

Museum Statistics

## Museums in 2017



Museum Statistics

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Museum Statistics

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National Institute for Museums  
and Public Collections  
Warsaw 2018

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## Foreword

The *Museum Statistics* project, initiated in 2013, has been supported by the Ministry of Culture and National Heritage from the very beginning. Since then, it has continually grown to reflect the situation in the museum environment. Social, technological and economic changes are not irrelevant to the functioning of the Polish museum sector. Hence, the scope of data collected, as well as the collection methods used, have naturally evolved and, most importantly of all, the number of museums participating in the project has increased. The fact that we are reaching a steadily growing audience can be considered a success. Nevertheless, according to different estimates, there are more than 1000 museum institutions in Poland. To present them all, in all fields of their activities, we face an immense challenge.

The *Museum Statistics* project covers all types of museums – irrespective of their legal status or size. With the information it provides we gain a comprehensive insight of the museum sector and are able to diagnose the standing of Polish museums. The results of this work are used by research centres, museum governing bodies and museums themselves. One should remember how many areas of museums' operation are represented in the reports. Museum activities are not only demonstrated by attendance figures for exhibitions and museum workshops and lectures, but also by research projects, by the effort to bolster collections and by protecting cultural heritage – all of these aspects are museums' statutory obligations. To be able to properly develop museum activities, it is necessary to analyse statistical data. I trust that the detailed studies presented in this report will contribute to the development of best practices in museum management and will be of interest to active participants in the cultural life of Poland.

While introducing this next publication to the readers, I would like to thank all museum staff members for their involvement in the project. I do believe that the publication will be a great reward for the effort put in to filling out the survey forms.

**Jarosław Sellin**

Secretary of State at the Ministry of Culture and National Heritage

# Introduction

*Museums in 2017* presents the next set of reports analysing the data collected under the *Museum Statistics* project, which began in 2013. This is the second volume of the *Museum Statistics* series launched by the National Institute for Museums and National Heritage in 2017, to summarise the fifth edition of the project. As in previous editions, we present this year's data with expert analyses and the collection of data in graphic form. The study outlines the situation of the Polish museum sector, showing select current trends as well as areas where change is needed. We hope that these insights will form the basis of a diagnosis that will guide museums in the implementation of significant modernisation changes.

Participation in the project is voluntary and the survey covering the year 2017 was completed by 247 museums and it is these institutions that are reflected in this summary. The response rate is 6.5% greater than the previous year. Museums participating in this year's edition of the project account for 24.1% of all museums in Poland in 2017 (according to the database of the Museum Statistics Team the total count of such institutions is 1,027). The number of institutions registering for an account in the *Museum Statistics* system also increased – there are now 402, 14.2% more than in the previous year. These increases are illustrated in the graph below.

 the number of museums that responded to the question. Data presented in this part of the publication do not include the "no data available" response.

 single site and multi-site summary listing  
 single-site and local divisions

**Figure 1. Responsiveness**



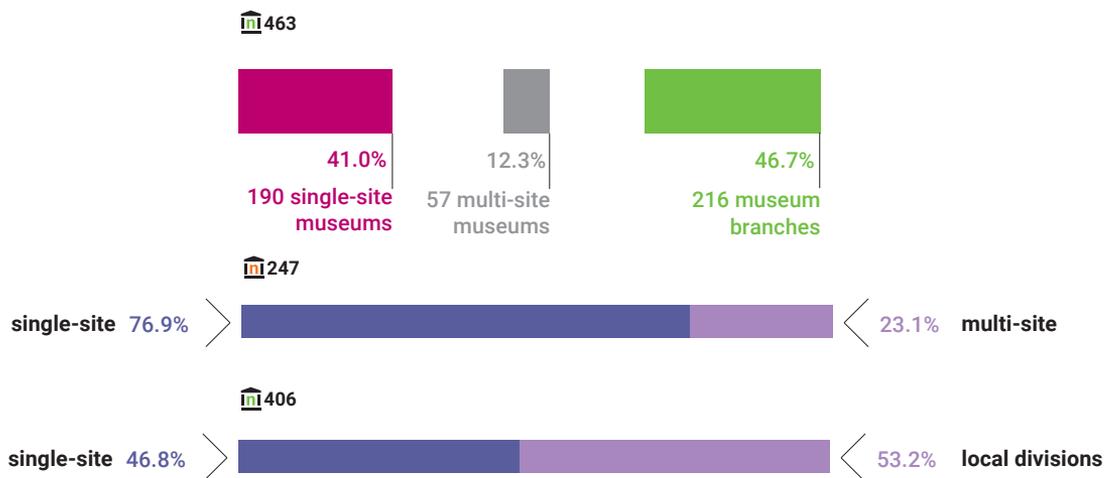
Source: author's analysis based on the *Museum Statistics* project data.

Most importantly, more than 78% of this year's respondents also participated in the previous edition of the project, while 17.4% filled out the questionnaire for the first time. More than 55.1% of the project participants have now responded to three consecutive surveys (2015–2017). The return of respondents and repetition of subjects covered by the survey is crucial to any statistical project. Comparing individual institutions over the years has a positive effect on both the representational and analytical value of the study; ensuring the data presented in the summary can be regarded as reliable.

As some of the museums are complex, multi-site institutions, there are three different questionnaire forms in our survey: for single-site museums, for multi-site museums

(with summary data listings) and for local divisions and main sites of museums. Such an approach has a significant impact on the presentation of data, meaning graphical representations are accompanied by the number of individuals responding to the question and an indication of the type of form used.

**Figure 2. Museums according to questionnaire categories**



Source: author's analysis based on the *Museum Statistics* project data.

With regard to the multiple tasks performed by museums in their everyday operations, the form filled in by individual entities consists of 18 topic-specific chapters (the questionnaire for single-site museums and summary questionnaires for multi-site institutions) and 9 sections (the questionnaires for local divisions, including the main site). The issues covered include: identification, exhibitions, research and studies, publishing, education, collections and collection management, losses of collection items, movement of collection items, digitisation, preservation, promotion and marketing, safety and security standards, attendance, infrastructure, staff, finance and other aspects. For this year's edition of the project, an additional short questionnaire on the use of public sector information was prepared. Thereby, a new formula for the annual survey has been initiated, where the basic questionnaire will be accompanied by a question sheet focussing on a select issue. Hence, the presentation of the summary of research findings has been expanded to include a subject-specific report.

Besides analysing this additional aspect, i.e. the use of public sector information, we also present two expert reports on museum management, in the broad meaning of the term. One of the texts has been written by an author from an academic background, while the other is by a museum governing body representative acting at a local government level. We do hope that these different perspectives will be of interest to our readers.

Below we present data on the museums that responded to the survey covering the year 2017. A complete list of the institutions to have participated in the project in the years 2015–2017 can be found at the end of this publication.

**Figure 3. Statute or rules and regulations agreed with the Ministry of Culture and National Heritage**

247



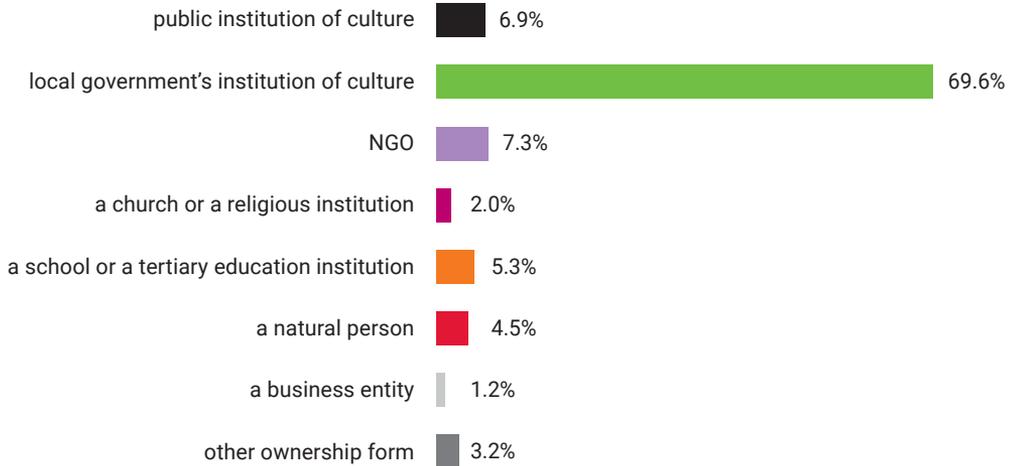
**Figure 4. Entered in the National Register of Museums**

247

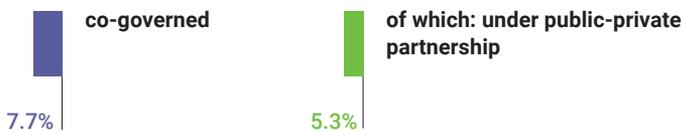


**Figure 5. Museums according to ownership**

247

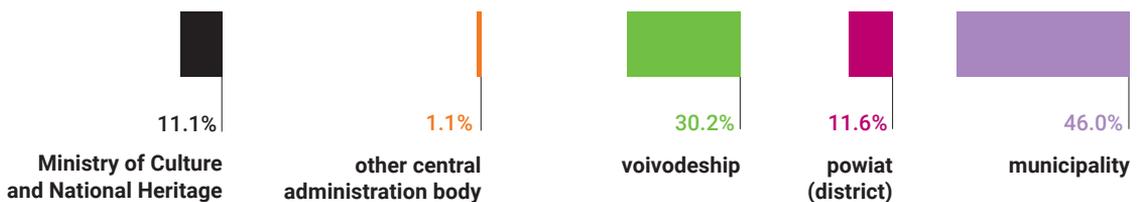


247



**Figure 7. Type of body keeping the register (for state-owned and owned by a local government body)**

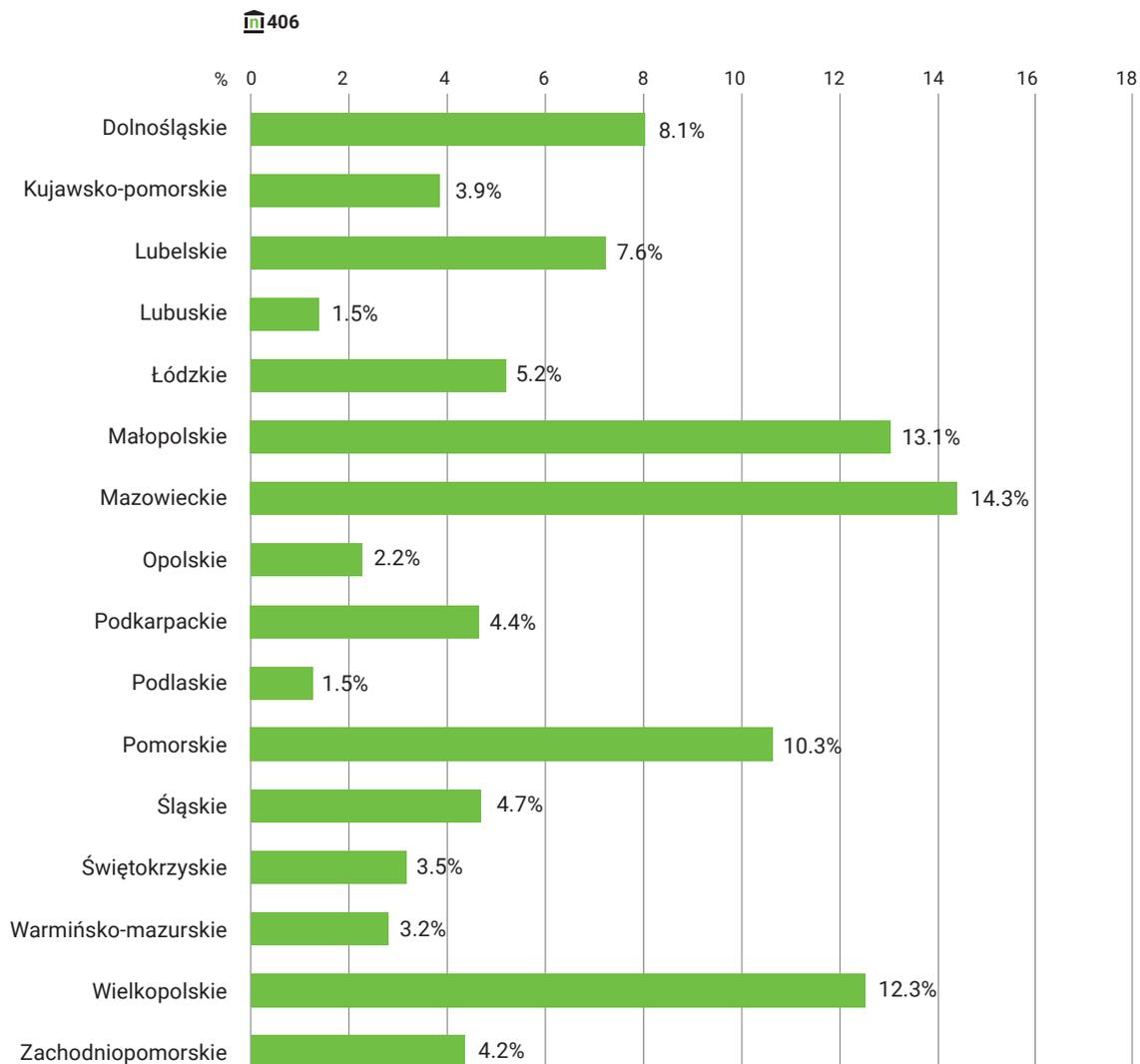
406



**Figure 8. Year of foundation**



**Figure 9. Regional distribution of museums**



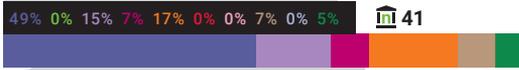
**Figure 10. Consistency of collections**



Figure 11. Museum types (by collection type)



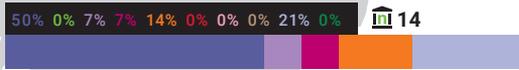
**Pomorskie**



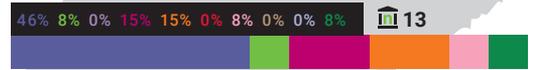
**Śląskie**



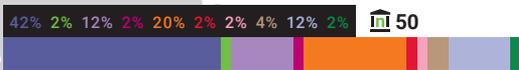
**Świętokrzyskie**



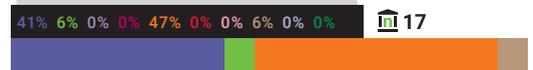
**Warmińsko-mazurskie**



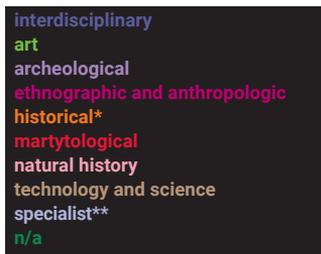
**Wielkopolskie**



**Zachodniopomorskie**



Museum type



\* of which: regional. museum of interiors

\*\* including inter alia: biographic. literary

**POLAND**

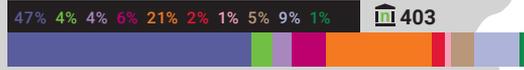


Figure 12. Method of collection arrangement

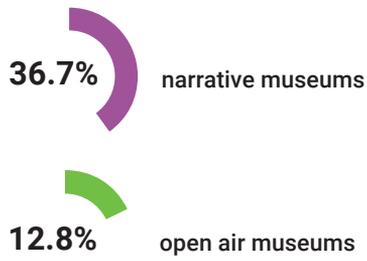


Figure 13. Size of the administration unit (in terms of population) where the museum is based



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-H-O-R-

-T-C

## **Dorota Wodnicka**

**Dorota Wodnicka** – a graduate of the Maria Skłodowska-Curie University in Lublin, Faculty of Pedagogy, specialisation in Cultural Animation and Culture Management. Professionally associated with private universities in Lodz, her activities include the role of specialist at the Research and Development Centre. Since 2007, working at the Marshal Office of Lodzkie Voivodeship. As Deputy Director of the Department for the Human Capital Operational Programme, she participated in the implementation of the European Social Fund in the region. In 2009, she was appointed Director of Department of Culture and Education in the same office. Manager of many national and international projects in the field of education and culture. She initiated numerous activities aimed at the integration of museum professionals in the region. She is interested in territorial development and the role assigned to culture and education in this field. In recent years, her focus has been on the analysis of possible applications of corporate governance theory for describing relations between cultural institutions and their governing bodies.

# Museum management

Based on data collected under the *Museum Statistics* survey in 2017

## Introduction

Thanks to the *Museum Statistics* project, we have the opportunity – once again – to look into the information about museum institutions in Poland. The purpose of collecting information from the museum sector is a fundamental one and much more ambitious than merely presenting the picture of a “statistical museum”. It allows one to observe trends and to respond to them, it confirms or negates subjective perceptions, indicates benchmarks and thereby allows one to see one’s achievements against the background of the whole. For decision-makers, on the other hand, it is a priceless source of knowledge, permitting them to design support structures and to make decisions regarding the allocation of funds for different aspects of museum activities.

## Methodology

The aim of this report is to answer the question as to whether the information collected in the course of the *Museum Statistics* project survey provides a sufficient basis for describing the management of Polish museums. With regard to the above, the focus of considerations is on four principal management functions: planning, organisation, leadership and control. It is these that determine the structure of the study.

To begin with, each function is described and thereafter juxtaposed with select questions and answers from the survey respondents. The survey findings are analysed based on the answers submitted by all respondents, but in some cases groups of museums have been separated based on pre-set criteria, so as to check the dependence of some variables. Most often, two variables will be used: a museum’s governing body and the size of the administration unit the institution is based.

## Limitations of the methodology

It is worth explaining some of the difficulties inherent in the chosen objective and the method adopted. The first is caused by the procedural approach to management, where organisational activities performed in a pre-determined sequence lead to achieving operating goals (e.g. the organisation of an exhibition) and subsequently – strategic goals (e.g. increasing local community participation in culture). Hence, presenting all the activities that occur, so to speak, in the background, can be a serious challenge if an adequately designed research tool is not available. Considering the above, the second difficulty that needs mentioning is associated with the partly inadequate research tool and the resultant inadequacy of the collected data to the research question that has been formulated. The aim of the *Museum Statistics* survey authors has not been to provide comprehensive knowledge about the ways in which museum institutions are managed, but about the standing of the Polish museum sector. The performance indicators asked about in the questionnaire have not been conflated with the institutions’ long- and short-term goals. This is where we encounter the third complication: it follows from the definition of “management”, which says that it is a process of achieving pre-set goals using available resources. Analysing the mere effects without comparing these to the purpose prevents any complete evaluation of how resources are managed. The structure of the questionnaire prepared for the survey does not address the objectives of an individual museum – it rather refers to more generic aims that have been defined by the Act on Museums.

## Basic data

In 2017, the questionnaire was filled out by 247 museums, of which 190 were single-site museums (77%) and 57 multi-site institutions (a summary questionnaire – 33%). It should be emphasised that this report is based on data obtained from this sample only. Questionnaires received from Mazowieckie and Małopolskie regions represented the highest percentage of the sample (16% and 12% respectively), due to the fact that these two regions have the greatest proportion of museums in Poland. The group of institutions that filled out the questionnaire comprised 17 state-owned museums (7%) and 172 museums owned by local governments (70%). In the latter category, most submissions were received from institutions recorded in registers kept by municipalities (*gmina* level – 51%), followed by responses from regional museums (voivodeship level – 33%) and finally those representing districts (*powiat* level – 13%). In the group of single-site museums, institutions operating in areas with a population between 10,000 and 100,000 inhabitants recorded the strongest representation (84 museums, 44%). Institutions based in major urban centres took second place in terms of the number of questionnaires received (40–21%). Museums operating in the smallest administration units and in units with a population between 100,000 and 500,000 were represented by an equal numbers of submissions (33–17%).

## Selection of the sample

The sample described above will be the basis for the analysis. It should be emphasised that museum divisions or local sites are not investigated in this report as a principle. There are a few reasons to justify this approach. Firstly – the focus of the report is on museum management, therefore the study addresses institutions as whole entities. Secondly – in some cases, there are discrepancies between data representing local divisions and information presented in the summary questionnaire, therefore, considering the aim of the study, a decision has been made to concentrate on single-site and summary questionnaires. Responses from local divisions will be analysed in very few cases – only when information required to discuss a problem cannot be found in summary questionnaires.

In addition, single-site museums have been grouped into several categories for the purpose of analysing different aspects of museum management and the effect of such variables as: the governing body, the administrative unit size and the exhibition display method. This analysis covers single-site institutions only, as two of the three variables are not present in multi-site museums' summary questionnaires. Single-site museums are based in one location and therefore they use one display method in most cases. The conclusions drawn using such an approach will be most transparent. Each group has been briefly characterised and assigned an alphabet letter in order to facilitate further analyses.

**Table 1. Single-site museums classified according to two variables, for the purpose of analysing the organisational structure, staff performance indicators, salaries and professional development**

Name of the group	Governing body	Administrative unit size (population in thousands)	Museums in the group
A	the state	> 500	6
B	the state	10 - 100	4
C	local/regional government	> 500	14
D	local/regional government	10 - 100	66

Source: author's analysis based on the *Museum Statistics* project data.

**Table 2. Single-site museums classified according to three variables, for the purpose of analysing their services and utilisation of the infrastructure**

Name of the group	Governing body	Administrative unit size (population in thousands)	Open air	Museums in the group
A	the state	> 500	no	6
E	local/regional government	> 500	no	12
F	local/regional government	> 500	yes	2
G	local/regional government	< 500	yes	11

Source: author's analysis based on the *Museum Statistics* project data.

Regrettably, not a single state-owned, single-site museum can be found among the survey respondents located in administrative units differing in size from those listed in the table. Furthermore, not a single state-owned single-site museum assigned itself to the category of "open-air museums".

### The museum management process in Poland

The process of management consists of four elements: planning, organisation, leadership and control. Each of them is indispensable for appropriate management, leading to the achievement of goals. Any mistakes made at the stage of planning result in incorrect organisation, since they translate into inadequacy of actions taken or resources allocated to a task. On the other hand, deficiencies in the final element – control – lead to the implementation of low quality products or services and, even worse, to inadequate planning of future activities. This is how a vicious circle is created and bad habits are able to take root in institutions.

## Planning

When planning museum activities, one should take the following into consideration: recognising the situation of the museum, anticipating the changes it will undergo in the future and specifying the conditions that need to be satisfied for these changes to occur. Moreover, it is important to foresee consequences of the actions taken and to determine monitoring methods.

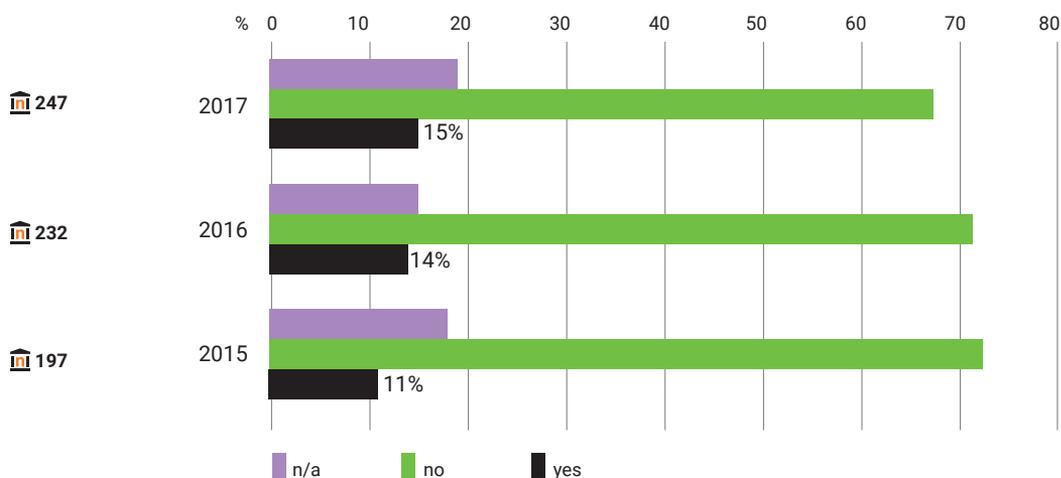
The problem of setting organisational goals – both strategic and operational – will be discussed quite superficially here out of necessity. Although the legislator has defined objectives for museums very explicitly, they are so generic that each institution specifies their own, usually by including the appropriate provisions in the museum statute. Objectives can be narrowed down by addressing the nature of museum operations or special features of the area where the museum is located. Action plans presented by candidates running for the position of museum director are more precise and, being operational documents, they set time-bound goals, together with the steps to be taken to achieve them. In some sense, action plans have replaced the general strategies that some museums used to prepare. In addition to statutes and action plans, museums create additional documents addressing particular areas of their operation, e.g. a promotion strategy or HR policy, that may expand on the provisions of the main strategic document for the key areas of institution's operation.

## Strategic documents

When describing planning as an element of management, it is worth paying attention to three documents the questionnaire asked about. These include: a statute, a strategic document concerning promotion and image building and a museum security plan. According to the collected data, a statute forms the basis of operations for 199 museums (81%), while 38 respondents (15%) refer to rules and regulations as their basic document. In 2016, the number of institutions that indicated the statute as the basis of their activities was the same. Yet, as the total number of questionnaires filled out by multi-site and single-site museums was larger (232), the proportion presented is higher in terms of percent (86%). Furthermore, the fact that rules and regulations are regarded as “fundamental” to museum activities gives rise to some doubts, mainly because the role of such rules and regulations should be secondary to the strategic document. Rules and regulations do not define any mission and do not specify the organisation's objectives – they merely describe the structure and the tasks assigned to its individual elements.

While having a statute is a requirement applicable to all institutions, the preparation of additional non-compulsory documents that are strategic in nature is the result of effectively performed planning. Therefore, the information obtained in response to the question about promotion and image building strategy can be more substantial in this context. As many as 165 respondents (67%) stated that their museum did not have any strategic document for promotion and image building. Despite this unsatisfactory result, a 4% growth has been recorded over the last two years.

**Figure 1. Percentage of responses to the question about having a strategic document for promotion and image building in the years 2015-2017**

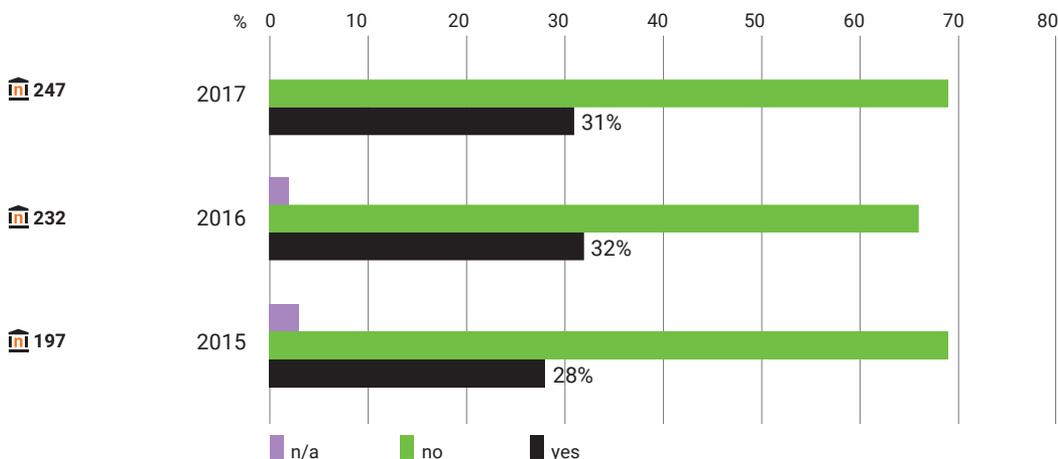


Source: author's analysis based on the *Museum Statistics* project data.

Analysis of data from the year 2017 shows that the existence of a promotion strategy, the museum type and governing body are all dependent on one another. Having a document like this and using its provisions as the basis for operations is much more regularly declared by multi-site museums (21% of all multi-site museums) than by single-site museums (13%), and again by state-owned (35%) rather than governed by local administration bodies (15%). The fact that multi-site museums prevail among the institutions having a promotion strategy can be explained by their more complex organisational structure and multiple locations. This implies a greater need for co-ordinating the activities of the whole institution. The difference between state-owned museums and those governed by local administration bodies can depend on the size of the institutions in these two groups. State-owned museums are usually much larger, with a countrywide impact, hence the need to formalise the provisions concerning promotion and image-building activities.

The absence of any strategic approach to museum management can be confirmed by the information obtained in answers to the question about analysing audience perceptions and structure. The audience – along with the governing body – is the institution's principal stakeholder, therefore the awareness of its structure and preferences should be reflected in the offer and communication methods of the museum. However, as much as 69% of respondents do not analyse these issues. Only 31% answered positively to these questions. Although in the years 2015-2016 the proportion of positive answers increased, the year 2017 shows a slight decline in this positive tendency.

**Figure 2. Percentage of responses to the question about analysing audience perceptions and structure in the years 2015-2017**



Source: author's analysis based on the *Museum Statistics* project data.

The fact that no such analyses are performed may mean that museum offers are designed in isolation from the needs of their surrounding communities.

### Planning documents

The last question useful for drawing conclusions about the responsible planning of museum activities is that of having a valid museum security plan. It was included in the questionnaire for single-site museums and for museum divisions. Multi-site museums were not asked about this issue in the summary questionnaires, although according to the provisions of the Act on Museums, it is the museum director who is responsible for preparing a security and safety plan and for adjusting it to the regulations of the amended ministerial instruction. The question was directed to 406 respondents, including 216 museum divisions and 190 single-site museums. 265 institutions (65%) answered positively, while as many as 110 museums (27%) stated that they did not have any valid security plan, while in 28 cases (7%) the plan existed but was invalid. It should be added that 4 institutions (1%) failed to answer the question.

It is interesting to look at the data in terms of their validity, since as many as 26 respondents (10%) reported that the latest update to their documents had been made in the years 1995-2013<sup>1</sup>. Of the museums that declared having no valid security plan, 16 indicated that the last amendment had been made in the years 2009-2017. In this context, it is difficult to attain precisely how many institutions do have valid security plans. Nevertheless, the high proportion of museums that are definite about having no plan at all is alarming, considering the importance of this document as a tool

<sup>1</sup> Considering that the ordinance is dated September 2, 2014, it has been assumed that any amendment made after this date addresses the provisions of the amended ordinance. Hence, a document falling in the range 1995–2013 should be regarded as invalid.

enabling the institution to organise all security elements properly – from physical security, to structural, mechanical or electronic controls.

### Planning – recapitulation

Planning seems to be the weak link in the museum management process, even when the requirement to develop plans is imposed by the legislator or the governing body. The most important conclusions from this section of the study are as follows:

- The imprecise wording referring to “the fundamentals of operation” in the question about a statute or organisational rules and regulations makes it difficult to assess respondents’ understanding of the importance and utility of these documents.
- The group of institutions that undertake the effort of developing a strategic document for promotion and image building keeps growing, but it is still mainly state-owned museums that are active in this field.
- Although there is an observable growing tendency in analysing the needs of museum audiences, the proportion of institutions performing such analysis is still low.
- More than one-third of institutions do not comply with the regulations requiring them to have a valid museum security plan.

