

Museums in 2016

Museums in 2016

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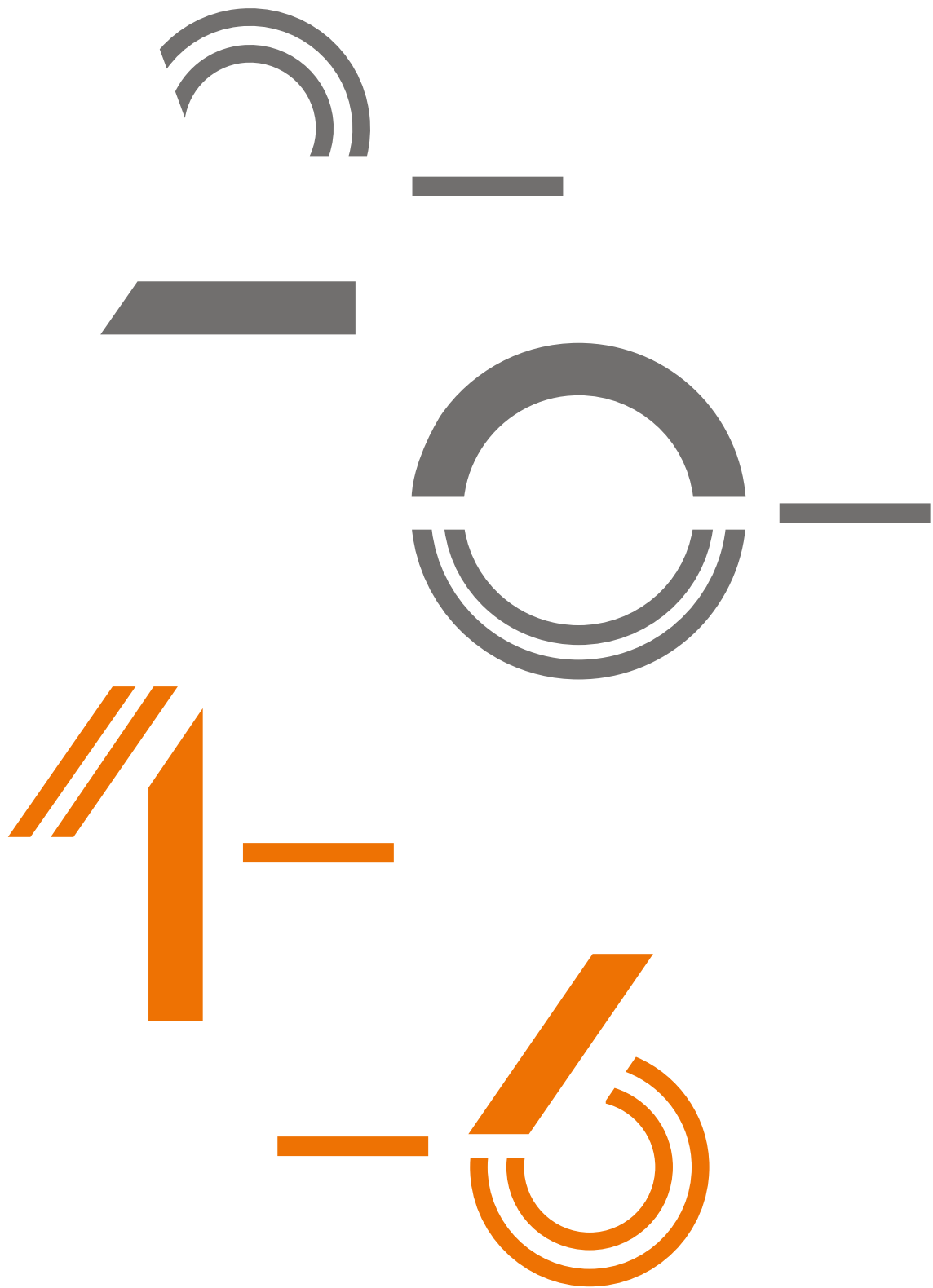
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Foreword

The *Museum Statistics* project, initiated by the National Institute for Museums and Public Collections and supported by the Ministry of Culture and National Heritage, has been present in the culture statistics system for four years now. The idea behind this wide-ranging undertaking was to gain a thorough insight into the situation in the Polish museum sector. The information collected under the project is added to the national museum database being developed by the Institute in a systematic manner. The database is intended as a useful source of knowledge for museologists, researchers and us – museum organisers.

Collecting data is not and cannot be an end in itself, but a means to achieve the real objective of disseminating knowledge about Polish museums, their needs and problems, as well as the trends and tendencies observed. Project initiators are fully aware of this fact. Therefore, the information obtained is thoroughly analysed and the findings are published in the form of reports. Today, the idea materializes once again. The publication of the report collection *Museums in Poland. Reports Based on the "Museum Statistics" Project Data (2013–2015)* where the first three years of the project are summarised, is now followed by the study titled *"Museum Statistics". Museums in 2016*, intended to start a new publication series. In this way, data collected under the project will be reflected upon by experts on an annual basis. I do hope that both this year's edition and all those to follow will become a basis for discussing the challenges faced by the museum sector and – most importantly – the ways in which these can be dealt with.

Here special thanks should go to you, the museum staff members, for filling in the survey forms – work that cannot be overestimated. This publication is proof that your effort and commitment has not been in vain. I do believe that the *Museum Statistics* project will remain a constant and important element in museum sector reality.

Jarosław Sellin

Secretary of State at The Ministry of Culture and National Heritage

Introduction

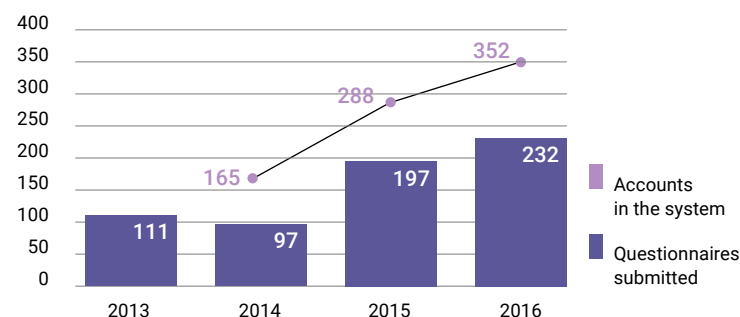
The *Museum Statistics* project was initiated in 2013 in order to collect the most complete data possible about Polish museums. The intention was to thoroughly explore the ways in which the museums operate, to monitor their annual activities and to observe trends. The first pilot survey covered the activities performed by museums in 2013. The evaluation stage revealed the necessity to develop a computer-based data collection and processing system, which was successfully implemented just a few months later. As a result, data have been collected using online questionnaires since 2014.

Following analysis of the findings of the first two years of the project, the questionnaire forms were modified. The basic section, filled in by the museums annually, was significantly reduced. Furthermore, the assumption that in-depth surveys covering different fields of museum activities would be conducted in a cyclical manner (every few years) was accepted. The implementation of this approach is planned for 2019.

The institutions participating in the project fill in one of two types of form (depending on their organisational structure): a questionnaire for single-site museums, or for multi-sites – the latter are required to fill in a summary form and individual forms for all divisions (with the main site considered as a division too).

Museums participate in the project on a voluntary basis, but the number of institutions willing to share information about their activities has grown each year. The 2016 edition attracted as many as 232 institutions – 18% more than the previous year.

Figure 1. Responsiveness



Source: analysis based on the *Museum Statistics* project data

It is also worth noting that as many as 81% of the museums that participated in last year's edition chose to fill in the 2016 questionnaire too, while for 57 institutions this was their first time.

About data used in the publication

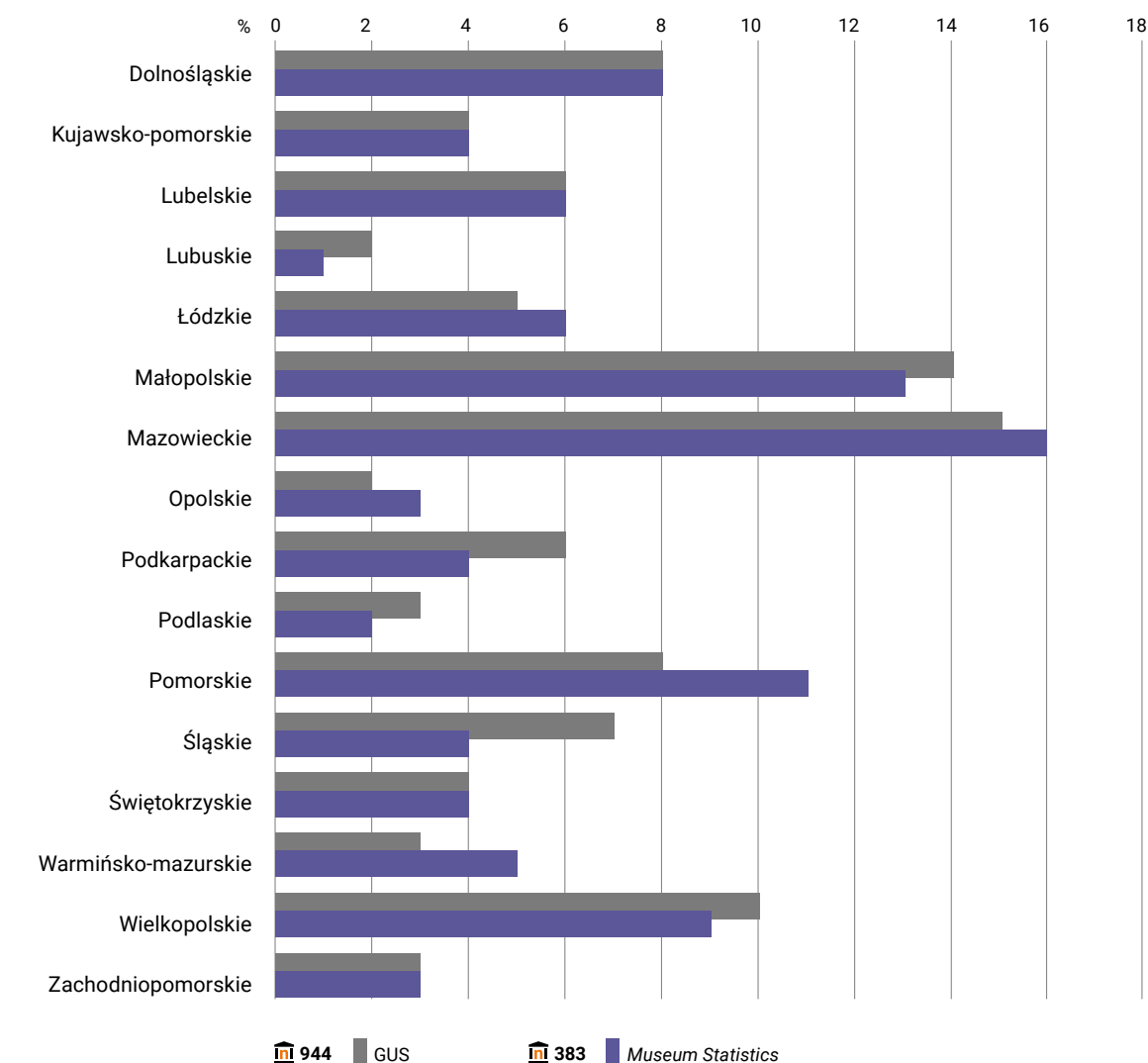
The key part of this study – expert reports – is based on data from the years 2015 and 2016, considered to best reflect the state of knowledge about Polish museums. As indicated above, the 2013 and 2014 surveys were pilot editions.

In 2015, feedback was received from 197 institutions (314 – if divisions are counted separately), while in 2016 there were 232 institutions (383, if divisions are counted separately). In most analyses, summary information collected from museums is referred to. Yet, in case of some of the problems, it is essential to present figures and ratios for individual divisions (e.g. in the context of building and collection safety standards).

Information obtained in this way enables us to prepare detailed reports that cover as much as 25% of all Polish museums. This group, although a representative sample only, is large enough to consider the studies a reliable source. This conclusion is supported by comparative analyses against data of the museums covered by GUS surveys.

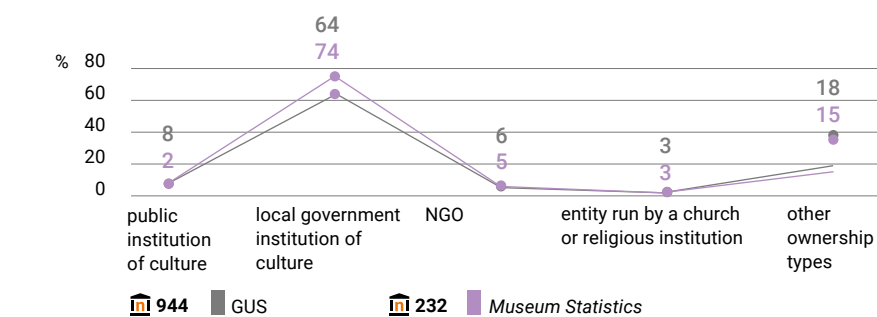
The graphs presented show that the museums participating in the *Museum Statistics* project reflect the general picture of the museum sector in Poland. Consequently, the tendencies identified based on data collected under the project can be regarded as reliable.

Figure 2. Distribution of museums by region – a comparative analysis (museums with divisions)



Source: analysis based on data published by GUS and the *Museum Statistics* project data

Figure 3. Museum ownership types – a comparative analysis

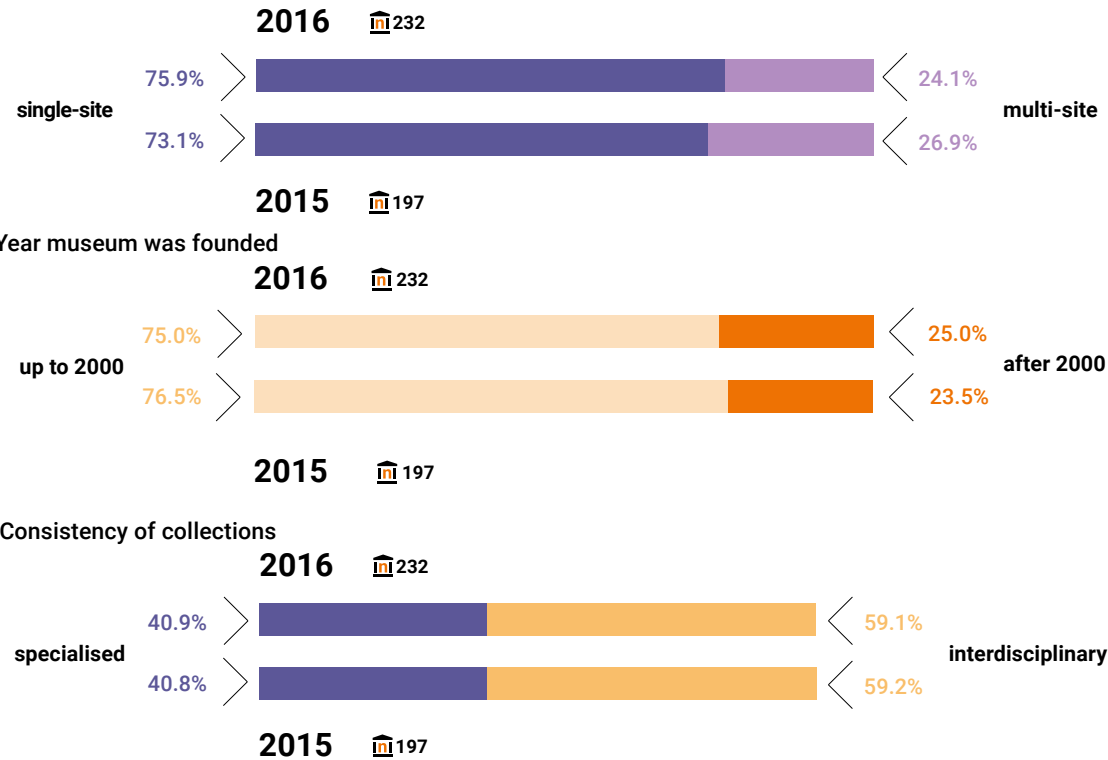


Source: analysis based on data published by GUS and the *Museum Statistics* project

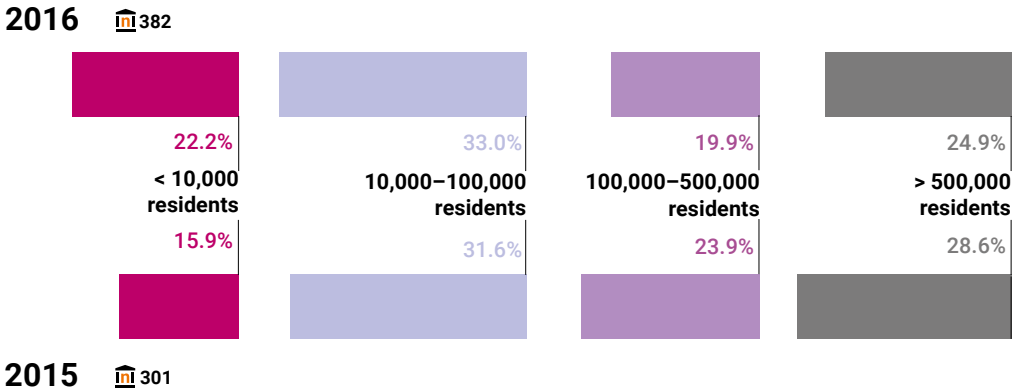
About the participants of the 2015 and 2016 edition of the project
A complete list of the institutions that participated in the Project can be found at the end of this report.
Below, summary overviews of information provided by museums are presented, indicating the type of statistical sample we are dealing with in the survey.

the number of museums that responded to the question
n – denotes the number of museums that responded to the specific question; “n/a” responses (no data available) have not been taken into consideration in the analyses

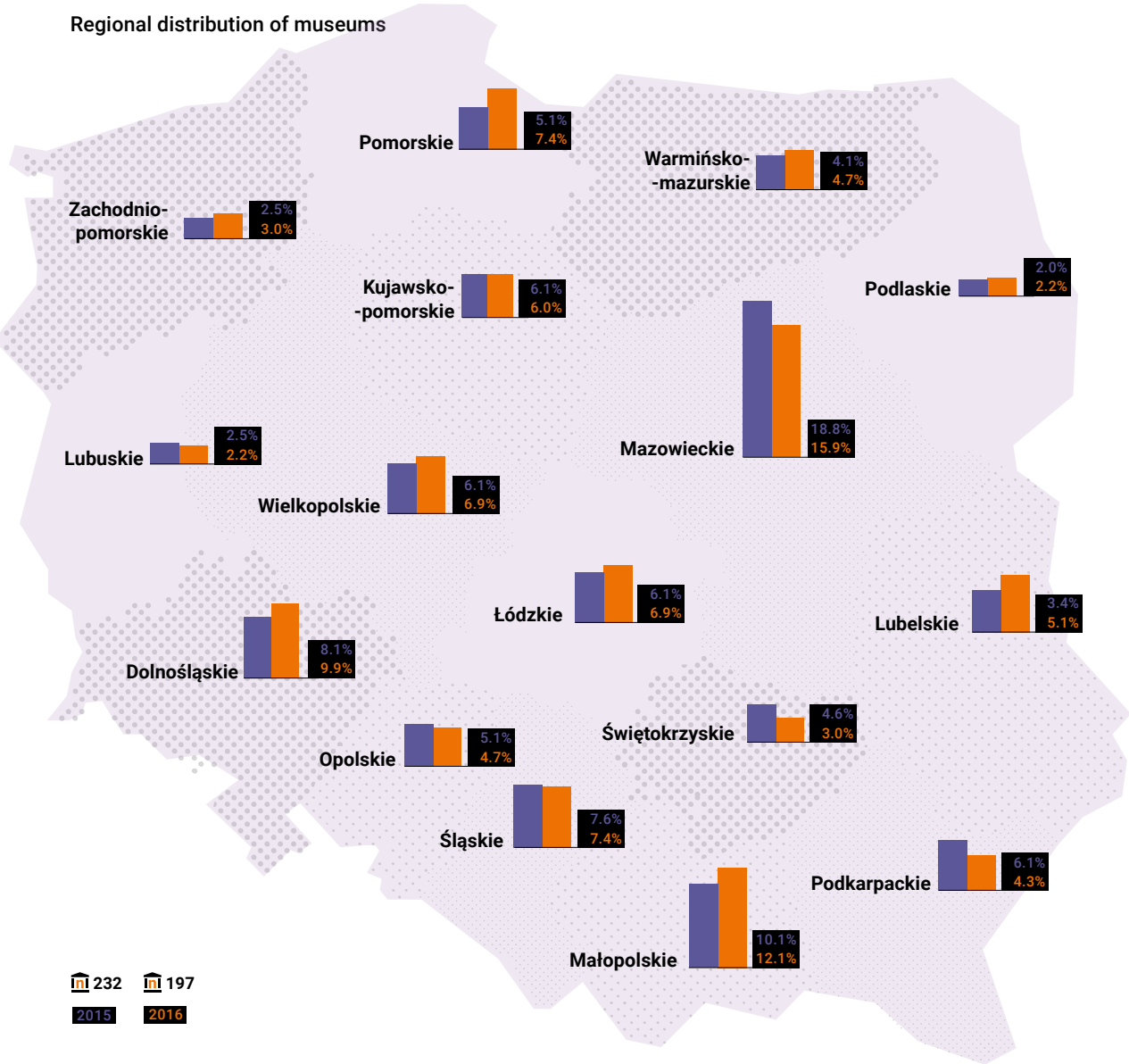
Institution type (in terms of organisation)



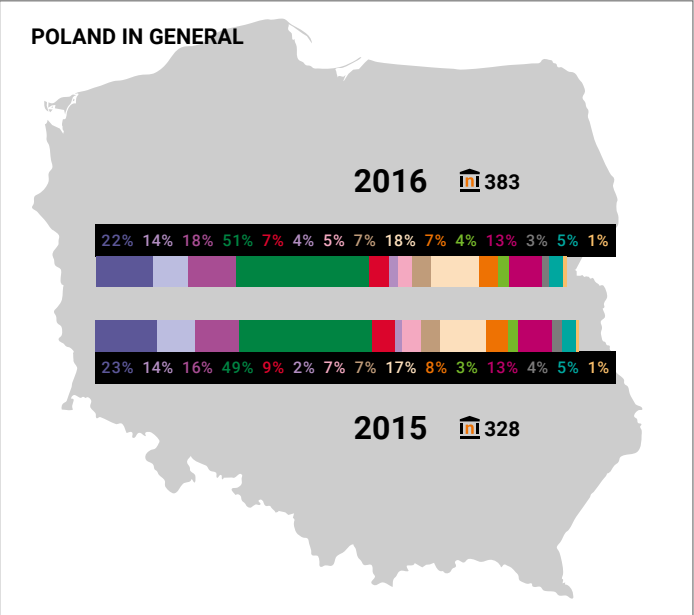
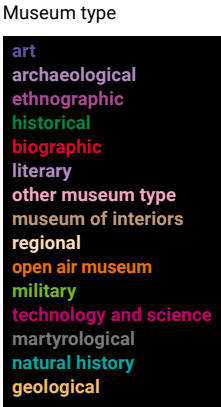
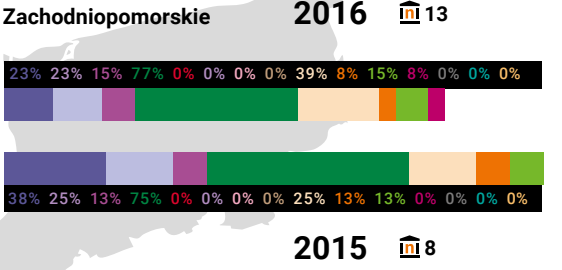
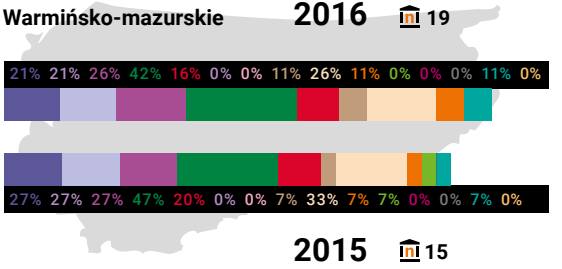
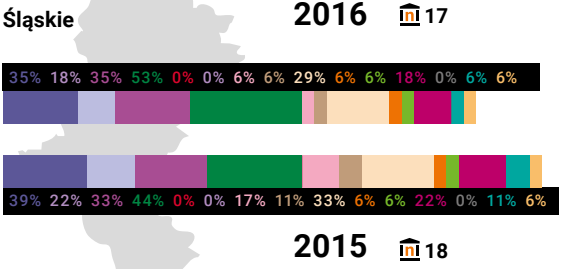
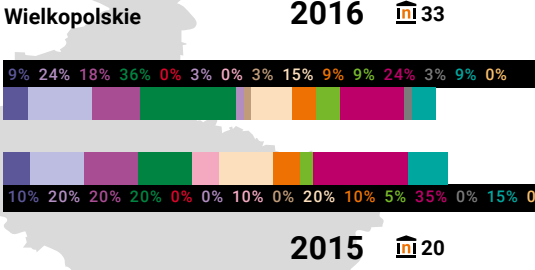
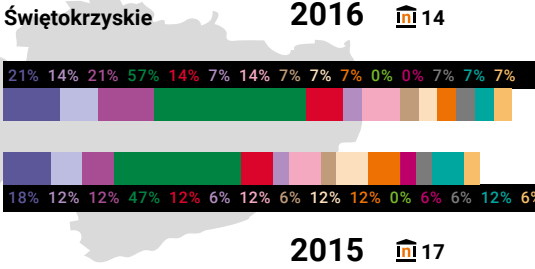
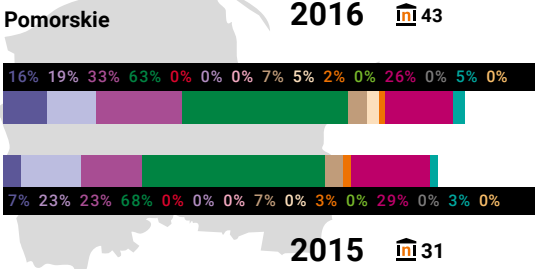
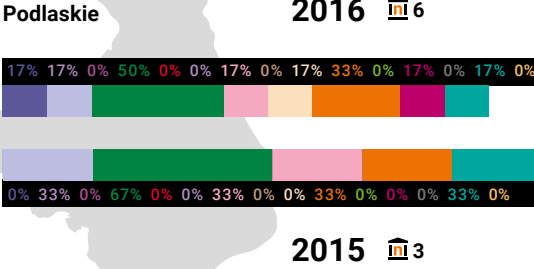
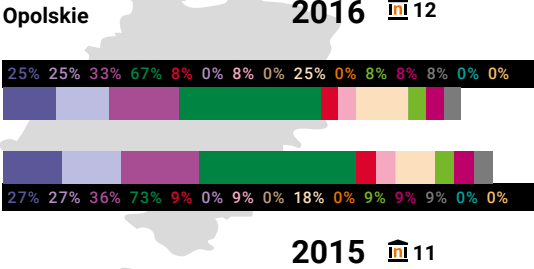
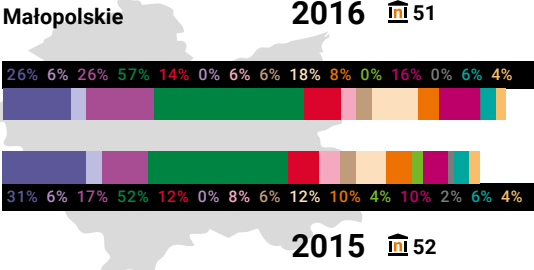
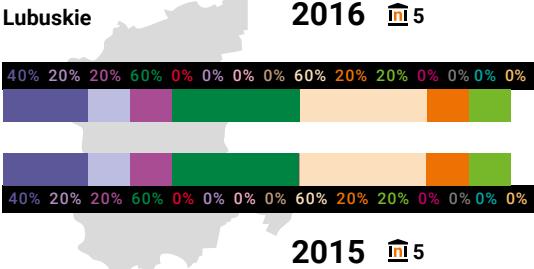
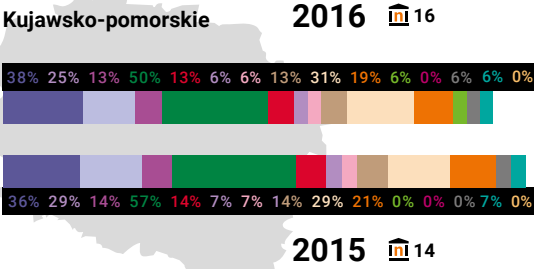
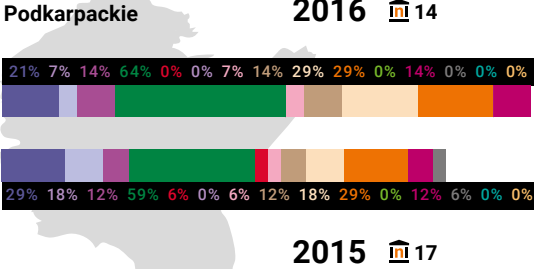
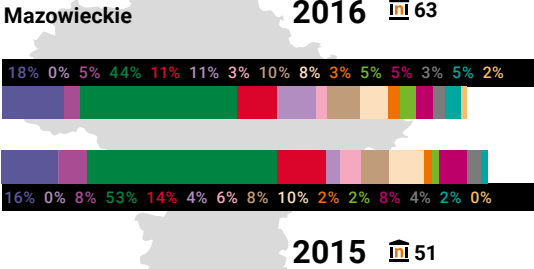
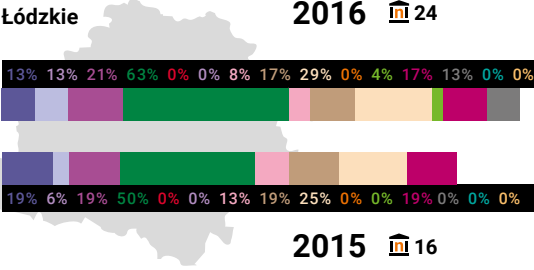
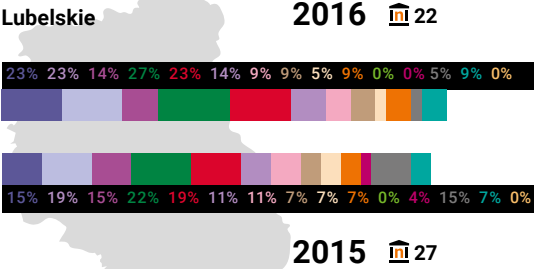
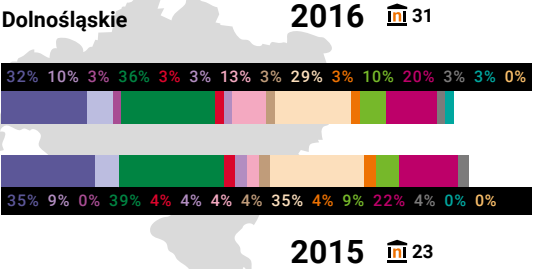
Size of the administration unit (in terms of population) where the museum is based

