

Collections Management

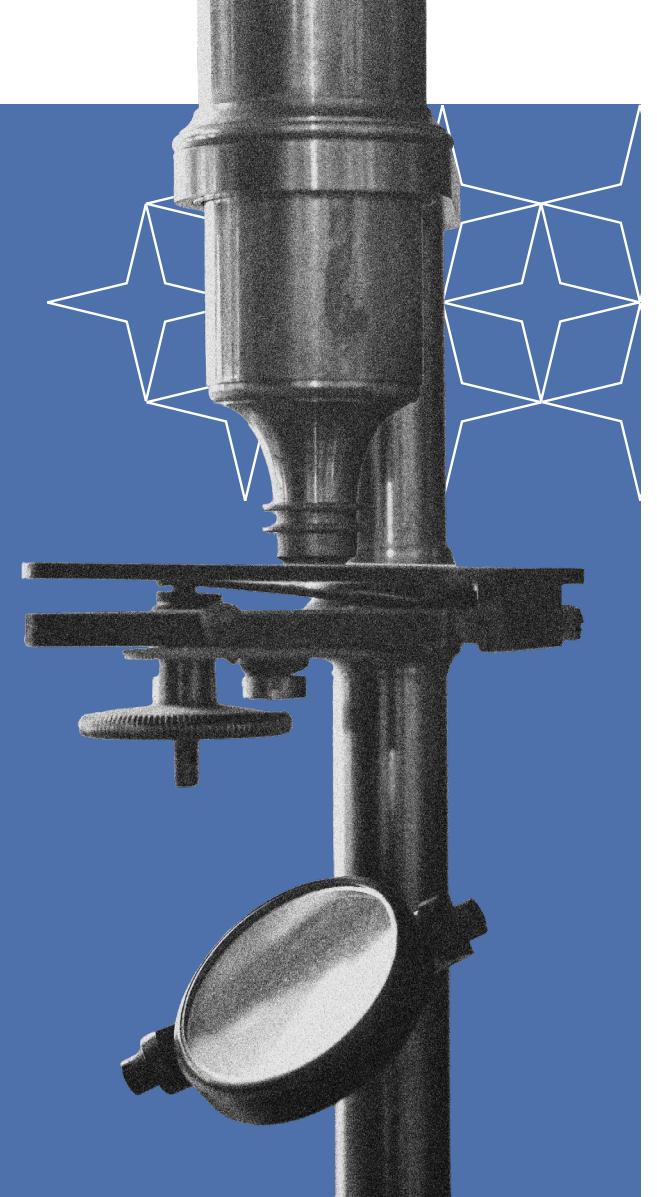
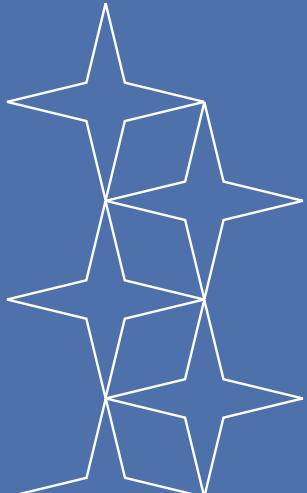
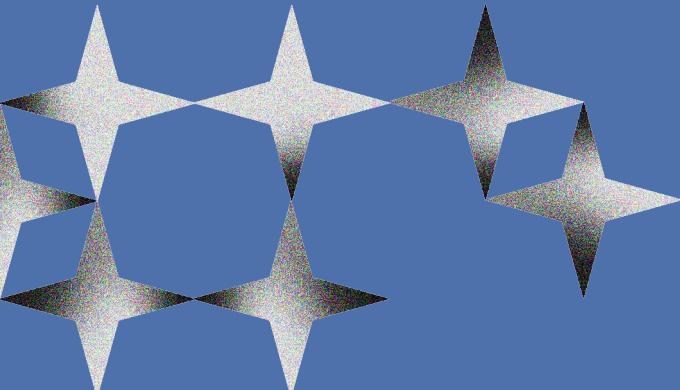
2021-2024

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I.

Research methodology



1. Assumptions

The *Museum Statistics* project has been carried out annually since 2014 by the National Institute for Museums (NIM, formerly NIMOZ) with the support of the Ministry of Culture and National Heritage (MKiDN). Its aim is to obtain up-to-date data on the statutory activities of museums.

The substantive scope of the study covers the statutory tasks of museums, in particular:

- » exhibition, publishing, academic and educational activities;
- » information on collections, including record-keeping, movement, digitisation, conservation, and losses of museum objects;
- » data on infrastructure and security measures;
- » information on staff, budgets, and promotional and marketing activities.

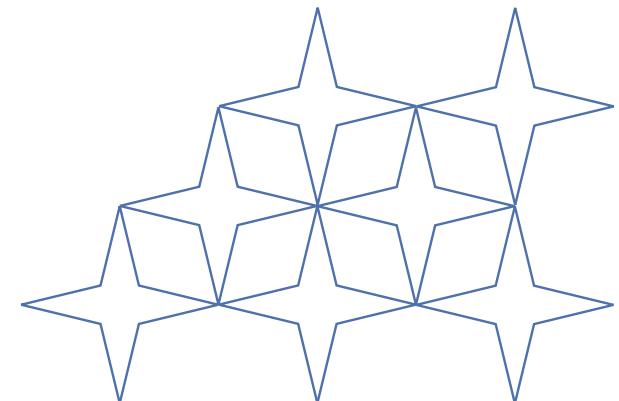
Since 2023, the surveys prepared by NIM have become part of the public statistics system coordinated by the Statistics Poland (GUS). The surveys produced under the *Museum Statistics* project are addressed exclusively to museums within the meaning of the Museums Act of 21 November 1996, that is, to institutions whose statutes or regulations have been approved by the Ministry of Culture and National Heritage.

The survey forms were developed, and their thematic scope was defined, on the basis of guidelines for conducting museum statistics at both national and international levels. These include, among others:

- » the GUS K-02 form: Report on the activities of a museum or a museum-related institution;
- » the survey of the European Group on Museum Statistics (EGMUS);
- » ISO standards relating to museum statistics.

As part of the *Museum Statistics* project, starting with the edition collecting data for 2022, museums complete one of four cyclical surveys each year (conducted on a four-year cycle). These are intended to provide a deeper examination of the issues included in the K-02 form. If necessary, the forms will also be completed by museums together with their branches. The thematic areas of the surveys include:

- » Infrastructure and Security,
- » Organisation and Management,
- » Collections Management,
- » Outreach Activities.



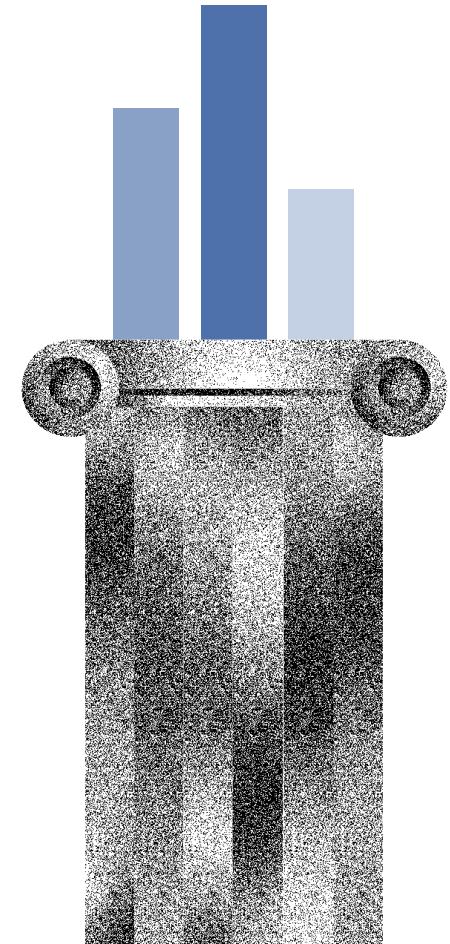
2. Surveyed population

The survey is addressed to museums whose statutes or regulations have been approved by the Ministry of Culture and National Heritage.

The data in the report are presented separately for:

- » **museums that are cultural institutions**, i.e., state and local-government museums (run by ministries or local government units);
- » **museums that are not cultural institutions** (run by private individuals, business entities, foundations, associations, church or religious organisations, universities, etc.).

As at the end of 2024, the Ministry of Culture and National Heritage register listed 1,043 museums (1,355 including their branches), of which 390 were units functioning as cultural institutions.



The diagrams below present all museums as defined by the Act, divided into cultural institutions and museums that are not cultural institutions.

Fig. 1. Sources of funding and number of managing authorities of museums (as at 31 December 2024)



Fig. 2. Geographical distribution of museums, including branches (counted with branches, as at 31 December 2024)

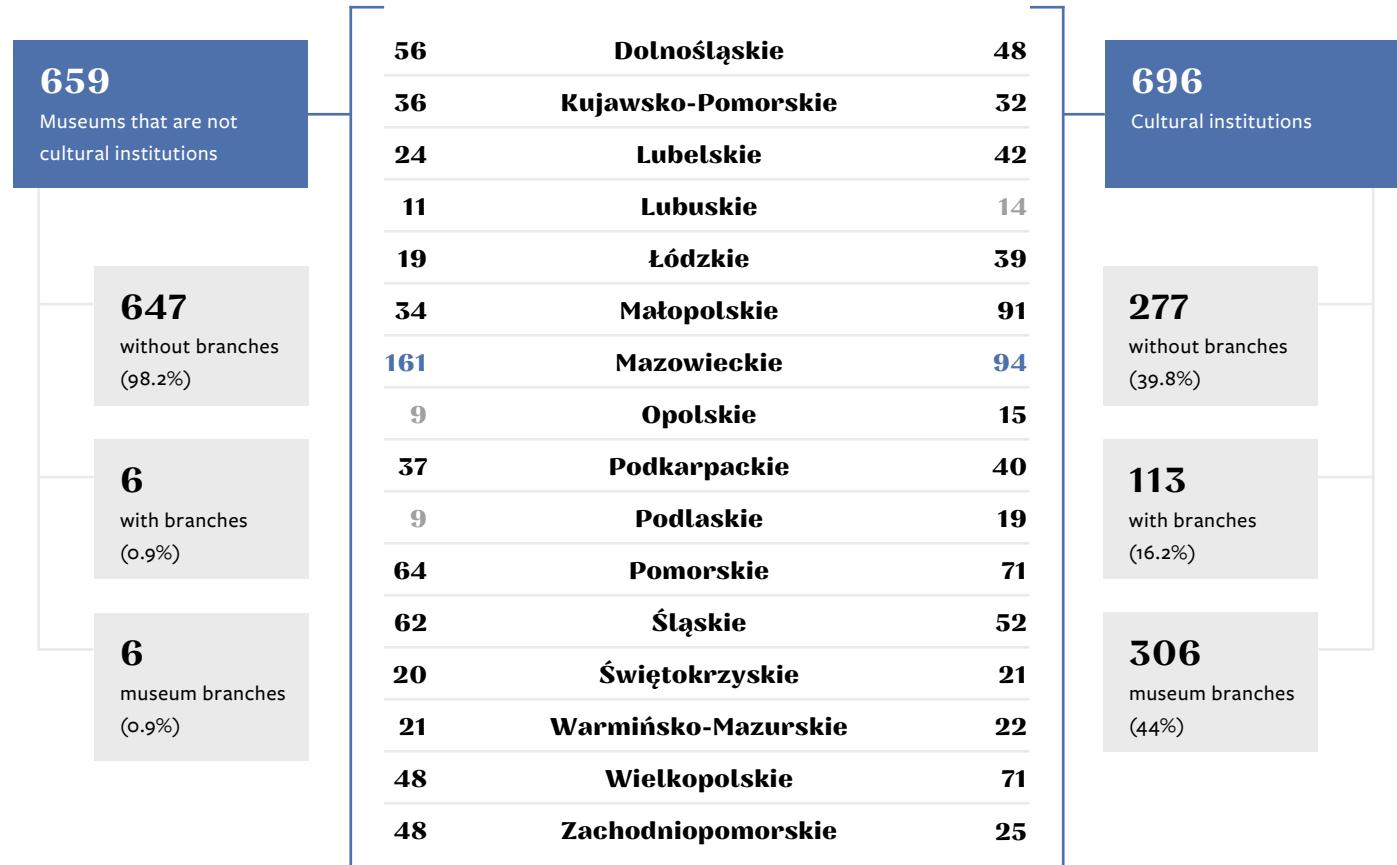
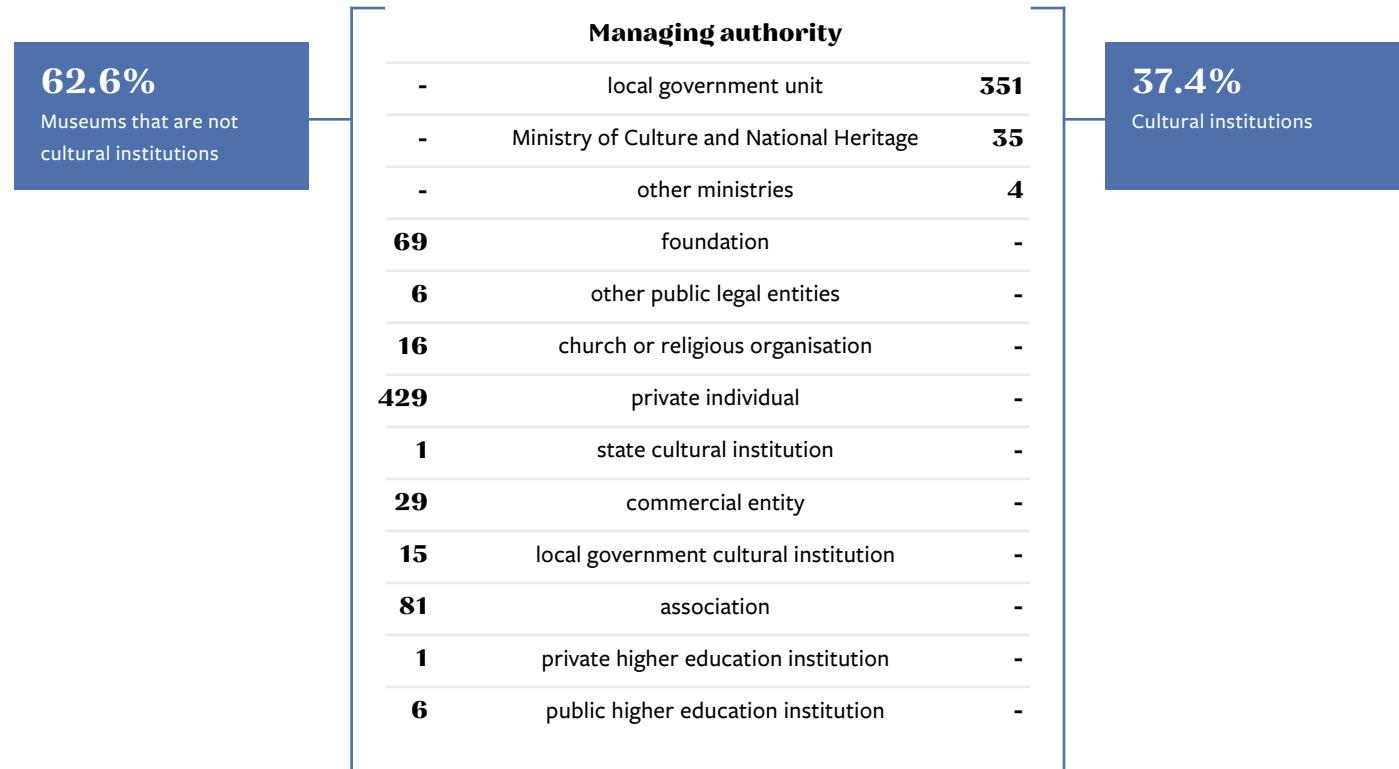


Fig. 3. Type of managing authority (counted without branches, as at 31 December 2024)



3. Research areas

The thematic survey for 2024 focused on **Collections Management**.

The survey, in which museums submitted reports for 2024, was conducted from 12 February to 17 March 2025.

The survey included questions concerning:

- » policies and procedures,
- » collections and record-keeping,
- » scientific catalogues,
- » verification of collection documentation against actual holdings and losses,
- » movement of museum objects,
- » the digitisation process,
- » conservation.

This report presents the results of the survey conducted by NIM.

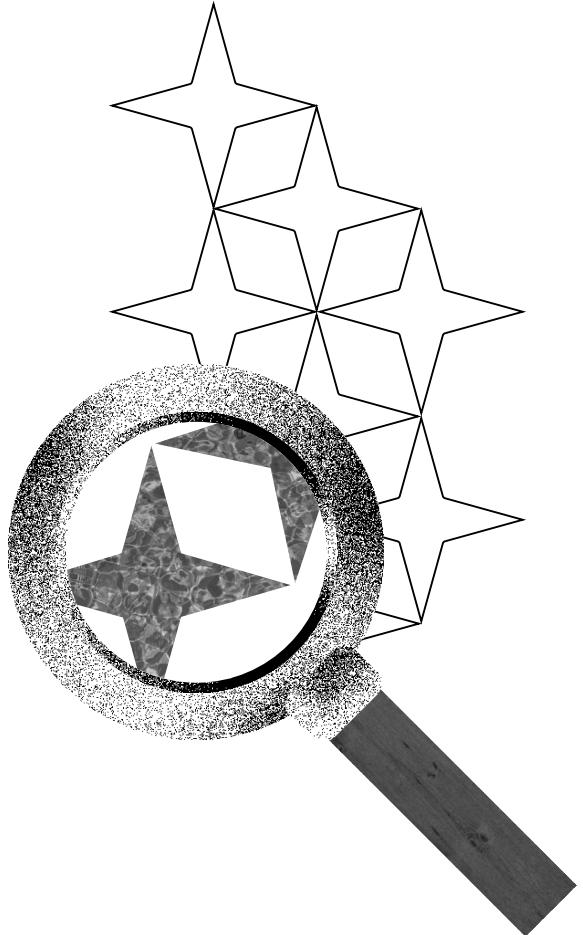
4. Research tools

The survey is conducted using a **computer-assisted web interview (CAWI)**, utilising a specially designed statistical system containing a database of museums. The online surveys, accessible after logging into the system, are completed individually by designated museum representatives.

The questionnaire mainly consists of closed-ended questions. Their advantages include easier comparison of results, compared with open-ended questions, and greater ease of completion for respondents.

The 'Collections Management' survey covered the period from 2021 to 2024 and collected data using three types of questions:

1. Questions collecting data for the last four years, **from 2021 to 2024**.
2. Questions collecting data exclusively for the most recent reporting year, **from 1 January to 31 December 2024**.
3. Questions collecting data as **at the end of the reporting period, 31 December 2024**.

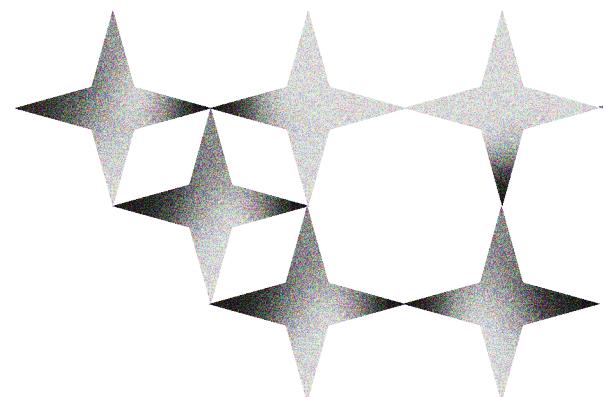


5. Survey sample

The 'Collections Management' survey, covering data for the years 2021–2024, included **446 museums** (731 units in total, including branches), of which 321 were museums that are cultural institutions (603 units in total, including branches).

» Among **cultural institutions**, there were 220 museums without branches and 101 with a complex organisational structure, managing a total of 282 branches. Museums that are cultural institutions are subordinated to ministries or local government units. Within the surveyed group of 321 museums, exactly 286 institutions were run by local authorities, 31 by the MKiDN, and 4 by other ministries. Over 37% of the surveyed cultural institutions were entered in the State Register of Museums (PRM). According to the Museums Act of 21 November 1996, entry in the PRM is granted to institutions that conduct high-quality professional activities and possess collections of significant cultural heritage value. More than 13% of the surveyed cultural institutions, including branches, were located in Mazowieckie, over 13% in Małopolskie, almost 11% in Pomorskie, and nearly 10% in Wielkopolskie. The vast majority were situated in urban areas, and approximately 20% of museums were in cities with over 500,000 inhabitants.

» Among surveyed **museums that are not cultural institutions**, only three had a complex organisational structure, managing a total of three branches. More than half of the surveyed non-cultural institutions (52%) were run by private individuals, over 27% by associations or foundations, and exactly 8% by local government cultural institutions. The largest groups of museums that are not cultural institutions, including branches, were located in Mazowieckie (29 units), Pomorskie (14 units), and Śląskie (13 units). Nearly 48% of the surveyed museums that are not cultural institutions were located in administrative units with up to 10,000 inhabitants, but close to 65% operated in urban areas.



The diagrams below present the museums (as defined by the Act) that participated in the survey, divided into cultural institutions and museums that are not cultural institutions.

Fig. 4. Geographical distribution of museums, including branches (as at 31 December 2024)

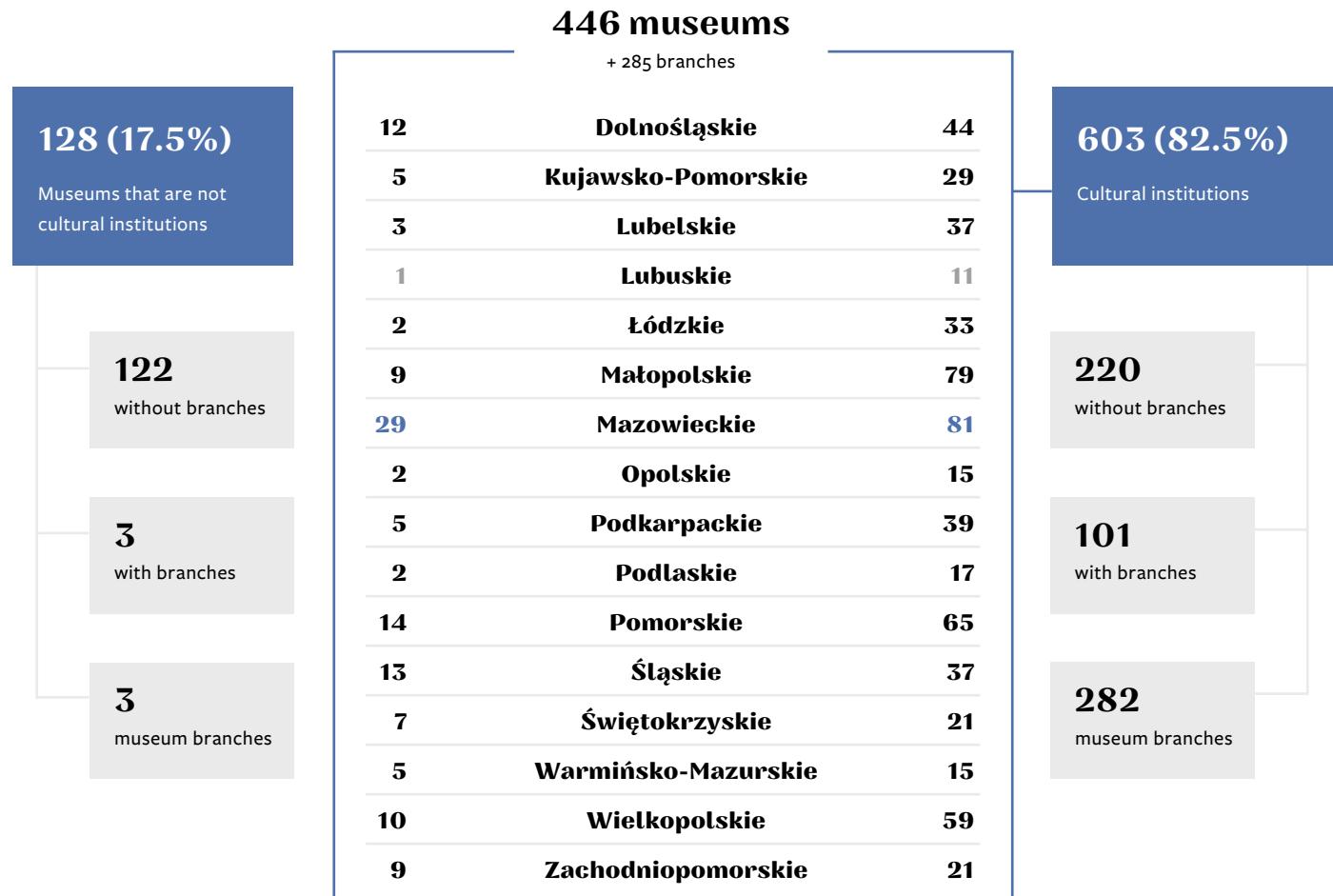


Fig. 5. Size of the administrative unit (by population) in which the museum operates (including branches)

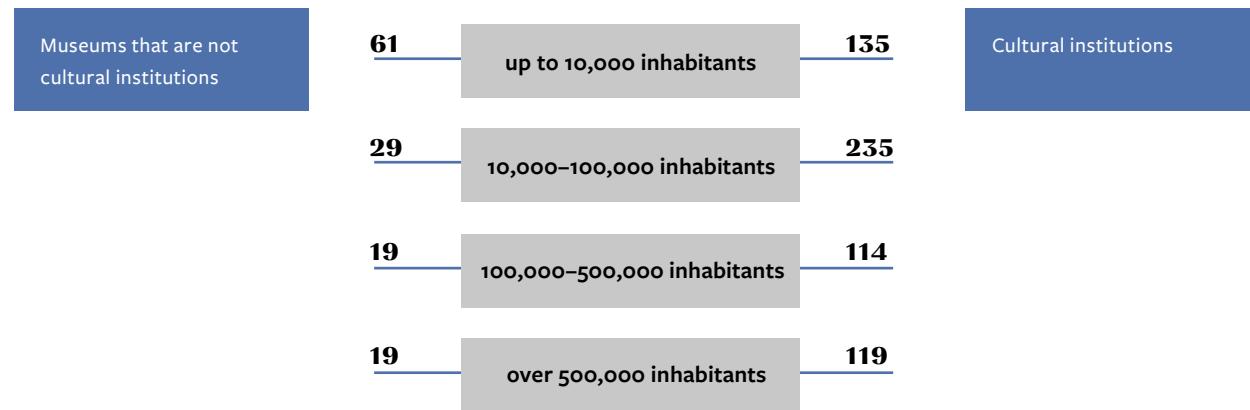


Fig. 6. Type of administrative unit in which the museum operates (including branches)