### Organisation

The purpose of organising is to design a configuration of resources that will enable the effective performance of planned activities. In this case, the principal task of museum management is to furnish their institution with an efficient organisational structure, adequate to the institution’s purpose and goals. From this point of view, the relationship between the museum strategy and its organisational structure seems to be of key importance. Any change to the objectives should be accompanied by the modification of the structure. In the context discussed here, analysis should also cover such issues as: delegation of authority, process design, organisation of the museum space, co-ordination of activities, smooth flow of information. Bearing in mind the limited volume of this report and the availability of data, the problems selected for discussion include: organisational structure, the utilisation of infrastructure and the use of external resources.

### Organisational structure

The problem of organisational structure is linked to an institution’s size. One commonly used criterion for the evaluation of scale is the number of staff employed in a museum. Respondents’ answers to this question were analysed using ranges specified for companies, but in this case the annual turnover was not taken into consideration<sup>2</sup>. Based on these ranges, museums can be classified as micro, small, medium-sized and large. Micro-museums constitute the largest group in the survey sample (single-site museums and multi-site museums – summarily) – 39% of all museums employ less than 10 persons.

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<sup>2</sup> To classify museums based on both the employment figures and annual turnover separate research would be needed, considering the special nature of museum institutions.

**Table 3. Sizes of museums in terms of employment**

245	micro	small	medium	large
	less than 10	less than 50	less than 250	more than 250
number of museums	95	88	57	5
share in the survey sample	39%	36%	23%	2%

Source: author's analysis based on the *Museum Statistics* project data.

Museums' organisational structures can be described in terms of different criteria, such as the number of management levels and the span of control. Regrettably, the data collected in the survey does not provide complete information associated with these criteria. This is due mainly to the fact that the question about the number of employees in individual staff groups did not define the mid-level managers as a separate category. The term "managerial staff" referred to Director, Vice-director and Chief Accountant. Although the questionnaire includes questions about the Chief Cataloguer and Chief Conservator positions, who are unquestionably representatives of mid-level management, this question refers to them as specialist personnel.

The organisational structures will be described using a ratio defined for the purpose of this study as "the number of employees per senior manager". The indicator will be presented for some of the groups described in the introduction. The purpose is to provide insight as to whether there is any correlation between the number of employees per manager and the museum governing body or the size of the territory where the institution operates.

**Table 4. Percentage shares of three staff groups in proportion to the total number of employees in four groups of single-site museums**

groups	average share in total staff			number of employees per senior manager
	managerial	specialists	administration	
A	3%	40%	57%	29
B	4%	21%	75%	25
C	11%	42%	47%	9
D	14%	40%	46%	7

Source: author's analysis based on the *Museum Statistics* project data.

Looking at the data presented in Table 4, one might believe that the group of state-owned museums located in territorial units with a population in excess of 500,000 is characterised by flat structures, as the number of employees per manager is highest here. Percentage shares of the three staff groups seem to be most rational here as well. The comparison of museums in terms of the administrative unit size (A to B and C to D) shows that the value of the indicator decreases along with the administrative unit size. Clearly, this relation can be observed for museums governed by local government bodies, as well as for state-owned institutions.

Furthermore, according to the summary of data presented in Table 4, the governing body type has its effect on the development of managerial structures. The comparison between groups A and C, as well as B and D, is always to the disadvantage of the latter. Of two museums located in territorial units of the same size, an average institution governed by a local government body has a higher proportion of senior managers to representatives of the two remaining staff groups.

### Staffing policy

When the problem of efficient museum management is discussed, the subject of inadequacy of the employment profile to institutions' actual needs is very common. This phenomenon can manifest itself as overemployment or underemployment. It is difficult to assess managerial decisions in this respect without insight into the institution's situation. Yet, to analyse this aspect of management for the purpose of this report, a ratio of "the number of visitors per museum employee" has been proposed. This indicator is interesting, as it addresses the problem of museum collections' attractiveness, institutions' recognition and quality of their offer (e.g. exhibitions or educational activities) directly. In effect, of all activities undertaken by museums, it is the number of visitors that reflects the work input of individual staff members when developing the offer. Table 5 shows institutions representing the sample of single-site museums and multi-site museums (summary questionnaires) with the highest values of the indicator.

**Table 5. Highest values of the "number of visitors per employee of the museum" indicator in single-site museums and multi-site museums (summary questionnaires)**

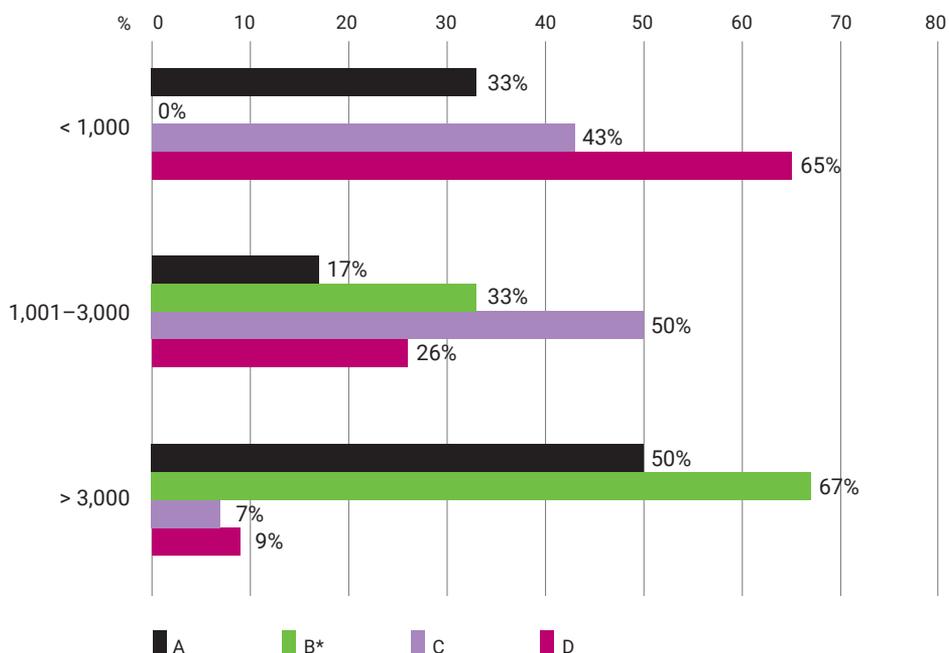
247	Name of the museum	Number of visitors per employee of the museum
1	A museum located in Mazowieckie Voivodeship*	24,860
2	Museum of the University of Wrocław	24,556
3	Fryderyk Chopin Museum	17,067

\* The museum did not give its consent to the publication of data collected in the survey.

Source: author's analysis based on the *Museum Statistics* project data.

The distribution of the indicator among the groups defined in the introduction is illustrated in Graph 3. Single-site, state-owned museums seem to show higher values of the ratio, which means that the work of one employee translates into services provided to the greatest number of visitors. The ratio decreases slightly for state-owned museums located in territorial units with a population above 500,000 inhabitants. However, it still remains high (50% in the category above 3 thousand), when compared to the levels by museums governed by local government bodies and located in territorial units of the same size (7% in the same category). As far as state-owned museums are concerned, it should be noted that the ratio is slightly underestimated, due to the fact that this group includes institutions undergoing significant infrastructural development. Certainly, this is the cause of low visitor attendance at this stage.

**Figure 3. Distribution of the indicator “the number of visitors per employee of the museum”, according to ranges, in four groups of single-site museums**



\* one institution did not provide any data.

Source: author’s analysis based on the *Museum Statistics* project data.

The indicator showing the number of museum visitors per employee is lowest in group D, i.e. among museums governed by local government bodies and located in territorial units with a population between 10,000 and 100,000. As many as 65% of museums in this group fall in the range below 1,000 and only 7% are in the range above 3,000.

### The utilisation of infrastructure

Infrastructure is a significant museum asset. Effective management in this field is often a success factor both in terms of visitor attendance and economic performance as well. Therefore, an analysis of the infrastructure usage can be an important direction in the discussion of the shape of museum management in Poland. When presenting this aspect, it is essential to take note of the museums that classified themselves as “open-air”. Of all respondents, the presentation of data will cover single-site museums and local divisions, as the question about the exhibition arrangement was included only in the questionnaires directed to them. In the group of 406 respondents, 52 institutions (13%) are open-air museums. Among them, divisions of multi-site museums definitely prevail – there are 33 of them, accounting for nearly 63%. The average area of land<sup>3</sup> where open-air museums operate is 136,510 m<sup>2</sup>, while the average floor area of the buildings they occupy is 5,061 m<sup>2</sup>.

<sup>3</sup> Values at the lowest and highest end of the range have been rejected from the calculation.

Institutions that did not declare having any open-air exhibitions were in the definite majority (354 museums, 87%). There is no significant difference between the number of single-site museums and local divisions of multi-site institutions in this group. The average area of land sites amounts to 29,884 m<sup>2</sup> and the average floor area of buildings is 2,469 m<sup>2</sup>. Detailed data are presented in Table 6.

**Table 6. Average land areas of museum sites and floor areas of museum buildings for single-site institutions and local divisions of multi-site museums**

open air	total number	institution type	number		land site	buildings
yes	52*	single-site	19	168,042	139,241*	5,839
		local division	33	117,789		4,425
no	354	single-site	171	32,124	29,883	2,991
		local division	183	2,913		2,010

\* One of the institutions did not report figures for both are categories and three others did not report any information about the floor area of their buildings.

Source: author's analysis based on the *Museum Statistics* project data.

The problem with analysing the data of single site museums and local divisions of multi-site museums treated as separate units arises from the inconsistency of such data. In some cases, values do not add up at the institutional level, which means that the area quoted for a multi-site museum is not equal to the total area reported for all its local sites.

Detailed information about the use of space in museum buildings can be found in Table 7. In order to investigate how the utilisation of space is determined by the governing body category and the display arrangement, data are broken down into four of the groups described in the introduction: A, E, F, G.

**Table 7. Percentage shares of museum spaces allocated to different uses in the groups of single-site museums**

GROUPS	Average usable floor area of buildings	Floor area				Average floor area of other spaces (m <sup>2</sup> )	Sq m of other area per employee
		permanent exhibition rooms	temporary exhibition rooms	collection storage areas	other		
A	17,128	17%	4%	5%	74%	10,511	76
E	5,026	14%	16%	11%	59%	2,963	68
F	15,750	34%	23%	8%	35%	5,573	88
G	6,839	35%	5%	17%	43%	2,947	66

Source: author's analysis based on the *Museum Statistics* project data.

The analysis of the infrastructure in terms of percentage shares of average floor areas in different space use categories shows that the “governing body” variable can matter. The juxtaposition of values recorded for group A and E indicates that single-site state-owned museums allocate more space to permanent exhibitions and to the so-called “other spaces”. They do this by reducing the area of those spaces used for temporary exhibitions and storage. When analysing further lines of the table, one can note that the same spaces represent the main difference between groups E and F. Open-air museums located in areas with a population below 500,000 (group G) choose to assign more space for storage and other functions than for temporary exhibitions. Even at first glance, one can notice a difference in the floor area allocated to permanent exhibitions by single-site open-air museums (F – 34%, G – 36%) and those where no such exhibitions are arranged (A – 17%, E – 14%). Interesting conclusions can be drawn from the column “other”, which was not included in the questionnaire as a separate category. Figures in these spaces of the table represent the difference between the total floor area of a museum and totalled areas allocated to permanent and temporary exhibitions and collection storage areas. As one may guess, this category includes offices, education rooms or conference rooms. In order to answer the question about the rationality of allocating such a significant proportion of the floor area to this purpose (74% in one of the groups), a ratio has been designed, so as to address an additional variable. The ratio measures “sq meters of “other” area per employee”. According to data presented in Table 7, the highest value of the ratio is achieved by institutions from group F, which may mean that the premises of single-site museums governed by local government units located in major cities and not being open-air museums are most comfortable in terms of space used for administrative, educational and service functions. This result seems to prove the utility of the ratio used now, as based on the previous analysis (percentage shares of spaces allocated to different purposes) one could have assumed that institutions from group A have the highest the proportion of floor area assigned to “non-core” tasks. Owing to the fact that the new ratio takes into account both the floor area and the number of employees in an institution, this conclusion can be verified.

### Capital expenditure

Care about infrastructure is also demonstrated through the modernisation of museum facilities. Conclusions concerning capital expenditure can be drawn based on answers to questions about infrastructural subsidies received and expenses incurred. One of the questions addresses the problem of museum income, the other concerns expenditure. Presumably, capital expenditure should be equal to or greater than subsidies received to finance the infrastructural development.

It should be noted that 106 of 247 museums (43%) did not receive any such grants in 2017. The median in the group of those who received a grant (119 institutions) equals PLN 389,712 and the mean value is PLN 2,561,517. Ninety-four institutions (38%) were granted subsidies below the mean value and only 25 (10%) exceeded this level. The highest subsidy reported by respondents amounted to PLN 60,000,000<sup>4</sup>. It is very interesting to juxtapose income and expenditure figures. According to the answers referring to capital expenditure, 85 out of 247 museums (34%) have not spent any money at all on this purpose. It may come as a surprise that as many as 12 of the same 85 respondents reported having obtained infrastructural grants (including such

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<sup>4</sup> Seventeen institutions did not answer this question while another five reported no data available.

high amounts as PLN 60,000,000). In order to find out whether directors of institutions financed the development of their museums' infrastructure based on grants only, 135 museums declaring capital expenditure were selected for analysis. Thereafter, the values of these spends were juxtaposed with the infrastructural grants received. Of 134 museums<sup>5</sup>, 89 (66%) spent more than they had received as subsidies, 20 museums (15%) did not contribute any of their own funds to capital expenditure and 25 institutions (19%) spent less than received under infrastructural grants. One might think that the latter group misused public funds. Nevertheless, we should trust that this type of discrepancy is a result of carelessness in completing the questionnaires rather than of any violation of public financial discipline.

### Expanding the museum experience

The utilisation of museum infrastructure also includes offering many additional services to visitors, which impacts the quality of the museum experiences. Facilities such as catering or museum shops expand the catalogue of services. Only 18% of all respondents (single-site museums and divisions of multi-site museums) declared having offered catering services on their premises. The highest percentage of catering services (42%) is recorded for ethnographic and anthropological museums. The question about the existence of any shop on the institution's premises was answered positively by 303 respondents (75%). It is interesting to juxtapose museum types with the additional services offered by them. It turns out that when grouped by type archaeological and martyrological museums are definite leaders in the category of shop owners (80%).

**Table 8. Additional services offered on museum premises (single-site museums and divisions of multi-site museums)**

 403

museum type	number of museums	catering services	museum shop	presentation of storage areas
<b>interdisciplinary</b>	<b>190</b>	<b>17%</b>	<b>81%</b>	<b>7%</b>
<b>specialised</b>	<b>213*</b>	<b>18%</b>	<b>70%</b>	<b>6%</b>
art museums	16	31%	75%	0%
archaeological	15	13%	80%	0%
ethnographic and anthropologic	26	42%	73%	8%
historical	68	12%	63%	7%
martyrological	10	0%	80%	10%
natural history	5	20%	60%	0%
technology and science	18	28%	78%	6%
specialist	11	9%	55%	0%
other	39	10%	77%	3%

\* Five of the museums that declared fitting in the "specialised" category did not indicate their type.

Source: author's analysis based on the *Museum Statistics* project data.

<sup>5</sup> The comparison presented below should cover 134 museums, as one of them reported its capital expenditures but failed to quote the infrastructural grants received.

An offer of a complete museum experience also includes visits to museum storage areas. This is a relatively new trend in Polish museums, but it demonstrates an innovative approach to the presentation of an institution and its collections. It seems that an answer to this question may become one of the criteria for evaluating the effectiveness of infrastructure utilisation. So far, only 6% of 406 respondents have made their storage areas accessible to visitors. As Table 8 shows, martyrology, history and anthropology museums are most advanced in this respect. Looking for an explanation to such a modest result, it is worth paying attention to the condition of most museum stores, which are not suitable for visitors.

### The provision of services

When analysing the utilisation of infrastructure, it is impossible to disregard the aspect of services being provided to external recipients based on the museum infrastructure and staff. Although 33% of museums declared having a conservation department, only 12% reported having provided conservation services to other entities. It would be interesting to confront this information with financial data concerning the income earned in this way.

**Table 9. The share of income from conservation services and space rental in the total income generated by single-site museums**

GROUP	income from conservation services in total income generated	income from space rental in total income generated
A	0.00%	23%
E	1.38%	5%
F	0.23%	34%
G	0.05%	11%

Source: author's analysis based on the *Museum Statistics* project data.

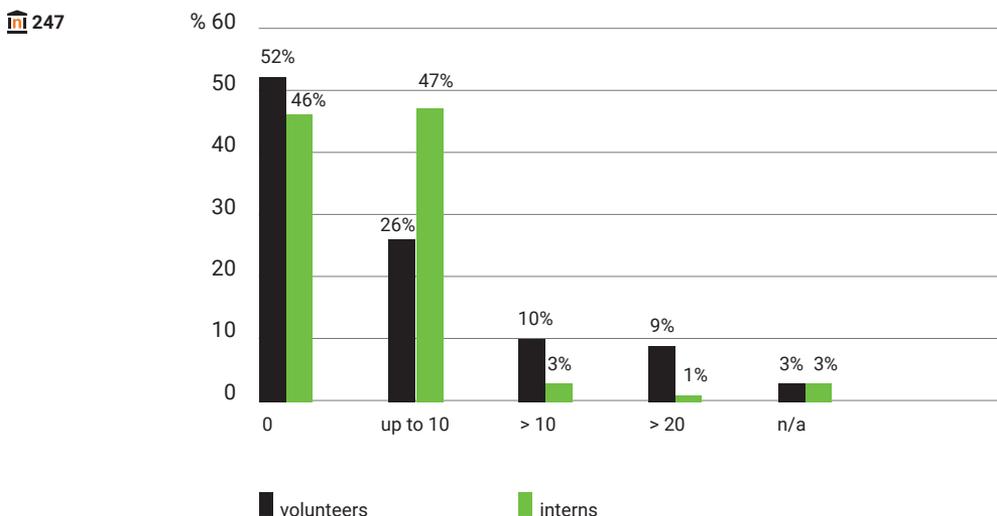
Conservation services do not represent a source of income in most cases – in each of the groups E, F and G, only one institution earned any money on such activities. The relatively high value recorded for group E is down to the fact that in one of the museums the share of income from conservation services reached 26% of total income. Services provided by museums also include rental of space. As the summary shows, the highest share of this revenue category in the total income is recorded in the group of single-site, open-air museums governed by local governments and located in large cities (with a population in excess of 500,000).

### The utilisation of external resources

The museums' ability to attract volunteers and interns is another issue worth analysing. This subject is not often present in studies on cultural institutions, although it is regarded to a high degree as a status marker in local communities. The ability to attract volunteers is a manifestation of the museum reputation and the rank of events it organises. On the other hand, an answer to the question about engaging interns provides information as to whether the institution is perceived as a potential employer, or a good place for gaining professional experience. Furthermore, the two issues discussed above are elements of the museum directors' long-term thinking about appointing qualified human resources to their personnel teams.

The data collected under the survey show that museums are much more willing to use volunteers than interns. Yet, as many as 52% of the museums did not engage any volunteer and 46% did not employ any intern. Most museums that offered internships received up to 10 interns – 47% of respondents. A major part of this group (54%) was represented by museums with 1 or 2 interns. The graph illustrating the presence of volunteers shows that museums that choose this model of co-operation do so on a broad scale – as many as 43% of this group co-operate with more than 20 such persons.

**Figure 4. Volunteers and interns by ranges, in the reporting year**



Source: author's analysis based on the *Museum Statistics* project data.

In order to answer the question about the number of institutions using all possible types of external human resources, a list of museums was drawn up to include institutions that, aside from their regular personnel:

- offer employment based on civil law contracts,
- co-operate with volunteers,
- offer internships.

One may presume that the 61 museums that meet these three criteria follow a “balanced” staffing policy, while being perceived as attractive employers at the same time. The only concern here arises from the fact that this group is not very large – it accounts for only 25% of respondents. Of 247 museums, 69 have never co-operated with any volunteer or intern – they account for 28% of all institutions. The most numerous group of volunteers (252 persons) was reported by a museum from the region of Pomerania<sup>6</sup>. The Royal Łazienki Museum in Warsaw, with its record of 58 interns in the reporting year, turns out to be the most attractive place for an internship. The Historical Museum of the City of Krakow, on the other hand, recorded the largest number of personnel employed based on civil law arrangements (401 individuals).

<sup>6</sup> The museum did not give its consent to the publication of data presented in the questionnaire.

## Organisation – recapitulation

The data presented above provide the knowledge required to be able to describe the organisational function of museums that responded to the survey. Each of the institutions has resources that it uses in its current operations, but it is difficult to say if these resources are sufficient or not and how efficiently they are used. The following tendencies can be observed:

- There are more employees per senior manager in state-owned, single-site museums than in single-site museums governed by local government bodies.
- The highest “number of visitors per museum employee” is achieved by single-site state-owned museums located in smaller territorial units (with a population between 10,000 and 100,000). Half of them are institutions with national recognition.
- A relatively low percent of museums benefit from using interns and volunteers in their operation.
- As regards the utilisation of their infrastructure, museums benefit financially mainly from space rental. The highest revenue in proportion to the total income is generated by single-site museums owned by local government bodies and located in territorial units with a population above 500,000.
- Conservation services or specialist consultations represent a small margin of museum activities and do not provide any income in most cases.
- One-third of all museums participating in the survey did not incur any capital expenditure in 2017.
- A significant group of institutions did not receive any infrastructural subsidies in 2017.
- It is worth considering if a consistent terminology for institutions’ revenues and expenditures could be introduced. Currently, the question about revenues includes the term “infrastructural subsidy”, while expenditure is referred to as “capital expenditure”.

## Leadership

Leadership concerns all activities of the museum management aimed at modifying the employees’ attitudes, so that they achieve the intended goals. When describing leadership, one should characterise such elements as: a museum’s human resource policy, its employee rating system, tangible and non-tangible reward model, as well as professional training and development programmes.

The data obtained in the survey enable a simplified description of some HR policy elements that can be found in Polish museums. In this context, tangible reward models (salaries) and professional training and development will be discussed.

## Employee compensation

Although this is one of many elements in human resource policy, there is no doubt that it can be referred to as the key one. The reason is that it is countable and can be easily used for comparing terms of employment in different institutions. Therefore, staff employed in different types of museums do not compare the work atmosphere or interpersonal relations, but their salaries.

When asked about real average salaries, the museums quoted precise amounts, but for the purpose of this report value ranges are proposed so as to reflect salary caps in the national economy in the year 2017: the wage ceiling (PLN 2,000) and the national average wage (PLN 4,272). An average real salary up to PLN 2,000 was declared by 7 museums (3%). Most institutions – as many as 162 (66%) – quoted average real

salaries below PLN 4,272. An average salary exceeding the average national level was recorded in 35 institutions, i.e. 14% of all respondents<sup>7</sup>.

In order to analyse the relations between the average value of salaries and the institutions' governing bodies or the size of the territorial unit of a museum location, we shall again present data in a breakdown of four groups.

**Table 10. Average salaries in groups of single-site museums**

	average employment	total	managerial staff	specialist staff	administration personnel
A	139	PLN 4,740*	PLN 10,880*	PLN 4,721*	PLN 4,221*
B	87	PLN 4,206	PLN 9,151	PLN 4,330	PLN 3,851
C	46	PLN 4,169	PLN 8,085	PLN 3,717	PLN 3,628
D	16	PLN 3,180	PLN 5,153	PLN 3,018	PLN 2,426

\* The mean value does not include one institution, which did not report any data.

Source: author's analysis based on the *Museum Statistics* project data.

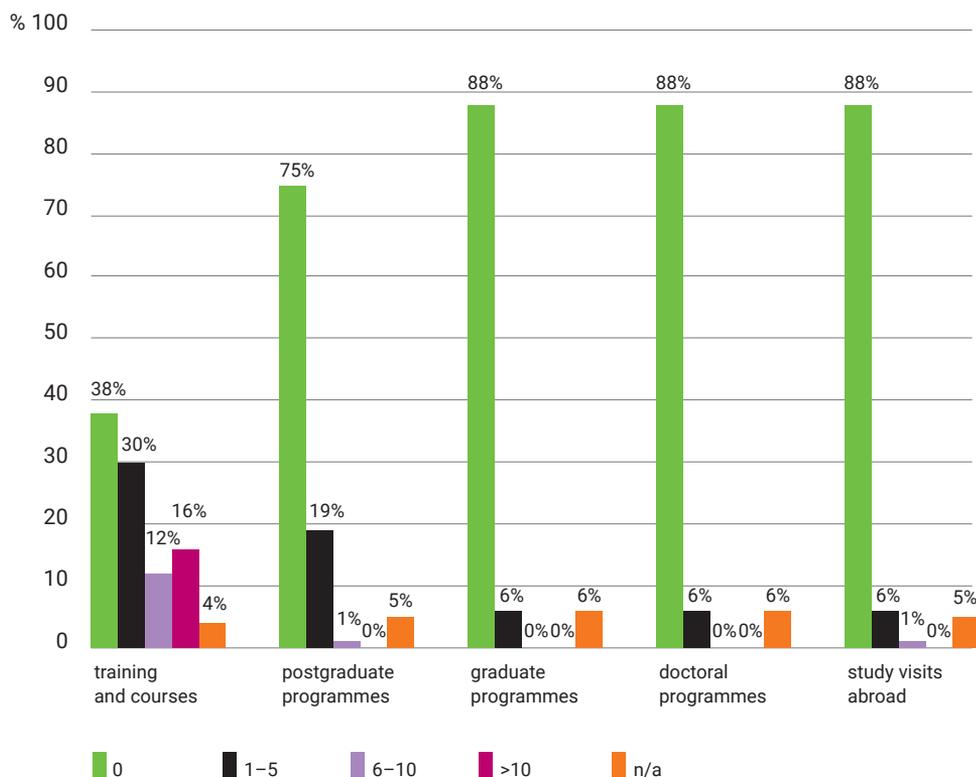
Employees of state-owned museums located in cities with a population above 500,000 are best rewarded in each of the three personnel groups. The greatest disproportions can be observed in the managerial group, where the average salary in an institution governed by a local government body and located in a city with a population below 500,000 is 26% lower than in a state-owned institution. An even greater difference can be noted when comparing an institution owned by a local government and a state-owned museum in territorial units with a population between 10,000 and 100,000. In this case, the average salary of senior managers decreases by 44%. These significant disparities in the managerial staff salaries earned in institutions of different types should be explained by sizes of museums. According to the data presented in the survey, the average employment in group A is 139, in group B – 87, C – 46, while in group D it drops to 16. An average budget available to institutions' senior management can be another argument explaining the differences in salaries. In group A this is PLN 28.8 million, in B – PLN 10.2 million, in C – PLN 4.5 million, in D – PLN 2.3 million. A higher salary goes together with responsibilities for personnel, finance, infrastructure and collection.

### Professional development

Professional development is an important element of HR policy, and it can also be regarded as a non-financial incentive. As many as 93 (38%) of 247 museums did not send any employee for training in the reporting year. This looks even worse in single-site museums: as many as 43% of all responses in this group show that no employee received any training in 2017.

<sup>7</sup> In the group of museums declaring average salaries above PLN 4,272, the highest end value has not been included.

**Figure 5. Employees of single-site and multi-site museums attending different types of training, by ranges**



Source: author's analysis based on the *Museum Statistics* project data.

The very low number of employees travelling abroad should be considered a matter of greatest concern. This way of acquiring professional knowledge and skills seems to be more valuable than any other.

**Table 11. Employees participating in different types of professional development as a percentage of total employment in groups of single-site museums**

Groups	total employment	training and courses	postgraduate programmes	graduate programmes	doctoral programmes	study visits abroad, grants, scholarships
A	831	66%	1.2%	0.4%	0.1%	0.5%
B	347	22%	3.0%	0.0%	0.0%	0.0%
C	648	16%	1.0%	0.5%	0.2%	0.2%
D	1,033	18%	1.5%	0.3%	0.2%	0.0%

Source: author's analysis based on the *Museum Statistics* project data.

The list below presents institutions from each of the three groups with the largest proportions of employees delegated to training or courses:

- Manggha Museum of Japanese Art and Technology in Kraków (98%),
- A museum from the Małopolskie Voivodeship<sup>8</sup> (71%),
- Film Museum in Łódź (65%),
- Jan Dzierżon Museum in Kluczbork (100%)<sup>9</sup>.

It is impossible to tell whether the unwillingness to offer professional development opportunities is down to employers or is a result of employees' choices. However, employees increasingly fail to express any interest in attending training events, as courses offered by private providers are of very low quality. This is hard to believe, but on the other hand this is a general tendency, associated to some extent with the devaluation of the training market in Poland. One should emphasise here that companies offering high quality training courses are still present on the market, but museums often cannot afford such expenses. Another cause of such a situation is the fact that training courses are gradually being ousted by specialist conferences, which are becoming a more valuable source of professional knowledge, while offering opportunities to network with international peers at the same time.

Yet, there are more factors determining the low attendance of different forms of professional development available to museum personnel that can be attributed to the employers. The first can be due to the relatively serious financial problems faced by most museums and the high cost of specialist training. In this context, it is worth mentioning that the system of financial instruments supporting the professional development of employees (financed from ESF) by means of training vouchers offered in all voivodeships, excludes cultural institutions due to their type and size. An interesting solution to the problem of a lack of priority being given to training expenses against other expenditure categories can be found in the model adopted in the education sector. The legislator has guaranteed compulsory professional development to teachers through the imposition of specific qualification requirements for different teaching positions and a fixed portion of the budget being allocated to this purpose. Another solution to the problem of insufficient funds for external training services is designing an efficient system of internal training – a model increasingly found in large companies. Staff members provide training to their colleagues in the fields of their specialisation. Such activities are often rewarded by employers, financially or by means of extra scoring at periodical employee reviews.

