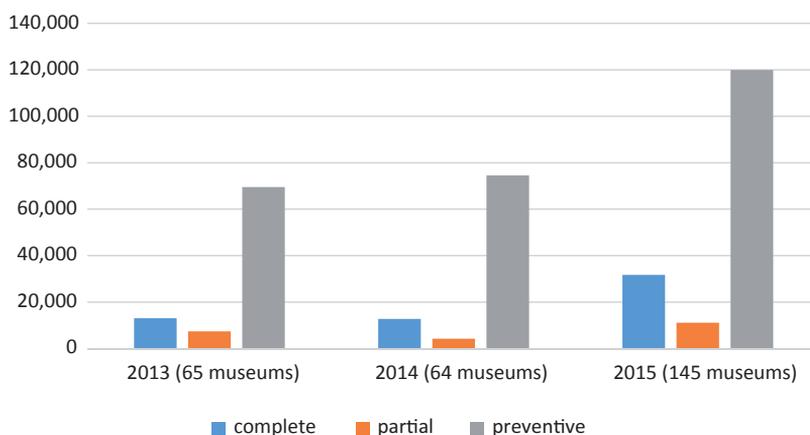
In 2015, the question referred to losses recorded within the reporting year only. When asked in this way, 19 museums (9.6%) answered that they had lost 414 objects in total, 379 of which had been detected during the inventory review. Missing objects represented the largest group of losses (398), while only 11 objects were found to have been stolen. Furthermore, losses included 64 items recorded in handling collection inventories and seven other parties' properties held by museums on a temporary basis. Sixteen of the museums that recorded losses reported these to enforcement agencies, but most cases were dismissed, a verdict of guilty was brought in one case and one case was in progress. At the same time, the number of losses tracked down and retrieved in the course of inventory review was

very low – 422 such cases were declared in the survey of 2014 (out of 5579 losses recorded during the same audits) and six in 2015 (out of 414 losses recorded in the same reporting year).

## Conservation of collections

In 2015, 145 museums (73.6% of the respondents) reported that they undertook conservation of their collections. In the years 2013 and 2014 this group accounted for 71.4% and 60.1% respectively. A total of 162,823 objects were subject to conservation treatments in 2015; in 2013 90,014 objects (in 65 museums) and 103,706 in 2014 (in 64 museums). Preventive conservation was the most common type of treatment. In 2013, it was provided 69,509 times (77.2% of all treatments), in 2014 74,511 (71.8%), while in 2015 119,956 (73.7%).

Fig. 4. Inventory items and collection objects listed by museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

As far as the structure of collections is concerned, most museums – 44.7% of the respondents – preserved objects representing the category of art and artistic craft in 2015 (in 2013 – 48.6%, in 2014 – 45.7%). Other categories included: ethnography objects – 28.9% (23.8% and 29.4% in the previous years respectively), history – 26.9% (data were reported in 2015 only) and archaeology – 19.8% (17.1% and 19.3% in the previous years respectively). Interestingly, this does not translate directly into the number of objects subject to conservation within each of the categories –

natural science specimens are most numerous each year and this category also includes the majority of objects subject to preventive conservation. Although treatments of this type are performed in a small group of museums that hold natural science collections, there are very many of them, which brings about a deeper problem relating to the natural impermanency of natural science collections held by museums.

Museums were asked each year about their personnel training in the field of handling collection objects. The survey feedback proves that this direction of staff training is not among museums' priorities. Relevant data appear similar in each of the respondent groups: in 2013, as much as 44.9% of the institutions indicated that they did not provide any training of this type, only 29.4% were training new employees in this respect and 23.8% organised periodical training; in 2014 these figures were as follows: 50.5%, 28.6% and 27.6%; in 2015 – 51.3%, 29.4% and 25.4% respectively.

The survey questionnaires of 2013 and 2014 asked museums about their conservation laboratories. In 2013, 52 institutions (49.5% of the respondents) reported that they had such departments and employed a total of 292 employees there. Twenty-one of these laboratories provided conservation services to external parties in the reporting year. At the same time, 45 institutions contracted at least some of the work to external providers, this group also included 31 museums that had their own conservation laboratories. Usually, this was due to the fact that museums did not have their in-house specialists with the qualifications required for the type of treatment needed. In 2014, 50 museums (47.6% of the respondents) declared having a conservation laboratory, with the staffing the same as that reported in the 2013 questionnaire. Responses to questions about conservation services and treatments provided by external conservators demonstrated much lower levels than in the previous year (although the number of respondents nearly doubled). Only four laboratories declared having provided services to external parties. Also, only seven museums contracted conservation work to external providers (where six of these institutions had their own conservation laboratories) and declared that this was due to the special nature of objects subject to these treatments.

## **ABSTRACT**

The report presents the museum collection management problems in a broad meaning of the term. The issues discussed include: cataloguing, inventory and movement control, digitisation, digital collections dissemination and conservation. The museum collection management analysis covers: the numbers of collection objects in Polish museums (taking into account the problems with cataloguing methods), the characteristics of acquisitions and the use of digital tools in documentation of museum collections (digital records and visual documentation). Separately, problems related to sharing digitised collections are discussed in the context of the increasingly popular provision of open access to digital resources, including the Act on the Re-use of Public Sector Information. Furthermore, the movement of museum collections items is described, with a focus on short-term and long-term loans including the outgoing international loans. The topics discussed also include the control and detection of missing museum objects and the conservation problems with respect to the most frequently conserved categories of objects.

**Krzysztof Osiewicz**

**SAFETY AND SECURITY  
STANDARDS IN MUSEUMS  
AND ISSUES  
RELATING TO MUSEUM  
INFRASTRUCTURE**



## **Safety and security standards in museums in 2015**

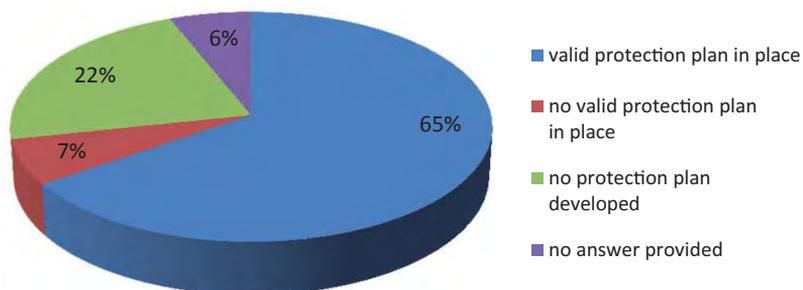
This report covers issues relating to museum protection. It discusses requirements applicable to security and safety documentation, as well as the condition of safety and security infrastructure. Institutions operating under the Museum Act of 21<sup>st</sup> November 1996 are required to establish and implement such documents as a protection plan, a fire safety plan or a collective evacuation preparedness plan, referred to in the Regulation of the Ministry of Culture and National Heritage, dated 2nd September 2014 (Journal of Laws. it. 1240). Therefore, the comprehensive analysis of the protection-related documentation covers institutions with a statute or rules and regulations approved by the Ministry of Culture and National Heritage. The remaining safety and security data were analysed for all museums that responded to the survey. Yet, the analysis presented is divided into the periods 2013–2014 and 2015, so as to take into account the amendment to the regulation on protecting museum collections against fire, theft and other destructive hazards, which took effect on 1<sup>st</sup> January 2015, as well as the modification of the questionnaire itself.

In 2015, 197 museums responded to the survey, of which 168 operated under the Act referred to above, with the remaining 29 based on separate regulations. One hundred and sixteen of the institutions operating under the Act were single-site museums and 52 were multi-site museums, where data were obtained for 198 sites (divisions), with the main site counted as one of the sites. Only one of the 29 institutions not operating under the Act was a multi-site museum, with one division.

### **MUSEUM PROTECTION PLAN**

The requirement to establish a museum protection plan applies to 168 of the 197 museums that participated in the survey. The respondents reported data for 314 facilities, of which only 205 had a valid protection plan with supporting documents. Twenty institutions did not have a valid protection plan, 70 did not have any plan at all and 19 did not provide any data in this respect.

Figure 1. Protection plans in museums



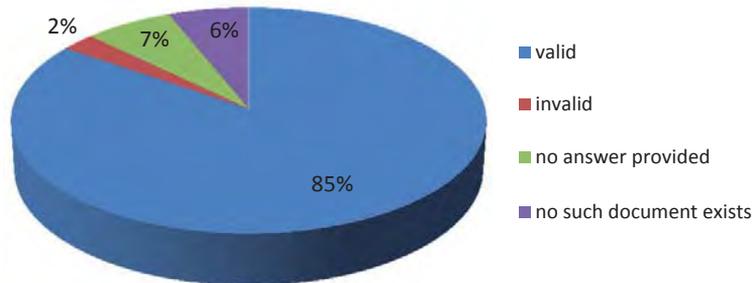
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

It is possible that some respondents left the question about the valid protection plan unanswered due to their lack of knowledge about this document, which is critical to museum security. As many as 70 institutions (22%) subject to the requirement to have a protection plan indicated that they did not have any such plan at all, this number including 14 regionally/locally governed museums, one state-governed museum, the rest being private-governed institutions. Twenty-four museums out of those having no protection plan were single-site institutions and 46 were multi-site institutions' main premises and additional sites. Greatest deficiencies are observed in the following voivodeships: Mazowieckie (12), Lubelskie (10) and Pomorskie (9). Considering that a protection plan with supporting documents is a key document and a basis for any and all museum security and safety arrangements, the situation where as many as one-fifth of the respondents declare having no such document at all should be regarded as unsatisfactory and alarming. It should be emphasised here that the requirement to ensure museums' safety and security based on a protection plan has been effective since 2003.

#### **FIRE SAFETY INSTRUCTION**

A fire safety procedure is another document which is compulsory for museums operating under the Museum Act. Only 266 out of 314 buildings and facilities covered by the survey had a valid procedure. Eight did not have a valid document (one of these being a state-governed museum with no premises of its own, one a locally governed museum and the rest privately governed institutions), 19 did not have any fire safety procedure at all and 21 did not fill in this section of the questionnaire.

Figure 2. Fire safety procedures in museums



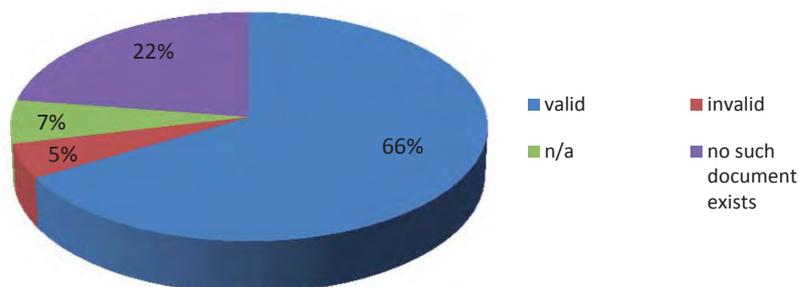
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

It should be stressed here that a fire safety procedure is expected to cover all issues relating to: evacuation of people and collections, fire fighting equipment in the museum and personnel training. The fact that some of the museums – even if they are very few (2%) – do not have a fire safety procedure, should be regarded as an alarming situation. The fire safety procedure should be reviewed on a periodical basis, but once every two years as a minimum. As many as 25 out of 266 respondents who declared having a valid procedure, when asked about the last revision date, indicated a period before 2013 and 53 did not indicate any such date at all. These data suggest that institutions are failing to meet the document review requirement.

### COLLECTION EVACUATION PREPAREDNESS PROCEDURES

As of 1<sup>st</sup> January 2015, museums are required to have a collection evacuation preparedness plan. Two hundred and six out of 314 museum sites covered by the survey declared having a valid document, in 15 cases the

Figure 3. Collection evacuation preparedness procedures in museums



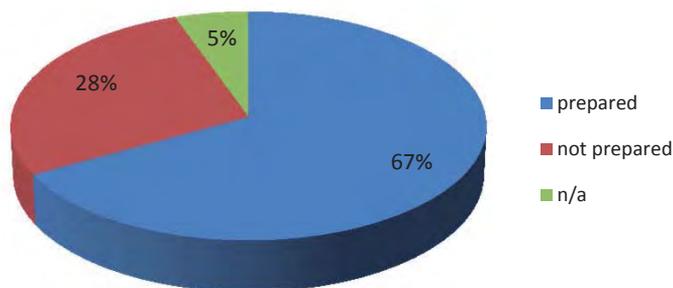
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

document was invalid, 70 respondents did not have any such procedures at all, and 23 failed to answer the question. The fact that 22% sites do not have any document providing for emergency response arrangements should be regarded as unsatisfactory. The reason behind this situation may be that the requirement referred to took effect in the middle of the reporting year covered by the survey, therefore one may hope that the museums were in the course of developing the procedures, hence the problem is less alarming.

#### **ANALYSES OF MUSEUMS FIRE SAFETY, THEFT PROTECTION AND OTHER SAFETY AND SECURITY ARRANGEMENTS**

An annual analysis of the fire safety, theft protection and other safety and security arrangements was conducted in 210 out of the 314 museum sites surveyed, while 87 museum sites failed to do so (of which 49 were publicly funded: 3 state-governed and 46 locally-governed institutions). In 17 cases the survey question was left unanswered. Fire safety, theft protection and other safety and security arrangements in museums should be reviewed once a year as a minimum. The relevant regulatory requirement has been in effect since 2003.

Figure 4. Annual analyses in museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

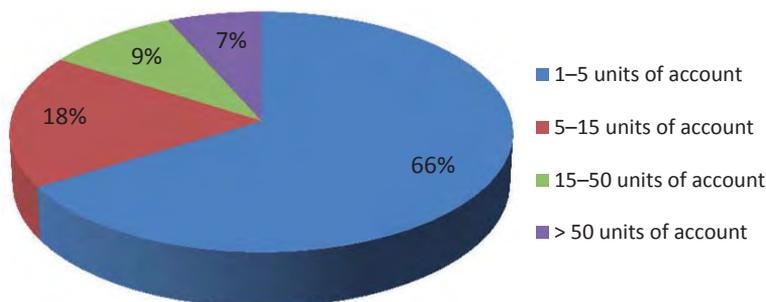
A correctly conducted analysis enables museums to evaluate their safety and security, to identify areas for improvements, as well as to plan the budget for the arrangements needed. The graph above shows that one-fifth of museums do not conduct any such analyses.

#### **TRANSPORTATION OF COLLECTIONS**

Of the 197 museums covered by the survey, 168 institutions operating under the Act on Museums are subject to the regulatory requirement to protect their collections during transportation. The question about collection

transportation operations performed by specialised, armed security service providers was answered by 28 museums only, two of which are not operating under the Act, one is governed by the Church and the other by a higher education institution. According to the survey data, a total of 257 transportation operations were performed in 2015.

**Figure 5. Transportation operations according to the value of the objects in the transported collection**



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

According to the survey data, collections representing the value of 1 to 5 units of account are transported most frequently. One unit of account equalled PLN 488,034 (as of QIV 2015).

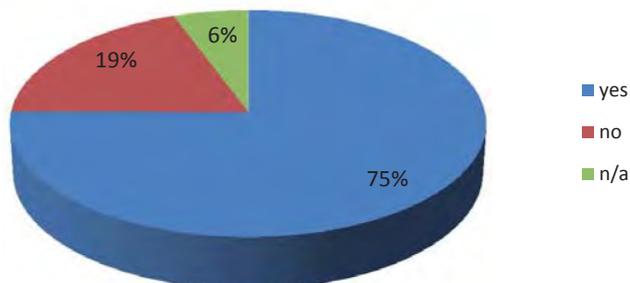
### **ELECTRONIC SAFETY AND SECURITY SYSTEMS**

Some of the survey questions related to safety and security technologies used in museums. The analysis covered such basic electronic controls as: fire signalling systems, intrusion and heist systems, CCTV, emergency voice evacuation systems, smoke ventilation systems, anti-theft systems. The data were expected to allow for a diagnosis of collections security in the museums operating under the Act, as well as in the remaining museums. Responses were obtained from 197 institutions and covered 338 museums and museum sites<sup>1</sup>.