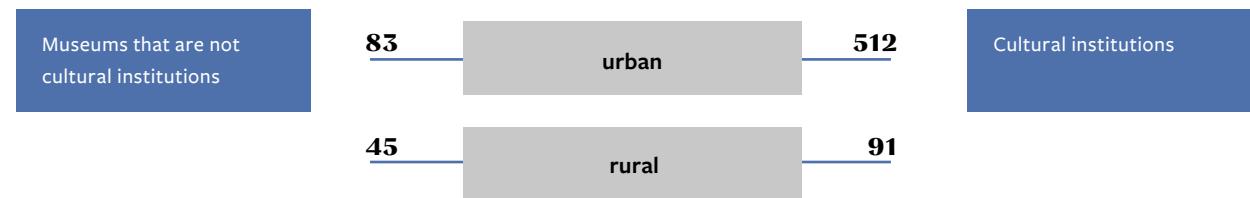


Fig. 7. Open-air institutions (including branches)

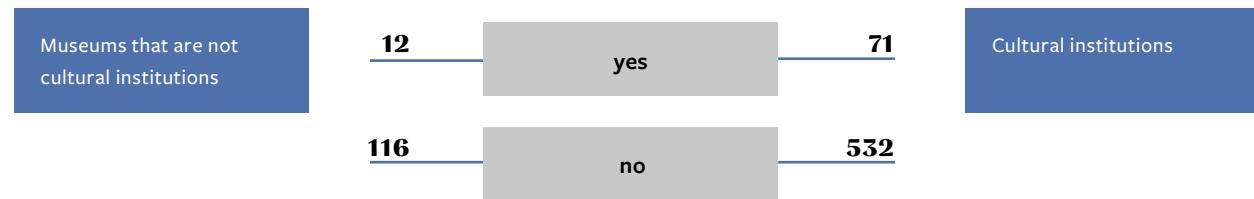


Fig. 8. Museums by type of collections (including branches)

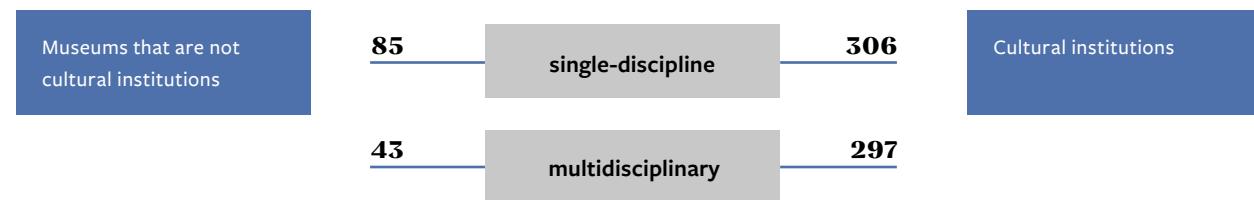


Fig. 9. Specialisation of museums with single-discipline collections (including branches)

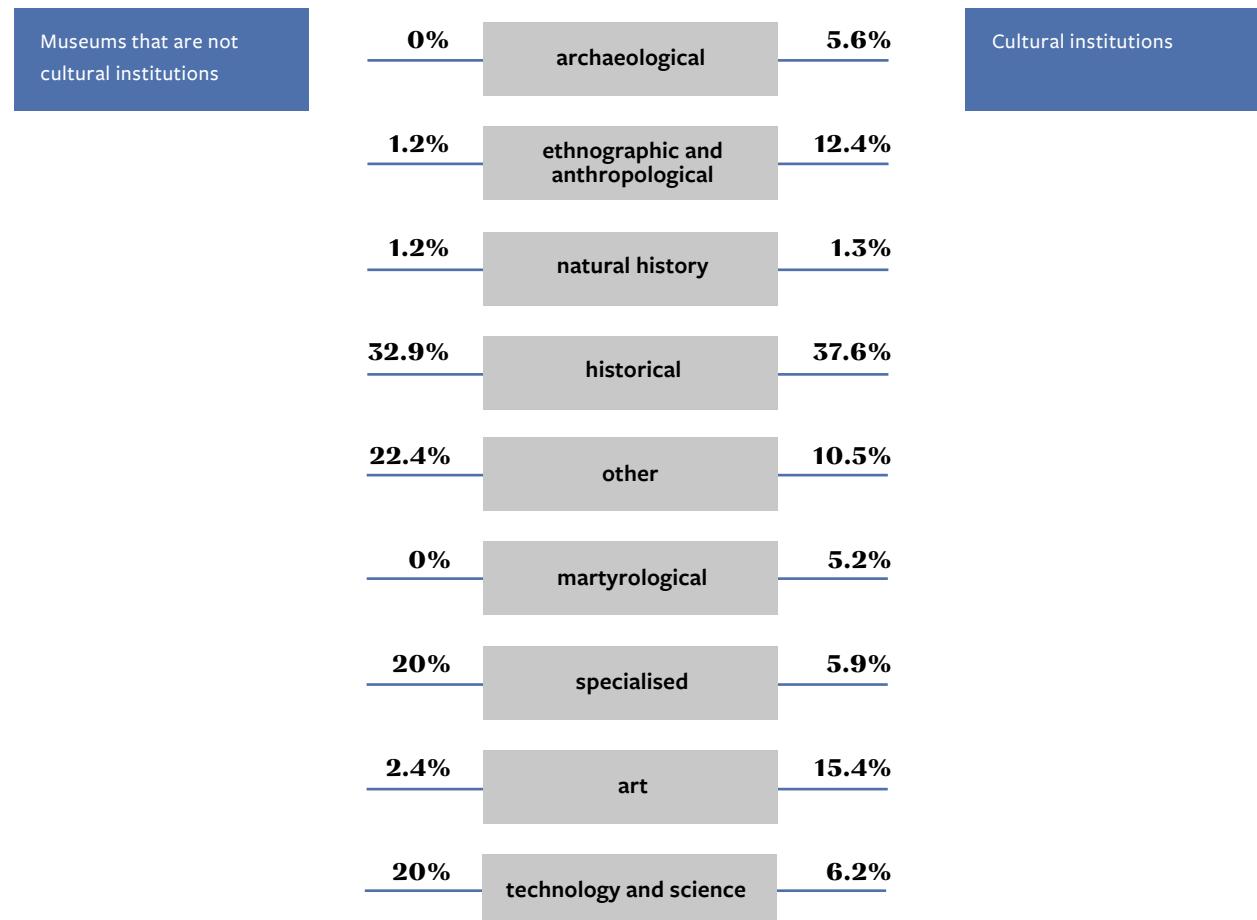


Fig. 10. Sources of funding and number of managing authorities of museums (excluding museum branches)

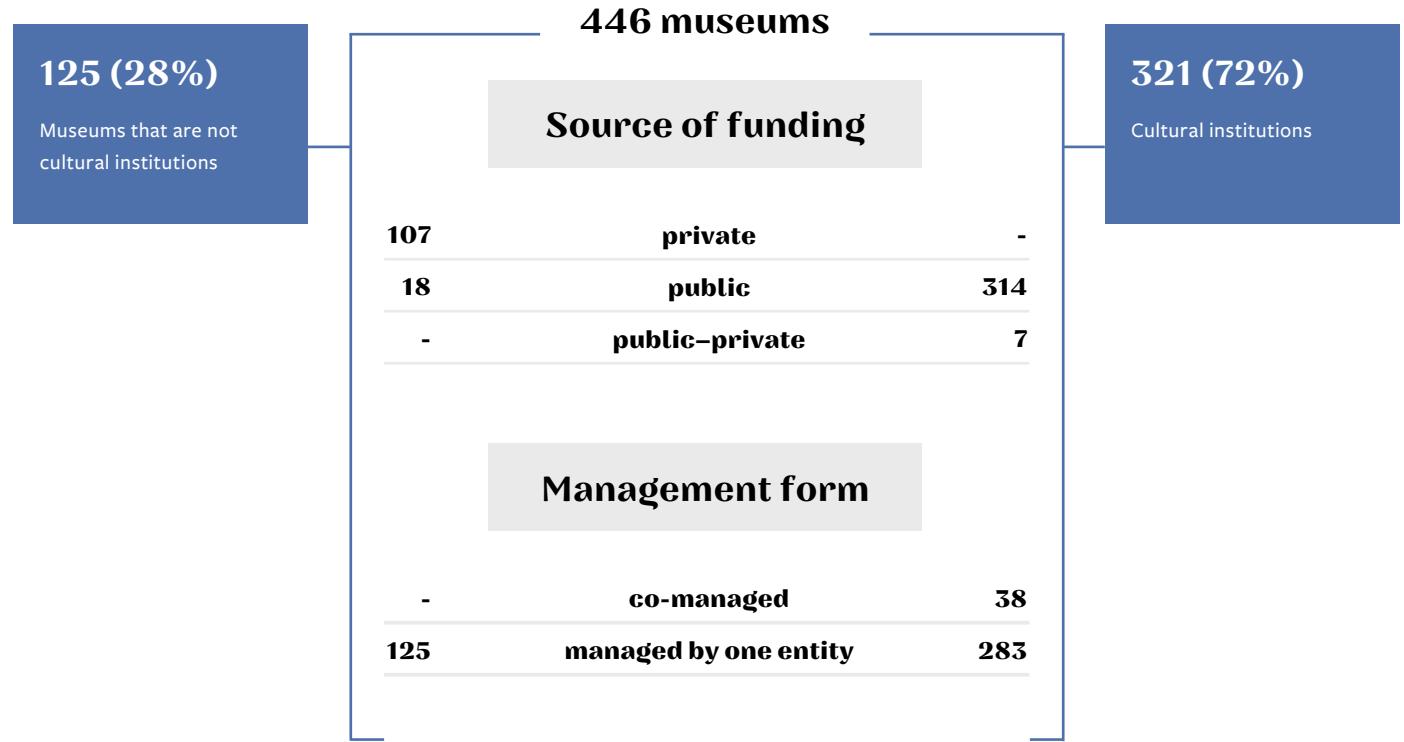


Fig. 11. Organisational and legal form of museums (excluding museum branches)

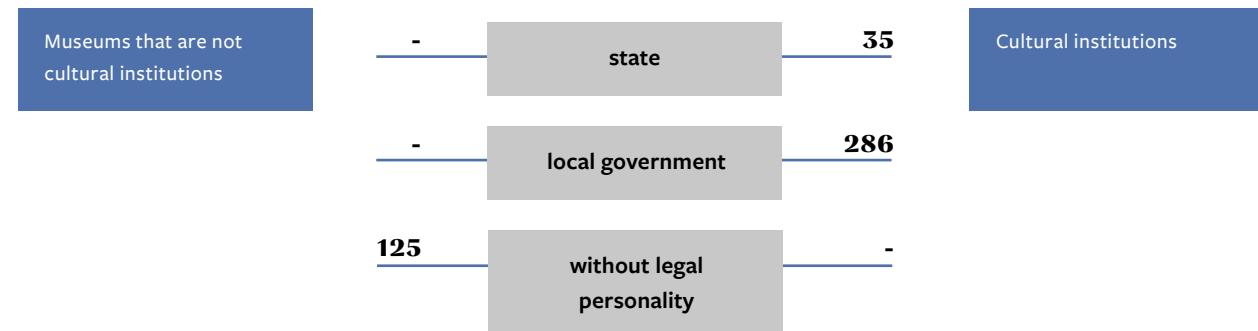


Fig. 12. Type of managing authority (excluding museum branches)

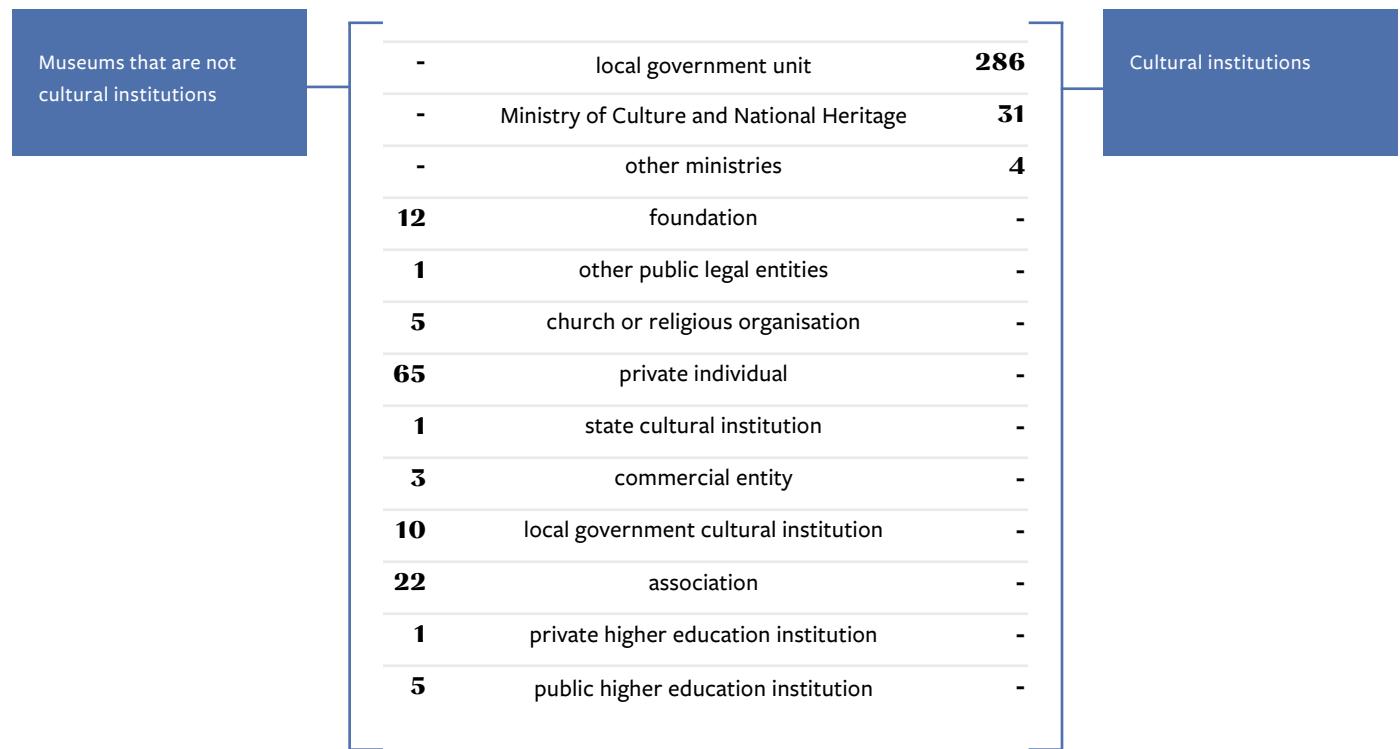


Fig. 13. Museums entered in the State Register of Museums (excluding museum branches)

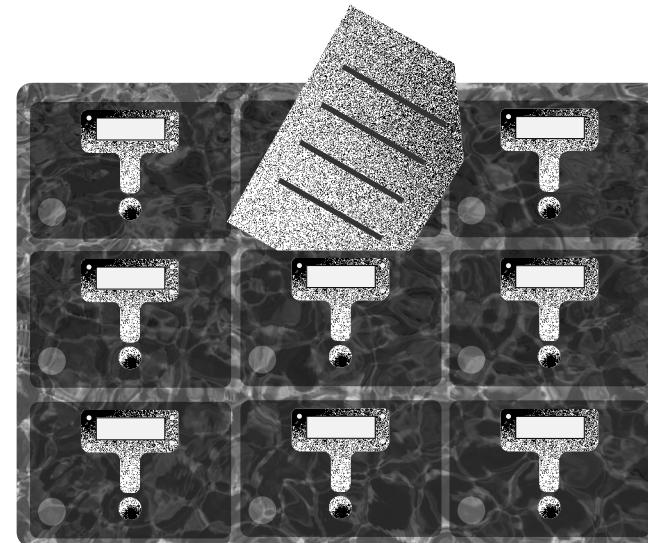
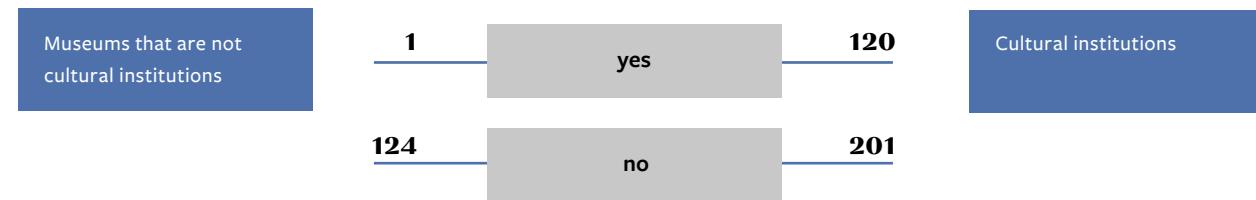
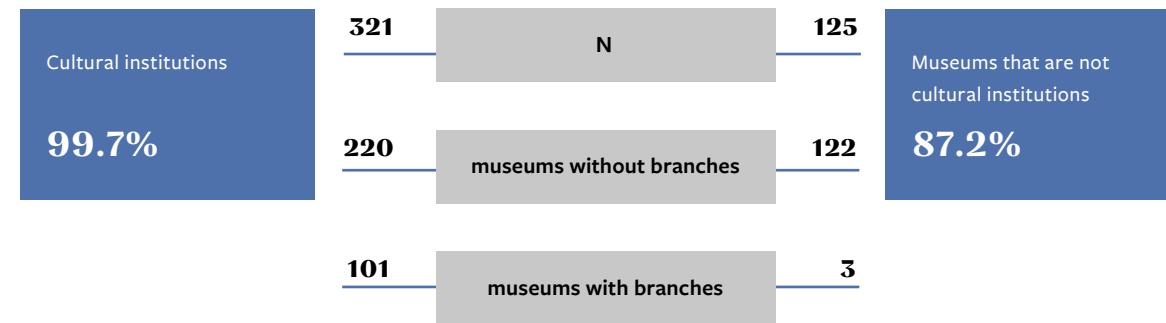


Fig. 14. Museums holding collections/objects¹ (as at the end of the reporting period)



¹ Objects – museum objects, i.e., movable and immovable items entered in the museum inventory as well as other items owned by the museum (recorded in auxiliary registers) and deposits held in museums (entered in deposit registers).

II. Museums that are cultural institutions



6. Survey results

- » Over half of the surveyed museums that are cultural institutions (55.9%) had a written collections development policy. Almost 46% (45.6%) had a formalised collections access policy, and 42.5% had a collections documentation policy. The least frequently indicated policies related to conservation and care of collections, held by 15.6% of museums (N = 320).

In terms of written procedures, the most common were regulations concerning record-keeping (55.9%), loans of collections (46.9%), and acquisition and accessioning (46.3%). Procedures for collection emergency planning (43.1%) and object intake (40.6%) were also reported relatively frequently. Following these were procedures for valuation (37.5%) and location and movement of collections (34.4%). The least commonly reported procedures were related to documentation planning (4.1%) and audit (9.7%).
- » In the surveyed museums, the median number of full-time employees in the last reporting year was 23 (mean: 50; N = 320). Within the staff structure, the median for management personnel was 2, and for other employees – 20.
- Over 61% (61.3%) of museums reported having a department (or unit) responsible for collection record-keeping and movement. By contrast, only 3.4% of institutions employed a coordinator for provenance research activities. In 52.8% of museums (N = 320), there was a position of chief registrar (or head of the department responsible for collection record-keeping and movement).
- The average proportion of curatorial and collection care staff relative to total personnel was 20.2%, while staff handling inventories accounted for 4.2%.
- A department (or unit) responsible for digitisation of collections existed in 37.5% of museums. The proportion of staff involved in digitisation and collection access relative to total personnel was 3.4% (N = 320).

Regarding conservation-related matters, 41.3% of museums had a department (or unit) responsible for preventive and remedial conservation of collections, and the position of chief conservator (or head of department) existed in 30.0% of institutions. The proportion of staff engaged in conservation relative to total personnel was 3.2%, while those primarily responsible for preventive conservation accounted for 1.3%.
- » The surveyed museums (N = 320) held printed, handwritten, or typewritten documents in their collections (94.1%) as well as cultural artefacts (91.9%) and works of art (89.7%). Slightly fewer respondents (89.1%) reported photographic objects. Audiovisual materials (42.2%) and organic objects (35.6%) were much less frequently mentioned, with the latter group dominated by geological and palaeontological specimens (27.5%).
- » Among works of art, the most frequent categories were paintings and works on paper (both 87.2%), followed

slightly less often by sculptures (85.3%) and decorative art objects (83.1%).

Ownership rights for objects entered in the inventory were fully regulated in 82.8% of museums (N = 313) and partially regulated in 15.7%, with an average regulation level of 95% (median: 100%). Regarding copyrights, full regulation was reported by 51.3% of museums (N = 314) and partial regulation by 39.8%, with an average level of 74% (median: 100%). Objects of unestablished provenance were held in the collections of 40.7% of museums (N = 317).

- » During the reporting period, 55% of the 320 surveyed museums maintained a scientific catalogue of their collections (including 219 museums without branches and 101 museums with branches). Among these institutions (N = 176), the vast majority recorded information beyond basic identification data, primarily on the condition of objects (97.2%), conservation and object-related treatments (86.9%), and the history and associations of museum objects (86.4%). Information on collection/acquisition (84.1%) as well as content and iconography (80.7%) was also frequently included. The median number of objects catalogued at the end of the reporting period was just over 12,000, with an average of over 43,900.
- » During the reporting period, 59.4% of the 313 surveyed museums conducted checks of collection documentation against the actual holdings (including 215 museums without branches and 98 museums with branches). In total, 880 collections were checked (N = 186), of

which 114 were in museums without branches and 72 in museums with branches. The average proportion of discrepancies identified relative to the number of objects inspected in completed checks was 0.2% (N = 186), with 114 museums without branches and 72 museums with branches involved.

- » Among the surveyed museums, 85% (N = 319) lent or loaned museum objects to other institutions during the reporting period. The median number of objects loaned was 119, with an average of 492 (N = 271). Exactly 79% of museums (N = 319) reported borrowing or taking objects on loan from other institutions. In this case, the numbers were higher – the median reached 494 and the average 1,061 objects (N = 252).

Nearly half of the institutions (48.8%, N = 320) lent or loaned objects to other institutions on a long-term basis (deposits). Slightly less than one third of museums (31.6%, N = 320) received objects for temporary storage from public entities other than cultural institutions, most often from provincial conservators of monuments (53.8%).

- » During the reporting period, 69.7% of the surveyed museums (N = 320) carried out digitisation activities, both in their own workshops and by commissioning external providers. The most frequently digitised objects were flat objects (95.5%) and three-dimensional objects (81.2%).

Among the surveyed museums, 22.9% (N = 319) outsourced digitisation work. The most commonly reported

reasons were lack of an in-house workshop (60.3%) and lack of qualified specialists (52.1%). Only 6.6% of museums (N = 320) provided digitisation services for other institutions.

The digitised resources were primarily used for documentation purposes (97.3%), publishing (79.8%), promotional activities (75.8%), and educational purposes (67.7%).

Collection record-keeping software was used by 69.4% of museums, with a further 5.3% in the process of implementation (N = 320). Only 20% employed software for online access to object information, with 3.1% in the implementation phase (N = 320).

A data administrator for the databases was employed in 48.7% of museums (N = 222). Descriptive metadata schemes for digital documentation of collections were applied in 27% of institutions, with 2.7% in the process of implementation. Controlled vocabularies were used by 62.2% of the surveyed museums.

- » During the reporting period, 82.2% of museums (N = 320) carried out conservation work, both in their own workshops and through external providers. The most frequently conserved objects were wooden (71.1%), metal (68.1%), and paper- and leather-based objects (61.6%).

In the majority of cases, conservation work was outsourced, as reported by 69.1% of museums (N = 320). The most commonly cited reasons were lack of a qualified

specialist (72.4%) and lack of an in-house conservation workshop (60.6%). For objects whose conservation was entrusted to external providers, the median share of such objects in the total number of conserved items was 80%, with a mean of 58% (N = 221).

Only 9.4% of museums (N = 320) provided conservation services for external institutions. Preventive conservation training was carried out relatively rarely: 36.3% of museums offered it to selected staff members, 14.1% included newly hired employees as a requirement, and only 6.6% reported that all staff participated (N = 320).

6.1. Policies and procedures

Note to Fig. 15.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

² Policy – a written regulation specifying how the institution manages its collections. It may take the form of a comprehensive collections management policy or separate documents for individual aspects – collections development, access, documentation, and conservation and collection care. A policy includes, for example, information on the circumstances under which the museum acquires objects or not, whether and on what terms it grants access to collections, the scope of cataloguing, etc. Policies must align with the museum's mission and the overarching framework set out in its statute/regulations. They should be implemented by official order and subject to regular review and updates.