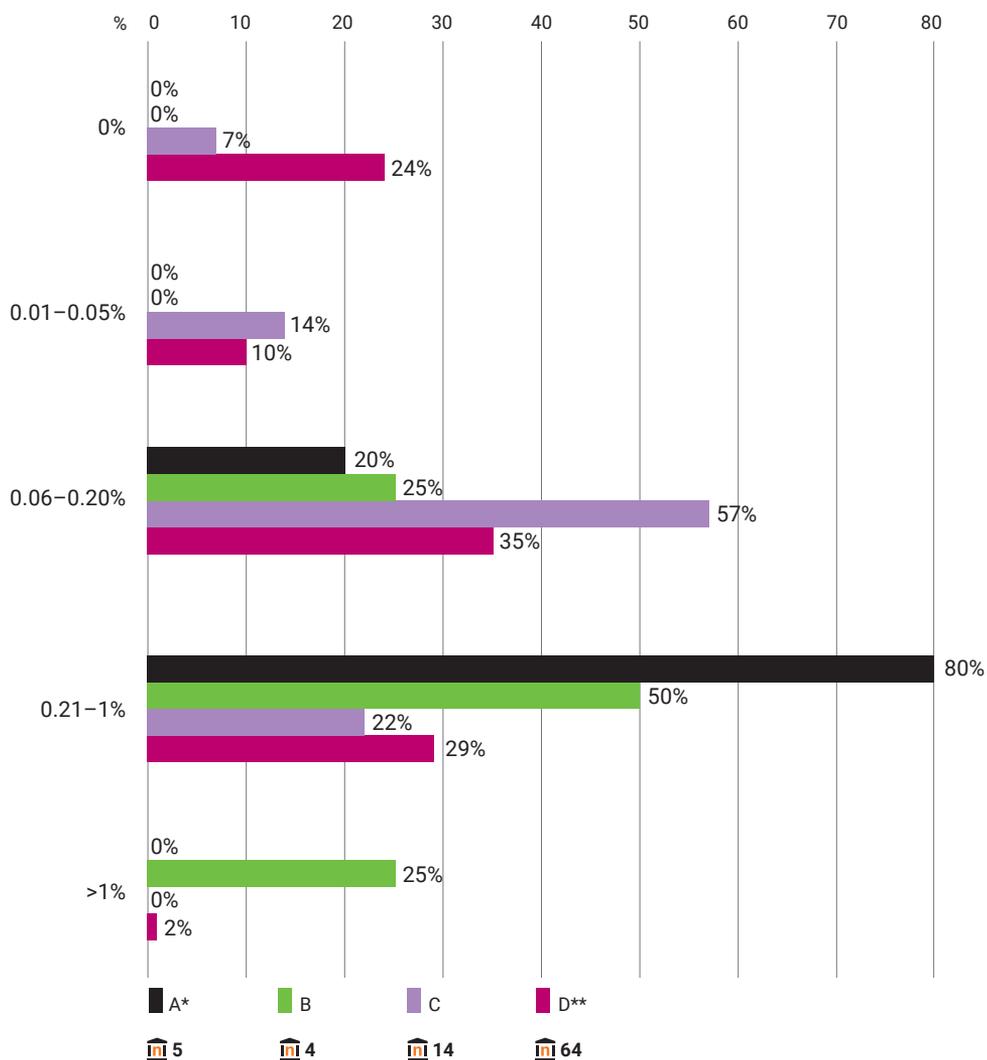
The responses concerning professional development can be also influenced by Polish museums not having focussed HR policies. The priority status of training expenses can be measured using a ratio of total funds allocated for this purpose to the total costs of an institution's operation. Figure 6 illustrates the answers received from different respondent groups.

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8 The museum did not give its consent to the publication of data presented in the questionnaire.

9 For one of the museums, a proportion of 115% was computed, but is not included in this analysis, as a mistake had to be made by the respondent when entering the total number of employees or the number of persons attending training and courses.

**Figure 6. The share of training expenses in total costs in single-site museums, by value ranges and respondent groups**



\* one of the institutions did not provide data.

\*\* 3 museums did not provide data, while one institution recorded no expenses.

Source: author's analysis based on the *Museum Statistics* project data.

The highest share of personnel training expenses in total operating costs is observed in the group of single-site state-owned museums: a half of group A (50%) and a definite majority of group B (80%) allocate between 0.21% and 0.1% of their total expenses for this purpose. The range above 1% is represented by only two state-owned institutions located in an area with a population between 10,000 and 100,000. In two cases, training expenses account for more than 2% of total costs. In the category of institutions governed by local governments, more than half (57%) allocate between 0.06 and 0.20% of their expenses for training.

### Leadership – recapitulation

The analysis of responses to the questions about salaries and professional development leads to the following conclusions:

- There are significant disproportions between earnings of different employee groups, depending on the governing body and the size of the territorial unit where a museum is located.
- Best salaries are offered by single-site state-owned museums operating in the largest cities.
- There is a correlation between the museum governing body and the percentage share of training expenses in total costs.
- The larger the territorial unit within which a museum operates, the greater the proportion of training expenses in total operating costs.

### Control

Control is the last link in the management process. It is down to effective internal control that museum managers can be confident that the processes they are responsible for are performed correctly and minimise the probability of any fraud, error or ineffective practice. Control occurs at every stage of the organisation's operation – in the managerial supervision of personnel and even when "the four eyes principle" is followed by peer workers. Hence, control is the ongoing monitoring of task performance and the evaluation of museum activities. The legislator has sanctioned the role of managerial control in the provisions of the Public Finance Act. Any person in charge of a public sector institution (and there can be no doubt that a museum is such an institution) is obligated to submit a statement on the management control status.

Although respondents were not asked specifically about internal (managerial) control, some conclusions can be drawn from the answers provided in other sections of the questionnaire.

### Internal control

Questions about losses recorded by museums and – if there were any – about reporting these to the police or the public prosecutor's office – can serve as a basis for drawing conclusions about internal control. The question: "Did the museum record any losses due to theft, missing objects, destruction (including fire) and other events?" was answered positively by 16 institutions. In total, all museums recorded 197 losses in their inventory books, of which 127 were in one museum. Seven institutions reported their losses to the police or to the public prosecutor's office, but in none of these cases was a conviction issued.

Only 59 single-site institutions (31%) have a system for controlling their security personnel and – regrettably – as many as 128 single-site museums (67%) do not exercise any such supervision. It seems that some institutions use external providers of security services, which should be regarded as a reason to ensure such control.

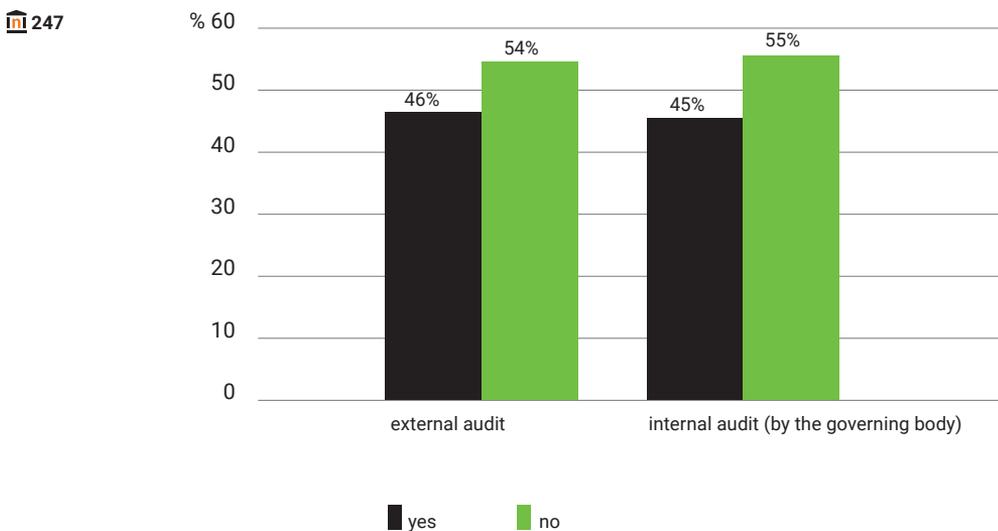
In order to come to any conclusions about internal control from the answers submitted by respondents, it is worth looking into the section dedicated to the monitoring of museum premises. Such a question was included in the questionnaire for single-site museums and divisions of multi-site museums, but not in the summary questionnaire for multi-site museums. Most institutions from these groups monitored temperature (67%, 79%) and humidity (61%, 71%) in their storage areas and exhibition rooms.

Presumably, the fact that museums have positions of Chief Cataloguer and Chief Conservator in their structures is conducive to exercising internal control, at least within the core activities of a museum. The question about having the position of Chief Cataloguer in their structures was answered positively by 32% of institutions. Of these, multi-site museums constituted a definite majority (61%). In the category of single-site museums, the proportion of positive answers reached 23%. Twenty four percent of all respondents declared having the Chief Conservator position. Similarly to the case of Chief Cataloguer, the share of positive answers was greater in the group of multi-site museums (51%) than in single-site museums (16%).

### External control

The questionnaire completed by museums included a question about external control. Although this issue is not directly related to the scope of this report, the information obtained in response to this question might illustrate the situation in this field. Yet, one should expand the questionnaire by adding a question about the number of audit recommendations issued. Although no such question was asked, some basic information concerning external control will be presented below. The problem may be interesting, considering the role assigned to museum governing bodies. It is museum organisers who may verify the implementation of different managerial functions at an individual museum level.

**Figure 7. Percentages of museums audited externally and by their governing bodies**



Source: author's analysis based on the *Museum Statistics* project data.

Of 247 museums that responded to the survey, 111 institutions (45%) were audited by their governing body in 2017. It turns out that local governments conduct audits just as often as central administration bodies. Audits were conducted by 48% of local government bodies and by 47 museum organisers representing the state.

**Table 12. Audits conducted in museums in 2017**

247 audit type	total number of positive answers	number of audits in the reporting year			
		1–2	3–5	6–10	more than 11
external	114	77	31	5	1
governing body	111	97	12	0	2

Source: author’s analysis based on the *Museum Statistics* project data.

As far as external inspections are concerned, the Coal Mining Museum in Zabrze – a cultural institution of a local government body – was audited most frequently in 2017 (17 audits). In the category of internal audits, two leaders received 12 inspections each: the Maria Skłodowska-Curie Museum of the Polish Chemical Society and a museum in the Dolnośląskie Voivodeship<sup>10</sup>. Interestingly, both museums are governed by a non-governmental organisation.

### Control – recapitulation

If control is to be considered as an indispensable element of any activity in an organisation, one may feel that not much can be learned from the data collected in the survey. Nevertheless, some observations arising from the responses received are worth emphasising:

- Very little is known about internal control in museums based on data from the survey – no information about any monitoring or evaluation can be found.
- Local governments audit their institutions much more than central administration bodies.
- The number of audits conducted by any other inspection body than museum organisers is negligibly low.
- Due to the imprecise wording of the question about “the existence of the position” of e.g. Chief Cataloguer, it is unclear as to whether a positive answer means that the position exists within the institution’s organisational structure or a person like this is actually employed.
- The term “external inspection” should be defined in the survey glossary more precisely. Considering that a cultural institution has its own legal personality and is audited by a body that is external to the museum (the governing body, also referred to as the organiser), such an audit should be regarded as external. The matter is even more complicated if a cultural institution’s governing body plays a dual role: of organiser and – on the other hand – of EU funds administrator, for example.

<sup>10</sup> The museum did not give its consent to the publication of data presented in the questionnaire.

## Conclusion

Although many of the survey questions did not address any particular managerial functions, the answers provide a basis for general conclusions about planning, organisation, leadership and control. As the conclusions have been presented at the end of each section, I should like to share some more general reflections with readers and address such problems as: process measurement in cultural institutions, museums' approach to the publication of data collected in the course of the survey and further steps that can be taken.

### Process measurement

Although many museums took the trouble to participate in the survey, some questions were left unanswered. This proportion is not very large, but in some areas it reaches 19%<sup>11</sup>. One may presume that persons completing the questionnaire were not prepared to fill out all of its sections. This is where one should also mention the incompatibility of data received from one institution. Earlier in the report, examples of inconsistencies between figures quoted under infrastructural grants and capital expenditure were presented, as well as discrepancies of data concerning areas of museum premises.

These observations give rise to the conclusion that in some museums there are no employees whose regular scope of responsibility would include measuring the processes performed in the institution and, what is more, there is not even a system for collecting performance data so as to make up for the deficit of competence in this field.

On the other hand, the organisers of the survey should consider how to minimise situations where questions remain unanswered, or where the correlation of data fails. This can be done at the software level – an application might prevent the respondent from proceeding to the next question without answering the previous one, or it might verify the correctness of data entered. However, a solution like this involves the risk that the remainder of the questionnaire will be left incomplete. It seems more reasonable to launch a campaign to promote process measurement in cultural institutions as an integral element of their operation. In practice, the problem of obtaining reliable data for museum analyses is non-existent in institutions where process measurement has been implemented and is supported by an IT system working in the background. In such situations, data are entered cyclically in most cases, this task being part of the regular duties of institution staff. Whenever a questionnaire is sent in by a researcher thirsty for information, the museum employees know where to find the information and need less time to do this.

### The publication of data

Research is an integral part of museum activities. Therefore, it is even more puzzling that 24% of institutions participating in the survey have not given their consent to the publication of data presented in the questionnaire, although they do realise how important it is to perform research and to publish findings. Even more so considering that the vast majority of museums are financed from public funds. Therefore, it is symbolic that in the age of pursuit for transparency in public life, some museums still do not want to share information about their own activity.

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11 e.g. the question about a strategic document for promotion and image building.

## Further steps proposed

When discussing the utility of data, one cannot ignore the expectations of museums' governing bodies with respect to such surveys. Entities financing the operation of cultural institutions ceaselessly lack clear guidelines regarding the evaluation of museum management performance. This does not mean that an organiser is not capable of assessing this aspect of museum operations based on observations, but this will be a subjective judgement and therefore difficult to defend in front of third parties and hard to describe. Therefore, there is a deep sense in the surveys initiated by the National Institute for Museums and Public Collections, as they seek to capture the big picture and to average it out. Yet, the list of indicators to be used next year as a basis for the presentation of data requires reconsideration. Such measures as the attendance, the number of exhibitions, the number of publications, the number of museum classes, constitute a sort of macro-scale inventory of the network of museums. Yet, they do not show "the performance of the entire museum system". In order to show such a picture, one should design a set of more complex ratios. This would be the first step, and should be followed by the determination of breakpoint values for these ratios. In exact sciences, tests are often performed in the laboratory environment, where an indicator level is defined and the condition of a material described. Thereafter, breakpoint values of the indicator are created, at which the material undergoes change. A similar process takes place in economic sciences. Indicators developed in this way, as well as their limits together with a description of the accompanying features are thereafter commonly used as measures for describing phenomena and processes. This is where time for statistical analyses comes in: with specific reference points determined, values achieved by museums are positioned within the intervals assigned to indicators. Hence, a relatively reliable system is developed for evaluating the management performance in museums, enabling the legislator to obtain information as to the direction the system is heading and the areas that require enhancement. In addition, each individual management level knows how activities should be modelled on the macro scale (the ministry), mezzo scale (the museum governing body) and micro scale (the museum).

The aim of this report is to answer the question as to whether the information collected in the course of the survey provides a sufficient basis for describing the management of Polish museums. The analysis of data has been embedded in the context of four primary management functions: planning, organisation, leadership and control. Questions that address these problems directly or indirectly are discussed in separate sections of the report. The analysed data was collected mainly from the sample of single-site and multi-site museums (collectively), but in some places smaller groups of institutions were also used. When presenting the results, indicators more complex than those used so far were proposed in some cases, in hope for a more precise illustration of some features characteristic of a group of museums or individual institutions. Conclusions are presented at the end of each section, while reflections on the data collection process and proposals concerning further steps constitute the final summary of the study.

## **Marcin Poprawski**

**Dr Marcin Poprawski** – Vice Dean of the Faculty of Social Sciences at the Adam Mickiewicz University (AMU) in Poznań, employed at the Institute of Cultural Studies of the University; co-founder and research co-ordinator of ROK AMU Culture Observatory Centre; since 2006 a lecturer at the European University Viadrina in Frankfurt on Oder (Germany). PhD in humanities, musicologist, graduate of AMU Faculty of History. He improved his professional skills during an internship at the Centre for Cultural Policy Studies, University of Warwick (UK) in 2012 and in the project “Teaching Cultural Policies” held at the Central European University in Budapest (Hungary) in 2008. Since 2006 he has been a co-ordinator of research teams working in the field of culture and cultural policy management, co-author of strategies and training programmes for local governments and institutions. Marcin Poprawski is the author and editor of publications in the research fields of culture, management studies and aesthetics, an expert of the Association of Polish Cities and member of the Team for Local Cultural Policies at the National Centre for Culture. Since 2013, twice elected Vice-president of ENCATC – a Brussels-based academic network active in the field of cultural management and policy. An expert in the following international research consortia: Engage Audiences (a study for the European Commission, led by Fondazione Fitzcarraldo in Torino), Testing Innovative Methods to Evaluate Cultural and Creative Spillovers in Europe (a consortium co-ordinated by ECBN in Rotterdam), Connect Audiences (a project co-ordinated by Deusto University in Bilbao). In 2016, a member of the NICE Award jury – a European award for innovations in culture. He was a guest lecturer at DAMU in Prague), JAMU in Brno, VSMU in Bratislava and a post-graduate programme at the Heritage Academy in Krakow. The focus of his research and expert work is on management in cultural institutions, organizational cultures in the cultural & creative sector (including heritage institutions), cultural policies, audience development, organisational aesthetics, cultural entrepreneurship and the public cultural sector in cities.

## Promotion, marketing and attendance – the aspects of museum management in Poland

The report on museum management in Poland presents an interpretation of data collected under the *Museum Statistics* survey of the Institute for Museums and Public Collections (NIMOZ) in 2018. In particular, the focus of the study is on museums' promotion and marketing activities, as well as on attendance issues. It has been supplemented with materials collected from some select areas under the same survey, such as infrastructure and human resources (including financial data pertaining to personnel) of museums in Poland.

The survey conducted by NIMOZ in 2017 was completed by 190 single-site museums (76.92%) and 57 multi-site museums (23.08%) represented by 216 divisions – with the representation of 406 museum units. Based on data published by the Central Statistical Office of Poland (GUS), this is a substantial representation, accounting for nearly 43% of the total pool of museum units in Poland, which, according to public statistics for the year 2017, amounts to 949 (0.4% more than in 2016)<sup>1</sup> (see: Figure 2 in the Introduction to this publication).

The important variables useful in the comprehensive analysis of the survey data include those concerning the distribution of museums across regions and the classification according to the size of the territorial units in which they are based (and the settlement unit type: urban or rural). Institutions located in cities with a population in excess of 500,000 total 94 (23.15%), while 82 museums (20.20%) operate in cities ranging from 100,000 to 500,000 inhabitants. Most museums (143) are located in cities with a population between 10,000 and 100,000 (35.22%) and 87 institutions are based in towns and villages inhabited by less than 10,000 residents (21.43%). The latter category includes 57 museums in rural areas (14.04%). All the remaining institutions covered by the survey are located in rural municipalities (*gminas*). The above figures and percentages are presented against the total number of single-site museums and multi-site museums with all their divisions totalling 406 units. This method is designed in response to the observation that museum divisions are often situated outside the location of their headquarters, especially in cases of institutions based in smaller towns (see: Figure 5 in the Introduction to this publication).

Furthermore, it is also important to take note of museum type by focus area and qualification according to the specific features that are crucial to their mission and methods of operation. In such terms, 149 institutions (74 single-site and 75 divisions, i.e. 36.70% of the total number of 406 units covered by this study) identified themselves as narrative museums. Fifty-two museums (12.81%) declared having operated in the open air – outdoors. Classification according to ownership is another significant aspect of the analysis. Out of 247 single-site and multi-site museums that responded to the survey, 17 institutions (6.88%) are public, state-owned museums, 172 (69.64%) are public museums governed by local government units, 18 (7.29%) are operated by NGOs, 13 (5.26%) are run by schools or universities, 5 (2.02%) are governed by the Church or other religious organisations, 11 (4.45%) by private persons and 3 museums (1.21%) by commercial entities. Less typical ownership forms that have not been listed among the

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<sup>1</sup> *Culture in 2017*, Główny Urząd Statystyczny. See: <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/culture-in-2017,1,10.html> (access: 19.10.2018).

categories proposed in the questionnaire comprise 8 units (3.24%): a regional museum constituting a department in a community centre, a unit being part of a national artistic institution, a unit owned by the State Fire Service, a museum co-owned by a local government body and a parish, a state-owned legal entity (a museum operated by a national park), and a public sector unit holding a collection of historical measuring instruments. Nineteen of the institutions referred to above are co-governed by different types of organisers. There is only one museum operating in the public-private partnership model (see: Figure 6 in the Introduction to this publication).

## 1. Topic area: promotion, marketing and attendance

The issues related to promotional and marketing activities are separated from attendance-related questions in the questionnaire. Yet, data representing these two areas have been approached together in the analyses carried out for the purposes of this report, as these areas of practice are closely interrelated in cultural organisations. The comments on these problems – so crucial considering the immense competitiveness of offers in the field of culture and leisure activities – encompass a broader context of promotion, which includes the building of the institution brand, reputation and image and a broader picture of marketing understood as the study of the needs of the existing and potential museum audiences, as well as the development of activities aimed at attracting visitors to museums.

The term “marketing” was defined by the survey authors in the questionnaire guidance<sup>2</sup> as activities aimed at establishing and maintaining relations with sponsors, creating offers and attracting recipients of services and resources offered by museums. In the same survey, “promotion” is understood as developing image and promotion strategies, building the museum brand, ensuring the consistency of visual identification, building media relations, initiating promotion events (e.g. concerts, competitions, open days).

The extremely significant and thought-provoking aspect of the former information range is the analysis of data obtained in response to the question about museums’ strategic documents for promotion and image building in the context of strategic operations performed based on such documents. According to respondents’ quantitative declarations, only 36 institutions (14.57%) have a promotion strategy, while as many as 165 museums (66.8%) do not have any such document, 45 (18.22%) are in the course of implementing one or drawing one up and 1 institution (0.40%) failed to answer the question. Twenty-four of the institutions that have defined their strategic approach to promotion and image-building activities (66.67%) are single-site museums and 12 (33.33%) are multi-site. Comparatively, according to the *Museum Statistics* project report of 2016<sup>3</sup>, as many as 164 of 232 museums surveyed at the time (70.69%) did not have a strategy document for promotion and image building, while 35 (15.09%) did not provide any information with respect to this matter. Thirty-three museums – 14.22% of respondents – declared having a promotion strategy. This comparison shows that, with a larger survey sample, the situation has not improved from the previous year as far as promotion and marketing strategies are concerned, with awareness and agency evidently lowering. In practice, the number of museums that have a strategic document

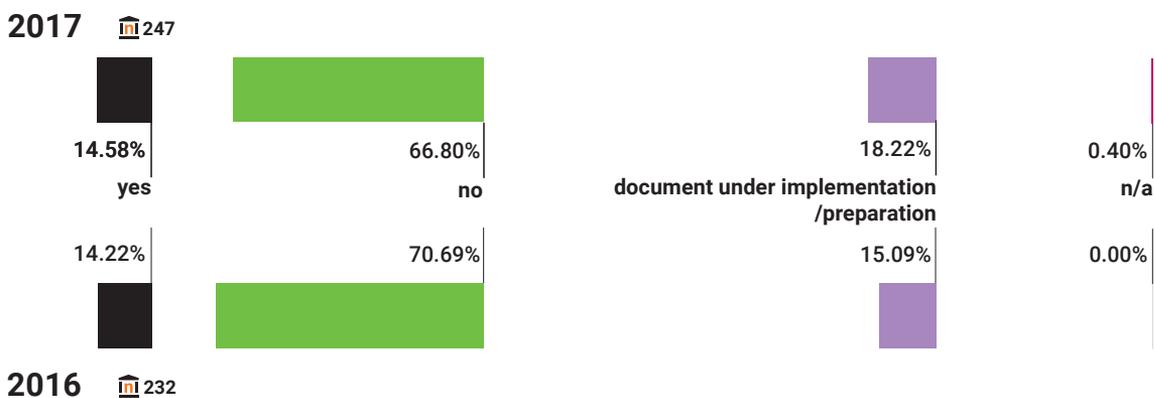
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2 Such terms as: “museum image”, “consistent visual identification of the museum” and “attendance” are worth adding to the list of terms that could be defined more precisely in future editions of the survey.

3 *Museum statistics. Museums in 2016*, NIMÓZ, Warszawa 2017, p. 45.

has not changed year-on-year, with growth accounting for just 0.36 percentage points. This shows that the proportion of institutions to have a strategy document has decreased, considering that the pool of institutions joining the *Museum Statistics* project keeps growing. Yet, looking at the situation from a perspective broader than two years, one may observe a certain tendency taking root – in 2015, only 3% of respondents had such a document. This is where one might wonder if, presumably, the museums that wanted and were able to prepare a document like this, have already done so. The remaining institutions do not see any need for having strategic tools to guide them in the area of promotion.

**Figure 1. Does the museum have a strategy document for promotion and image building?**



Source: author's analysis based on the *Museum Statistics* project data.

In response to the questionnaire designed for divisions of multi-site museums, 12 units declared that they operated based on a promotion strategy document and 7 of them referred to a central document prepared at the institutional level. Furthermore, according to data obtained from the same questionnaire, 16 divisions were in the course of implementing or preparing a strategic document for this area of operation – here, most declarations (11 divisions) came from one of the institutions based in Małopolskie Voivodeship. Moreover, 54 of 215 museum divisions covered by the survey admitted having followed their individual promotion and image-building policy.

Consistent visual identification – as a significant element of museums' promotional activities – is a separate question. When asked about this aspect of their institutional strategy, 177 respondents (71.66%) answered positively and 70 (28.34%) indicated that they had not developed any consistent visual identification. When compared to the previous survey, which covered the year 2016, the number of institutions with consistent visual identification remained unchanged. Yet, considering that the sample of respondents was smaller in the previous year, the outcome for the year 2017 has worsened, when presented in percentage terms. To compare it in the long-term perspective – in 2015, 143 museums (74.87% of 191 respondents) confirmed having consistent visual identification, while in 2014, with a much smaller sample (139) – 59% of museums.

**Figure 2. Does the museum have consistent visual identification?**



Source: author's analysis based on the *Museum Statistics* project data.

When verified against data published by the Central Statistical Office of Poland (GUS), the survey sample representation does not show any significant proportional discrepancies in data collected for this study as far as museum governing bodies are concerned. In the GUS reports, 79.35% of institutions represent the public sector, of which 91.63% are governed by local government units. According to data collected by NIMOZ, the total number of state-owned institutions and museums operated by local governments accounts for 72.71% of all museums, the latter group constituting 91.01% of this category. This value is closer to the proportion of institutions analysed by GUS, if institutions falling into the “other ownership form” category are added: museums organised by entities subordinated to public or local administration (such as the State Fire Service, or any other entity not being a museum). The representation of the remaining museum types, including but not limited to museums operated by foundations and associations, is much less visible.

The problem with a consistent visual message sent by museums to their audiences does not only concern small, low-budget organisations, considering that in 2017 the group of institutions lacking a consistent visual image also included 6 state-owned museums, of which 3 were single-site and another 3 were multi-site. Importantly, in 2017 only 3 of 70 institutions having no visual identity had a strategic document for promotion. One might therefore presume that the absence of consistent identification is often accompanied by the lack of a strategic document for promotion of an institution. Furthermore, it is worth noting that as many as 42 local divisions (19.44% of all such units) admitted having consistent visual identification, of which 21 had it individually designed.

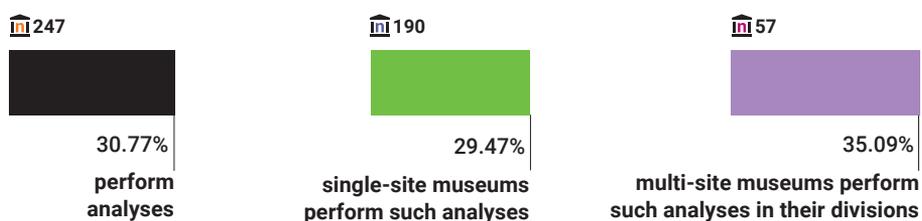
One of the key problems encountered at the interface of promotion and attendance, is the question of perception analyses and measuring the audience structure. For this purpose, questionnaire-based surveys and more advanced qualitative studies were suggested. Here, attention should be paid to the insufficient precision of the question wording, with the term “in-house research” used, without suggesting the possibility to acquire knowledge about the institution’s audience via an external service provider. A risk exists that institutions that had commissioned professional third-party organisations to perform such surveys understood the question literally and did not report their activities in this area.

Regardless of this problem, the data collected in the answers to this question clearly indicate a deficiency in Polish museums’ efforts to gather information about their actual and potential audiences, as well as about the perception of their institution by the surrounding environment. Only 76 of 247 (30.77%) single-site and multi-site museums confirmed having performed such analyses<sup>4</sup>. Fifty-six single-site museums

<sup>4</sup> These 76 institutions provided a total of 96 positive answers to the question about analysing their audiences or image, this number also includes answers provided by local divisions of multi-site museums.

(29.47% of all single-site institutions) and twenty multi-site museums (35.09% of the multi-site institutions covered by the survey) declared having collected information about themselves on their own.

**Figure 3. Museums analysing their image, audience structure, promotion and marketing**



Source: author's analysis based on the *Museum Statistics* project data.

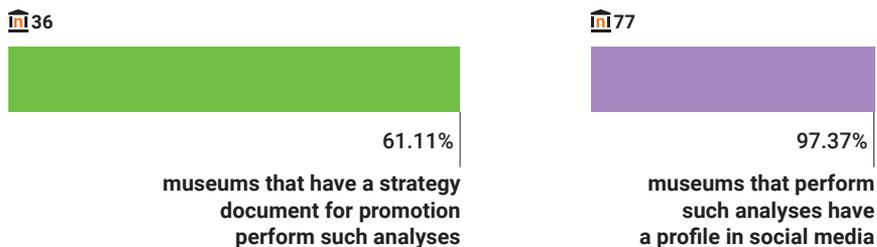
An attempt to correlate the data obtained in responses to this question with that of having a strategic document for promotion shows again that as many as 22 of 36 museums that followed their own promotion-related strategic document (61.11%) performed analyses of these aspects and acquired the knowledge needed for promotional activities and for improving attendance. For comparison, in the year 2016, analyses of audiences perceptions and structure were performed by only 75 museums, from a smaller sample of institutions surveyed. Therefore, the gathering of knowledge that would be key to the strategic, long-term operation of a museum, although fundamental, leaves much to be desired. The conclusions presented by Alicja Knast in the *Museum Statistics* report for the year 2015 still remain valid, although only 10% of respondents declared having performed audience perception and structure analyses at the time. Looking at the questionnaire content from a purely methodological point of view, it is worth returning to the author's comment with respect to data from the year 2015<sup>5</sup>, that one question about analytical activities merges two problems: "perception of the institution and demographic characteristics of the user population". This wording remains unchanged in the most recent questionnaire. In addition, one may doubt the precision of respondents' answers, considering that we have asked about analyses performed by the institution itself, without referring to any research conducted by external providers: "The survey question (...) does not distinguish between the institution's own analyses and those carried out by external parties for purposes other than museum-specific analyses. Experience shows that museums are very often asked about various aspects of their activities and the availability of their cultural offer. Hence, the responses may imply that analyses did take place, but this does not mean that the museum has their results (and consequently any conclusions) at its disposal or that it had any influence on the survey questions"<sup>6</sup>.

5 A. Knast, *Museum exhibitions in Poland, including attendance patterns, promotion and marketing tools* [in:] *Museums in Poland. Reports based on data from the Museum Statistics project (2013–2015)*, Biblioteka NIMOW, Warszawa 2016, p. 42.