<sup>1</sup> Since some of the multi-site museums filled summary questionnaires only, leaving site-specific questionnaires out, this number is slightly higher than the sum of values quoted in the report introduction.

## FIRE SIGNALLING SYSTEMS

Figure 6. Fire signalling systems in museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Two hundred and fifty-four out of 338 buildings are fitted with a fire signalling system, 65 sites do not have any such installation and 19 did not provide any data. Only eight museums that reported having a fire signalling system were regionally/locally governed, while 57 were those operated by private institutions and individuals. Considering that this is one of the most important fire detection systems, this data does not inspire optimism. In 2015, the National Institute for Museums and Public Collections conducted a survey of the institutions listed in the State Register of Museums, with regard to the condition of their infrastructure. The results were published in a report presenting the technical condition of the museums premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), issued by the Institute in 2015. The trends presented in the report (72% of institutions having a fire signalling system) are similar to those discussed hereunder (75%).

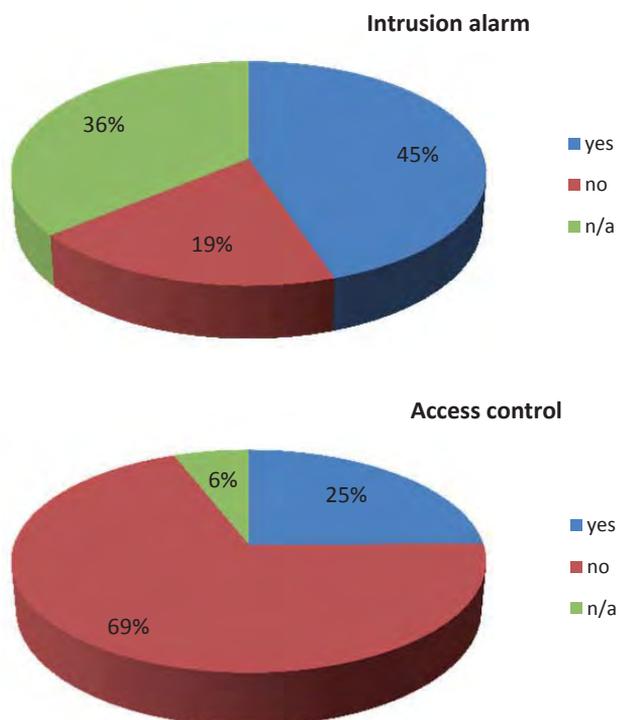
The museums that responded positively to the question about having a fire signalling system were asked to provide more detailed information. According to these responses, only 14 systems (out of 254) did not have valid as-built documentation and only two were not subject to regular maintenance, which should be regarded as quite a satisfactory situation.

Eighty-nine out of 338 sites are fitted with a smoke ventilation systems (only 5 of them being privately governed institutions), 232 sites do not have such a system and 67 museums did not answer the question. Having a smoke ventilation system is not obligatory for museums, but only recommended by separate regulations, it is therefore hereunder only highlighted informatively. The same applies to an emergency voice evacuation system, the installation of which depends on the building type and additional circumstances. Only 112 museums covered by the survey (33%) declared them-

selves as having a PA system. For comparison, in the report presenting the technical condition of the museum premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), 34% of the sites are reported as having a PA system – a very similar value, which can be regarded as an indication that these systems are used by museums only where necessary.

#### INTRUSION AND HEIST ALARM SYSTEMS, ACCESS CONTROL SYSTEMS

Figure 7 and 8. Intrusion and heist alarm systems and access control systems in museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

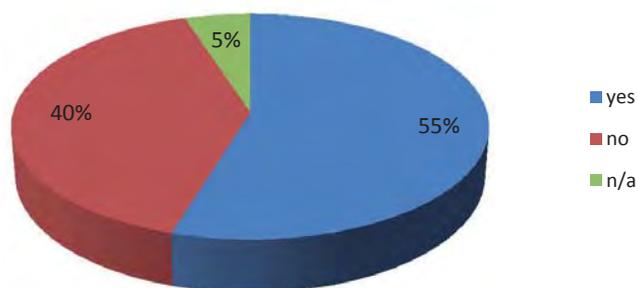
Only 152 out of 338 sites are fitted with such a system, 64 museums do not have it at all and in 122 cases no information was provided. Of 64 sites without the system, 14 are regionally/locally governed and the rest privately governed. It should be stressed that in 146 museums, systems are subject to maintenance on a current basis. The survey results discussed here are definitely different from those presented in the report presenting the technical condition of

the museums premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), where 88.5% of the buildings covered by the survey had an intrusion alarm system (against 45% reported hereunder). This difference may be due to the fact that each of the surveys covered a different group of museums. The report presenting the technical condition of the museums' premises and security infrastructure analyses museums listed in the National Register of Museums, that represent high operating standards in the field of their core activities, as well as in organisational aspects, which also has a direct effect on safety and security installations.

The next type of system – access control systems – are reported by 84 museums, of which 80 declare that their systems are subject to regular, ongoing maintenance. According to the report presenting the technical condition of the museums' premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), 42% of museum buildings are protected by access control systems (against 25% reported hereunder). It should be noted that access control systems are installed following a hazard analysis provided for in the museum protection plan, and their operation is limited to the museum opening hours as a rule, therefore these results should be considered as meeting the minimum needs of museums.

## CLOSED CIRCUIT TELEVISION SYSTEMS (CCTV)

Figure 9. CCTV systems in museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

The graph illustrates how many museums are equipped with CCTV systems. CCTV has been installed in 185 institutions, of which 93 provide regular maintenance to their systems. One hundred and thirty-six museums do not have CCTV at all and 17 failed to answer the question. It should be stressed that only 12 private museums have a CCTV system installed on their premises. According to the report presenting the technical condition of the museums prem-

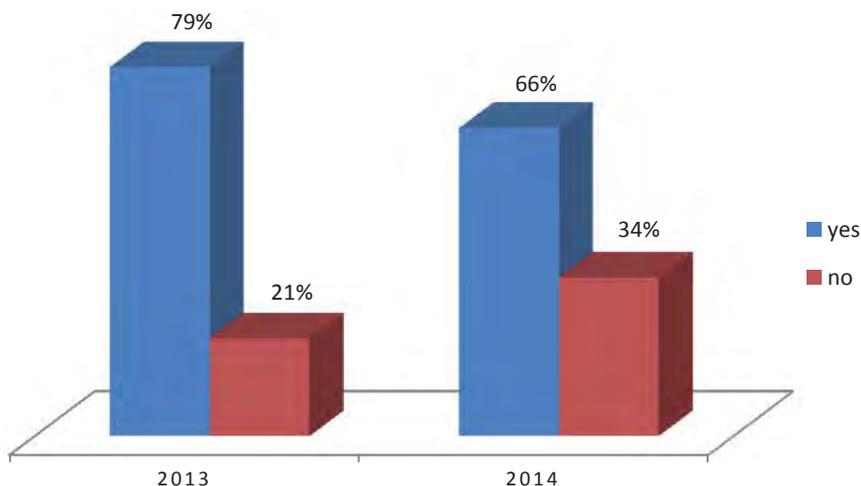
ises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), 67% of all museums have a CCTV system, while according to the survey discussed here 55% do. It is quite puzzling that nearly a half of the questionnaires where CCTV is declared do not provide any information about regular maintenance of the system. The percentage of institutions having a CCTV system may be so low due to the fact that the requirement for new museums to have one has only been effective since 2015.

Only 20 (6%) of the 338 sites covered by the survey are fitted with an electromechanical key deposit box. One hundred and seven museum sites (32%) have a guard tour system and 23 (7%) a leak control system. These systems do have an impact on collection security and safety, but whether they need to be installed depends mainly on the hazard analysis provided for in the museum protection plan, as well as on the museum's individual needs.

## Safety and security standards in museums in 2013–2014

This section of the report will present selected aspects of museums' security and safety in the years 2013–2014. These aspects include: protection plans, fire safety procedures, transportation of museum collections, intrusion and heist alarm systems, fire signalling systems, smoke ventilation systems, CCTV systems, and key deposit boxes.

Figure 10. Valid protection plans in museums



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

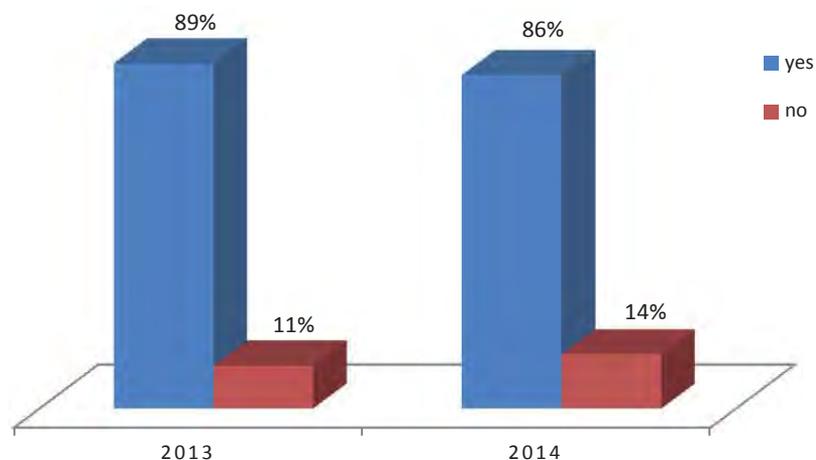
### MUSEUM PROTECTION PLAN

The analysis is based on data obtained from 159 museums that participated in the survey in 2013 and 189 museums in 2014 (the total number of respondents includes museum institutions and their sites in total).

Having a protection plan is a matter of importance with regard to protecting the museum against crime. In 2013, 79% of the respondents declared having a valid protection plan, while in 2014 only 66%, where 6% indicated that they did not have a valid document and 28% had no protection plan at all. Considering that more than one-fourth of the surveyed museums did not have such a plan, these institutions' protection level in the reporting period should be regarded, with a high degree of probability, as insufficient.

### FIRE SAFETY PROCEDURES

Figure 11. Valid fire safety instructions in museums

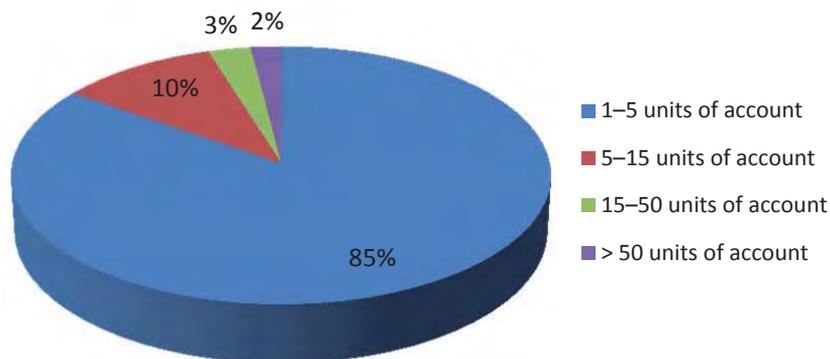


Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

According to data for 2013, 89% of respondents had a fire safety procedure. In 2014, 86% declared having a valid document, 5% admitted that their procedure was invalid and 9% did not have any procedure at all. Without knowing the reason behind this situation, these results cannot be regarded as good.

## TRANSPORTATION OF COLLECTIONS

Figure 12. Transportation operations according to the transported collection objects' value

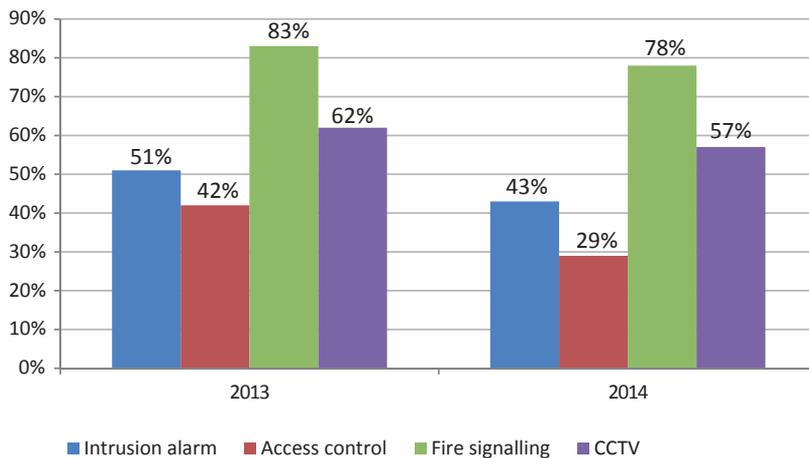


Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

In 2014, 17 museums declared having transported their collection objects. A total of 250 transportation operations took place – most of them with a value of 5 units of account. One unit of account equalled PLN 473,120 (as of QIV 2014).

## ELECTRONIC SAFETY AND SECURITY SYSTEMS

Figure 13. Basic electronic safety and security systems in museums in the years 2013–2014



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

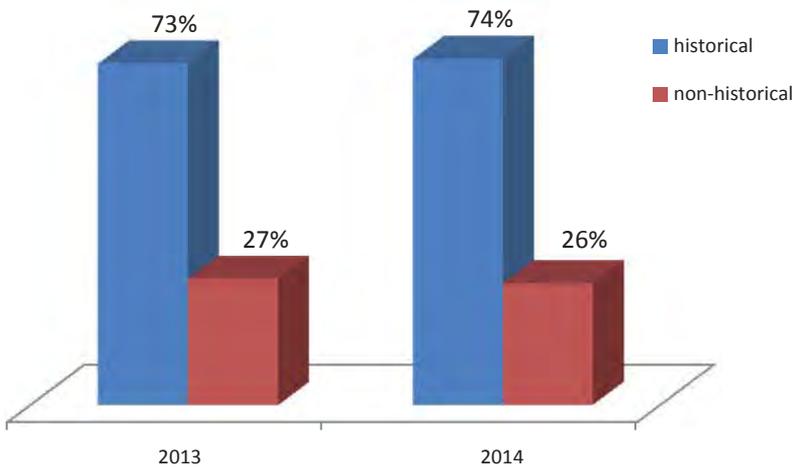
The comparison of data relating to electronic safety and security systems in museums indicates that fire signalling systems are most common in these institutions. In 2013, 83% of the respondents had a fire signalling system and in 2014 78%. Having an intrusion and hold-up system was declared by 51% respondents in 2013 and 43% in 2014. In 2013, 42% of the institutions had an access control system and in 2014 29%. A CCTV system was present in 62% of the museums in 2013 and in 57% of institutions in 2014. The differences in the safety and security equipment status between 2013 and 2014 result from the fact that the respondent groups were slightly different each year (only 40% of the museums participated in both surveys). In general, the situation as regards the basic electronic safety and security systems in the years 2013–2014 should be considered unsatisfactory.

### Other infrastructure influencing the safety and security of collections and people

This section of the report will focus on selected permanent elements of the museums infrastructure, as well as on the monitoring of preservation conditions on the museums' premises. Furthermore, museums' accessibility for the disabled will be taken into account.