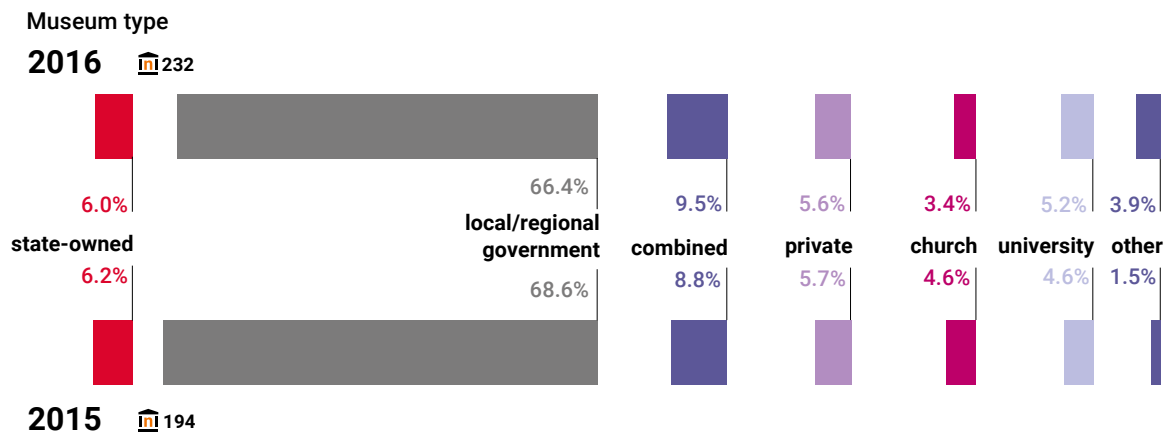


Regional distribution of museums



Museum types (by collection type)

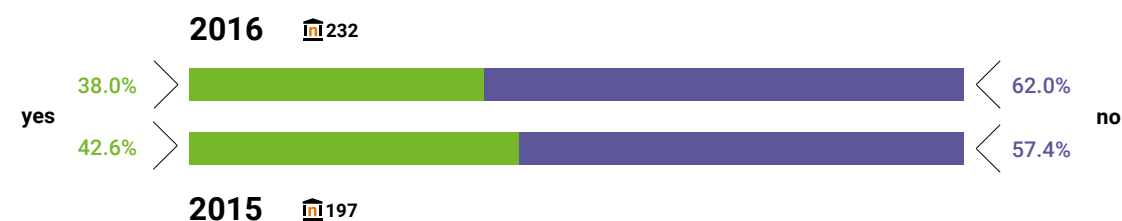




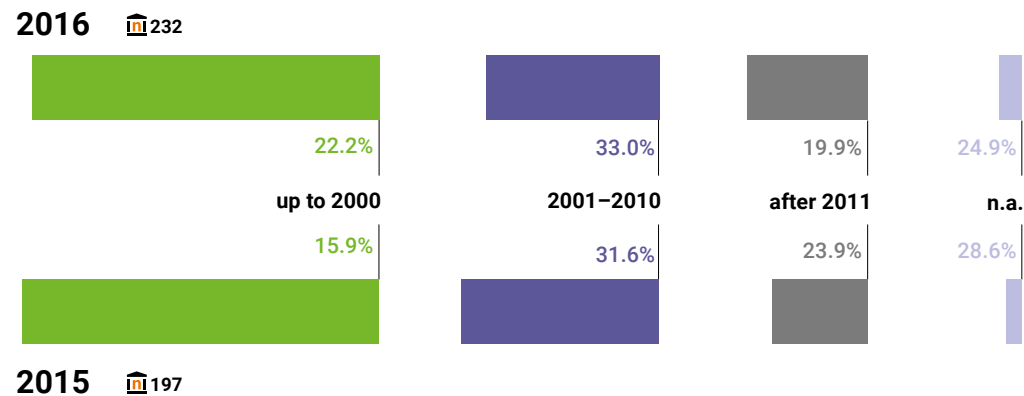
Museum with statutes or rules and regulations with the Ministry of Culture and National Heritage



Museum entered in the National Register of Museums



Date of entry



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Anita Puzyna – studied history at the University of Gdańsk. In the years 2007–2017 she worked at the Castle Museum in Malbork (from 2010 as Chief Cataloguer of Museum Collections, she was also involved in the work of DigiMuz – the inter-museum Group for Digitization). Since 2014 she has collaborated with the National Institute for Museums and Public Collections on projects and training activities around the cataloguing of museum collections, their management and digitisation (structuring the museum objects' description languages).

Museum collection management

According to the Act of 21st November 1996 on Museums, a museum is an institution of culture, 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.”¹. The purpose of the surveys conducted by the National Institute for Museums and Public Collections for several years under the *Museum Statistics* project is to collect information as to whether and how museums perform the tasks referred to above. Although some of the museums participating in the project have not agreed their rules and regulations or statutes with the Ministry of Culture and National Heritage, with this group comprised of entities that operate based on other, separate regulations, the intentions behind the formation of these institutions seem to have been similar or the same. Hence, the scope of questions the museums are asked is always the same – regardless of whether they are governed by a central administration body, a regional/local government body, a private entity, a university or a church. The present report analyses selected data collected by the Institute in 2016 (for 232 museums that participated in the survey), against data from the year 2015 (197 museums that responded to the questionnaire).

In particular, the museums meet the objectives listed above through:

• Collecting Historical Objects Within the Scope Defined in their Statutes

Acquisitions

In 2016, 205 institutions (88.4% of the survey respondents) declared having added a total of 128,539 objects to their collections. Twenty institutions (8.6%) did not acquire any object and 7 (3%) did not provide any data on this topic. In 2015, 97,464 objects were added to museum collections (in 177 museums, which accounted for 89.8% of the institutions surveyed), 13 museums (6.6%) did not acquire any object at all, and 14 (7.1%) did not provide any information about acquisitions.

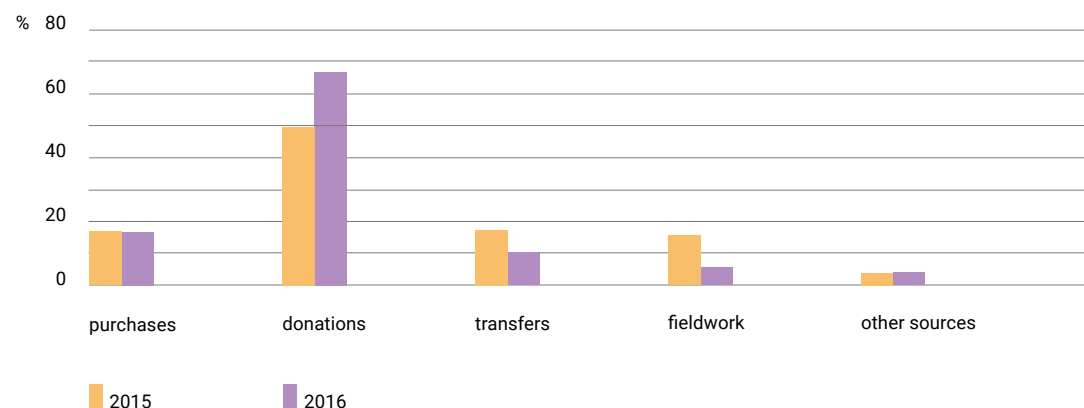
The subject of acquisitions was not limited to the question concerning the number of objects acquired. The type of objects being acquired and the acquisition methods used by the museums were also important.

The following sources of new objects were indicated in the questionnaire:

- Purchase – an object purchased by a museum with the intention of entering it into the museum inventory.
- Donation – an object presented to the museum as a gift by a natural or legal person, or received as an inheritance or a bequest, with the donor's intention being to expand the institution's holdings.
- Transfer – an institution-to-institution donation, e.g. from one museum to another.

¹ The Act of 21st November 1996 on Museums, Journal of Laws 1997 No. 5 it. 24; <http://www.eui.eu/Projects/InternationalArtHeritageLaw/Documents/NationalLegislation/Poland/museumsact1996.pdf>.

Figure 1. Acquisition methods in the years 2015–2016



Source: analysis based on the *Museum Statistics* project data

- Research – objects acquired as a result of fieldwork, e.g. archaeological excavation, ethnological expeditions or collecting natural science specimens.
- Other modes of acquisition – most typically these are objects entered in the museum's inventory books when discovered as a result of periodical inventory taking, or objects transferred from subsidiary collections.

In 2016, 171 (73.7% of respondents, though 7 institutions were unable to quote any figures) of the 232 museums covered by the survey declared purchasing a total of 21,254 objects. Similarly to 2015, donations were the most popular method of acquiring objects for museum collections. In total, 84,813 objects were acquired through donation in 2016.

It can be noted that acquisition methods have not changed significantly according to the measurements obtained in both 2015 and 2016. The main sources of new objects in museum collections remains the same – donations and purchases. Transfers and acquisition through fieldwork take more distant positions in the list of sources and are much less popular in museums. As for fieldwork, this is not surprising, considering this form of acquisition is characteristic of selected institutions that gather particular categories of objects. It is hard to understand, however, why museums do not avail themselves of the opportunity to exchange with other museums, or sell those elements of their collections that for some reason do not fit in the statutorily defined scope of their holdings, but might be of value in another institution (Art. 23.1 of the Act on Museums).

The largest group of objects acquired for museum collections in 2016 comprised – similarly to 2015 – photographic artefacts totalling 43,217 items (33.6% of all acquisitions in the reporting year). They were followed by historical collections (20,557 objects – 16%) and archival materials (16,851 – 13.1%). In 2015, photographic collections accounted for 25.1% of all acquisitions and were followed by archaeological items (for 20.7%) and historical memorabilia (11%).

• Cataloguing the Collections

Records of Collection Objects

The objects kept in museums should be recorded, and the relevant documentation should be accurate and complete. However, many institutions have their own systems of counting and recording objects in their inventory books, causing significant problems when specifying the total number of objects kept in the collections of Polish

museums. In 2016, 224 (96.6%) of the 232 museums surveyed, answered the question about the number of items recorded in their inventories and declared 5,594,374 items in total. The question concerning the total number of objects recorded in their inventory books was answered by 206 institutions (88.8%), which declared a total of 8,924,400 objects. Only 8 institutions failed to give the number of items entered in their inventory books. Twenty-six failed to answer the question about the precise number of objects recorded in the inventory book.

In 2015, 182 (92.4%) of 197 museums answered the question about the number of items recorded in their inventories, declaring 4,684,968 items in total. One hundred and eighty-seven museums were able to present the precise number of objects recorded in their inventory books, totalling 7,347,672.

The disproportion between the number of inventory items and the actual number of objects collected in museums appears different to the results in 2015. In 2016, the difference is most obvious in the category of natural science collections (58,596 items and 176,362 objects), the so-called “other collections” (483,514 / 1,383,593) and archaeological collections (1,075,795 / 2,590,845). In 2015, the greatest disproportion was observed in geological collections, where 13,883 inventory items comprised 158,130 objects.

Similarly to the previous report, prepared based on information collected under the *Museum Statistics* project in the years 2013–2015, it is worth noting that all collection registration data presented in this summary should be considered as approximations. In the 2016 survey this is particularly true in the category of ethnographic and geological collections, where the total numbers of inventory items is greater than the numbers of objects recorded in the inventory books. The reason for this is that some institutions holding ethnographic or geological collections reported inventory items only, some quoted the number of objects recorded in the inventory, and some likely confused the number of items with the number of objects. This indicates that there is a problem with the correct documentation of collections in Polish museums. The systems of counting and registering objects in collection inventory books differ not only from institution to institution, but sometimes also within a single museum, where different types of records are kept, making it impossible to count the collection objects in an easy and fast manner. This is evident in the quality of data collected by the Institute during both the 2015 and 2016 surveys.

Digitisation

The option to use electronic records of objects has been open to museums for many years now. In 2016, 167 museums (72% of the respondents) declared using digitisation and collection management software. In 2015, this group totalled just 135 institutions (68.5% of respondents). An increase in the number of museums declaring that they keep electronic records is observed among the institutions that responded to both surveys – in 2015 and 2016. Out of the 159 respondents present in both surveys, electronic records were declared by 112 museums in 2015 and by 121 in 2016. Although registers of museum objects require constant updating, and database systems significantly improving the collection management activities, a considerable proportion of institutions still fail to use them. In 2016, church-run museums led this group (100% of respondents in this category), and were followed by those classified as “other”, (i.e. not falling under any of the categories) (64.2%) and by private museums (62.5%). More distant places in the list of institutions failing to use electronic registers and inventory books are taken by: university museums (33.3%), co-governed (31.8%), governed by regional/local governments (20.1%) and state-owned museums (7.1%). The research shows that digital tools, although increasingly available, still need to be popularised in the field of cultural heritage documentation.

Museums that responded to the survey in 2016 declared having 3,579,501 records in their electronic inventory books. In 2015 there were 3,115,291 such records. However, the number of objects recorded in electronic databases in 2016 cannot be regarded as evidence of any growing trend in filling museums' inventory books. Firstly because the 2016 survey covered more museums, and additionally because museums that responded to both surveys made far fewer records in 2016 than in the previous reporting period (n = 143 in 2015 – 308,847 records, n = 145 in 2016 – only 137,369 records).

In 2016, the percentage of museums reporting the number (other than 0) of records with visual documentation was higher than in the previous year (65.1% against 57.9%). Nevertheless, this did not result in a decrease in the total number of records without visual documentation. The existing gap is substantial, similarly to 2015. In 2016, only 39.9% of records were declared as supported with visual documentation, while in 2015 there were 44.4% such records.

To understand why the percentage of records with visual documentation is so low it is worth looking at the responses to questions about the digitisation infrastructure and equipment. In 2016, only 40 museums (17.2% of the respondents) declared having such facilities. In 2015 this question was answered positively by 42 institutions (21.3% of the respondents).

Collection control and losses

In 2016, similarly to the previous year, museums were asked about losses of museum objects recorded in their inventory books. Fifteen museums (6.5% of the respondents) recorded losses amounting to a total of 868 objects in the reporting year. In 2015, 12 museums (6.1%) lost 414 objects in total.

In 2016, the largest group of losses recorded (369) was represented by missing objects (11 museums). Thefts came next. This category of losses was reported by 7 museums – 291 objects in total. In 2 museums, 58 objects had been destroyed, 1 museum lost 129 objects due to other reasons, and 21 losses were not assigned to any of the categories listed in the questionnaire.

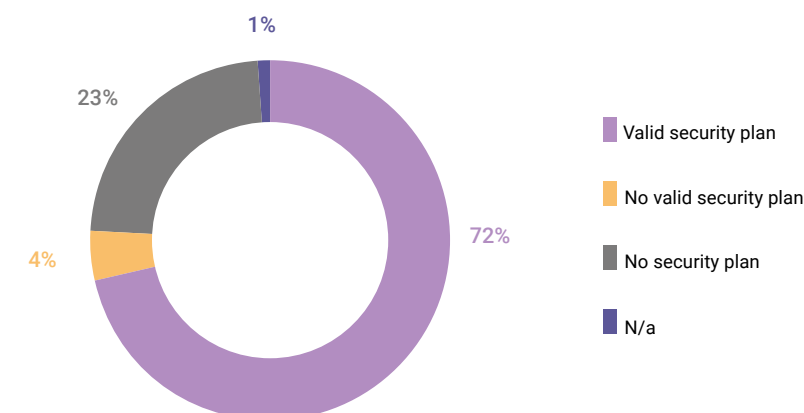
In 2016, 12 museums reported their losses to the police or to the public prosecutor's office. In 5 cases enforcement agencies declined to begin any legal proceedings, and in 6 cases such proceedings were discontinued. No convicting judgement was issued. In total, 4 museums were investigating losses of 161 museum objects found to be missing in 2016, or before. In 2016, missing objects were tracked down in 3 cases (78 objects in total). An inventory review is another method of retrieving losses. It has a significant share in the process being described – in 2016, 7 institutions managed to track down 228 missing objects through such procedures.

• Keeping Museum Objects in a Safe Environment

In 2016, 232 museums responded to the survey, of which 181 declared having agreed their statutes or rules and regulations with the Ministry of Culture and National Heritage. Consequently, only these institutions were analysed with respect to their organisation, security and safety related documentation, other museums not being under any obligation to prepare and keep such documents.

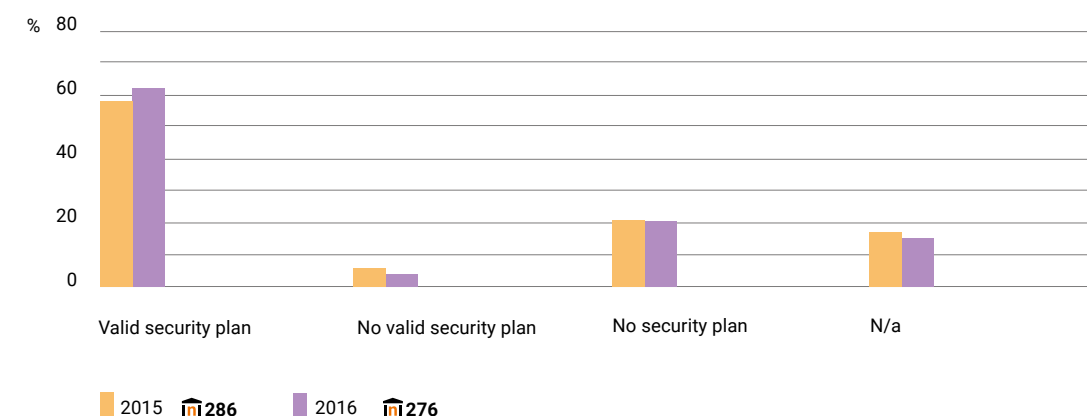
One hundred and thirty of the institutions covered by the survey are single-site museums. The remainder – 51 multi-site museums – presented data for a total of 193 divisions, including main sites. In total, data for 323 sites was provided. The 2015 survey covered 168 institutions with statutes or rules and regulations agreed with the Ministry of Culture and National Heritage – 314 divisions and main sites in total.

Figure 2. Security plans in museums in 2016



Source: analysis based on the *Museum Statistics* project data

Figure 3. Security plans in museums that responded to the surveys in the years 2015–2016



Source: analysis based on the *Museum Statistics* project data

Museum Security Plans

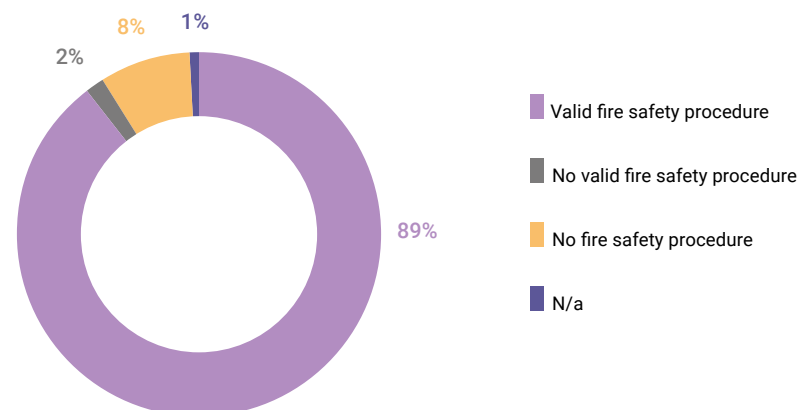
In 2016, 232 museums met their obligation to have a valid security plan. Seventy-five respondents did not have a plan with the mandatory appendices, and in 14 institutions the plan was invalid. Two respondents did not provide any data on this subject.

Among the institutions that responded to both surveys, 163 museums had a valid plan with the required appendices in 2015, 16 did not have a valid plan, 59 had no plan at all and 48 did not provide any data on this subject. In 2016, 168 museums reported having a valid security plan with appendices, 11 had an invalid plan, 56 had no plan at all and 41 institutions did not provide any data. Although the number of institutions that declared having a valid plan in 2016 increased by 5 compared to 2015, the situation still seems unsatisfactory.

Fire Safety Procedure

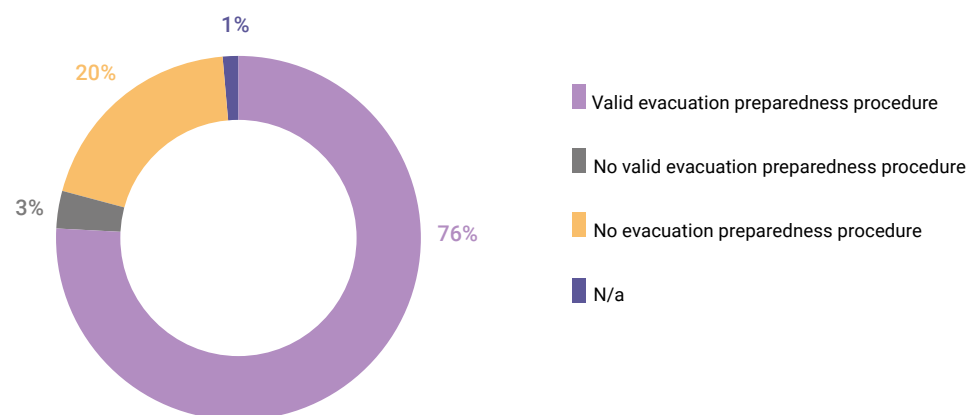
The 2016 survey included a question about the fire safety procedure. Two hundred and ninety of the 323 museum sites covered by the survey declared having a valid document, in 6 cases the document was invalid, 26 respondents did not have any such procedure at all, and 1 failed to answer the question.

Figure 4. Fire safety procedures in museums in 2016



Source: analysis based on the *Museum Statistics* project data

Figure 5. Collection evacuation preparedness procedures in museums in 2016



Source: analysis based on the *Museum Statistics* project data

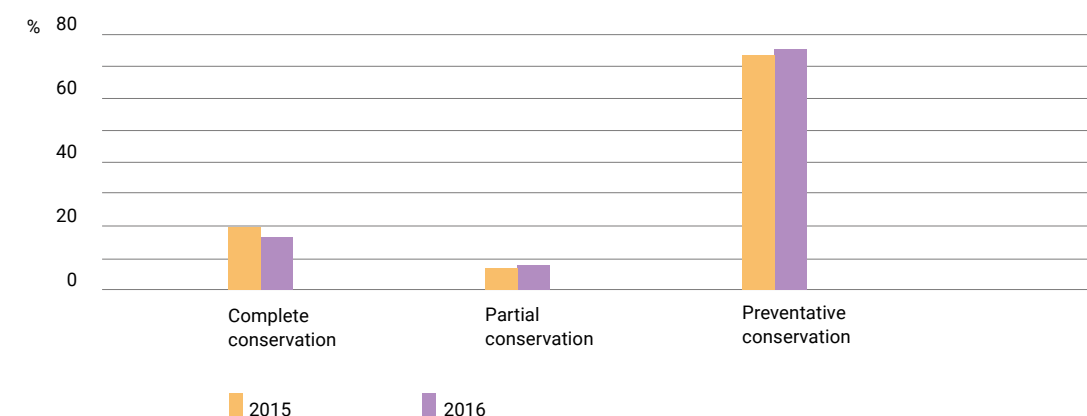
In the group of institutions that responded to both surveys in the last two years, the number of museums with a valid fire safety procedure is the same.

Collection Evacuation Preparedness Procedure

A collection evacuation preparedness procedure is another mandatory document required from the museums to which the Act on Museums applies. Two hundred and forty-six out of 323 respondents declared having a valid procedure, while 63 did not have one at all, and 11 had an invalid one. Three respondents did not provide any data on this subject.

In the group of museums that responded to both surveys, an increase in the number of those having a collection evacuation preparedness procedure is observed. In 2015, 164 institutions declared having the procedure, while in 2016 – 182 declared as such. Considering that 8 respondents did not update their procedures, 44 did not have them at all, and 42 failed to provide any data, the final number should still be regarded as unsatisfactory. At the same time, one may hope that the increasing tendency will continue and the mandatory documentation will be prepared by the institutions that have failed to do this so far.

Figure 6. Shares of different types of conservation in all treatments in the years 2015–2016



Source: analysis based on the *Museum Statistics* project data

Preservation and Conservation of Collections

In 2016, 142 out of 232 museums (61.2% of the respondents) declared having provided complete conservation to their collections, 90 (38.8%) – partial conservation and 117 (50.4%) – preventative conservation. In total, 149,995 objects were subject to conservation treatment. One hundred and seventy-two institutions (74.1%) reported having performed some type of conservation treatment. In the 2015 survey this group consisted of 145 museums (73.6% of the respondents) that provided conservation to a total of 162,823 objects. In 2016, the average number of objects subject to conservation was 872 per museum (against 1123 in 2015).

Preventative conservation was the most common type of treatment: in 2016 it was performed 113,418 times (75.6% of all treatments), while in 2015 the figure was 119,956 (73.7%). Partial and complete conservation treatments were less common. Details are presented in Figure 6.

Since 2015, the shares of different collection types subject to conservation treatment have remained at the same level. In 2016, similarly to the previous year, natural science collections was the largest category of objects subject to conservation. A total of 51,067 specimens were treated in 2016, and were followed by ethnographic collections (23,917 objects) and art collections (20,202 objects).

Preservation procedures comprise mainly conservation treatments, but also other measures taken by museums in order to protect museum objects and safeguard them against damage. The survey conducted by the Institute for Museums and Public Collections included a question about museum personnel training in the handling of museum objects. In 2016, 73 museums (31.5% respondents) declared providing mandatory training to all new employees, 51 institutions (22%) indicated periodical training, and 124 museums (53.4%) admitted that they did not provide any such training at all. In 2015, these groups accounted for: 29.4%, 25.4% and 51.3% respectively. The feedback from the surveys conducted in 2015 and 2016 clearly proves that training employees who work in contact with museum collections, in such aspects of prevention as storage, handling, transportation or reporting unsafe conditions or situations that require an immediate response from the conservator, is not a priority as far as museum collection management is concerned. This may be partly due to a shortage

of specialists who might provide such training in museums. When asked about the Chief Conservator or the Head of Conservation Department positions in their museums (this question was included in the questionnaire in 2016 for the first time), only 56 (24.1%) out of 232 institutions declared having such a position. Statistical data cannot be used as a basis for any conclusion as to whether insufficient training or a shortage of specialists in some museums corresponds with the number of museum objects damaged or destroyed. However, it seems quite likely that, due to the lack of training in handling different types of museum objects, there is no guarantee that collections are fully protected in some museums.

• Presentation of Collections, Part I – Permanent and Temporary Exhibitions

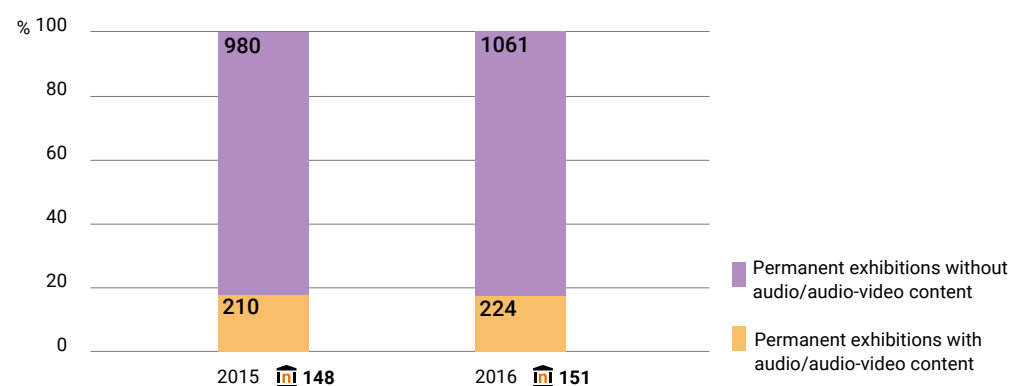
Permanent exhibitions

When asked – ‘Did the museum offer permanent exhibitions in 2016?’, 218 out of 232 museums participating in the survey (94% of respondents) answered positively. In 2015, 181 out of 192 institutions (94.3%) responded to the question, and 5 failed to provide any answer.