Fig. 15. Museums with written policies² in place during the reporting period

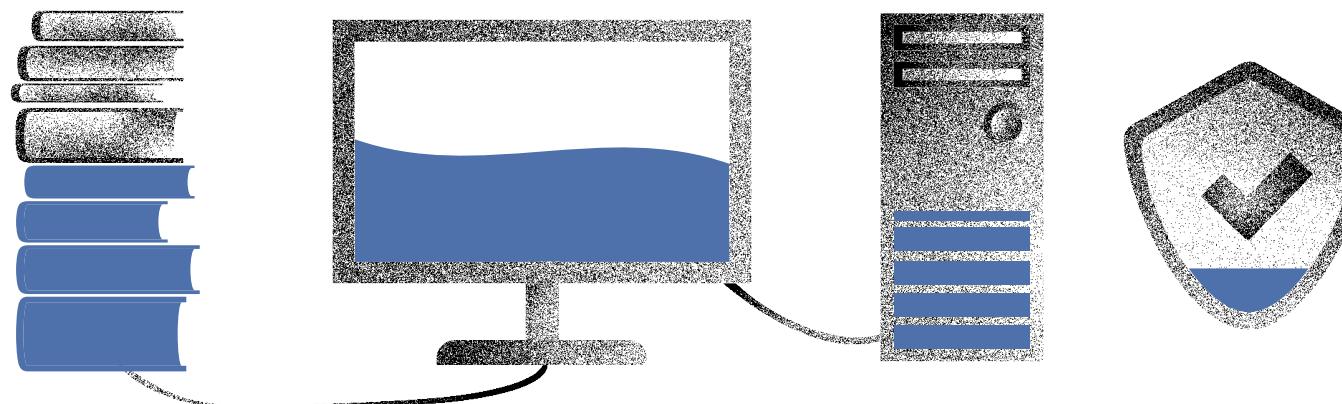
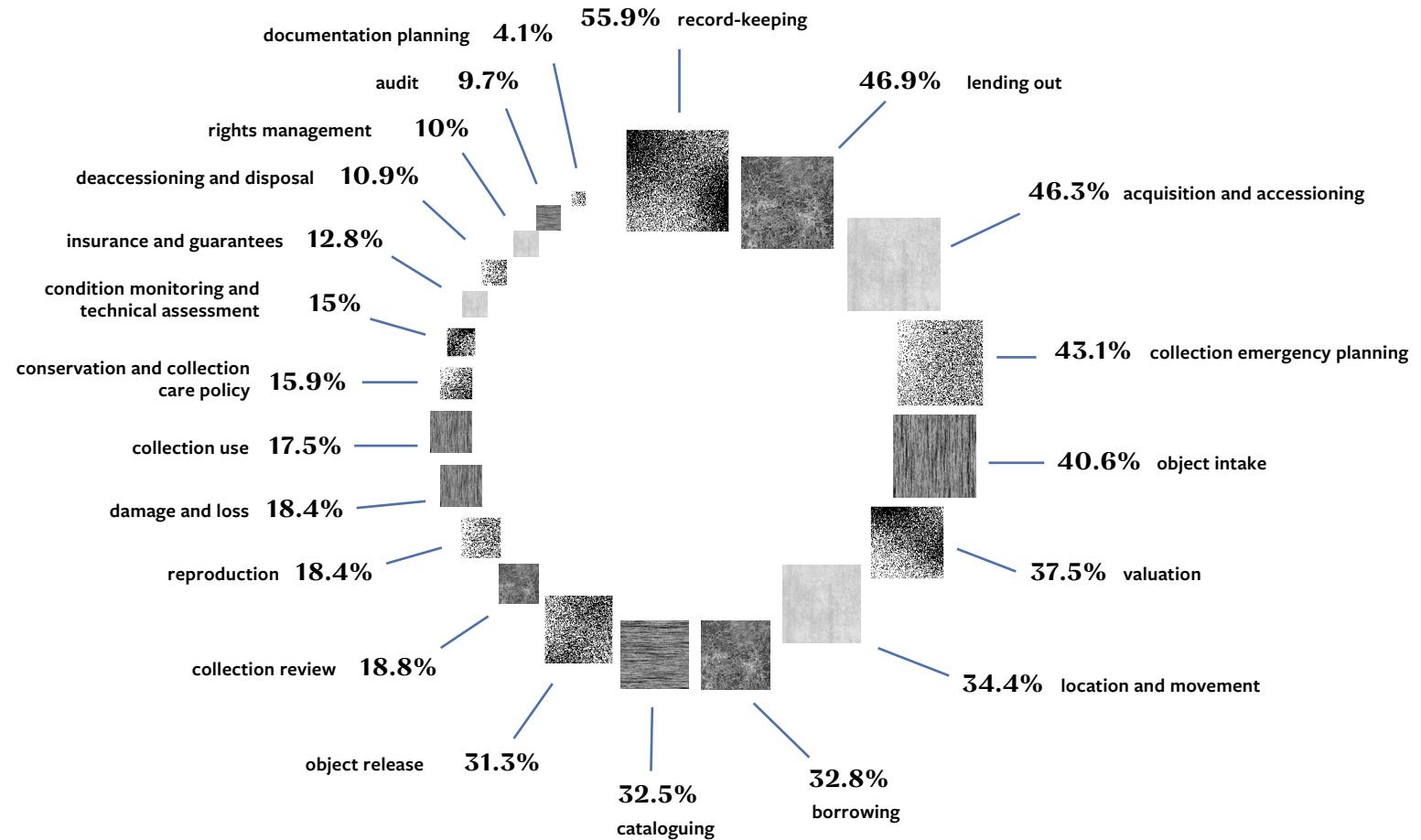


Fig. 16. Museums with written procedures³ in place during the reporting period

Note to Fig. 16.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

³ Procedures – written rules governing the steps to be followed in carrying out specific tasks within the museum. A procedure defines the sequence of actions required to complete a given task. It may include information on who is responsible for each step, what information is recorded at each stage, and how it relates to other procedures. Procedures must align with the museum's mission and the overarching framework set out in its statute/regulations. They should be implemented by official order and subject to regular review and updates.

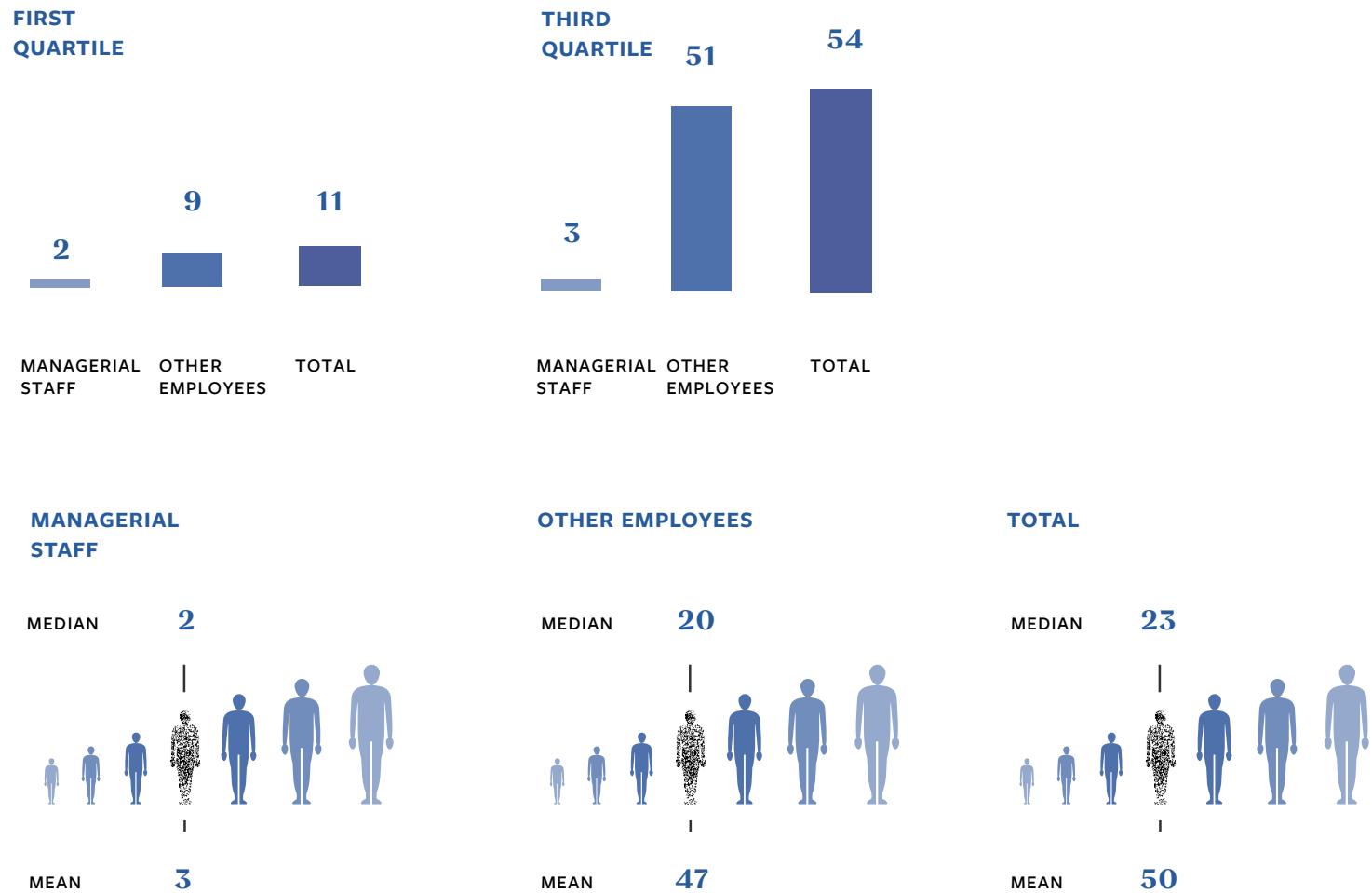


6.2. Staff

Note to Fig. 17.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 17. Full-time staff in museums, broken down into managerial staff and other employees (number of persons) (last reporting year)



Note to Figs. 18, 19, 20.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

⁴ Provenance research coordinator – a person employed in a separate position responsible for coordinating work related to broadly understood provenance research of museum objects, including institutional losses (e.g., wartime losses).

Provenance research – research aimed at determining the origin of individual museum objects based on sources. This research covers the history of an object from its creation to the moment it enters the museum's possession. Provenance research also encompasses historical museum collections, including currently lost or incomplete objects, dispersed collections, and wartime losses of individual institutions.

Fig. 18. Museums with a department (or unit) responsible for collection record-keeping and movement (as at the end of the reporting period)



Fig. 19. Museums employing a provenance research coordinator⁴ (as at the end of the reporting period)

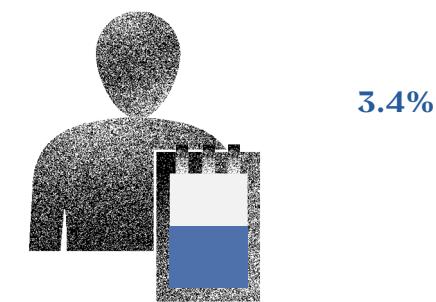


Fig. 20. Museums with a position of chief registrar (or head of the department responsible for collection record-keeping and movement) (as at the end of the reporting period)



Note to Figs. 21, 22.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

⁵ Curatorial and collection care staff – employees responsible for:

- » collecting, cataloguing, and storing collections;
- » conducting research on collections and topics related to the institution's profile (including preparing articles and publications);
- » preparing scenarios for permanent and temporary exhibitions.

For institutions that collect archival materials and/or special library collections, this group also includes staff responsible for those types of collections.

⁶ Inventory staff – employees responsible for recording and supervising the documentation of the museum's own collections as well as temporarily lent objects, and coordinating the movement of objects (both internal and external circulation).

Fig. 21. Ratio of curatorial and collection care staff⁵ to total staff (shown as mean)

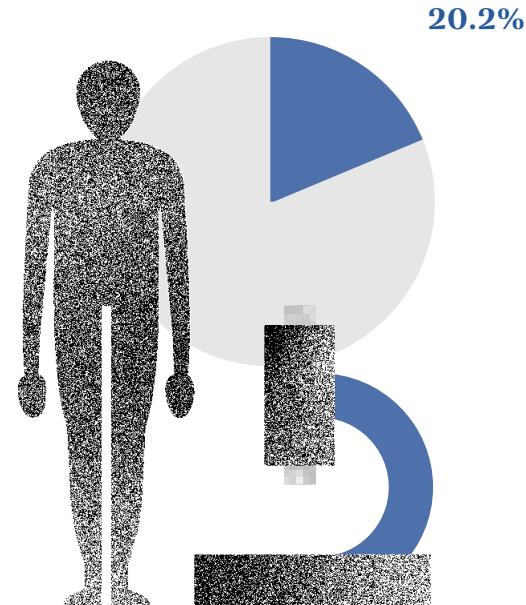
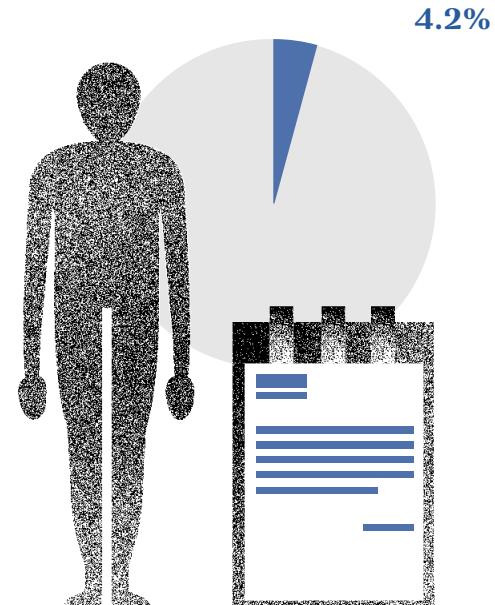


Fig. 22. Ratio of inventory staff⁶ to total staff (shown as mean)



Note to Figs. 23, 24.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 23. Museums with a department (or unit) responsible for collection digitisation [\(as at the end of the reporting period\)](#)

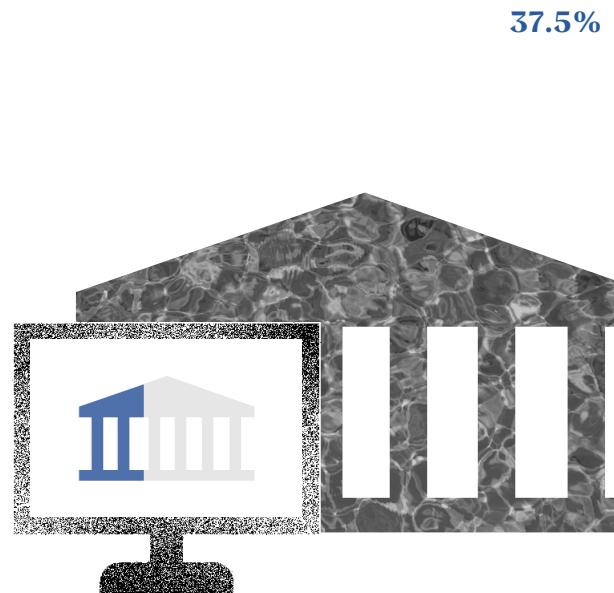
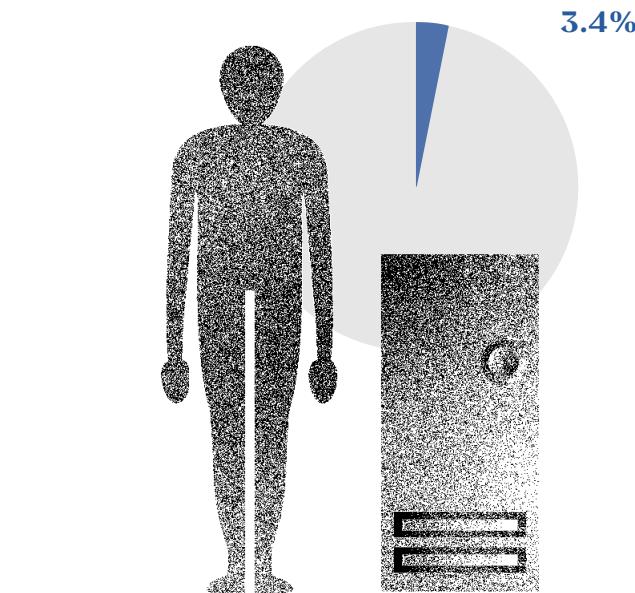


Fig. 24. Ratio of staff involved in digitisation and access of collections⁷ to total staff [\(shown as mean\)](#)



⁷ Staff involved in digitisation and access of collections – employees responsible for creating, processing, and providing access to visual documentation of collections, exhibitions, and other museum activities, as well as administering the electronic collection catalogue.

Note to Figs. 25, 26.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 25. Museums with a department (or unit) responsible for preventive and remedial conservation of collections *(as at the end of the reporting period)*

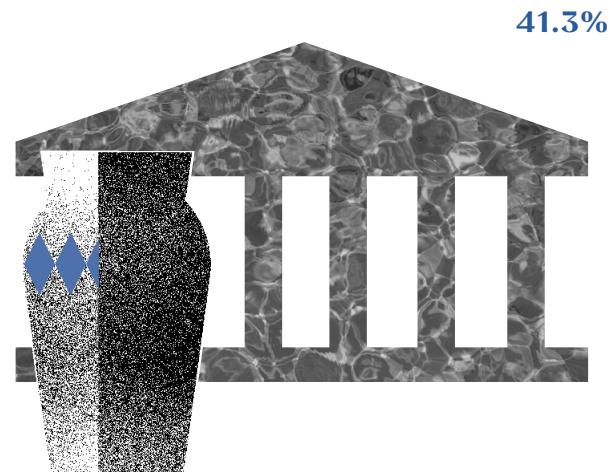
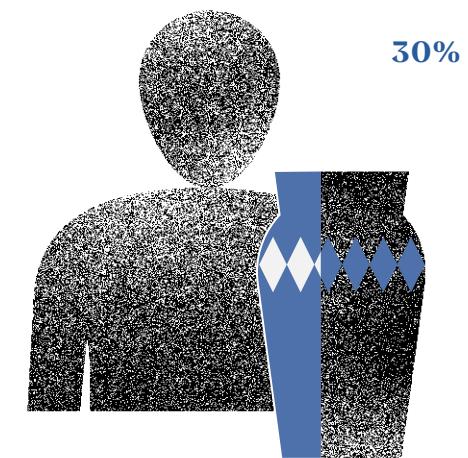


Fig. 26. Museums with a position of chief conservator (or head of the department responsible for preventive and remedial conservation of collections) *(as at the end of the reporting period)*



Note to Figs. 27, 28.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

⁸ Staff responsible for conservation – employees in charge of full, partial, and preventive conservation of collections.

⁹ Preventive conservation – all measures and activities undertaken to avoid or minimise the ongoing degradation of objects. These do not involve direct intervention on the objects themselves but include, for example, developing and implementing policies and procedures to ensure appropriate environmental conditions for objects on display and in storage, safe storage practices in museum repositories, and training staff in basic handling of museum objects to minimise the risk of damage during other activities.

Fig. 27. Ratio of staff responsible for conservation⁸ to total staff (shown as mean)

3.2%

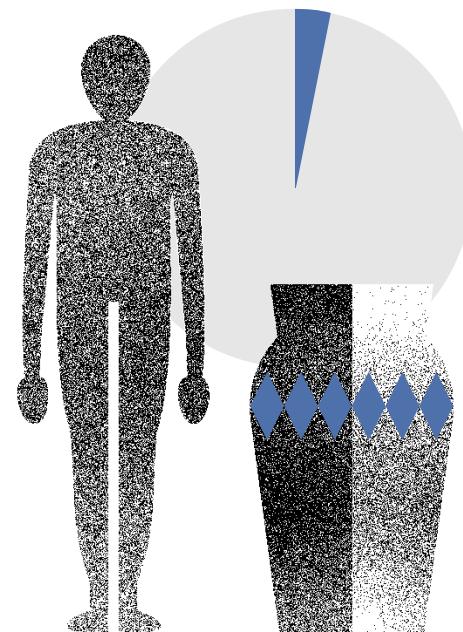
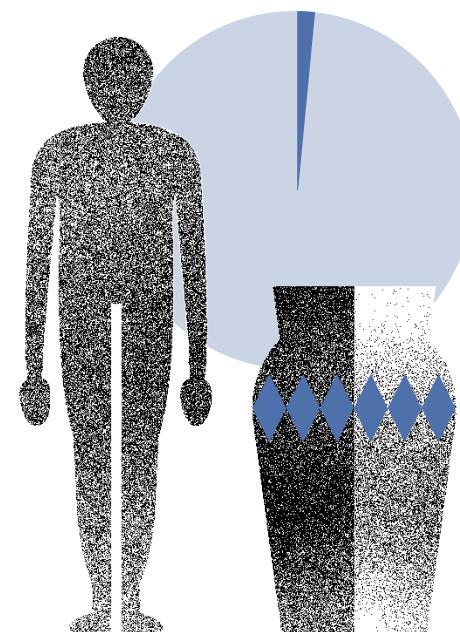


Fig. 28. Ratio of staff primarily responsible for preventive conservation⁹ to total staff (shown as mean)

1.3%



6.3. Collections and record-keeping

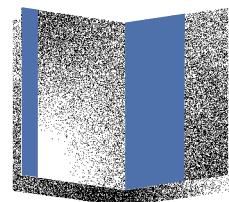
Note to Fig. 29.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 29. Museums holding specific categories of objects (as at the end of the reporting period)

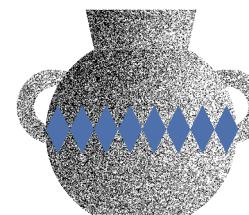
PRINTED, HANDWRITTEN, OR TYPEWRITTEN DOCUMENTS

94.1%



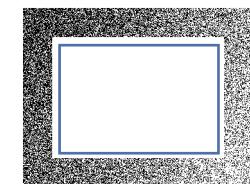
CULTURAL ARTEFACTS¹⁰

91.9%



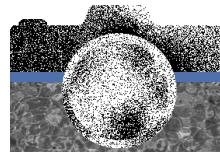
WORKS OF ART

89.7%



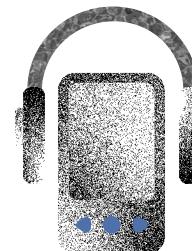
PHOTOGRAPHIC OBJECTS

89.1%



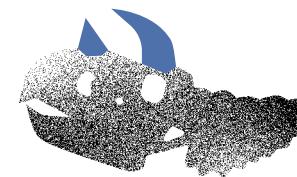
AUDIOVISUAL MATERIALS

42.2%



ORGANIC OBJECTS¹¹

35.6%

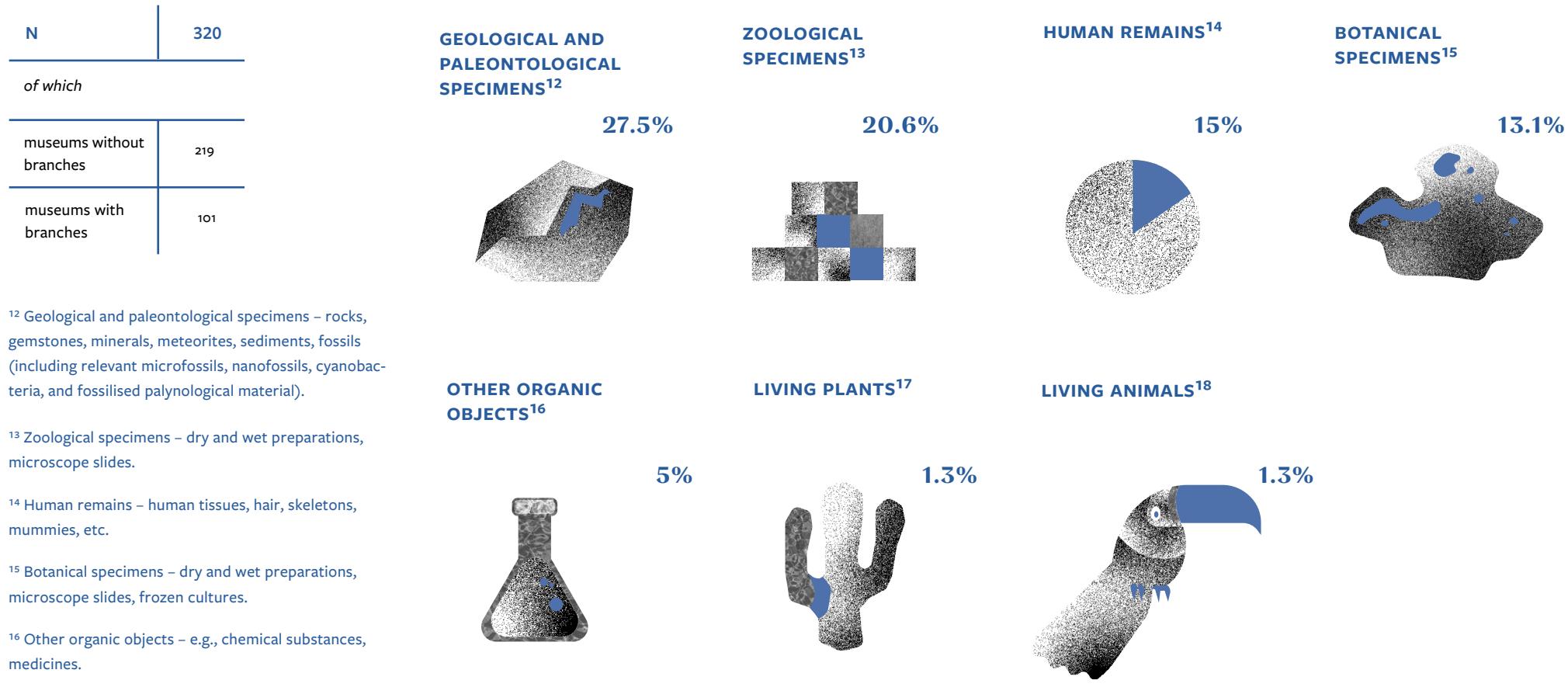


¹⁰ Cultural artefacts – excluding works of art, but including buildings, technological objects, and social history objects.

¹¹ Organic objects – including living animals and plants.

Fig. 30. Museums holding specific categories of organic objects (as at the end of the reporting period)

Note to Fig. 30.