#### IMMOVABLE HISTORICAL OBJECTS

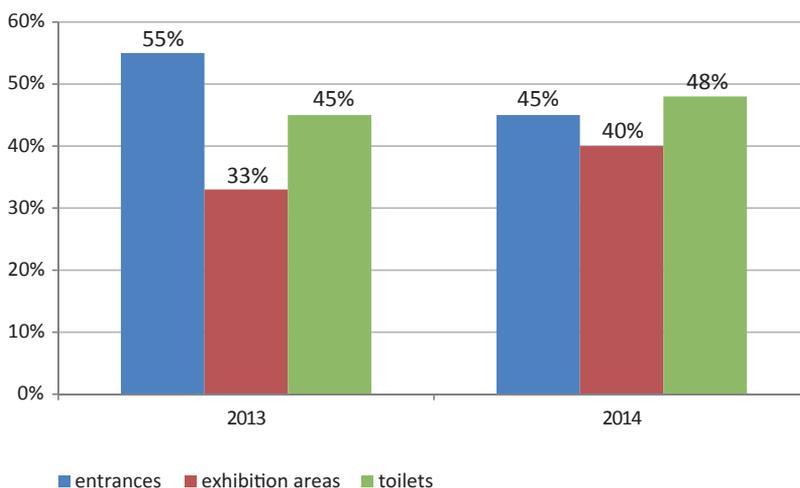
Figure 14. Historical buildings in the museums' infrastructure



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

The share of historical buildings in the entire infrastructure of museums is close to the result presented in the report presenting the technical condition of the museums premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), where it accounts for 68.6% (the survey sample included museums listed in the State Register of Museums only).

Figure 15. Museums accessibility for the disabled

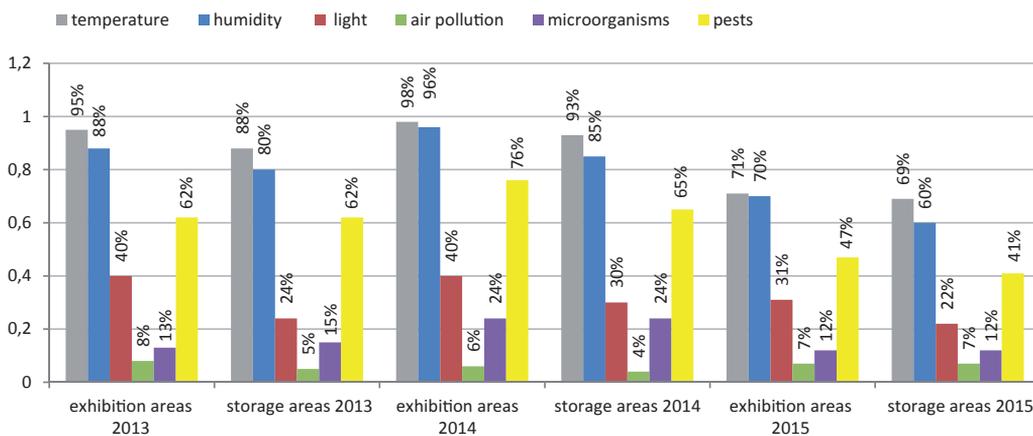


Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

The graph presents the percentage of positive answers to survey questions about disabled facilities on the museum premises. The differences between 2013 and 2014 result from the fact that the respondent groups were slightly different each year. An analysis of responses indicates a high percentage of premises that do not meet the needs of the disabled. According to the report presenting the technical condition of the museums premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), around 30% of entrances to museum buildings did not meet the disabled access requirements, the share of buildings with insufficient disabled access within the buildings was the same, while disabled toilets were not available in approximately 41% of the buildings.

## INDOOR CLIMATE MONITORING IN MUSEUMS' STORAGE AND EXHIBITION AREAS

Figure 16. Factors monitored in museums' storage and exhibition areas



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Temperature and humidity are the most frequently monitored factors in museums. Furthermore, premises are often controlled for the presence of pests. There are clear disproportions between measurement practices in exhibition rooms and storage areas. Conditions in storage areas are measured less frequently. The graph presents summary data for entire buildings, not for individual rooms within museums, therefore this information should be regarded as purely illustrative.

## Conclusions

The analysis and evaluation of documentation relating to the museums' safety and security arrangements shows that a significant percentage of the institutions covered by the survey do not have a protection plan and some do not have fire safety procedures either. Considering that these are key documents regarding protection against fire and crime, the fact that they are not available in the museums is certainly disturbing. Nearly one-fifth of the respondents did not have a collection evacuation preparedness plan and more than one-fifth did not conduct an annual analysis of the fire safety, theft protection and other safety and security measures. The fact that these documents do not exist is incomprehensible, specifically considering that no additional funds are needed to prepare them.

The analysis of the transportation of collection objects shows that sets of collection objects with the value up to 5 units of account are transported most frequently. The number of transportation convoys was almost identical in each year of the analysed period and equalled 250 and 257 transportation operations respectively.

The analysis of safety and security systems indicates that not all buildings are equipped with a fire signalling system. The share of premises with a system like this accounted for 85% and 89% respectively. Nearly half of the respondents have a CCTV system and two-thirds have an intrusion and heist alarm system. The data for safety and security systems installation only insignificantly differ from those presented in the report presenting the technical condition of the museums' premises and security infrastructure (*Stan infrastruktury budowlanej i zabezpieczeniowej muzeów*), which was prepared based on survey responses obtained from museums listed in the State Register of Museums.

Since many of the responses provided by the museums were incomplete, the analysis of the museums' infrastructure is merely illustrative. As regards the monitoring of preservation conditions in museums' storage and exhibition areas, the most common practices include temperature and humidity measurements, as well as pest control measures. The analysis and evaluation of survey data for the years 2013–2015 was difficult also due to changes in legislation that took place in this period, modifications of the survey questions in the successive years, as well as incomplete and contradictory responses to survey questionnaires of the years 2013–2014.

## **ABSTRACT**

The report analyses the emergency preparedness documentation requirements applicable to museums, such as: security documentation, fire safety procedures, collection evacuation procedures. The study also contains data presenting the electronic security systems used in museums: intrusion and heist alarm systems, fire signalling systems and CCTV systems. Furthermore, systems of monitoring preservation conditions in museum exhibition rooms and storage areas are analysed. The study provides an insight into statistical data summarising the current status of equipment in museums and indicates some of the needs in respect of fitting the buildings with new installations or equipment. The analyses of museums' security and safety standards cover the period 2013–2015. Considering, that namely in this period changes to legislation took place, the security and safety documentation data should be regarded as merely illustrative.

**Monika Murzyn-Kupisz**

**SOCIO-ECONOMIC ASPECTS  
OF MUSEUM OPERATIONS:  
EMPLOYMENT, INCOME  
AND EXPENDITURES  
IN MUSEUMS**



## Introduction

From the socio-economic perspective, museums are non-profit institutions of a special type, with a unique social role to play. Firstly, they perform activities that are traditionally considered to be their core tasks – provided for in legal regulations too – as regards: expanding, storing, preserving and studying their collections, as well as providing access to these through exhibitions and other types of dissemination and educational activities<sup>1</sup>. In their primary, culture-related mission, which focuses on the preservation and exploration of cultural assets, as well as on building respect for cultural heritage and knowledge about it, museums – similarly to other institutions and companies – may also influence other dimensions of social and economic life. And indeed they do, both locally and translocally<sup>2</sup>. Yet, their activities and capability to perform their core tasks are determined by many economic and social factors. This is also the case with the broader influence

1 cf.: The Act on Museums dated 21<sup>st</sup> November 1996, as amended, Journal of Laws 1997, No 5, it. 24; Journal of Laws 2012, it. 987; Journal of Laws 2015, it. 1505.

2 There has been an abundance of scientific literature on the subject since the end of the 1970s, initially in the English-speaking countries and today also in other areas, including Poland. Cf.: A. Peacock, C. Godfrey, *The economics of museums and galleries*, "Lloyds Bank Review" 1974, No 111, pp. 17–28; W.W. Pommerehne, B.S. Frey, *The museum from an economic perspective*, "International Social Science Journal" 1980, No 32, pp. 323–339; P. Johnson, B. Thomas, *Tourism, museums and the local economy: the economic impact of the North of England Open Air Museum at Beamish*, Aldershot 1992; R. Sandell (ed.), *Museums, society, inequality*, London 2002; X. Greffe, *La valorisation économique du patrimoine*, Paris 2003; C. Scott, *Museums: impact and value*, "Cultural Trends" 2006, No 1, pp. 45–75; L.H. Silverman, *The social work of museums*, London 2010; D. Folga-Januszewska, B. Gutowski (ed.), *Ekonomia muzeum*, Kraków 2011; M. Murzyn-Kupisz, *Społeczno-ekonomiczne oddziaływanie muzeów*, "Zarządzanie Publiczne" 2014, No 2, pp. 49–62; J.W. Jacobsen, *Measuring museum impact and performance*, London 2016; M. Murzyn-Kupisz, *Instytucje muzealne z perspektywy ekonomii kultury*, Kraków 2016. The so-called economics of museums is considered to be an integral part of contemporary museology. Cf.: B.S. Frey, S. Meier, *Cultural economics* [in:] *A companion to museum studies*, S. MacDonald (ed.), Malden 2006, pp. 398–414; D. Folga-Januszewska, A. Rottermund, *Studia w zakresie muzeologii i muzealnictwa na wyższych uczelniach w Polsce a światowe standardy nauczania muzeologii*, "Muzealnictwo" 2009, No 50, pp. 47–48.

of museums on the quality of life as regards access to the culture sector services, the provision of education opportunities, the aesthetic experience and leisure, the enhancement of identity and the reinforcement of local social ties, the impact on visual value, image and tourist attractiveness of the region. The type and range of these activities are not determined solely by the approach and competences of the museum staff, the collection focus or the subjects the museum is concerned with. They also depend on the funds the institution has at its disposal, on the type and sources of these, as well as on the attitudes towards the mission of museums expressed by their governing authorities and public authorities in general.

The report will show – based on data collected under the *Museum Statistics* project of the National Institute for Museums and Public Collections – the situation of Polish museums in terms of human resources (employment levels and structure) and payroll issues. Furthermore, museums' financial standing will be discussed – illustrated with the income levels and sources, including the survey respondents' fundraising activities (the seeking of funding other than basic subsidies from their governing authorities), as well as their expenditures by categories and types – both operating expenditures and capital expenditures. Although not all survey participants provided information relating to their staffing and finance, the extensive and very detailed data base obtained allows for the presentation of certain trends in the museums' revenue and cost structure. Furthermore, data collected by the Institute enabled – for the first time in the Polish context – a detailed illustration of the diverse circumstances as regards the structure of employment, earnings and expenditures of Polish museums, taking into account the territorial unit of their location and their organisational structure (single-site and multi-site museums).

Hence, the *Museum Statistics* project perfectly fits the long-advocated need to estimate and measure the potential socio-economic impact of museums in Poland and to present their financial situation in a consistent manner<sup>3</sup>. This has been called for in museology circles, but also supported by museums' governing authorities, as well as by central public authorities and other units that provide financial support to museums, including territorial self-governments. The last section of the report will present some wider

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3 D. Folga-Januszewska, *Muzea w Polsce 1989–2008. Stan, zachodzące zmiany i kierunki rozwoju muzeów w Europie oraz rekomendacje dla muzeów polskich. Raport opracowany na zlecenie Ministerstwa Kultury i Dziedzictwa Narodowego jako jeden z Raportów o Stanie Kultury*, Warszawa 2008; D. Folga-Januszewska, *Muzea w Polsce 1989–2008*, "Muzealnictwo" 2009, No 50, pp. 18–46; *Muzea regionalne – jaka przyszłość?*, Pułtusk 2010; M. Wysocki (ed.), *I Kongres Muzealników Polskich*, Warszawa 2015.

conclusions as regards opportunities and challenges relating to collecting and processing museum statistics in Poland.

## Human resources and salaries in Polish museums

The survey conducted by the Institute for Museums and Public Collections was responded to by 197 museums (this number including only main sites). The question about staffing counted as the number of personnel or as the full time equivalent (FTE) was answered by 191 respondents and any further considerations hereunder shall apply to this number. According to the Central Statistical Office of Poland (GUS), nearly 15,200 individuals were employed in total in 844 museums and museum sites in Poland in 2014<sup>4</sup>. One may assume therefore that the museums covered by the Institute's in-depth surveys employed more than half of Poland's museum staff. The total number of staff with a fixed-term work contract (counted in persons), working in the 191 institutions referred to above, equalled 8849 and 8486 FTE. Yet, six institutions that responded to the survey reported the number of staff as "0" (no permanent staffing). Hence, although the average staff number is 46, the employment median for the survey respondents is 25 only<sup>5</sup>.

In order to analyse the Polish museums' staffing situation, it is necessary to gain insight into how many persons are employed by museums, as well as into the structure of these human resources in terms of education, positions and roles and distribution according to territorial units and museum sizes. An approach like this reveals deep differences between and, consequently, differences in their staffing situation. Similarly to the subject of attendance, large and very large museums (where more than 100 persons are employed) account for less than 12% of the institutions participating in the survey, but they employ nearly a half of the museums' total staff (Table 1). There is a relatively large group of medium-size museums that employ from 21 to 100 persons (43.8%) and that are responsible for a similar percentage of the all museums' staffing (slightly more than 45% in total). Small museums with employment of up to 20 persons are very common in the Polish context, both in larger cities and in smaller settlement areas. Although they account for nearly 45% of the total number of respondents, they employ a very low percentage (6.6%) of the museums' aggregate staff. While wage problems may be similar, professional and organisational chal-

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4 M. Murzyn-Kupisz, *Instytucje muzealne...*, op.cit., p. 119.

5 The value located in the middle of the sample and separating the upper half of a data sample from the lower half.

allenges faced by employees and managers of small museums, and those experienced by medium-size and large institutions are very much different. Similarly, the situation of a museum is determined by its location, depending on the city/village and territorial unit type. The survey shows that the number of staff in a single-site museum located in a territorial unit with a population up to 100,000 inhabitants, averages 15, while in larger administration units (former and present voivodeship centres), this is two or even three times more. In cases of multi-site institutions, this number is over six times greater (Table 2).

Administrative and technical personnel account for more than a half (55.7%) of all those employed by the museums discussed here, while core staff represents nearly two-fifths of the total employment. The percentage of core staff is highest in single-site museums located in major urban and metropolitan centres, where it accounts for more than 40% of all personnel, but for only 36% in multi-site museums. In single-site museums located in smaller settlement units (up to 100,000 residents), the highest percentage of personnel (13%) is represented by managers – presumably due to the fact that in many job positions, managerial and core responsibilities overlap. The figures presented here should be looked at with caution however, since some of the single-site museums did not answer the question about the settlement unit they are located in.