6 *Ibidem*, p. 42.

Information about the analytical activities of museums in marketing-related areas may reveal interesting correlations. Institutions that are active in this field use social media as a promotional tool. Seventy-four single-site and multi-site museums conduct analyses and use social media simultaneously (97.37%). This convergence of data may lead one to a conclusion about the high awareness of staff as regards the need to use new promotion tools – along with other activities or based on knowledge of audiences’ and institutions’ relationships with their social environment. According to the figures quoted above, as many as 72 entities<sup>7</sup>, including 20 local units of 9 multi-site museums, analyse their relations with audiences and offer a free-of-charge day to their visitors (which equates to a considerable share of 20.16% of the 357 museum units<sup>8</sup>, where free-of-charge access is available). The latter observation might imply that those museum units where the analyses referred to above are carried out, are also open to using attendance incentives targeted toward those audiences whose financial situation is a barrier to visiting a museum.

**Figure 4. Correlation for institutions where marketing analyses are carried out**



Source: author’s analysis based on the *Museum Statistics* project data.

Of all survey respondents, state-owned museums and cultural institutions operated by local government bodies prevail in the group of those who declared having conducted any research in the field of promotion and marketing (58.82% – 10 museums, and 33.72% – 58 museums respectively), while museums operated by NGOs, universities of private individuals are less numerous in this category. Presumably, this is due to limited funds and human resources that they are unable to undertake such analytical activities on their own.

A website is used as a promotional tool by 224 multi-site and single-site museums (90.69%). This translates into a group of 261 units, including local divisions that declared having their own individual websites. Many local divisions have their own Internet addresses and sites, therefore it is worth taking a look at data reported by individual museum units. Not all respondents are able to or wish to share information about their website traffic (such information is not reported by 46 institutions having a website – 17.62%) and the number of unique visitors (such information was obtained from 79 website owners – 30.26%).

<sup>7</sup> Ditto – the sample consisted of single-site museums and individual units of multi-site museums. The question about a free-of-charge day was not included in the summary questionnaires for multi-site museums.

<sup>8</sup> Ditto – the sample consisted of single-site museums and individual units of multi-site museums.

**Figure 5. Museums having their own websites**



Source: author’s analysis based on the *Museum Statistics* project data.

Two hundred and nineteen out of 247 single-site and multi-site museums that responded to the survey (88.66%) declared having a social media profile. Twenty-six units (10.53%) openly admitted that they were not present on social media and 2 institutions chose the “no data available” option. According to the previous report which covered year 2016, 201 institutions were present on social media, i.e. nearly 87% of respondents covered by that survey. This was a 0.16% drop against the year 2015, with a different – greater – “n” number. These data show that museums are increasingly aware of the importance of the Internet for the effective building of their image.

**Figure 6. Museums present in social media (profiles of institutions or individual divisions) in the years 2015-2017**

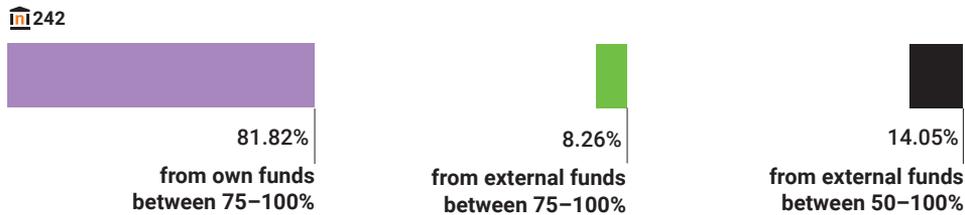


Source: author’s analysis based on the *Museum Statistics* project data.

It is interesting to look at the answers to the question about the sources of finance for promotional activities, obtained from 242 institutions, including 57 multi-site and 186 single-site museums. As many as 154 (63.64%) declared that promotion expenses were 100% financed from their own funds. The group of museums where promotion expenses were 75% financed by their own funds amounts to 198 units (81.82%). Only 20 institutions (8.26%) spend less than 25% of their own funds on promotion. These proportions can be counted differently and one can see then that 34 museums (14.05%) cover less than 51% of promotion expenses with their own funds – i.e. they use external sources, such as sponsors, grants, etc. for at least half of the costs. This brings us to the conclusion that, although in the face of the immense competition from other leisure activities, promotional activities may have a significant impact on museums’ popularity or, on the contrary, on the lack of interest in them and that they are financed from annual budgets that are mainly based on subsidies. Hence, promotion expenses are considered as not worth dynamic investment, but as an area of measures to be supported in rather conservative and incidental ways. In most cases, funds for promotion are based on what an institution has at its disposal within its budget, which is also used

for financing other, often more immediate expenses, thus risking that promotion will suffer to the advantage of other – often unexpected – needs that have to be financed from the same pool of funds. There is still just a handful of institutions that invest in promotion through raising funds externally in order to remain independent from the pressures of a limited budgetary subsidy and the trap of relying on the modest but regular income from the sale of tickets.

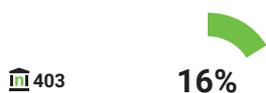
**Figure 7. Sources of financing museum promotional activities**



Source: author's analysis based on the *Museum Statistics* project data.

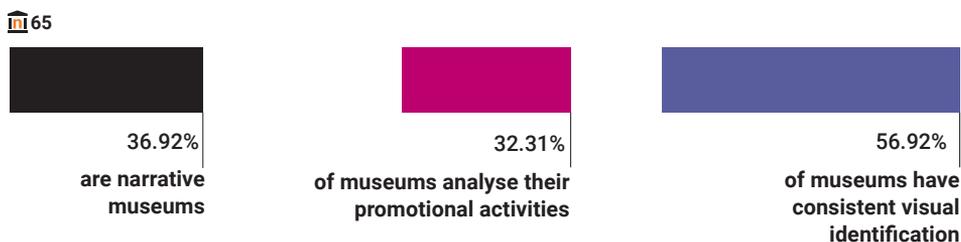
The questionnaire also asked museums about whether they used new tools of communication with their audiences, such as online streaming or video broadcasts. In 2017, 338 of 403 respondents who answered this question (single-site museums, as well as local divisions and headquarters of multi-site institutions), did not conduct any such activities (83.87%). These methods were used by 65 units (16.13%) operating within 53 museum institutions. Of the latter, 24 (36.92%) are narrative museums and this type accounts for 16.11% of all institutions in Poland. As many as 21 of the institutions using new video media and online streaming for promotional purposes carry out analyses in the field of marketing and audience perception (32.31%), 37 have consistent visual identification (56.92%) and 7 have a clear promotion strategy (10.77%). These 65 single-site museums and divisions of multi-site institutions are represented by: 23 interdisciplinary institutions (35.38%), 17 history museums (26.15%), 6 art museums, 4 museums of science and technology, 3 martyrological museums, 3 ethnography museums and other types of discipline-specific museum institutions, represented by single institutions. Thus, it shows clearly that the highly effective promotional tools – video broadcasting or online streaming – are practised by very few museums. Although the museums that identify themselves as narrative would be predestined to use these tools, very few of them employ such methods of sharing their offers and events. Furthermore, a surprisingly small group of institutions using video communication tools has a strategy document for promotion, which may prove that such media are used for promotion rather spontaneously than strategically. The only consolation can be found in the fact that many of the institutions that declare using short films or video streaming for promotion have consistent visual identification and carry out research in the field of marketing.

**Figure 8. Museums using multimedia for communication with their audiences (video broadcasting, event streaming)**



Source: author's analysis based on the *Museum Statistics* project data.

**Figure 9. Profiles of museums using video materials and streaming for promotion**



Source: author's analysis based on the *Museum Statistics* project data.

As many as 357 (88.59%) respondents declared having offered visitors free-of-charge admission at least one day a week, while 46 (11.44%) institutions were not able to do this.

**Figure 10. Museums that offered free of charge access at least once a week in 2017**



Source: author's analysis based on the *Museum Statistics* project data.

A museum shop or a stand where publications and items related to the museum activities are offered can be found in 303 museums and museum divisions (75.37%). Ninety-nine respondents (24.63%), with individual local divisions of multi-site museums included in this number, do not offer any such services. For comparison, in 2015, 52% of museums declared that there was a museum shop on the institution's premises. It is worth noting that in 2017 the question about this aspect of museum services changed its wording. Previously, respondents were asked if the museum was running a shop, while this time they were expected to declare if any such place existed on the museum premises (allowing for the fact that it may be operated by an entity other than the museum itself).

Figure 11. Museums with a shop or a stand selling souvenirs and publications on their premises



Source: author's analysis based on the *Museum Statistics* project data.

The effectiveness of promotional activities also depends on the number and experience of staff employed in promotion or marketing. Institutions' active approach to the outsourcing of promotion services to external providers is no less important. Yet, such information was not sought in 2017. According to data collected in the previous year's report for 216 institutions that responded to the question about personnel whose work was associated with promotion and marketing, there were, on average, two employees per museum employed in marketing teams.

Respondents' answers included interesting comments, which could not be measured by means of the questionnaire. Though some of them are worth attention. In their answers to the question about the free-of-charge day, some institutions, especially those from the non-governmental sector, indicate that they offer free admission all the time – without the requirement of buying any tickets. In the case of multi-site museums, there is a variety of free-of-charge access offers, depending on individual local sites.

Some museums do not run their own promotion policy, marketing analyses, or even their own individual website. This happens in national or state-owned institutions whose scope of operation is not limited to museum-related activities, e.g. public universities, national institutes (such as the Fryderyk Chopin Institute, for example) or such national services as the State Fire Service, whose mission and activities arise from factors different to those in most museum institutions in Poland. On the other hand, similar dependence is experienced by small museums operated by local government bodies on the *gmina* level. Although acting within their individual capacity, they do not need or are not allowed to initiate any promotional activities of their own that focus on their museum. Yet, they follow communication policies determined by competent local government bodies. Activities are planned and executed collectively for several organisations operating within the municipality. Furthermore, there are many non-standard situations in the field of promotion, depending on the relationships a museum institution has developed with its local divisions, e.g. a website can be operated by the headquarters, while the local division staff are responsible for local promotion, using social media as a support.

The division into multi-site and single-site museums, which applies mainly to state-owned institutions and those operated by local government bodies, is due to both practical and historical reasons. On the one hand it is down to the collection profile and, on the other, is often based on arbitrary administrative decisions. In systemic terms, all this is not transparent, as museum institutions have been subject to many different transformations, both after 1945 and after 1989, while also being affected by the transformation of territorial administration in the 1990s. Museums were often merged into larger institutions based on the financing bodies' beliefs that administrative integration or networking will reduce the cost of maintenance and facilitate administration, management and supervision. Yet, this pattern is not obvious – the situation largely depends on individual circumstances and many other variables, e.g. effective leadership, the quality of an organiser's relations with the institution, infrastructural

conditions or many different determinants that exist in local communities. Local divisions are often characterised by elements such as having their own premises or a building and location other than those of the museum's main site. Sometimes, local sites operate in a different town or municipality, which makes the consistency of promotion and marketing activities problematic, as these are often territorially focused. Furthermore, divisions operating within an institution differ greatly in terms of their tangible assets, collections and – consequently – in terms of attendance. For the sake of effectiveness, the existence of divisions requires a diversity of promotional tools. For example, attendance at one of the divisions can significantly exceed the total number of visitors to all the remaining sites of a large institution – this happens in the case of the Panorama of the Battle of Raclawice, a division of the National Museum in Wrocław. Furthermore, divisions of some institutions, such as the Wielkopolska Museum of Independence, differ greatly in terms of their profiles: a Nazi concentration camp situated on the outskirts of the city and a military museum often visited by families with children. The tools used for promotion, image building and communication with audiences cannot be the same here, despite the fact that both divisions operate under the label of one institution.

A separate section of the questionnaire is dedicated to attendance, i.e. the number of visitors to museum institutions. In the opinion of many decision-makers who assign funds to museums, attendance figures still remain an important criterion for the evaluation of a cultural institution and its *raison d'être*. The pressure to analyse attendance statistics is even stronger, if looked at from the quantitative, marketing or service-related perspective of participation in culture that prevails in the mass consumption of culture (which is the domain of global corporations representing cultural industries). This context also exercises continual economic pressure on the public sector of culture. Yet, from the perspective of the value of culture and other central problems of cultural policy, reducing the essence of a museum's success to attendance is a major and unjustified simplification. The complete dimension of this issue can be seen today not so much in the light of cultural economics as of audience development.

The concept of 'audience development' – an English term, translated and also adapted into Polish conditions – is one of the most popular topics discussed by European specialists interested in cultural institutions and in the democratic dimension of culture. The phrase applies to a coherent area of activities, understood as a strategic, dynamic and interactive process of making cultural and artistic organisations, institutions of culture, individual theatres, museums, philharmonics, libraries, cultural centres, etc. more accessible to diverse audiences. This includes: people within the possible coverage of the institution's operation and methods of retaining its existing audiences, while including new, broader audience types to the further popularisation of the content, values, narrations, artefacts that remain within the cultural organisation's scope of activity.

Hence, this is not only about increasing the number of visitors to an institution and selling more tickets, but also about engaging spectators, visitors, readers and listeners from environments that are diverse in terms of their age, as well as social, cultural or geographic background. Eventually, the most important thing is to ensure that these individuals grow together with the institution, co-create it, propagate and strengthen it by their involvement<sup>9</sup>.

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9 A. Bolloet al., *Engage Audiences. Study on Audience Development – How to place audiences at the centre of cultural organisations*, EU-European Commission 2017. Accessible at: <http://engageaudiences.eu/materials/> (access: 20.08.2018).

Therefore, attendance, especially in great numbers, is not the target point for a museum. Its measurement can rather be a good beginning for a strategic approach to the institutional future, image and the effective promotion and engagement of individuals in the values the museum – explicitly or implicitly – promotes and affirms. Initially, the concept of audience development was associated with marketing activities aimed at increasing the size and diversity of a cultural institutions' client base. However, over the last 20 years it has undergone a notable evolution towards participatory and educational activities. Methods are sought to deepen and expand the scope of relationships between a museum and the different types of audience, existing and potential visitors and co-creators of the institution's activity.

A museum engaged in audience development directs its attention and priorities towards an individual person – a visitor consciously engaged in the institution's development and in the development of his or her social, aesthetic and ethical competences that will meet the needs of individuals as members of society – of the community of values. In practice, work in the field of audience development is concentrated around planning a programme of activities and educational initiatives in the museum, as well as building long-lasting relationships based on trust and mutual loyalty. The measuring of attendance is merely an aspect of a larger whole, which should be supplemented with qualitative analyses. If the survey conducted within the frames of museum statistics is expected to capture this dimension of museums' strategic activity, the questionnaire will have to be expanded so as to go beyond counting the number of visitors to museums.

As regards attendance and accessibility, the following input for analysis of the situation in 2017 was obtained from 247 institutions: of 406 single-site museums and local divisions of multi-site museums, 363 units (89.41%) were open all year round, 32 (7.88%) were open seasonally (16 single-site museums and 16 divisions of different institutions) and 11 did not provide any data. Four hundred and forty-two museum units provided summary attendance figures, with divisions included. Yet, a thorough analysis of data selected for the general summary reveals that not all of the information can be regarded as reliable. Therefore, 238 individual records from single-site museums and summary records from multi-site institutions can be classified for the final analysis. According to the questionnaire guidance given to respondents, attendance is measured summarily, as well as for: permanent exhibitions, temporary exhibitions and the totals for permanent and temporary exhibitions viewed during one visit – if such a scenario exists. Yet, there is a certain difficulty in this system. Many museums seem to understand the method of counting their visitors differently. Therefore, summary figures – overall attendance – should be considered as optimal. Some multi-site museums find it difficult to quote their data correctly. Not all institutions understand how to present attendance for local divisions and headquarters, although the instruction provided by NIMOZ appears very precise and clear. In some cases, the sum of individual attendance figures quoted for individual divisions is not consistent with the total attendance of the whole multi-site museum. The total attendance for 238 single-site and multi-site museums amounted to 20,955,837 in 2017, which equates to 88,050 per museum. Single-site museums had 71,206 visitors on average, while in the case of multi-site institutions the number was higher – 141,536 per museum, with all divisions included. For comparison – in 2016, 232 museums responded to the survey, reporting 21,585,714 visitors in total (data from 225 institutions). The 197 museums covered by the 2015 survey were visited by 15,432,687 visitors (data from 188 museums), equating to 82,089 visitors per museum. The results of the survey conducted by NIMOZ can be analysed against data from the survey of the Central Statistical Office of Poland (GUS)

based on a much larger museum sample, which shows that Polish museums were visited by 37.5 million visitors in 2017 (3.2% more than in 2016)<sup>10</sup>.

The overall review of data collected by NIMOZ and GUS, presented this year, but reflecting the situation in 2017, might imply that we are witnessing – for the first time in the last few years – if not a decrease, then at least a considerable slowdown in the growth of museum attendance in Poland. According to data and declarations collected from museums by GUS, museum attendance grew each year in the period 2014-2016 by ca. 18%, i.e. an average of 9-10% annually. However, the last year's growth in attendance accounted for 3.2% and was the lowest in the past five years. The data presented by NIMOZ, although collected from only some of the respondents who appear in GUS statistics and who are subject to mandatory reporting of data to GUS, show a similar trend. It is difficult to compare figures on a year-on-year basis, as both the number of respondents and the list of institutions change every year. In 2015, the average number of visitors per institution was 82,089 (n = 188) when measured as a mean statistical value. In 2016 it was 96,365 (with a significantly larger number of respondents sharing their data, n = 224 – 18% greater). The year 2017 brings an average number of 88,421 visitors per museum, with a slightly larger sample of respondents sharing their attendance data (n = 237) – the number of institutions covered by the survey increased by 6% against the previous year, while the average attendance reported by the respondents dropped by a little more than 8%.

However, it is worth keeping some distance from the figures, due to the fact that both measuring and reporting methods are often used by museums in a somewhat discretionary manner. One of the museums shows great differences in summary attendance data reported in two different surveys, considering that in one of these surveys the total number of visitors includes visitors to the garden and spacious park owned by the museum, while in another survey (NIMOZ) the value of non-ticketed open-air attendance is described in a comment, but not included in the total attendance figures. This situation is caused by different approaches adopted in each of the surveys: the survey conducted by GUS covers all visitors (including park-goers taking a walk), while the questionnaire prepared by NIMOZ asks about exhibition attendance specifically. In the last questionnaire, covering the year 2017, the comment referring to the total attendance to include the open area surrounding the museum – areas with open access – quotes a figure which is clearly a rough estimate (specified as a total and substantial number of 3 million people).

Based on the data collected by the National Institute for Museums and public Collections in 2017 (see: declarative data from the questionnaire Table 1) it is possible to compile a list of museum institutions with the highest summary attendance. On the other hand, there are some museums with extremely limited audiences – in one of the questionnaires, a total annual number of 10 visitors was reported, but this was a museum owned by a private person and opened only on special request.

It is an extremely complex task to perform adequate analysis of the popularity of major, well-promoted museums against the relatively lower interest of audiences in less well-known museums. In order to draw any conclusions about the success or failure of a museum, a thorough case study would be required, with an analysis of its internal and external relations within the usually local ecosystem of culture<sup>11</sup>, as well as a careful study of the figures and data declared.

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<sup>10</sup> *Kultura w 2017 roku...*, op.cit.

<sup>11</sup> J. Holden, *The Ecology of Culture*, AHRC, London 2015. <https://ahrc.ukri.org/documents/project-reports-and-reviews/the-ecology-of-culture> (access: 20.08.2018).

Yet, some institutions enjoy an invariable, huge interest, which is reported in quantitative terms in the surveys – both those conducted by NIMOZ and the Central Statistical Office of Poland. Their popularity cannot be analysed without considering – among other elements – such factors as tourism, the institution’s age and length of existence in the communication flow, the awareness of its status as a final or interim destination for school trips among teachers and student group guides, the institution’s international reputation, its location in a historical building or a UNESCO world heritage site, differences in the value of budgets that museums have at their disposal and the size of the premises accessible to visitors. This specification is not a *de facto* list of the best museums, or those meeting the needs of Polish society or local communities best. It is just a ranking of popularity, which can depend on many different factors.

**Table 1. Attendance in museums in Poland in 2017. (for museums that have given their consent to the publication of information; figures represent the number of visitors)**

Krakow Saltworks Museum in Wieliczka	1,574,744
Historical Museum of the City of Krakow	1,282,373
Royal Łazienki Museum in Warsaw	728,600 / 3,000,000*
Malbork Castle Museum	643,691
National Museum in Wrocław	605,259
The Royal Castle in Warsaw – Museum	602,095
National Maritime Museum in Gdańsk	469,836
Castle Museum in Łańcut	438,604
District Museum in Bydgoszcz	396,505

\* Data quoted by the institution in a comment, referring to the number of individuals visiting the open-access park on the museum premises.

Source: author’s analysis based on the *Museum Statistics* project data.

The list of most often visited museums, compiled based on data collected by NIMOZ, has not changed much compared to 2016. The only significant difference can be seen in the case of the Royal Łazienki Museum – the reasons behind this change, which arises from the method of measuring attendance, will be discussed further on in this report. Seventh place in the list compiled based on data in 2016 belonged to the Warsaw Rising Museum (fifth on the list in 2015). In 2016, data for the Royal Castle in Warsaw was not yet available and in 2015, the number of visitors to the public museum with the highest attendance in Poland (which did not give its consent to the publication of its data) was not measured. In 2017, the National Maritime Museum in Gdańsk moved up to a higher position on the top ten list. The list of 2015 included the newly-opened Silesian Museum in Katowice, which was ranked seventh.

This year, high-attendance institutions are clearly missing from the list, which can affect the final value of attendance figures in 2017. This refers mainly to: the Auschwitz-Birkenau Museum, which, according to GUS, had attracted more than 2 million visitors, the National Museum in Kraków with an audience in excess of one million and the Museum of the History of Polish Jews POLIN in Warsaw, which was visited by more than 700,000 people in 2017, according to GUS.

Data collected by GUS in the same period, but from a different research sample of museums, indicated a slightly different sequence of the most frequently visited institutions. The three leading positions were as follows: the Museum of King Jan III's Palace at Wilanów (3,279,889 visitors), the Royal Łazienki Museum in Warsaw (3,000,000), the Auschwitz-Birkenau Museum (2,100,000 visitors). They were followed by: the Krakow Saltworks Museum in Wieliczka (1,710,692), the Wawel Royal Castle (1,595,665), the Historical Museum of the City of Krakow (1,329,951) and the National Museum in Krakow (1,268,080). The next attendance range, below one million, included: the Museum of the History of Polish Jews POLIN in Warsaw (731,420), the National Museum in Warsaw (666,032) and the Malbork Castle Museum (662,349). When compared with the GUS report of the previous year, the sequence of institutions has slightly changed. The new attendance star – POLIN – stepped right into eighth place on the list in 2016. Wawel and the museum in Wieliczka switched places, as did the Warsaw and Malbork castles.

There are a few fundamental reasons for discrepancies between data quoted by GUS and NIMOZ. The absence of some institutions and the different order of museums on the top ten list result from the fact that there was no data available from some of the museums, even the three largest state-owned museums from the GUS list, who filled mandatory statistical reports, failed to respond to the voluntary survey conducted by NIMOZ and consequently, are not in the list. The significant discrepancies between attendance figures presented for the same museums in different surveys have different causes, which gives an adequate illustration of the dilemmas faced by all those who analyse statistical data in the field of culture. When responding to the GUS survey, one of the museums included visitors to its gardens, buildings and sculptures in the museum park (free access). The resulting difference in figures – in excess of 2 million in one year – is immense, considering that we are talking about one museum. One might start a discussion here as to what information is more adequate in terms of the aims of both surveys.

Strikingly, only two of the most popular museums that appeared on both of the lists referred to above (see: Table 1 – Gdańsk, Wrocław) reported almost identical figures in both questionnaires (GUS, NIMOZ), while the remaining respondents quoted different data in each survey, or the results were counted differently without their knowledge. Irrespective of these difficulties and resisting the doubtful power of rankings in the field of culture and heritage, one should accept that the institutions placed on one or on the other list are simply those most often visited.

Attendance data should be expanded by adding information declared in the NIMOZ questionnaires with respect to tickets and free-of-charge access to other cultural events organised by museums. This is important for evaluating the scale of the involvement of museums in the tasks and activities that have not been classified as participation in exhibitions and educational activities. In the 2017 survey, 64 institutions (25.91%) reported having organised ticketed cultural events, while 12.55% did not provide any data. The total number of tickets sold for such events amounted to 543,769, which translates into 8,496 per institution. Participation in similar events offered free-of-charge was declared by 142 (57.49%) museums (and 37 selected the "no data available" option), with a total audience of 760,940 spectators. Furthermore, 169 (68.42%) respondents who answered the question (8 selected the "no data available" option), reported 1544 open-air events, which were attended by – as declared by respondents – a total of 2,527,558 visitors.

Furthermore, the survey brought forward more information about the types of museum client attending exhibition activities. For the category of "children and youths", attendance figures were reported for exhibitions in 157 institutions (63.56%), with the number of visitors to permanent and temporary exhibitions estimated at 2,969,520 in

total. As many as 90 museums (36.44%) did not provide any data in this category. In comparison, in 2016, the question about the number of children and youths was answered by 161 of 232 institutions (69.40%). They reported 3,260,118 children and youths, which translates into 20,249 visitors per museum. Thus, the situation has stabilised, but considering the accessibility of new digital tools for the promotion of museum activities and the increasing number of events other than exhibitions being offered by museums, one might expect the continual growth of attendance in the category of children and youths.

The category of "adults", which refers to visitors aged up to 65 (including university students), was reported by 123 institutions (49.80%), with a total number of 3,148,527 individuals – 25,598 per museum. As many as 124 institutions selected the "no data available" option here. The category of "seniors" can be found in attendance data of 114 museums (41.70%), which were visited by 902,104 seniors, with an average of 7,913 per institution. Less than half of the museums in Poland have information about the age ranges of their audiences, which is not good news.

On the other hand, questionnaires provide interesting information about foreigners visiting museums in Poland. They were counted as a separate visitor category by 119 institutions (48.18%) and amounted to a total number of 2,465,492–20,718 per institution in the group of those visited by foreigners. One hundred and seven institutions did not quote any figures in this respect. According to the report of 2016, there were 2,146,591 foreign visitors to Polish museums (9.94% of the total audience).

An event called Night of Museums, organised annually in many Polish cities for several years, has become a noteworthy phenomenon. Once a year museums are open free of charge, late into the night. As far as this event is concerned, attendance declared by 197 respondents for the year 2017 totals 542,856, with an average of 2,756 visitors per museum in the group where the Night of Museums was organised. In 2016, the event attracted 553,000 visitors to a slightly lower number of participating institutions. According to data published by the Central Statistical Office of Poland (GUS), the Night of Museums attracted more than 935,000 visitors. As GUS surveys cover a much greater number of museums, one may draw the conclusion that the institutions that are not analysed by NIMOZ belong to a group attracting far fewer participants to the event.

Data concerning the sale of museum tickets was provided by 231 museums (93.52%), of which 48 reported a sales value equalling zero. The remaining 183 institutions (74.09%) sold 10,101,534 tickets in total, which equates to 55,200 tickets per museum (in the group, where any tickets were sold). According to data obtained from 222 respondents (including those reporting zero sales), the number of tickets sold at regular prices amounted to 4,041,659–23,228 per institution. In the same respondent group, 2,927,922 tickets were sold to visitors entitled to reduced fees – 17,023 per museum. Furthermore, 90 museums offered collective tickets for groups, with a total sale volume of 1,490,613 in 2017, which equates to 16,562 tickets per institution. Ninety-eight single-site and multi-site institutions also confirmed that their offer included family tickets, with the sales volume amounting to 466,778 – 4,763 per museum. In addition, 67 respondents referred to other ticket categories that were not included in the questionnaire. In total, 408,633 such tickets were sold – 6,385 per institution.

As many as 224 museums (90.69%) offered free-of-charge access to their exhibitions, thereby attracting another large audience of 5,401,806 visitors – 24,115 per institution on average. The number of free entries to total attendance accounts for 20.87%, which represents a significant share of visitors. In comparison, in the 2016 survey, respondents declared 5,350,202 unpaid visits, which accounted for 25% of total attendance.

The average regular price of a ticket for permanent exhibitions in museums where tickets were sold was PLN 11.6 and PLN 8.8 for temporary exhibitions. The information

about the sale of temporary exhibition tickets is based on data reported by 149 institutions (60.32%). In 2016, the average regular price of a temporary exhibition ticket was – as declared by respondents – PLN 12.

Only 20 museums (8%) of the 246 institutions that responded to this question offered their tickets online, while no such option was available in 226 institutions (92%). For comparison, in 2016, 11% of respondents (with a smaller survey sample) declared the possibility of purchasing a ticket via the Internet. The reports presenting the situation in the years 2013, 2014 and 2015 prove that a distinct growing tendency can be observed here, which is reflected in the sale of tickets via applications and websites. In 2013, 7% of respondents who answered this question confirmed that museum tickets were also available via the Internet. This share increased to 10% in the next year, to reach 12% in 2015. This growing tendency can be expected to continue over the next years. However, in the year 2017 some problems emerged and the causes are worth looking into: only 18 institutions answered the question about the percentage share of online transactions in the total sales of tickets – the average value reported was 6.52%.

## 2. Additional data for museum infrastructure

Data useful for understanding the challenges of museum management in Poland can also be found in the areas covered by the Institute for Museums and Public Collections' survey dedicated to museum infrastructure, staff and financial aspects of museum activities in 2017. Some of the information collected from the total of 247 single-site and multi-site museums significantly supplements those conclusions drawn from the questionnaire section on promotion, marketing and attendance. More than 77.80% of the museums covered by the 2017 survey are located in historical buildings (n = 401), with this share being only slightly lower than in the previous year (78.1%).