In 2016, 1626 previously existing permanent exhibitions were presented. However, only 16.6% of these permanent exhibitions offered audio or audio-video content in 2016. This is still a negligible share and – considering the survey feedback – this number does not seem to have increased much. Out of 159 museums that responded to both surveys, 148 institutions (93.1% of the respondents) declared presenting 1190 permanent exhibitions in 2015, of which only 68 museums (42.8%) reported having organised 210 exhibitions (17.6% of permanent exhibitions) with audio or audio-video content. In 2016, 151 museums (95%) presented 1285 exhibitions, and 65 museums (40.9%) declared having 224 exhibitions (17.4% of permanent exhibitions) with audio or audio-video content.

In 2016, 53 museums (22.8% of the respondents) opened 80 new permanent exhibitions. In 2015 (despite the fact that the survey sample was smaller than in 2016), 55 museums (27.9% of the respondents) declared having opened 100 new permanent exhibitions in the reporting year. When analysing the feedback from the museums that responded to both surveys – in 2015 and in 2016 – one finds that, in 2016, there were 29 fewer new exhibitions presenting items from the museums’ permanent collections. It is not very surprising considering the time needed to prepare a new

Figure 7. The proportion of permanent exhibitions with audio/audio-video content to other permanent exhibitions presented by the museums that responded to the surveys in 2015–2016



Source: analysis based on the *Museum Statistics* project data

project, or the cost involved in its implementation. Permanent exhibitions are by definition intended for long-term presentation. Any new initiative needs to be justified. A museum that opened a new exhibition in the reporting year will likely not initiate any new projects of this type in the forthcoming years, unless it is a multi-site institution holding rich collections. In 2016, 84 museums reported having modernised 144 arrangements, which accounts for only 8.9% of the existing exhibitions.

Temporary exhibitions

The question – ‘Did the museum open any new temporary exhibitions in the reporting year?’, received positive feedback from 213 museums (91.8% of the respondents) in 2016. The previous year saw 169 institutions (85.8%) give the same answer. In the group of institutions that responded to both surveys (2015 and 2016), 1888 temporary exhibitions were opened in 2016, against 1755 for the previous year. All museums that answered the question in 2016 (91.4% of the respondents), declared having opened a total of 2575 temporary exhibitions (against 168 institutions and 1989 projects in 2015).

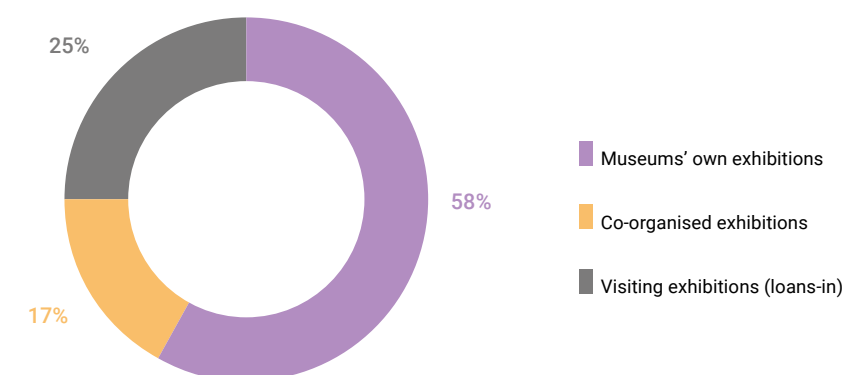
Temporary exhibitions accounted for 58.3% of all new projects launched in 2016, and 59.2% in 2015. Exhibitions co-organised with other institutions of culture represented 16.8% and 20.5% in 2016 and 2015 respectively. In 2016, visiting exhibitions accounted for 24.9%, and in 2015 for 28.3% (in 2016 89.1% of these were domestic loan-ins, against 93.6% in 2015).

No increase in the number of exhibitions offering audio/audio-video content was observed in the analysed period. As declared by the respondents covered by both surveys – in 2015 and 2016 – 31 museums (19.5% of the respondents) organised 67 such exhibitions in 2015 (accounting for 3.8% of temporary exhibitions), 108 (67.9%) did not launch any such project at all, and 20 (12.6%) did not provide any relevant data. In 2016, 29 institutions (18.2%) organised 66 exhibitions where audio/audio-video content was offered (3.5% of temporary exhibitions), 108 reported 0, and 22 (13.8%) did not provide any relevant data.

Polish exhibitions abroad

The museums that responded to the 2016 survey declared having organised 84 exhibitions abroad. The survey feedback shows that in 2015 there were 69 such exhibitions. In 2016, Polish exhibitions were presented in 29 countries, and in 2015 in

Figure 8. New temporary exhibitions opened in 2016



Source: analysis based on the *Museum Statistics* project data

Table 1. Polish exhibitions organised abroad in 2016

Country	Number of exhibitions per country in 2016	Exhibitions in total
Germany	24	24
Hungary	8	8
Italy	5	5
Austria, Czech Republic, Slovakia, Ukraine	4	16
Lithuania, USA	3	6
Belarus, Bulgaria, Croatia, France, Norway, Slovenia, Sweden, UK	2	16
Australia, Belgium, Brazil, Denmark, Estonia, Spain, Netherlands, Japan, Canada, Malta, Portugal, Russia	1	12
Total		87

27 countries. In this group, Germany very much leads the field, with 24 exhibitions visited by a public in excess of 64,000 in 2016, and 17 exhibitions with ca. 107,000 visitors in the previous year. Hungary and Italy are also among the leaders hosting Polish exhibitions in 2016.

In 2016, the public visiting Polish exhibitions abroad decreased significantly against the previous year, despite the fact that the number of institutions that responded to the survey in 2016 was greater than that of 2015. In 2016, Polish exhibitions abroad were visited by 353,415 visitors, whilst in 2015 there were 1,028,271 visitors. Such a high attendance record in 2015 was down to exhibitions in China (406,000 visitors), Spain (124,000), Germany (107,500) and Portugal (92,000).

Virtual exhibitions and other presentation-related problems

Twenty-seven respondents (11.6%) declared having offered 153 virtual exhibitions in 2016, while in 2015, 116 such projects were reported by 26 museums (13.2% of the respondents). Institutions where exhibitions were presented in a single facility accounted for 46.6% in 2016, against 56.9% in the previous year. In total, 209 respondents (90.1%) displayed ca. 396,829 of their own objects in 2016.

Night of Museums

Night of Museums – a very popular cultural event to promote Polish culture and tradition – has been organised in different Polish cities for many years now. Museums, galleries and other institutions of culture remain open late into the night, attracting great numbers of visitors each year. In 2016, Night of Museums welcomed 553,141 visitors. Out of 232 museums covered by the survey, 198 institutions (85.3% of the respondents) reported the event attendance figures. Fourteen museums did not provide any relevant data, 20 reported 0, most probably meaning that they did not participate in the event.

Out of the 159 museums that responded to both surveys – in 2015 and 2016 – 138 institutions quoted Night of Museums attendance figures totalling to 430,652 visitors (others: 5 – no data provided, 16 – 0). In 2015, 129 museums recorded a total of 491,851 visitors (11 – no data provided, 19 – 0). Despite a drop in attendance recorded in 2016 over 2015, the number of visitors attending this single cultural event still

accounts for a significant percentage of the total figure of visitors to museums across the whole year. This shows the scale of public demand for such events, especially if admission is free, or a symbolic fee is charged.

• Presentation of Collections, Part II – Online Access

Providing access to museum collections for educational and scholarly purposes, and ensuring an adequate environment for using the available resources, is another element of museum collection management that belongs to the objectives of the Polish museum sector. For many years the presentation of museum collections has been understood mainly as organising permanent and temporary exhibitions, publishing books and catalogues, and providing access to museum objects in museum storage areas.

There is no doubt that the Internet is a new form of presentation, and has significantly facilitated access to museum collections in the last years. In 2016, 80.4% of households had Internet access, of which 75.7% used broadband technology². The 2016 questionnaire by the Institute for Museums and Public Collections asked museums about the online presentation of their collections. Only 47 institutions (20.3% of the respondents) answered positively. This group comprises the following categories of museums: governed by regional/local governments (13.4%), state-owned (3%), co-governed (2.6%), university museums (0.9%) and private museums (0.4%). No private institution or church museum that responded to the survey provided online access to their collections. For comparison, in 2015, 37 museums responded that they provided online access to their collection documentation (19.3% of the respondents). Regardless of the Act on the Public Sector Information Re-use adopted in 2016, only 12 institutions (5.2% of the 2016 respondents) declared their intention to make their collections accessible online by 2017, 10 by 2018, another 10 by 2019, 3 by 2020, and just 1 by 2025.

It is possible that museums are not sufficiently prepared to produce digital documentation in the form of high-quality images accompanied by structured descriptions and information regarding the legal aspects of further re-use. Moreover, museums may be concerned that their collections could be used not only for scholarly or educational purposes, but commercially too.

It is worth considering the extent to which online catalogues might replace traditional forms of contact with museum objects. From a potential user's point of view, online access seems to be more convenient. Online catalogues are accessible free of charge, without the need to pay for museum tickets or obtain permission for access to collections that for various reasons may not be on display in the particular museum. The same financial and logistical aspects are important, if not a crucial, factors preventing museums from creating new online catalogues. In 2015, the Long-Term Government Programme KULTURA+ ended. The purpose of their 'Digitisation' priority was to facilitate access to digital resources of Polish cultural heritage via the Internet. The data collected under the *Museum Statistics* project show that the growth of these resources was still slow in 2016. Without detailed information from the respondent institutions that benefitted from KULTURA+ funding it is hard to tell whether the growth of collections accessible online will slow down now that the programme has ended. Evidence will come with survey feedback in the following next years.

² <http://stat.gov.pl/obszary-tematyczne/nauka-i-technika-spoleczenstwo-informacyjne/spoleczenstwo-informacyjne/spoleczenstwo-informacyjne-w-polsce-w-2016-roku,2,6.html> [accessed: 22.09.2017].

Recapitulation

The data collected by the National Institute for Museums and Public Collections under the *Museum Statistics* project in 2016 provide a basis for general conclusions about the subject of museum collection management.

As regards the acquisition of collection objects, it is evident that museums willingly accept donations. The fact that 66% of acquisitions were received by museums as gifts, while other sources of new objects fall below 20%, must affect the consistency of collections. Museums are obliged to expand their collections. This activity is perceived by society as their contribution to safeguarding cultural or natural heritage. One might wonder, however, if all the items accepted and recorded in museum collections are contained in what is defined as the heritage referred to above. Receiving donations is an extremely attractive way of acquiring new objects, firstly because it is often the donor who approaches the chosen recipient, and secondly there are no expenses involved. Hence, museums do not have to make any effort or seek the funds needed to acquire the objects. Yet, receiving such a substantial number of donations is a regularity that needs to be thoroughly examined in the next years, with respect to:

- museum collection development policies,
- the way in which museums track the complete history of the objects being accepted, and the valid title to them,
- compliance with local, national and regional law, as well as international agreements (including those applicable to the protection of wildlife and natural resources).

The next conclusion concerns the methods used when cataloguing the collections and the accuracy of this process. Many institutions document their collections in such an inconsistent way that they are virtually unable to specify any figures regarding the number of objects they possess. Consequently, it is extremely difficult for them to declare precise data, such as information about visual documentation. This situation may be caused by the fact that the museums lack the relevant procedures to specify the principles of collection documentation, with a focus on the collection type, and that would comply with current legislation. The inadequate staffing of inventory departments can be another factor behind this state of affairs. In 65.5% of the 232 institutions covered by the 2016 survey, there is no position of Chief Cataloguer or Head of the Inventory Department (although 2 museums failed to provide this information). Cataloguing methods can also play an important role here. Although registers of museum objects can be kept in electronic form, while database systems considerably improve the structuring and organisation of data, a substantial percentage of institutions still do not have them.

Some museums' approaches to safety and security standards and requirements come as a surprise too. The institutions operating based on the Act on Museums should give particular consideration to developing their security plans, the fire safety procedures and the collection evacuation preparedness procedures. Despite the applicable regulations, a relatively significant percentage of museums do not update these documents, or do not even have them at all. This regularity was also referred to in the previous survey report³. However, it is optimistic to note that, compared to the previous year, the percentage of institutions that have these mandatory documents has increased.

³ K. Osiewicz, *Standardy bezpieczeństwa w instytucjach muzealnych i zagadnienia związane z infrastrukturą muzeów* [w:] *Muzea w Polsce. Raporty na podstawie danych z projektu „Statystyka muzeów” (2013–2015)*, Warszawa 2016, s. 63–77.

As far as the methods of museums' collections presentation are concerned, such traditional forms as permanent and temporary exhibitions prevail. They were organised by almost all the museums (94% – permanent exhibitions, 91.8% – temporary exhibitions). Only 20.3% of the institutions declared that their collections were accessible via the Internet in 2016. Presently, users have limited online access to public assets housed in museum collections, and they are not able to fully benefit from this potential. The group of museums that discover new methods of presenting their collection objects and provide unrestricted access to them is still very limited. Therefore, it seems very challenging to initiate the process of transferring the goods of culture possessed by the museums in Poland to the space provided by the Internet.

W rozdziale przedstawiono zagadnienia z dziedziny zarządzania zbiorami. Omówiono m.in. kwestie związane z gromadzeniem muzealiów, ich ewidencją, digitalizacją, kontrolą i stratami poniesionymi w roku sprawozdawczym. Analizie poddano liczebność zbiorów, sposoby nabywania obiektów oraz ich ewidencjonowania. Podjęto również tematy związane ze standardami zabezpieczania zbiorów oraz z konserwacją. Przyjrano się wymaganej w muzeach dokumentacji, takiej jak: plan ochrony, instrukcja bezpieczeństwa pożarowego czy instrukcja przygotowania zbiorów do ewakuacji. Wśród poruszanych zagadnień znalazły się także: działalność wystawiennicza, w tym multimedialność czy wystawy zagraniczne, oraz udostępnianie zbiorów w internecie.

This section of the report presents collection management issues. The topics discussed include the collection of museum objects, registration, digitisation, control and losses recorded over the reporting year. The analysis covers the count of museum collections, acquisition methods and registration procedures. Furthermore, collection protection and conservation problems are referred to. The report analyses documentation requirements applicable to museums, such as: security plans, fire safety instructions and collection evacuation procedures. Other problems discussed are: exhibition activities of museums, including multimedia and international exhibitions, as well as presentation of collections on the Internet.

Prof. Dorota Ilczuk – Head of the SWPS Centre for Creative Economy Studies. An economist and theoretician in the field of culture and creative industry management, and Polish pioneer of cultural economics. Professor Ilczuk lectures at the SWPS University of Social Sciences and Humanities, the Jagiellonian University and the SGH Warsaw School of Economics. In the years 2001–2007 she was President of CIRCLE (Cultural Information and Research Centres Liaison in Europe) – a European network of institutions dealing with research, documentation and information in the field of culture. She was a founder of the “Pro Cultura” Foundation, and in the years 2003-2014 served as their chairperson. She is a member of the European Cultural Parliament and of the Scientific Council of the Warsaw Public Library. Professor Ilczuk cooperates with the following international scientific organisations and associations: Council of Europe, European Commission, ERICarts, Association for Cultural Economics International (ACEI), International Society for Third-Sector Research (ISTR).

Sylvia Stano-Strzałkowska – a graduate of the Faculty of Polish Studies at the University of Warsaw and of the post-graduate programme Management in Culture at the Faculty of Management of the University of Warsaw; currently a doctoral student at the SWPS University of Social Sciences and Humanities. Deputy head of the Centre for Creative Economy Studies. A founder of Bibliocreatio. Sylvia Stano-Strzałkowska was awarded a place in the list of the “50 Most Creative People in Polish Business”, published by *Brief* magazine. She writes for *Przekrój* quarterly magazine.

Exhibitions, projects, education, publications, attendance and management in museums

Introduction¹

Reflecting on the museum institution is becoming an increasingly absorbing problem today. Museums remain a bastion of tradition, while undergoing deep changes at the same time. This can be observed in the most striking examples of institutions of culture with some of the newer museums established, or transformations to those that already exist and have so far followed a much too traditional formula. Changes occur in such areas as: the way in which exhibitions are presented, and how museums integrate virtual reality, new forms of making contact with visitors, sensitivities to new cultural and social needs, the management methods used, the networking of museums, as well as the very buildings in which museums are housed. One may wonder whether these are praiseworthy exceptions rather than a common trend, but nevertheless the process is perceptible. It is a good sign, as the whole social and economic environment of museums, as well as approaches to culture, have changed significantly recently.

The concept of creative economy based on the holistic approach to culture is increasingly popular throughout Europe. It brings together various areas into a chain of interacting elements, such as: primary areas of culture, performing and visual arts, cultural heritage, the dissemination of culture, cultural education, as well as cultural and creative industries. It explores the economic and social role of culture. This perspective also prevails in contemporary culture statistics, where culture is analysed together with its economic environment. In the USA and Australia, culture statistics are based upon satellite accounts, while in Europe we collect data from the culture and creative sector, and recently from the creative economy (which is a synonym of the two sectors mentioned). Furthermore, it should be noted that hard statistical figures are increasingly supplemented with qualitative analyses, mainly due to an awareness of how perception is important in the consumption of cultural services. Here, support is provided by the entire branch of the so-called “experience economy”.

The cultural statistics report of 2015, published by the National Centre for Culture (Narodowe Centrum Kultury), says that “statistics are an inseparable element of creating public policies, including cultural policy. Artists and animators can do without numbers in their daily activities. But a person who intends to support them needs indicators to describe the situation on a national level, and which will enable comparisons with other countries. The quality of the activities undertaken by (...) culture management institutions depends on the condition of public statistics”².

¹ Report contributors: Katarzyna Skopiec (Interdisciplinary Doctoral Programme of the SWPS University) and Jarosław Pietrzak (Culture Management, the Jagiellonian University Post-graduate Programme).

² T. Kukołowicz (red.), *Statystyka kultury w Polsce i Europie. Aktualne zagadnienia*, Warszawa 2015, s. 5.

The so-defined objective of culture statistics, with its role in the process of designing and monitoring cultural policy implementation, is emphasised (and in the case of museums cultural heritage policy takes precedent) and is relevant, but too narrow at the same time. Obviously, without adequate information it is impossible not only to generate income, but also to shape any policy and make rational decisions in the process of its implementation. Hence, other exploratory and research objectives should be added. Here cultural education comes to the forefront. Specialists interested in museum statistics present such fields as museology, conservation, art history, archaeology and ethnology. Statistical data are used not only in the museum management processes, but also by economists of culture, for example for supply-demand analyses, or analyses covering the culture sector's employment aspects. Representatives of the private commercial sector can employ hard figures from museums as a basis for developing activities in support of their corporate social responsibilities or sponsorship activities. The group interested in the information referred to above also comprises society at large – citizens who are entitled to know the effects of financing culture from public funds.

Thus, museum statistics have a wide range of recipients. We are certainly aware of the fact that they differ greatly as far as their needs are concerned – some look for rudimentary information only, while others seek a high level of detail. The tasks performed by the National Institute for Museums and Public Collections since 2013 under the *Museum Statistics* project offer an ideal response to the profile of needs outlined.

The number of museums in Poland is estimated at between 944 (data published by the Central Statistical Office of Poland, 2016) and 1050 (ICOM data from 2013), including divisions. Of these, 652 institutions have agreements concerning their statutes or rules and regulations with the Ministry of Culture and National Heritage³. The surveys conducted by the Institute covered 197 museums in 2015, and 232 in 2016.

The first survey findings, covering the period 2013–2015, were summarised in the publication *Museums in Poland. Reports Based on Data from the "Museum Statistics" Project*. The method adopted for the presentation of results assumed structuring data by specific subject areas, e.g. finance, exhibition activities, attendance, etc. In this report, which is based upon responses to *Museum Statistics* project surveys conducted by the Institute for Museums and Public Collections in Polish Museums in the years 2015 and 2016, we shall attempt to outline a synthetic, mostly quantitative picture of the following aspects:

- exhibitions and projects financed by the Ministry of Culture and National Heritage and EU funds,
- educational, research and publishing activities,
- attendance,
- museum collection management issues,
- safety and security standards in museums,
- human resources,
- promotion.

We begin with the exhibition-related, educational and research activities of museums – the essence of their operations. The next section will summarise the number and the structure of recipients of museum offers. Further on, institutional aspects of museum operations will be discussed, i.e. museum collection management, human resources, as well as safety and security issues and promotional activities. As the topics listed above cover a wide range of problems, no absolute unification of the

presentation methods could be achieved. Where possible, we use infographic tools for guidance. The final section of the report presents conclusions concerning the *Museum Statistics* survey and proposals for future efforts in the field of museum statistics.

Exhibitions and projects financed by the Ministry of Culture and National Heritage and from EU funds

Ryszard Kluszczyński observes that the territory represented by museums today is extensive and internally complex. A museum is no longer a repository of artistic products (museum objects) preserved for the future. It is rather becoming a space for diverse processes, a space for workshops and experimentation⁴.

Therefore, transformation and modernisation is required in the approach to a museum as an institution, its operations, exhibition activities, as well as research, and the educational and non-educational contexts of its influence. Moreover, the dynamics of changes to the external environment of museums should also be taken into consideration. As far as strengthening social cohesion and building social capital is concerned, museums play an integrating and redistributing role, by making culture accessible to different social groups and enabling less wealthy recipients to approach culturally and economically valuable artefacts⁵.

The analyses of museums' exhibition activities performed under the *Museum Statistics* project in 2016 show that 94% of museums covered by the survey present permanent exhibitions. Only 14 out of 232 respondent institutions did not report having any such display.

Yet, non-permanent, but newly installed temporary exhibitions can be regarded as evidence of museums' active approach to their subject-matter. Two hundred and thirteen (213) museums (92%) confirmed having launched temporary exhibitions in 2016.

In total, 2575 temporary exhibitions were opened in all museums. Consequently, if temporary exhibitions were organised by 213 museums, the average number of such

Graph 1. Did the museum have any permanent exhibitions in its offer in 2016?



Graph 2. Did the museum open any temporary exhibitions in 2016?



Graph 3. Did the museum offer virtual exhibitions in 2016?



Source: analysis based on the *Museum Statistics* project data

4 R. Kluszczyński, *Nowe media w przestrzeniach muzeów* [w:] *Muzeum Sztuki. Od Luwru do Bilbao*, M. Popczyk (red.), Katowice 2006, s. 59.

5 R.S. Gassler, R. Grase, *The economic function of nonprofit enterprise: the case of art. Museums*, "Journal of Cultural Economics" 1980, No. 1, s. 19–32.

3 This information applies to data from 2016.

events per institution was 12. Although mean value is far from perfect as a measure, it shows some tendencies we might wish to identify. Based on the surveys performed in 2016, one may conclude that 12% of museums offered virtual exhibitions. In 2014 they were available at 11% of museums, while in 2014 – at 13%.

In 2016, museums offered 153 virtual exhibitions in total, 37 of which were provided by one museum. Out of 232 institutions that responded to the survey in 2016, 99 financed their projects with the funds provided by the Ministry of Culture and National Heritage and with EU funds. This number accounts for 42.67% of all museums. Between 1 and 11 projects were financed with Ministerial or European funds in the reporting year.

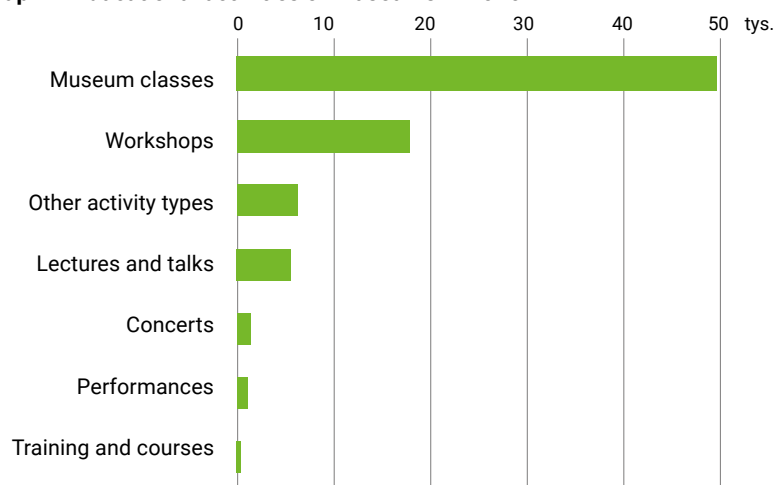
Educational, research and publishing activities of museums

Educational activities

Museum education is understood as an integral part of cultural education (including aesthetic development), which supports young generations in acquiring a variety of culture-related competencies⁶.

A major part of the educational offer is targeted toward children and teenagers. It is worth remembering that young people visiting museums today are familiar with the world of technology and media, and are forced to make difficult choices from among a wide range of cultural offers and an abundance of consumer goods. According to Iwona Morawska, the concept of educational activity renewal should be characterised by interaction, discursiveness, constructiveness, dialogue orientation, diversity, openness, reflection, versatility, innovation, as well as offering opportunities for development, self-development and support in discovering one's creative potential⁷. It is necessary to consider what the young generation's requirements are, the expectations and challenges for museums and museum education, as well as how these can be responded to. The museum sector has undergone significant transformations in recent years. These include an intense development of narrative museums – a new type of museum project.

Graph 4. Educational activities of museums in 2016



Source: analysis based on the *Museum Statistics* project data

6 W. Wysok, A. Stępnik (red.), *Edukacja muzealna w Polsce. Aspekty, konteksty, ujęcia*, Lublin 2013, s. 169.

7 I. Morawska, *Sens, wartość i projekty edukacji muzealnej*, Lublin 2015, s. 144–145.

Table 1. Education activities in museums in 2016 (broken down according to museum profiles and activity types)

Museum type*	Museum classes	Workshops	Lectures and talks	Concerts	Performances	Training and courses	Other activities
Total	49 441	17 796	5 566	1 380	1 121	445	6 242
Art	12 170	7 520	1 612	343	53	80	1 310
Archaeological	9 319	3 971	881	171	38	41	505
Ethnographic	8 999	4 250	834	211	112	28	970
Historical	23 258	11 652	2 575	730	416	225	2 463
Biographic	2 073	647	305	375	10	24	146
Literary	484	178	137	23	23	0	29
Martyrological	1 188	479	381	9	12	2	359
Natural history	4 938	1 209	295	142	117	33	293
Geological	1 210	91	72	3	0	0	1 445
Technology and Science	3 709	2 029	432	45	9	6	626
Military	1 953	601	237	42	4	8	91
Open air	4 985	1 042	135	136	31	11	461
Regional	6 993	4 324	803	262	47	3	1 673
Interiors	9 806	1 724	809	149	669	118	286
Other museum types	3 577	552	184	36	18	30	553

* The total number of museum types does not correspond to the total number of museums, as one museum can combine multiple profiles. Source: analysis based on the *Museum Statistics* project data

Most museum classes and workshops are provided by history museums. These activity types are popular in all museums and are mainly attended by children and teenagers. Lectures and talks come next, although they fall far behind the leaders. Other event categories include: concerts, performances, and cultural and recreational activities such as education sessions, film screenings or artists' meetings. Museums increasingly offer their space as a venue for birthday parties, location-based games or escape rooms (e.g. the Archaeology and History Museum in Stargard Szczeciński), and even Christmas Eve celebrations (e.g. the Ethnography Museum in Zielona Góra based in Ochla).

The figure above illustrates disproportions between the most popular forms of educational activity (museum classes and workshops) and the remainder of activities offered by museums in 2016.

Scholarly activities

Research is one of the pillars of museum activities, corresponding with the museum profile and collection type. It is a pre-condition of the high standard of collection object classification, of publications, as well as of permanent and temporary exhibitions. Research is necessary for the appropriate protection and safe presentation of collection objects. For museums to be able to pursue their mission according to their rank, they need to ensure the highest quality of research activities intended to explore, interpret and safeguard their collections, as well as to support the continual professional development of their staff.

In 2016, 91 of 232 respondent institutions reported having run research programmes, accounting for less than 40% (39.57%).

Most research programmes were undertaken by museums owned or co-owned by local/regional governments. In state-owned and university museums, the proportion

Table 2. Research programmes in museums in 2016 (by museum owner categories)

	Local/ regional gov- ernment	Combined	State-owned	University	Church	Private	Other
yes	62	13	7	6	1	0	2
no	91	8	7	6	7	8	14

Source: analysis based on the *Museum Statistics* project data

Table 3. Research activities undertaken by museums in 2016 (by museum profile types)

	Art	Archaeo- logical, Ethno- graphic	History, martyr- ology, military	Literary, bio- graphic	Natural science, geogra- phy	Technol- ogy and science	Open air museum	Regional	Interiors
yes	39	49	83	17	7	10	9	36	10
no	21	37	58	16	11	21	9	29	5

Source: analysis based on the *Museum Statistics* project data

between those running and not running such programmes was equal. Research programmes are least common in church museums and private museums.

Museums also performed other scholarly activities. Table 3 summarises these in a breakdown of collection profiles. The summary shows that artistic, historical, archaeological, ethnographic and regional museums are most active, as far as research-related activities are concerned. Conferences and talks are the most common scientific events. Those least popular include: sessions, seminars, lectures and symposia. When analysing the table above, it is important to bear in mind that some of the institutions assigned two categories to one event, while others did not specify any such data.