¹² Geological and paleontological specimens – rocks, gemstones, minerals, meteorites, sediments, fossils (including relevant microfossils, nanofossils, cyanobacteria, and fossilised palynological material).

¹³ Zoological specimens – dry and wet preparations, microscope slides.

¹⁴ Human remains – human tissues, hair, skeletons, mummies, etc.

¹⁵ Botanical specimens – dry and wet preparations, microscope slides, frozen cultures.

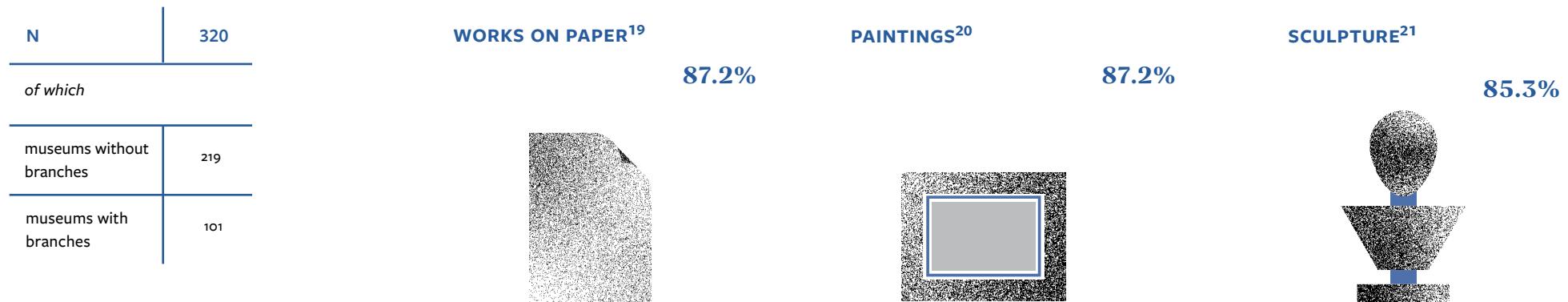
¹⁶ Other organic objects – e.g., chemical substances, medicines.

¹⁷ Living plants – in botanical gardens and arboreta.

¹⁸ Living animals – in zoos and aquaria.

Fig. 31. Museums holding specific categories of **works of art (as at the end of the reporting period)**

Note to Fig. 31.



¹⁹ Works on paper – e.g., graphic works, drawings, watercolours.

²⁰ Paintings – e.g., on canvas, wood, plaster.

²¹ Sculpture – including reliefs and sculptures located indoors or outdoors, regardless of technique or material.

²² Decorative art objects – e.g., metalwork, jewellery, chronometers, enamel objects, ivory objects, lacquerware, decorative textiles, porcelain.

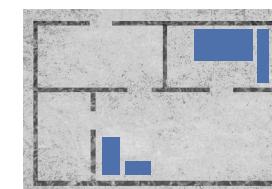
²³ Other works of art – e.g., scenography, installations.

DECORATIVE ART OBJECTS²²



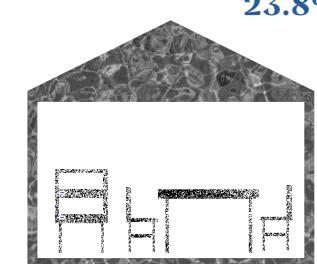
83.1%

ARCHITECTURAL PLANS AND DRAWINGS



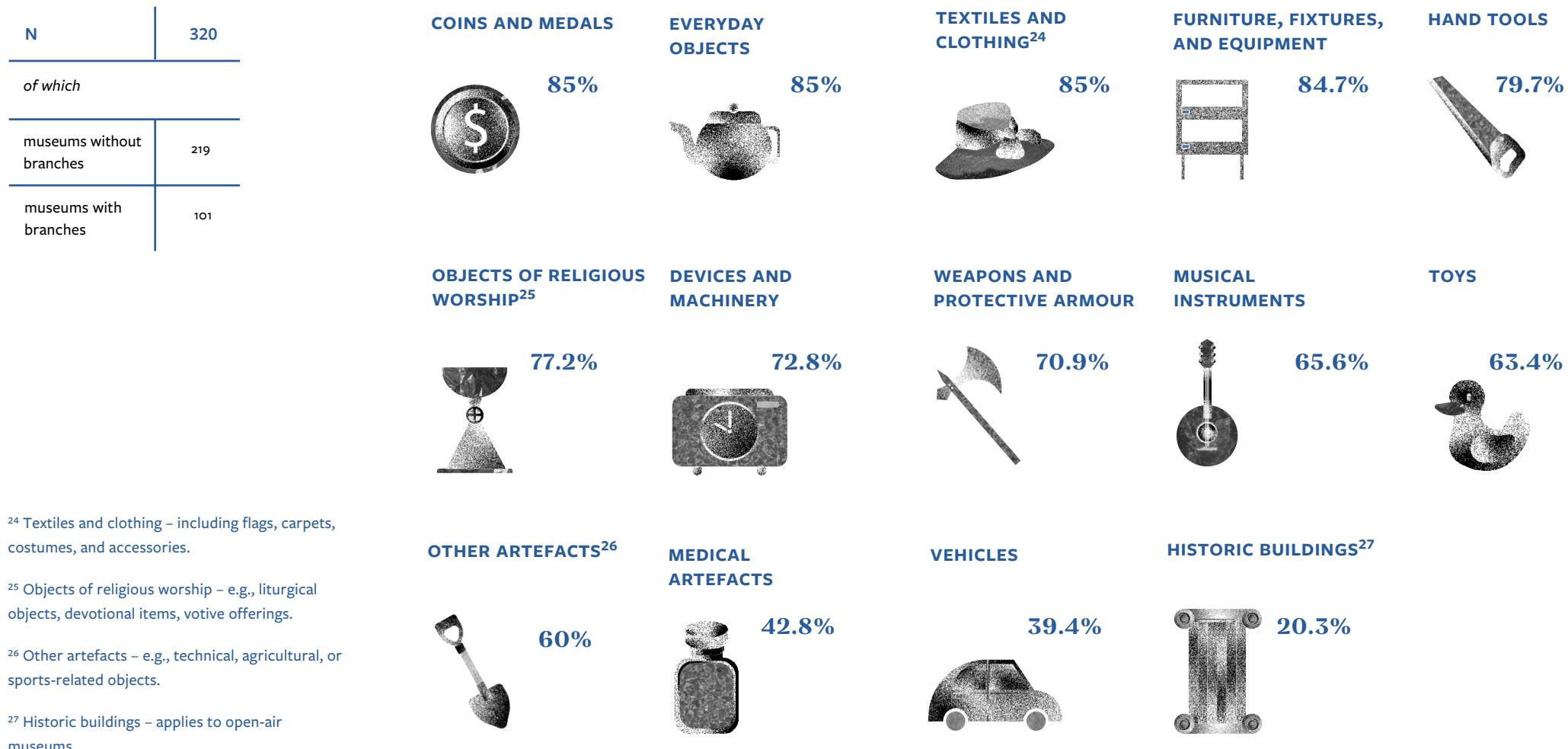
64.7%

OTHER WORKS OF ART²³



23.8%

Note to Fig. 32.



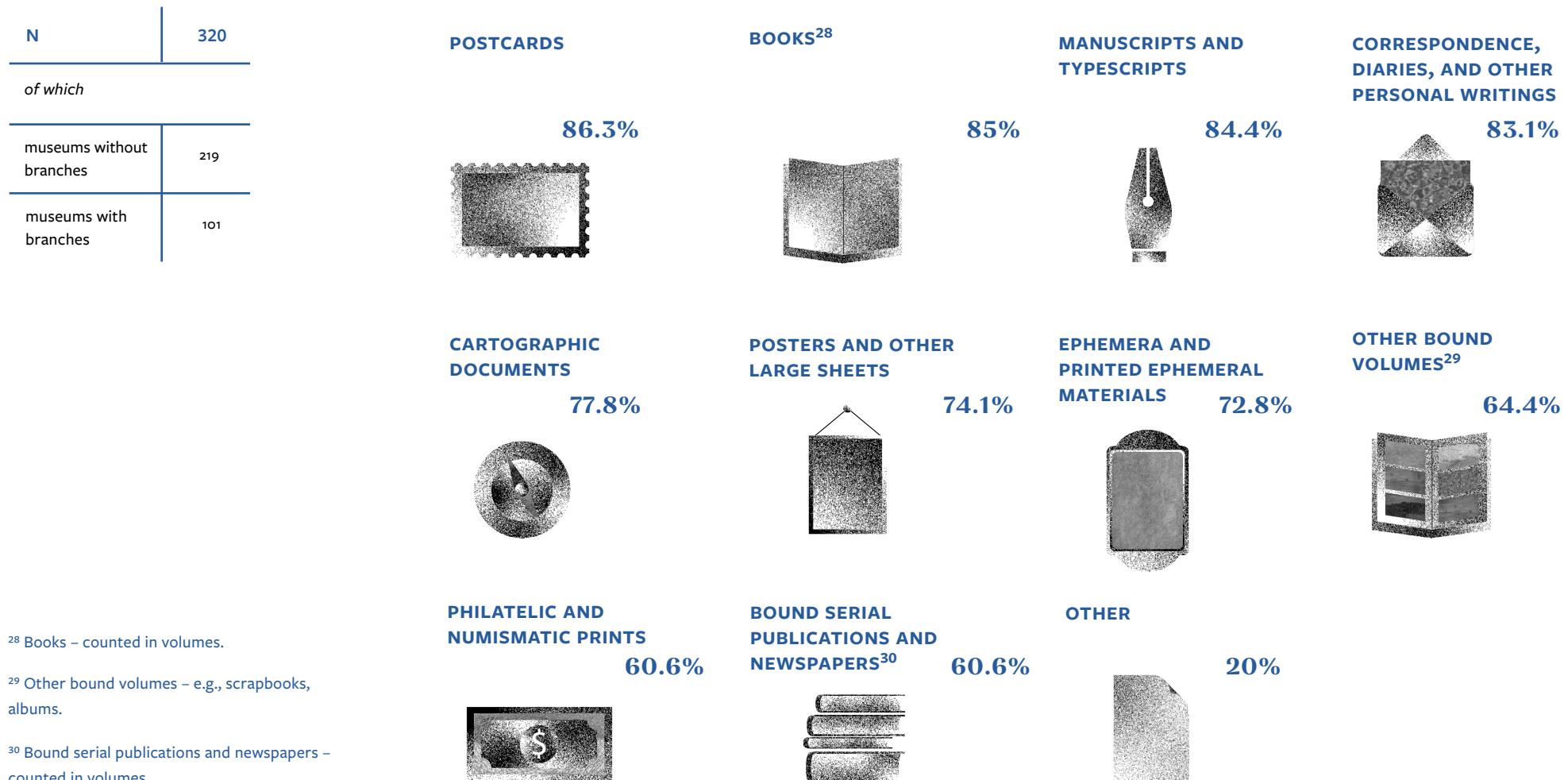
²⁴ Textiles and clothing – including flags, carpets, costumes, and accessories.

²⁵ Objects of religious worship – e.g., liturgical objects, devotional items, votive offerings.

²⁶ Other artefacts – e.g., technical, agricultural, or sports-related objects.

²⁷ Historic buildings – applies to open-air museums.

Note to Fig. 33.



²⁸ Books – counted in volumes.

²⁹ Other bound volumes – e.g., scrapbooks, albums.

³⁰ Bound serial publications and newspapers – counted in volumes.

Fig. 34. Museums holding specific categories of photographic objects (as at the end of the reporting period)

Note to Figs. 34, 35:

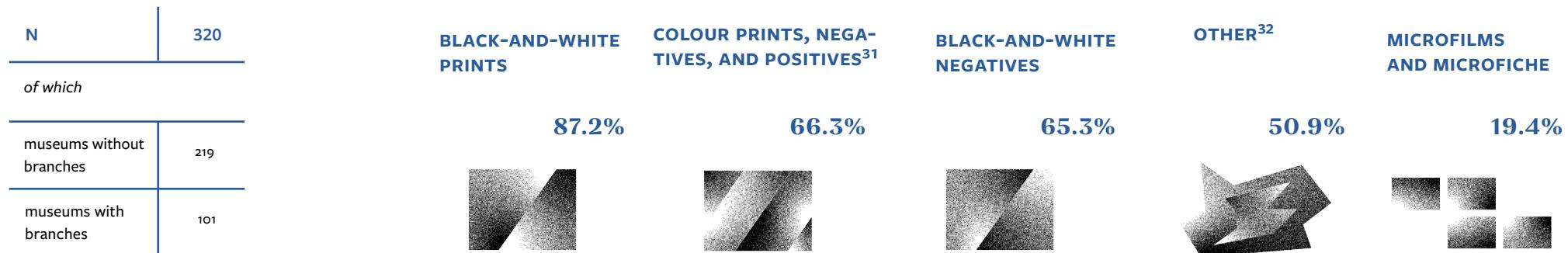


Fig. 35. Museums holding specific categories of audiovisual materials (as at the end of the reporting period)

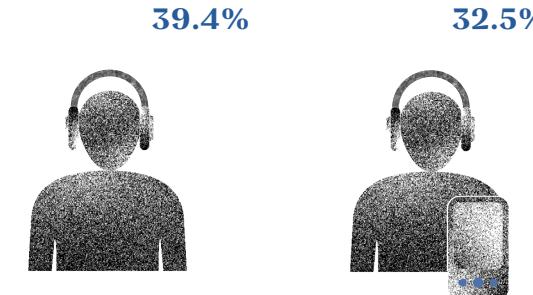
³¹ Colour prints, negatives, and positives – including slides and transparencies.

³² Other – e.g., daguerreotypes, ambrotypes, ferrotypes, glass negatives, and magic lantern slides.

³³ Audio recordings – wax cylinders, phonograph records, tapes, cassettes, audio CDs, DVDs, digital sound files.

³⁴ Visual and combined audiovisual materials – films, video recordings, computer games.

AUDIO RECORDINGS³³ **VISUAL AND COMBINED AUDIOVISUAL MATERIALS³⁴**

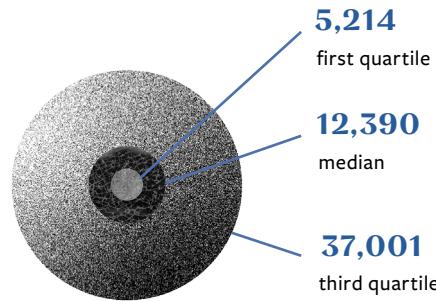


Note to Fig. 36.

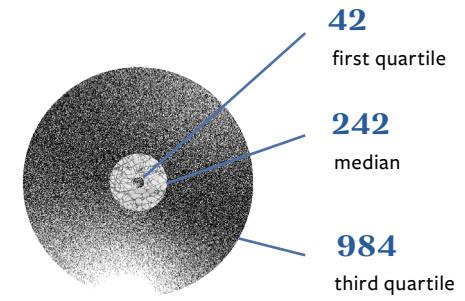
N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 36. Median and quartiles of objects recorded in different museum registers (as at the end of the reporting period)

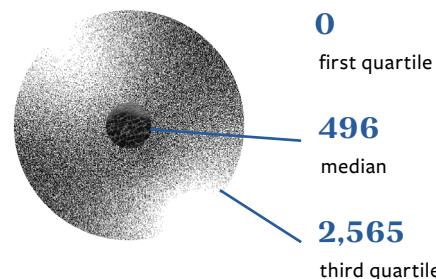
OBJECTS IN INVENTORY REGISTERS



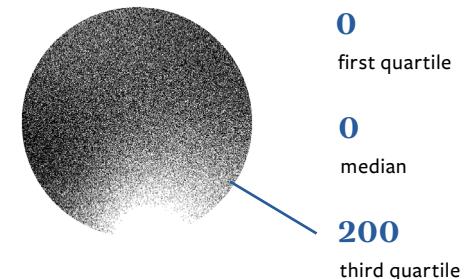
OBJECTS IN DEPOSIT REGISTERS



OBJECTS IN AUXILIARY REGISTERS



OBJECTS OUTSIDE REGISTERS



Note to Figs. 37, 38.

N	313
<i>of which</i>	
museums without branches	216
museums with branches	97

Fig. 37. Museums with regulated ownership rights³⁵ for objects recorded in the inventory (as at the end of the reporting period)

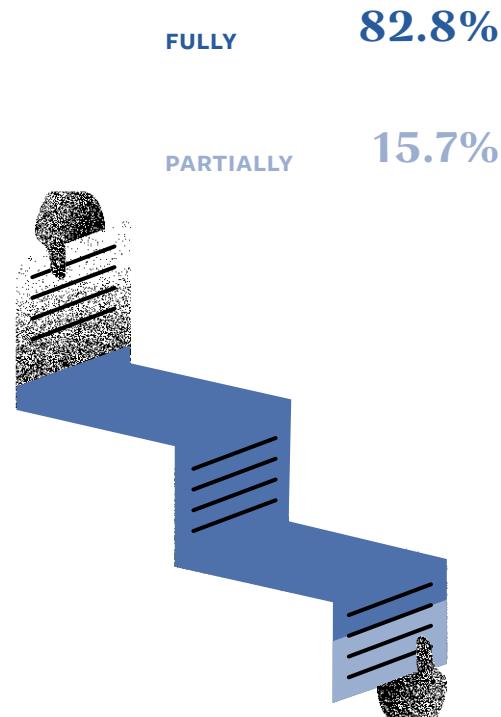
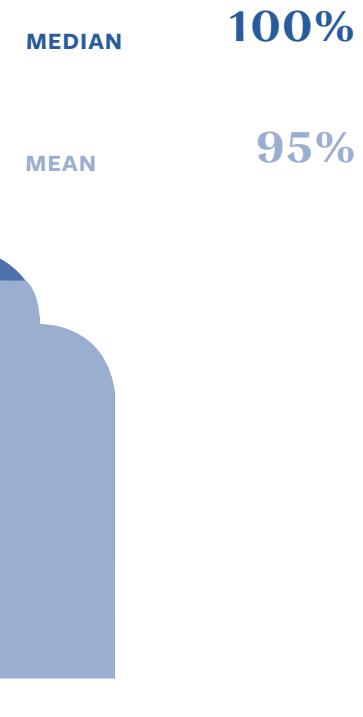


Fig. 38. Median and mean share of objects in the inventory with regulated ownership rights



³⁵ Regulated ownership rights – established rights of the museum to possess (including determination of legal title), use, and manage objects, excluding other people, within the limits set by law and principles of social coexistence.

Note to Figs. 39, 40.

N	314
<i>of which</i>	
museums without branches	217
museums with branches	97

³⁶ Regulated copyright – established rights of the museum regarding objects under the Copyright and Related Rights Act of 4 February 1994 (including acquisition in writing of economic copyright or licences specifying the conditions for using or managing individual objects; determination of the expiry of such rights; or confirmation that a given object was or is not subject to copyright – public domain – as well as managing information contained in agreements on the non-transfer of economic copyright to the museum).

Fig. 39. Museums with regulated copyright³⁶ for objects recorded in the inventory (as at the end of the reporting period)

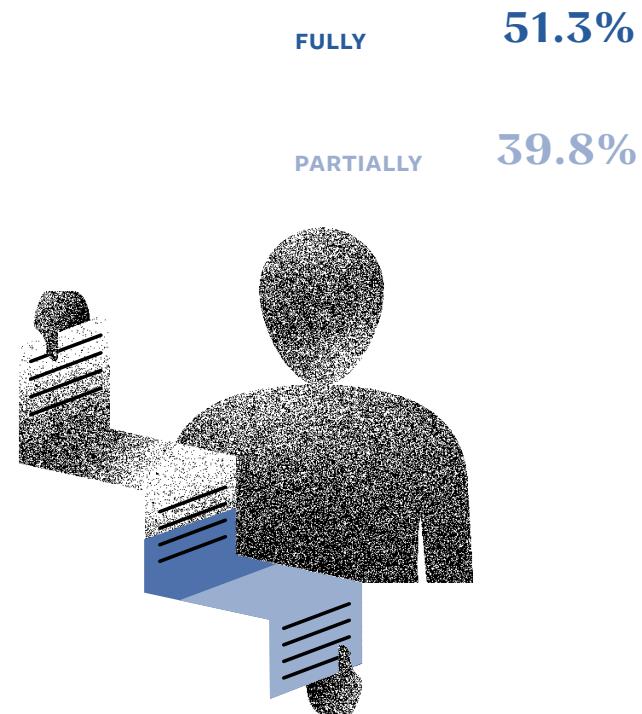
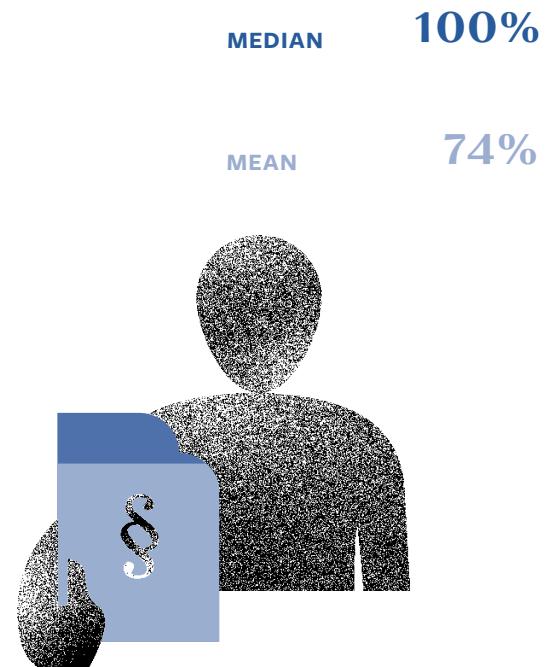


Fig. 40. Median and mean share of objects in the inventory with regulated copyright



Note to Figs. 41, 42.

N	317
<i>of which</i>	
museums without branches	217
museums with branches	100

Fig. 41. Museums holding objects of unknown provenance recorded in the inventory (as at the end of the reporting period)

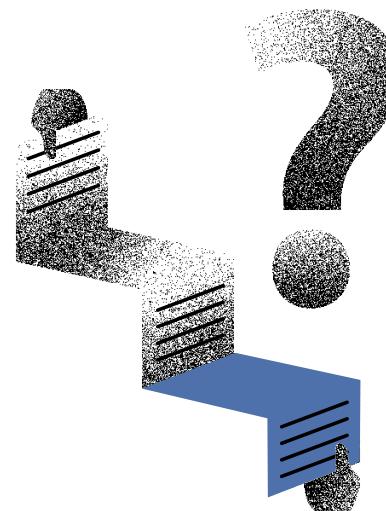


Fig. 42. Median and mean share of objects in the inventory with established provenance

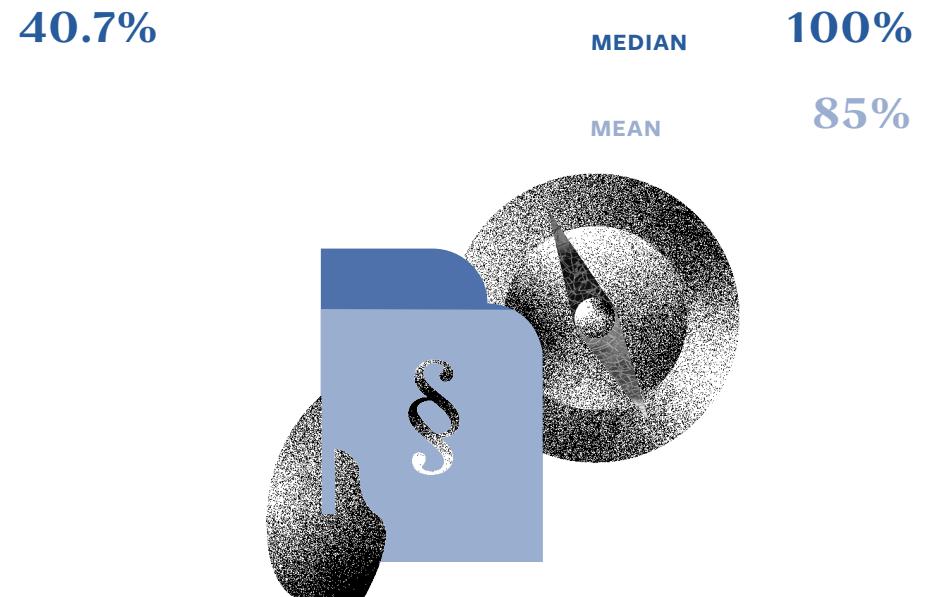


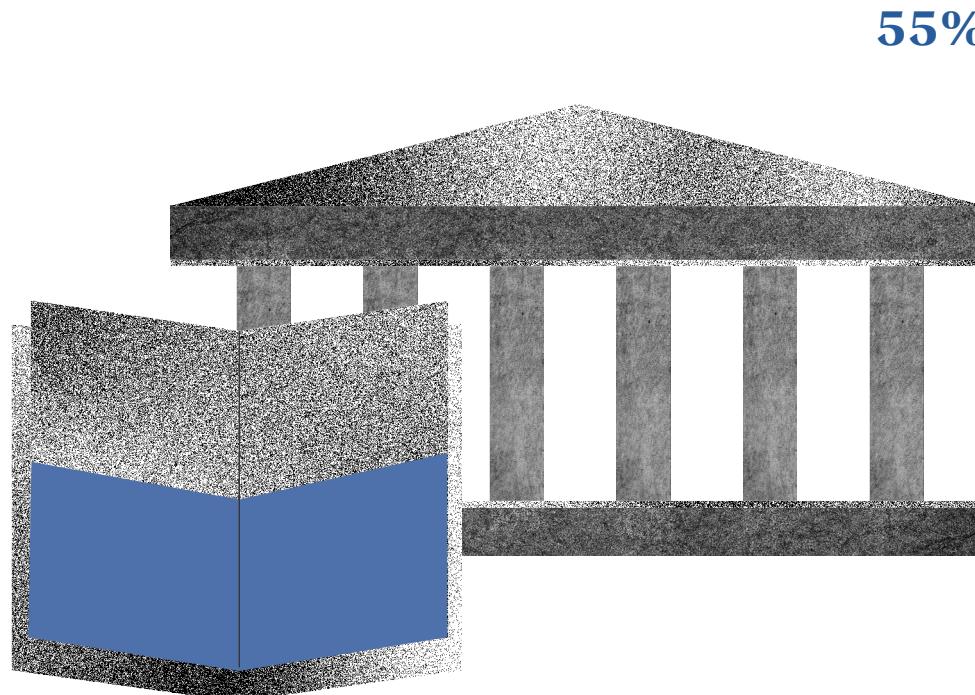
Fig. 43. Museums maintaining a scientific collection catalogue during the reporting period