The importance of infrastructure goes far beyond the facilities where a museum operates, its collections or the success in promoting the subject of its mission<sup>12</sup>, e.g. national independence, migration, regional cultural identity, musical instruments, etc. In the context of local cultural policies, museum buildings represent a substantial component of local cultural ecosystems<sup>13</sup>. Many museums or new locations for the existing museum institutions can be found among the numerous new cultural institutions that have been established in Polish cities over the last decade. Since 2008, cultural infrastructure has been one of the main areas of EU fund absorption in Poland and, as a result, many Polish museums were able to build a potential for growth that had never been achievable before and to open new, interesting branches, attractive to their audiences. However, the phenomenon of enthusiasm in building new institutions and placing the existing cultural institutions in new premises is worth looking at in the real context of their operation after opening. Furthermore, it is worth analysing how new museums or museums operating in new premises influence such aspects related to the urban population in Poland as the surrounding environment, cultural competences,

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12 The mission of museums in Poland takes root in regulations that place museums in the space of public service. The activity of museums is governed by the Act of 21 November 1996. According to art. 1 of the Act: "A museum is a non-profit organisational entity that 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." [http://www.unesco.org/culture/natlaws/media/pdf/poland/pol\\_act\\_museums\\_engtof.pdf](http://www.unesco.org/culture/natlaws/media/pdf/poland/pol_act_museums_engtof.pdf).  
13 J. Holden, *The Ecology...*, op.cit.

local cultural identity, perceptions of the quality of life, access to the cultural offer and cultural education, as well as participation in culture and creativity<sup>14</sup>. Museums develop their relations with their immediate environment in many different ways – they more or less successfully take root in the social and economic fabric of Polish cities as new bodies, build their institutional brands in this environment and develop a programme of activities aimed at influencing the identity of residents of the city within which they are located. Under a new address, many institutions look for ideas of how to attract audiences and strengthen their brand. Most of the newly established museums, as well as those previously existing but in a new location, face the problem of arranging their institutional life after the cultural infrastructure – often expensive – has already been created, especially if it was financed using EU funds. In order to ensure financial stability and some harmony in the process of taking root in the social, economic and cultural identity-related fabric of the city, intense, strategic actions are required. They should be embedded in the institutional practice, while being based on the close co-operation of local authorities with the institution as part of the development of the cultural policies of the city. Dealing with an actual or expected post-investment crisis is a vital challenge for cultural institutions. Looking at histories of new Polish museum projects, one can often see a record of successful expenditure of European funds and funds provided by local or central authorities, but also a looming problem with financing the day-to-day maintenance of the infrastructure and the institution in the forthcoming years. In other situations, this is a kind of institutional “cannibalism”, where other, “old” institutions are forced to part with portions of their budgets over many years to support the new museum body in the city, which is perceived as a “flagship” on national or regional scales. A new building, new infrastructure, new, advanced technical equipment enable comfortable participation and improve access to an institution, as they eliminate, for example, architectural barriers or enhance the institution’s aesthetic value. Importantly, many new museums in Poland have been designed by outstanding Polish and foreign architects, the buildings and institutions have been awarded prizes in international and national architectural contests and museum awards. Thereby, new museums attract audiences through the novelty effect and curiosity raised by a new place on the cultural map of the area, or they fill a long-existent gap in socially significant topic areas that have not been approached by any public institution before. At the same time, due to their scale, new places are obliged to justify the investment effort. This affects the processes of building a positive image of such new bodies. It is also worth mentioning the dilemma of expenses involved and the concern about funds needed to maintain such new premises. While often very attractive and exquisitely equipped, they are costly in upkeep – but this is something local government bodies and the residents (taxpayers) learn about only afterwards. In particular, this applies to eye-catching, state-of-the-art buildings and multimedia solutions, as well as the related post-warranty support (required for projects co-financed under EU grants). All this affects relations with the stakeholders, as well as with other institutions and non-governmental organisations. In terms of systematic thinking about cultural heritage, local ecologies of culture<sup>15</sup> – places where cultural activity is permanently rooted – are most important. Ecology of culture is an

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14 M. Poprawski et al., *Nowe lokowanie instytucji publicznych w miejskich ekosystemach kultury w Polsce*, Związek Miast Polskich, 2016. <http://rok.amu.edu.pl/wp-content/uploads/2013/10/Nowe-lokowanie-instytucji-publicznych-w-miejskich-ekosystemach-kultury-w-Polsce-2016-RAPORT-PDF.pdf> (access: 20.08.2018).

15 J. Holden, *The Ecology...*, op.cit.

area that is incessantly, positively and negatively influenced by numerous factors characteristic of the given territory and its residents, especially of urban areas. Here, culture does not enjoy any privileged financial position or economic value against other values with deeper roots. According to the so-formulated thesis, the activity of museums is organic, not mechanical – it is messy and dynamic, seldom linear, often inconsistent with logical models that are known from economic sciences. The use of the metaphor of “ecosystem” helps us understand the nature of relationships between institutions within the area of culture and cultural heritage (in Polish conditions, this mainly concerns cultural institutions and their social environments) and it finally results in the improved quality of cultural policies and access to cultural values fostered by museum organisations. Not every Polish city undertakes advanced, conscious or strategic actions in the field of cultural policy, but a cultural ecosystem can be found in every one of them, as the natural flow of intergenerational transmission of content, values and activities in the field of culture.

The surveys conducted in previous years<sup>16</sup> show that organisers of cultural institutions in Poland, especially local government bodies, have done much to improve museum infrastructure by assigning external funds to the premises of numerous museums. New museum buildings have become an important element of the revitalisation occurring in once-neglected urban districts and have improved the appearance of urban environments, while adding more accessible space for visitors. What is more, new buildings have enabled museums to expand their scope of activities and undertake complex, hybrid projects in the field of education and social participation, as well as artistic and performance activities. For many people who were unfamiliar with any museum collections or exhibitions before, new infrastructures in the local neighbourhood work as an incentive to visit museums. The vast majority of citizens appreciate the enhanced aesthetic dimension of their surroundings, while having no idea about the capital expenditure made and the maintenance expenses required to support the infrastructure with public funds. All steps taken by museums in order to strengthen the participation of citizens in museum activities are most frequently spontaneous and project-based, rather than strategic and tailored in advance to fit the institution. Furthermore, any new museum infrastructure generates a competitive- or co-operation-based response from the surrounding environment. Some institutions that do not have any new infrastructure take an indifferent approach towards new institutions, whilst others perceive such projects as a chance for co-operation or a source of inspiration to change their own organisation. Moreover, new development projects are seen by some as a real or potential threat to their own status, attendance and budget. The approach demonstrated by leaders of museum institutions is characterised by concerns about the “decline of the water table” beneath the whole cultural ecosystem in a city that subsidises its institutions. Much of this anxiety is caused by a lack of consultation with social and professional environments of museum institutions or by casual communication about development projects intended to provide museums with new infrastructure. The planning and execution of new, key developments lacks a serious approach to social and expert consultations. Activities in this field should be given thoughtful consideration, instead of being treated as a necessary evil. They are worth additional time and money.

People in Polish towns and cities are increasingly aware that they can make decisions together about their surroundings. Mistakes resulting from insufficient social consultations are difficult to rectify. When planning any new cultural facility, it is extremely

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16 M. Poprawski et al., *Nowe lokowanie...*, op.cit.

important to know the needs of local citizens and the current circumstances in the cultural ecosystem. It is necessary to consider whether building spectacular, large facilities is justifiable when the number of potential recipients of the offer does not guarantee satisfactory attendance at the new institution.

In light of qualitative research<sup>17</sup>, before a new site is built, it is no less important to prepare a benchmark study accompanied by study visits to areas where similar museums already exist. To include elements of marketing analysis, recognition of needs and of the market situation (so we know what and for whom we are building) appears to be a necessity at the design stage.

With the limited public funds allocated to culture-related development projects, it is advisable and necessary to consult with future users about the functions of the new facility and to plan it as a dual-purpose or multipurpose one, if possible. Analysing and planning functional aspects of the building in a thorough manner is vital not only from the point of view of future visitors, but also of the personnel. This is an element of thinking about the sound development of an institution and suitability of the building for the real needs of different user categories in the future. Hence the importance of having a vision of the institution before it is opened. In practical terms, this includes providing sufficient office space for staff, for example, or a friendly environment where visitors can spend time in a leisurely manner. Moreover, it is important to design premises in a manner enabling intuitional orientation, convenient to visitors. It is a common mistake that future developments are not planned in co-operation with employees of the sector of culture, who are most familiar with the technical, infrastructural and equipment-related requirements, as well as with user needs as regards areas designed with a specific purpose in mind. Insufficient consultations with museum staff and inadequate recognition of their needs regarding the usage of a building and the functions of its different areas directly affect the quality of their work. Without long-term thinking, it is often impossible to find additional space for core activities and the organisational work of museum teams and to employ new personnel, both permanent and temporary. In addition, any modernisation and adaptation of premises and equipment, so as to make it fit for purpose, generates further costs which can be avoided if only designers, officials and museum staff were to meet at the early stages of the design process.

Choosing a location for a new culture-related development is vital to its role in the life of local communities and of the city, as well as with regards to any external aspects. Furthermore, one should remember that such a project might always become an axis for the development of other city-building functions in the local environment. It is important that institutions be evenly distributed across areas of social and economic exclusion and accessible free of charge (or cheaply). When planning a new development, one should pay particular attention to the access aspect. This means providing sufficient parking space (so hard to find in cities), bicycle parking racks (as this is the second most popular vehicle in traffic-jammed cities), but on the other hand, one cannot forget about city transport (adding stops and modifying routes so as to facilitate access to the new institution, as well as adjusting timetables to suit the working hours of the institution). The survey of newly located institutions in Poland<sup>18</sup> reveals that support from the public organiser is often insufficient at the stage of development. In such cases, it is the institution management that has to take responsibility for most of these issues, including the need to explore the legal and administrative details of

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17 Ibidem.

18 Ibidem, pp. 162–171.

the project. For a project to succeed, the personal commitment of top management is required, with their private time spent on seeking further knowledge. The one-man band model would not be necessary if local government bodies provided support for institutions by delegating experts to work on such projects. Supporting institutions in administrative and legal issues is a matter of key importance here, as it enables them to spend more time on conceptual work. When a development project is organised, the phrase “things will fall into place” is heard far too often. One should be more careful when estimating the public procurement value and consulting construction cost estimates, as with such complex and unique projects they cause many problems and often require adjustment.

Sometimes, the surveyed institutions respond to expectations and evolve towards offering many more services than had been planned. Educational offers are becoming an increasingly significant aspect of museum activities today, hence the need to have workshop space. Space flexibility is a challenge and a desirable solution at the same time, considering the changing cultural trends. New museums, new locations initiate activities aimed at taking root in citizens’ awareness and familiarising people with the vision of a new institution all too late. Winning an audience before the facility begins operations is critical to the success of a museum. Building an audience base at the stage of development, dedicating time and effort to inform people about the project, promoting it and preparing audiences for something new – all this is often neglected in the face of construction problems.

One should not forget about securing long-term funding for an institution. Some of the surveyed institutions struggle with budget difficulties due to inadequately – often even unreasonably constructed – financial forecasts for their operations. This not only leads to a crisis inside an institution and in its relations with the organiser – usually a local government body – but can also result in the dissatisfaction of citizens (they are disappointed that the institution was created owing to the reduction of a broader development plan) and of other public institutions in the city (the local budget cannot provide sufficient funding for the remaining institutions to operate in a manner they would consider satisfactory).

One of the most important elements in the process of an infrastructural development project is to reach a consensus within the existing ecosystem of cultural institutions before a new facility is built. This particularly applies to relations with the neighbouring public, social, non-governmental and private organisations that share the funds allocated to culture, as well as their audiences or professionals with the new institution. The role of the new institution and the conditions for its development need to be accurately defined in the context of the existing environment: who is ready to be a partner and who is going to compete in terms of quality, accessibility and attractiveness of the museum offer and that of its neighbours. While investing in new infrastructural elements, one cannot neglect those that already exist. Location has to be linked to cultivation. Institutions that have been operating in the urban ecosystem for years have to believe that the costs they will bear due to a new institution being created will allow for their own development. Citizens may also feel that new is built at the cost of the old. This situation has to be communicated adequately. New institutions and facilities should not misuse ratio-based forecasting, which may turn out to have been overestimated if it was not based on reliable social and market analyses. This will allow for the avoidance of unnecessary perturbations and seeking so-called indicator donors – subjects, projects and events that the institution does not wish to include in its offer, as they do not fit in its programme profile and identity, but that act as attendance makeweights or help achieve the number of events planned on the annual agenda.

The changing or founding of a new institution – which introduces entirely new thinking standards, a new quality, visibility, prestige of a field of culture (e.g. through

a modern, iconic museum) – extends influence over other institutions of that type in the city or region. This can be achieved by the networking of such institutions, sharing experiences, demonstrating innovative solutions and circulating contemporary methods used by the new institution.

It is important to strengthen the co-operation of any new institution with other institutions and organisations in the city. In some of the facilities covered by the survey, examples of systematic solutions can be seen, aimed to stimulate co-operation within the local cultural sector. Such an approach is of great benefit to the cultural ecosystem of a city and greatly enlivens it.

A new cultural institution should undertake many activities that will enable it to make deeper roots in the cultural ecosystem of the city. It is necessary to take such steps, as they will ensure the success of the institution after the initial novelty (the "wow" factor) – which manifests itself as fascination and intense interest in the new facility – has worn off. Furthermore, one should skilfully enhance the pride of having a new cultural facility and offer in order to unite the local community. A new building opens up entirely new opportunities. It improves the operating conditions of institutions and opens them up to new elements of activity that would be impossible or difficult to pursue in the old, unsuitable and uncomfortable spaces (e.g. accessibility for the disabled, a rich and diverse offer, meeting technical conditions required for events other than exhibitions).

One should make wise use of the exclusivity that arises from the often high-class, modern space of new cultural facilities. Such exclusivity can be both an opportunity and a threat. It is certainly useful for attracting new business partners and for the organisation of prestigious events, including commercial enterprises, and can be a bargaining chip in negotiations with partners. But exclusivity can also scare citizens off. It should boost self-esteem, raise citizens up, instead of causing fear, feelings of inadequacy or the inability to act appropriately in such surroundings. This requires domestication and encouragement, rather than the creation of barriers. An excess of events at a new institution, which is regarded as the most important highlight of a city, region or even country, can be another threat. Authorities representing different levels of public administration are eager to use such new facilities for promotion and attempt to capitalise on the new infrastructure and modern spaces available there by using it as a venue for various types of events. There should be some limits to these understandable and obvious behaviours. If somewhere is used excessively, a feeling builds up that everything is always organised "at our place", or, on the contrary, always "there". On the one hand this is a nuisance for employees, who cannot concentrate on the institution's statutory tasks, but on the other hand, it can give rise to certain frustrations among other institutions and venues due to the excessive advantages being given to the new.

It seems to be a good idea for museum institutions to adopt a multi- and interdisciplinary profile. In their operations, many of the survey respondents go far beyond the discipline assigned to them. Museums, with their increasingly multiple functions, are becoming a something akin to open cultural centres. However, one should keep note of the possible threats here. Without a single permanent offer (e.g. an exhibition), which would then be associated with the cultural institution on a long-term basis, the recognition of its profile in the social environment can be insufficient.

More importantly, newly inaugurated cultural institutions should not sequester themselves in the architectural surroundings of their buildings, but rather extend their activities throughout their locale, so as to reach into the social environment and foster circles of participants who are aware of the institution's mission and goals. The focus should be on designing these activities in such a manner so as to attract as many local citizens as possible and encourage them to visit the premises

and avail themselves of the facilities. This will also enable museum institutions to build brands that are identifiable with specific places and not only with certain types of activities.

Renting an institution's spaces out (e.g. to providers of catering services) helps balance the finances. As 72.3% of participants in the survey agree<sup>19</sup>, "the renting of spaces in new buildings belonging to cultural institutions to commercial service providers is a good way to balance the cost of maintenance". One should remember however, that the institution's image will be closely connected to such a place. Clients' reputations, good or bad, will be associated with the institution, and therefore have the potential to affect the institution's own reputation. Agreements should be made very carefully, and the institution's interests should be protected by means of adequate contractual provisions.

Coming back to the problems of museum promotion and image, it is worth noting that after opening, many institutions lack a certain courage required to continue learning while running a large entity. From time to time, one has to take risks in order to say something important, change the status quo in the existing cultural ecosystem, become more trustworthy, and build a reputation as an open space for the communication of matters that carry weight for society. Yet, this can only occur once problems of logistics and communication with audiences, partners and the local community are under control. This shift has to be readied so as not to create concern among the public, changes to the perception of the surrounding environment and human relations, and therefore it requires great vision and determination.

Quantitative information collected under the NIMOZ survey of the year 2017 comes from a total of 247 museum institutions. The average area of land where open-air museums operate (there are 52 museums with such a status in the group of all museums and museum divisions,  $n = 406$ ) is 2,489,452 m<sup>2</sup> per museum ( $n = 51$ ). The average area of land for all types of single-site museums and divisions of multi-site museums is 380,519 m<sup>2</sup> per museum ( $n = 358$ ). In the group of open-air museums ( $n = 145$ ), the average area is 32,124 m<sup>2</sup>. For narrative museums, this value amounts to 36,903 m<sup>2</sup> ( $n = 132$  for a total of 65 single-site museums and 67 divisions with a narrative profile).

For most museums, the usable floor area of their buildings is the key figure for their operations. In the institutions covered by the survey, this is 1,055,215 m<sup>2</sup> in total, with an average value of 2,836.60 m<sup>2</sup> per museum unit ( $n = 372$ ). Narrative museums, where space is particularly important for designing the museum experience path, have 2,287 m<sup>2</sup> per unit on the average (single-site museums and museum divisions with a narrative profile, a total of  $n = 143$ , of those that have any buildings). Single-site museums of all types ( $n = 171$ ) have 3,326 m<sup>2</sup> of land on average, while all multi-site museums have reasonably more – 8,495 m<sup>2</sup> ( $n = 55$ ).

According to data from questionnaires completed by single-site institutions and from summary questionnaires from multi-site museums, the total floor area of temporary exhibitions in museum buildings amounts to 305,027 m<sup>2</sup> ( $n = 232$ ), which equates to 1,338 m<sup>2</sup> per institution. The total floor area of all spaces in museum buildings assigned to temporary exhibitions is 101,805 m<sup>2</sup> ( $n = 200$ ) – 509 m<sup>2</sup> per institution. Museum storage spaces cover 166,798 m<sup>2</sup> ( $n = 233$ ), with the average floor area of 716 m<sup>2</sup> per institution.

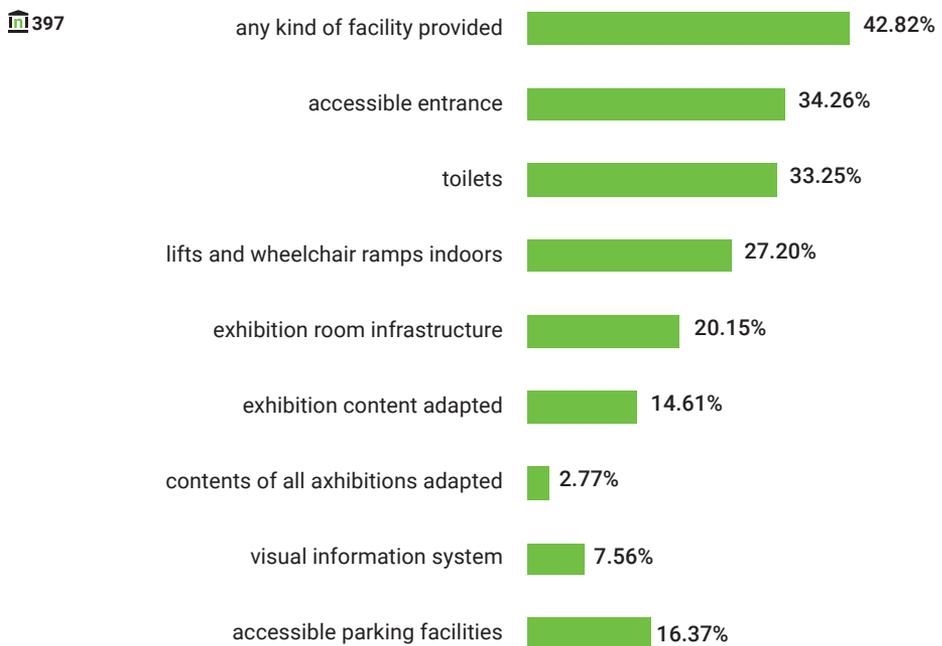
The next aspect to be discussed is one of the key elements for both accessibility and image of museums and – consequently – is related to the problems presented

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19 Ibidem.

in the first part of this report. The question about the accessibility of institutions for visitors with disabilities was answered by 397 single-site museums and divisions of multi-site museums. It should be pointed out that the answers to this question do not only cover disabled visitors, but also seniors – the category of museum audience that is growing at the fastest rate. Accessibility for audiences with disabilities (mobility impairments first of all) is declared by 170 of these museums (42.82%), but far more – 227 (57.18%) – admit to offering no facilities for disabled visitors. Respondents' answers to the question about specific types of access barriers indicate that entrances to buildings (declared by 136 institutions, 80% of those having access facilities and 34.26% of all respondents) and accessible toilets (available in 132 museums, 77.65% of those with disabled facilities) seem to be the least problematic. This group accounts for only 33.25% of all respondents that answered this question. Similarly, a lack of lifts or wheelchair ramps inside buildings is not among the most frequent problems, although only 108 museums (27.20% of all respondents) offer such facilities. There is no striking deficit as regards adequate infrastructure in exhibition areas, either – 80 museum units (20.15% of respondents) declare that they are prepared to host visitors with disabilities in their exhibition rooms. As far as the latter is concerned, the questionnaire authors asked respondents to specify whether facilities for the disabled were available in every exhibition room (confirmed by 35 museums – 8.82%) or only in some (this was the case in 43 museums – 10.83%). Apart from offering infrastructural facilities, it is extremely important to present the content of exhibitions in a manner accessible to audiences with impairments. Only 58 – i.e. 14.61% institutions – declared that their exhibitions are prepared in a manner

**Figure 12. Museum units offering disability facilities**



Source: author's analysis based on the *Museum Statistics* project data.

enabling disabled visitors to access them, this aspect still remaining a challenge for the future in the case of all other respondents. Only 11 museums (2.77% of respondents, n = 397) have adapted the offer for the disabled throughout their premises, while 46 (11.59%) have done so in just some parts of the museum. As far as the accessibility of visual information is concerned, the situation does not look good either. According to the questionnaire responses, only 30 (7.56%) offer positive solutions in this area, which is crucial to the elimination of accessibility barriers. Furthermore, problems are encountered in the accessibility of parking spaces outside museum buildings – only 65 (16.37%) of all respondents reported having ensured solutions for vehicle passengers with mobility impairments. Other facilities for the disabled include: tactile walking surface indicators, staircase lighting, and stairlifts.

Infrastructural elements crucial for the safety and durability of collections do not belong to the range of problems related to promotion and marketing activities of museums, but they are relevant to the assets that are most often key to the long-term existence of a museum – pieces that attract visitors to a museum. Therefore, ensuring items are kept in excellent condition is a fundamental, strategic component of collection management, as well as of institution management. Some museums do not hold any artefacts that are sensitive to atmospheric conditions (or to any other factors) – the characteristics referred to below are less important in these cases. Although not as critical to security as fire safety or flood protection aspects, this issue should prompt many of the surveyed institutions to take remedial action. Most often, air temperature is monitored in museum storage areas (68% museum units that answered the question, n = 398), but many museums also control relative humidity (62%). Other factors are less commonly paid attention to by museum staff: vermin control (insects and mammals) occurs in 43% of institutions, exposure to light in storage areas is important to 20%, microorganisms to 16% of museums and ambient air contamination to a little over 5%.

The situation looks slightly better in exhibition areas. Air temperature is monitored by 80% of museums (n = 400), relative humidity by more than 73%, and the destructive presence of vermin (insects, mammals) in exhibition rooms by 46%. From the point of view of museum teams responsible for the condition of exhibits, less interesting characteristics that can be controlled include: exposure to light – monitored by 31 museums, microorganisms – by 16% and contamination of ambient air – by 5% of museums only. More than 15% of museums do not measure any of the above parameters in their exhibition areas. This information can be supplemented with the observation that some museums invite external visitors to their storage areas – there are 28 such institutions among the survey respondents. Similarly to the report from 2016, in 2017 more than 83% of respondents (single-site museums and divisions of multi-site museums, n = 384) declared having their own storage areas.

Only 33.2% of the institutions covered by the survey (n = 247) have a conservation department (82 museum units) and only 29 of them offer conservation services to external customers. It is difficult to draw any specific conclusions from this data. Possibly, the focus of conservation departments is on more specialist procedures, with the main museum being the only recipient of such services. Yet, the expert potential these departments seems to be underused, considering that only one in three conservation departments offers its knowledge and unique skills to its social environment and on the market of highly-specialised services.

Only 53 museums (21.54% of respondents) have their own digitisation infrastructure (n = 246). This seems to be very insufficient in the age of digital media and of demand for digital processing of historical objects for the purposes of archiving and promotion of institutions' holdings. The only consolation could be found in the fact that digitisation services are often subcontracted to external providers. Regrettably, we do

not have any data to support this conclusion. Having an on-site server room used for data archiving is another type of museum infrastructure. Server rooms exist in 33% of institutions covered by the survey (n = 245). Besides having digitisation infrastructure, the survey provides information about the way museums manage their databases: 28% of respondents do not make backups of their IT systems and data on a regular basis (n = 242). It is hard to find any answer for the reasons behind this situation. In the same survey, 73.58% institutions declared having their own library (n = 246) and when presenting data for all individual divisions (n = 401) a library can be found in 48.88% of museum units.

From the point of view of promotion and brand building, as well as extending visitors' museum experiences and maintaining their consciousness of a museum through the purchase of souvenirs, publications, etc., it is important for a museum institution to have a museum shop on the premises. Interestingly, more than 75% of respondents confirm having such a service (n = 402).

Only 18% of respondents (n = 400) offer a combination of a visit to the museum with a catering service, i.e. dinner, lunch, a meeting over coffee with friends or business partners as an extension of the museum experience. Under such circumstances, it is difficult to look at museums as so-called "third places" – a space for spending free time and meeting people.

**Figure 13. Museums offering catering services on their premises**



Source: author's analysis based on the *Museum Statistics* project data.

### 3. Additional data for museum staff

The success or failure of museum organisations is to a large extent, indirectly, a result of the work of people employed there, the quality of leadership and the working environment that exists within the organisational structure. The latter applies to the organisation operation model and the management of its finances as well as the organisational culture and the workspace. Much of the information included in the survey conducted by the National Institute for Museums and Public Collections provide a certain framework for a picture of the staffing situation in museums in Poland in 2017. Museum personnel are not a homogenous professional group. Staff groups can be categorised not only according to institutions' organisational structures – such as managerial, specialist (core) and administrative personnel, but also as representatives of a variety of professions that can be found in museums, depending on their profiles, be it art, geology, military, literature, natural history or history, technology, ethnography, etc.

This is also a reason why the quantitative perspective of data should only be regarded as a rough indication. The real image of the work environment, challenges, problems and actual successes can be obtained only through qualitative analyses – the direct study of organisational cultures. These constitute a system of beliefs, principles, rules of the game and development conditions that exist in museums – a system that is of

key importance to the mission of a museum. This is another area where new institutions differ from those that have existed for a long period of time. An external process of opening a museum or moving to new premises can be an excellent opportunity for: improving staff motivation and the quality of interpersonal co-operation, co-creation, opening up to new audiences, transparency (especially of the distribution of responsibilities and of reward systems), bringing communication methods into order, empowering employees (enabling them to bring their own ideas to life), reorganising the rhythm of meetings and sharing responsibilities, creating a well run organisation – a team of people ready to undertake new tasks. The successful operation of institution staff is determined by: the integration of the team and empowerment of employees, strong personalities with an excellent understanding of the mission, openness to co-operation and co-creation in the institution. Furthermore, organisational culture includes diligence in selecting inclusive tools of personnel integration – adequate for the goals, mission and identity of a museum.

Organisational culture is at the core of a cultural institution's operations. It consists of a set of unwritten norms of professional co-existence of employees, including the relationship between a leader and a team, respected by and passed on to new employees or new generations of staff. It is related to a system of values, which can be formulated only in long-term practice and which is shared by members of the organisational team<sup>20</sup>. This reference system influences the ways in which tasks of an institution are defined and carried out. Organisational culture is perceptible at different levels. In an organisation such as a museum, there exist phenomena and values visible to an observer, audiences, external partners. When going deeper, one can find phenomena and values that are seen by museum staff only. Still deeper, there are values included in the practice of organisational operations and visible only to very few insiders. The deepest level of awareness with respect to organisational culture is represented by the phenomena and values that are seen by analysts, organisational anthropologists, external experts, whose background and qualifications allow them to recognise and interpret hidden processes that are concealed in the daily haste and remain imperceptible even to museum top management or founders.. However, it is important to be aware of these elements and of their significance for the effectiveness, reputation or development of an institution. To analyse organisational culture in cultural institutions, special circumstances need to be taken into consideration. The cultural industry is an area built from very delicate tissue. It is an area that is rather difficult to control, where business administration and management theory models do not apply, with unusual employers and employees – artists, devoted enthusiasts – but also, equally importantly, with a diversity clients.

Moreover, organisations financed by public funds, when developing their organisational culture, concentrate on the maintenance and operation of an effective structure not only inside the institution, but also in the context of its relationships with the governing and financing bodies, as well as with local residents in the area where the institution operates. Some museums in Poland choose a model where the top management team adopt a mini-resolution consisting of five elements and constituting a framework of values oriented towards the social environment and shared by the whole museum staff<sup>21</sup>:

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20 E.G. Schein, *Organizational Culture and Leadership*, Jossey-Bass Publishers, San Francisco 1992; B. Czarniawska-Joerges, *Narrating the organization: dramas of institutional identity*, University of Chicago Press, Chicago 1997; M. Kostera, *Antropologia organizacji*, PWN, Warszawa 2003. 21 M. Poprawski i in., *Nowe lokowanie...*, op.cit., p. 87.

- **Transparency:** the process of change, the reorganisation of the material structure of the museum needs to be transparent to the community – people have to know the objectives, the stages, the “what, when and why”. Citizens cannot be the last group to learn about such plans.
- **Meeting needs, not expectations:** when doing anything, we cannot just meet expectations, but needs – we do not surrender to what people would like us to do, but we look at the needs, i.e. our approach is wider and deeper.
- **Co-designing:** as far as possible and wherever possible, we seek to engage people for participation and co-designing based on principles of partnership.
- **Ethics, not law:** we are interested in setting good standards rather than merely adhering to regulations – as a museum, we do not just follow laws, but ethics as well.
- **Proportions –** to be careful about oversized projects: we need to do things that can be maintained, to keep things in scale. We need to think in terms of what is going to survive – how it can be sustained and developed; we avoid creating vacant spaces and using empty words.

The essence of a museum team’s work is in disseminating similar models that can be adapted to the needs of other – smaller or larger – institutions operating in the field of cultural heritage.

The survey conducted by the Institute for Museums and Public Collections provided an abundance of interesting information, which is significant to the museum management practice. However, I shall only refer to selected quantitative data concerning museum staff and relevant to promotional activities and human resource development. It is puzzling that as many as 60 museums – many of them being public institutions – did not give their consent to the publication of statistical data for the purpose of scholarly studies. The questionnaire included a question that combined a request for consent with respect to both academic institutions and the Ministry of Culture and National Heritage – it would possibly be justifiable to ask for such consent separately, for the sake of the effective sharing of data.