**Table 1. Employment in museums participating in the *Museum Statistics* project in 2015, by museum categories**

Museum category according to the number of personnel	Number of museums within the category	Percentage of museums within the category (%)	Personnel number within the museum category	Personnel percentage within the museum category (%)
1–2 persons	15	8.1	21	0.2
3–5 persons	26	14.1	100	1.1
6–10 persons	19	10.3	146	1.6
11–20 persons	22	11.9	323	3.7
21–50 persons	44	23.8	1472	16.6
51–100 persons	37	20.0	2532	28.6
101–200 persons	15	8.1	2165	24.5
> 200 persons	7	3.8	2090	23.6
total	185	100	8849	100

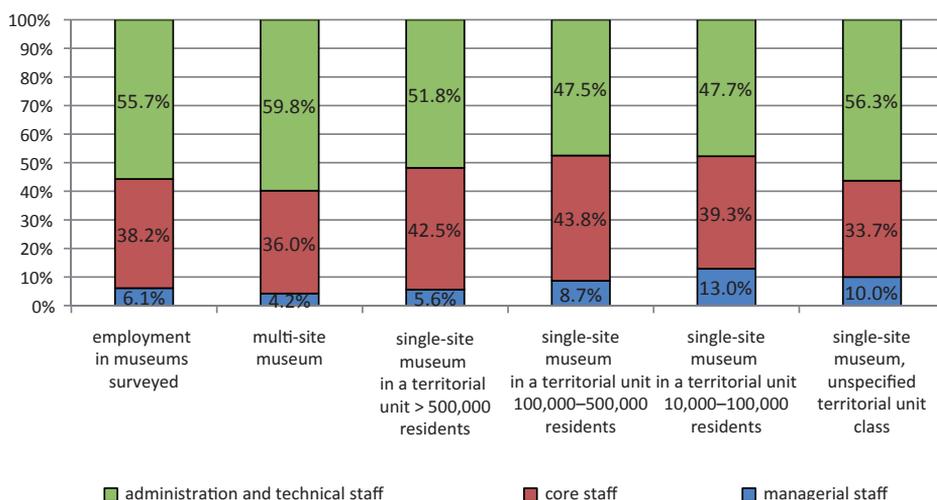
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

**Table 2. Employment in museums participating in the *Museum Statistics* project in 2015, by museum types and territorial units size classes**

Museum type and territorial unit size class	Number of museums	Average number of personnel per one museum within the category	Total number of personnel	Share in the analysed museums' total staffing (%)
Single-site museum in a territorial unit with the population of 10,000–100,000	49	15	748	8.5
Single-site museum in a territorial unit with the population of 100,000–500,000	27	39	1059	12.0
Single-site museum in a territorial unit with the population > 500,000	35	44	1530	17.3
Single-site museum, unspecified territorial unit class	28	19	540	6.1
Multi-site museum	52	96	4972	56.2
All museums responding to the survey	191	46	8849	100

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

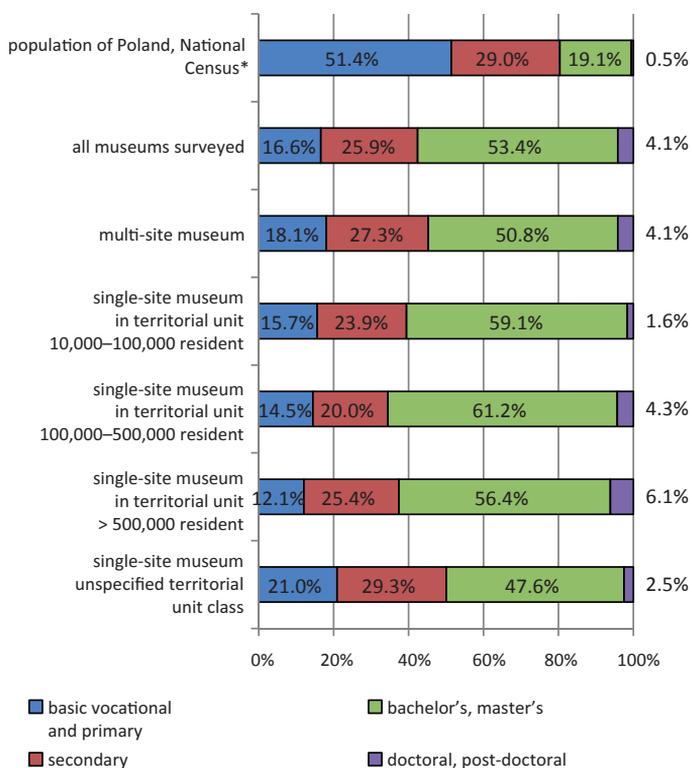
**Figure 1. Employment in museums participating in the *Museum Statistics* project in 2015, by staff groups, museum types and territorial units size classes**



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Against the national average, museum personnel are very well educated. More than a half of the total personnel employed in the museums participating in the survey hold a bachelor's, master's or doctoral degree (including 34% of respondents with a master's degree and 15% with post-graduate education) while 4.1% had a doctoral or a post-doctoral degree (Fig. 2). There are no great differences in the education level of museum personnel of institutions located in different territorial units, but – again – the situation looks better for multi-site museums and, first of all, for museums located in major cities and metropolitan centres.

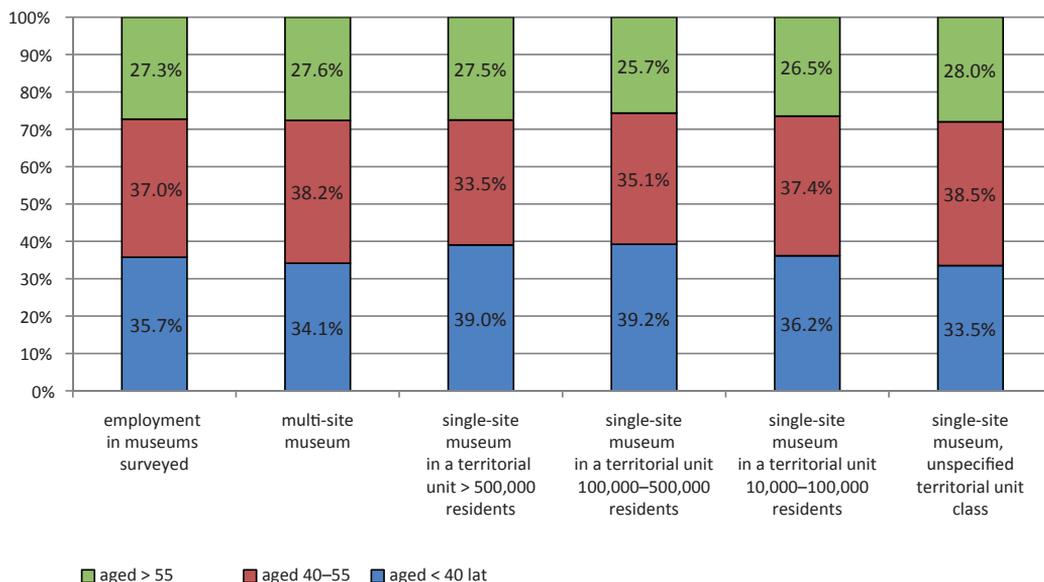
Figure 2. Educational background of personnel employed at museums participating in the *Museum Statistics* project in 2015, by museum types and territorial units size classes



\* in the National Census data, that cover the whole territory of Poland, the category of persons with the basic vocational and primary education includes also individuals with an unspecified educational status

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Figure 3. Personnel of museums participating in the *Museum Statistics* project in 2015, by age groups



\* in the National Census data, that cover the whole territory of Poland, the category of persons with the basic vocational and primary education includes also individuals with an unspecified educational status

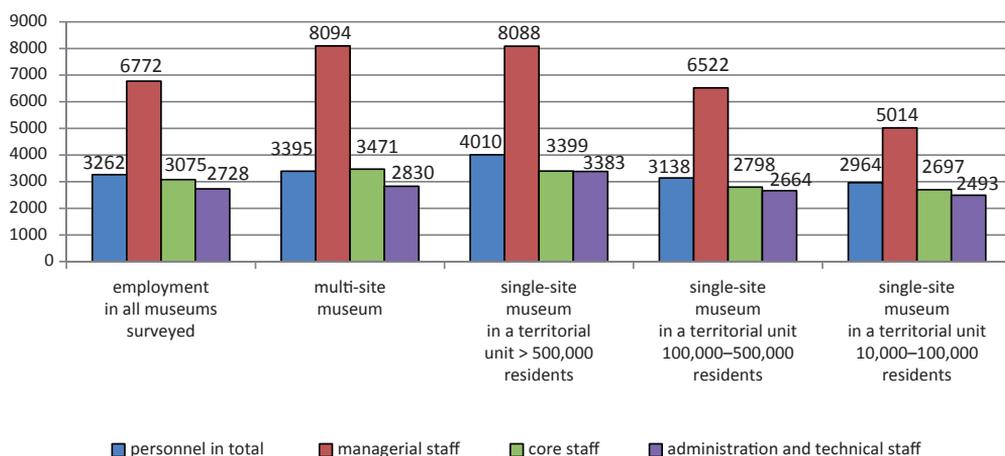
Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Museologists often raise the important problem of museum staff ageing, which is, to a high degree, caused by the low attractiveness of employment in museums considered in terms of career opportunities and salaries. It is difficult to assess this situation conclusively, without a more detailed comparison between other cultural institutions and economy sectors, as well as without historical data that would allow for a trend analysis here. The data obtained under the *Museum Statistics* project indicate that persons aged less than 40 represent slightly more than one-third of the staff employed in Polish museums (Fig. 3). Yet, more than a quarter of museum personnel are employees over 55 years old, who will reach the retirement age within the next decade. In light of the survey, the highest percentage of younger staff can be found in single-site museums, located in major urban and metropolitan centres (where nearly two out of five employees are under 40), with the lowest found in multi-site museums. This may mean that the process of natural generational change – so crucial to the good long-term performance of large museums – is weakest namely in museums of this type.

The subject of museum salaries has given rise to strong emotions over the last few years. Yet, there have been no statistical data published that would present specific figures and allow for analysing museum wages against earnings in other economy sectors, as well as for comparing salaries paid by different museums. According to the *Museum Statistics* project data covering 152 institutions that had at least one employee and provided relevant information, the average monthly gross salary was PLN 3262 (Fig. 4). This was only ca. 84% of the average monthly gross salary in Poland's national economy in 2015. The median of salaries in museums, which is PLN 3038, is also lower than the median of salaries and wages in Poland. In 2014, the national median for companies employing less than nine persons was PLN 3292, i.e. close to the average monthly salary computed for museums based on the Institute's survey. According to the survey data, salary levels vary slightly, depending on the museum type (single-site vs. multi-site) and the territorial unit class. One should note however, that salaries are somewhat higher in major cities (with the population above 500,000) and in multi-site museums. In addition, in larger urban centres many specialists combine their work in a museum with teaching and research work at universities.

Based on the survey results, a conclusion can be drawn that there are no considerable differences between the salaries of core staff and administration personnel in museums. The largest differences can be found in multi-site museums in this respect. The median for all the museums cov-

Figure 4. Average gross monthly salaries (PLN) in museums participating in the *Museum Statistics* project in 2015.

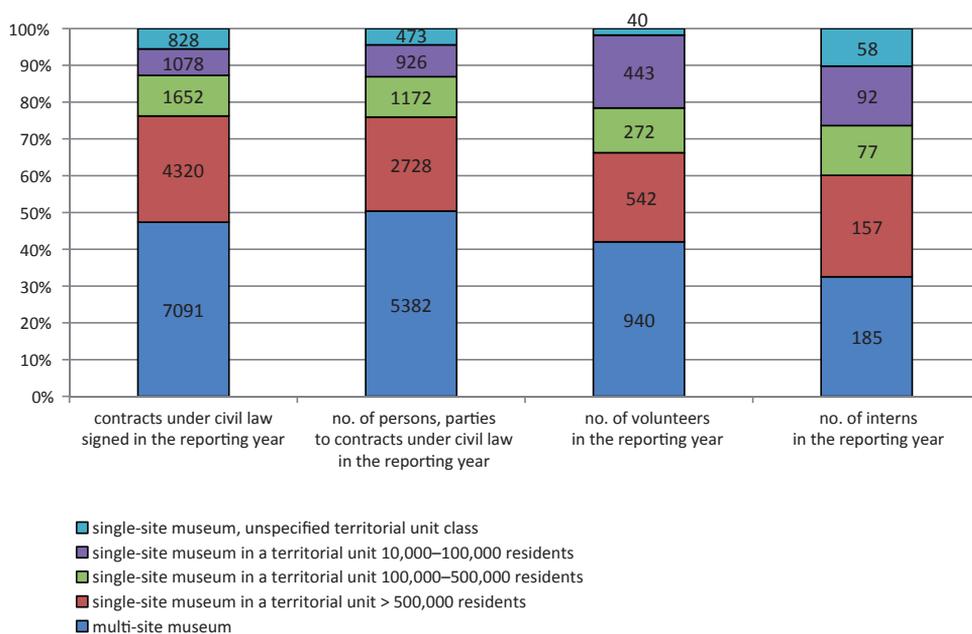


Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

ered by the survey is slightly higher for the core staff (PLN 2924) than for the administration personnel (PLN 2554) and in both cases it is more than two times lower than for the managerial staff (PLN 6216). Yet, the management salaries vary significantly, depending on the museum type and the territorial unit size.

The socio-economic impact of museums on the labour market is not limited to creating permanent employment opportunities for specialists – the core staff representing different disciplines – and the supporting administration and technical personnel. In 2015, the surveyed museums signed nearly 15,000 civil-law contracts with 10,700 persons (Fig. 5). Most such contracts were reported by major multi-site museums or by single-site museums from large cities. The former account for 27.2% of all institutions participating in the project – multi-site museums signed nearly a half of all contracts in 2015, with more than a half (50.4%) of persons who were parties to such contracts. Similarly, single-site museums located in the largest cities represent less than one-fifth of all the museums surveyed, but they signed as much as many as 29% of contracts with one-fourth of persons who co-operate with museums on such a basis.

Figure 5. Indirect impact of museums on the labour market and museums' role as places of voluntary work and internship



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

As regards co-operation with interns and volunteers, disproportions between museums are not as great, but are distinct. A total of 2,240 volunteers and 569 interns worked in the surveyed museums in 2015 (Fig. 5). Thus, museums offer significant opportunities to gain professional experience, while contributing to the activation of people who wish to support a certain community or institution with their voluntary work. This type of work can be considered beneficial not only for individual institutions and volunteers. This phenomenon is worth looking at as a method of reinforcing social ties (including ties between generations) and developing cooperation skills, while in a broader context, a method of building social capital, which has recently been found to be a very important challenge in Poland<sup>6</sup>.

## Museum funds: revenues and costs of museum institutions

Only 167 out of 197 museums that participated in the survey in 2015, provided information about their financial situation, including their sources of income, as well as the level and structure of costs, thus providing a basis for comparisons and analyses. In particular, these data were difficult to obtain from small museums, especially those managed by non-governmental or religious organisations. This problem was also encountered in the case of larger institutions, where a museum is only one of the activities (higher education institutions, centres of culture, institutions run by religious organisations and churches). In such cases, it is often difficult to separate the museum-related income and expenditures from the overall revenue and cost structure of an institution or entity. Hence, any general statements concerning financial aspects of museum operations presented below refer mainly to public (state-governed and locally/regionally managed) museums that operate as independent, separate institutions. It is possible that more relevant comparisons could also be obtained through linking the cost and revenue structure to: museum profiles (e.g. art, ethnography, historic interiors, technology, etc.), types of buildings and other facilities occupied by museums and the usable floor space of these, as well as information about museum collections sizes and types – but this was not feasible under this round of

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6 C.f.: J. Działek, *Kapitał społeczny jako czynnik rozwoju gospodarczego w skali regionalnej i lokalnej w Polsce*, Kraków 2011; J. Czapiński, *Kapitał społeczny* [in:] *Diagnoza społeczna 2013. Warunki i jakość życia Polaków*, "Contemporary Economics" 2013, vol. 7; M. Murzyn-Kupisz, J. Działek, *Muzea a budowanie kapitału społecznego w środowisku lokalnym*, "Rocznik Muzeum Wsi Mazowieckiej w Sierpcu" 2014, vol. 5, pp. 19–40; M. Wysocki (ed.), *I Kongres Muzealników...*, op.cit.

the Institute's survey. More in-depth comparisons would be possible only after juxtaposing these data with information about the governing body type, the settlement unit size and the number of museum sites. Yet, it should be stressed that despite these limitations, the data obtained by the Institute for Museums and Public Collections provide a unique opportunity for including some of the above-listed factors in the revenue and cost analysis of museums in Poland.