Publishing activities

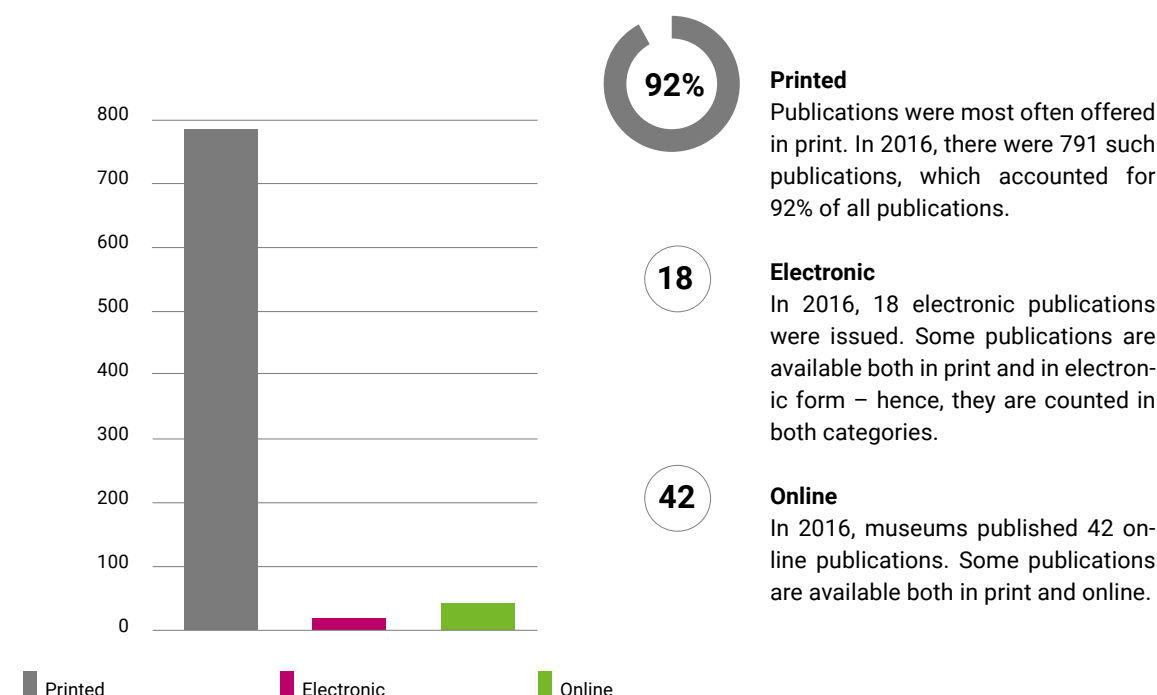
Publishing represents an important aspect of museum work, both with regard to educational activities and research projects. In 2016, the most common publications included: books and albums, exhibition catalogues, information directories and guides. Table 4 classifies publications according to type, and shows their average print runs. The highest print runs are recorded in the category of exhibition catalogues. The lowest was in the form of yearbooks and other journals.

Publications were most often offered in print. Electronic and online publications are not very common. This is an important conclusion, considering that online publications might reach wider circles of recipients. Only 5 museums offered materials suitable for visually impaired users. The questionnaire does not provide any data about publications in foreign languages, which seems to be a serious drawback

Attendance in numbers

Attendance issues are very much emphasised in the reports prepared by museums for their governing bodies. This approach is often a matter of controversy. Hence, let us first have a look at polemics about the subject.

Graph 5. Form of publication (2016)



Source: analysis based on the *Museum Statistics* project data

Table 4. Average print runs of publications issued by museums in 2016*

Collection catalogue	Exhibition catalogue	Information directory / guide	Educational materials for children	Other educational materials	Books and albums	Yearbooks and journals	Book series
1365	2645	1714	1458	1074	676	486	707

* Average print run (mean value of all titles)

Source: analysis based on the *Museum Statistics* project data

In her publication *Muzeum w sieci znaczeń*, Katarzyna Barańska addresses attendance issues, giving thought to the ways in which attendance should be examined. The author refers to Mieczysław Porębski, who questioned the need for any attempts aimed at increasing museum attendance⁸. In the publication *Raport o muzeach 1989–2008*, Dorota Folga-Januszewska argues that: “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 missions have to be supported

8 K. Barańska, *Muzeum w sieci znaczeń*, Kraków 2013, s. 29.

by sources of funding other than higher ticket sales”⁹. Nevertheless, attendance still appears in international statistics as the foremost indicator of museum appeal.

According to Grażyna Praweńska-Skrzypek, contemporary culture is perceived and presented in such a way that success is measured mainly in the quantitative aspect. Following this approach, attendance requirements of the culture sector’s governing bodies are becoming a matter of the highest importance¹⁰. Katarzyna Zalasieńska states that contemporary museums are striving to win as many recipients of their offer as possible¹¹. Similarly, Roman Batko and Robert Kotowski stress that museums themselves take various steps aimed at increasing attendance¹².

Data collected in the *Museum Statistics* survey show that the number of museum visitors is growing year-on-year. This is also confirmed by data published by the Central Statistical Office of Poland (GUS), where the number of visitors to Polish museums reported in 2014 was 30.69 million, of which 13.7 million were admitted free of charge. According to the GUS report of 2016, museums in Poland had 36.1 million visitors.

Owing to new permanent and temporary exhibitions, attendance has grown. Leading events attract millions of visitors. Yet, this is not a common phenomenon – it is observed in selected institutions only. Most museums governed by local and regional governments struggle with the problem of low attendance levels and are seeking to improve the situation through educational programs targeted towards schools and other educational institutions. State-owned museums or those co-governed by two or more entities are privileged due to their locations and levels of funding. Yet, Poland does not lead the list of countries as far as the number of museums per capita is concerned.

We are publishing these data as not all of the museums participate the *Museum Statistics* project each year, therefore the list of the 10 most frequently visited institutions compiled based on the *Museum Statistics* feedback might be misleading with regards to attendance in Polish museums. The figures provided by the museums participating in the project correspond with those published by the Central Statistical Office of Poland.

The table below presents the ranking of museums that responded to the 2015 survey. In addition, we have prepared a list ranking only those museums that responded to the *Museum Statistics* survey in 2016. These ratings confirm the general global tendency, showing that the public attracted by history museums continues to grow¹³.

The *Museum Statistics* questionnaire asked the respondents to present attendance figures in a breakdown of permanent and temporary exhibitions. At the same time specification by the following age groups was requested: children and teenagers, pre-school children and children below preschool age, primary, lower secondary and secondary school students, university students, senior citizens and foreigners.

The 197 museums covered by the 2015 survey were visited by 15,432,687 visitors (data from 190 museums). This translates into 81,225 visitors per museum. In 2016, 232 museums responded to the survey, reporting 21,585,714 visitors in total (data from 225 institutions). On average, each museum was visited by 95,937 people. This

9 D. Folga-Januszewska, *Raport o muzeach 1989–2008*, „Muzealnictwo” 2009, no 50, s. 35.

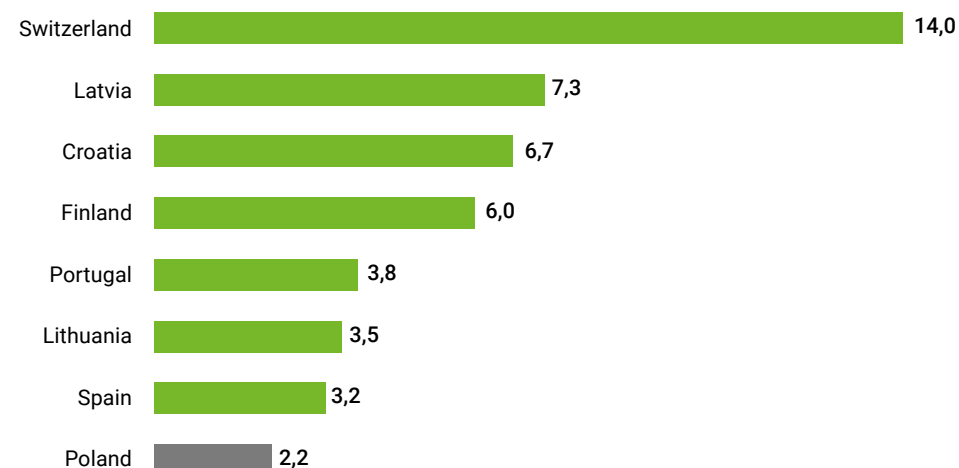
10 G. Praweńska-Skrzypek, *Polityka kulturalna polskich samorządów. Wybrane zagadnienia*, Kraków 2003, s. 151–178.

11 K. Zalasieńska, *Muzea publiczne. Studium administracyjno-prawne*, Warszawa 2013, s. 258.

12 R. Batko, R. Kotowski, *Nowoczesne Muzeum. Dziedzictwo i współczesność*, Kielce 2010, s. 11.

13 V.L. Zolberg, „An Elite Experience for Everyone”: *Art. Museum, the Public, and Cultural Literacy* [w:] *Museum Culture. Histories, Discourses, Spectacles*, D.J. Sherman, I. Rogoff (red.), London 1994, s. 51.

Graph 6. Numbers of museums per 100,000 inhabitants in selected European countries in 2014



Source: EGMUS (European Group of Museums Statistics) 2014

shows an 18% growth, but it should be kept in mind that the institutions responding to the 2016 survey were not all the same as in the previous survey, therefore data are not directly comparable.

The question concerning the number of children and young people was answered by 161 out of 232 museums. Institutions surveyed in 2016 were visited by 3,260,118 children and young people in total, accounting for ca. 15% of all visitors (the percentage value also covers the institutions that did not quote any attendance figures regarding children and youths). As many as 116 museums – a half of the respondent pool – did not break their attendance statistics into lower secondary, secondary or primary school students.

As regards foreigners, the respondents declared the total number of 2,146,591 (9.94% of all visitors). Yet, many of the survey participants were unable to provide specific figures.

Night of Museums 2016 attracted 553,000 visitors to the respondent museums. During this grand event, “museums are really becoming a common *forum*”, Barańska states¹⁴.

Nearly all institutions covered by the survey offered free-of-charge access to their collections, thus enabling 5,350,202 visitors to see them in 2016. Visitors admitted free of charge accounted for 25% of the total attendance. Hence the possibility to visit museums without the need to pay results in higher attendance levels in these cultural institutions. The debate on free-of-charge access to museum collections has been ongoing for several years. Let us quote Katarzyna Zalasieńska, who argues that admission fees cover only a small part of the costs associated with museum operations, and should therefore not be regarded as a price of a service, but rather as “society’s financial participation in museum activity”¹⁵. Lower costs for visiting a museum should increase the share of a less wealthy public, such as senior

14 K. Barańska, *Muzeum w sieci...*, op.cit., s. 132.

15 K. Zalasieńska, *Co zwiedzający może a muzeum musi. Uwagi prawnika na marginesie zakazu fotografowania w muzeach*, „Zbiór Wiadomości do Antropologii Muzealnej” 2014, No. 1, s. 199.

Graph 7. A list of the 10 most frequently visited museums in Poland in 2016 (according to the Central Statistical Office of Poland)



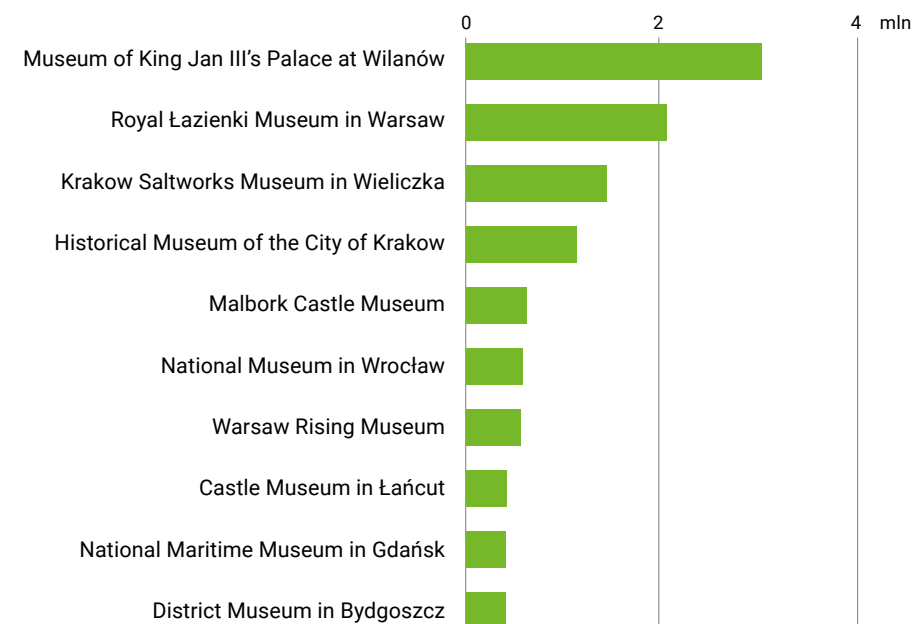
Source: Central Statistical Office of Poland

Graph 8. A list of 10 most frequently visited museums in Poland in 2015



Source: analysis based on the *Museum Statistics* project data

Graph 9. A list of 10 most frequently visited museums in Poland in 2016



Source: analysis based on the *Museum Statistics* project data

citizens or members of other groups at risk of social exclusion (immigrants, representatives of ethnic minorities, the unemployed, etc.), as well as families with young children¹⁶.

To sum up, attendance still remains an important quantitative indicator in the survey discussed here. Perhaps one should go a step further when collecting museum statistics and also analyse the way in which relations with the museum environment are developed, e.g. initiatives aimed at encouraging visitors to become volunteers, friends, educators or sponsors. Many institutions have already taken such actions – asking their visitors to leave an e-mail address where invitations, newsletters or greetings can be sent.

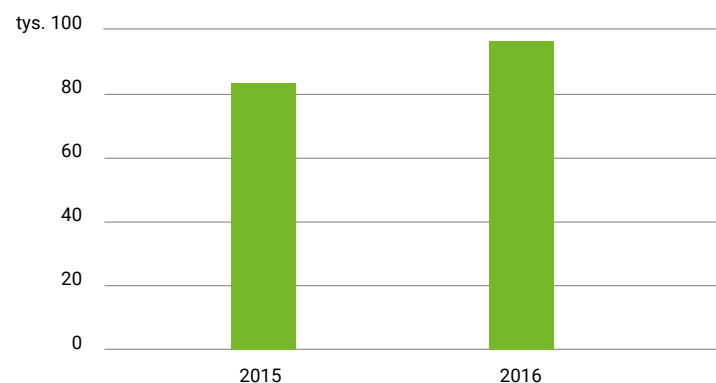
Museum collection management issues

According to its legal definition, a museum is an institution of culture, which: "collects and preserves natural and cultural heritage of mankind, both tangible and intangible, informs about the value and content 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"¹⁷. Consequently, collection management, i.e. collecting museum objects, protecting and classifying them, is one of the main processes taking place in museums.

¹⁶ E. Lampi, M. Orth, *Who visits the museum? A comparison between stated preferences and observed effects of entrance fees*, "KYKLOS" 2009, No. 1, s. 85–102.

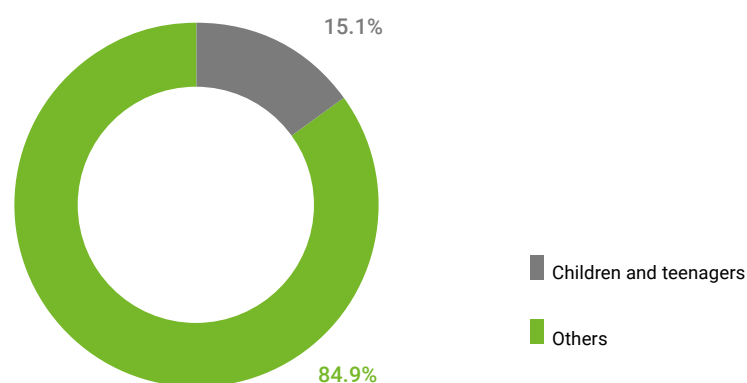
¹⁷ Art. 1 of the Act of 21 November 1996 on Museums, Journal of Laws 1997 No. 5 it. 24. <http://www.eui.eu/Projects/InternationalArtHeritageLaw/Documents/NationalLegislation/Poland/museumsact1996.pdf>

Graph 10. Average numbers of visitors per museum in the years 2015–2016



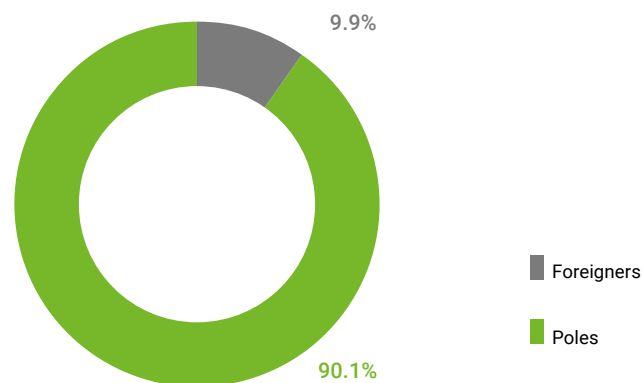
Source: analysis based on the *Museum Statistics* project data

Graph 11. Children and youths among museum visitors in Poland in 2016



Source: analysis based on the *Museum Statistics* project data

Graph 12. Foreigners among museum visitors in Poland in 2016



Source: analysis based on the *Museum Statistics* project data

The museum collection type depends on the institution's profile and statute. For their governing bodies, museums are often among many institutions of culture expected to attract an increasing public through their activities. Regrettably, there is no uniform system for keeping records of museum objects in Poland. The surveys performed under the *Museum Statistics* project show that not all collections have been catalogued. It is therefore important to draw attention to those who make decisions concerning museums' funds and legal statuses, and to be aware that it is their role to act as administrator and guardian of national property.

According to the authors of the *Museums in Poland* report of 2016, published by the Institute for Museums and Public Collections, collection management backlogs referred to above, as well as the need to amend and update regulations applicable to museum collection management procedures, are the key problems in this area¹⁸. As far as the acquisition of museum objects is concerned, donations from private individuals and from institutions prevail, and tend to grow. The share of collection items acquired through fieldwork or purchase has shrunk over the years. One might conclude that museum research activities result in fewer and fewer acquisitions each year. Thus, more programmes, such as the expedition to Siberia organised by the Ethnographic Museum in Kraków, or the Manggha Museum of Japanese Art and Technology's studies of the collection related to research performed at the turn of the XIX and XX centuries on the Japanese Ainu people, are needed. Maybe it would be possible to prove that a museum can benefit from scientific research or from creating new exhibitions, aside from those based only on multimedia? Maybe user interaction could be achieved through a user's activities related to museum collections?

Safety and security standards in museums

As regards collections' security and safety, relevant data were obtained from the General Police Headquarters of Poland, the State Fire Service and directly from museums. As information about safety measures must be provided for specific buildings, the Institute for Museums and Public Collections collects data for single-site museums and multi-site museums, but treat them as individual units (383 units were analysed in total, but 232 institutions). The analysis shows that CCTV is the weakest point – only 60% of premises are fitted with such systems. Furthermore, valid security plans and security procedures are problematic too (declared by 66% and 72% of museums respectively). The remaining security and safety measures – a valid evacuation plan, a fire safety procedure, an intrusion and heist alarm system – have been implemented by nearly 70% of respondents. Due to inspections conducted by the State Fire Service, almost every museum meets statutory fire safety requirements. The survey shows that insufficient funds are allocated to safety and security arrangements.

Museum infrastructure

As far as infrastructure issues are concerned, the fact that new museums and divisions continue to be built has a positive effect on attendance. The Historical Museum of the City of Kraków is an excellent example here – having opened the *Rynek Underground* exhibition and Oskar Schindler's Factory, the institution recorded significant success in terms of attendance figures. As an adequate illustration of this situation, a summary presented by Dorota Folga-Januszewska in the publication *Raport o muzeach 1989–2008* can be referred to:

¹⁸ *Muzea w Polsce – raport*, materiał opracowany przez NIMOZ, stan z 30.06.2016 r.

"The list of new museums built or adapted for museum purposes up until 2008 includes:

1. Manggha Museum of Japanese Art and Technology in Kraków,
2. National Museum of the Region of Przemyśl
3. Museum of Opole Silesia in Opole,
4. Warsaw Rising Museum,
5. Museum of Art in Łódź,
6. District Museum in Bydgosz.

Twenty-one new divisions were opened, while renovations of main sites or local sites took place in 65 museums. New museums, or those where major renovations were conducted after 2008, include:

1. Museum of the History of Polish Jews,
2. Fryderyk Chopin Museum,
3. Museum of Contemporary Art in Kraków
4. Historical Museum of the City of Kraków (The Rynek Underground),
5. National Museum in Kraków (The Sukiennice)
6. Polish Aviation Museum in Kraków,
7. Praga Museum of Warsaw (October 2014),
8. Silesian Museum in Katowice (June 2015).

New infrastructural projects or projects in progress include: Polish History Museum, Museum of Modern Art in Warsaw, Polish Army Museum in Warsaw, Józef Piłsudski Museum in Sulejów, Museum of the Second World War in Gdańsk.¹⁹

Museums have begun raising external funding to allow them to build new divisions or to renovate their existing buildings. The amount of external funding raised increases year-on-year. The commercial renting of museum premises plays a significant part in museum revenue structures.

Human resources

The data collected in the *Museum Statistics* survey illustrate the situation in Polish museums, their employment structure, staff characteristics and payroll issues. The respondents were asked about: the employment expressed as the number of full time equivalents (FTE), the number of managerial staff including the chief accountant, the personnel structure by gender (including the managerial staff) and by age.

In 2015, this question was answered by 191 museums, showing a total of 8849 individuals employed under permanent work contracts – an average of 46 employees per institution, with an average salary of 2986 PLN (185 institutions quoted a real average salary value higher than 0). In 2016, the question was answered by 229 museums, where a total of 9801 individuals were employed under permanent work contracts – an average of 43 employees per institution, with an average salary of 3381 PLN (37 institutions did not answer the question about the real average salary value). In 2015, employment in excess of 100 persons was recorded by 22 museums (11.2%) and in 2016 – by 24 museums (10.34%).

Large institutions, with employment in excess of 100, account for ca. 10% of all museums, but they employ half of the total number of staff according to the survey's total. The next category comprises museums that employ between 21 and 100 persons – ca. 45%. The remaining group consists of small museums, which employ up to 20 individuals. This group represents nearly 48% of all museums covered by the survey.

19 D. Folga-Januszewska, *Raport o muzeach...*, op.cit., s. 8–9.

Administration personnel account for more than half of all those employed by the museums discussed here, core staff making up the remainder. More than half of the total personnel employed in museums have graduated from first cycle, second cycle or post-graduate programmes of study (36% have a master's degree, 15% have completed a post-graduate programme and 4% have a doctoral or a post-doctoral degree). Thirty-six percent (36%) of museum staff are aged under 40, and 28% are over 55 years of age.

Many of the respondents mentioned staffing problems and low salaries. Below, some of the comments are quoted:

"The number of personnel is insufficient. With inadequate staffing it is impossible or difficult to expand the educational offer, run any research programmes, provide adequate services to tourists, maintain the museum collection objects in the appropriate way (including particularly heavy military equipment), and to extend publishing and promotional activities".

"The insufficient number of core staff is a significant problem, and makes our operation difficult. Due to low levels of funding provided by the governing body, we are unable to employ more personnel on a regular basis. Our museum has sought financial support under a programme by the District Labour Office, and one extra employee was assigned to the museum for the high season."

"As the museum is located far from urban areas (the nearest city is 17 km away), and there is no efficient public transport (no weekend services), it is impossible to fully benefit from the voluntary work of school and university students."

Museums are at a disadvantage when they are unable to build relations with the public, and the shortage of human resources affects them greatly. According to Boylan "the employees of the museum, whether paid or voluntary, are the institution's most vital asset."²⁰ The theoretician's opinion is consistent with the one voiced by an employee of a Polish museum, who, when giving an interview to Anna Nadolska-Styczyńska, stated that: "the museum is worth as much as its collection and the intellect of the people who work there and are able to organise it."²¹

Promotion

The questionnaire sent to museums under the *Museum Statistics* project in 2016, contained questions about the structure and levels of employment in the area of promotion and marketing. Seven (7) out of 232 museums that submitted their responses failed to answer these questions. The remaining 222 institutions undertake promotional activities based on their own resources, and 216 are active in marketing.

The term "marketing" applies to such activities as: establishing and maintaining relations with sponsors, preparing proposals and attracting recipients of services, as well as resources offered by the museums²². The term "promotion" should be understood as (but not limited to): developing a museum's image and promotional strategies, building the museum brand, ensuring the consistency of visual identification, building media relations, initiating promotional events (e.g. concerts, competitions, open days, etc.)²³.

Among 232 museums:

- 29 contracted external providers of promotion services, and 19 of marketing activities in 2016;

20 P.J. Boylan, *Managing People [w:] Running a Museum: A Practical Handbook*, Paris 2004, s. 22.

21 K. Barańska, *Muzeum w sieci...*, op.cit., s. 29.

22 *Muzea w Polsce – raport*, op.cit., FAQs for a multi-site museum.

23 The survey of the Institute for Museums and Public Collections, FAQs for a multi-site museum.

- 18 do not employ any marketing or promotion personnel;
- 164 do not have any codified strategy for promotion and brand building issues;
- only 33 (17% of the respondents) declared having such a strategy plan;
- 177 have visual identification;
- 75 analyse their brand perception and visitor structure through surveys and more advanced research tools;
- 201 are present on social media (this accounts for 87% of all respondents and translates into a 2 pp. increase against past years);
- 207 have a free-of-charge admission policy;
- 191 run a shop with souvenirs and/or publications (82% of the respondents);
- a total of 534 persons are employed in marketing teams – 2 employees per museum on average, taking into consideration the 216 museums answered this question.

Museums financed their promotion and marketing activities internally, as well as with funds raised from sponsors or other external partners.

Recapitulation and a handful of reflections on museum statistics

The report titled *Exhibitions, Projects, Education, Publications, Attendance and Management in Museums* presents a synthetic, largely quantitative description of Polish museums, based on data from surveys conducted by the National Institute for Museums and Public Collections under the *Museum Statistics* project in the years 2015 and 2016. The surveys conducted by the Institute covered 197 museums in 2015 and 232 in 2016. The changes that took place in museums occurred in the following areas: forms of displaying exhibits, online presence, management methods and museum buildings.

The analyses of museums' exhibition activities performed in 2016 show that 94% of museums covered by the survey have permanent exhibitions. Two hundred and thirteen respondents (92%) confirmed having opened permanent exhibitions and 12% of the institutions also presented virtual exhibitions.

With regard to educational activities, museum classes are most popular in all museums and are followed by lectures and talks, concerts and performances, cultural and recreational activities, film screenings and meetings for artists.

Research activity is a pre-condition for the high standard of collection object classification, for publications, as well as for permanent and temporary exhibitions. Yet, less than 40% of museums declared having run research programmes in 2016. Publishing should also be an important aspect of museums' activities. The survey shows that in 2016, the most common publications included: books and albums, exhibition catalogues, information directories and guides. Most publications were offered in print, while the share of electronic and online publications still remains insignificant.