It is worth noting that the total of 225 single-site museums and divisions of multi-site institutions which provided data about employment, declared having employed 9,594 individuals on permanent employment contracts (9,165 full time equivalents – less than 43 persons per museum on average). To this number, personnel employed under civil law contracts can be added: 9,203 individuals working in 194 institutions, where such employment arrangements are used. According to data provided in response to the question about the employment structure by gender (n = 244), women account for 59.16% of all museum staff and men for 40.84%. Based on answers received from an almost identical sample of respondents (n = 245), women represent 59% of managerial staff in museums, including chief accountants, while men make up 41% of key decision makers. Such proportional tendencies are even deeper in the group of core personnel – women account for 62.05% here and men for 37.95% (n = 245). According to data from 2017 for 202 institutions and a total of 9301 employees, 34.01% of museums staff are aged under 40, more than 37% fall in the range between 41 and 55 years of age and less than 29% are over 55 years. As declared by a total of 241 museums for 615 managerial positions, 20.49% of managerial staff (126 individuals) are aged under 40, 40.16% (247) between 41 and 55 years of age and 39.35% (242) over 50 years. These proportions are different, and to the advantage of younger personnel, in the group of core staff: 44.95% are represented by employees aged under 40, and 23.19% by persons over 55 years of age. In administration, most employees are aged between 41 and 55. According to data for 5,091 administrative positions, this age group accounts for 40.56% of this staff category, while 31.66% are over 55 years of age and the younger age group – under 40 years – is represented by 27.78% of administration personnel.

In the context of financial motivation, it is worth taking a look at salary figures, this information having been derived from responses representing different numbers of museum units. In my opinion, averaging the level of earnings for the whole museum sector is pointless. Yet, it will be interesting to categorise museum personnel according to scope of responsibilities. The average, pre-tax salary of managerial staff in museums with an employment in excess of 100 – this respondent group included 21 institutions – is PLN 10,317, while in the group of organisations employing between 21 and 100 individuals (79 institutions) it is PLN 7,619. Senior managers in museums employing up to 20 persons (92 of the institutions covered by the survey) earn PLN 5,039 on average. It is also interesting to look at salaries according to institution type (n = 187). In state-owned museums, the average taxable salary in the managerial staff group amounts to PLN 10,091 (based on data from 15 institutions). In the group of museums operated by local government bodies – with the greatest representation in the number of 162 institutions, hence very much diversified in terms of size – this is PLN 6,615. Museums run by non-governmental organisations pay PLN 3,876 to their senior managers on average (based on data from 8 units), while university and school museums pay PLN 4,352 (data from 6 entities). In 245 institutions that report relevant data, employment in the category of managerial staff expressed as full time equivalents amounts to 635, which equates to 3 senior managers per institution. In single-site museums (n = 188) this is 2.54 FTE per institution, with an average pre-tax salary of PLN 6,237, while in the group of multi-site institutions (n = 56) it is 4 senior managers per institution as a whole, with an average taxable salary of PLN 7,887.

The average salary in the group of core staff computed as a mean value for all single-site and multi-site museums that provided their data in this respect (n = 195) amounted to PLN 3,402.13.

The average pre-tax salary in the group of administration personnel is PLN 2,983.06 and has been computed based on data from 185 institutions, for 5,053 employees. At the same time, the average salary in this staff group in museums governed by local government bodies is PLN 2,934.52 (n = 161), while in state-owned institutions (n = 16) it is PLN 3,740.36.

Another category of data that is interesting with regards to the support of professional development is information about employees delegated to attend: courses and training (2,146 individuals from 141 institutions, 15 per institution on average), post-graduate studies (171 individuals from 50 institutions, 3 persons per institution), study visits, internships or grants abroad (a total of 57 individuals representing 17 out of 234 institutions covered by the analysis, i.e. 7.26%). In the previous reporting year, this was 6.4%, where slightly fewer institutions responded to the survey. In 2017, museums from Dęblin, Szreniawa, Słupsk, Gdynia and Krakow had the strongest representation, as far as this type of professional development is concerned.

Furthermore, 127 of 240 institutions (51.91%) provided domestic internships for a total of 563 individual employees. Interestingly, an almost identical number of interns (569) was reported in 2015 for a significantly smaller sample of institutions – 106 museums. This means that we have witnessed a decrease in this tendency over the recent period.

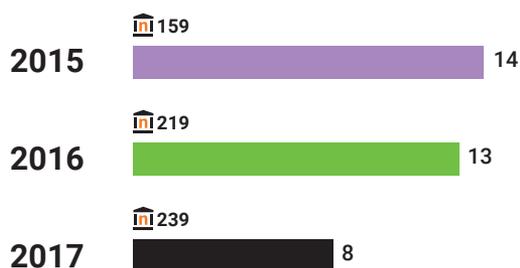
In the year 2017, only 110 of 247 institutions (44.53%) declared having engaged volunteers (2,004 individuals in total), while 8 museums did not report any data in this respect. This translates into 8 volunteers per institution in all analysed museums (n = 247). In 2016, with a smaller sample (n = 219), the respective average value was much higher – 13 volunteers. Interestingly, this drop in the number of volunteers can be regarded as a continual trend over the last two years, considering that in 2015 the total number of volunteers was estimated by NIMOZ at 2,214 (for a much smaller number of museums, n = 159), i.e. almost 14 per institution.

**Table 2. Institutions that delegated at least one employee to participate in professional development abroad in 2017; the list includes only museums that gave their consent to the publication of data**

Museum – Teodora and Izidor Gulgowski Kashubian Ethnographic Park in Wdzydze Kiszewskie
Archaeological Museum in Gdańsk
Zduńska Wola Municipal Historic Museum
Lubomirski Museum at the National Ossolinski Institute in Wrocław
Gdynia City Museum
National Museum of Agriculture and Food Industry in Szreniawa
Museum of the Benedictine Abbey in Tyniec
Museum of the Middle Pomerania in Słupsk
Polish Air Forces Museum in Dęblin
Manggha Museum of Japanese Art and Technology
Theatre Museum at Teatr Wielki – Polish National Opera
Museum in Piotrków Trybunalski
The Royal Castle in Warsaw – Museum

Source: author's analysis based on the *Museum Statistics* project data.

**Figure 14. Volunteers per institution on average**



Source: author's analysis based on the *Museum Statistics* project data.

Expenses on core activities reported by 206 institutions in total, without salaries, amounted to PLN 167,165,270. The financial data collected by NIMOZ under the survey shows an aspect of expenses that is interesting in terms of developing museums' most valuable asset: human resources. Only 155 of 247 institutions (62.75%) declared any expenses on personnel training, with a total of PLN 2,186,020, i.e. PLN 14,103 per museum, while 61 respondents quoted PLN 0 and 31 did not report any value at all. The cost of developing staff competence represents 0.21% of museums' total expenses.

**Figure 15. Institutions allocating funds to staff training in 2017**



Source: author's analysis based on the *Museum Statistics* project data.

**Figure 16. Institutions allocating funds to staff training in 2017**

212 **PLN 2,186,019 – 0.22%** of total expenses

Source: author's analysis based on the *Museum Statistics* project data.

Despite the fact that professional development opportunities offered by institutions are not impressive, the determination and steady efforts of personnel teams employed in Polish museums have been recognised internationally, as well as across the country and regions. In 2017, 5 of the 247 museums covered by the survey received international awards and some institutions were granted multiple awards. The group of museums holding international awards not only includes institutions from major centres, but also museums from Słupsk and Toruń. Furthermore, 41 institutions were awarded 78 national prizes: the Dr Tytus Chałubiński Tatra Museum in Zakopane and the National Museum in Wrocław (6 awards each), the Gdynia City Museum and the Rev. Krzysztof Kluk Museum of Agriculture in Ciechanowiec (5 awards each), the Coal Mining Museum in Zabrze and the National Museum in Szczecin (4 awards each). Regional awards were given to 46 institutions, of which the Museum of Contemporary Art in Krakow MOCAK and the Museum of the First Piasts at Lednica enjoyed greatest recognition (4 awards each).

This section of the report presents museum management-related problems in the field of promotion, marketing and attendance. The data collected from questionnaires, where Polish museums addressed these areas, are expanded by adding select infrastructural and staff-related issues. From a broader perspective, all these issues fall within the area of relations between institutions and their audiences, social environments and cultural ecosystems, whilst also being within institutions' organisational culture and their investments in the development of the museum staff competencies and horizons of knowledge. The interpretation of data from the survey of the Institute for Museums and Public Collections addresses the broader context of promotion, which includes brand building, institution reputation and image, as well as a broader picture of marketing as a study of the needs of existing and potential museum audiences and the development of activities aimed at attracting visitors to museums.

**Aleksandra Janus**  
**Ewa Majdecka**

**Aleksandra Janus** (Centrum Cyfrowe / Jagiellonian University) – an anthropologist, researcher, head of the Open Culture Studio at Centrum Cyfrowe, curator and co-author of the *Museum Laboratory* project, co-founder of the Kierunek Zwiedzania research group, a graduate of doctoral studies at the Institute of Ethnology and Cultural Anthropology of the Jagiellonian University. She worked as an academic teacher at the Jagiellonian University, the University of Warsaw, the SWPS University of Social Sciences and Humanities and the Polish-Japanese Academy of Information Technology. She works in close co-operation with the ICOM committee on collecting (COMCOL), the Jagiellonian University's Research Centre for Memory Cultures and Reinwardt Academie in Amsterdam. She carries out research on the topic of cultural institution audiences and specialises in analyzing the experiences of museumgoers; she works with institutions looking for effective ways of engaging their visitors and supports them in sharing open resources. In her academic work, she analyses cultures of remembrance and the role of institutions in the process of institutionalising discourse about the past.

**Ewa Majdecka** (Centrum Cyfrowe / University of Warsaw) – sociologist and cultural activity organizer, doctoral student at the University of Warsaw's Institute of Applied Social Sciences and culture animation graduate at the university's Institute of Polish Culture, social researcher and author of cultural projects. At the Institute of Applied Social Sciences she created Inicjatywa Otwieracz – Poland's first student group working for the popularisation of open access to academic papers. At Centrum Cyfrowe she is part of the Open Culture Studio and Open Monuments, where she analyses, writes, educates and coordinates the process of creating digital tools that bring people closer to heritage. She works in close co-operation with different cultural institutions, performing research projects for them. The focus of her research is on digital culture and the spatialisation of social ideologies. She is working on her doctoral dissertation on the social production of space in the Old and New Town in Warsaw after the post-war reconstruction of these districts. She is a co-author of publications dedicated to open culture and science, such as: *Dobro wspólne. Pasja i praktyka. Cyfrowe zasoby kultury w Polsce* (Centrum Cyfrowe, Warszawa 2018), *Otwarta nauka: prawo autorskie i wolne licencje* (Centrum Cyfrowe, Warszawa 2018), *Domena publiczna w instytucjach dziedzictwa. Instrukcja* (Centrum Cyfrowe, Warszawa 2016), *Skala i sposoby wykorzystania licencji Creative Commons w Polsce. Analiza wykorzystania licencji na stronach WWW* (Centrum Cyfrowe, Warszawa 2015).

## The utilisation of digitised museum holdings

Aside from the unquestionable importance of digitising national heritage institutions' collections for archiving purposes, the opportunities for an array of recipients to use and process digital images of museum holdings is also vital to the social role of these institutions. The idea behind public sector information reuse was to create conditions that would help activate such potential – for the benefit not only of individual users, but also of commercial entities that may develop products and services based on the resources accessible via the public domain or through licence arrangements<sup>1</sup>. Regulations of this type build upon the philosophy that the public domain – as a repository of resources to which exclusive intellectual property rights have expired – constitutes the common good and heritage we are all entitled to. Such an understanding of the role and significance of resources that are free from copyright protection is demonstrated in the Public Domain Manifesto<sup>2</sup>. When explaining the community-based nature of the public domain, the manifesto indicates that: "It is the basis of our self-understanding as expressed by our shared knowledge and culture. It is the raw material from which new knowledge is derived and new cultural works are created."<sup>3</sup> For this reason, it is important to enable it to fulfil its role, since, "The Public Domain acts as a protective mechanism that ensures that this raw material is available at its cost of reproduction – close to zero – and that all members of society can build upon it. Having a healthy and thriving Public Domain is essential to the social and economic well-being of our societies. (...) Public Domain plays a capital role in the fields of education, science, cultural heritage and public sector information."<sup>4</sup>

A report prepared by ePaństwo Foundation and Centrum Cyfrowe states that: "(...) the reuse act was meant to revolutionise access to culture and influence its business and social potential. It is the first time the cultural heritage was considered public sector information which not only should be made available but also reused by users, independently of the character of their activity (commercial or non-commercial."<sup>5</sup> The fact that the broad definition of public information covers resources digitised by heritage institutions, including museums, proves that they are considered not only as commons, but also as a resource with potential market value. "Even though the legislator decided to implement the Directive in the narrowest possible scope in terms of obliged subjects and obligations to make their resources available, they also created a system in which culture users have easy access to creative works. Before the Act was implemented, Polish institutions had been excluded from directly applying public information reuse

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1 For example, Creative Commons Zero or other open licences allowing commercial use, such as CC BY.

2 *The Public Domain Manifesto* has been produced within the context of COMMUNII – the European Thematic Network on the digital public domain. Available at: [http://www.publicdomainmanifesto.org/files/Public\\_Domain\\_Manifesto\\_pl.pdf](http://www.publicdomainmanifesto.org/files/Public_Domain_Manifesto_pl.pdf); English original available at: <https://publicdomainmanifesto.org/> (accessed: 13.08.2018).

3 *Ibidem*, p. 1.

4 *Ibidem*, p. 1.

5 *Reuse of Public Sector Information Act – One Year after Coming into Effect, Report 2017*, Fundacja ePaństwo, Centrum Cyfrowe, Warszawa 2017, p. 8. Accessible at: <https://centrumcyfrowe.pl/wp-content/uploads/2017/09/e-1.pdf> (access: 04.10.2018).

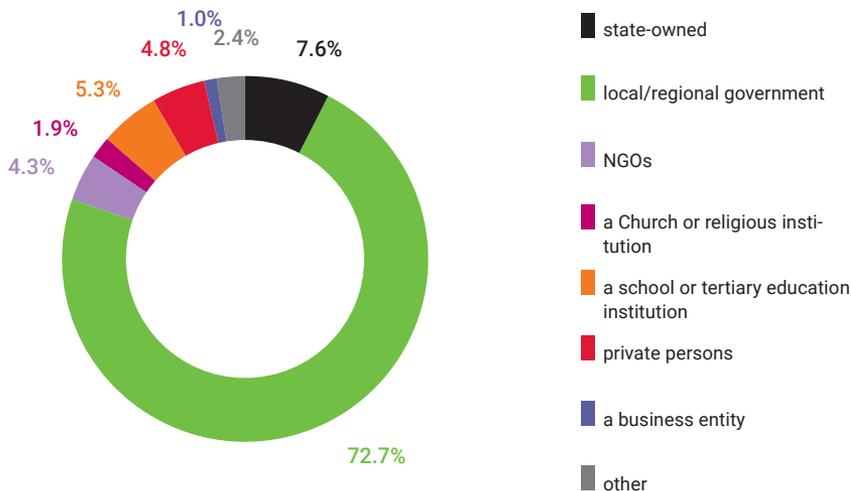
regulations. Nevertheless, many of them used to share their content for reuse both commercially and non-commercially, usually within the frames of digitisation projects.”<sup>6</sup> In this sense, the implementation of the Act has not so much enabled an entirely new practice, as given it a new regulatory and organisational framework. Another and no less important consequence of the Act is the fact that it has triggered a debate on users’ rights to digital resources and on the role of digitisation itself as a potential tool for increasing access to digital resources of culture.

There can be no doubt that collections held by heritage institutions, including museums, constitute an asset that is of great relevance to educational, research, scientific and creative activities. As regards its potential utility, it is interesting to see which practices are adopted by institutions in order to provide access to digital images of their collection items, as well as how they are used – by institutions themselves (capable of inspiring their public) and by the audience. The survey questions about using and sharing digital resources were included to investigate the respondents’ perception of the objective and role of such activities, the extent to which they use digital images for their own purposes and the procedures they adopt in this respect.

The questions about the utilisation and publication of digitised resources of cultural heritage were answered by 209 museums. In terms of ownership, institutions owned by local/regional governments prevailed in this group (72.7%).

**Figure 1. Ownership of museums participating in this part of the survey**

 209

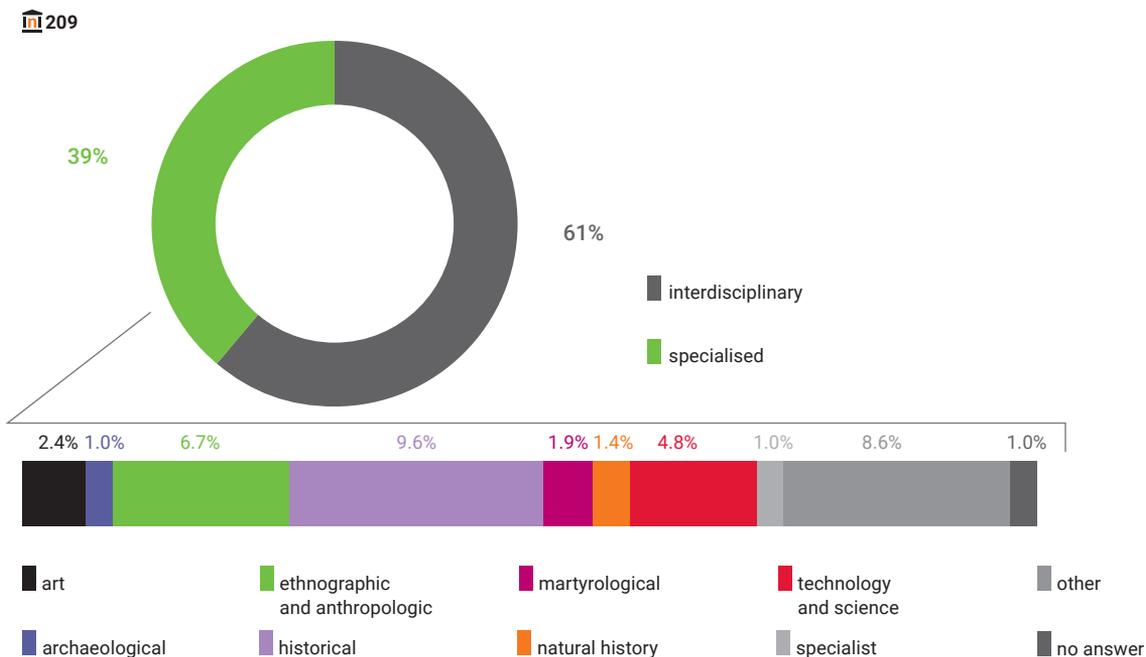


Source: author’s analysis based on the *Museum Statistics* project data.

<sup>6</sup> Ibidem, p. 8.

Furthermore, nearly 61.2% of the museums covered by this part of the survey are interdisciplinary by their nature and therefore their collections include diverse arrays of holdings. As regards the profile, the remaining group consists mainly of historical museums, followed by: ethnographic and anthropologic, technology and science or regional museums (4.3% – these museums belong to the category of “other” museums). Notably, art museums account for just 2.4% of the sample, which appears significant in the context of the questions discussed below, especially those about copyright barriers to the broad access to digitised collections.

**Figure 2. Museums that responded to this part of the survey – by type**



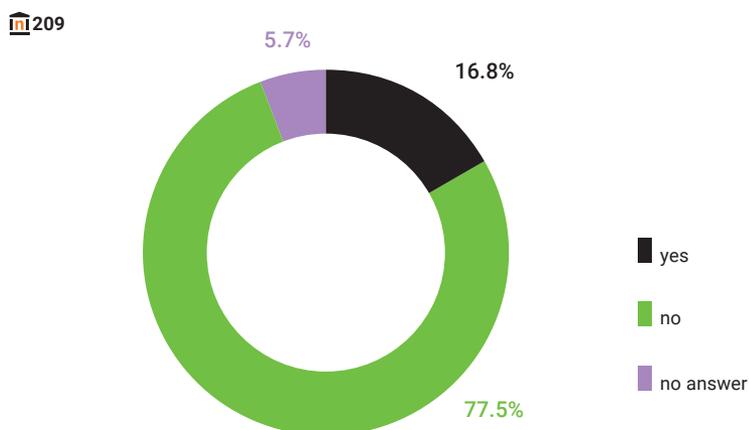
Source: author’s analysis based on the *Museum Statistics* project data.

### Legal barriers to the accessibility of digitised collections

The online publication of collections requires the solving of copyright problems – one of the main barriers to wide and open access to museum holdings. In the surveys of the years 2014–2015, institutions were asked to indicate the main challenges that obstructed open access to digitised collections. The report indicates that: “(...) these obstacles were financial, technical, legal or ideological. Financial obstacles were considered the greatest challenge for institutions: the time and cost associated with digitisation (81.3%), the time and cost associated with correct documentation of the content (81.3%), the time and cost associated with obtaining rights (57.5%) and the lack of skill on the part of the employees (requiring expansion of skills or the employment of

additional specialists)<sup>77</sup>. According to the report, 16.8% of respondents declared having encountered legal barriers that obstructed the process of digitisation and sharing of content. This may appear relatively low, considering the scale of legal problems these institutions face, especially when compared to other studies, showing that the copyright problems are subject of concern for both institutional personnel and for users of digital resources alike<sup>8</sup>. Yet, it is hard to clearly determine whether the analysed museums did not really face such hindrances, or if they were not aware of these, for example. In this specific case, however, this may be also associated with the profiles of the institutions that responded to the survey and with the nature of their collections. Furthermore, one may take note of the fact that the question about legal barriers was answered “no” (77.5%) also by museums that did not provide online access to their collections at all. The situation where no answer was given (5.7%), can be interpreted in a similar way.

**Figure 3. Legal barriers to providing access to digitised collections faced by the museums that responded to this part of the survey**



Source: author’s analysis based on the *Museum Statistics* project data.

The institutions that faced such barriers (35) also provided information about their causes. These most often referred to problems identifying the legal status of the collection items (22) and the holding of works subject to third party rights (21). Not infrequently, museums encountered: differences in the interpretation of legal regulations applicable to collection sharing (17), doubts about providing access to collections on an open licence basis (13) or the fact of holding “orphaned” works (12).

7 A. Buchner, A. Janus, D. Kawęcka, K. Zaniewska, *Open GLAM in Poland. Report*, Warszawa 2015, pp. 41–42. The publication can be accessed at: <https://otwartakultura.org/wp-content/uploads/sites/15/2017/05/open-glam-raport-eng-final.pdf> pp. 28-29, (access: 04.10.2018).

8 O. Bosomtwe, A. Buchner, A. Janus, M. Wierzbicka, M. Wilkowski, *Dobro wspólne. Pasja i praktyka. Cyfrowe zasoby kultury w Polsce*, Warszawa 2018, pp. 61–66.

**Figure 4. Types of legal barriers to the providing of access to digitised collections encountered by the museums that declared having such problems**

 35



Source: author's analysis based on the *Museum Statistics* project data.

All the barriers referred to above can be found among the common challenges faced by heritage institutions and discussed in many studies<sup>9</sup>. Some of them are difficult to overcome, e.g. when an institution has no sufficient funds to purchase the rights or to undertake steps aimed at determining the legal status of a work.

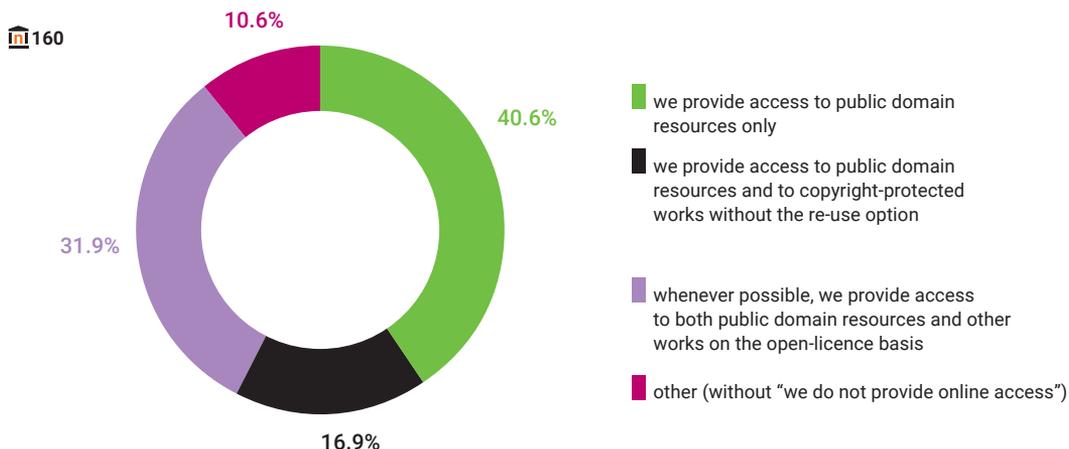
Some insight into non-legal barriers to collection sharing can also be found in the answers to open-ended questions. The museums responding to the survey presented here had the opportunity to list their major problems. Only 3 out of 96 institutions named difficulties experienced in the field of digitisation and online publication of their collections, i.e.: "lack of countrywide, free-of-charge software for the digitisation and publication of collections", "lack of adequate digitisation infrastructure and equipment" and problems with raising funds for structural investments and digitisation projects, experienced over many years. This evidently shows that a shortage of funds for the digitisation and online publication of collections, as well as the availability of the necessary equipment, represent challenges that may prevent or obstruct any strategic thought about the digitisation of an institution's holdings.

### Legal status of works published online

The museums were also asked to indicate the legal status of the holdings they shared online. Exactly 10% of them did not answer the question, which can be partly interpreted as a lack of knowledge, although it is also possible that this answer was chosen by institutions that did not publish their collections online. Notably, some museums (13.4%) indicated, in the "other" category, that they did not provide online access to their collections.

<sup>9</sup> See e.g. *Prawne aspekty digitalizacji i udostępniania zbiorów muzealnych przez internet*, Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, Warszawa 2014. The publication can be accessed at: [http://digitalizacja.nimoz.pl/uploads/zalaczniki/Prawne\\_aspekty\\_digitalizacji\\_i\\_udostepniania\\_NIMOZ\\_2014.pdf](http://digitalizacja.nimoz.pl/uploads/zalaczniki/Prawne_aspekty_digitalizacji_i_udostepniania_NIMOZ_2014.pdf) (access: 11.08.2018).

**Figure 5. Legal status of works published online by the museums that answered this question and did not declare having not published their collections online**



Source: author's analysis based on the *Museum Statistics* project data.

With the responses limited to the list of options proposed and the answer "we do not provide online access" rejected from the "other" category (n = 160), "public domain" is the legal status most often declared by the museums (40.6%). Nearly one-third of the respondents provide online access, whenever possible, to both public domain resources and other works on the open-licence basis. This solution is best and safest for users who wish to reuse these resources. Less often, respondents declared providing access to public domain resources and copyright-protected works without any legally available reuse option (16.9%). Such a solution enables all Internet users to gain broad access to an institution's collection, although it is worth remembering that it may be challenging for the users to recognise the permitted and prohibited practices (e.g. the scope of permitted private and educational use) under such circumstances, therefore it is very helpful if the legal status of the resources being published is clearly marked by the institution. The research shows that concern about unintentional violation of copyright is very common among users of digital resources and that it follows from their insufficient knowledge and education in this respect.<sup>10</sup>

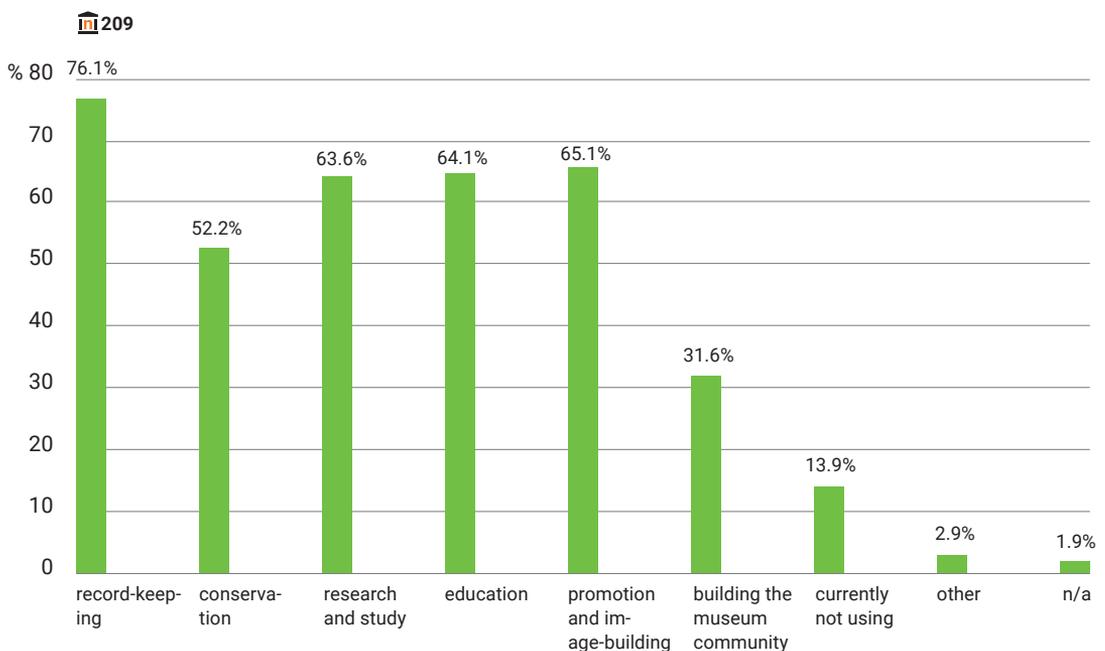
### The purpose and way of using digitised resources

Representatives of museums were asked how their institutions were using digitised resources. More than three quarters of them referred to record-keeping purposes, showing that this internal aspect is very important to the institutions that digitise their collections. Aims related to promotion and image were important to more than 65% of respondents, showing that institutions are aware of the brand-building power of using their holdings in communication, this potential being, no doubt, a result of the popularity of social media as a tool of communication with audiences. This conclusion is confirmed by qualitative surveys conducted among the staff of institutions of culture, where: "(...) almost all representatives of the institutions indicated social media, mainly Facebook, as one of the main communication channels. The awareness that

<sup>10</sup> O. Bosomtwe et al., *Dobro wspólnie...*, op.cit., pp. 61–63.

this is a very effective tool to reach audiences is common and all respondents have their profiles on at least one social media platform (mainly Facebook)".<sup>11</sup> Due to the specific nature of such media, where visual content is given priority, institutions "(...) most often post photographs or scans of particularly interesting digitised items, links to their own websites where digitised collections and texts are published, as well as information about current events".<sup>12</sup> The same follows for the study by Małopolski Instytut Kultury, where a change in the institutions' practice of communication with their audience presents itself in a distinct manner: "While initially authors' communication with the audience was occurring via single channels, the number of contact channels has increased significantly today, with the dominant role of Facebook as an indispensable element of contact between authors and website users. At the same time, authors are willing to contact the audience directly – at meetings, workshops, presentations and other events".<sup>13</sup> The museums participating in the survey indicate education and research as their purpose equally often (64.1% and 63.6% respectively), although without any in-depth analysis it is hard to be specific as to whether the institutions give preference to their own educational activities and studies, or if they are also aware of the potential of these resources for educational and research activities performed by others, independently of the institution.