6.4. Scientific collection catalogue³⁷ (cataloguing)

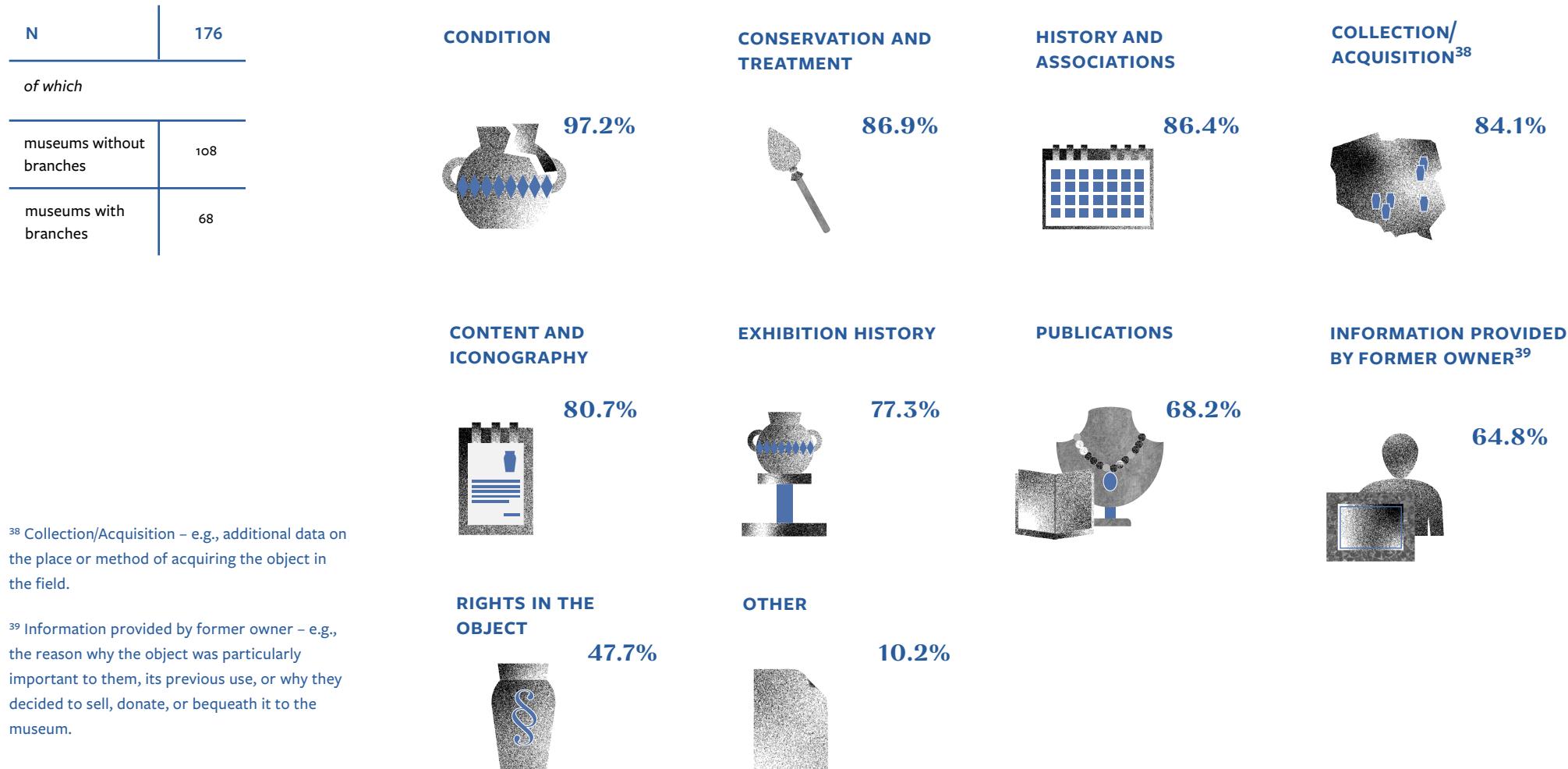
Note to Fig. 43.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

³⁷ Scientific collection catalogue – maintained either as a traditional card index or in a database system. A catalogue card (not to be confused with registration cards) records the results of the scholarly processing of the museum's collections beyond the basic inventory data, usually including information on exhibitions, bibliography, and conservation reports. The scope of mandatory catalogue data should be defined in the museum's relevant policy.



Note to Fig. 44.



³⁸ Collection/Acquisition – e.g., additional data on the place or method of acquiring the object in the field.

³⁹ Information provided by former owner – e.g., the reason why the object was particularly important to them, its previous use, or why they decided to sell, donate, or bequeath it to the museum.

Fig. 45. Median and mean number of catalogued museum objects at the end of the reporting period

Note to Fig. 45.



6.5. Verification of collection documentation against actual holdings

Note to Fig. 46.

N	313
<i>of which</i>	
museums without branches	215
museums with branches	98

Fig. 46. Museums that carried out verification of collection documentation against actual holdings in accordance with the Regulation of the Minister of Culture of 30 August 2004 on the scope, forms, and method of recording cultural heritage in museums (Dz.U. [Journal of Laws] of 2004, No. 202, item 2073) during the reporting period

59.4%



Note to Figs. 47, 48.

N	186
<i>of which</i>	
museums without branches	114
museums with branches	72

Fig. 47. Collections verified during the reporting period

880 TOTAL

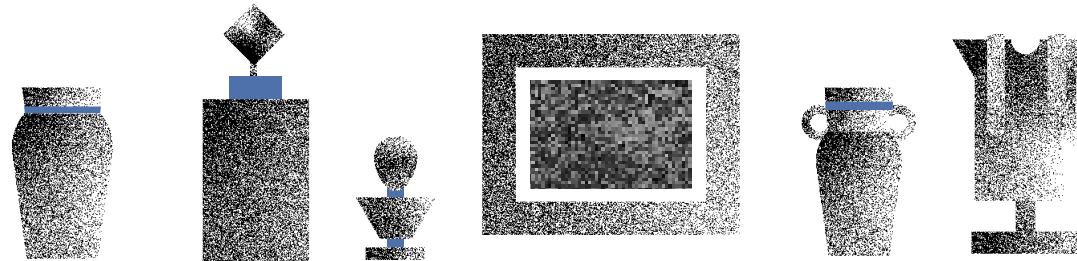
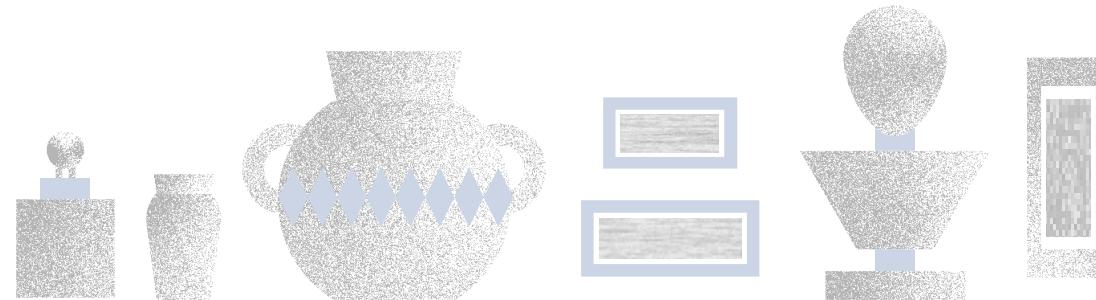


Fig. 48. Ratio of discrepancies to verified objects for completed verifications during the reporting period (shown as mean)

0.2%



6.6. Movement of museum objects

Note to Fig. 49.

N	319
<i>of which</i>	
museums without branches	218
museums with branches	101

Note to Fig. 50.

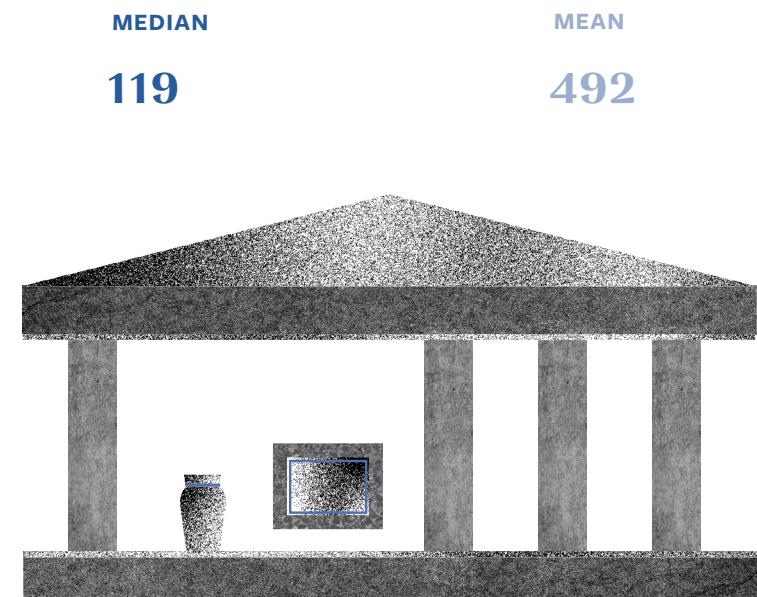
N	271
<i>of which</i>	
museums without branches	176
museums with branches	95

Fig. 49. Museums lending or loaning objects to other institutions⁴⁰ during the reporting period



85%

Fig. 50. Median and mean number of objects lent or loaned to other institutions



MEDIAN

119

MEAN

492

⁴⁰ Lending – short-term, free provision of an object to another institution under a lending agreement. Loaning – short-term, paid provision of an object to another institution under a loan agreement. Object – a single item, counted as one unit. For example, a painting counts as one object, a lidded jug counts as one composite object, a pair of candlesticks counts as two objects.

Note to Fig. 51.

N	319
<i>of which</i>	
museums without branches	218
museums with branches	101

Note to Fig. 52.

N	252
<i>of which</i>	
museums without	159
museums with branches	93

Fig. 51. Museums borrowing or taking objects on loan from other institutions during the reporting period

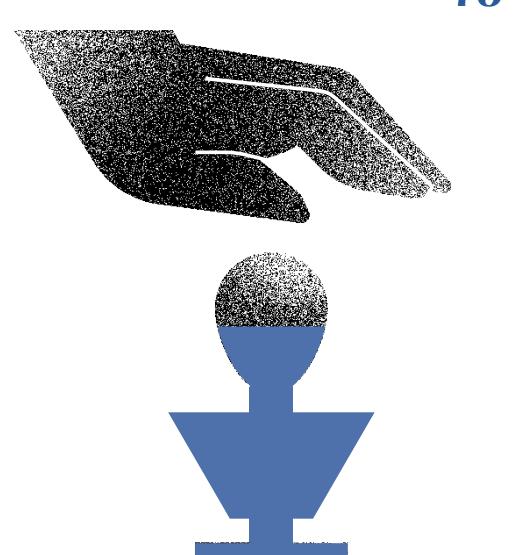
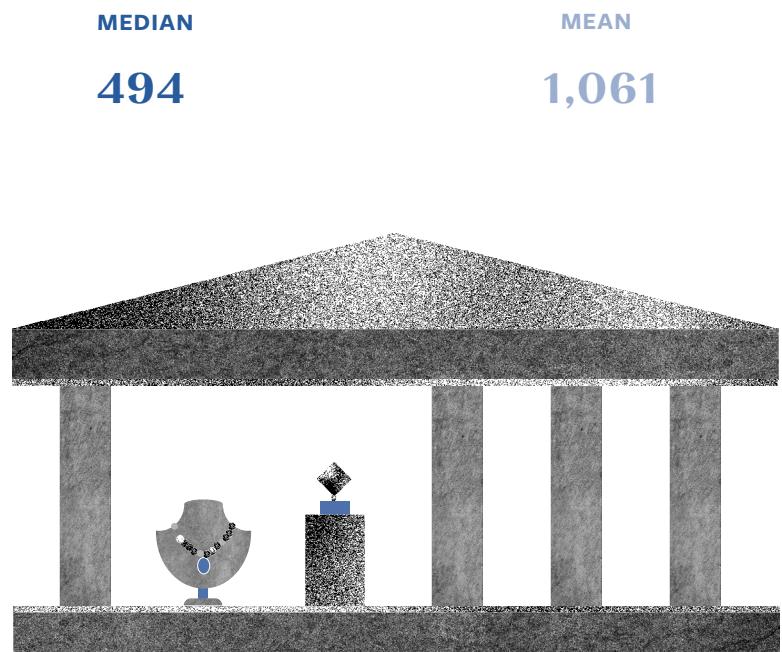


Fig. 52. Median and mean number of objects borrowed or taken on loan from other institutions



Note to Figs. 53, 54:

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 53. Museums lending or loaning objects to other entities on a long-term basis (deposits) during the reporting period

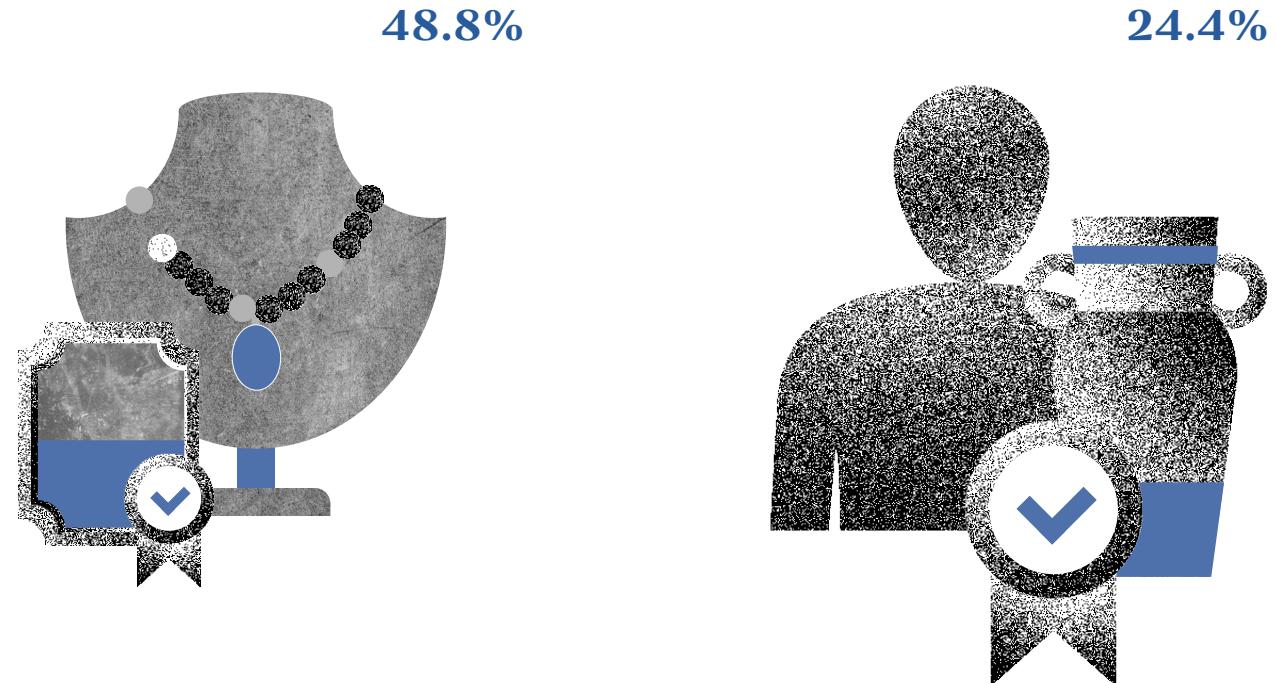


Fig. 54. Museums lending or loaning objects on a long-term basis (deposits) to non-museum entities during the reporting period

Note to Fig. 55.

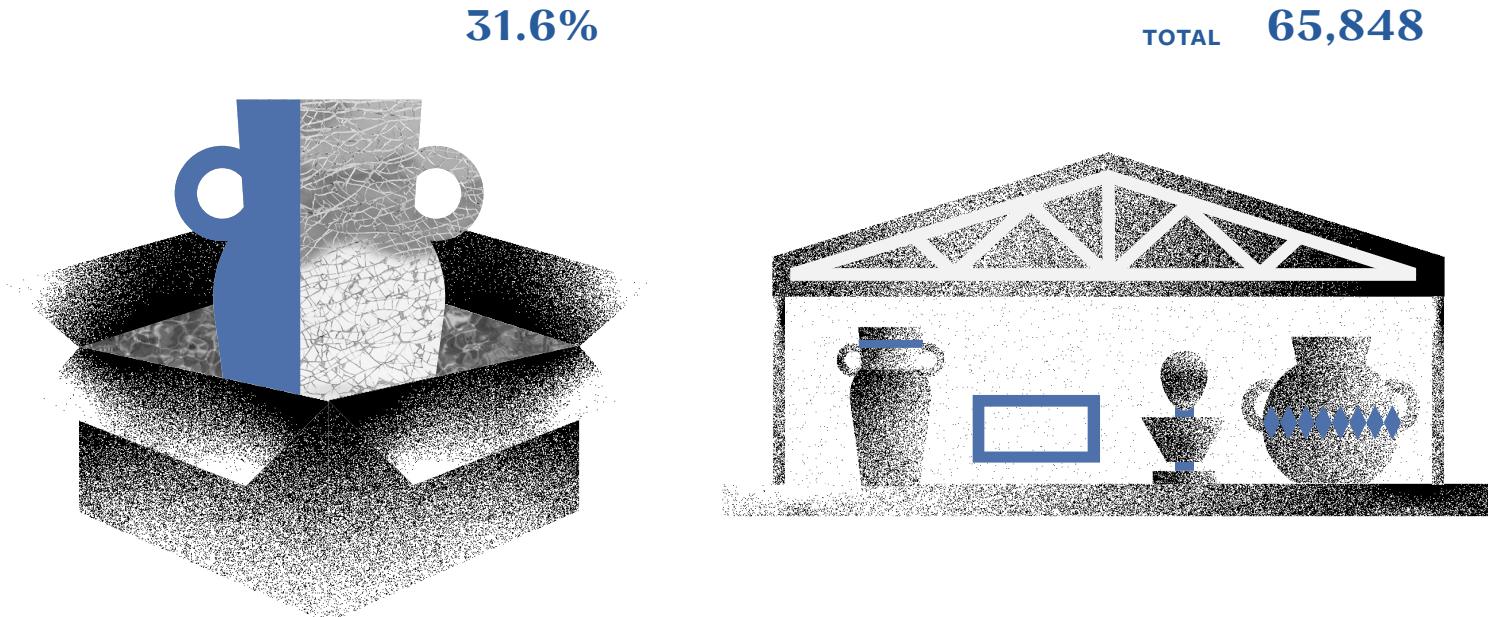
N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Note to Fig. 56.

N	100
<i>of which</i>	
museums without branches	54
museums with branches	46

Fig. 55. Museums receiving objects from public entities other than cultural institutions for temporary custody during the reporting period

Fig. 56. Total number of objects transferred to museums by entities other than cultural institutions



Note to Fig. 57.

N	100
<i>of which</i>	
museums without branches	54
museums with branches	46

Fig. 57. Ratio of objects transferred by entities other than cultural institutions in a given category to the total number of transferred objects (shown as mean)

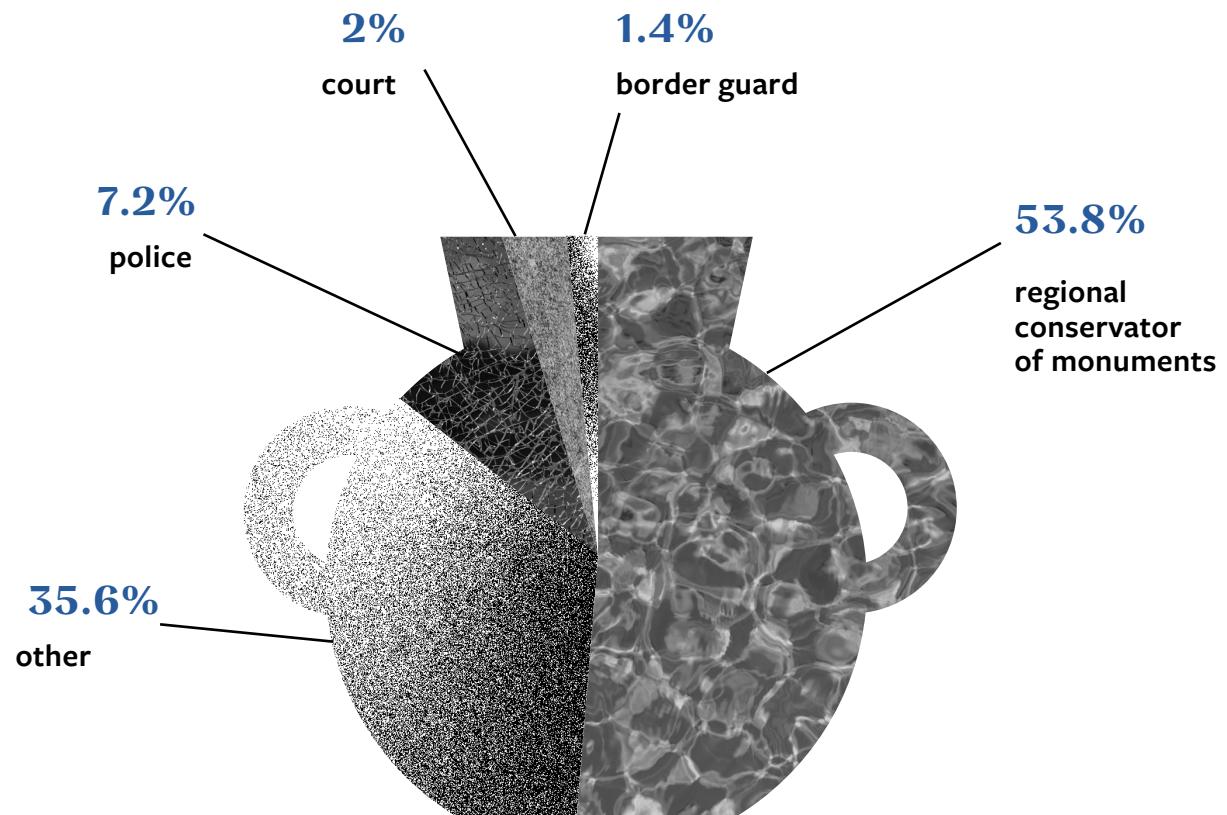


Fig. 58. Museums digitising objects (both in-house and outsourced digitisation services)⁴¹ during the reporting period

6.7. Digitisation process

Note to Fig. 58.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

⁴¹ Digitisation process – the sequence of activities aimed at producing digital representations of objects as faithful as possible, together with the creation of technical metadata and descriptive metadata. The process includes activities related to collecting, structuring, processing, managing, archiving, safeguarding, exchanging, using, and providing access to these data.

69.7%

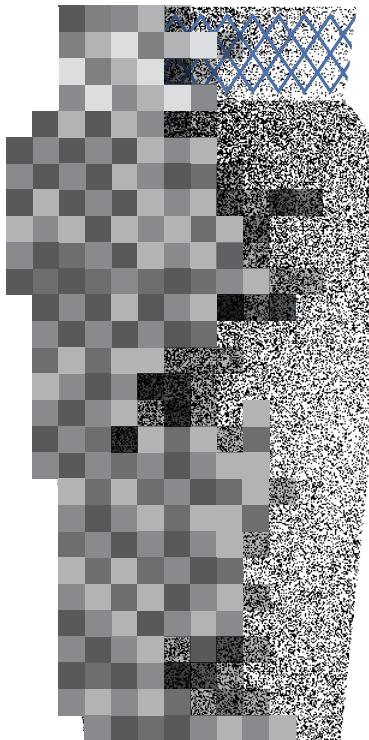


Fig. 59. Museums digitising collections by type of own objects during the reporting period

Note to Fig. 59.

N	223
<i>of which</i>	
museums without branches	141
museums with branches	82

Note to Fig. 60.

N	319
<i>of which</i>	
museums without branches	218
museums with branches	101

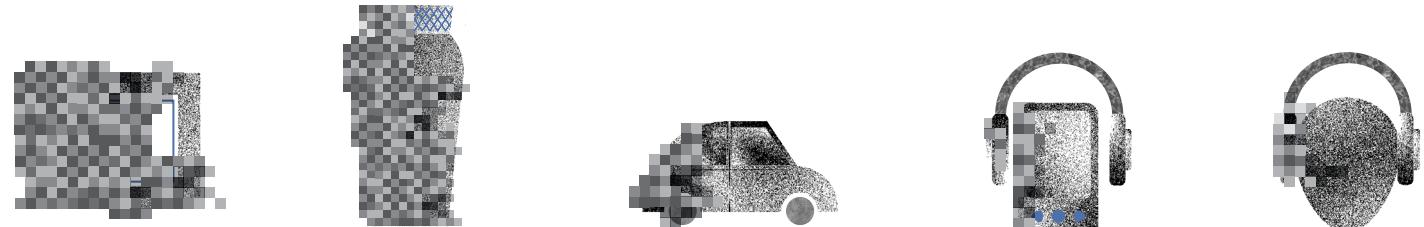


Fig. 60. Museums outsourcing digitisation work during the reporting period



Fig. 61. Reasons for outsourcing digitisation work

Note to Figs. 61, 62.