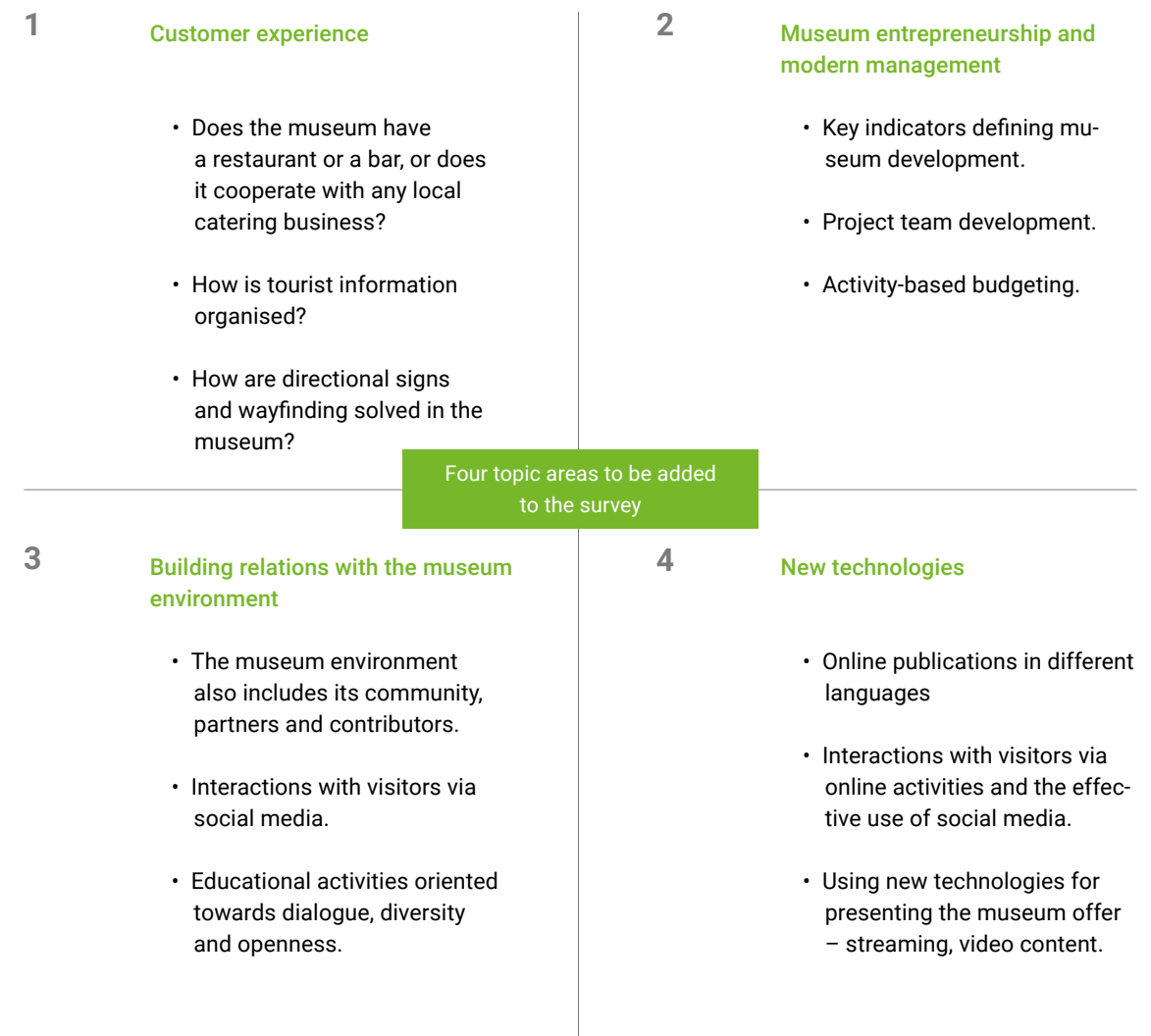
Attendance is the basic indicator of a museum's appeal. Data collected in the *Museum Statistics* survey show that the number of museum visitors is growing year by year. The 197 museums covered by the 2015 survey were visited by 15,432,687 visitors (data for 190 museums). This translates into 81,225 visitors per museum. In 2016, 232 museums responded to the survey, reporting 21,585,714 visitors in total (data for 225 institutions) – 95,937 visitors per museum in the survey sample. This is an 18% growth, but it should be kept in mind that the 2016 sample did not consist of the same institutions as that of the previous survey, therefore data are not directly comparable.

Almost all museums covered by the survey offer some form of free entry to their collections, and in 2016 25% of all visitors benefitted from these opportunities. As far as the acquisition of museum objects is concerned, donations from private individuals and from institutions prevail. The share of collection items acquired through fieldwork or purchase has shrunk over the years.

We would like to conclude our report with some reflections on the future of the *Museum Statistics* survey conducted by the Institute for Museums and Public Collections. When analysing the abundance of data collected by the Institute team, we arrived at some fundamental conclusions.

Firstly, we believe that it would be advisable to consider changing the survey tool used so far – the extensive questionnaire filled in by museum personnel (more than 30 pages). A reduced questionnaire would be much clearer and more comprehensible. If questionnaires were filled in by trained researchers the quality of the results would be much higher.

Secondly, in order to address the changing reality, we would suggest the introduction of new topic areas that have been positively verified in foreign statistics. Four such areas – customer experience (a new approach to service user analysis), entrepreneurship, building relations with the surrounding environment and new technologies – are presented in the graph below.



Source: analysis based on the *Museum Statistics* project data

Thirdly, it is necessary to examine the opinions of museum directors about museum surveys and museum statistics. Museum activities are monitored by many different entities, including in particular their governing bodies. The questionnaire by the Institute for Museums and Public Collections is just one of many reporting tools museums are dealing with.

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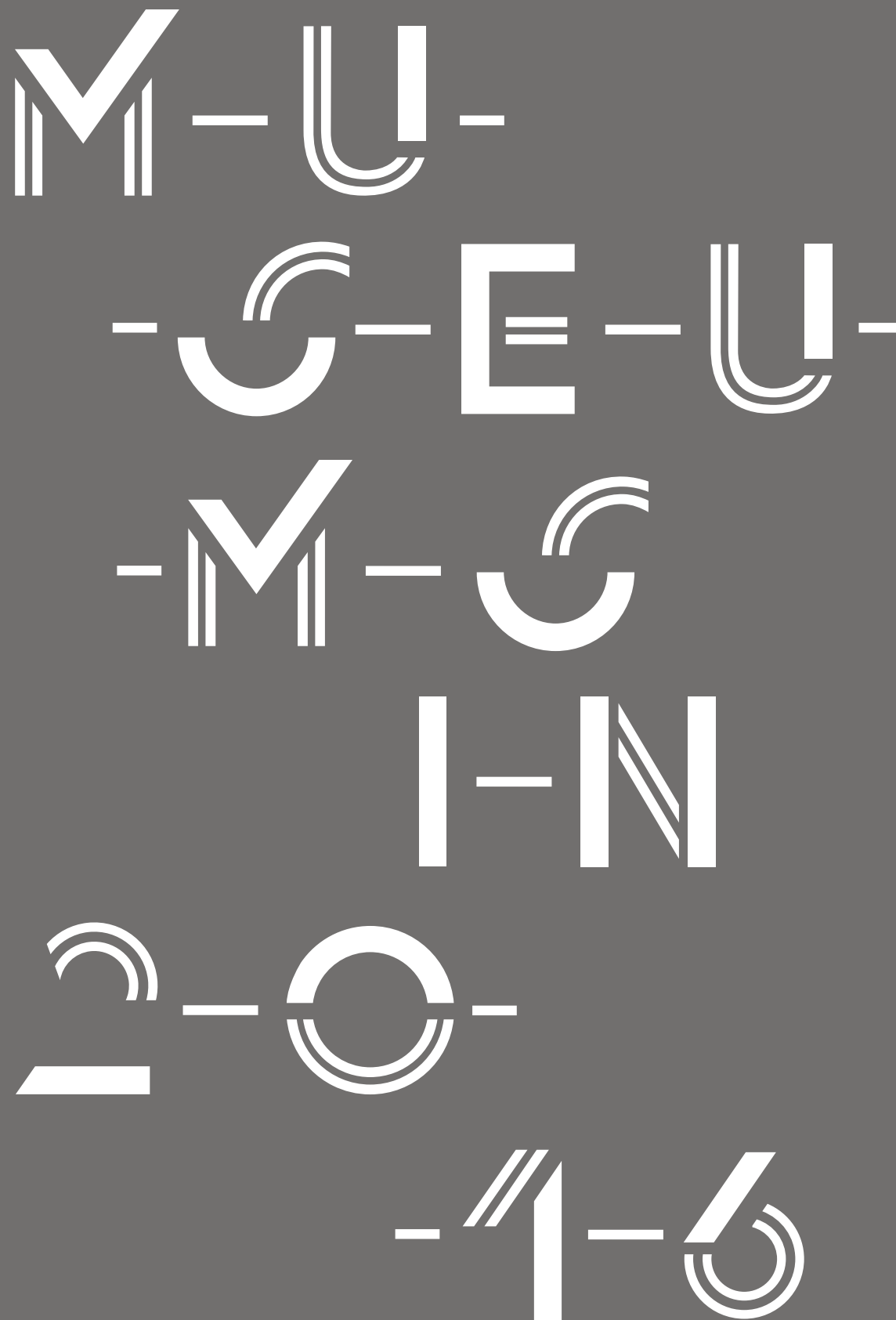
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W raporcie na podstawie danych z ankiet przeprowadzonych w latach 2015 i 2016 przez Narodowy Instytut Muzealnictwa i Ochrony Zbiorów w ramach projektu *Statystyka muzeów* przedstawiono syntetyczny, w znacznej mierze ilościowy obraz polskich muzeów. Analizy dokonano, biorąc pod uwagę następujące aspekty: działalność wystawiennicza i projekty realizowane ze środków MKiDN oraz europejskich, działalność edukacyjna, naukowa i wydawnicza, frekwencja, zagadnienia związane z zarządzaniem zbiorami muzealnymi, zagadnienia związane ze standardami bezpieczeństwa w instytucjach muzealnych, zagadnienia związane z kadrą, promocja.

W końcowej części raportu zawarto konkluzje dotyczące samego badania *Statystyka muzeów* oraz propozycje dotyczące przyszłej statystyki muzeów.

The report presents a synthetic, largely quantitative description of Polish museums, based on data from surveys conducted by the National Institute for Museums and Public Collections under the *Museum Statistics* project in the years 2015 and 2016. The analysis covers the following aspects: exhibition activities and projects financed by the Ministry of Culture and National Heritage, as well as from European funds, activities in the field of education, research and publication, attendance patterns, museum collection management, safety and security standards in museum institutions, human resources and promotion activities.

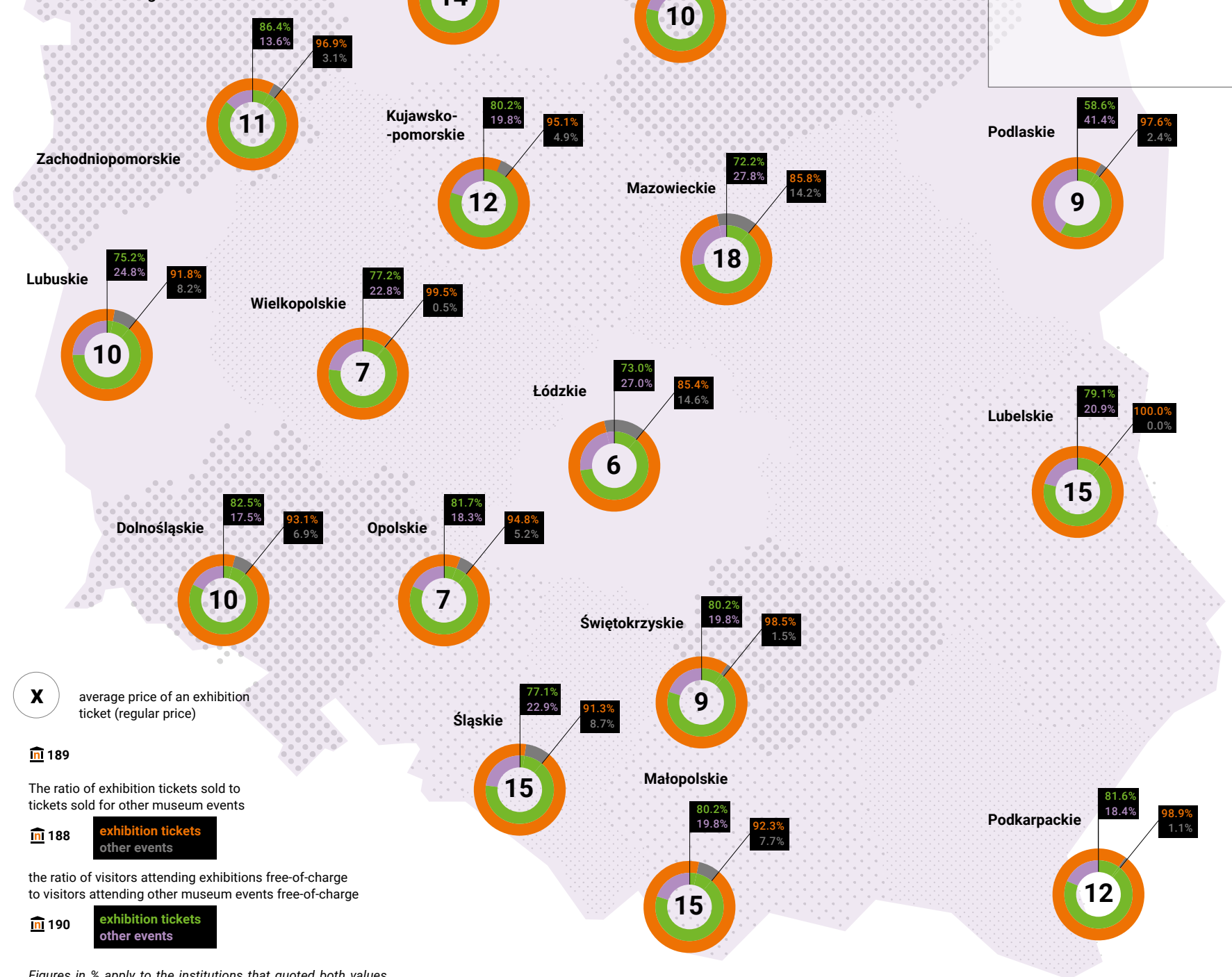
The final section of the report presents conclusions concerning the *Museum Statistics* survey and proposals for the future effort in the field of museum statistics.



 the number of museums that responded to the question
n – denotes the number of museums that responded to the specific question; “n/a” responses (no data available) have not been taken into consideration in the analyses

Attendance

1.1. The ratio of visitors entering exhibitions to visitors attending other events



X average price of an exhibition ticket (regular price)

 189
The ratio of exhibition tickets sold to tickets sold for other museum events

 188 **exhibition tickets**
other events

the ratio of visitors attending exhibitions free-of-charge to visitors attending other museum events free-of-charge

 190 **exhibition tickets**
other events

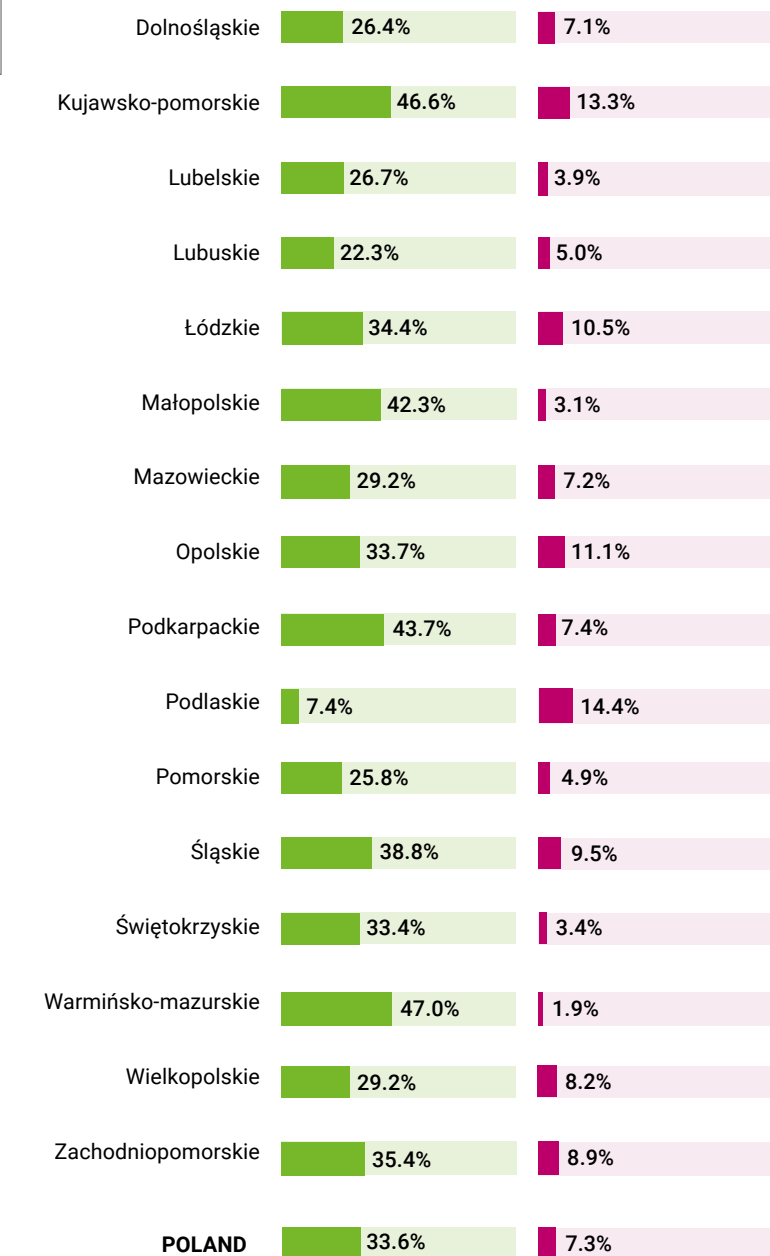
Figures in % apply to the institutions that quoted both values covered by the analysis

POLAND IN GENERAL

1.2. Are tickets available via the Internet?



1.3. The share of children and teenagers in total attendance and visitors attending the Night of Museums in total attendance



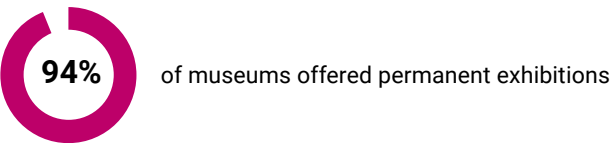
 156 the share of children and teenagers in total attendance

 212 the share of visitors attending the Night of Museums in total attendance

Exhibitions

2.1. Permanent exhibitions

232

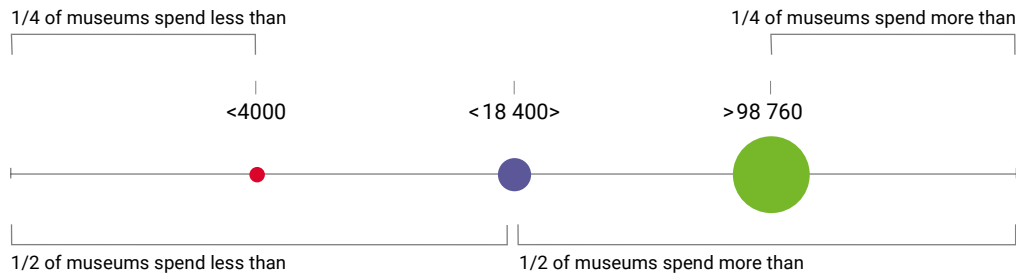


215

	museums where new permanent exhibitions were opened	museums where permanent exhibitions were modernised
Dolnośląskie	27.3%	50.0%
Kujawsko-pomorskie	7.1%	35.7%
Lubelskie	28.6%	42.9%
Lubuskie	25.0%	25.0%
Łódzkie	6.3%	18.8%
Małopolskie	26.9%	42.3%
Mazowieckie	31.3%	32.3%
Opolskie	20.0%	30.0%
Podkarpackie	44.4%	50.0%
Podlaskie	25.0%	75.0%
Pomorskie	31.3%	50.0%
Śląskie	35.3%	29.4%
Świętokrzyskie	0.0%	33.3%
Warmińsko-mazurskie	33.3%	33.3%
Wielkopolskie	12.5%	37.5%
Zachodniopomorskie	28.6%	71.4%
POLAND	24.7%	39.1%

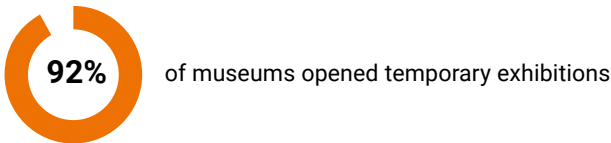
2.2. Expenses on permanent exhibitions

90



2.3. Temporary exhibitions

215

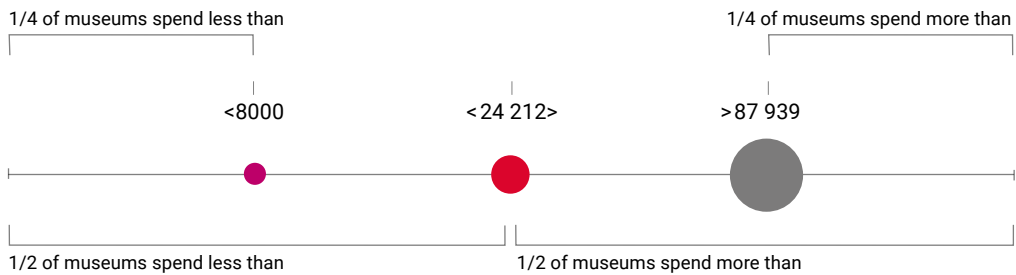


231

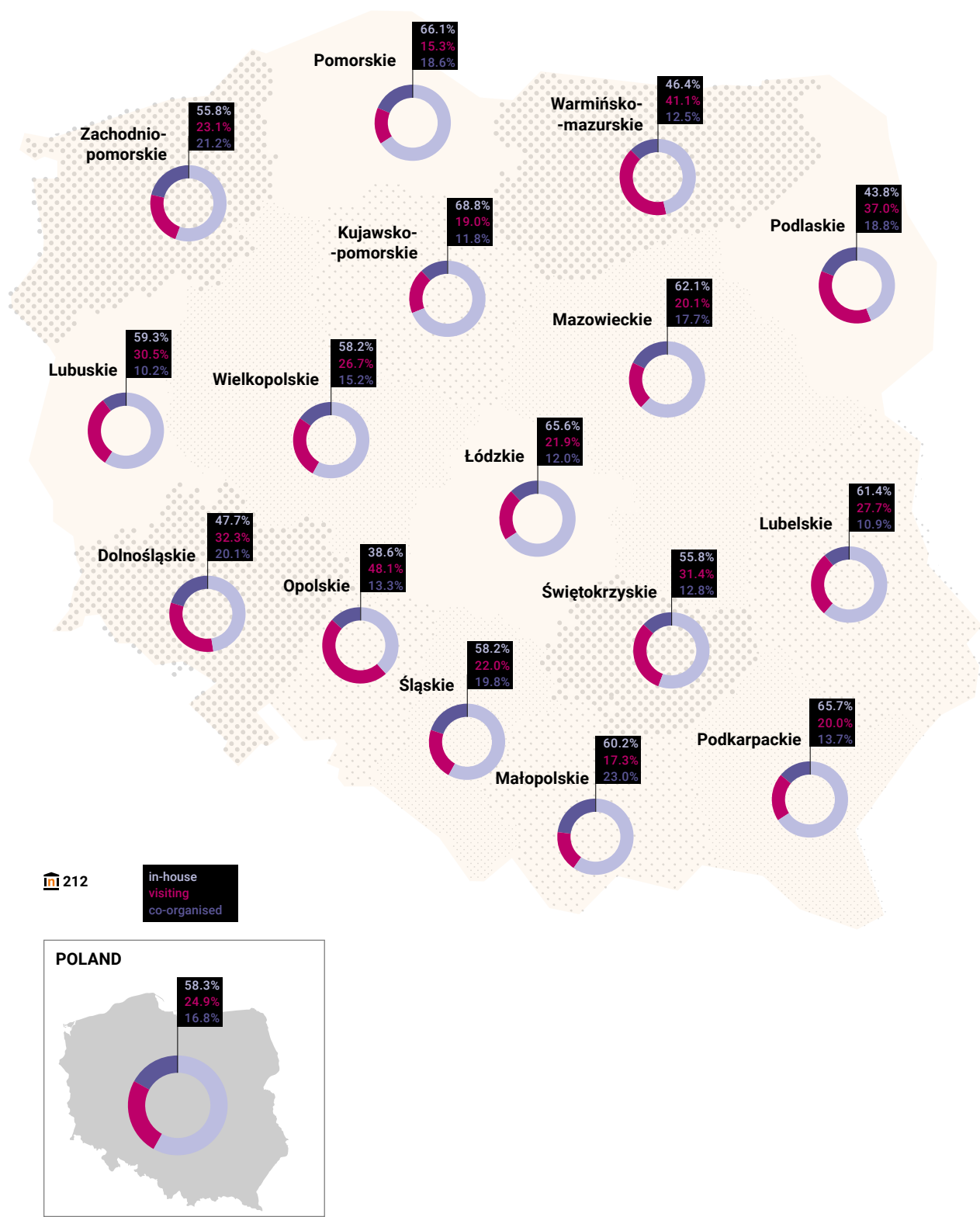
	average number of new temporary exhibitions	median of new temporary exhibitions
Dolnośląskie	12	10
Kujawsko-pomorskie	11	9
Lubelskie	13	5
Lubuskie	12	11
Łódzkie	13	13
Małopolskie	11	8
Mazowieckie	11	8
Opolskie	14	14
Podkarpackie	10	10
Podlaskie	8	7
Pomorskie	10	9
Śląskie	11	9
Świętokrzyskie	12	12
Warmińsko-mazurskie	5	2
Wielkopolskie	10	12
Zachodniopomorskie	15	12
POLAND	11	9

2.4. Expenses on temporary exhibitions

167



2.5. In-house, co-organised and visiting exhibitions

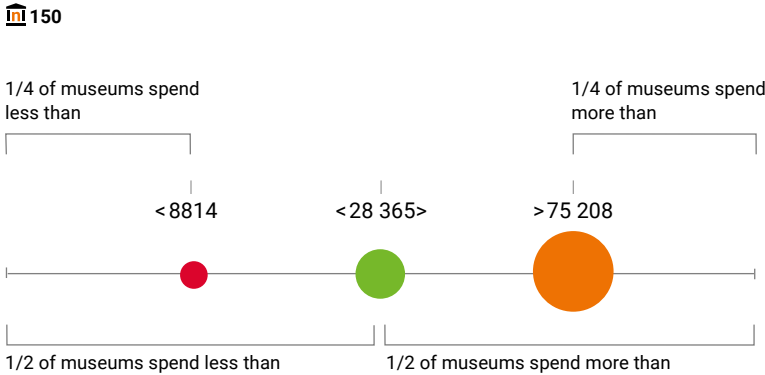


Publishing activities

3.1. Museum publishing activities

	232	232	232	787 publications 165 museums
	museums that issued at least one publication with an ISBN/ISSN assigned	average number of publications issued	median of publications issued	average print run of a publication
Dolnośląskie	73.9%	3	1	575
Kujawsko-pomorskie	64.3%	3	2	536
Lubelskie	50.0%	3	1	539
Lubuskie	60.0%	1	1	1100
Łódzkie	75.0%	3	2	1171
Małopolskie	60.7%	3	1	672
Mazowieckie	81.1%	6	4	769
Opolskie	72.7%	1	1	2098
Podkarpackie	80.0%	3	1	676
Podlaskie	40.0%	2	0	733
Pomorskie	82.4%	5	2	742
Śląskie	88.2%	5	3	1632
Świętokrzyskie	57.1%	1	1	545
Warmińsko-mazurskie	36.4%	2	0	1290
Wielkopolskie	81.3%	3	2	579
Zachodniopomorskie	71.4%	3	1	585
POLAND	71.1%	3	2	836

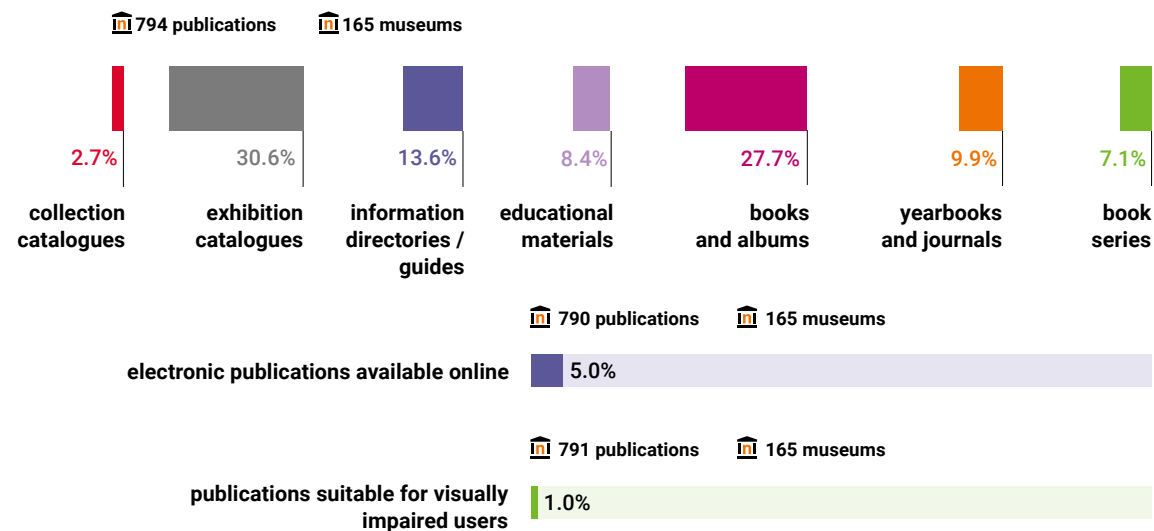
3.2. Expenses on publications



3.3. Publications by region

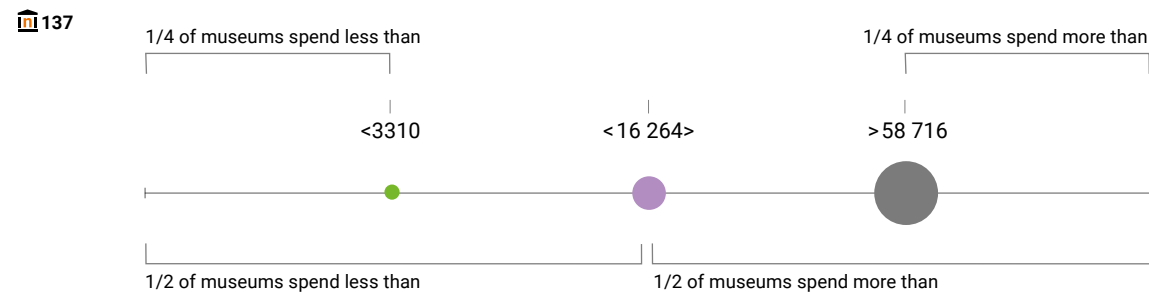


3.4. Types of publication



Educational activities

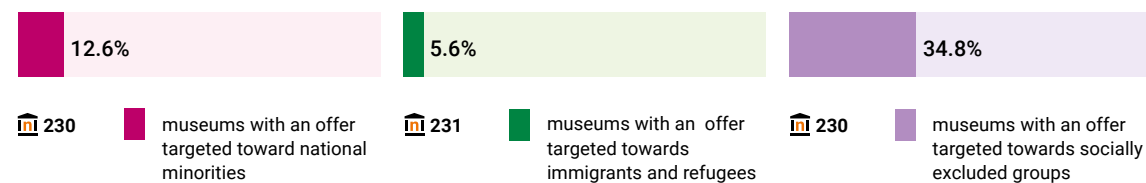
4.1. Expenses on education



4.2. Performances and concerts

	number of concerts organised	attendance at concerts	number of performances organised	attendance at performances
median	1	93	0	0
average	6	1526	5	297