**Figure 6. Uses of digitised collections by the museums that responded to this part of the survey**



Source: author's analysis based on the *Museum Statistics* project data.

<sup>11</sup> Ibidem, p. 77.

<sup>12</sup> Ibidem, p. 77.

<sup>13</sup> *Przemiany praktyk i strategii udostępniania i odbioru dziedzictwa kulturowego w formie cyfrowej w latach 2004–2014*, Małopolski Instytut Kultury, p. 28. The publication can be accessed at: <http://badania-w-kulturze.mik.krakow.pl/files/RaportKo%C5%84cowy.pdf> (access: 5.08.2018).

It seems significant that nearly 14% of respondents declared having made no use of digital images of their holdings. Almost all of these institutions were small regional, ethnographic museums. In terms of ownership, the group comprised: 17 museums owned by local governments, 3 by NGOs, 2 by the Church or other religious organisation and 7 by private persons. There is no doubt that the size of institutions, including the number of employees, has a significant effect on the scope of activities, where the digital aspect of operations can be regarded as supplementary to such areas of responsibility as the infrastructure, the collection and the need to serve the audience on a day-to-day basis.

It is also interesting to compare the patterns of digitised resource usage with the way in which museums perceive the benefits of providing access to their collections, the latter aspect having been analysed in *Open GLAM in Poland* – the report summarising the survey conducted in the years 2014–2015.<sup>14</sup> When asked about the opportunities and benefits resulting for them from opening access to their digital resources, museums resolutely indicated “the practical benefits (...), such as greater availability of content for current users, attracting new recipients and making the search for the collections easier. Subsequent positions regarded the advantages of image-building: strengthening the visibility and importance of the institution, better fulfilment of the mission”.<sup>15</sup>

Although the implementation of the Reuse Directive into Polish legislation enabled information users to apply to institutions for access to certain resources, it seems that they do not avail themselves of this opportunity on a broad scale, so as to be able to process and use the content published. Of 247 institutions that completed the *Museum Statistics* project questionnaires, 46 declared having received at least 1 request for public sector information reuse (of which, 7 institutions received no less than 50 applications) and 102 museums – at least 1 request for making images of museum items available (of which, 15 institutions received no less than 50 requests). For 43 museums, there is no information available as to whether any, and if so how many, such requests were received in 2017.

According to the report prepared by ePaństwo Foundation and Centrum Cyfrowe, the majority of the institutions covered by the survey<sup>16</sup> “(...) had not been addressed to reuse their resources. It should be emphasised that no requests were submitted to libraries, being the subject of this research. In terms of the number of received requests, the National Museum in Kraków takes the first place, however on the basis of the institution’s response to the posed questions (it lacked information on which specific objects the requests concerned), it is difficult to establish why it was this Museum’s collection that attracted such interest in the context of reuse”.<sup>17</sup> Apart from the National Museum in Kraków, significant numbers of requests were also received by: National Museum in Wrocław (91), National Museum in Kielce (44), the Ethnographic Museum in Warsaw (20) and – although much less – by the National Museum in Warsaw

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14 A. Buchner et al., *Open GLAM in Poland...*, op.cit.

15 Ibidem, p. 28.

16 In order to analyse the influence of the Act on reuse of cultural heritage and the ways cultural institutions adjusted to the new law, the authors of the Report sent out public information requests to 24 cultural institutions, including 5 libraries, 5 archives, 13 museums and 1 gallery. Twenty of them replied to these letters. See: K. Izdebski, N. Mileszyk, M. Siwanowicz, *Ustawa o ponownym wykorzystaniu informacji sektora publicznego rok po wejściu w życie. Raport 2017*, pp. 8-9. The publication can be accessed at <https://centrumcyfrowe.pl/wp-content/uploads/2017/09/e-1.pdf> (access: 04.10.2018).

17 Ibidem, p. 9.

(3) and the Warsaw Rising Museum (1)<sup>18</sup>. Furthermore, the report authors asked the institutions about their decisions made in response to the requests received. “None of the questioned institutions admitted refusing access to PSI (apart from the National Museum in Warsaw, which referred to the lack of a given item in the collection). This implicates either considerable openness of these museums or high awareness of culture users who do not submit requests concerning still copyrighted works which do not have to be made available for reuse”.<sup>19</sup> It is worth adding that – considering the profile of the institutions surveyed – this situation also arises from the nature of their holdings, where no contemporary art can be found, but mainly older collections or artefacts (as in the Ethnographic Museum in Warsaw), that may be not regarded as works according to copyright regulations.

Information about the subject matter of the public information access requests received by the institutions is equally interesting. The report says that: “All requests concerned images of items from the museums’ collections (used mainly for publications) with the exception of the request submitted to the Warsaw Rising Museum which concerned the database of the Warsaw Rising civil victims”<sup>20</sup>. One could not disagree with the conclusion of the report authors, that “(...) the example of the above requests shows that public sector information use is only narrowly considered in terms of images of resources, while no interest is attracted by databases or metadata owned by cultural institutions which are in fact a rich source of information”.<sup>21</sup>

### **Developing legal and technological procedures for digitisation and access to collections**

The questionnaire also included a question about methods of creating legal and technological procedures of digitisation and access to collections. Of all respondents, 4.9% did not answer the question. As there was no “I do not know” option available, one may presume that some of the respondents from this group were not able to choose any of the answers proposed<sup>22</sup>, or they did not have knowledge about any other solution that had been used and could be described under the option “other”. This may also cause some doubts as to whether any such procedures were taken into consideration and whether the process of digitisation (and possibly sharing) followed the same principles for all resources digitised by the responding institution.

44.5% of the respondents who provided answers to this part of the survey developed their internal procedures without using any specific guidelines as a basis. This means that almost 45% of the museums covered by the survey adopted a diverse range of procedures, not necessarily addressing the principles recommended by the Centre of Excellence. As a result, files published by the institutions differ in terms of quality and thereby not all of them can be added to multiple browsers and reused in the same way.

More than 21% of the respondents declared having used the guidelines published by the Centre of Excellence as a basis for their digitisation processes. In case of 11% of the museums, it was an external provider of digitisation services that was responsible for procedures. Yet, it is hard to tell what guidelines the subcontractors followed when creating these.

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18 Ibidem, see table on p. 9.

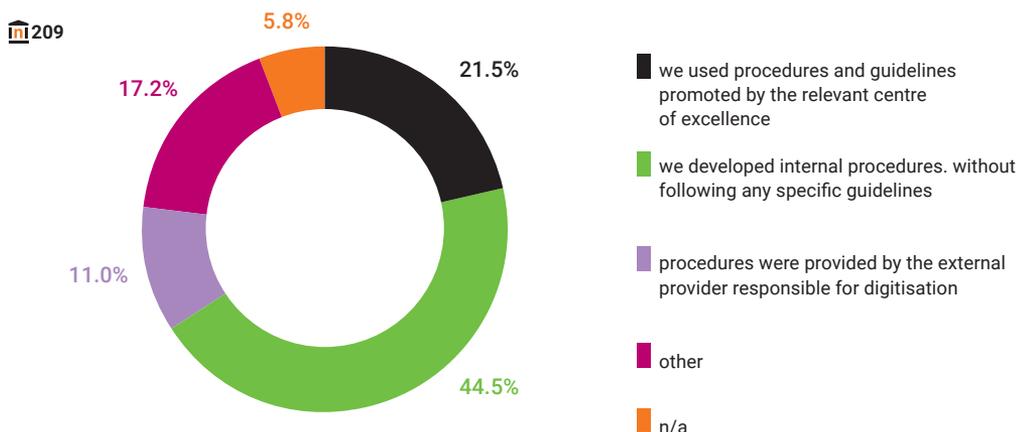
19 Ibidem, p. 9.

20 Ibidem, p. 9.

21 Ibidem, p. 9.

22 It seems likely that persons filling the questionnaire might not have this knowledge – whether due to their role in the institution or due to the fact that the entire process of digitisation was outsourced.

**Figure 7. Methods of developing legal and technological procedures for digitisation and access to resources in institutions that participated in this part of the survey**



Source: author's analysis based on the *Museum Statistics* project data.

As many as 17.2% of the respondents chose the option “other” and the majority of this group indicated that no such procedures had been developed in their museum. Some declared that the institution was planning to prepare such a document, or that their procedures followed “general principles”. This may mean that support still needs to be provided to institutions in this area – both to those where digitisation is already underway and to those only in the planning stages.

### **New co-operation initiatives related to digitisation activities and access to collections**

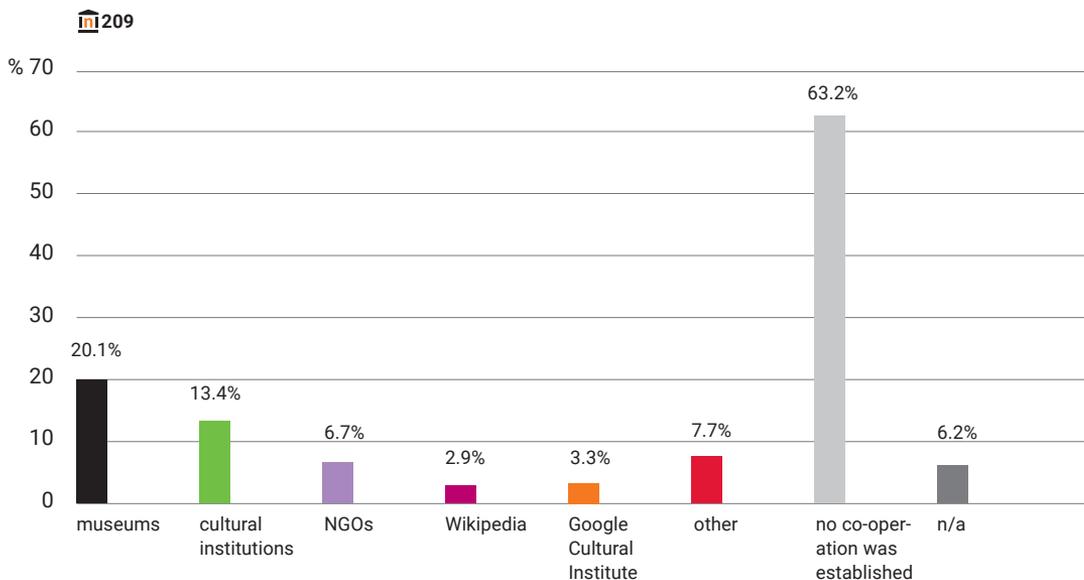
Digitisation or providing online access to collection information may lead to cross-institutional co-operation in this area. Museums were questioned as to whether such a situation had already taken place for them. More than 63% declared that no new co-operation had been established. Where any such co-operation occurred, institutions were partnered with other museums in most cases (20.1%). Importantly, two museums' digitisation projects were not only an opportunity to co-operate, but also to seek further funding for digitisation and providing access to their collections together.

Other studies on heritage institutions show that popular forms of cross-institutional exchange include direct contact and study visits. The report says: “The above-mentioned visits, phone and e-mail consultations between well-functioning digitisation teams were often arranged regionally. Institution-to-institution requests for digitisation services were also provided within regions. Collaboration and mutual services of this type were often arranged within the frameworks of more or less formalised groups, such as Cyfrowy Dolny Śląsk (Digital Lower Silesia), Wirtualne Muzea Małopolski (Virtual Museums of Małopolska) or DigMuz in Pomerania, but sometimes they were initiated by individual institutions”.<sup>23</sup>

Of the museums participating in the survey, 13.4% had established co-operation with other institutions of culture, such as libraries, archives, or art galleries. Non-governmental organisations were less popular (except Wikipedia: 6.7%).

<sup>23</sup> O. Bosomtwe et al., *Dobro wspólne...*, op.cit., p. 104.

**Figure 8. Categories of partners in new co-operation initiatives of the museums participating in this part of the survey, with respect to digitisation of their collections and/or providing online information about their holdings**



Source: author's analysis based on the *Museum Statistics* project data.

Interestingly, 2.9% (6 museums) declared having established collaboration with Wikipedia owing to their digitisation activities and 3.3% (7 museums) with Google Cultural Institute. Although the number of responses to these options differ so slightly, they are worth attention. Both projects are characterised by their wide coverage and reach, and they both seek co-operation with museums and other institutions in the GLAM sector. At the same time, it is worth remembering that Wikipedia is a community organisation, supporting the reuse of its open-access repository and offering a variety of tools (Wikipedia, Wikimedia, Wikidata, etc.). An insignificantly higher count of responses was recorded for Google Cultural Institute – a commercial initiative, offering the opportunity to create a digital exhibition (i.e. a complete whole), which cannot be further processed by its users. While specifications of these partnering arrangements, their deliverables and products differ greatly, both initiatives seem to offer a way for presenting resources outside of the institutions' own platforms (if any), communication channels and regular audience groups.

It is interesting to compare these data with the results of the surveys conducted among users of digital heritage resources in the years 2016–2018<sup>24</sup>. When asked to indicate the sources they used when browsing through cultural heritage resources on the Internet – including those from museum collections – the users named Wikipedia, Google and Google Arts&Culture (but also Daily Art and JStor applications) along with the leading Polish repositories (Polona, Ninatka, Szukaj w archiwach, NAC).<sup>25</sup> When talking about their preferences and habits, users indicated Google as definitely the most convenient tool for browsing the content available on the Internet, including heritage

<sup>24</sup> Ibidem, pp. 45–48.

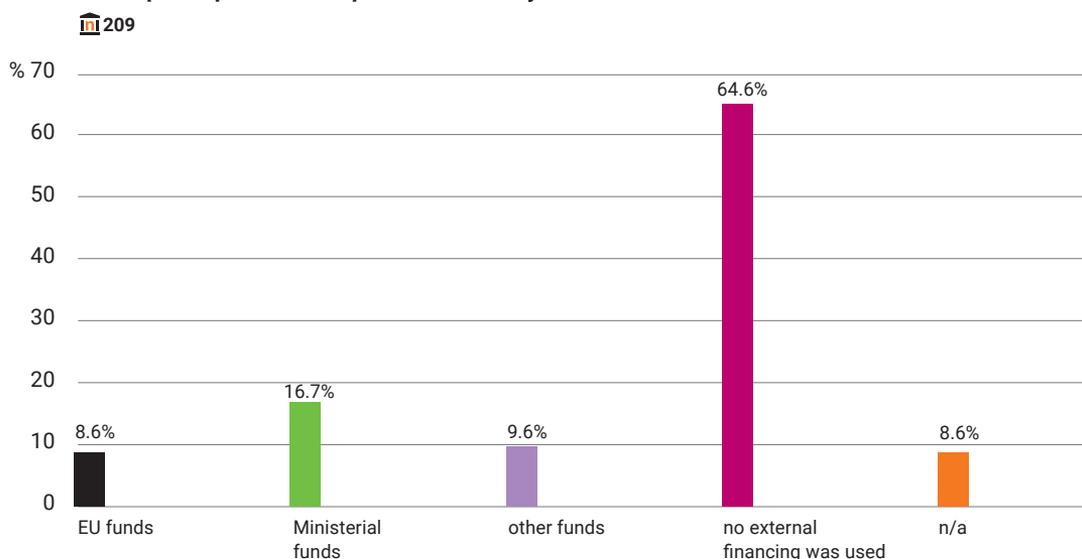
<sup>25</sup> Ibidem.

resources. In practice, they expect cultural institutions' resources to be well positioned in Google and – wherever any other sources are used – "(...) that similar standards as regards relevance and ease of search, will also be offered by the institutions that provide online access to their resources".<sup>26</sup> Under such circumstances, providing access to institutions' holdings on any other platforms with good positioning is a good solution for the institutions that cannot (or are not willing to) invest in developing or expanding their own platforms in a manner that would enable them to offer similar standards. Partnering with both Wikipedia and Google Cultural Institute is unquestionably such an opportunity.

### Sources of financing digitisation and access to collections in the years 2012-2017

The process of digitisation and providing access to collections entails significant expenditure. The largest group of museums participating in the project (16.7%) indicated funds obtained from the Ministry of Culture and National Heritage as the source of financing. Some museums declared having obtained EU funds for this purpose (8.6%).

**Figure 9. Sources of financing digitisation and access to collections in the years 2012–2017 among the museums that participated in this part of the survey**



Source: author's analysis based on the *Museum Statistics* project data.

However, such a large proportion of museums not using any external financing in the years 2012–2017 (64.6%) is puzzling. This finding requires further analysis, as it may be related to the various challenges museums face. Considering the limited financial resources of cultural institutions in Poland and the specific problems listed by the

<sup>26</sup> Ibidem, p. 49.

museums in this survey, one may expect this situation to be a result of the insufficient effectiveness of fundraising efforts.

The shortage of external funding obtained under grant competitions, where detailed legal and technological requirements apply, is an additional factor contributing to the absence or inconsistency of procedures being followed in this process.<sup>27</sup>

\*

Obviously, in many museums that participated in the survey, open sharing of their holdings depends on the funding available to them and is strictly linked to a specific project or subsidy, seldom being a strategic element of their operation. It seems interesting in this context that only 7 out of 108 institutions that chose to name their most successful efforts of the year 2017 referred to events or activities related to digitisation or online access to their collections. Some of these concerned obtaining funds for a project, whose deliverables would be published online under the Creative Commons Attribution (BY) open licence arrangement. One of the institutions pointed to a website it created for all museums from the region to be able to publish their digitised content. Another museum – owing to an infrastructural grant – is planning to create digitisation infrastructure (a photo studio with equipment) so as to be able to provide online access to its collections in the future. Similarly, one of the museums, when referring to its successes, indicated the obtaining of a subsidy and purchasing a contactless scanner. Responses of this type confirm the above intuitions about the key role of unstable funding for the digitisation of collections. Among successes in the field of digitisation and access to collections, respondents also indicated their participation in the training project, where museum staff were taught about copyright, digitisation procedures and best practices, as an introduction to further efforts aimed at creating digitisation infrastructures. Despite notable examples, such as an institution being granted special acknowledgement for its achievements in the field of digitisation, or another which developed its own multimedia application, the vast majority of respondents seem to be struggling with the problem of raising funds and acquiring the knowledge required for the process.

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<sup>27</sup> Compare with chapter *Developing legal and technological procedures for digitisation and access to collections* in this report.

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### Authored books

Bosomtwe O., Buchner A., Janus A., Wierzbicka M., Wilkowski M., *Dobro wspólne. Pasja i praktyka. Cyfrowe zasoby kultury w Polsce*, Warszawa 2018.

Buchner A., Janus A., Kawęcka D., Zaniewska K., *Open GLAM in Poland. Report*, Warszawa 2015.

*Prawne aspekty digitalizacji i udostępniania zbiorów muzealnych przez internet*, Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, Warszawa 2014.

*Przemiany praktyk i strategii udostępniania i odbioru dziedzictwa kulturowego w formie cyfrowej w latach 2004–2014*, Małopolski Instytut Kultury.

### Internet sources

Communia, *The Public Domain Manifesto*: [http://www.publicdomainmanifesto.org/files/Public\\_Domain\\_Manifesto\\_pl.pdf](http://www.publicdomainmanifesto.org/files/Public_Domain_Manifesto_pl.pdf).

<https://publicdomainmanifesto.org/manifesto.html>

Izdebski K., Mileszyk N., Siwanowicz M., *Ustawa o ponownym wykorzystaniu informacji sektora publicznego rok po wejściu w życie. Raport 2017*: [https://epf.org.pl/wp-content/uploads/sites/2/2017/06/Reuse\\_raport\\_2017-1.pdf](https://epf.org.pl/wp-content/uploads/sites/2/2017/06/Reuse_raport_2017-1.pdf).

*Reuse of Public Sector Information Act – One Year after Coming into Effect, Report 2017* <https://centrumcyfrowe.pl/wp-content/uploads/2017/09/e-1.pdf>.

The paper presents the results of a study into the accessibility and reuse of digitised holdings. The topics discussed include: copyright problems and related collection presentation models, institutions' and users' aims and practices when using digitised content, procedures being adopted and cross-institutional relationships being established in connection with digitisation projects.

M-U-

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-M-C

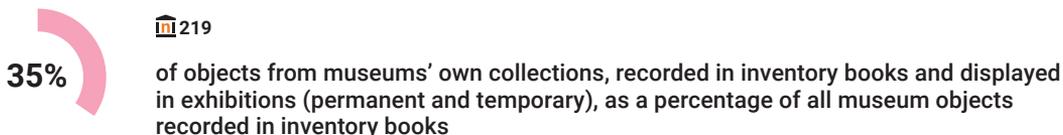
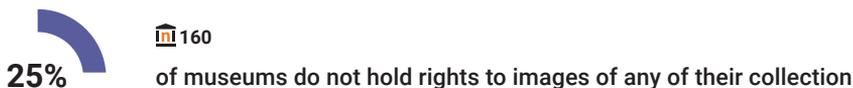
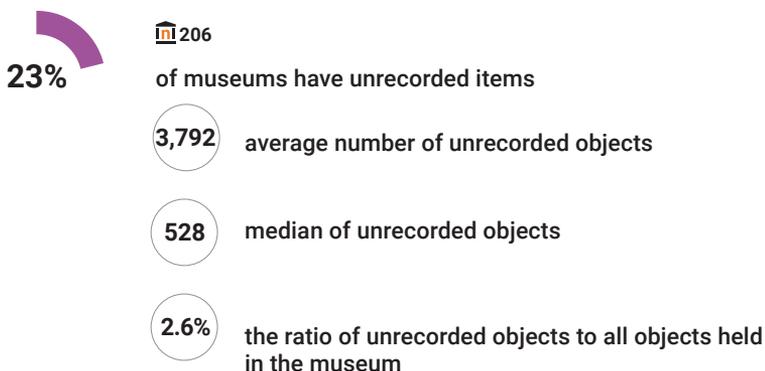
I-N

2-O-

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## 1. Collections and collection management

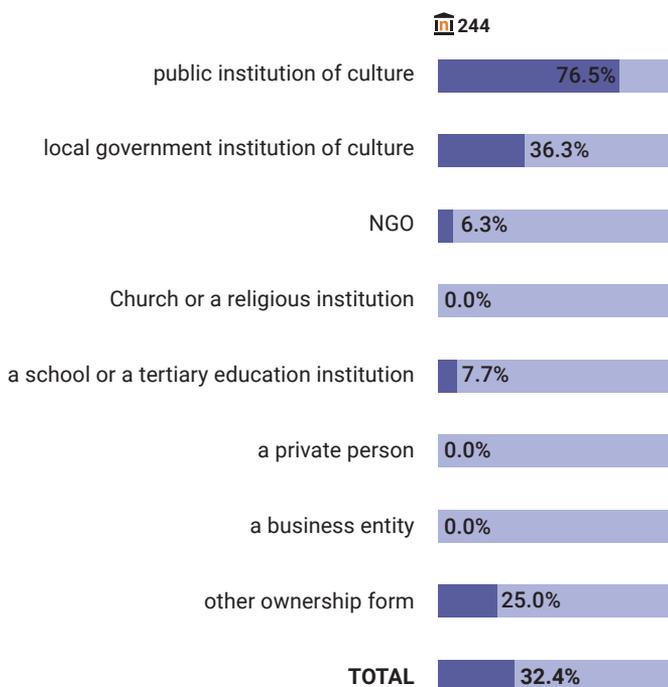
### 1.1. Collections in total



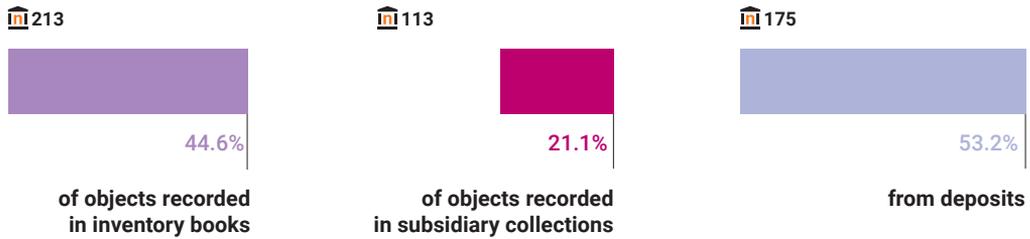
the number of museums that responded to the question. Data presented in this part of the publication do not include the "no data available" response.

- single-site and multi-site summary listings
- single-site and local divisions
- single-site
- multi-site summary listings

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



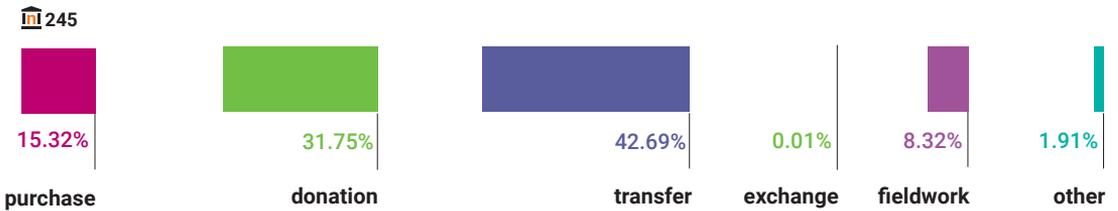
### 1.3. Average percentage of visually documented museum items



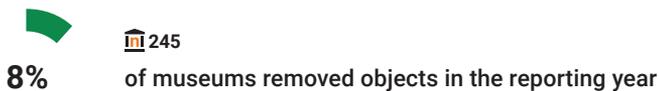
### 1.4. Collection items recorded in inventory books



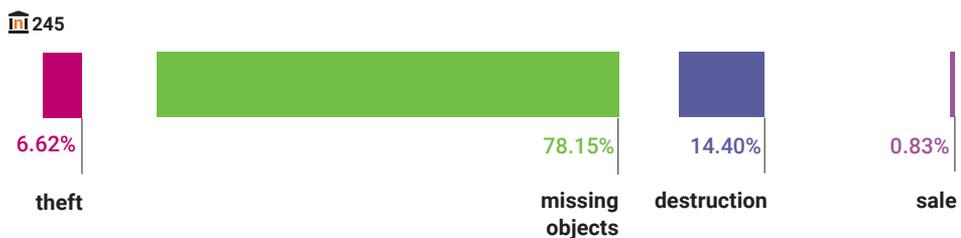
### Acquisition methods



### Objects removed from inventory books



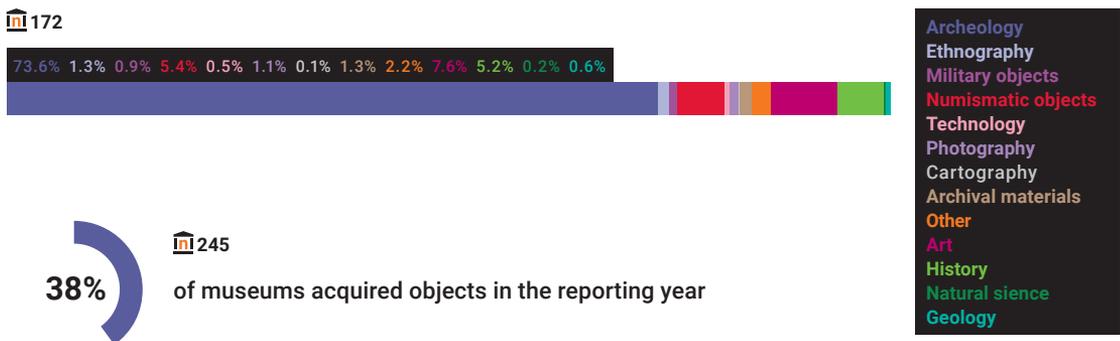
### Reasons for removal



### 1.5. Collection items recorded in subsidiary books



### 1.6. Collection items recorded in deposit books

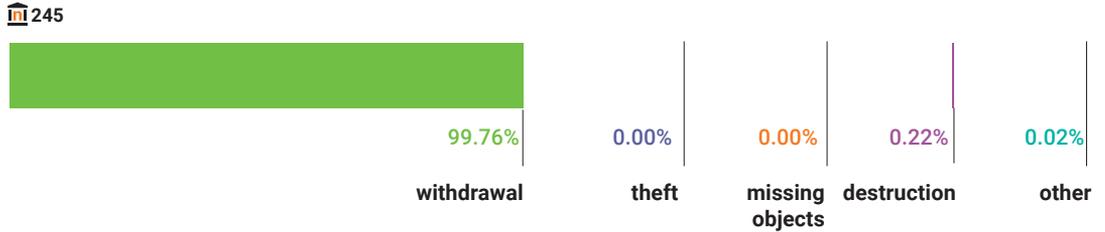


### Sources of acquisition



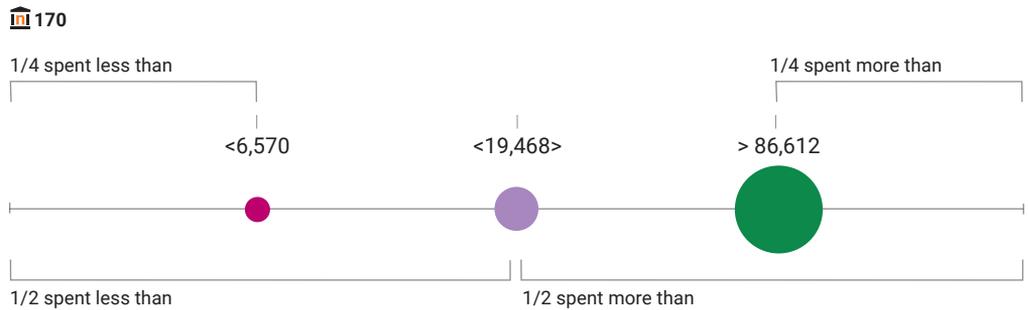
**24%**  245 of museums removed objects in the reporting year

Reasons for removal



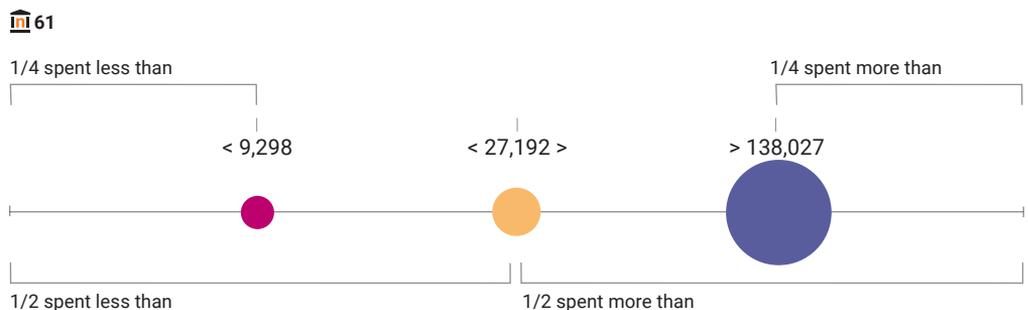
1.7. Expenses on the purchase of collection objects