### **MUSEUM INCOME LEVELS AND STRUCTURE**

Polish museums differ greatly in their financial situations, depending on a number of factors. The average income of multi-site museums located in the largest cities is over three times higher than that of all museums together, while the median income of multi-site museums located in the largest cities is six times as high as the national median (Table 3). The income of single-site museums located in the smallest territorial units (up to 100,000 residents) represents one-third of the national average, while their median income is only one-fourth of the median computed for the entire population of museums surveyed. Both the average income and the median are correlated with the museum type (multi-site, single-site) and the territorial unit type – the smaller the territorial unit, the less the inflow of funds to the museum. Multi-site museums in the largest cities have an annual income of PLN 4.1 million at least, institutions in medium-size cities – PLN 3.4 M, while those in smaller, less populated units – PLN 0.55 M only. It happens that single-site museums have only a few thousand zlotys at their disposal, but on the other hand, some of the single-site entities are recording revenues that are comparable with those of the largest multi-site museums.

Differences between museum incomes, relating to institutions' locations, as well as their collection type and size, make comparisons in this area very difficult. Nevertheless, an attempt has been made aimed at identifying shares of individual revenue categories in museums' budgets. Museum income levels are analysed in a breakdown by museum categories (multi-site and single-site institutions) and locations according to the territorial unit size (above 500,000 residents, 100,000–500,000 residents, 10,000–100,000 residents).

The survey results show that two-thirds (67.4%) of Polish museums' annual income are represented by subsidies from the main governing body (or bodies, if the institution is governed jointly) (Fig. 6). This category includes general subsidies for the current operating activity (63.6%), while special-purpose grants account for 3.8%. Judging by their share in the museums' total income in 2015, they were relatively most important to museum budgets in the smallest territorial units and to multi-site museums located in territorial units with a population between 100,000 and 500,000 (they ac-

counted for more than 71% of the income raised by museum institutions of this type). Museums' earned revenue is the second most important source of their income. This includes: admissions (7.4%), selling museum publications (0.8%), guided tours (0.3%), fees charged for other educational activities (0.9%), rental of premises (2.1%), expert consultations, as well as conservation services and other services (4.1%). In total, they represent more than one-seventh of museums' annual income (15.7%). Over two-thirds of the analysed institutions (67%) declared some type of business activities, the generated income being allocated to statutory goals.

**Table 3. Income of the museums participating in the *Museum Statistics* project in 2015<sup>7</sup>**

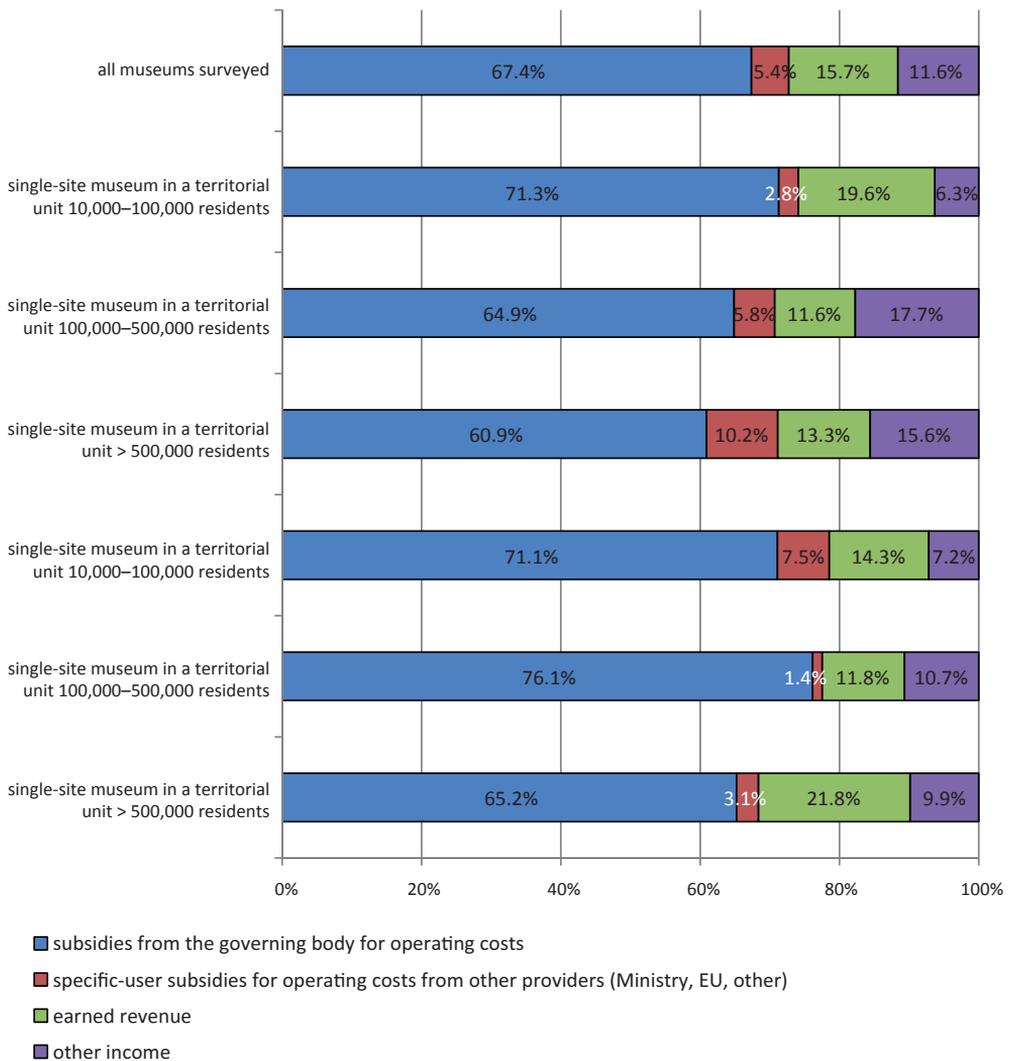
museum type	territorial unit of museum location	mean	median	minimum value	maximum value
multi-site	> 500,000 residents	17,911,422	15,386,455	4,148,862	48,491,660
	100–500,000 residents	9,659,437	7,346,968	3,378,226	29,171,203
	10–100,000 residents	4,485,550	3,251,128	549,583	22,923,166
single-site	> 500,000 residents	9,848,027	4,394,617	3748	50,482,725
	100–500,000 residents	4,069,744	2,650,657	7962	23,002,229
	10–100,000 residents	1,571,430	646,817	1904	10,579,467
all museums covered by the survey (N = 167)		5,501,277	2,674,285	1904	48,491,660

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

An interesting regularity can be observed, when analysing museums' income. The most significant fraction of the museums' earned revenue, i.e. more than one-fifth of the total income (21.8%) is earned by large multi-site

<sup>7</sup> The survey sample has been reduced by eliminating those institutions that did not provide their financial data or were not able to show any income or cost, since they were not generating these or they did not have any relevant knowledge (museums with no admission fees, with no regular personnel, financed from private sources only, etc.), or their budget was a part of larger institutions' budget (a university or a research institute, a local cultural centre or any other cultural institution, an institution representing a church or a religious organisation, etc.) and they did not keep their own, separate accounts. In case of multi-site museums, the type of territorial unit was determined based on information about the museum's main site.

Figure 6. Indirect impact of museums on the labour market and museums' role as places of voluntary work and internship



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

museums located in metropolitan centres, since – as one may expect – they are more capable of supporting their budget owing to the diversity of services they offer, the large and often spectacular exhibitions they organise, and the access to a great number of potential visitors – local residents and tourists. Yet, a comparable share of the museums' earned revenue is earned by

single-site museums from smaller territorial units (19.6% of such museums' total revenues), although the total attendance is much lower in this category of institutions. With the very modest budgets they have at their disposal as a rule, even small funds earned through admissions play a very important and sometimes even a key role here. Museums in medium-size and large cities (100,000–500,000 residents) are – in the light of the Institute's survey – least dependent upon the unstable earned revenue, which accounts for slightly more than one-tenth of the total revenue in this category of institutions (this applies both to multi-site museums and single-site museums as well).

Profits earned through renting museum premises, with their average share of 2.1%, do not represent any significant item in the museums' income structure. As expected, the greatest demand for renting space within museum premises is recorded in Poland's largest urban centres (with a population above 500,000). Hence, when compared with less populated areas, the budget share of the resultant income is most substantial in the institutions located in major cities (3.3% in single-site museums and 2.8% in multi-site museums). Single-site museums in metropolitan areas often have a unique, specialised focus, hence, the greatest share of conservation services in their income structure, although in total they represent an almost negligent budget item even in this group of institutions (0.5%). The situation is similar in cases of income earned through selling publications. Its contribution to the museums' budgets is not significant either. Just as with the revenue from admissions, its share in the overall income structure is largest in single-site museums from Poland's largest urban centres (Warsaw, Kraków, Łódź, Poznań, Wrocław) and in single-site museums from the smallest territorial units (10,000–100,000 residents) and accounts for 1.2% and 1.3% respectively.

#### **RAISING EXTERNAL FUNDS TO SUPPORT MUSEUM PROGRAMMES AND PROJECTS**

Bank loans are very seldom reached for by museums as a source of funding. Only eight institutions in the survey sample (5%) declared that they had any loan liabilities to pay. Special-purpose subsidies for current expenses obtained from other entities (e.g. from the Ministry of Culture and National Heritage or from the EU funds) are relatively most important to single-site museums in major cities (for this category of settlement units and institutions, this is one-tenth of their budget as compared with the average, which is one-twentieth for all the museums surveyed). Almost a half of all such funds are granted to single-site museums in major cities. The surveyed institutions declared having received a total of PLN 49.3 M in this way, of which PLN 24.2 M (i.e. 49.1% of the total amount) went to single-site museums in the largest cities. Also, multi-site museums in smaller territorial

units reported an above-average share in raising external funding (7.5% of the income). Although the total amount they gained in 2015 (PLN 7.4 M) was not very high, it accounted for 15% of all special-purpose subsidies declared by the surveyed museums as received from other entities than their governing bodies.

The range of activities initiated by the respondents shows that they were rather active in seeking external funding (funds provided by the Ministry of Culture and National Heritage, ministerial funds allocated by other institutions subordinated to the Ministry under funding programmes implemented by them, European funds). Overall, 197 institutions participating in the survey implemented a total of 251 projects subsidised in this way in 2015. In the same year, 98 museums, i.e. nearly a half of those surveyed (49.7%) were granted funds for at least one project<sup>8</sup>. Two fifths of the institutions that succeeded in raising additional funds, implemented at least three projects, 22% – two projects and 36.7% – one (Table 4). The record holder – one of the multi-site museums – implemented 11 projects. Another leader – a single-site museum located in a low-population territorial unit – obtained funds for as much as eight projects.

Large, multi-site museums and institutions located in cities with a population of 100,000 to 500,000 are most effective in raising external funds. More than three quarters of the former and three out of every five of the latter category succeeded in raising funds for at least one project in 2015. Museums in smaller towns (10,000–100,000 residents) perform much worse in this respect. In 2015, only one-third of them succeeded in raising external funding. The group of institutions that were able to implement at least three externally financed projects included every third multi-site museum, one quarter of the single-site museums in major urban centres and one-fifth of the museums in territorial units with a population of 100,000–500,000 thousand. Only one in ten museums located in a town inhabited by 10,000–100,000 residents was granted external funding.

Furthermore, there is a clear geographical pattern in the effectiveness of raising additional funds (beyond the main subsidy from the governing body and earned revenue). Museums in Mazowieckie, Małopolskie and Łódzkie regions were most active in this field. The percentage of successful projects supported by the Ministry of Culture and National Heritage or by EU funds was distinctly higher there than in other regions (Table 5).

Furthermore, museums located in Kujawsko-Pomorskie, Opolskie and Lubuskie are also effective in this field (nationally, the percentage of

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8 The remaining museums did not report any such project or did not answer the question about external funding.

projects with the support of ministerial funds and EU funds implemented by institutions from these regions is higher than the percentage of museums located in their territories). Taking into consideration the number of museums in regions, the effectiveness in raising funds from ministerial and EU programmes is relatively lower in Dolnośląskie, Śląskie, Wielkopolskie and Lubelskie voivodeships (the percentage of projects implemented by museums from these regions is lower than their share in the total number of museums in Poland). Yet, these conclusions should be looked at with caution, since data collected under the survey show the number of externally supported projects, without quoting their value (namely, without showing the total value of a project, the grant value and the institution's own financial contribution to the project). On the other hand, fundraising is visibly concentrated in a limited group of museums and sometimes – in one institution which dominates in the region. In Podlaskie Voivodeship, one museum was accountable for all projects declared in the survey as supported by external funds in this region. In nine other regions, institutions that received grants for at least three projects, were responsible for two-thirds of all projects in their region. These data support the intuitive hypothesis that only selected museums benefit from grants that are available to such institutions. They take all the effort of preparing documentation and the risk that is always associated with any additional projects, but on the other hand, their fundraising experience keeps growing all the time. Hence, the institutions with no experience in this field are becoming relatively less competitive, while the gap between museums regarding the technical condition of their buildings and equipment, the condition of their collection items and the ability to keep their narration and communication with the audience up to date is growing deeper and wider.

In 2015, almost three quarters (71.4%) of state-governed museums, more than a half (59.2% of regionally/locally governed museums, every fifth university museum, and every tenth non-government museum succeeded in raising special-purpose funding from the external sources referred to above. The survey does not report any museum owned by a religious organisation or any privately-governed museum among the beneficiaries of external funding. In light of the survey, smaller institutions, particularly those owned and managed by non-governmental organisations and associations, churches and religious organisations, as well as individual private persons, seem to be less prepared to seek grants and in effect they are much less active and successful in fundraising, although, certainly, there are some exceptions to this rule. But to be able to support this thesis better, one should look into details of projects seeking external funding. It would be worth considering not only projects that benefitted from external funding,

Table 4. Survey respondents' activity in raising funds under programmes financed by the Ministry of Culture and National Heritage, by institutions subordinated to the Ministry and under EU programmes in 2015

	Number of museums per category implementing externally financed projects						Total number of museums implementing externally financed projects	Percentage of museums implementing projects financed by the Ministry, its subordinated institutions, or by EU funds (%)
	1 project	2 projects	3 projects	4–5 projects	≥ 6 projects			
All survey respondents	36	22	19	15	6	98	49.7	
Multi-site museums	12	9	8	7	4	40	75.5	
Single-site museums in territorial units with the population > 500,000	2	5	4	4	1	16	44.4	
Single-site museums in territorial units with the population 100,000–500,000	8	3	2	3	0	16	61.5	
Single-site museums in territorial units with the population 10,000–100,000	8	4	4	0	1	17	33.3	
Single-site museums, unspecified territorial unit class	5	2	1	1	0	9	29.0	

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Table 5. Survey respondents' activity in raising funds under programmes financed by the Ministry of Culture and National Heritage, by institutions subordinated to the Ministry and under EU programmes in 2015 – in a regional breakdown.