4.3. Targeted educational offer



4.4. Museum classes and workshops

		number of museum classes conducted	attendance at museum classes	number of workshops conducted	attendance at workshops
Dolnośląskie	median	31	631	19	475
	mean	128	2817	63	1416
Kujawsko-pomorskie	median	79	1447	17	496
	mean	165	4132	75	1609
Lubelskie	median	54	1199	48	1093
	mean	99	2113	71	1475
Lubuskie	median	38	793	44	795
	mean	86	1762	86	1895
Łódzkie	median	92	1469	66	1378
	mean	112	2209	105	2263
Małopolskie	median	25	679	24	445
	mean	97	2099	73	1647
Mazowieckie	median	168	3699	30	901
	mean	551	12 483	98	2627
Opolskie	median	61	1306	56	926
	mean	82	1926	71	1216
Podkarpackie	median	132	3084	28	278
	mean	215	4539	83	1550
Podlaskie	median	47	1268	1	65
	mean	81	2199	35	843
Pomorskie	median	79	2591	58	1139
	mean	207	4840	107	2710
Śląskie	median	124	2852	63	1484
	mean	343	5413	64	1534
Świętokrzyskie	median	141	1802	3	200
	mean	336	4652	37	665
Warmińsko-mazurskie	median	33	654	31	635
	mean	72	1521	93	2127
Wielkopolskie	median	27	535	3	325
	mean	130	3688	66	1737
Zachodniopomorskie	median	190	4181	19	341
	mean	217	4980	66	1589
POLAND	median	65	1417	28	617
	mean	221	4778	80	1865

Scholarly activities

5.1. Scholarly events

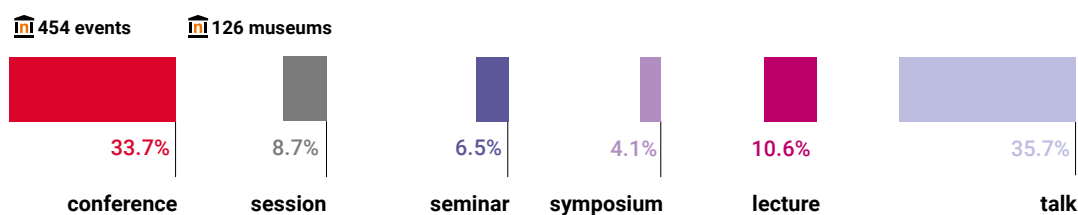
231

55% of museums organised scholarly events

2 the average number of scholarly events

22 the largest number of scholarly events organised by a museum

5.2. Types of scholarly events organised by museums



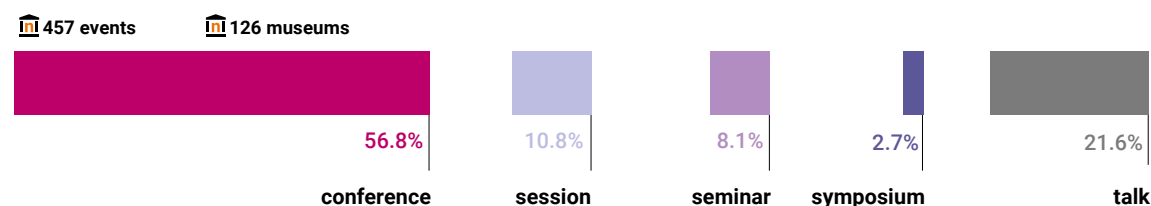
5.3. The origin of speakers participating in scholarly events



5.4. Was the event accompanied by a publication?



5.5. What types of event were accompanied by a publication?



5.6. Research programmes

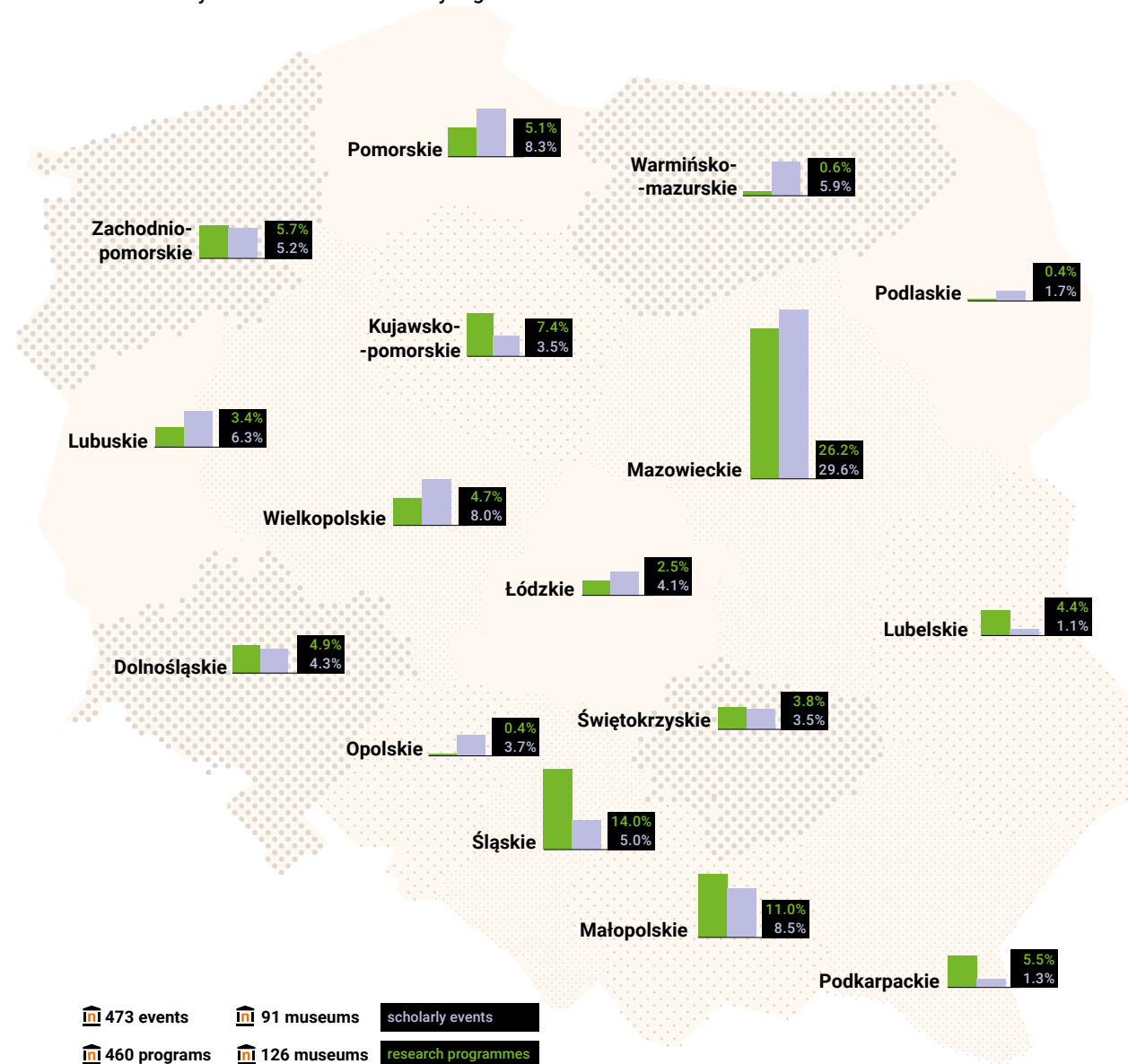
230

40% of institutions run research programmes

2 the average number of research programmes

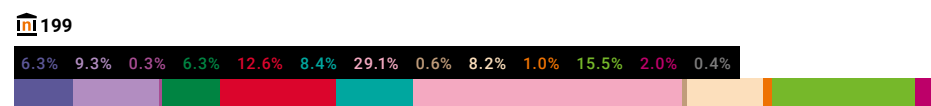
62 the largest number of research programmes run by a museum

5.7. Scholarly activities of museums by region

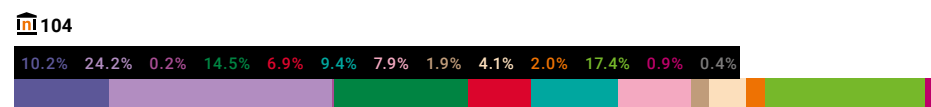


Collections and collection management

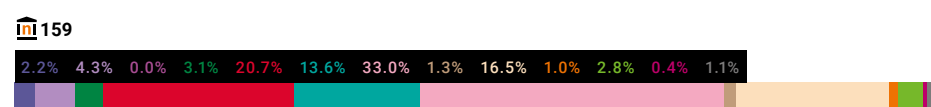
6.1. Objects entered in museum inventory books, according to collection categories



6.2. Objects entered in museum subsidiary books, according to collection categories

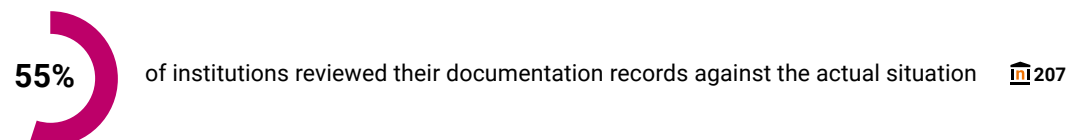


6.3. Objects entered in museum deposit books, according to collection categories

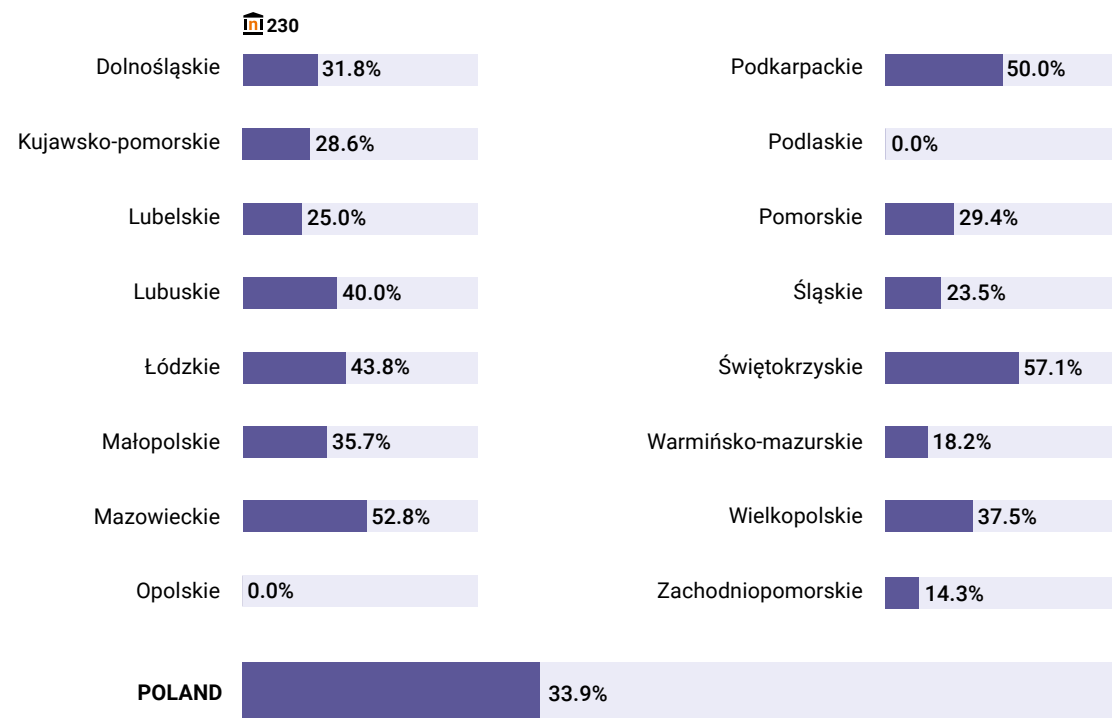


ethnography
photography
cartography
archival materials
art
history
archaeology
military objects
numismatic objects
technology
other
natural science
geology

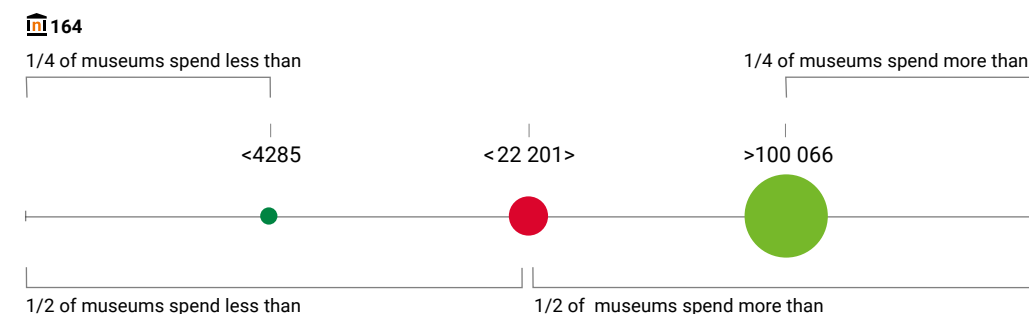
6.4. Documentation recording



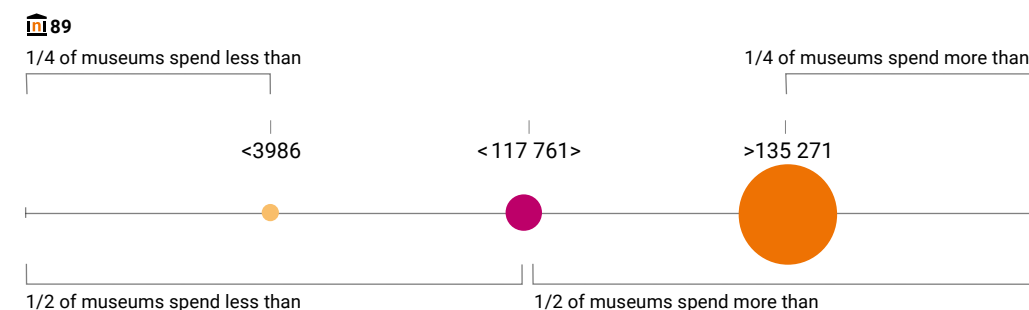
6.5. Museums where the position of Chief Cataloguer (or Head of Inventory Department) exists



6.6. Expenses on the purchase of collection objects



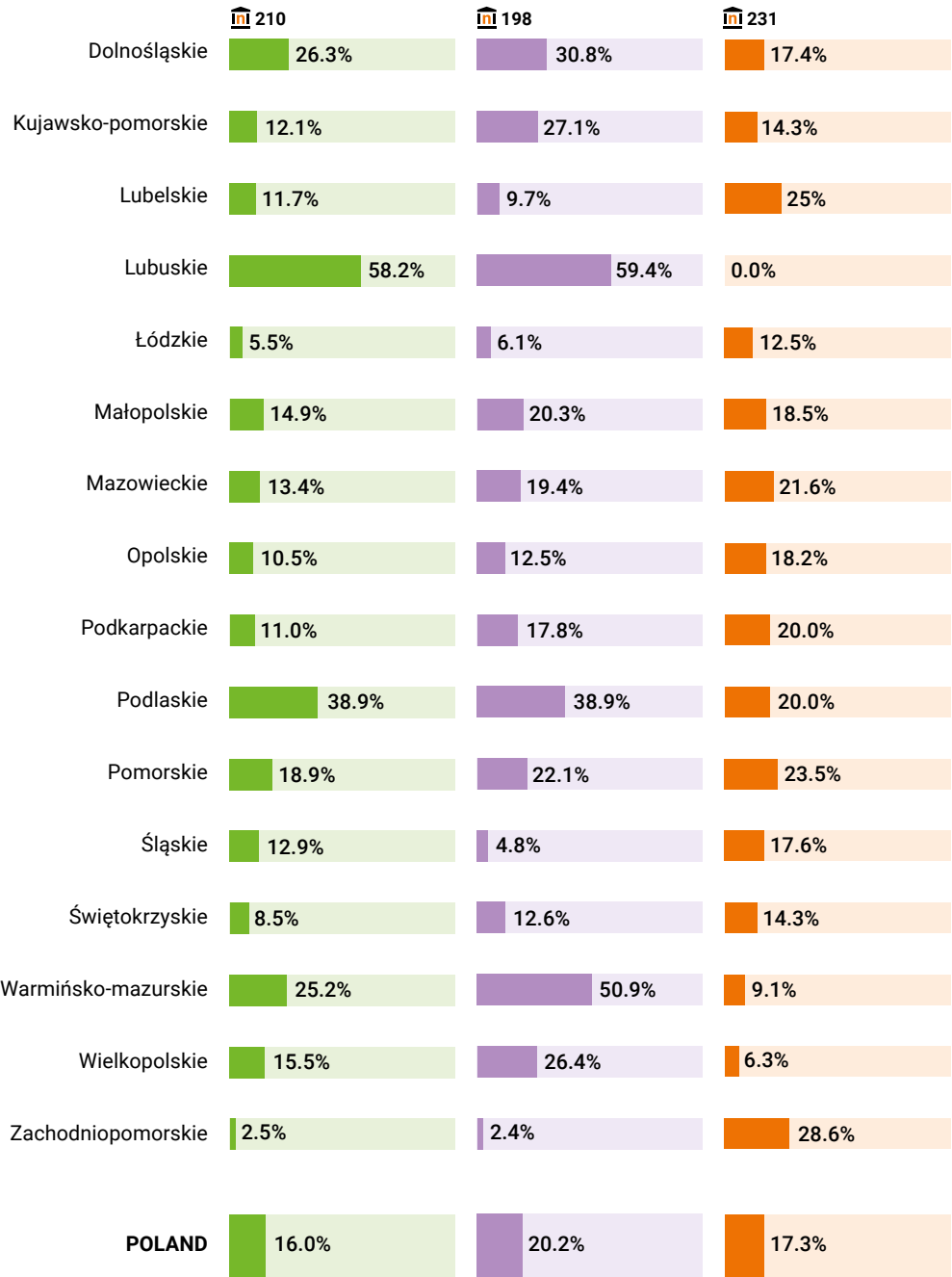
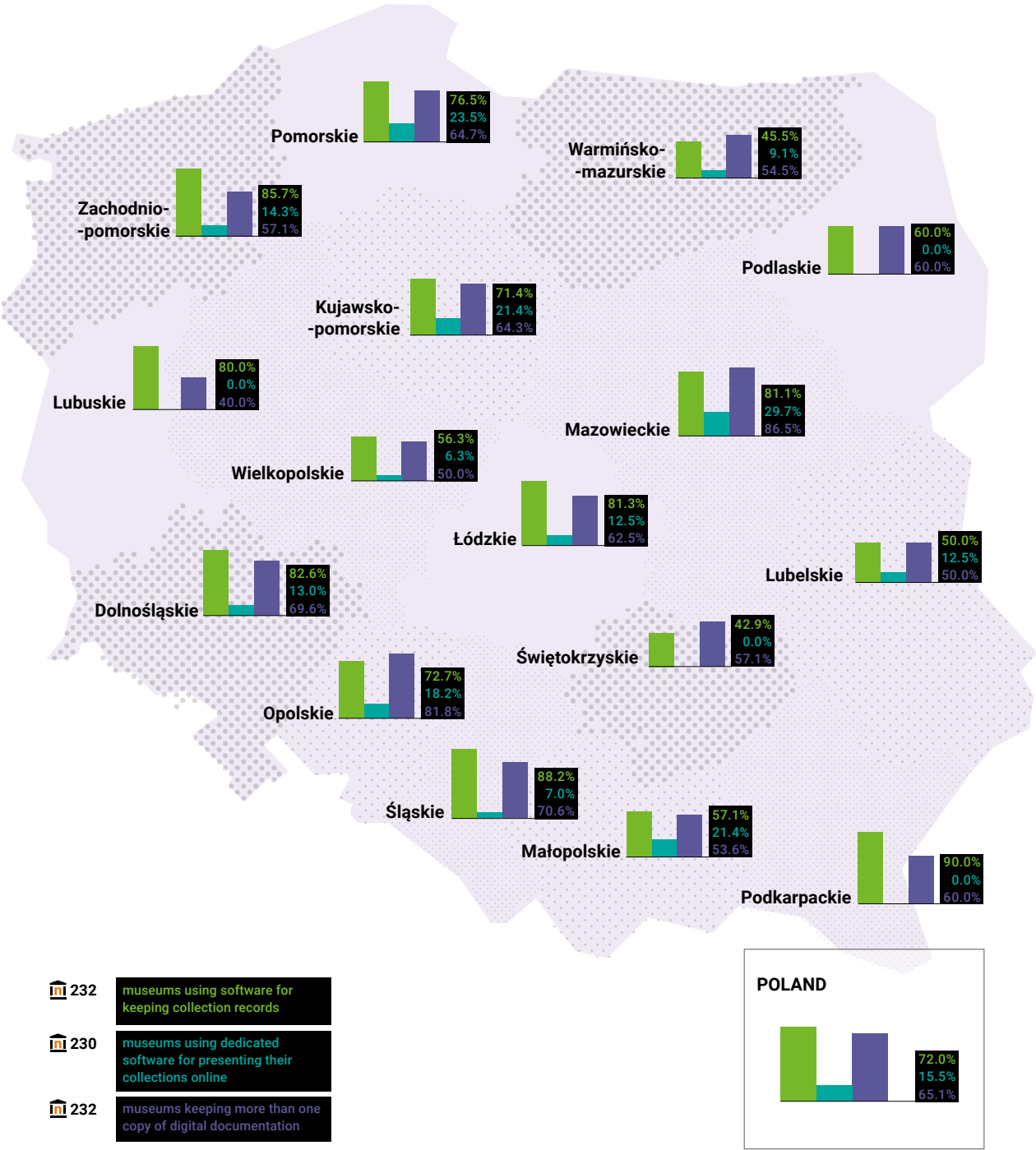
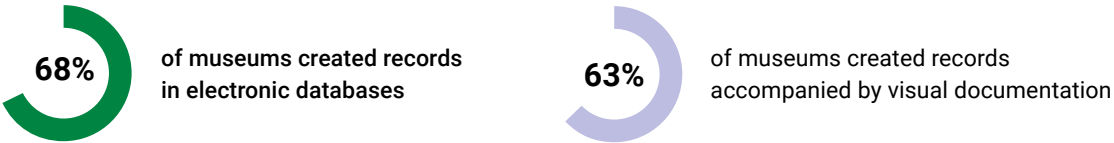
6.7. Expenses on security of museum collections



6.8. Movement of collection objects

museums that reported:	222	231	217	225
	loan-in for a fee	loan-in free of charge	loan-out for a fee	loan-out free of charge
Dolnośląskie	0.0%	11.6%	0.0%	10.8%
Kujawsko-pomorskie	0.9%	8.0%	4.0%	5.0%
Lubelskie	4.5%	7.9%	0.0%	2.0%
Lubuskie	0.0%	0.8%	7.4%	1.2%
Łódzkie	0.0%	10.6%	40.9%	4.4%
Małopolskie	6.5%	9.1%	3.8%	5.7%
Mazowieckie	42.7%	12.1%	7.4%	23.0%
Opolskie	3.3%	4.9%	0.2%	4.1%
Podkarpackie	7.2%	5.1%	0.0%	2.8%
Podlaskie	0.0%	2.3%	0.0%	0.5%
Pomorskie	0.1%	8.2%	13.6%	11.9%
Śląskie	6.4%	7.6%	22.7%	15.3%
Świętokrzyskie	8.1%	1.7%	0.0%	4.2%
Warmińsko-mazurskie	0.3%	0.9%	0.0%	0.4%
Wielkopolskie	20.0%	4.2%	0.0%	6.1%
Zachodniopomorskie	0.0%	5.0%	0.0%	2.6%

7.1. Electronic databases and digitisation infrastructure in museums

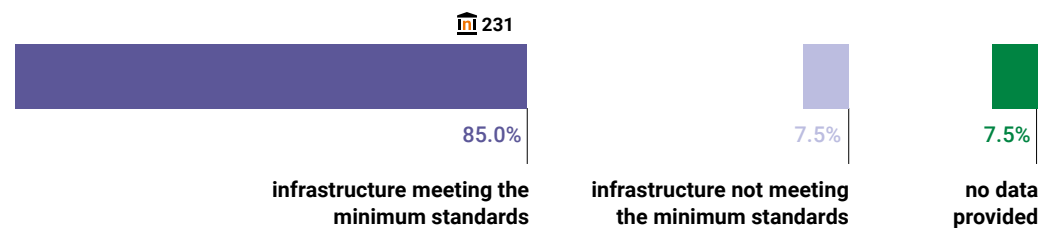


Collection objects recorded in electronic databases in 2016 against the total number of objects recorded

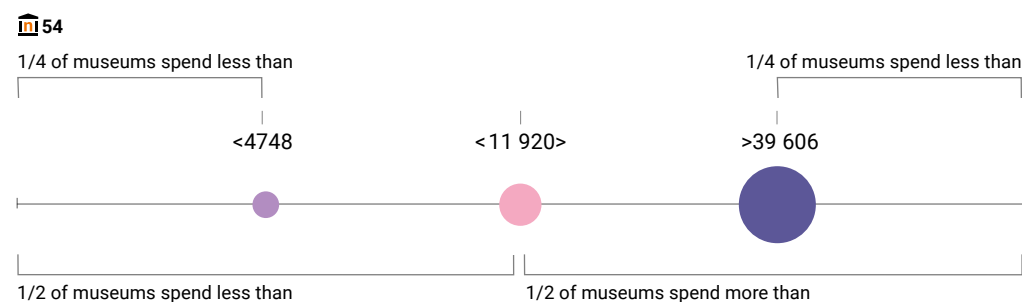
Records with visual documentation created in 2016 against the total number of records with visual documentation