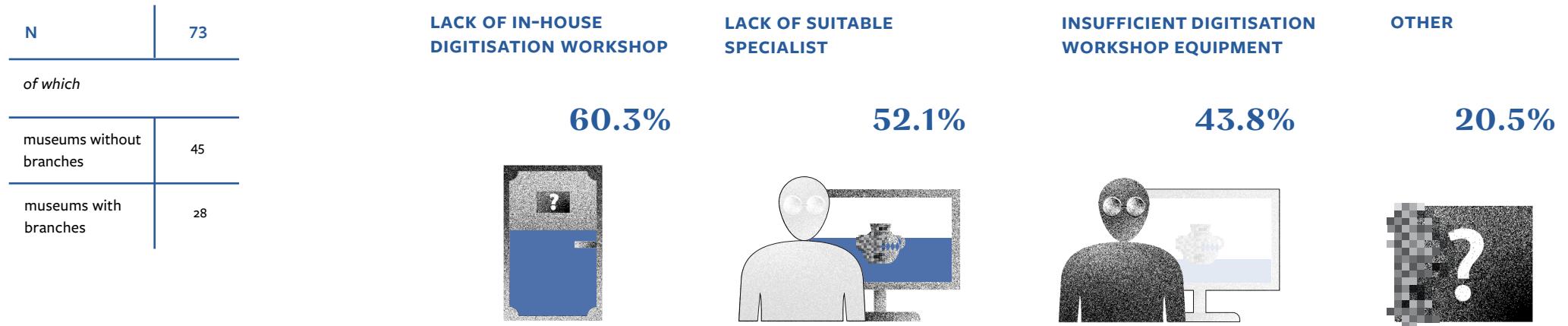


Fig. 62. Median and mean share of digitisation work outsourced in relation to all digitisation work carried out during the reporting period

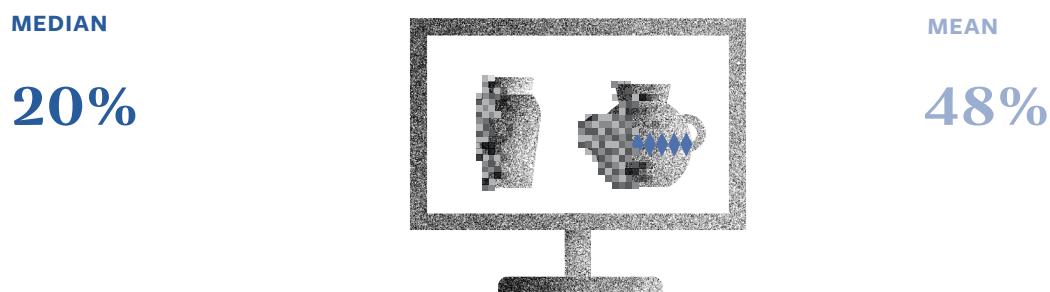


Fig. 63. Museums providing digitisation services to external entities during the reporting period

Note to Fig. 63.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

6.6%

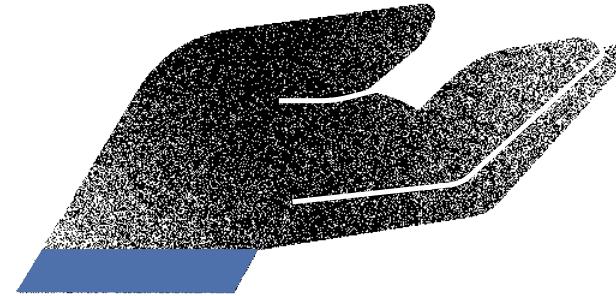


Fig. 64. Museums applying specific practices in photographic documentation during the reporting period

Note to Fig. 64.

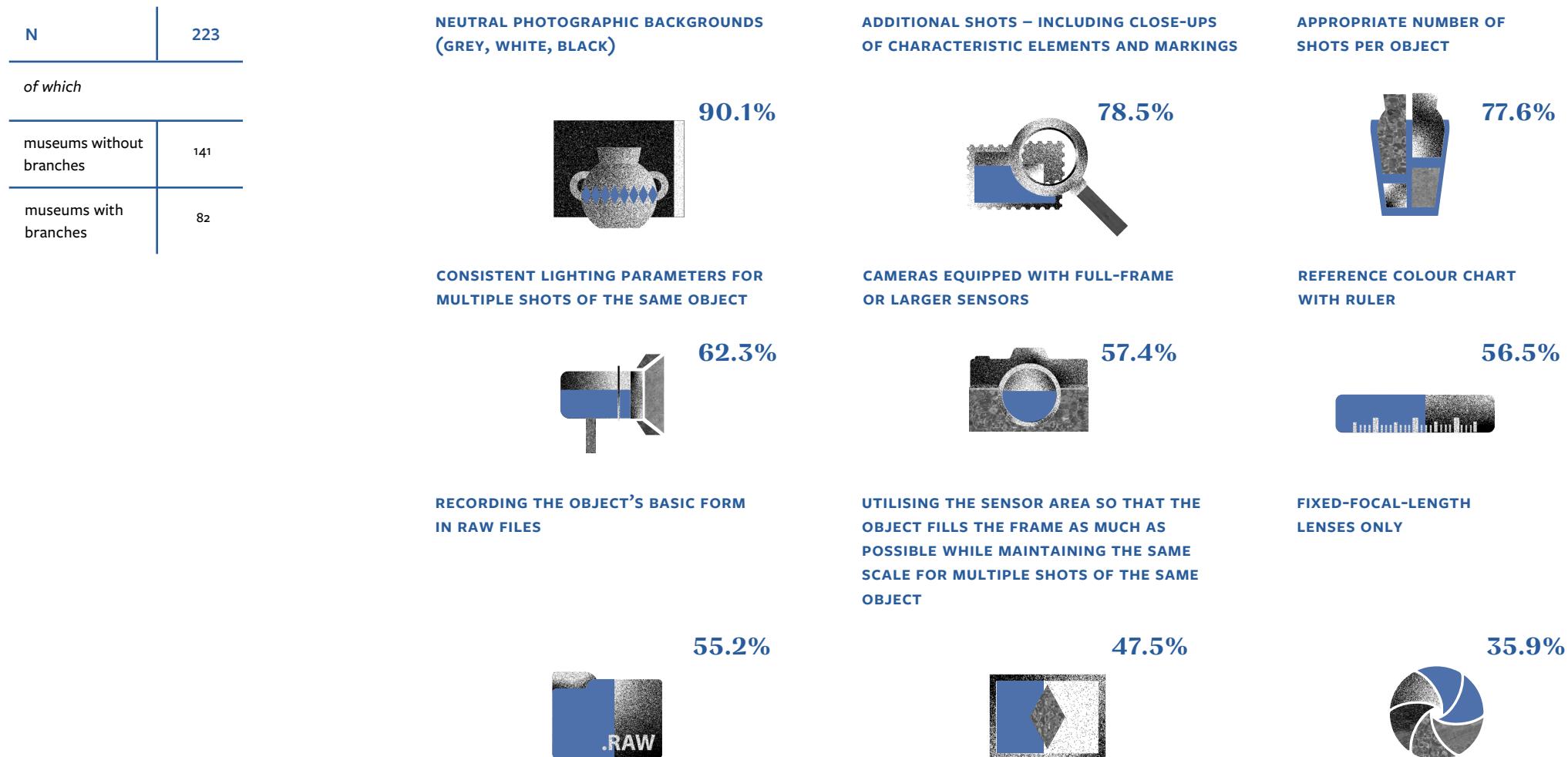
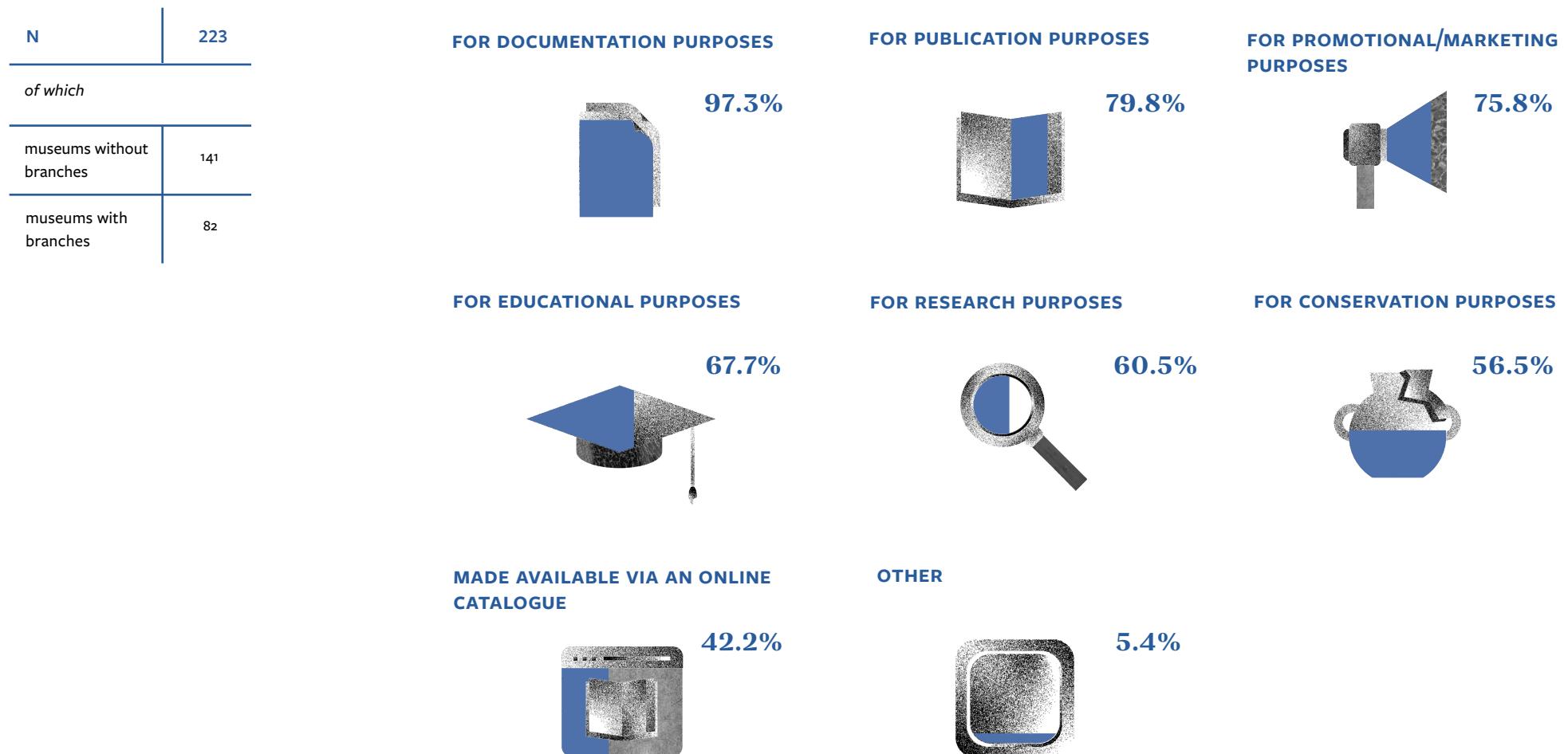


Fig. 65. Purposes for which digital resources were used during the reporting period

Note to Fig. 65.



Note to Fig. 66.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

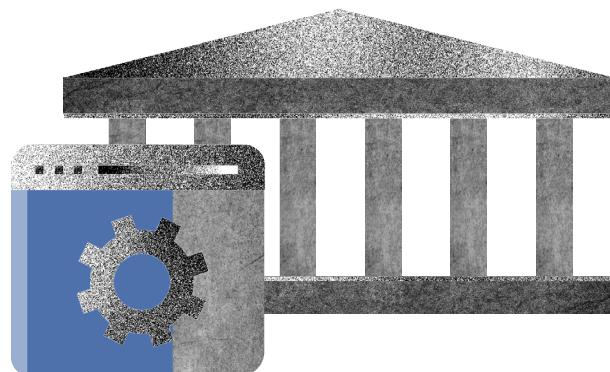
Note to Fig. 67.

N	222
<i>of which</i>	
museums without branches	140
museums with branches	82

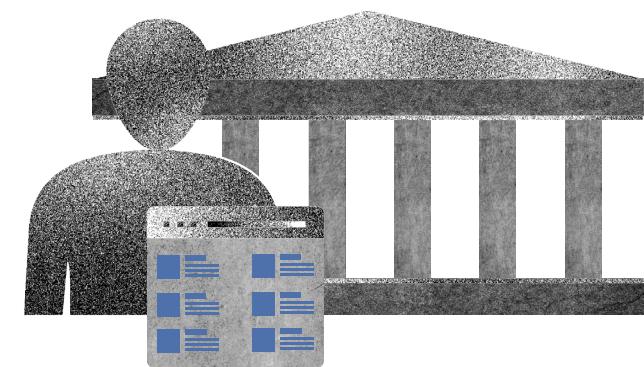
Fig. 66. Museums using software for collection record-keeping (as at the end of the reporting period)

Fig. 67. Museums with a designated database administrator

69.4%
5.3%
SOFTWARE IN
IMPLEMENTATION



48.7%



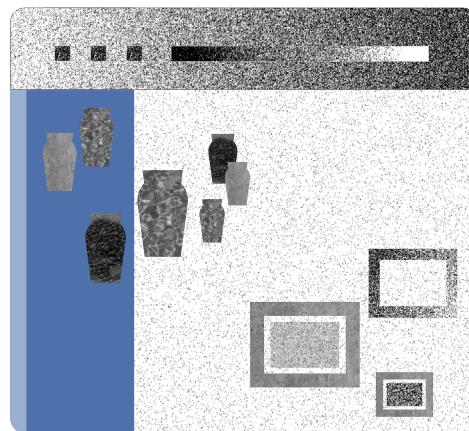
Note to Figs. 68, 69.

N	222
<i>of which</i>	
museums without branches	140
museums with branches	82

⁴² Descriptive metadata schema – defines the information units (fields) used in documenting collections and specifies how they should be applied, often with examples. Usually applied in electronic documentation.

⁴³ Controlled vocabulary – a set of standardised terminology used to describe museum objects, ranging from a simple index of terms to an implementation of an international thesaurus. Its main purpose is to ensure data consistency by applying strict rules for creation and limiting the ability of users to edit entries.

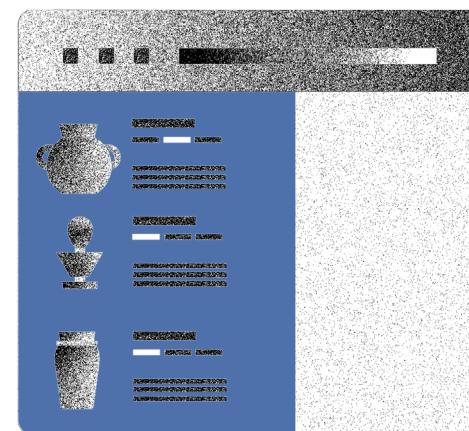
Fig. 68. Museums using a descriptive metadata schema⁴² for digital documentation of collections (as at the end of the reporting period)



27%

2.7%
SCHEMA IN
IMPLEMENTATION

Fig. 69. Museums supporting object description with controlled vocabularies⁴³ (as at the end of the reporting period)

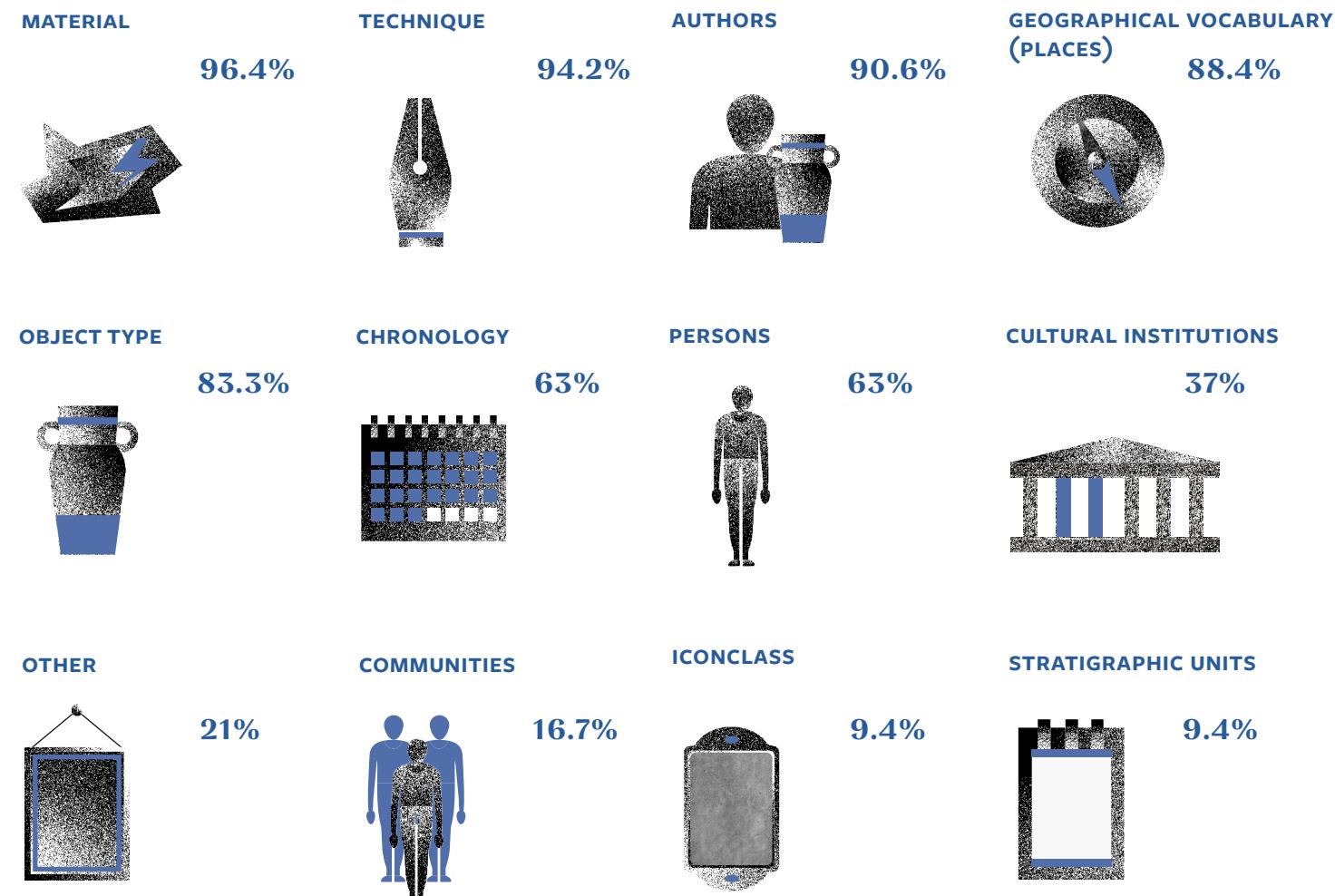


62.2%

Fig. 70. Museums using a given type of controlled vocabulary to support object description (as at the end of the reporting period)

Note to Fig. 70.

N	138
<i>of which</i>	
museums without branches	88
museums with branches	50

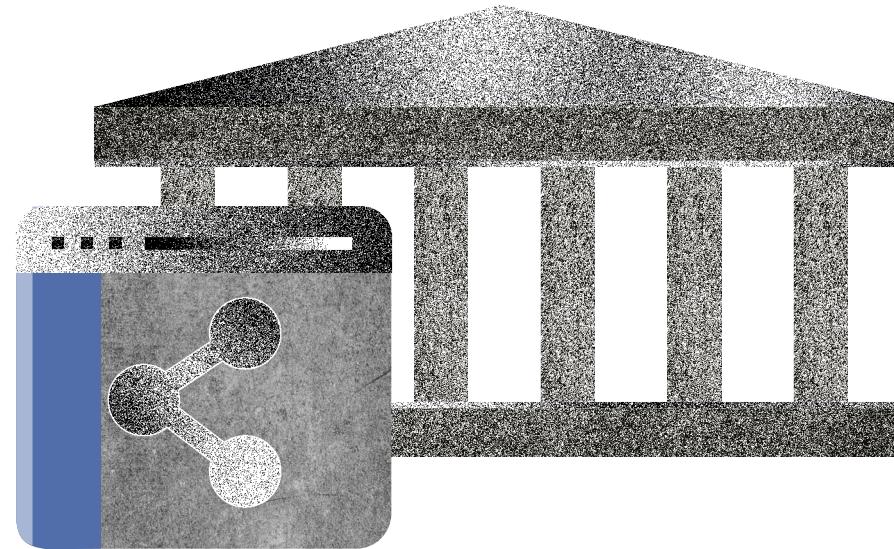


Note to Fig. 71.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 71. Museums using software for providing information about objects online during the reporting period

20%
3.1% SOFTWARE IN
IMPLEMENTATION



6.8. Conservation

Note to Fig. 72.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Note to Fig. 73.

N	263
<i>of which</i>	
museums without branches	169
museums with branches	94

Fig. 72. Museums subjecting objects to conservation treatments (both in-house and outsourced conservation services) during the reporting period

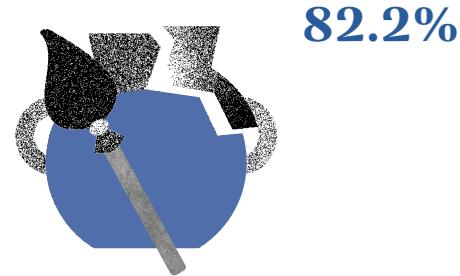
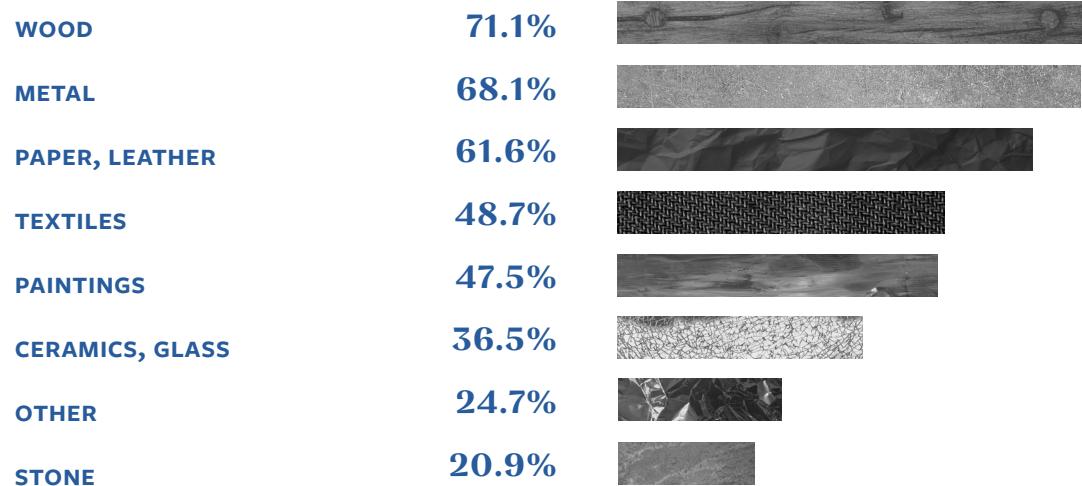


Fig. 73. Museums performing conservation work on objects in specific conservation specialisations during the reporting period



Note to Fig. 74.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

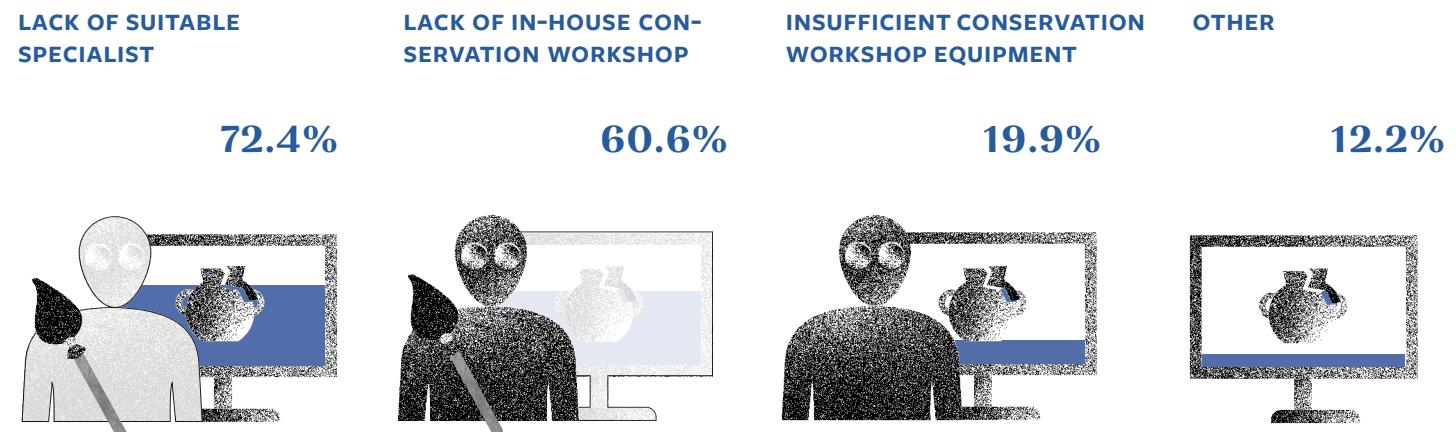
Note to Fig. 75.

N	221
<i>of which</i>	
museums without branches	140
museums with branches	81

Fig. 74. Museums outsourcing conservation work during the reporting period



Fig. 75. Reasons for outsourcing conservation work



Note to Fig. 76.

N	221
<i>of which</i>	
museums without branches	140
museums with branches	81

Note to Fig. 77.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 76. Median and mean share of objects for which conservation work was outsourced in relation to all objects treated during the reporting period

MEDIAN

80%



MEAN

58%

Fig. 77. Museums providing conservation services to external entities during the reporting period

9.4%



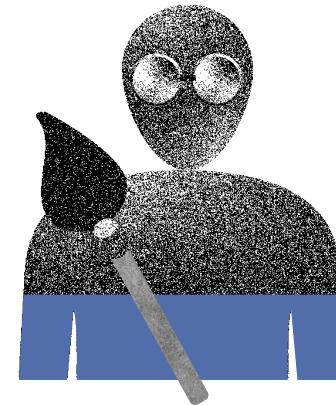
Note to Fig. 78.