Region (voivodeship)	Number of projects supported by external funds in the region	Percentage of museums in the country	Percentage of projects in the country	Percentage of projects implemented by museums most active in raising external funds (> 2 projects) (%)
Mazowieckie	48	14.7	19.1	68.8
Małopolskie	41	14.5	16.3	80.5
Łódzkie	21	5.5	8.4	66.7
Podkarpackie	19	5.8	7.6	84.2
Pomorskie	18	7.9	7.2	77.8
Dolnośląskie	14	7.2	5.6	57.1
Kujawsko-Pomorskie	12	4.1	4.8	33.3
Śląskie	10	7.3	4.0	30.0
Świętokrzyskie	10	3.7	4.0	70.0
Warmińsko-Mazurskie	10	3.6	4.0	80.0
Lubelskie	10	5.7	4.0	60.0
Opolskie	10	1.7	4.0	30.0
Lubuskie	9	1.8	3.6	67.7
Zachodniopomorskie	7	3.2	2.8	85.7
Wielkopolskie	7	9.8	2.8	42.9
Podlaskie	5	3.3	2.0	100
total	251	100	100	–

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

but also those for which funding was sought (applications made), while the aspects to be analysed should include the project value, the museum governing body type, as well as the final evaluation of projects in terms of their contents and formal aspects.

Although museums turn to many different sources of income in order to finance their current operations and the share of funds raised in this way may be very different, depending on the institution's location and type, the basic subsidy granted by the main provider (so-called 'organiser' according to Polish law) is their financial base, which is necessary for them to achieve their statutory objectives. The remaining revenue categories – be they additional public funds or revenue earned from admissions or from provision of other services – may merely add to the main budget. It is worth noting however that in many cases these funds enable museums to undertake actions that would be barely feasible, if at all, should they rely on a special-purpose grant based budget. This is because such budgets most often do not leave any financial space for updating, expanding or upgrading the museum narration, e.g. changes to the scenario, design and content of existing permanent exhibitions, organisation of temporary exhibitions, conservation of objects in the museum collection or assigning additional space for museum-related purposes. On the other hand, such steps, when taken, translate into higher attendance numbers and the ability to diversify the museum offer, thereby enhancing the perception of usefulness and economic performance of the institution from its governing bodies' point of view. In this regard, smaller museums and locally-governed institutions located in smaller territorial units are in a difficult situation, too. Their income-generating potential is very limited (except for very few museums whose collections or interiors are commonly considered as exceptional and very attractive to tourists) and so is their ability to raise external funds, while any, even very modest and unpredictable earned revenue is of extreme importance, due to their increasingly insufficient funding.

To show a more in-depth picture of the museums' financing sources, it would be necessary to continue similar surveys on a long-term basis (longitudinal studies) and to compare the results with the data published by the Central Statistical Office of Poland (GUS). For example, according to statistics presented by GUS, the share of income generated by Polish museums in 2014 was comparable with that computed based on the Institute's survey of 2015, i.e. 13.3%, while all public sources of funding accounted for 82.3% of museums' revenue<sup>9</sup>.

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9 M. Murzyn-Kupisz, *Institucje muzealne...*, op.cit., p. 149.

## MUSEUM EXPENSES AND OPERATING COSTS

Museums' day-to-day operations involve certain costs. Similarly to their revenue, institutions differ very much in this respect. Some of the survey respondents chose not to report their expenses, while others did not keep any individual financial documentation and therefore were not able to estimate these (museums owned by private individuals or institutions, with no permanent staff; museums that operate within larger organisational units and their infrastructure). It is therefore impossible to estimate the minimum cost level for these museums in a reliable manner. Yet, data collected in the survey provide some interesting information about the cost structures and levels, depending on the museum type. The average cost for the survey population amounts to PLN 5.4 M (Table 6), but the median cost is lower than the average by almost a half and equals PLN 2.6 M. As it has already been mentioned, some museums did not report any costs or chose not to disclose these, although it is obvious that all operations and activities do involve some spending<sup>10</sup>. The total annual cost of multi-site museums' operations ranged from PLN 552,000 to PLN 50,000,000. The spread seems to be particularly large between single-site museums in major cities and those located in the least populated territorial units.

Large, multi-site museums in Poland's largest metropolitan areas (Warsaw, Krakow, Łódź, Wrocław, Poznań) need PLN 17.3 M per year, on average, to finance their current operations. Single-site museums located in the same category of territorial units spend ca. PLN 9.9 M per annum, which is comparable with the operating costs of multi-site museums located in large cities (100,000–500,000 residents). Operating costs of multi-site museums located in less populated territorial units, as well as those of single-site museums in units with the population of 100,000 to 500,000 are closer to the national average. Due to their limited financial resources, small, single-site museums in smaller territorial units (up to 100,000 residents) report the lowest spending (PLN 1.5 M, which is only a little more than a quarter of the national average for all museums covered by the survey). The median for this category is even lower and amounts to PLN 0.7 M. It is also worth noting that the median cost is much lower than the mean cost value for single-site museums in the largest cities.

Compensations (payroll and remunerations paid under civil law contracts) and related charges (social insurance and other benefits) account for more than a half (51.5%) of museums' operating costs. Salaries of administration and technical staff account for 47.5% of the funds allocated

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10 Since they cannot be recorded as nonexistent (PLN 0), table 6 does not show any minimum value for single-site museums.

**Table 6. Operating costs of the museums participating in the *Museum Statistics* project in 2015**

Museum type	Territorial unit of museum location	mean	median	minimum value	maximum value
multi-site	> 500,000 residents	17,280,715	14,776,194	4,236,437	49,762,775
	100,000–500,000 residents	9,583,716	7,550,874	3,378,331	26,183,775
	10,000–100,000 residents	4,467,608	3,251,894	551,600	22,652,416
single-site	> 500,000 residents	9,870,908	4,057,612	–	54,110,025
	100,000–500,000 residents	3,889,117	2,596,725	–	19,945,522
	10,000–100,000 residents	1,517,962	675,659	–	9,498,746
all museums that responded to the question (N = 167)		5,374,519	2,620,480	–	54,110,025

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

to payroll (personal wages and salaries paid based on employment contracts); salaries paid to the core personnel account for 38.2%, and managerial staff earning for 14.0%. The share of expenses on salaries, social insurance and other related benefits in total is slightly higher than the average in the case of multi-site museums in large cities (100,000–500,000 residents), where it equals 58.2%, and in small single-site museums located in smaller territorial units (60.5%). In the latter category, the budget often allows for little more than paying salaries to the museum personnel (although staffing is very modest here anyway), and the most essential expenses, such as the purchase of basic consumables and the maintenance of museum premises. On the other hand, the personnel costs recorded for the category of single-site museums in large metropolitan centres is much below the average in all museums covered by the survey (37.7%).

Yet, when the costs of personal and impersonal salaries and wages and related charges and employee benefits are calculated with the expenses of other external services, the differences between museums are not that big, as far as shares of individual cost categories are concerned. Single-site museums in the largest cities spend nearly one-third of their operating costs on external services, which can be interpreted as a distinct tendency to outsource some of the work (e.g. security, cleaning, IT, etc.). Such practices

are less popular in single-site museums located in smaller towns. The survey results also show that among the cost categories distinguished in the questionnaires, depreciation has the lowest share in the overall operating costs of single-site museums in small territorial units, while it is much higher in institutions located in the large and largest territorial units. In addition, the survey questionnaires included a question about the structure of museums' expenses on their core activities. The institutions responding to the survey declared having spent a total of PLN 209 million on these tasks in 2015. One-fifth of these funds was allocated to expenses relating to permanent exhibitions, while one-sixth went towards the organisation and presentation of temporary exhibitions (Fig. 8). Slightly less than one-sixth of the amount allocated to core activities (15.5%) was spent on the expansion of museum collections through purchasing museum objects and on collection protection and preservation (15.2%). Less than one-tenth (9.4%) of the expenditures related to conservation of objects in museum collections. In total, slightly more than one-fifth of funds spent on core activities related to various types of activities and projects associated with the museums' educational and promotional role, such as: educational activities (8.0% of core activity related expenditures), publishing activities (4.3%), promotion and advertising (6.8%), as well as digitisation of museum collections (2.5%).

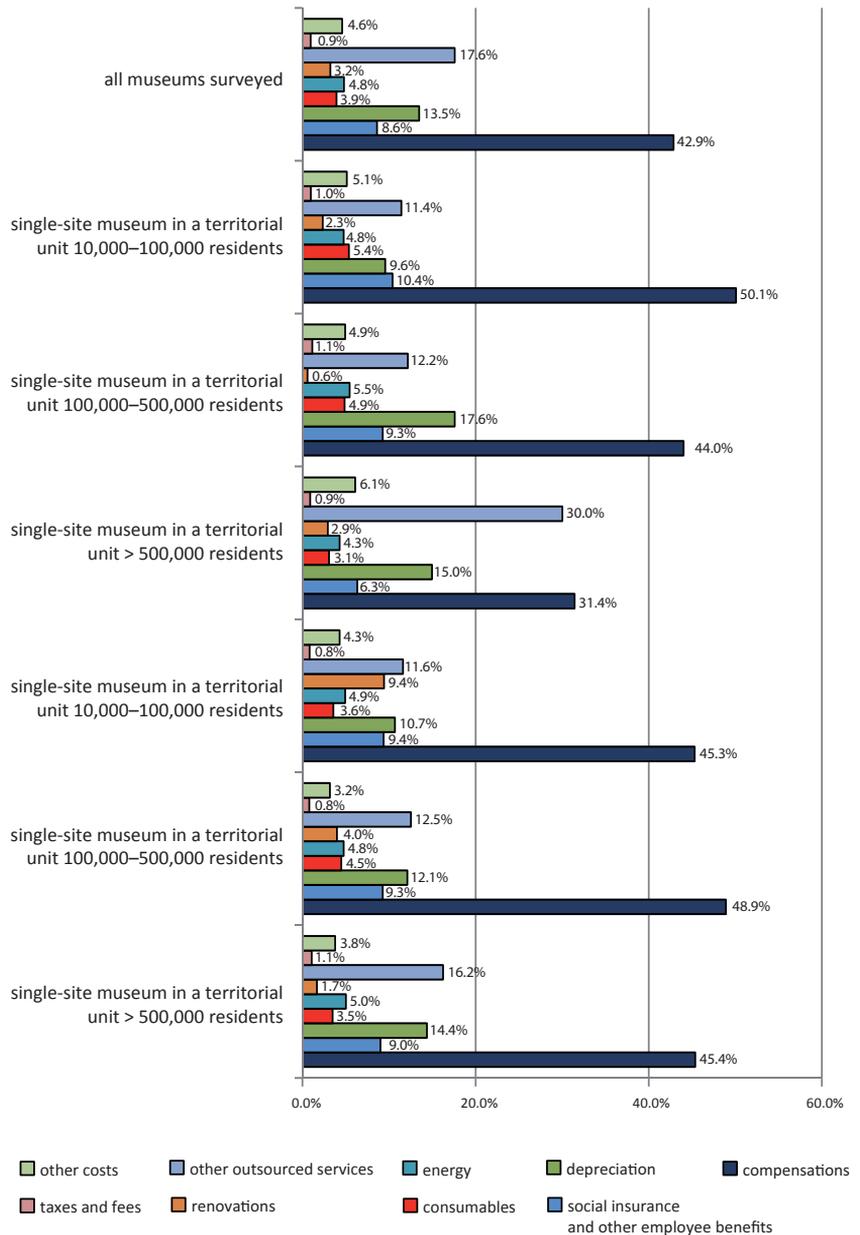
The highest percentage of museums participating in the survey incurred at least some minimum expenses on: purchasing objects for museum collections (79% of the respondents), organisation of temporary exhibitions (76.6%), promotion activities (71.9%), as well as preparation and editing of museum publications (70.7%)<sup>11</sup>. More than two-thirds of respondents (67.7%) assigned a certain value to costs of their museum's educational activities. More than a half of the institutions recorded costs relating to the current operation and maintenance or modification of permanent exhibitions (53.3%), as well as towards the conservation of objects in the museum collection (62.9%).

The percentage of institutions that reported any expenses on collection conservation (43.1%) and on collection digitisation (26.1%) was much lower. This does not necessarily mean that the museums covered by the survey did not undertake any such activities, but that, for example, in the respondents' opinion, these tasks did not generate any additional cost of personnel or materials, or that such costs could not be separated from the institution's overall operating costs. On the other hand, the fact of incurring no cost at

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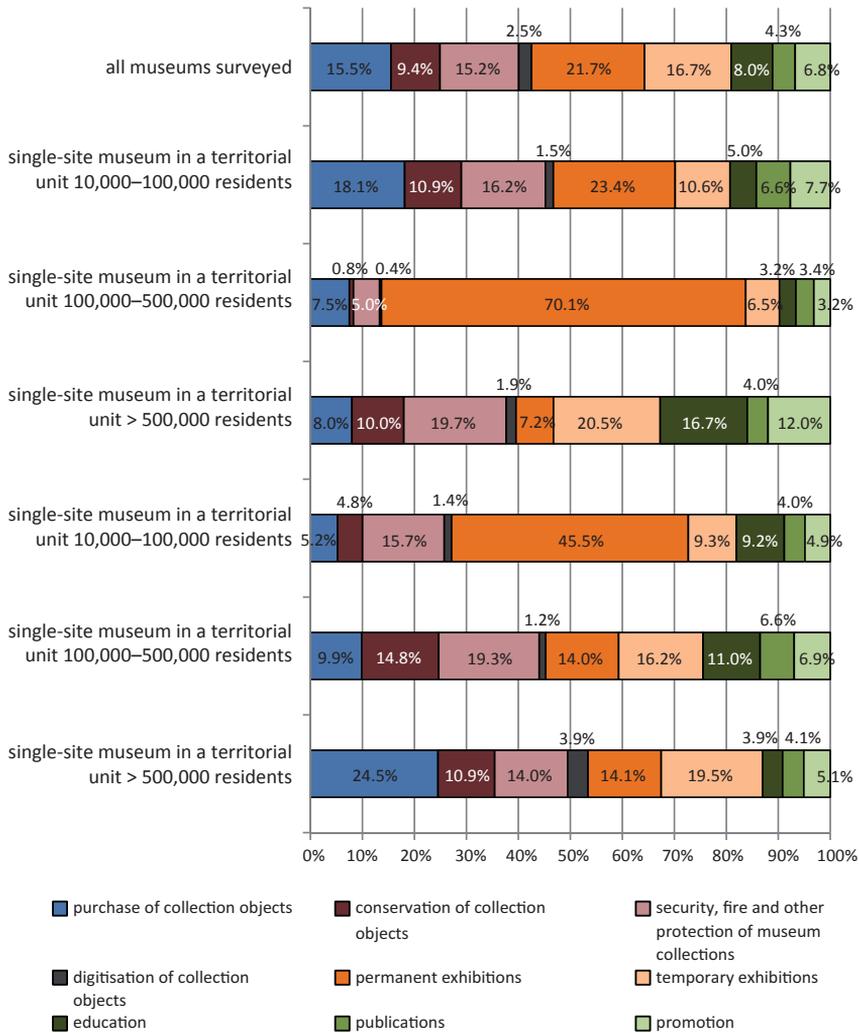
11 Note: in this case, the analysis of data is simplified through an assumption that if no data were reported (no value was assigned to the cost category), no expenditures were incurred.