Museums with their own digitisation infrastructure

7.2. Digitisation infrastructure meeting the minimum standards



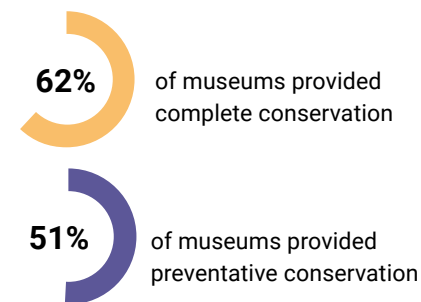
7.3. Expenses on digitisation



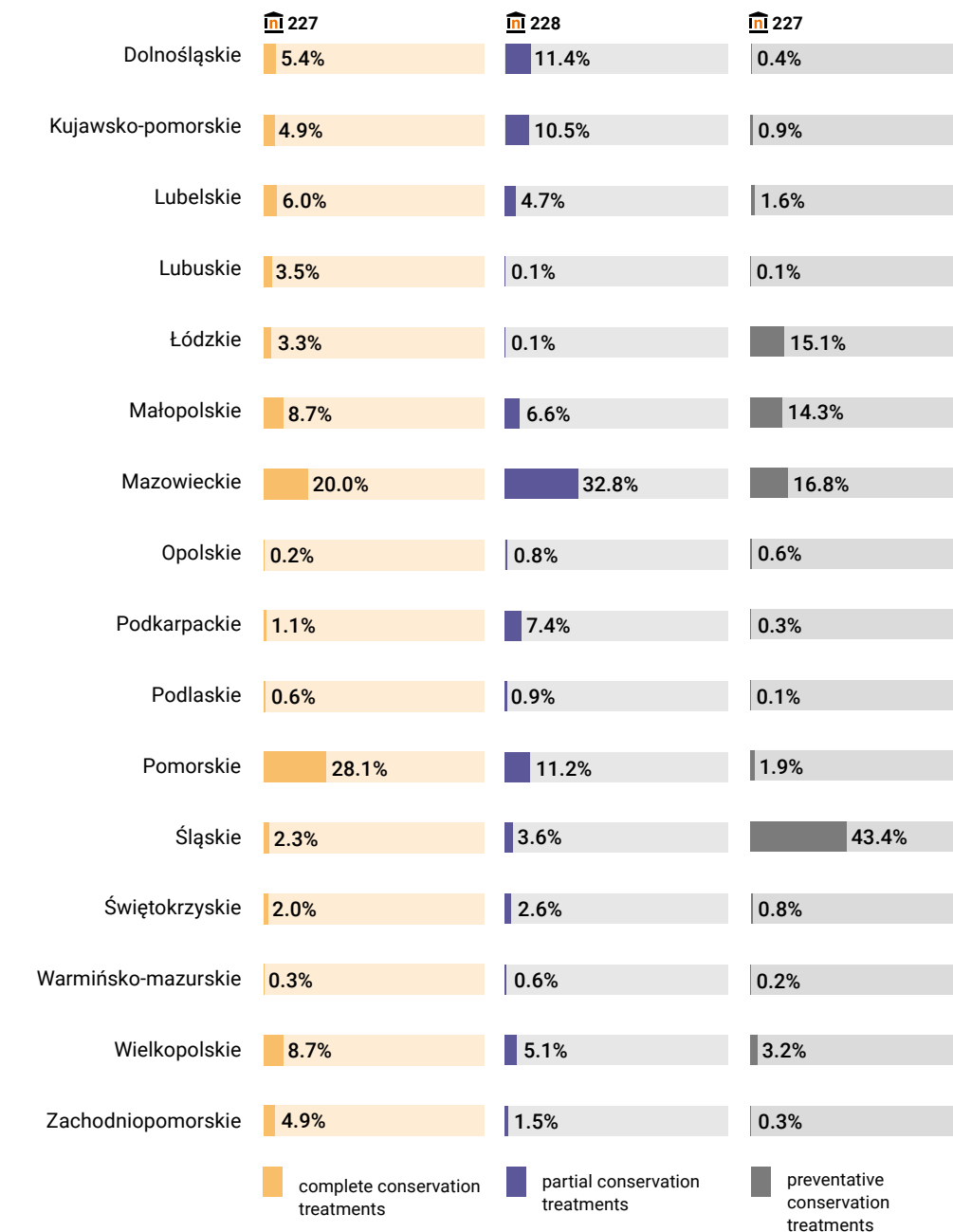
Conservation

8.1. Conservation activities according to treatment categories

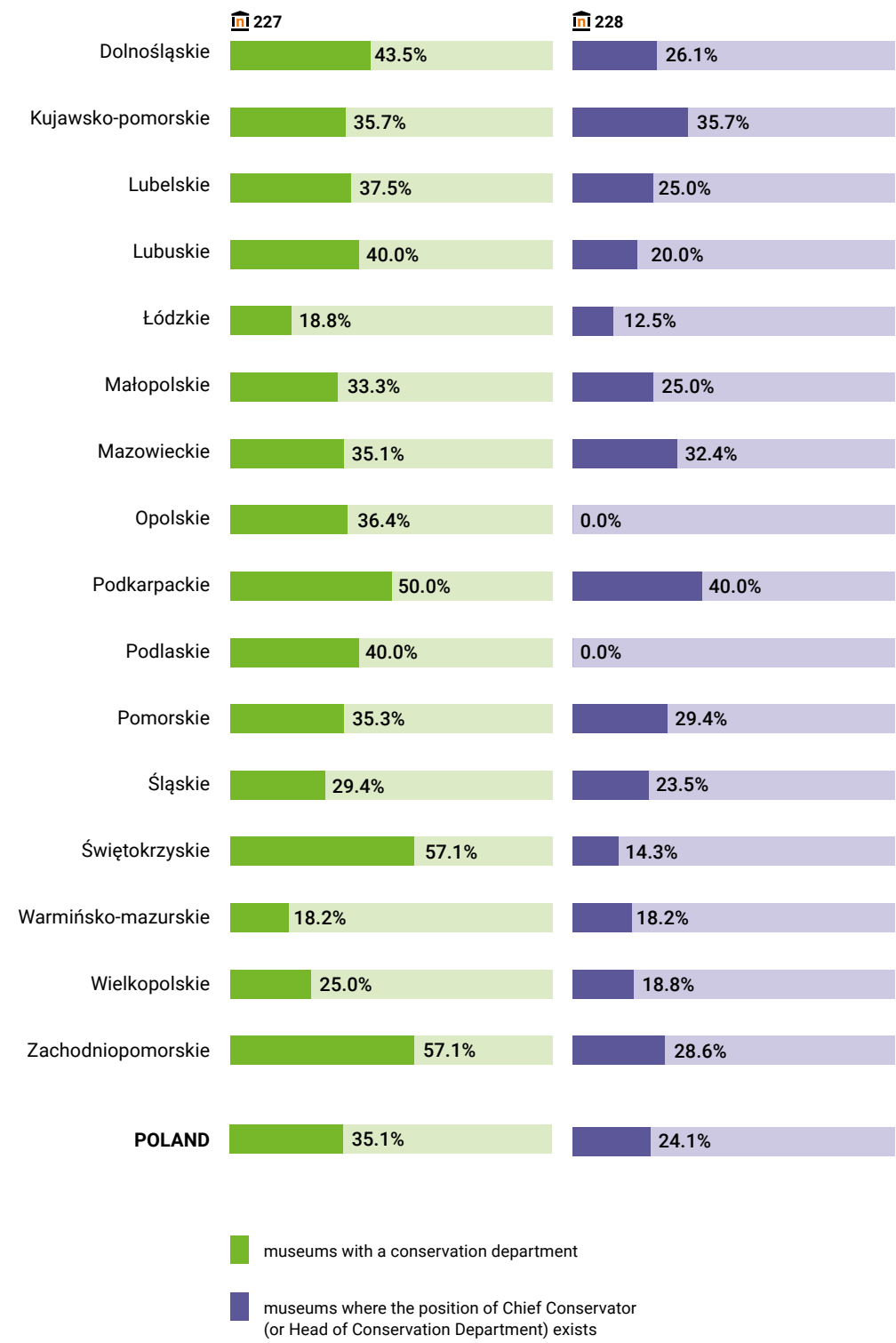
	complete conservation		partial conservation		preventative conservation	
	average number of treatments	median of treatments	average number of treatments	median of treatments	average number of treatments	median of treatments
Dolnośląskie	68	1	66	1	24	1
Kujawsko-pomorskie	87	2	88	0	76	2
Lubelskie	186	10	68	0	234	117
Lubuskie	174	47	3	0	16	8
Łódzkie	51	1	1	0	1070	0
Małopolskie	81	2	28	0	578	1
Mazowieckie	135	15	106	0	529	1
Opolskie	5	0	9	0	61	30
Podkarpackie	27	8	86	19	38	20
Podlaskie	32	7	21	0	22	9
Pomorskie	412	15	77	0	125	23
Śląskie	34	4	24	0	3080	1
Świętokrzyskie	72	6	43	1	128	25
Warmińsko-mazurskie	7	0	7	0	23	0
Wielkopolskie	135	6	38	0	224	3
Zachodniopomorskie	173	3	25	0	41	0
POLAND	109	4	51	0	497	1



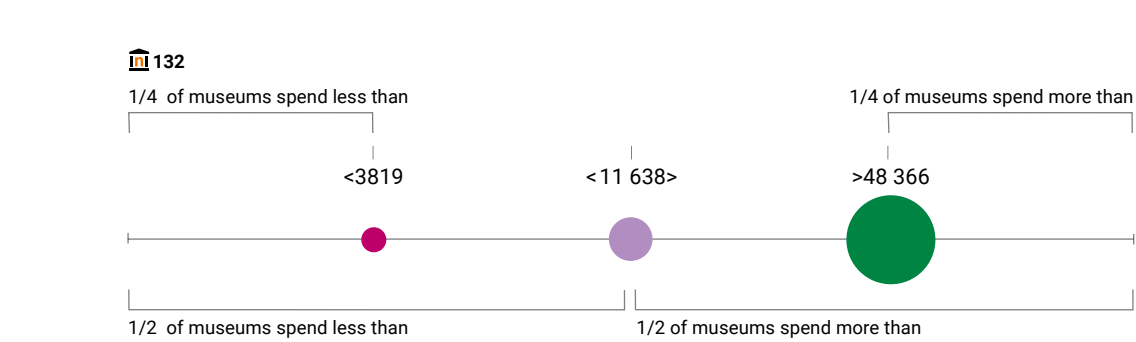
8.2. Conservation activities by region



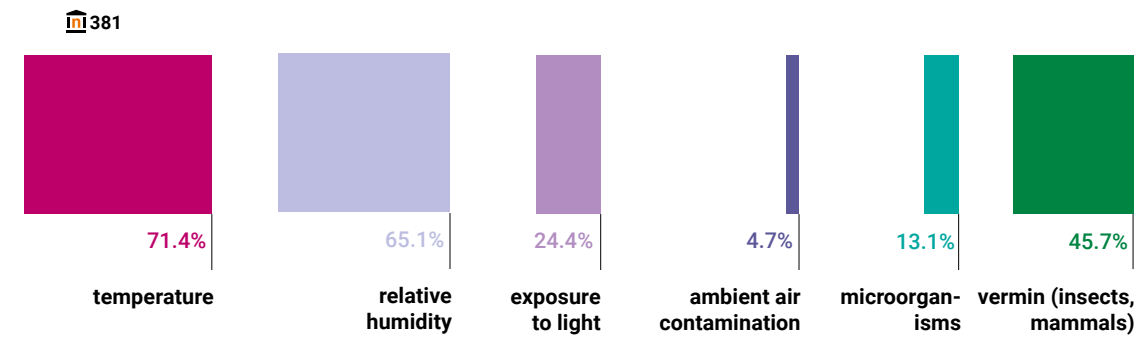
8.3. Additional information



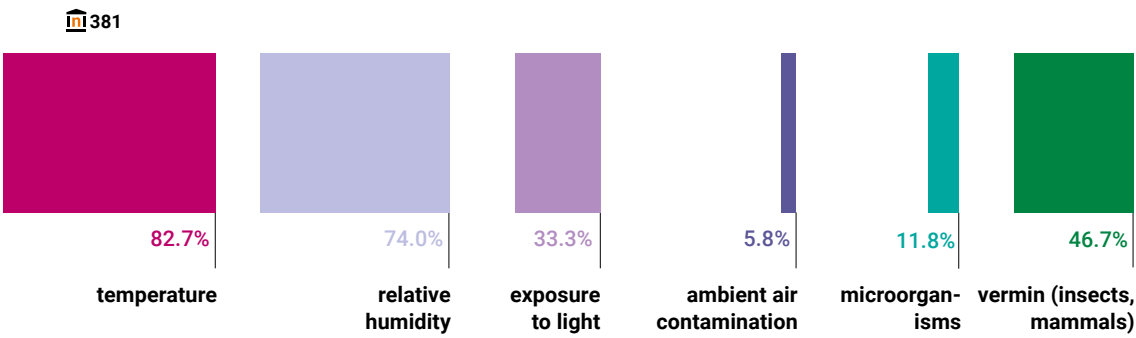
8.4. Expenses on conservation



8.5. Museums (including local divisions), where the following factors are controlled in storage areas:

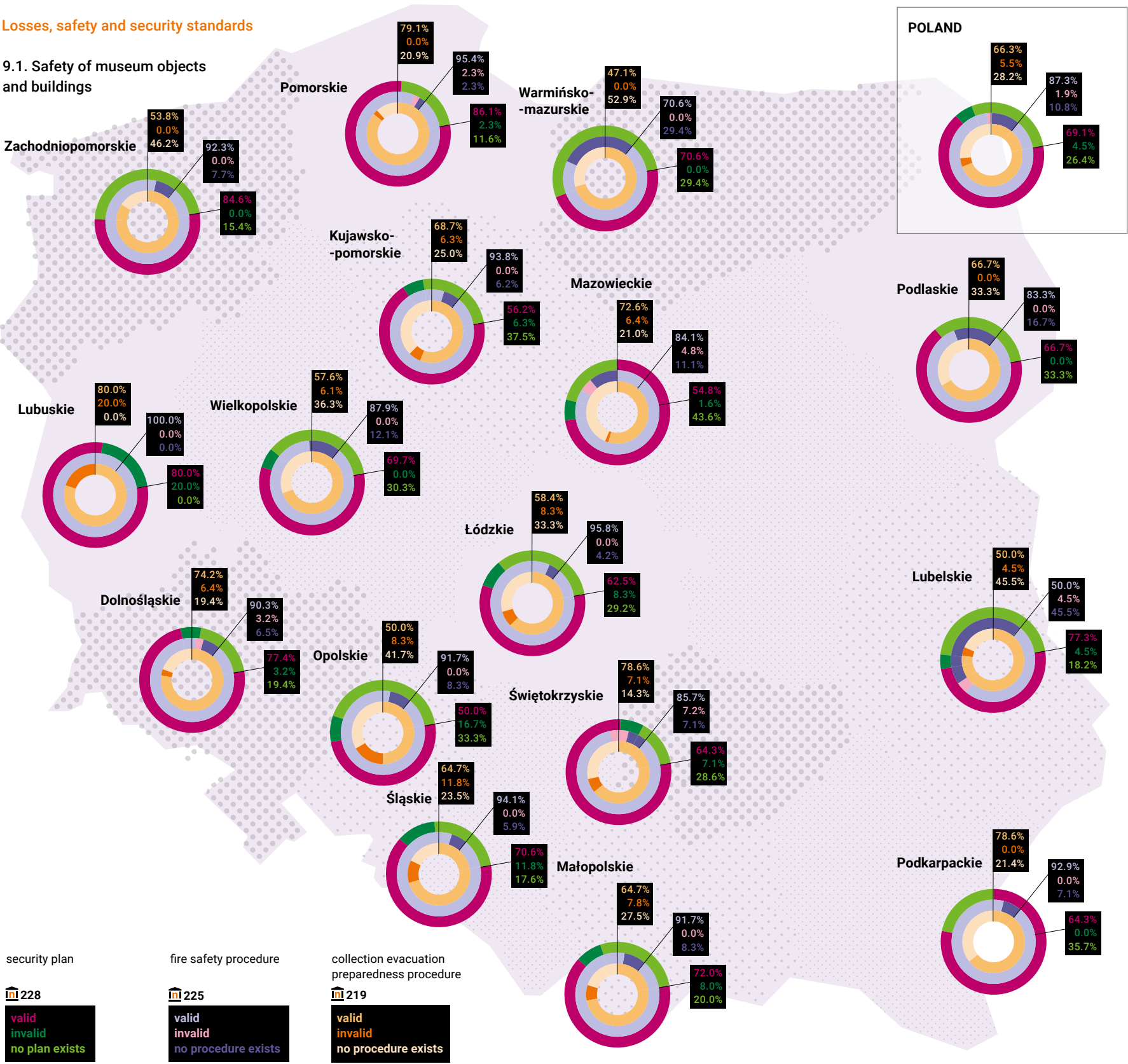


8.6. Museums (including local divisions), where the following factors are controlled in exhibition areas:

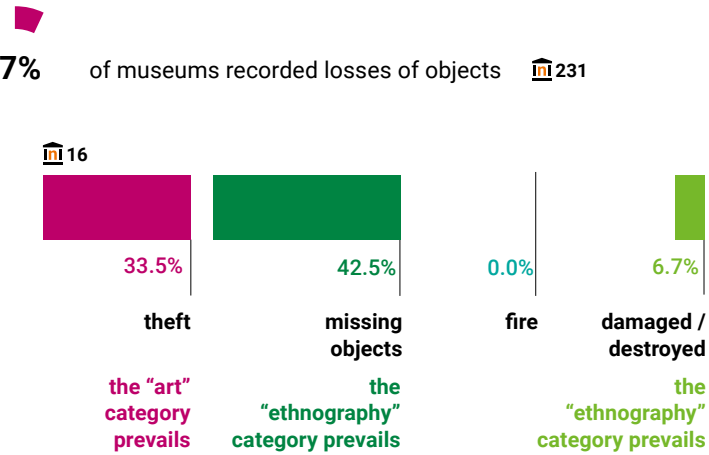


Losses, safety and security standards

9.1. Safety of museum objects and buildings



9.2. Losses

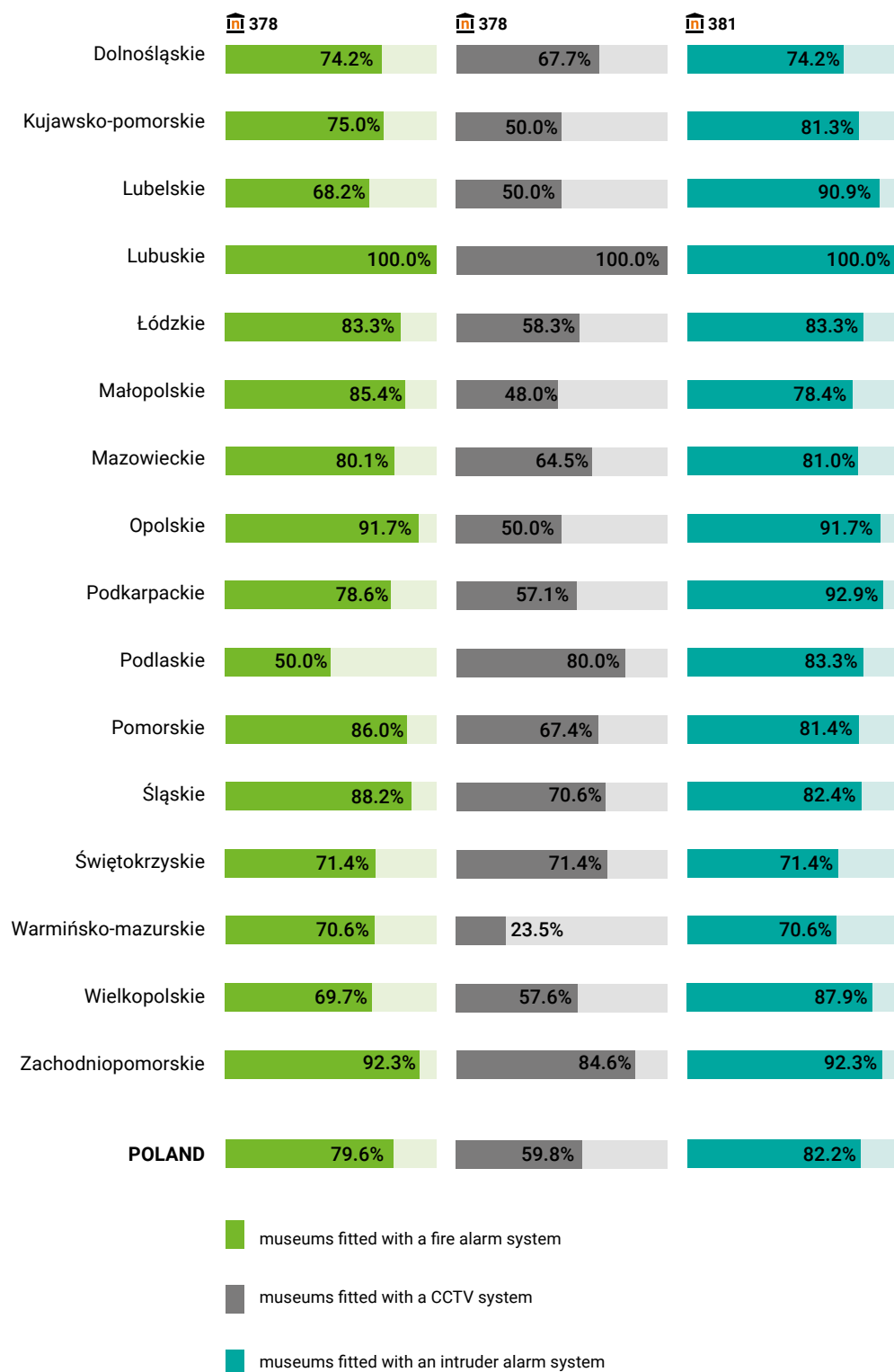


9.3. Losses by region



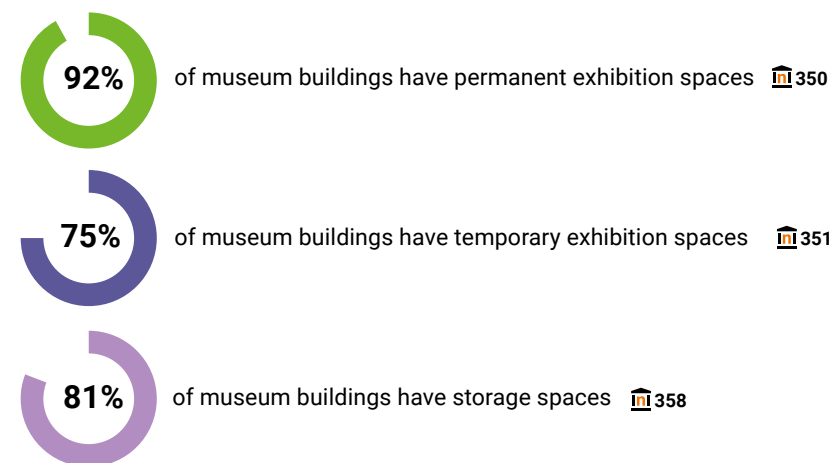
No losses were reported in other regions.

9.4. Safety and security measures



Infrastructure

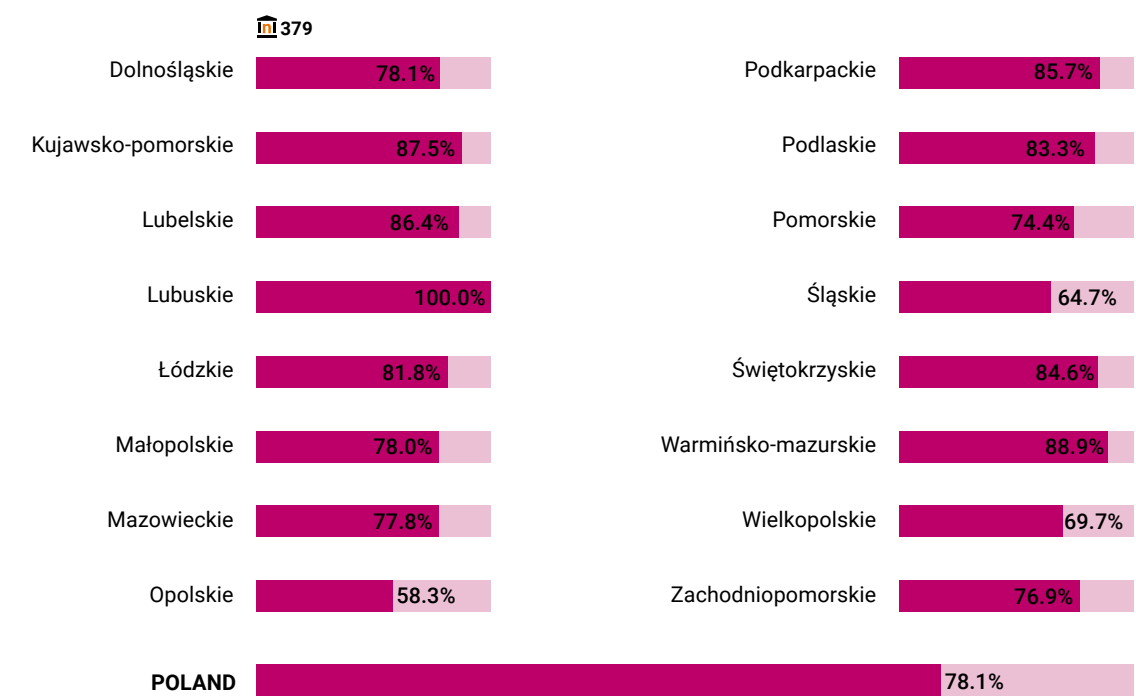
10.1. Exhibition and storage spaces in museums



10.2. Exhibition space and storage space floor area

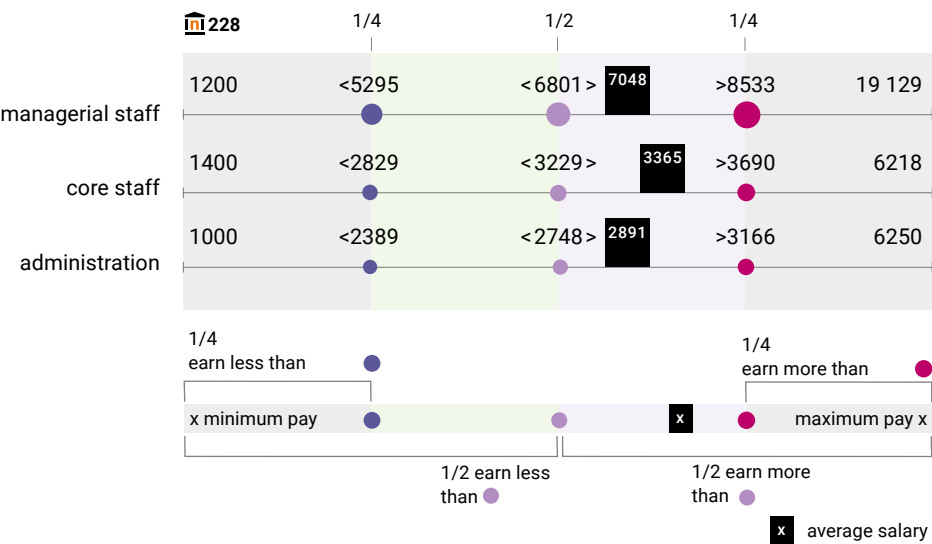
	350	334	351	339	358	345
	floor area of permanent exhibition spaces in museums		floor area of temporary exhibition spaces in museums		floor area of storage spaces in museums	
	average floor area (w m²)	average share (%) of permanent exhibition spaces in the total usable area of the building	average floor area (w m²)	average share (%) of temporary exhibition spaces in the total usable area of the building	average floor area (w m²)	average share (%) of storage spaces in the total usable area of the building
Dolnośląskie	583.9	29.1%	291.9	16.8%	273.9	16.2%
Kujawsko-pomorskie	1014.3	33.8%	326.5	16.6%	503.8	13.7%
Lubelskie	399.6	46.8%	102.1	8.9%	167.3	13.5%
Lubuskie	1392.8	36.3%	146.8	5.0%	611.4	15.3%
Łódzkie	621.7	38.2%	438.8	11.1%	260.8	9.8%
Małopolskie	1362.8	35.8%	310.2	12.9%	235.9	12.6%
Mazowieckie	2348.5	27.2%	283.8	10.1%	379.6	11.2%
Opolskie	616.9	39.8%	124.8	14.7%	156.3	14.0%
Podkarpackie	721.8	39.5%	180.8	12.2%	484.5	14.9%
Podlaskie	1086.0	55.6%	78.3	9.5%	199.2	5.5%
Pomorskie	656.0	40.1%	156.9	7.2%	165.3	8.1%
Śląskie	1171.9	27.8%	462.4	16.2%	626.0	13.8%
Świętokrzyskie	368.7	40.4%	160.1	19.9%	149.6	10.2%
Warmińsko-mazurskie	426.4	40.8%	266.9	17.2%	187.7	11.0%
Wielkopolskie	879.4	36.7%	187.1	12.0%	555.9	9.0%
Zachodniopomorskie	638.3	32.3%	382.4	9.4%	414.7	14.5%
POLAND	1049.2	35.7%	256.1	12.1%	322.2	11.7%

10.3. Museums (including divisions) seated in historical buildings



Personnel and financial data

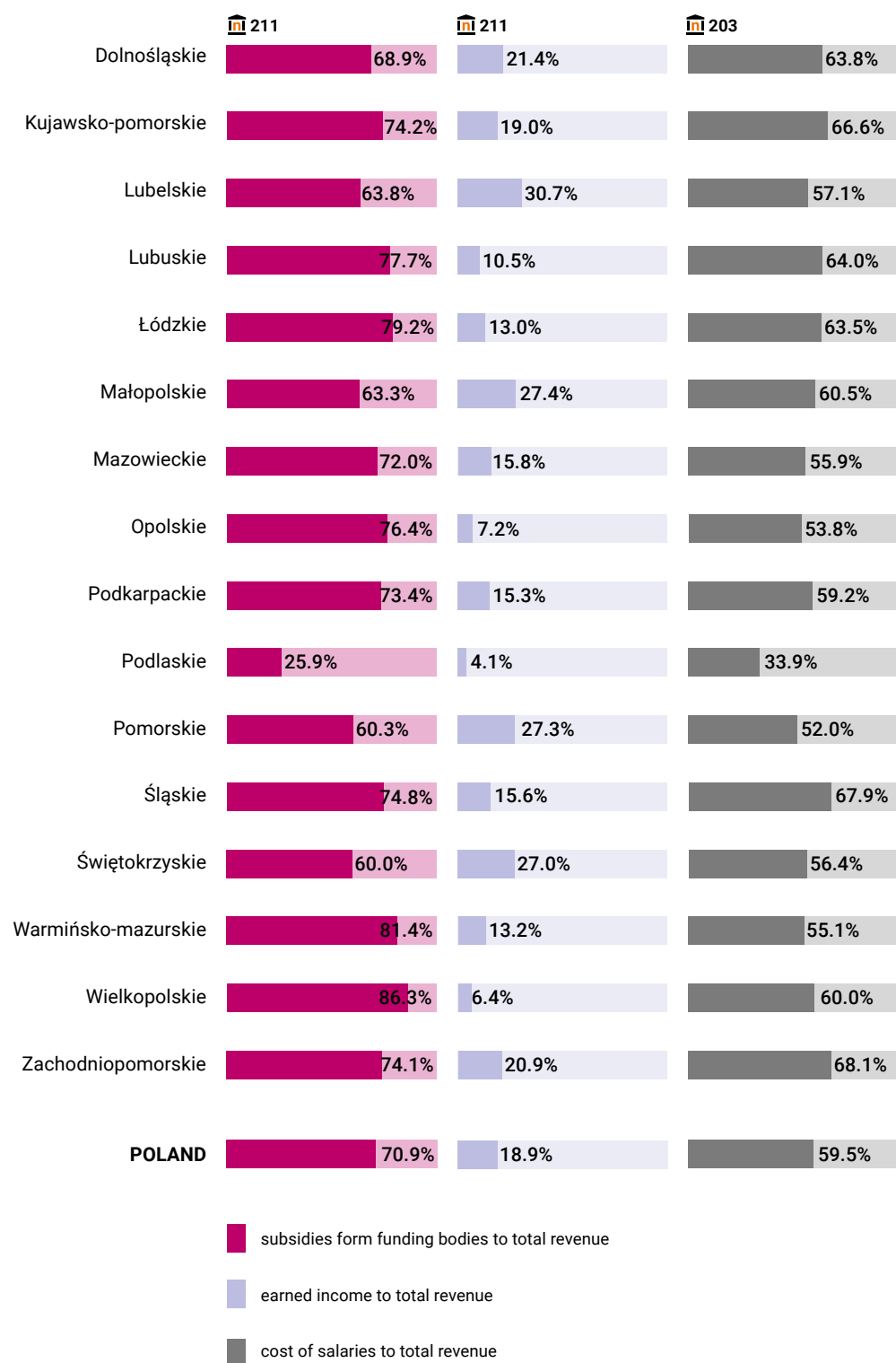
11.1. Average real salary broken down by categories