N	320
<i>of which</i>	
museums without branches	219
museums with branches	101

Fig. 78. Museums training staff or other personnel involved in museum activities in preventive conservation practices, specifically in correct object-handling procedures, during the reporting period

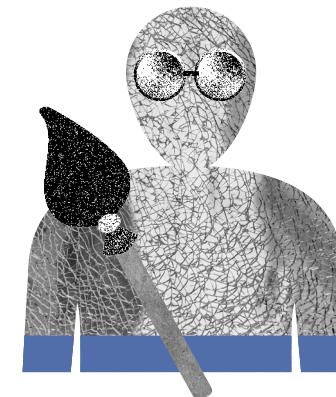
**MUSEUMS TRAINING
SELECTED STAFF**

36.3%



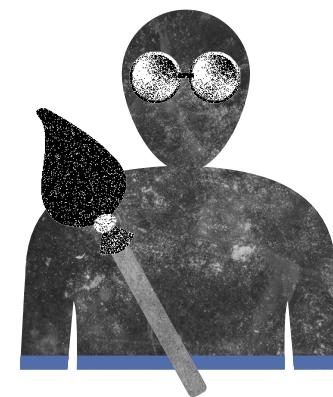
**MUSEUMS TRAINING NEWLY
HIRED STAFF AS PART OF
MANDATORY INDUCTION**

14.1%



**MUSEUMS TRAINING
ALL STAFF**

6.6%



III. Museums that are not cultural institutions



7. Survey results

- » Among the surveyed museums that are not cultural institutions, 39.5% had a written collections development policy, 32.1% a collections access policy, and 31.2% a collections documentation policy. A conservation and collections care policy was reported by 20.2% of institutions (N = 109).

Written procedures most commonly concerned record-keeping (33.9%) and cataloguing (19.3%). Procedures related to lending objects and object intake existed in 14.7% of museums, while acquisition and accessioning procedures were in place in 12.8%. Conservation and collections care procedures were held by 11.9% of institutions (N = 109).

- » Surveyed museums that are not cultural institutions held primarily cultural artefacts (82.6%) and printed, handwritten, or typewritten documents (45.0%). Works of art were collected by 24.8% of the institutions, photographic objects by 19.3%, and organic objects by 3.7%. Audiovisual materials were present in the collections of 0.9% of museums (N = 109). Among works of art, the most frequent categories were paintings and decorative arts objects (22.0%) and sculpture (20.2%). Among cultural artefacts, devices and machinery (42.2%) and hand tools (38.5%) were dominant. Printed documents primarily included books (35.8%) and correspondence, diaries, or other personal writings (33.0%). Within photographic collections, black-and-white prints predominated (43.1%). The median number of objects recorded in inventory registers was 223 (N = 108).

Almost 87% (86.9%) of museums had fully regulated ownership rights to their collections, and 72.2% had regulated copyright. Objects with unestablished provenance recorded in the inventory were present in 11.9% of institutions, with the average share of objects with established provenance at 94% (N = 109).

- » In the reporting period, 27.5% of museums that are not cultural institutions lent objects or loaned them to other entities, or received such objects from them (N = 109). The median number of objects lent or loaned was 65, and the mean was 235 (N = 30). Long-term loaning or lending (deposits) of objects to other entities were carried out by 12.8% of museums (N = 109). A further 5.5% lent or loaned objects in the form of deposits to entities other than museums (N = 109).
- » In the reporting period, 21.1% of museums that are not cultural institutions conducted digitisation activities, including both work carried out in their own workshops and services outsourced to external providers (N = 109). Digitisation work outsourced to external entities was reported by 3.7% of museums, while 0.9% provided digitisation services for other institutions (N = 109). At the end of the reporting period, 16.5% of museums participating in the survey used software for collection record-keeping, and 3.7% were in the process of implementing such software (N = 109). A descriptive metadata schema for digital documentation of collections was used by 11.1% of museums (N = 18),

and 50.0% supported object description with controlled vocabularies.

Software for online access to object information was used by 2.8% of museums, with a further 2.8% in the implementation phase (N = 109).

- » A total of 56.0% of museums that are not cultural institutions carried out conservation treatments on objects (N = 109).

In the museums surveyed, conservation work within specific conservation specialisations most frequently involved metal objects (73.8%), followed by wooden objects (41.0%) and textile objects (21.3%) (N = 61).

A total of 15.6% of museums reported outsourcing conservation work (N = 109). The median share of objects for which such work was outsourced, relative to all objects subjected to conservation during the reporting period, amounted to 0%, while the mean was 14% (N = 61).

Conservation services provided to external entities were offered by 1.8% of museums (N = 109).

Among the museums surveyed, 10.1% provided training in the principles of handling objects as part of preventive conservation for selected staff members, 4.6% for newly hired staff, and 2.8% for all staff (N = 109).

7.1. Policies and procedures

Note to Fig. 79.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

⁴⁴ Policy – a written regulation specifying how the institution manages its collections. It may take the form of a comprehensive collections management policy or separate documents for individual aspects – collections development, access, documentation, and conservation and collection care. A policy includes, for example, information on the circumstances under which the museum acquires objects or not, whether and on what terms it grants access to collections, the scope of cataloguing, etc. Policies must align with the museum's mission and the overarching framework set out in its statute/regulations. They should be implemented by official order and subject to regular review and updates.

Fig. 79. Museums with written policies⁴⁴ in place during the reporting period

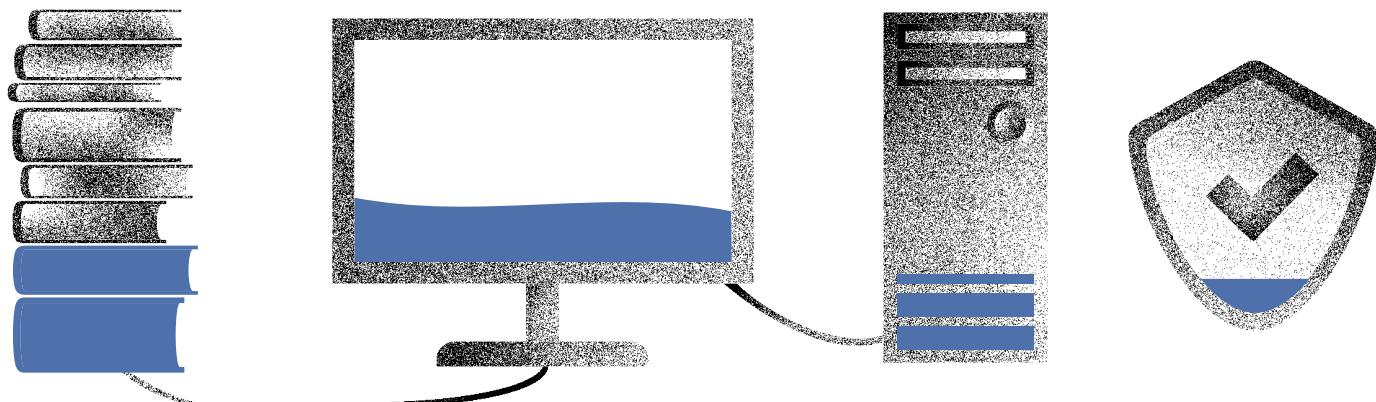
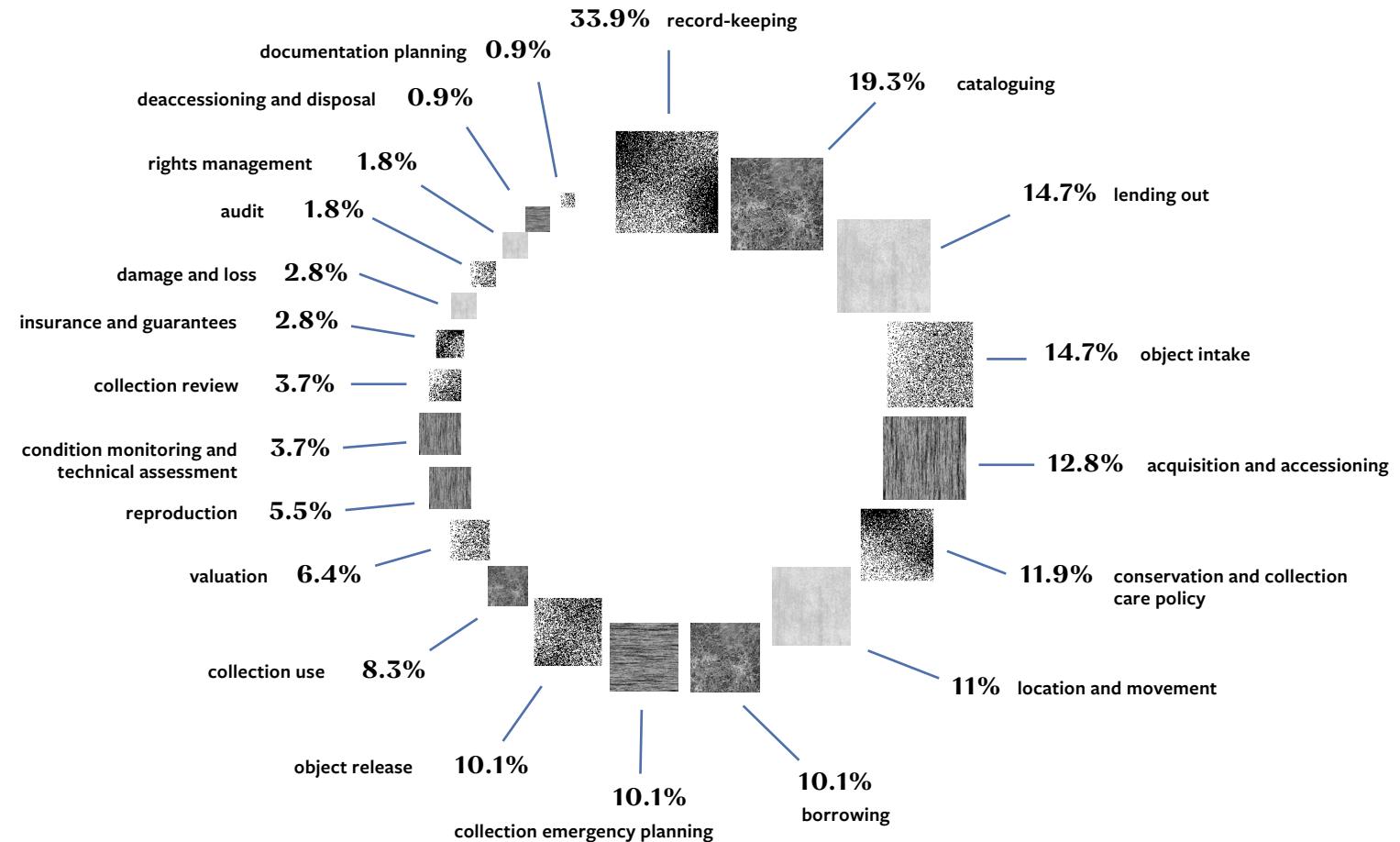


Fig. 8o. Museums with written procedures⁴⁵ in place during the reporting period

Note to Fig. 8o.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

⁴⁵ Procedures – written rules governing the steps to be followed in carrying out specific tasks within the museum. A procedure defines the sequence of actions required to complete a given task. It may include information on who is responsible for each step, what information is recorded at each stage, and how it relates to other procedures. Procedures must align with the museum's mission and the overarching framework set out in its statute/regulations. They should be implemented by official order and subject to regular review and updates.



7.2. Collections and record-keeping

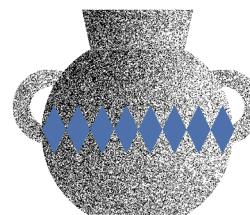
Note to Fig. 81.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 81. Museums holding specific categories of objects (as at the end of the reporting period)

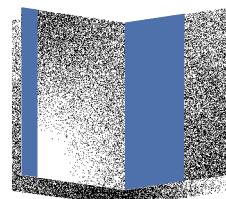
CULTURAL ARTEFACTS⁴⁶

82.6%



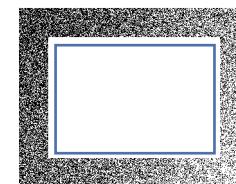
PRINTED, HANDWRITTEN, OR TYPEWRITTEN DOCUMENTS

45%



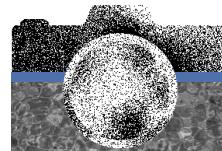
WORKS OF ART

24.8%



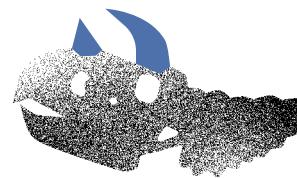
PHOTOGRAPHIC OBJECTS

19.3%



ORGANIC OBJECTS⁴⁷

3.7%



AUDIOVISUAL MATERIALS

0.9%



⁴⁶ Cultural artefacts – excluding works of art, but including buildings, technological objects, and social history objects.

⁴⁷ Organic objects – including living animals and plants.

Fig. 82. Museums holding specific categories of **organic objects** (as at the end of the reporting period)

Note to Fig. 82.

N	109
of which	
museums without branches	106
museums with branches	3

GEOLOGICAL AND PALEONTOLOGICAL SPECIMENS⁴⁸

2.8%



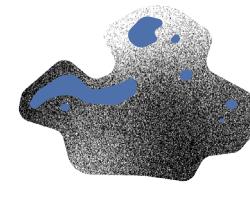
OTHER ORGANIC OBJECTS⁴⁹

1.8%



BOTANICAL SPECIMENS⁵⁰

1.8%



⁴⁸ Geological and paleontological specimens – rocks, gemstones, minerals, meteorites, sediments, fossils (including relevant microfossils, nanofossils, cyanobacteria, and fossilised palynological material).

⁴⁹ Other organic objects – e.g., chemical substances, medicines.

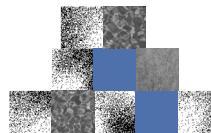
⁵⁰ Botanical specimens – dry and wet preparations, microscope slides, frozen cultures.

⁵¹ Zoological specimens – dry and wet preparations, microscope slides.

⁵² Human remains – human tissues, hair, skeletons, mummies, etc.

ZOOLOGICAL SPECIMENS⁵¹

1.8%



HUMAN REMAINS⁵²

0.9%

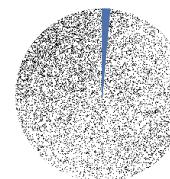


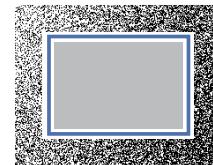
Fig. 83. Museums holding specific categories of **works of art** (as at the end of the reporting period)

Note to Fig. 83.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

PAINTINGS⁵³

22%



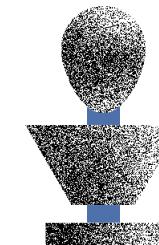
DECORATIVE ARTS OBJECTS⁵⁴

22%



SCULPTURE⁵⁵

20.2%



⁵³ Paintings – e.g., on canvas, wood, plaster.

⁵⁴ Decorative art objects – e.g., metalwork, jewellery, chronometers, enamel objects, ivory objects, lacquerware, decorative textiles, porcelain.

⁵⁵ Sculpture – including reliefs and sculptures located indoors or outdoors, regardless of technique or material.

⁵⁶ Works on paper – e.g., graphic works, drawings, watercolours.

⁵⁷ Other works of art – e.g., scenography, installations.

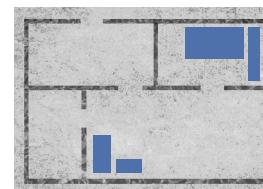
WORKS ON PAPER⁵⁶

19.3%



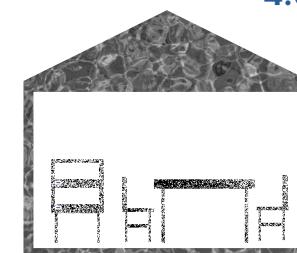
ARCHITECTURAL PLANS AND DRAWINGS

16.5%



OTHER WORKS OF ART⁵⁷

4.6%



Note to Fig. 84.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 84. Museums holding specific categories of **cultural artefacts** (classified by social function rather than by material) (as at the end of the reporting period)



⁵⁸ Textiles and clothing – including flags, carpets, costumes, and accessories.

⁵⁹ Other artefacts – e.g., technical, agricultural, or sports-related objects.

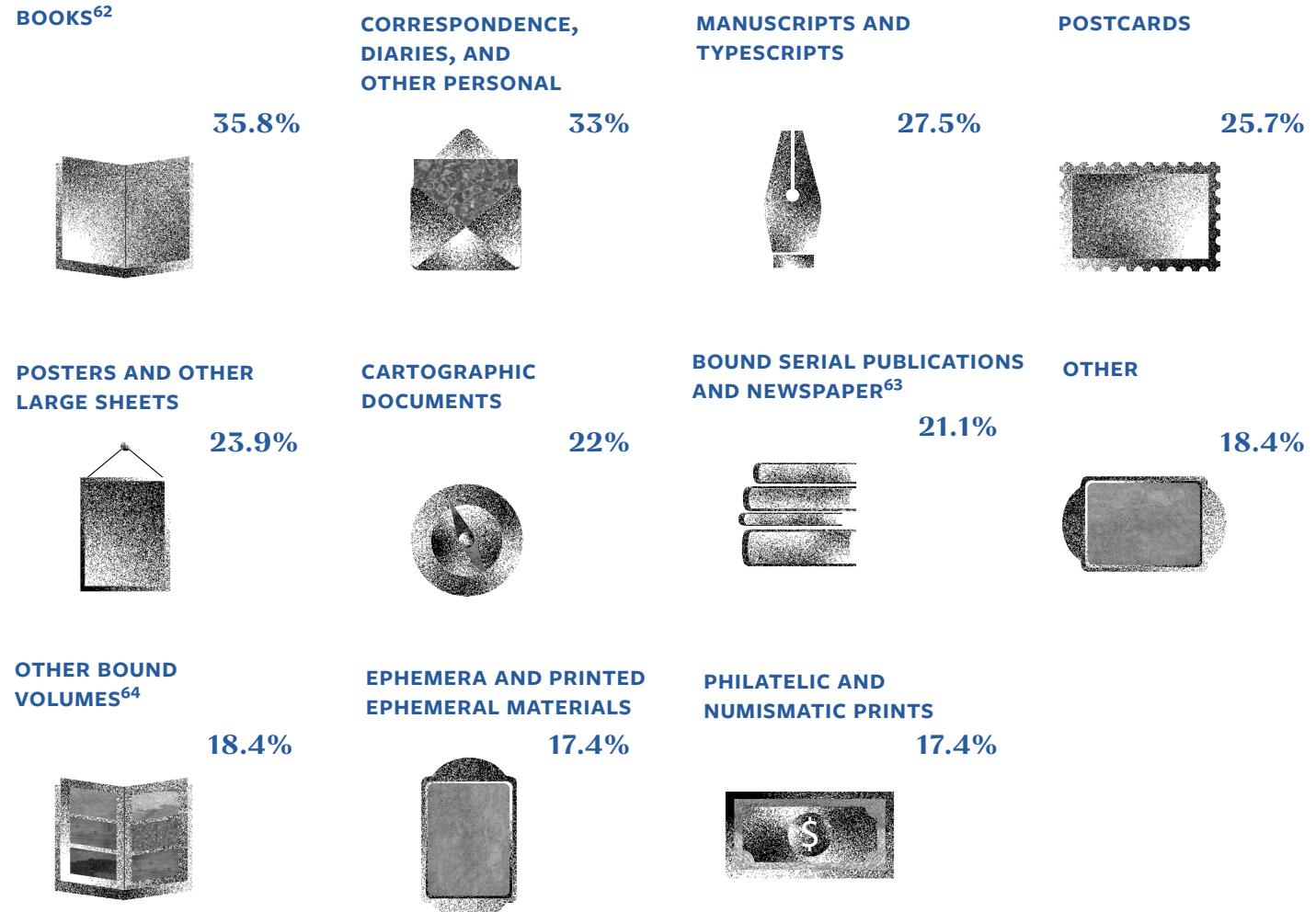
⁶⁰ Objects of religious worship – e.g., liturgical objects, devotional items, votive offerings.

⁶¹ Historic buildings – applies to open-air museums.

Note to Fig. 85.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 85. Museums holding specific categories of printed, handwritten, and typewritten documents (as at the end of the reporting period)



⁶² Books – counted in volumes.

⁶³ Bound serial publications and newspapers – counted in volumes.

⁶⁴ Other bound volumes – e.g., scrapbooks, albums.

Fig. 86. Museums holding specific categories of **photographic objects** (as at the end of the reporting period)

Note to Figs. 86, 87.



Fig. 87. Museums holding specific categories of **audiovisual materials** (as at the end of the reporting period)

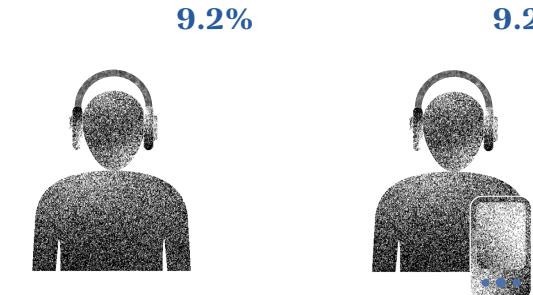
⁶⁵ Colour prints, negatives, and positives – including slides and transparencies.

⁶⁶ Other – e.g., daguerreotypes, ambrotypes, ferrotypes, glass negatives, and magic lantern slides.

⁶⁷ Audio recordings – wax cylinders, phonograph records, tapes, cassettes, audio CDs, DVDs, digital sound files.

⁶⁸ Visual and combined audiovisual materials – films, video recordings, computer games.

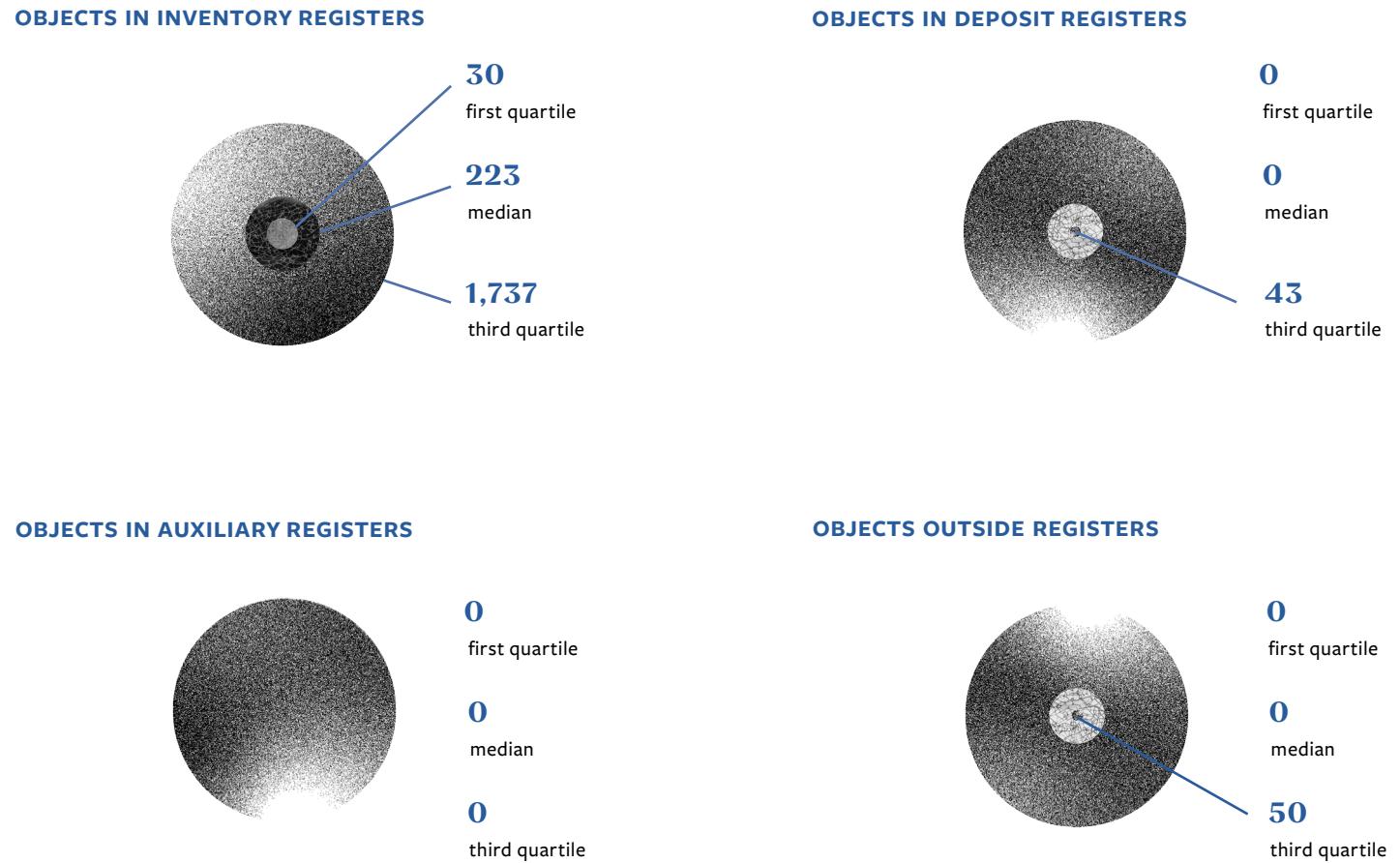
AUDIO RECORDINGS⁶⁷ **VISUAL AND COMBINED AUDIOVISUAL MATERIALS⁶⁸**



Note to Fig. 88.

N	108
<i>of which</i>	
museums without branches	105
museums with branches	3

Fig. 88. Median and quartiles of objects recorded in different museum registers (as at the end of the reporting period)



Note to Figs. 89, 90.