Figure 7. Operating cost structure of the museums participating in the *Museum Statistics* project in 2015



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Figure 8. Core activity-related cost structure of museums participating in the *Museum Statistics* project



Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

all within a certain category of museum activities may indicate that museums are insufficiently active in this area. It is very likely that many institutions do not expand their collections through spending substantial funds on a regular basis, do not organise any large-scale temporary exhibitions and do not perform any professional publishing and promotion activities. Even if collection conservation treatments are provided by an in-house laboratory

and the museum's regular personnel, such tasks require adequate facilities, tools and supplies as a rule. Hence, it may come as a surprise that two out of every five museums did not report any conservation-related costs<sup>12</sup>. A pessimistic explanation of this fact may be such that nearly three-fourths of institutions do not perform these activities to any greater extent, although these are considered to represent a crucial aspect of the contemporary collection management processes.

The highest percentage of expenditures on the purchase of museum collection items was recorded by multi-site museums in the largest urban centres and by single-site museums in less populated territorial units. The former assign nearly one-fifth of their core activity expenses to this purpose, the latter also nearly one-fifth. Furthermore, the largest multi-site museums are also characterised by a higher than the survey sample average share of expenses on digitisation. Multi-site museums from territorial units inhabited by a population of 100,000–500,000 and single-site museums located in towns with more than 500,000 residents spend more funds on conservation and preservation of their collections than any other institutions do. The percentage of core activity related costs spent on this purpose is lowest in single-site museums located in medium-size territorial units. Furthermore, expenses on exhibitions vary clearly, depending on the territorial unit's population potential. A much greater part of the core budget is allocated to temporary exhibitions than to permanent exhibitions in museums in metropolitan areas. On the other hand, the percentage of funds spent on temporary exhibitions by single-site museums in less populated territorial units is much lower than the share of permanent exhibitions. Education and promotion expenditures are highest in single-site museums located in Poland's five largest urban centres.

Two-thirds of the survey respondents (66.5%) declared having made capital expenditures in 2015. The museums covered by the survey spent a total of PLN 391 million on investments. Most frequently, investment projects were undertaken by multi-site museums in the large and largest territorial units – nine out of every ten such institutions reported such expenses. Single-site museums from less populated units were less active in this field – only two out of every five of them (38.9%) embarked on such projects. In effect, nearly a half of the total funds allocated to capital expenditures in museums in 2015 was spent in territorial units with the population of 100,000–500,000, with 42.1% in the largest urban centres, and only 12% in territorial units inhabited by less than 100,000 residents.

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12 Although in 2015, 73.6% of the museums reported that they undertook conservation of their collections. C.f.: section *Collections and collection management...*

Table 7. Capital expenditures of museums participating in the *Museum Statistics* project in 2015

Museum type	Territorial unit size class	Percentage of museums reporting capital expenditures (%)	Capital expenditures (PLN)			Share of the museum category in total capital expenditures declared by the respondents (%)
			Total value	mean	median	
Multi-site	> 500,000 residents	91.7	55,729,649	4,644,137	1,172,600	14.3
	100,000–500,000 residents	94.1	96,330,356	5,666,492	1,409,906	24.6
	10,000–100,000 residents	77.3	35,629,225	1,619,510	295,633	9.1
Single-site	> 500,000 residents	62.5	108,560,816	4,720,035	70,300	27.8
	100,000–500,000 residents	70.8	83,506,828	3,630,732	66,653	21.4
	10000–100,000 residents	38.9	11,177,730	169,360	3096	2.9
All museums responding to the survey		66.5	390,934,604	2,398,372	95,000	100

Source: Author's own analysis based on data collected by the National Institute for Museums and Public Collections.

Differences in the investment activity of museums operating within different types of territorial units are reflected in the average project value too. An average value of an investment project equalled PLN 2.4 million. Yet, it was considerably higher in more populated areas (PLN 3.6–5.7 M) and much lower in territorial units with populations of 10,000–100,000 (from only PLN 169 thousand to PLN 1.6 M). The spreads were even larger in median values. It was PLN 1.2–1.4 M in multi-site museums in large cities and metropolitan centres, PLN 296 thousand in multi-site museums in less populated territorial units, PLN 67–70 thousand in single-site museums in more populated territorial units, and PLN 3 thousand only in single-site museums in less populated territorial units. On the other hand, there were no significant differences in capital expenditures, when looking at the museum type – a half of total capital funds was spent by multi-site museums, and the other half by single-site museums.

## **Conclusions from the statistical surveys of museums and their socio-economic impact in light of the *Museum Statistics* project results**

The *Museum Statistics* project, which has been conducted by the Institute for Museums and Public Collections since 2013, is the first effort of this type, aimed at collecting comprehensive data about the broadest range of characteristics that determine the situation and operation of museums in Poland, taking into account the broad variety of their functions. Although there have been many interesting research initiatives over the last few years in Poland, with a focus on a certain aspect of museums' operation<sup>13</sup> and on some selected types of territorial units or voivodeships, the project of the Institute provided the largest survey feedback (apart from shorter surveys of the Central Statistical Office of Poland), while the survey population included a significant number of museum institutions in Poland.

The data collected through the project may be useful on several levels for museum activities analysis. Firstly, as a body of information that describes the entire population of museums, as well as individual museum types, they may be used by individual museums and their governing bodies as a benchmark. One may look at one's own activity, its scope and direction, as well as at one's financial standing and compare these against other institutions, taking into consideration many different spheres of museum operations, such as:

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13 C.f.: e.g. M. Szelaġ (ed.), *Raport o stanie edukacji muzealnej w Polsce*, Warszawa 2012, including two supplements of 2014.

expanding the collection; collection management, preservation, conservation, cataloguing, classification and digitisation; temporary exhibitions and changes to permanent exhibitions; scholarly, educational and promotional activities; expanding the museums' offer through adding a certain set of activities targeted at selected visitor and user groups; funds allocated to different types of museums' core activities, as well as to their basic needs as regards maintenance of premises and compensation of personnel, etc.

Secondly, the survey data can be used when planning cultural policy goals and instruments as regards museums in major urban centres, as well as on the regional and national level, since they reflect the needs and challenges regarding the support to be provided to museums and indicate the forms of legal, organisational and financial assistance that will enable them to better fulfill their tasks. Furthermore, the data on employment-related and financial aspects of museums' operation discussed in this section of the report show that museums need to respond to very different challenges, depending on the institution size and the territorial unit of its location. The survey results do not only show how museums are differentiated, which is possible through the disaggregation of statistical data in a breakdown by a variety of characteristics and determinants (museum type and organisational structure, territorial unit population, geographic location etc.). First of all, they confirm that, as far as staffing and financial aspects are concerned, the situation of small institutions located in less populated territorial units is relatively weak and keeps worsening. Despite many positive exceptions to this rule (the examples of efficient and dynamic small museums in small and medium-size municipalities), the frequently expressed opinion that in Poland we have been witnessing a sort of "museum boom" these days (represented by new, spectacularly attractive facilities, as well as by developments that have taken place in some museums over the last few years – new buildings and display arrangements) and the growth in museum attendance which is observed all over the country<sup>14</sup>, the survey data prove that small museums are experiencing a progressing crisis, while the museum sector as a whole is facing numerous challenges<sup>15</sup>. Yet, it should be stressed that many positive changes can be observed here too.

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14 According to data published by the Central Statistical Office of Poland (GUS), the number of museums has increased by 38% since Poland's accession to the EU, from 668 museums and museum sites in 2004, up to 926 in 2015, while the total number of visitors has nearly doubled, from 17.5 million in 2004 to 33.3 million in 2015. C.f.: GUS, *Kultura w 2005 r.*, Warszawa 2006; GUS, *Kultura w 2015 r.*, Warszawa 2016.

15 Despite the growth in the number of museums and visitors, the percentage of Poles who visited a museum at least once has not changed much and equalled 19.9% in 2014. C.f.: GUS, *Uczestnictwo ludności w kulturze w 2014 r.*, Warszawa 2016.

At the same time, the results of the *Museum Statistics* project support many intuitional statements and opinions about the situation and transformation of museums in Poland, while adding depth to this insight. For example, employment-related figures show that many concerns that museologists have been raising about the future of museum staff seem largely justified. Although museum employees are outstandingly well educated and often perform their tasks with great passion, the unattractive salaries may discourage the most competent and creative individuals, particularly young people, from working in museums. This hypothesis is supported by figures that illustrate the share of employees who are close to retirement age, as well as by the fact that museum staff are clearly underpaid in comparison to the average and median wage in Poland. This situation is observed not only with respect to core staff, but also with regard to jobs relating to museums' new roles and tasks, as well as to administration personnel. On the other hand, as the project surveys show, museums influence the labour market indirectly too, through the significant number of specific task contracts and contracts of mandate signed each year, as well as through subcontracting different services to external providers. One factor that has not been taken into consideration in the analyses of employment in museums so far and that would be worth taking into account in the future, is the ratio of male to female staff members in museums. Such a perspective would most likely show, how the relatively low salaries in the museum sector are correlated to the high and growing percentage of female staff employed in museums.

Any exhaustive conclusions regarding tendencies in museums' financing and staffing will only be possible however, when data collected over a longer period are available. In the years 2013 and 2014, which can be regarded as the *Museum Statistics* project pilot period, too few institutions filled the economic section of the questionnaire, hence these issues are not considered hereunder. Data published by the Central Statistical Office of Poland (GUS) that have been collected concurrently over a longer time-frame show that employment in museums has been slowly growing in Poland, but on the other hand, the number of full time equivalents (FTE) per one museum has remained stable, and may even be decreasing, while the number of visitors per one FTE has been rapidly growing (in 1.4 thousand in 2002 vs. 2 thousand in 2014)<sup>16</sup>.

As far as financing is concerned, the 2015 survey shows that the basic subsidy from the main provider is and should remain the major component of museums' budgets in Poland, regardless of the location, type or scale of

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16 M. Murzyn-Kupisz, *Instytucje muzealne...*, op.cit., p. 119.

activities of these institutions. The special nature of museums – particularly of those representing the public sector that are non-profit institutions by definition, while generating many beneficial external effects in their environment at the same time – means that any earned revenue from their core activity or business operations, as well as any external grants, should be regarded by museums' owners and governing bodies as a supplementary, additional income, which should in no way impact on the proper, guaranteed level of basic public subsidy necessary for each museum's functioning. It should rather enable additional activities that would supplement the basic set of core functions, or allow for catering to the increased number of visitors.

This does not mean that museums are not active in seeking to generate income on their own, or to raise funding externally in order to finance their day-to-day operations or capital expenditures. Although the situation is diverse in this respect, most museums do their best to make use of all opportunities, whenever these are consistent with the institution's profile and mission. The high percentage of institutions that declare using external funding (including grants under the Ministry of Culture and National Heritage programmes and EU funds) proves this. Furthermore, museums' creativity and active approach is confirmed by the high number and great variety of projects seeking ministerial support under the *Supporting Museum Activities* programme, implemented by the Institute for Museums and Public Collections. However, as data discussed show, there are growing disproportions between successful, very experienced fundraisers, and museums that do not have any record in this field. The latter take the effort to seek external funding only rarely and succeed even less often. Unlike the leaders who are trend setters and innovators, many museums are falling behind – both in terms of the technical condition of their infrastructure and the way they communicate with their audiences.

According to the survey results, compensations (payroll, as well as remunerations paid under different types of civil law contracts) represent the most substantial item in museums' budgets. When performing analyses of this type in the future, it would be useful – also when designing questionnaires for museums – to distinguish more clearly between museums' fixed and variable operating costs. The former are largely unrelated to the number of visitors, as well as to educational activities and occasional cultural activities and include: payroll, maintenance and ongoing repairs to museum buildings, conservation of a certain percentage of collection objects per year, safeguarding the museum property, expenditures on expanding the collection, etc. The latter, on the other hand, depend on the number of visitors and other users, as well as on the range and nature of services offered to them. Moreover, individual survey questions could also be more specific, so as to

highlight certain trends. For example, museums reported the overall value of outsourced services, but without splitting them into services relating to museums' core activities (e.g. expert analyses and studies or exhibition scenarios written by renowned specialists) and standard administrative or technical activities (e.g. security, housekeeping and cleaning services).

Furthermore, it seems reasonable to initiate some integration of survey activities performed by several institutions that are active in this field in Poland into a single consistent data collection or data presentation system at least. Such a system should be supported by an adequate IT tool that would enable the exploration and analysis of all data collected from different sources. Currently, statistical data relating to different aspects of museums' operations, as well as to cultural consumption are also collected by the Central Statistical Office of Poland (GUS) and by other institutions (e.g. the National Institute for Territorial Self-Government and the Union of Polish Powiats, or the Public Opinion Research Centre (CBOS)). Yet no detailed, disaggregated results are published anywhere, which is one of the reasons why museums that participate (and are often obliged to do so) in various surveys question the point of collecting such data. The suggested IT tool – whether to be applied to the results of surveys conducted by the Institute for Museums and Public Collections, or to information sourced from other institutions too – should enable many different users (museums, public authorities on different levels including territorial self-governments, other stakeholders) to generate data sets by topics that are interesting and relevant to them (e.g. in territorial cross-sections, according to the territorial unit type and population, the museum and museum collection type, museum size in terms of collection, employment, or floor area of museum buildings, etc.). This would allow for in-depth comparative analyses – a sort of museum benchmarking – covering different core functions of museums and identifying the links between function sets and costs attributable to them. The only comparisons that have been available so far were performed based on a narrow set of data presented by GUS in a territorial cross-section, and in some exceptional cases by powiats. Some comparisons of this type are also presented on the European Group on Museum Statistics website<sup>17</sup>.

In addition, it would be necessary for the institution responsible for the management of this system to supplement the sets of data for each individual museum with the institution's environment features that have an impact on its operation and that are related to the characteristics of the territorial unit of its location. For example, any objective assessment of the territorial

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17 [www.egmus.eu](http://www.egmus.eu) [accessed: 15.09.2016].

unit's financial support to the museum located in its territory – apart from the absolute monetary value of this support expressed in PLN – will be meaningful only if it considers the overall local social and economic situation, the territorial unit's total budget and tendencies in any culture-related expenditures, including those allocated by the territorial unit to museums. The circumstances of Polish museums are very much different also in this respect. In general terms, although according to long-term data published by GUS, the absolute value of public expenditures on museums has been growing over the last few years, both on the central level and in territorial units (spending by regional, county level and local authorities), the share of expenditures on museums in total culture-related expenses of the latter has been showing an alarming tendency to decline. In the period between the beginning of the new millennium and the year 2008, the share of museums in total expenses of territorial units recorded in the *Culture and National Heritage* section of their budgets had been exceeding 12%. Since 2009, this share has been constantly decreasing, to 9.6% in 2014.

The *Museum Statistics* project, beside the broad perspective of the multitude of museums' functions and tasks, has the advantage of offering or collecting data that can be used for designing indicators that will illustrate museums' different functions, as well as their employment-related and financial situation. Thus, the project complements GUS surveys very well. Yet, the representativeness of data is weakened by the fact that not all museums chose to fill the very long survey questionnaires. Hence, the results mostly illustrate the situation of the major and most active institutions. Many small museums, in particular those operating as departments within larger institutions (e.g. local culture centres), as well as non-governmental and private museums, remain beyond the coverage of any statistical research. Some of them are using the name "museum", although they do not fulfil the core museum functions, except the narrowly understood display services, therefore they do not consider themselves to be responsible for responding to any such surveys, or information reported by them cannot be relied upon. Others experience great organisational and financial constraints due to their operating formula having been exhausted or due to compulsory incorporation into larger organisational structures.