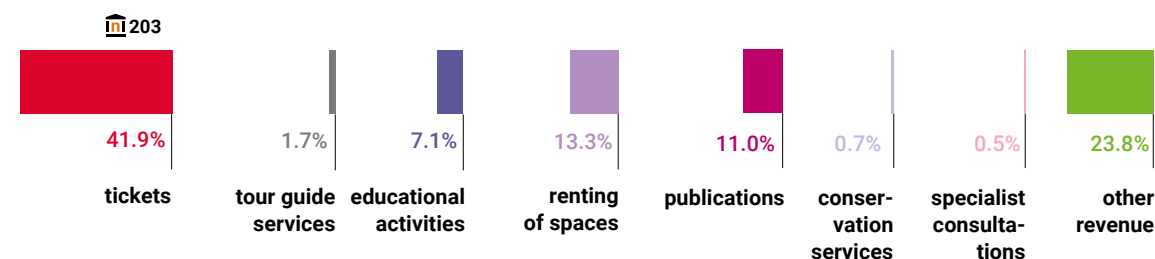
11.2. Average real salary (institutions employing personnel under permanent work contracts)



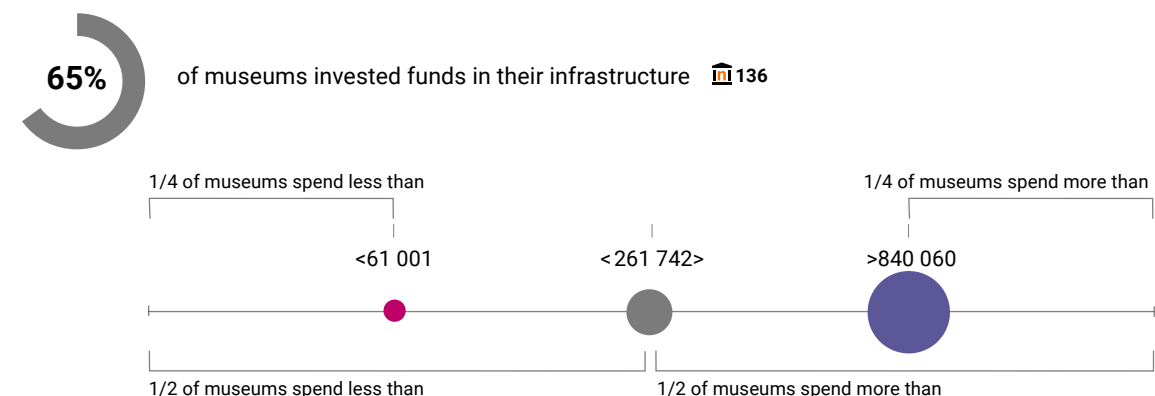
11.3. Revenues and costs



11.4. Earned income structure



11.5. Capital expenditure



11.6. Employee education opportunities provided by museums:

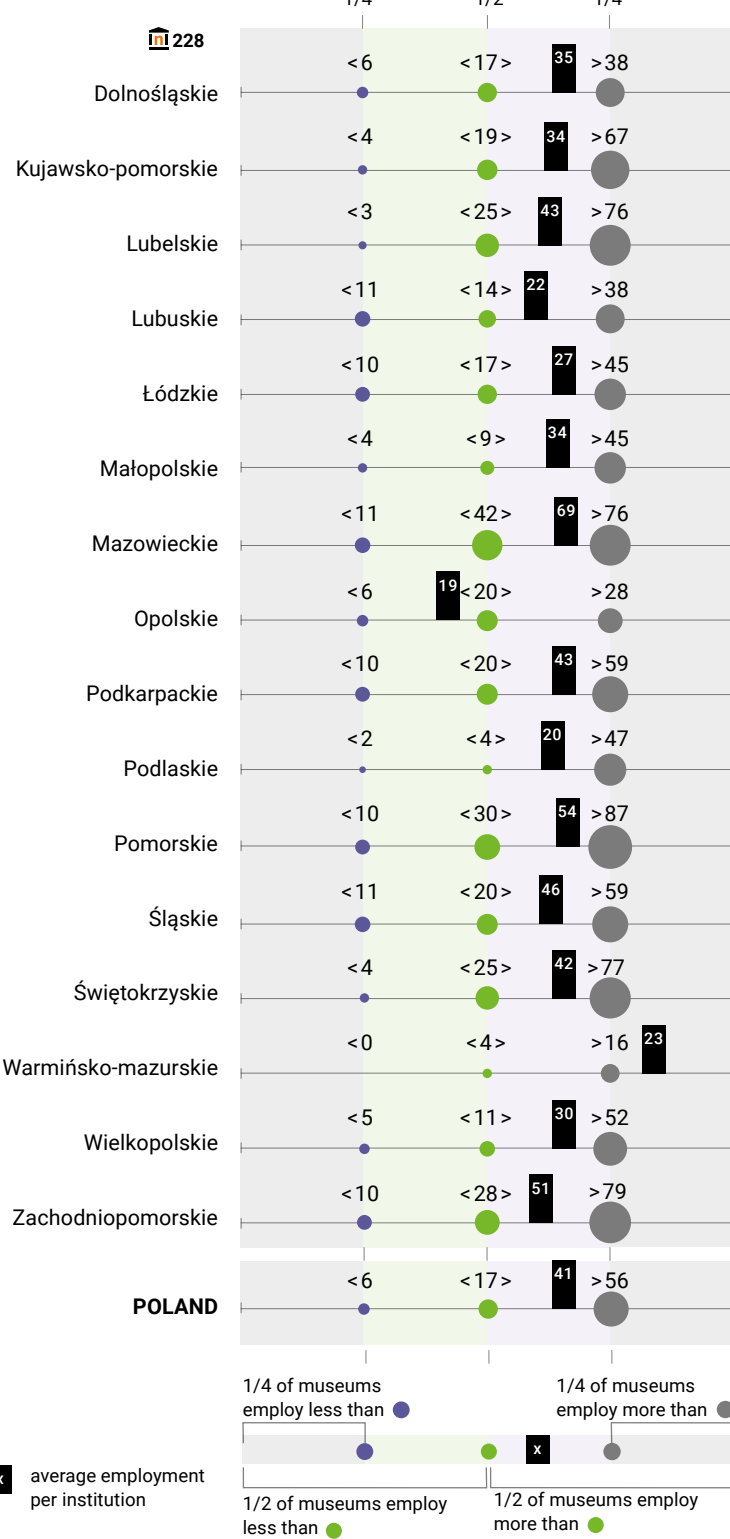
	training courses	postgraduate programmes	graduate programmes	doctoral programmes	study visits abroad. grants. scholarships
Dolnośląskie	30.0%	10.0%	5.0%	0.0%	0.0%
Kujawsko-pomorskie	30.8%	7.7%	0.0%	7.7%	0.0%
Lubelskie	42.9%	42.9%	0.0%	0.0%	0.0%
Lubuskie	20.0%	0.0%	0.0%	0.0%	0.0%
Łódzkie	37.5%	6.7%	0.0%	6.7%	6.7%
Małopolskie	28.6%	21.4%	3.7%	7.4%	3.6%
Mazowieckie	54.3%	38.9%	11.4%	2.9%	20.6%
Opolskie	36.4%	18.2%	0.0%	0.0%	0.0%
Podkarpackie	22.2%	0.0%	0.0%	0.0%	0.0%
Podlaskie	20.0%	20.0%	0.0%	40.0%	20.0%
Pomorskie	47.1%	31.3%	12.5%	6.3%	12.5%
Śląskie	43.8%	31.3%	6.3%	0.0%	6.3%
Świętokrzyskie	50.0%	0.0%	0.0%	33.3%	0.0%
Warmińsko-mazurskie	40.0%	0.0%	0.0%	0.0%	9.1%
Wielkopolskie	25.0%	31.3%	12.5%	6.3%	0.0%
Zachodniopomorskie	16.7%	33.3%	0.0%	0.0%	0.0%
POLAND	36.8%	21.4%	5.0%	5.0%	6.4%

11.7. Personnel structure by gender, age and education level



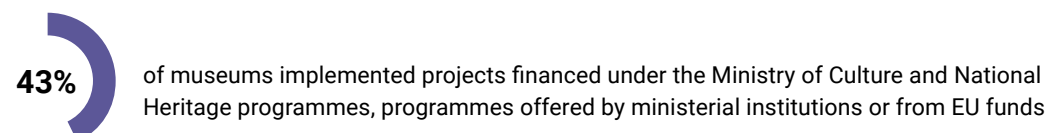
4% of museums do not employ personnel under permanent work contracts

11.8. Employment (FTE)



Other information

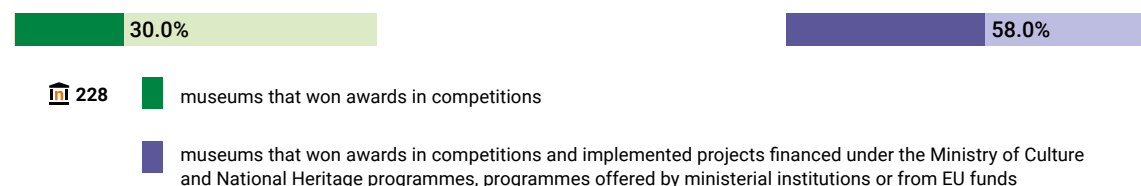
12.1. Externally financed projects



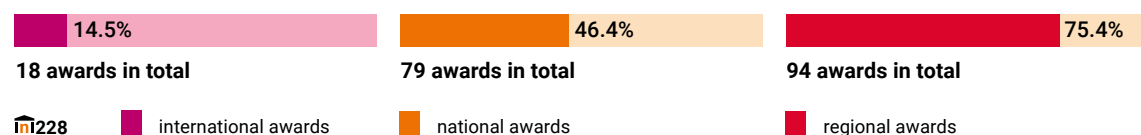
12.2. Museum projects in numbers



12.3. Museums winning awards in competitions



12.4. Types of award granted to museums



12.5. Museums inspected by their funding bodies



Museums to have taken part in the Museum Statistics Project from 2015–2016

	2015	2016
„XIX-wieczna chata podcieniowa” – prywatne muzeum Danuty i Krzysztofa Worobców w Kadzidłowie		
Apteka-Muzeum PZF – Cefarm – Lublin S.A.		
Centralne Muzeum Jeńców Wojennych w Łambinowicach-Opolu		
Centralne Muzeum Pożarnictwa w Mysłowicach		
Centralne Muzeum Włókiennictwa w Łodzi		
Dolnośląskie Społeczne Muzeum Kolejnictwa przy Klubie Sympatyków Kolei we Wrocławiu		
Europejskie Centrum Solidarności		
Fundacja Muzeum Przemysłu Naftowego i Gazowniczego im. Ignacego Łukasiewicza w Bóbrce		
Interaktywne Muzeum Państwa Krzyżackiego w Działdowie		
Kolekcja Historycznych Przyrządów Pomiarowych Głównego Urzędu Miar		
Kolekcja Mineralów Ziemi Olkuskiej i Skamieniałości Jury Krakowsko-Częstochowskiej		
Lubuskie Muzeum Wojskowe w Zielonej Górze z siedzibą w Drzonowie		
Miejskie Muzeum Zabawek ze zbiorów Henryka Tomaszewskiego		
Muzeum – Kaszubski Park Etnograficzny im. Teodory i Izidora Gulgowskich we Wdzydzach Kiszewskich		
Muzeum Nadwiślański Park Etnograficzny w Wygiełzowie i Zamek Lipowiec		
Muzeum – Orawski Park Etnograficzny Zubrzyca Górna		
Muzeum – Zamek w Łańcucie		
Muzeum „Górnośląski Park Etnograficzny w Chorzowie”		
Muzeum Afrykanistyczne im. dr. Bogdana Szczygła i Bożeny Szczygieł-Gruszyńskiej i Kolekcja Sztuki i Malarstwa Czarnej Afryki im. prof. dr. hab. Anny i pilota Leona Kubarskich		
Muzeum Akademii Górniczo-Hutniczej im. Stanisława Staszica w Krakowie		
Muzeum Akademii Sztuk Pięknych w Warszawie		
Muzeum Archeologiczne i Etnograficzne w Łodzi		
Muzeum Archeologiczne w Biskupinie		
Muzeum Archeologiczne w Gdańsku		
Muzeum Archeologiczne w Poznaniu		
Muzeum Archeologiczno-Historyczne w Stargardzie Szczecińskim		
Muzeum Archeologiczno-Historyczne w Głogowie		
Muzeum Archidiecezjalne im. św. Józefa Sebastiana Pelczara Biskupa w Przemyśle		
Muzeum Archidiecezjalne w Gdańsku-Oliwie		
Muzeum Archidiecezjalne w Katowicach		
Muzeum Architektury we Wrocławiu		
Muzeum Azji i Pacyfiku w Warszawie		
Muzeum Budownictwa Ludowego – Park Etnograficzny w Olsztynku		
Muzeum Budownictwa Ludowego w Sanoku		
Muzeum Ceramiki w Bolesławcu		
Muzeum Częstochowskie		

Muzeum Czynu Niepodległościowego – Dom im. Józefa Piłsudskiego		
Muzeum Diecezjalne Dom Długosza w Sandomierzu		
Muzeum Diecezjalne w Łomży		
Muzeum Diecezjalne w Łowiczu		
Muzeum Dobranocek w Rzeszowie		
Muzeum Dom Rodzinny Ojca Świętego Jana Pawła II w Wadowicach		
Muzeum Dyplomacji i Uchodźstwa Polskiego Uniwersytet Kazimierza Wielkiego w Bydgoszczy		
Muzeum Emigracji w Gdyni		
Muzeum Etnograficzne – Welski Park Krajobrazowy		
Muzeum Etnograficzne im. Marii Znamierowskiej-Prüfferowej w Toruniu		
Muzeum Etnograficzne w Zielonej Górze z siedzibą w Ochli		
Muzeum Fryderyka Chopina		
Muzeum Gazownictwa w Warszawie		
Muzeum Geologiczne – Instytut Nauk Geologicznych PAN		
Muzeum Geologiczne im. Stanisława Józefa Thugutta (przy Wydziale Geologii Uniwersytetu Warszawskiego)		
Muzeum Geologiczne Wydziału Geologii, Geofizyki i Ochrony Środowiska Akademii Górniczo-Hutniczej im. Stanisława Staszica w Krakowie		
Muzeum Górnictwa Węglowego w Zabrzu		
Muzeum Górnośląskie w Bytomiu		
Muzeum Gross-Rosen w Rogoźnicy		
Muzeum Harcerstwa w Warszawie		
Muzeum Historii Fotografii im. Walerego Rzewuskiego w Krakowie		
Muzeum Historii Kielc		
Muzeum Historii Medycyny i Farmacji Uniwersytetu Medycznego w Białymstoku		
Muzeum Historii Polski		
Muzeum Historii Polskiego Ruchu Ludowego w Warszawie		
Muzeum Historii Przemysłu w Opatówku		
Muzeum Historii Żydów Polskich POLIN		
Muzeum Historyczne Miasta Gdańska		
Muzeum Historyczne Miasta Krakowa		
Muzeum Historyczne SKARB		
Muzeum Historyczne w Elku		
Muzeum Historyczno-Etnograficzne im. Juliana Rydzkowskiego w Chojnicach		
Muzeum Historyczno-Archeologiczne w Ostrowcu Świętokrzyskim		
Muzeum Historyczno-Misyjne Zgromadzenia Księży Misjonarzy w Krakowie		
Muzeum Hutnictwa Doliny Małej Panwi		
Muzeum II Wojny Światowej w Gdańsku		
Muzeum im. Anny i Jarosława Iwaszkiewiczów w Stawisku		
Muzeum im. Jacka Malczewskiego w Radomiu		
Muzeum im. Jana Dzierżona w Kluczborku		
Muzeum im. Jana Kasprówicza w Inowrocławiu		
Muzeum im. Jerzego Dunin-Borkowskiego w Krośniewicach		

Muzeum im. Kazimierza Pułaskiego w Warce		
Muzeum im. ks. dr. Władysława Łęgi w Grudziądzu		
Muzeum im. Zofii i Wacława Nałkowskich „Dom nad Łąkami” w Wołominie		
Muzeum Inżynierii Miejskiej w Krakowie		
Muzeum Jana Pawła II i Prymasa Wyszyńskiego		
Muzeum Józefa Ignacego Kraszewskiego w Romanowie		
Muzeum Józefa Piłsudskiego w Sulejówku		
Muzeum Karkonoskie w Jeleniej Górze		
Muzeum Karykatury im. Eryka Lipińskiego		
Muzeum Kaszubskie im. F. Tredera w Kartuzach		
Muzeum Kinematografii w Łodzi		
Muzeum Komunikacji Miejskiej MPK-Łódź		
Muzeum Konstantego Ildefonsa Gałczyńskiego w Praniu		
Muzeum Kultury Kurpiowskiej w Ostrołęce		
Muzeum Kultury Ludowej w Kolbuszowej		
Muzeum Literatury im. Adama Mickiewicza w Warszawie		
Muzeum Lniarstwa im. Filipa de Girarda w Żyrardowie		
Muzeum Lotnictwa Polskiego w Krakowie		
Muzeum Lubelskie w Lublinie		
Muzeum Lubuskie im. Jana Dekerta w Gorzowie Wielkopolskim		
Muzeum Ludowych Instrumentów Muzycznych w Szydłowcu		
Muzeum Łazienki Królewskie w Warszawie		
Muzeum Łowiectwa i Jeździectwa w Warszawie		
Muzeum Łużyckie w Zgorzelcu		
Muzeum Marii Skłodowskiej-Curie Polskiego Towarzystwa Chemicznego		
Muzeum Mazowieckie w Płocku		
Muzeum Miasta Gdyni		
Muzeum Miasta Jaworzna		
Muzeum Miasta Łodzi		
Muzeum Miasta Ostrowa Wielkopolskiego		
Muzeum Miasta Pabianic		
Muzeum Miasta Turku im. Józefa Mehoffera		
Muzeum Miasta Zgierza		
Muzeum Miejskie „Dom Gerharta Hauptmanna” w Jeleniej Górze		
Muzeum Miejskie „Sztęgarka”		
Muzeum Miejskie Dzierżoniowa		
Muzeum Miejskie Suchoj Beskidzkiej		
Muzeum Miejskie w Siemianowicach Śląskich		
Muzeum Miejskie w Tychach		
Muzeum Miejskie Wrocławia		
Muzeum Mineralów i Skamieniałości w Świętej Katarzynie		
Muzeum Misyjne Misjonarzy Oblatów M.N. w Obrze		

Muzeum Nadwiślańskie w Kazimierzu Dolnym	●	●
Muzeum Narodowe Rolnictwa i Przemysłu Rolno-Spożywczego w Szreniawie	●	●
Muzeum Narodowe w Kielcach	●	●
Muzeum Narodowe w Krakowie	●	○
Muzeum Narodowe w Szczecinie	●	●
Muzeum Narodowe w Warszawie	○	●
Muzeum Narodowe we Wrocławiu	●	●
Muzeum Niepodległości w Warszawie	●	●
Muzeum Okręgowe im. Leona Wyczółkowskiego w Bydgoszczy	●	●
Muzeum Okręgowe w Nowym Sączu	●	●
Muzeum Okręgowe w Rzeszowie	●	●
Muzeum Okręgowe w Sandomierzu	○	●
Muzeum Okręgowe w Toruniu	●	●
Muzeum Okręgowe Ziemi Kaliskiej w Kaliszu	○	●
Muzeum Opactwa Benedyktynów w Tyńcu	●	●
Muzeum Oręża i Techniki Użytkowej w Kobyłce	●	●
Muzeum Oręża Polskiego w Kołobrzegu	●	●
Muzeum Oświaty – Pedagogiczna Biblioteka Wojewódzka im. Mariana Rejewskiego w Bydgoszczy	●	●
Muzeum Pałacu Króla Jana III w Wilanowie	○	●
Muzeum Papiernictwa w Dusznikach-Zdroju	●	●
Muzeum Piastów Śląskich w Brzegu	●	●
Muzeum Pierwszych Piastów na Lednicy	●	●
Muzeum Początków Państwa Polskiego w Gnieźnie	○	●
Muzeum Poczty i Telekomunikacji we Wrocławiu	●	●
Muzeum Podkarpackie w Krośnie	●	○
Muzeum Pogranicza Śląsko-Lużyckiego w Żarach (w organizacji)	●	○
Muzeum Pojezierza Łęczyńsko-Włodawskiego we Włodawie	●	○
Muzeum Politechniki Krakowskiej	○	●
Muzeum Politechniki Wrocławskiej	●	●
Muzeum Polskiej Motoryzacji XX wieku „Polska na Kołach” w Busku-Zdroju	●	○
Muzeum Polskiej Piosenki w Opolu	●	●
Muzeum Pomorza Środkowego w Słupsku	○	●
Muzeum Powstania Warszawskiego	●	●
Muzeum Powstań Śląskich w Świętochłowicach	●	●
Muzeum Północno-Mazowieckie w Łomży	●	●
Muzeum PRL-u (w organizacji)	○	●
Muzeum Przemysłu i Kolejnictwa na Śląsku w Jaworzynie Śląskiej	○	●
Muzeum Przyrodnicze w Jeleniej Górze	○	●
Muzeum Przyrodnicze Wielkopolskiego Parku Narodowego	●	●
Muzeum Przyrody – Welski Park Krajobrazowy	○	●
Muzeum Regionalne im. dra Henryka Florkowskiego w Kościanie	●	●
Muzeum Regionalne im. Hieronima Ławniczaka w Krotoszynie	○	●

Muzeum Regionalne w Bełchatowie	○	●
Muzeum Regionalne w Chojnowie	●	●
Muzeum Regionalne w Drohiczynie	●	●
Muzeum Regionalne w Jasle	●	○
Muzeum Regionalne w Krokowej	○	●
Muzeum Regionalne w Kutnie	●	●
Muzeum Regionalne w Mielcu	●	○
Muzeum Regionalne w Pińczowie	●	●
Muzeum Regionalne w Siedlcach	●	●
Muzeum Regionalne w Skawinie	●	○
Muzeum Regionalne w Stalowej Woli	●	●
Muzeum Regionalne w Szczecinku	○	●
Muzeum Regionalne w Wiślicy	●	○
Muzeum Regionalne Ziemi Limanowskiej w Limanowej	○	●
Muzeum Rolnictwa im. ks. Krzysztofa Kluka w Ciechanowcu	●	●
Muzeum Romantyzmu w Opinogórze	●	●
Muzeum Rzemiosła w Krośnie	○	●
Muzeum Rzeźby Współczesnej – Centrum Rzeźby Polskiej w Orońsku	●	○
Muzeum Sakralne Katedry Zamojskiej	○	●
Muzeum Solca im. Księcia Przemysła w Solcu Kujawskim	●	●
Muzeum Sportu i Turystyki w Karpaczu	●	●
Muzeum Sportu i Turystyki w Warszawie	●	●
Muzeum Sprzętu Gospodarstwa Domowego w Ziębicach	●	●
Muzeum Stutthof w Sztutowie	●	○
Muzeum Szkoły Głównej Gospodarstwa Wiejskiego w Warszawie	●	○
Muzeum Szlachty Mazowieckiej w Ciechanowie	●	○
Muzeum Sztuki i Techniki Japońskiej Manggha	○	●
Muzeum Sztuki Nowoczesnej w Warszawie	●	●
Muzeum Sztuki w Łodzi	●	○
Muzeum Sztuki Współczesnej w Krakowie MOCAR	●	●
Muzeum Śląska Opolskiego w Opolu	●	●
Muzeum Śląskie w Katowicach	●	●
Muzeum Tatrzańskie im. Dra Tytusa Chałubińskiego w Zakopanem	●	●
Muzeum Teatralne w Teatrze Wielkim – Operze Narodowej	○	●
Muzeum Techniki Drogowej i Mostowej Okręgu Lubelskiego w Zamościu	●	○
Muzeum Techniki Wojskowej przy Stowarzyszeniu Miłośników Sprzętu Pancernego „SKOT” w Środzie Wielkopolskiej	●	●
Muzeum Tkactwa w Kamiennej Górze	○	●
Muzeum Tradycji Niepodległościowych w Łodzi	○	●
Muzeum Twórczości Władysława Wołkowskiego	○	●
Muzeum Uniwersytetu Jagiellońskiego Collegium Maius	●	●
Muzeum Uniwersytetu Medycznego im. Karola Marcinkowskiego w Poznaniu	●	○

Muzeum Uniwersytetu Warmińsko-Mazurskiego w Olsztynie		
Muzeum Uniwersytetu Warszawskiego		
Muzeum Uniwersytetu Wrocławskiego		
Muzeum Volkswagena Galeria Pępowo		
Muzeum w Brodnicy		
Muzeum w Gliwicach		
Muzeum w Gostyniu		
Muzeum w Koszalinie		
Muzeum w Łęborku		
Muzeum w Łowiczu		
Muzeum w Nysie		
Muzeum w Piotrkowie Trybunalskim		
Muzeum w Praszce		
Muzeum w Przeworsku – Zespół Pałacowo-Parkowy		
Muzeum w Raciborzu		
Muzeum w Rybniku		
Muzeum w Tarnowskich Górach		
Muzeum w Tomaszowie Mazowieckim im. Antoniego hr. Ostrowskiego		
Muzeum Warmii i Mazur w Olsztynie		
Muzeum Warszawy		
Muzeum Wojsk Lądowych w Bydgoszczy		
Muzeum Wsi Kieleckiej w Kielcach		
Muzeum Wsi Lubelskiej w Lublinie		
Muzeum Wsi Mazowieckiej w Sierpcu		
Muzeum Wsi Opolskiej w Opolu		
Muzeum Wsi Radomskiej w Radomiu		
Muzeum Współczesne Wrocław		
Muzeum Wydziału Nauk o Ziemi Uniwersytetu Śląskiego		
Muzeum Zabawek i Zabawy		
Muzeum Zachodniokaszubskie w Bytowie		
Muzeum Zamek Książąt Pomorskich w Darłowie		
Muzeum Zamek w Oświęcimiu		
Muzeum Zamkowe w Malborku		
Muzeum Zamkowe w Pszczynie		
Muzeum Zamku i Szpitala Wojskowego na Ujądowie		
Muzeum Zamoyskich w Kozłowie		
Muzeum Zbrojownia na Zamku w Liwie		
Muzeum Ziemi Bieckiej w Bieczu		
Muzeum Ziemi Chełmskiej im. Wiktora Ambroziewicza w Chełmie		
Muzeum Ziemi Kłodzkiej w Kłodzku		
Muzeum Ziemi Kościerskiej im. dra Jerzego Knyby w Kościerzynie		
Muzeum Ziemi Kujawskiej i Dobrzyńskiej we Włocławku		

Muzeum Ziemi Leżajskiej w Leżajsku		
Muzeum Ziemi Miechowskiej w organizacji		
Muzeum Ziemi Międzyrzeckiej im. Alfa Kowalskiego		
Muzeum Ziemi Mogileńskiej w Mogilnie z/s w Chabsku		
Muzeum Ziemi Nadnoteckiej im. Wiktora Stachowiaka w Trzciance		
Muzeum Ziemi Piskiej w Piszcu		
Muzeum Ziemi Prudnickiej		
Muzeum Ziemi Puckiej im. Floriana Ceynowy		
Muzeum Ziemi Sochaczewskiej i Pola Bitwy nad Bzurą w Sochaczewie		
Muzeum Ziemi Szubińskiej im. Zenona Erdmanna		
Muzeum Ziemi Wieluńskiej w Wieluniu		
Muzeum Ziemi Wschowskiej		
Muzeum Ziemi Zawkrzeńskiej w Mławie		
Muzeum Ziemiaństwa w Dobrzycy Zespół Pałacowo-Parkowy		
Muzeum Żup Krakowskich Wieliczka		
Narodowe Muzeum Morskie w Gdańsku		
Oleskie Muzeum Regionalne w Oleśnie		
Ośrodek Spotkania Kultur		
Pałac Schoena Muzeum w Sosnowcu		
Państwowe Muzeum Etnograficzne w Warszawie		
Państwowe Muzeum na Majdanku		
Parowozownia Wolsztyn		
Salon Muzyczny im. Feliksa Nowowiejskiego w Barczewie		
Skansen w Sidzinie – Muzeum Kultury Ludowej		
Wielkopolskie Muzeum Niepodległości		
Zamek Królewski w Warszawie – Muzeum. Rezydencja Królów i Rzeczypospolitej		

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