N	107
<i>of which</i>	
museums without branches	104
museums with branches	3

Fig. 89. Museums with regulated ownership rights⁶⁹ for objects recorded in the inventory (as at the end of the reporting period)

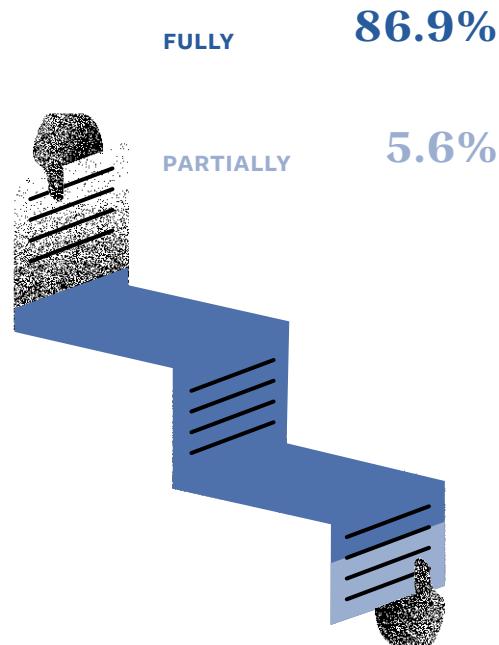
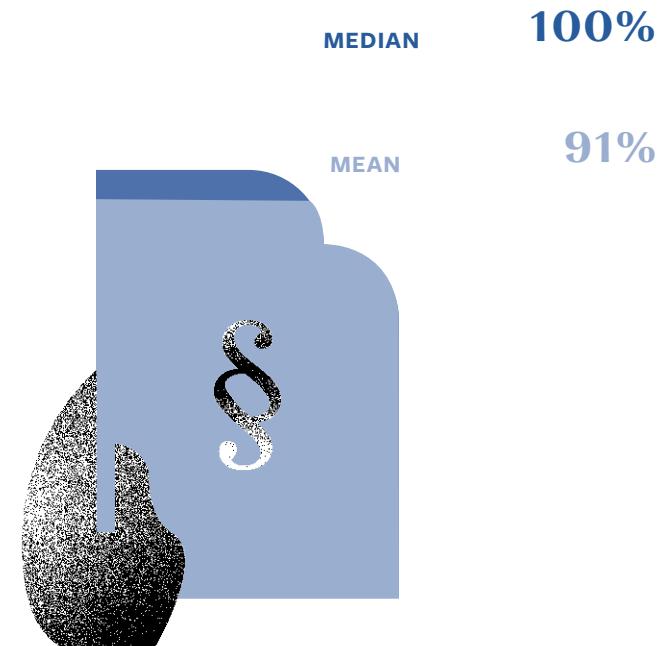


Fig. 90. Median and mean share of objects in the inventory with regulated ownership rights



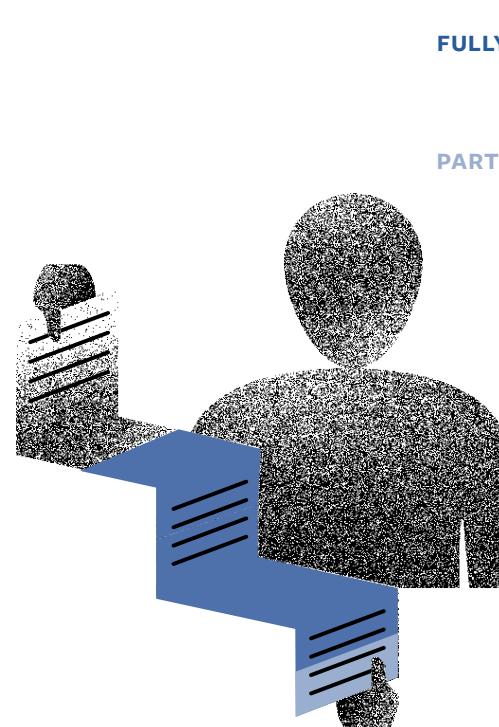
⁶⁹ Regulated ownership rights – established rights of the museum to possess (including determination of legal title), use, and manage objects, excluding other people, within the limits set by law and principles of social coexistence.

Note to Figs. 91, 92.

N	108
<i>of which</i>	
museums without branches	105
museums with branches	3

⁷⁰ Regulated copyright – established rights of the museum regarding objects under the Copyright and Related Rights Act of 4 February 1994 (including acquisition in writing of economic copyright or licences specifying the conditions for using or managing individual objects; determination of the expiry of such rights; or confirmation that a given object was or is not subject to copyright – public domain – as well as managing information contained in agreements on the non-transfer of economic copyright to the museum).

Fig. 91. Museums with regulated copyright⁷⁰ for objects recorded in the inventory (as at the end of the reporting period)



FULLY
72.2%

PARTIALLY

9.3%

MEDIAN
100%

MEAN
77%

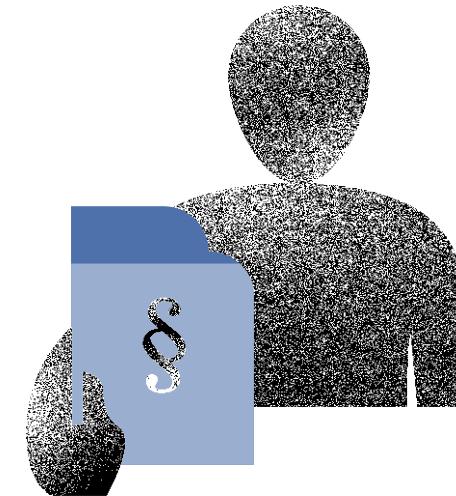
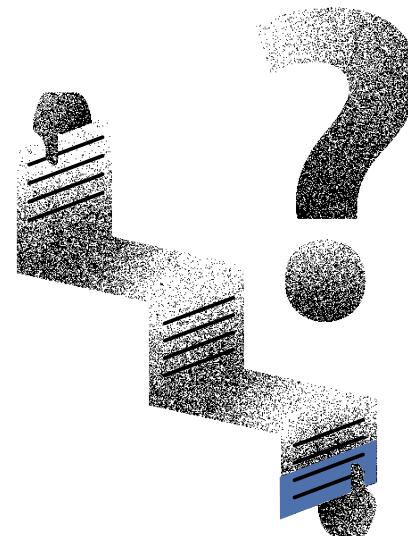


Fig. 92. Median and mean share of objects in the inventory with regulated copyright

Note to Figs. 93, 94.

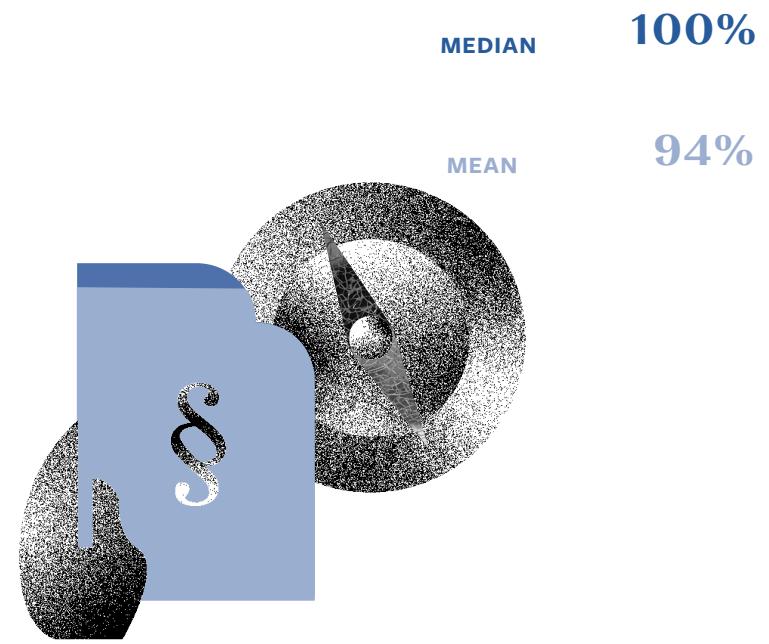
N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 93. Museums holding objects of unknown provenance recorded in the inventory **(as at the end of the reporting period)**



11.9%

Fig. 94. Median and mean share of objects in the inventory with established provenance



MEDIAN

100%

MEAN

94%

7.3. Movement of museum objects

Note to Fig. 95.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

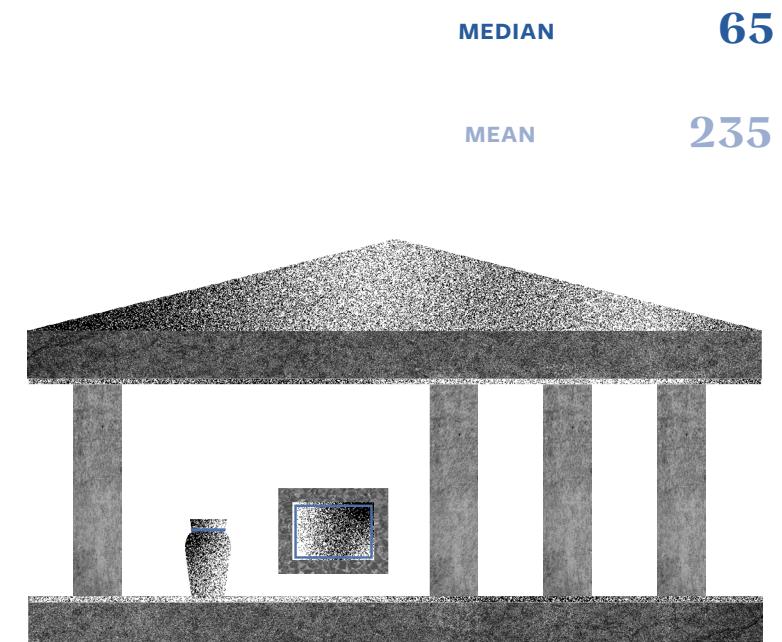
Note to Fig. 96.

N	30
<i>of which</i>	
museums without branches	27
museums with branches	3

Fig. 95. Museums lending or loaning objects to other institutions/borrowing or taking objects on loan from other institutions⁷¹ during the reporting period



Fig. 96. Median and mean number of objects lent or loaned to other institutions



⁷¹ Lending – short-term, free provision of an object to another institution under a lending agreement. Loaning – short-term, paid provision of an object to another institution under a loan agreement. Object – a single item, counted as one unit. For example, a painting counts as one object, a lidded jug counts as one composite object, a pair of candlesticks counts as two objects.

Note to Figs. 97, 98.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 97. Museums lending or loaning objects on a long-term basis (deposits) during the reporting period

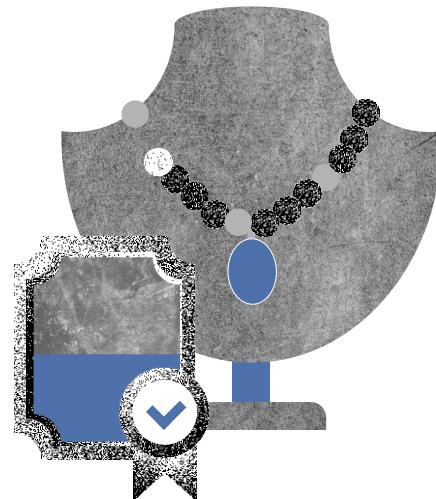
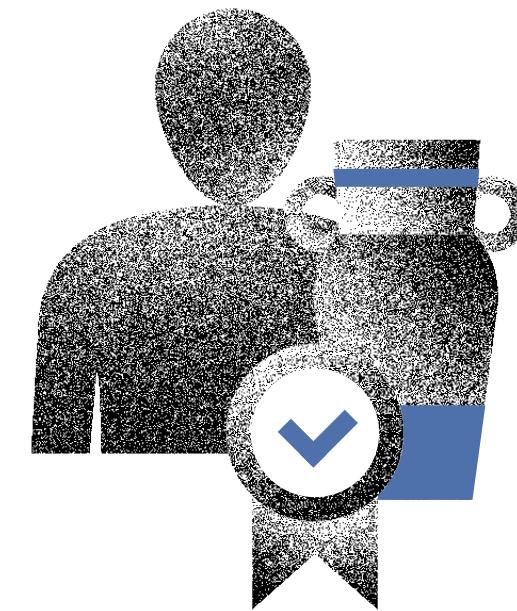


Fig. 98. Museums lending or loaning objects on a long-term basis (deposits) to non-museum entities during the reporting period

12.8%



5.5%

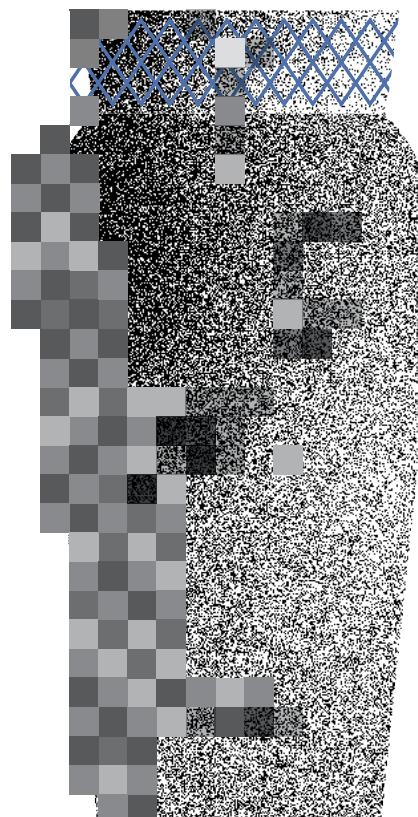
Fig. 99. Museums digitising objects (both in-house and outsourced digitisation services)⁷² during the reporting period

7.4. Digitisation process

Note to Fig. 99.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

⁷² Digitisation process – the sequence of activities aimed at producing digital representations of objects as faithful as possible, together with the creation of technical metadata and descriptive metadata. The process includes activities related to collecting, structuring, processing, managing, archiving, safeguarding, exchanging, using, and providing access to these data.



21.1%

Fig. 100. Museums outsourcing digitisation work during the reporting period

Note to Fig. 100.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

3.7%



Fig. 101. Museums providing digitisation services to external entities during the reporting period

Note to Fig. 101.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

0.9%

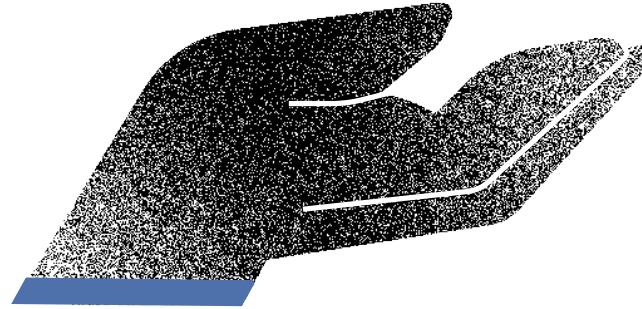
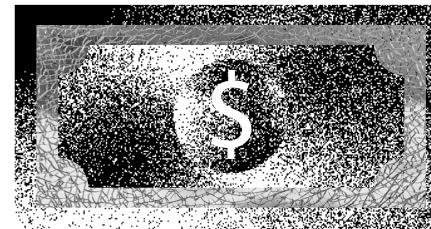


Fig. 102. Museums using software for collection record-keeping (as at the end of the reporting period)

Note to Fig. 102.

N	109	16.5%
<i>of which</i>		
museums without branches	106	3.7%
museums with branches	3	SOFTWARE IN IMPLEMENTATION



Note to Figs. 103, 104.

N	18
<i>of which</i>	
museums without branches	15
museums with branches	3

⁷³ Descriptive metadata schema – defines the information units (fields) used in documenting collections and specifies how they should be applied, often with examples. Usually applied in electronic documentation.

⁷⁴ Controlled vocabulary – a set of standardised terminology used to describe museum objects, ranging from a simple index of terms to an implementation of an international thesaurus. Its main purpose is to ensure data consistency by applying strict rules for creation and limiting the ability of users to edit entries.

Fig. 103. Museums using a descriptive metadata schema⁷³ for digital documentation of collections (as at the end of the reporting period)

11.1%

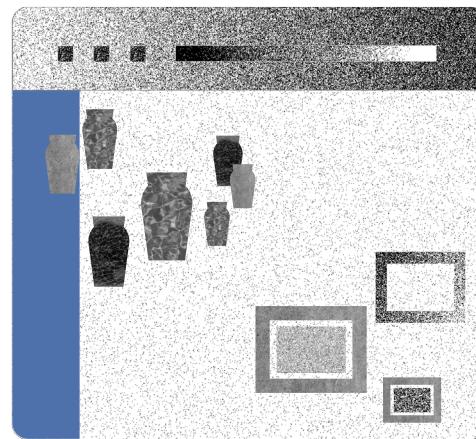


Fig. 104. Museums supporting object description with controlled vocabularies⁷⁴ (as at the end of the reporting period)

50%

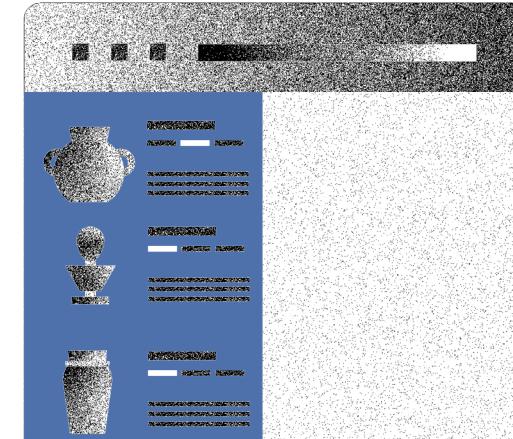
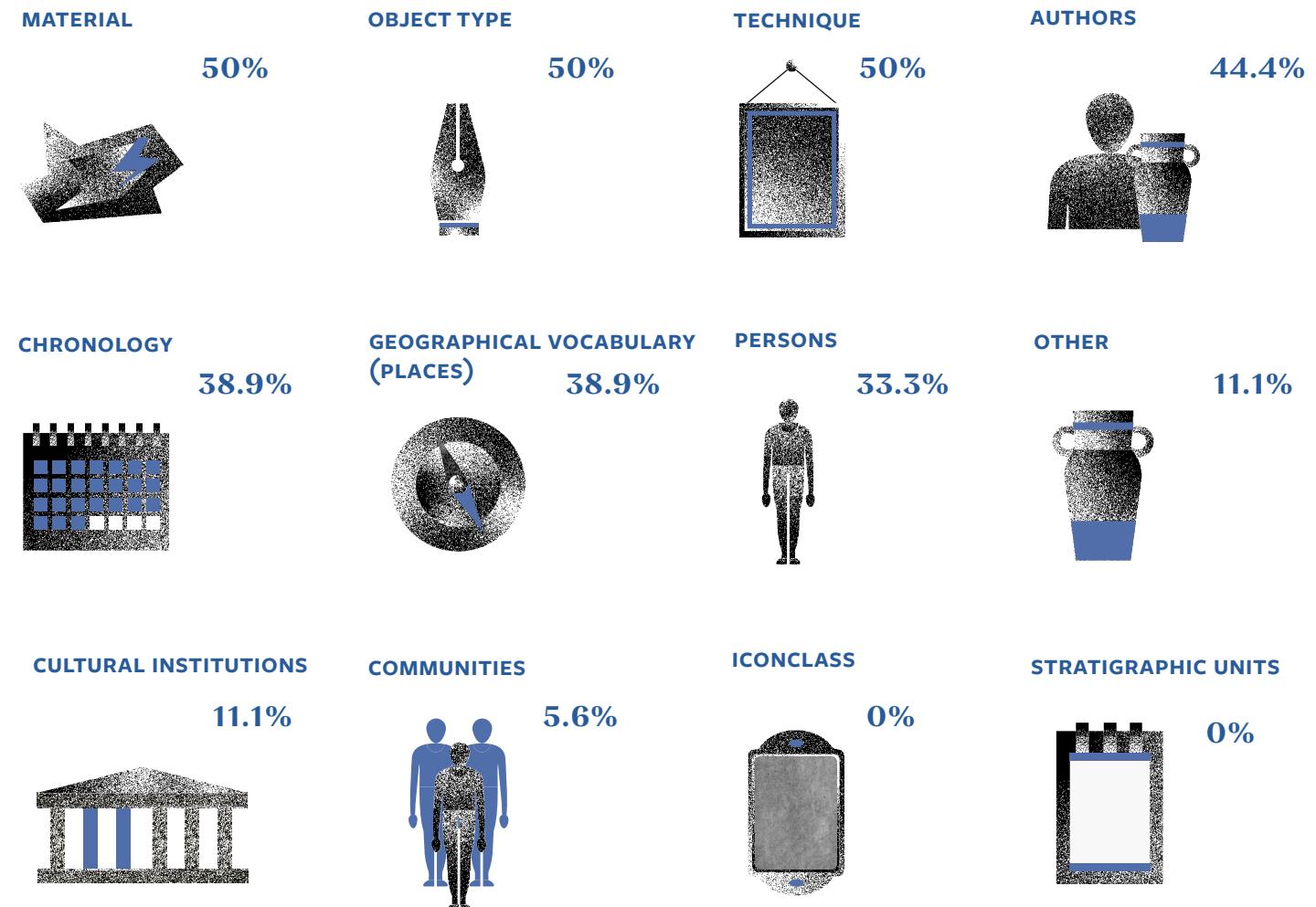


Fig. 105. Museums using a given type of controlled vocabulary to support object description (as at the end of the reporting period)

Note to Fig. 105.

N	18
<i>of which</i>	
museums without branches	15
museums with branches	3



Note to Fig. 106.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

2.8%

**2.8% SOFTWARE IN
IMPLEMENTATION**



7.5. Conservation

Note to Fig. 107.

N	109
<i>of which</i>	
museums without	106
museums with branches	3

Note to Fig. 108.

N	61
<i>of which</i>	
museums without branches	58
museums with branches	3

Fig. 107. Museums subjecting objects to conservation treatments (both in-house and outsourced conservation services) during the reporting period

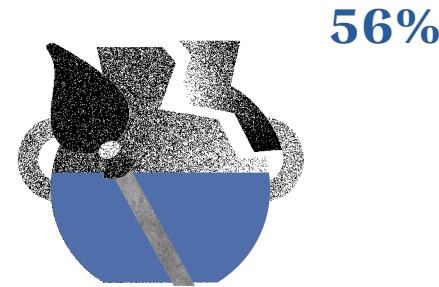
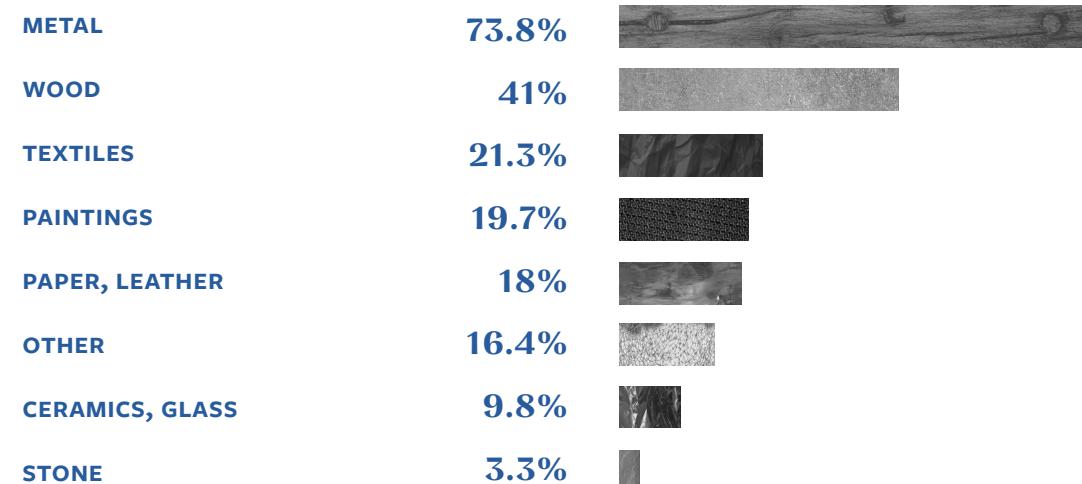


Fig. 108. Museums performing conservation work on objects in specific conservation specialisations during the reporting period



Note to Fig. 109.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Note to Fig. 110.

N	61
<i>of which</i>	
museums without branches	58
museums with branches	3

Fig. 109. Museums outsourcing conservation work during the reporting period

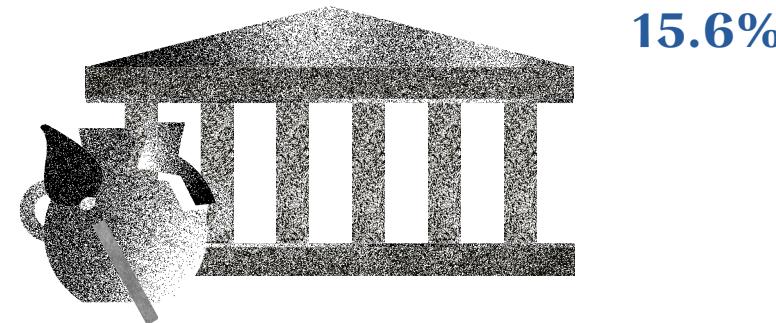


Fig. 110. Median and mean share of objects for which conservation work was outsourced in relation to all objects treated during the reporting period



Note to Figs. 111, 112.

N	109
<i>of which</i>	
museums without branches	106
museums with branches	3

Fig. 111. Museums providing conservation services to external entities during the reporting period

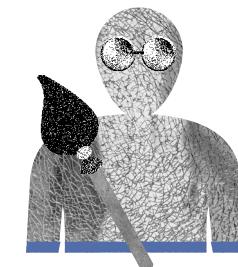


Fig. 112. Museums training staff or other personnel involved in museum activities in preventive conservation practices, specifically in correct object-handling procedures, during the reporting period

MUSEUMS TRAINING
SELECTED STAFF



MUSEUMS TRAINING NEWLY
HIRED STAFF AS PART OF
MANDATORY INDUCTION



MUSEUMS TRAINING
ALL STAFF



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TRANSLATION INTO ENGLISH

Alingua Sp. z o.o.

If you are interested in using the data from the *Museum Statistics* project in your academic or business analyses, please contact us at:

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