In addition, museums responding to the survey have not always provided complete information. While data relating to major, regionally and locally governed institutions, as well as to museums with the status of national institutions of culture, or generally, to public museums located mainly in major urban centres, can be regarded as relatively complete and reliable, the situation in smaller institutions, particularly those non-governmental, owned by religious organisations and private individuals, still remains insufficiently

recognised. One other thing required to ensure more efficient operation of the data collection system is – as highlighted by other authors in this report – to define terms and definitions in a more precise manner, so as to enable the respondents to give clear answers to survey questions, as well as to force them (by means of software solutions) to use a consistent method of recording their answers (e.g. when quoting figures).

One of the weak points of the data discussed here, as well as of the reports based on these data, is that they are presented in a sector-specific manner, this however can be remedied using an appropriate software tool. The survey results indicate how museums perform in each of the activity areas: security and preservation, education, conservation and in economic aspects, while the practice of museum operations shows that different spheres and dimensions of their activity overlap and interact all the time. Hence, the next step leading to a deeper interpretation of survey data should involve an attempt to use cross-tabulation. Such an effort has been made in this section of the report through analysing museums' financial matters, while taking into account the museum type (multi-site, single-site) and the type of territorial unit where the institution or its main site is located. Such comparisons seem justifiable, especially in the light of culture consumption surveys, in particular when including museums' attendance data published by CBOS and GUS, where significant differences in the frequency of visits to museums are revealed, depending on the region and the place of residence (territorial unit) size class – to the disadvantage of citizens living in smaller towns and villages, as well as those living in the north-western, northern and eastern parts of Poland<sup>18</sup>. The weakness of previous analyses performed on the basis of statistical data available so far is – in my view – that they are limited to attendance trends and other indicators presented in the national or regional scale. Such considerations do not show the existing and growing differences between museums. For example, in light of detailed data published by GUS, there are increasing disproportions between the most frequently visited museums located in selected territorial units (in the largest cities with district (powiat) rights and in selected municipalities first of all, as well as in museums representing the greatest tourist attractions in the country: twenty leading institutions) and the rest of the museums, where attendance grows very slowly, stagnates or even declines.

Last but not least, the collection size and type, as well as the museum profile (e.g. an art, history, ethnography, technology museum or a histor-

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18 C.f.: CBOS, *Aktywności i doświadczenia w 2015 roku*, "Raport z Badań" 2016, no 30; GUS, *Uczestnictwo ludności w kulturze w 2014 r.*, Warszawa 2016; a discussion of these surveys results in M. Murzyn-Kupisz, *Institucje muzealne...*, op.cit.

ic residence) are important criteria that characterise museums and imply different challenges relating to conservation, display arrangements, educational activities, income-generating capacity, as well as operating costs categories and levels. Hence, the analysis of data collected under the *Museum Statistics* project should be expanded in the future, so as to cover these areas too.

## **ABSTRACT**

The report presents some of the questionnaire survey results for: employment in museums, museum revenue levels and sources, as well as costs, including current operating expenses and capital expenditures. As far as the impact on the labour market is concerned, the forms of employment covered by the analysis include not only employment contracts, but also agreements under civil law and voluntary work. Furthermore, the survey data enable the identification of revenue sources and their respective shares in the museum budget, including the main provider's subsidy, external funds and museums' own revenues. At the same time, the report gives an insight into the museums' operating cost structure, including the structure of expenses related to museums' core tasks, such as: expanding the collection, preserving and conserving the collection, organising and providing access to regular and temporary exhibitions, as well as educational, publishing and promotion activities. The report analyses the information referred to above, taking into account differences in the museums' financial situation and staffing, their structure (with or without local divisions) and their location according to the size of the territorial unit.

**MUSEUMS THAT HAVE  
TAKEN PART IN  
AT LEAST ONE EDITION  
OF THE MUSEUM  
STATISTICS PROJECT**



1. Apteka Muzeum "CEFARM – Lublin" S.A.
2. Centralne Muzeum Jeńców Wojennych w Łambinowicach-Opolu
3. Centralne Muzeum Włókiennictwa w Łodzi
4. Dolnośląskie Społeczne Muzeum Kolejnictwa w organizacji przy Klubie Sympatyków Kolei we Wrocławiu
5. Interaktywne Muzeum Państwa Krzyżackiego w Działdowie
6. Kolekcja Historycznych Przyrządów Pomiarowych Głównego Urzędu Miar
7. Lubuskie Muzeum Wojskowe w Zielonej Górze z siedzibą w Drzonowie
8. Miejski Ośrodek Kultury w Olkuszu
9. Muzeum – Kaszubski Park Etnograficzny im. Teodory i Izzydora Gulgowskich we Wdzydzach Kiszewskich
10. Muzeum – Zamek w Łańcucie
11. Muzeum – Zespół Synagogałny we Włodawie
12. Muzeum "Górnośląski Park Etnograficzny w Chorzowie"
13. Muzeum Akademii Górniczo-Hutniczej im. Stanisława Staszica w Krakowie
14. Muzeum Archeologiczne i Etnograficzne w Łodzi
15. Muzeum Archeologiczne w Biskupinie
16. Muzeum Archeologiczne w Gdańsku
17. Muzeum Archeologiczne w Poznaniu
18. Muzeum Archeologiczno-Historyczne w Głogowie
19. Muzeum Archeologiczno-Historyczne w Stargardzie
20. Muzeum Archidiecezjalne w Gdańsku Oliwie
21. Muzeum Archidiecezjalne w Katowicach
22. Muzeum Archidiecezjalne w Przemyślu im. św. Józefa Sebastiana Pelczara
23. Muzeum Azji i Pacyfiku w Warszawie
24. Muzeum Borów Tucholskich
25. Muzeum Budownictwa Ludowego – Park Etnograficzny w Olsztynku
26. Muzeum Budownictwa Ludowego w Sanoku
27. Muzeum Ceramiki w Bolesławcu
28. Muzeum Częstochowskie
29. Muzeum Czynu Niepodległościowego – Dom im. Józefa Piłsudskiego – Oleandry
30. Muzeum Diecezjalne w Łomży
31. Muzeum Diecezjalne w Łowiczu
32. Muzeum Dobranocek ze zbiorów Wojciecha Jamy w Rzeszowie
33. Muzeum Dyplomacji i Uchodźstwa Polskiego Uniwersytetu Kazimierza Wielkiego w Bydgoszczy
34. Muzeum Emigracji w Gdyni

35. Muzeum Etnograficzne im. Edwarda Klemensa w Jeleniu – Welski Park Krajobrazowy
36. Muzeum Etnograficzne im. Marii Znamierowskiej-Prüfferowej w Toruniu
37. Muzeum Etnograficzne w Zielonej Górze z siedzibą w Ochli
38. Muzeum Fryderyka Chopina
39. Muzeum Gazownictwa w Warszawie
40. Muzeum Geologiczne – Instytut Nauk Geologicznych PAN
41. Muzeum Górnictwa Węglowego w Zabrze
42. Muzeum Górnośląskie w Bytomiu
43. Muzeum Gross-Rosen w Rogoźnicy
44. Muzeum Harcerstwa w Warszawie
45. Muzeum Historii Fotografii im. Walerego Rzewuskiego w Krakowie
46. Muzeum Historii Kielc
47. Muzeum Historii Polski
48. Muzeum Historii Polskiego Ruchu Ludowego
49. Muzeum Historii Przemysłu w Opatówku
50. Muzeum Historii Spółdzielczości w Polsce
51. Muzeum Historii Żydów Polskich POLIN
52. Muzeum Historyczne Miasta Gdańska
53. Muzeum Historyczne Miasta Krakowa
54. Muzeum Historyczno-Archeologiczne w Ostrowcu Świętokrzyskim
55. Muzeum Historyczno-Etnograficzne im. Juliana Rydzkowskiego w Chojnicach
56. Muzeum Historyczno-Misyjne Księży Misjonarzy
57. Muzeum Hutnictwa Doliny Małej Panwi
58. Muzeum II Wojny Światowej w Gdańsku
59. Muzeum im. Aleksandra Kłosińskiego w Kętach
60. Muzeum im. Anny i Jarosława Iwaszkiewiczów w Stawisku
61. Muzeum im. Jana Kasprowicza w Inowrocławiu
62. Muzeum im. Jerzego Dunin-Borkowskiego w Krośniewicach
63. Muzeum im. Kazimierza Pułaskiego w Warce
64. Muzeum im. ks. dr. Władysława Łęgi w Grudziądzu
65. Muzeum im. Zofii i Wacława Nałkowskich w Wołominie
66. Muzeum Instrumentów Muzycznych w Dworze w Szybie
67. Muzeum Inżynierii Miejskiej w Krakowie
68. Muzeum Jana Pawła II i Prymasa Wyszyńskiego
69. Muzeum Józefa Ignacego Kraszewskiego w Romanowie
70. Muzeum Karkonoskie w Jeleniej Górze
71. Muzeum Karykatury im. Eryka Lipińskiego
72. Muzeum Kaszubskiego im. F. Tredera w Kartuzach
73. Muzeum Kinematografii w Łodzi

74. Muzeum Kolejnictwa w Warszawie
75. Muzeum Komunikacji Miejskiej MPK-Łódź
76. Muzeum Konstantego Ildefonsa Gałczyńskiego w Praniu
77. Muzeum Kultury Kurpiowskiej w Ostrołęce
78. Muzeum Kultury Ludowej w Kolbuszowej
79. Muzeum Lniarstwa im. Filipa de Girarda w Żyrardowie
80. Muzeum Lotnictwa Polskiego w Krakowie
81. Muzeum Lubelskie w Lublinie
82. Muzeum Lubuskie im. Jana Dekerta w Gorzowie Wielkopolskim
83. Muzeum Ludowe Ziemi Przedborskiej
84. Muzeum Ludowych Instrumentów Muzycznych w Szydłowcu
85. Muzeum Łazienki Królewskie w Warszawie
86. Muzeum Łowiectwa i Jeździectwa w Warszawie
87. Muzeum Łużyckie w Zgorzelcu
88. Muzeum Marii Skłodowskiej-Curie Polskiego Towarzystwa Chemicznego
89. Muzeum Mazowieckie w Płocku
90. Muzeum Miasta Gdyni
91. Muzeum Miasta Łodzi
92. Muzeum Miasta Ostrowa Wielkopolskiego
93. Muzeum Miasta Turku im. Józefa Mehoffera
94. Muzeum Miasta Zgierza
95. Muzeum Miejskie "Dom Gerharta Hauptmanna" w Jeleniej Górze
96. Muzeum Miejskie "SztYGarka"
97. Muzeum Miejskie Dzierżoniowa
98. Muzeum Miejskie Suchej Beskidzkiej
99. Muzeum Miejskie w Siemianowicach Śląskich
100. Muzeum Miejskie w Tychach
101. Muzeum Miejskie w Wadowicach
102. Muzeum Miejskie Wrocławia
103. Muzeum Mineralów i Skamieniałości w Świętej Katarzynie
104. Muzeum Misyjne Misjonarzy Oblatów Maryi Niepokalanej w Obrze
105. Muzeum Mydła i Historii Brudu
106. Muzeum Nadwiślański Park Etnograficzny w Wygietzowie i Zamek Lipowiec
107. Muzeum Nadwiślańskie w Kazimierzu Dolnym
108. Muzeum Narodowe Rolnictwa i Przemysłu Rolno-Spożywczego w Szreniawie
109. Muzeum Narodowe w Kielcach
110. Muzeum Narodowe w Krakowie
111. Muzeum Narodowe w Szczecinie

112. Muzeum Narodowe we Wrocławiu
113. Muzeum Niepodległości w Warszawie
114. Muzeum Okręgowe im. Leona Wyczółkowskiego w Bydgoszczy
115. Muzeum Okręgowe w Lesznie
116. Muzeum Okręgowe w Nowym Sączu
117. Muzeum Okręgowe w Rzeszowie
118. Muzeum Okręgowe w Sandomierzu
119. Muzeum Okręgowe w Toruniu
120. Muzeum Opactwa Benedyktynów w Tyńcu
121. Muzeum Oręża i Techniki Użytkowej w Kobyłce
122. Muzeum Oręża Polskiego w Kołobrzegu
123. Muzeum Oświaty – Pedagogiczna Biblioteka Wojewódzka im. Mariana Rejewskiego w Bydgoszczy
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125. Muzeum Papiernictwa w Dusznikach Zdroju
126. Muzeum Piastów Śląskich w Brzegu
127. Muzeum Pierwszych Piastów na Lednicy
128. Muzeum Początków Państwa Polskiego w Gnieźnie
129. Muzeum Poczty i Telekomunikacji we Wrocławiu
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149. Muzeum Regionalne w Kutnie
150. Muzeum Regionalne w Odolanowie
151. Muzeum Regionalne w Pińczowie
152. Muzeum Regionalne w Siedlcach
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154. Muzeum Regionalne w Stalowej Woli
155. Muzeum Regionalne w Stęszewie
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157. Muzeum Regionalne w Wiślicy
158. Muzeum Regionalne Ziemi Limanowskiej
159. Muzeum Rolnictwa im. ks. Krzysztofa Kluka w Ciechanowcu
160. Muzeum Romantyzmu w Opinogórze
161. Muzeum Rybołówstwa Morskiego w Niechorzu
162. Muzeum Rzeźby Współczesnej – Centrum Rzeźby Polskiej w Orońsku
163. Muzeum Sakralne Katedry Zamojskiej
164. Muzeum Solca im. Księcia Przemysła w Solcu Kujawskim
165. Muzeum Sportu i Turystyki w Karpaczu
166. Muzeum Sportu i Turystyki w Warszawie
167. Muzeum Sprzętu Gospodarstwa Domowego w Ziębicach
168. Muzeum Starożytnego Hutnictwa Mazowieckiego im. S. Woydy w Pruszkowie
169. Muzeum Stutthof w Sztutowie
170. Muzeum Szkoły Głównej Gospodarstwa Wiejskiego w Warszawie
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174. Muzeum Sztuki w Łodzi
175. Muzeum Sztuki Współczesnej w Krakowie MOCAR
176. Muzeum Śląska Opolskiego w Opolu
177. Muzeum Śląskie w Katowicach
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199. Muzeum Wsi Mazowieckiej w Sierpcu
200. Muzeum Wsi Opolskiej w Opolu
201. Muzeum Wsi Radomskiej w Radomiu
202. Muzeum Wydziału Nauk o Ziemi Uniwersytetu Śląskiego
203. Muzeum Zabawek i Zabawy
204. Muzeum Zachodniokaszubskie w Bytowie
205. Muzeum Zamkowe w Malborku
206. Muzeum Zamkowe w Pszczynie
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208. Muzeum Zamoyskich w Kozłówce
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210. Muzeum Ziemi Chełmskiej im. Wiktora Ambroziewicza w Chełmie
211. Muzeum Ziemi Kłodzkiej w Kłodzku
212. Muzeum Ziemi Kujawskiej i Dobrzyńskiej we Włocławku
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227. Oleskie Muzeum Regionalne w Oleśnie
228. Państwowe Muzeum Auschwitz-Birkenau w Oświęcimiu
229. Państwowe Muzeum Etnograficzne w Warszawie
230. Państwowe Muzeum na Majdanku
231. Prywatne Muzeum Danuty i Krzysztofa Worobców w Kadziłowie
232. Salon Muzyczny im. Feliksa Nowowiejskiego w Barczewie
233. Skansen w Sidzinie – Muzeum Kultury Ludowej
234. Zamek Królewski w Warszawie – Muzeum. Rezydencja Królów i Rzeczypospolitej
235. Zamek Książąt Pomorskich – Muzeum w Darłowie
236. Żydowski Instytut Historyczny im. Emanuela Ringelbluma

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Ogińska née Lasocka from the Collection of the National Museum in

Krakow, photo by the Photographic Studio of the National Museum

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