**74%**  231 of museums incurred expenses on the purchase of acquisitions



1.8. Expenses on collection safety improvements

**28%**  221 of museums incurred expenses on collection safety improvements



## 1.9. Movement of museum objects

	 244	 236	 243	 235
museums that:	loaned in free of charge	loaned in for a payment	loaned out free of charge	loaned out for a payment
Dolnośląskie	9.7%	16.7%	8.7%	0.0%
Kujawsko-pomorskie	5.8%	5.6%	3.1%	11.1%
Lubelskie	4.6%	5.6%	5.0%	0.0%
Lubuskie	3.3%	0.0%	2.5%	0.0%
Łódzkie	5.8%	0.0%	8.1%	11.1%
Małopolskie	10.4%	16.7%	10.6%	22.2%
Mazowieckie	16.2%	11.1%	19.2%	0.0%
Opolskie	3.3%	5.6%	3.7%	0.0%
Podkarpackie	7.1%	0.0%	7.5%	0.0%
Podlaskie	0.7%	0.0%	1.2%	0.0%
Pomorskie	7.8%	11.1%	6.2%	11.1%
Śląskie	7.1%	11.1%	7.5%	22.2%
Świętokrzyskie	2.6%	0.0%	2.5%	11.1%
Warmińsko-mazurskie	1.3%	0.0%	1.2%	0.0%
Wielkopolskie	10.4%	16.7%	8.7%	11.1%
Zachodniopomorskie	3.9%	0.0%	4.3%	0.0%
<b>TOTAL</b>	<b>63.1%</b>	<b>7.6%</b>	<b>66.3%</b>	<b>3.8%</b>

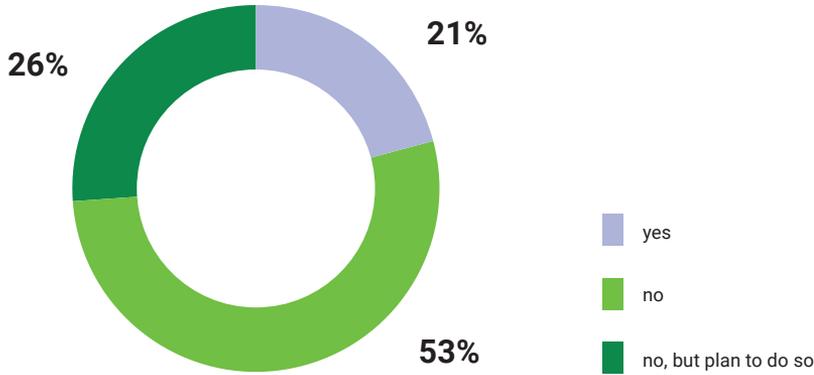
**loan in/out** – make artefacts available to another institution free of charge or for a payment

	 242	 235	 242	 235
collection items, which:	were loaned in free of charge	were loaned in for a payment	were loaned out free of charge	were loaned out for a payment
Poland	94.2%	95.5%	98.1%	100.0%
abroad	5.8%	4.5%	1.9%	0.0%

## 2. Digitisation

### 2.1. Does the museum provide online access to its collection documentation?

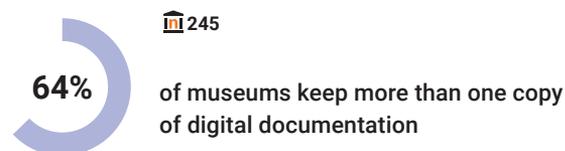
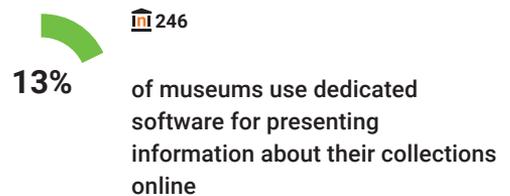
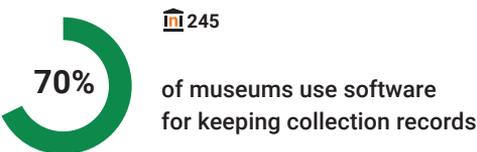
 246



for those who responded 'yes'

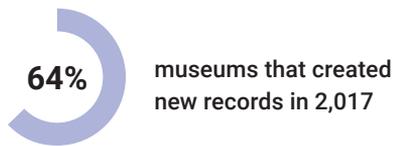
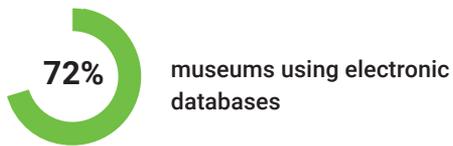
	published on the museum's website via an electronic catalogue with a search system	museums provide access via an external aggregator
access to records, without images	27.7%	7.1%
average no. of records	5,168	41,323
median of records	545	41,323
access to records with images	91.5%	92.9%
average no. of records	3,971	929
median of records	1,418	162
<b>TOTAL</b>	<b>90.4%</b>	<b>26.9%</b>

### 2.2. Software and digital documentation



### 2.3. Utilisation of electronic databases

 219



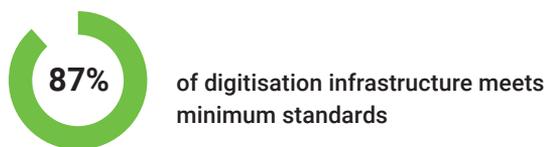
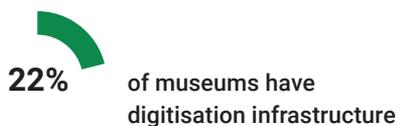
### 2.4. Objects recorded in electronic data bases

 219

	records in total	records without images	records with images
mean	19,644	13,715	10,314
median	7,833	3,762	4,757
%		50.8%	49.2%
<b>Created in the reporting year</b>			
% of the total number of records in the category	16.4%	21.3%	11.3%
mean	3,667	4,676	1,342
median	500	265	310
% of the total number of records		66.0%	44.0%

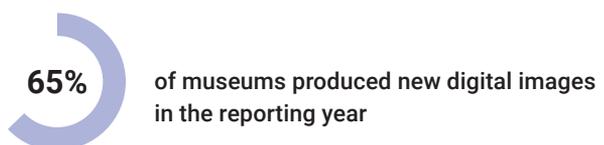
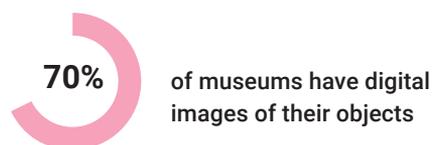
### 2.5. Digitisation infrastructure and data centres

 246



### 2.6. Digital images

 211



## 2.7. Objects with digital images

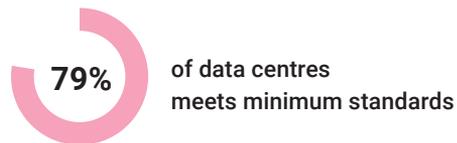
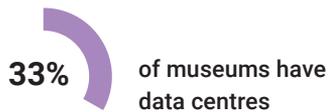
 219

### Quantity of digital images

		Created in the reporting year
Total		<b>10.8%</b>
Mean	<b>37,594</b>	<b>4,399</b>
Median	<b>7,629</b>	<b>680</b>

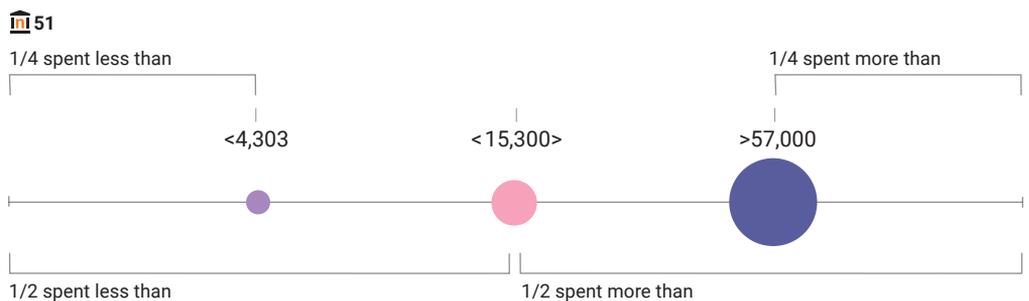
## 2.8. Data centres

 245



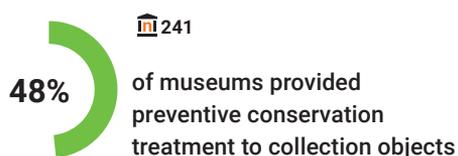
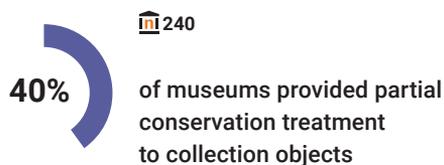
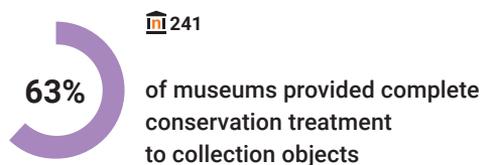
## 2.9. Expenses on digitisation

 240



### 3. Conservation activity

#### 3.1. Conservation activity



#### 3.2. Conservation activity by type

241

Museum type	complete conservation treatment		
	treatment provided	mean	median
public institution of culture	94.1%	291	78
public institution of culture	68.6%	132	28
NGO	26.7%	32	7
Church or a religious institution	20.0%	2	2
a school or a tertiary education institution	38.5%	11	6
a private person	54.5%	42	27
a business entity	0.0%	-	-
other ownership form	37.5%	18	3
<b>TOTAL</b>	<b>62.7%</b>	<b>136</b>	<b>26</b>

240

Museum type	partial conservation treatment		
	treatment provided	mean	median
public institution of culture	76.5%	328	76
public institution of culture	44.0%	91	30
NGO	6.7%	3	3
Church or a religious institution	0.0%	-	-
a school or a tertiary education institution	23.1%	38	3
a private person	45.5%	26	24
a business entity	0.0%	-	-
other ownership form	12.5%	3	3
<b>TOTAL</b>	<b>40.4%</b>	<b>116</b>	<b>30</b>

241

Museum type	preventive conservation treatment		
	treatment provided	mean	median
public institution of culture	76.5%	2,661	579
public institution of culture	53.3%	1,184	95
NGO	6.7%	20	20
Church or a religious institution	0.0%	-	-
a school or a tertiary education institution	38.5%	69	34
a private person	45.5%	57	15
a business entity	0.0%	-	-
other ownership form	25.0%	1,001	1,001
<b>TOTAL</b>	<b>48.1%</b>	<b>1,240</b>	<b>84</b>

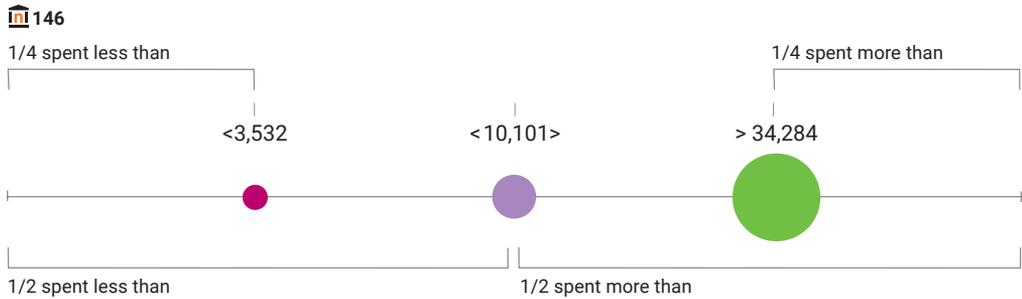
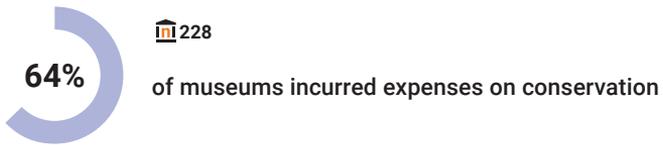
247

Museum type	museums with a conservation department		of which: museums that provided conservation services externally	
public institution of culture	76.5%		30.7%	
public institution of culture	36.6%		36.5%	
NGO	11.1%		50.0%	
Church or a religious institution	0.0%		-	
a school or a tertiary education institution	76.9%		100.0%	
a private person	18.2%		0.0%	
a business entity	0.0%		-	
other ownership form	12.5%		0.0%	
<b>TOTAL</b>	<b>33.2%</b>		<b>35.4%</b>	

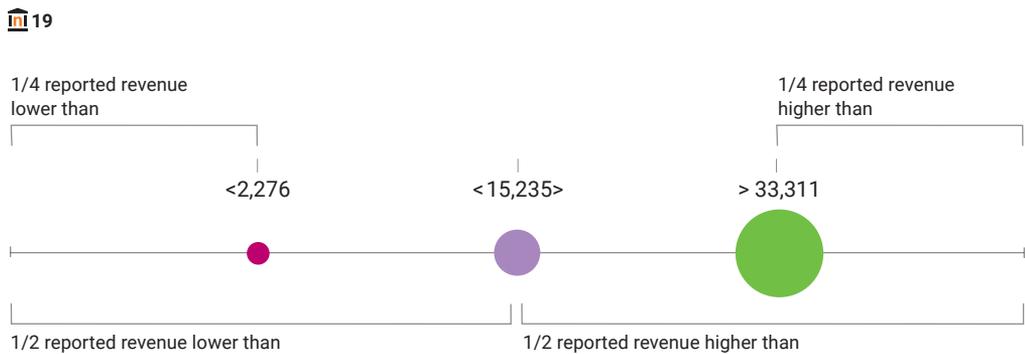
### 3.3. Conservation according to collection type



### 3.4. Conservation expenses



### 3.5. Maintenance revenue



## 4. Losses, safety and security standards

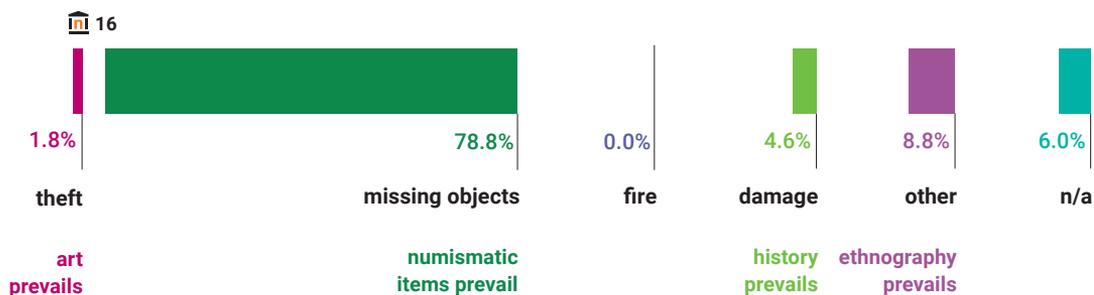
### 4.1. Losses

 246  
**7%** of museums recorded losses of objects

**12** average number of losses

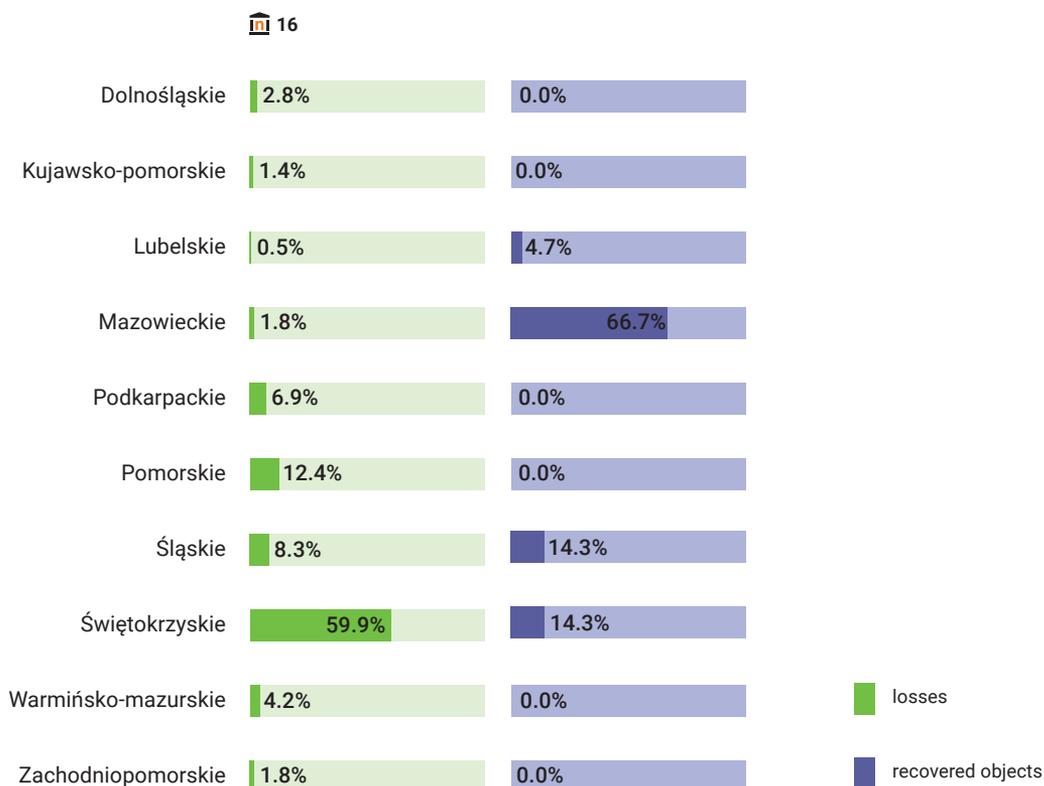
**3** median number of losses

### 4.2. Losses due to:



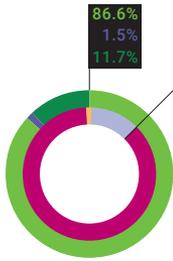
**93.5%** Losses not discovered during audits/inspections

### 4.3. Losses and recoveries by regions

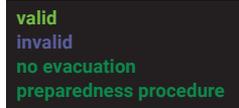


No losses were reported in other regions.

#### 4.4. Safety of museum objects and buildings



Fire safety procedure  
 400



Collection evacuation preparedness procedure  
 401



#### 4.5. Safety and security measures



402

Museums fitted with an intrusion alarm system

399

Museums fitted with a CCTV system

402

Museums fitted with a fire alarm system

## 5. Exhibitions

### 5.1. Permanent exhibitions



247

of museums offer permanent exhibitions



exhibitions on average



190

of single-site museums offer permanent exhibitions



exhibitions on average



57

of multi-site museums offer permanent exhibitions



exhibitions on average

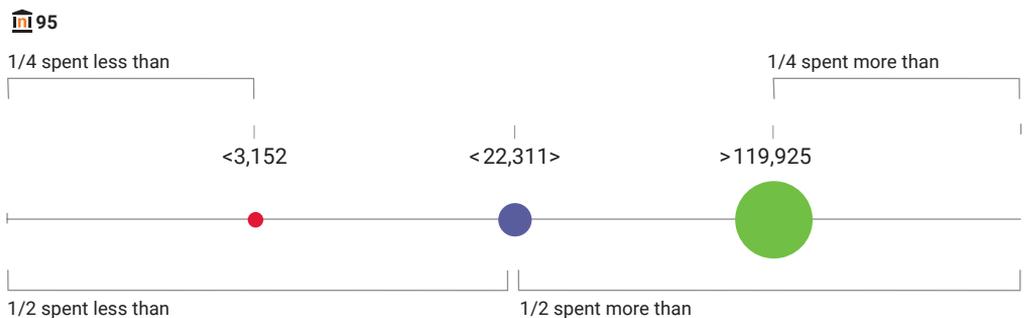
	228	226	225	227	226
	exhibitions with audio/ audio-video content provided	exhibitions where authentic objects prevail	exhibitions where multimedia content prevails	museums where new permanent exhibitions were opened	exhibitions modernised in the reporting year
single-site	17.1%	90.5%	2.7%	16.5%	8.7%
multi-site	25.1%	88.4%	1.9%	36.8%	4.0%
<b>TOTAL</b>	<b>20.6%</b>	<b>89.6%</b>	<b>2.4%</b>	<b>21.6%</b>	<b>6.4%</b>

### 5.2. Expenses on permanent exhibitions



218

of museums incurred expenses on permanent exhibitions



### 5.3. Temporary exhibitions



247

of museums offer temporary exhibitions



exhibitions on average



190

of single-site museums offer temporary exhibitions



exhibitions on average



57

of multi-site museums offer temporary exhibitions



exhibitions on average

218

	in-house	co-organised	visiting
single-site	55.8%	20.4%	23.8%
multi-site	64.0%	14.5%	21.5%
<b>TOTAL</b>	<b>59.0%</b>	<b>18.1%</b>	<b>22.9%</b>

216

217

216

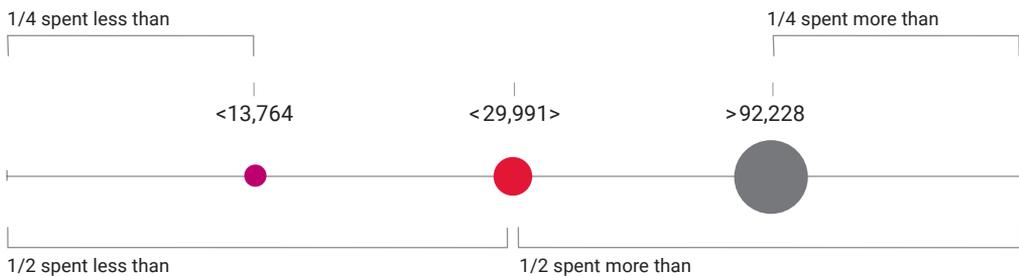
	exhibitions with audio/audio-video content provided	exhibitions where authentic objects prevail	exhibitions where multimedia content prevails
single-site	0.9%	64.6%	1.8%
multi-site	1.3%	68.1%	0.9%
<b>TOTAL</b>	<b>1.0%</b>	<b>66.0%</b>	<b>1.4%</b>

### 5.4. Expenses on temporary exhibitions



218

of museums incurred expenses on temporary exhibitions



### 5.5. Exhibition attendance in museums located in:

 392

	mean	median		mean	median
up to 10,000	24,015	9,600	urban areas	57,112	13,443
between 10,000 and 100,000	40,951	8,663	rural areas	28,560	13,000
between 100,000 and 500,000	37,840	15,656			
>500,000 residents	110,857	25,081			

### 5.6. Exhibitions abroad



### 5.7. Virtual exhibitions



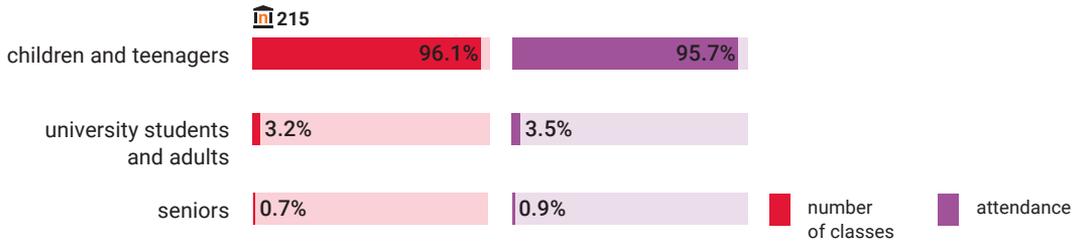
## 6. Educational activities

### 6.1. Museum classes and workshops by regions

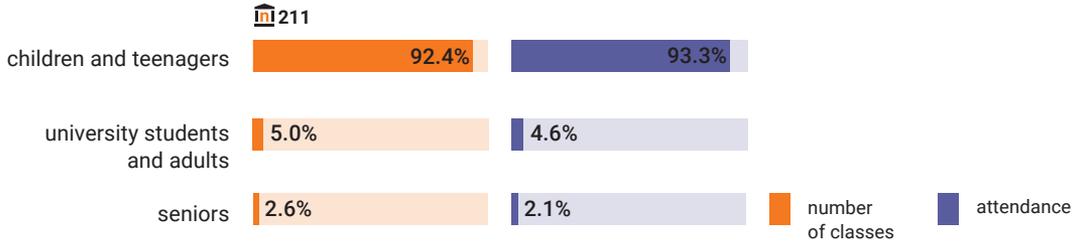


		number of museum classes conducted	attendance at museum classes	number of workshops organised	attendance at workshops
Dolnośląskie	mean	214	4,111	78	1,340
	median	39	925	26	416
Kujawsko-pomorskie	mean	150	3,822	99	2,195
	median	33	950	16	752
Lubelskie	mean	75	1,781	43	975
	median	31	911	0	0
Lubuskie	mean	81	1,734	56	1,171
	median	47	1,068	10	225
Łódzkie	mean	99	2,216	72	1,684
	median	91	1,848	66	1,209
Małopolskie	mean	121	2,641	98	2,015
	median	36	700	14	187
Mazowieckie	mean	387	8,125	77	11,154
	median	36	1,350	20	542
Opolskie	mean	68	1,768	73	1,180
	median	46	1,320	59	767
Podkarpackie	mean	178	3,811	75	1,631
	median	116	2,113	32	688
Podlaskie	mean	71	2,229	14	1,059
	median	45	1,104	8	199
Pomorskie	mean	171	4,039	123	3,279
	median	66	1,530	79	1,242
Śląskie	mean	247	4,289	33	698
	median	119	2,134	14	317
Świętokrzyskie	mean	174	3,930	86	2,352
	median	55	1,230	17	685
Warmińsko-mazurskie	mean	115	2,625	148	3,079
	median	27	800	20	390
Wielkopolskie	mean	172	3,537	57	1,557
	median	36	969	16	575
Zachodniopomorskie	mean	264	6,098	84	2,201
	median	194	3,675	28	400
<b>POLAND</b>	<b>mean</b>	<b>193</b>	<b>4,094</b>	<b>75</b>	<b>3,217</b>
	<b>median</b>	<b>52</b>	<b>1,247</b>	<b>21</b>	<b>517</b>

## 6.2. Museum classes by age



## 6.3. Workshops by age



## 6.4. Educational activities

	<b>227</b> number of events	<b>224</b> attendance
museum classes	56.9%	33.6%
workshops	22.6%	27.6%
training and courses	0.6%	0.4%
lectures and talks	7.4%	8.3%
concerts	1.5%	14.8%
performances	1.0%	2.0%
other	10.0%	13.3%

	<b>236</b> Training and courses		<b>241</b> Lectures and talks	
	classes	attendance	number of lectures and talks	attendance
median	<b>2</b>	<b>67</b>	<b>24</b>	<b>1,020</b>
mean	<b>0</b>	<b>0</b>	<b>6</b>	<b>304</b>

	<b>240</b> Concerts		<b>239</b> Performances	
	number of concerts	attendance	number of events	attendance
median	<b>5</b>	<b>1,684</b>	<b>4</b>	<b>264</b>
mean	<b>1</b>	<b>97</b>	<b>0</b>	<b>0</b>



246

of museums conducted educational activities prepared and delivered in co-operation with other institutions (e.g. museums, associations)



247

of museums conducted educational activities for participants with visual impairments, hearing impairments, motor impairments, intellectual impairments, mental impairments

105

	classes	attendance
mean	19	315
median	9	150

### 6.5. Targeted educational offer



247

of museums had an offer targeted towards families



247

of museums had an offer targeted toward seniors



246

13% of museums had an offer targeted toward national minorities



247

7% of museums had an offer targeted towards immigrants and refugees



247

36% of museums had an offer targeted towards socially excluded groups



247

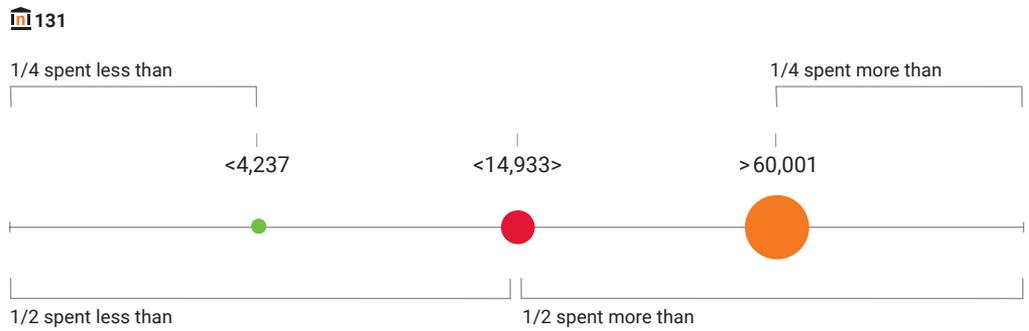
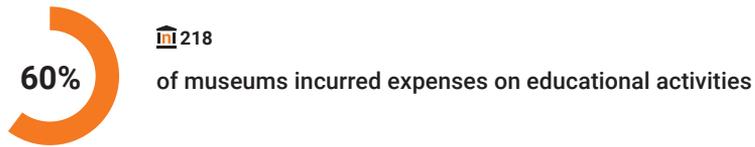
79% of museums had an offer targeted toward tourists



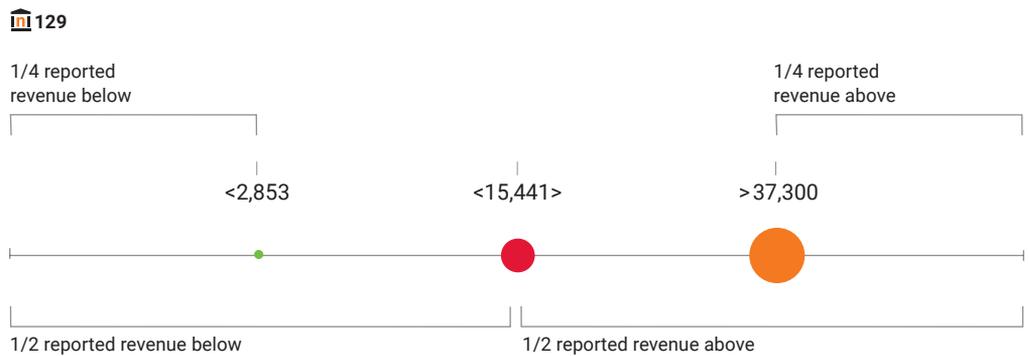
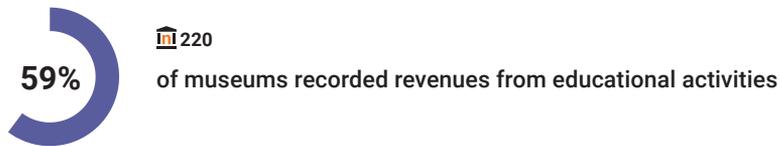
247

87% of museums had an offer targeted toward local communities

## 6.6. Expenses on education

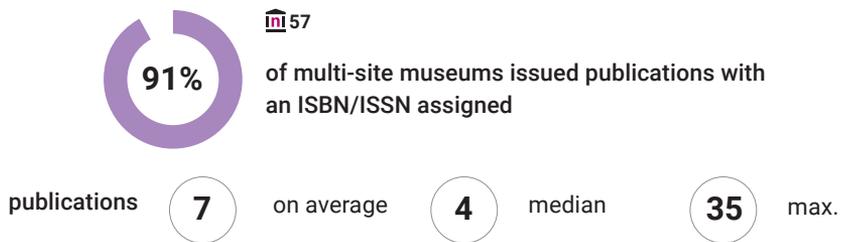
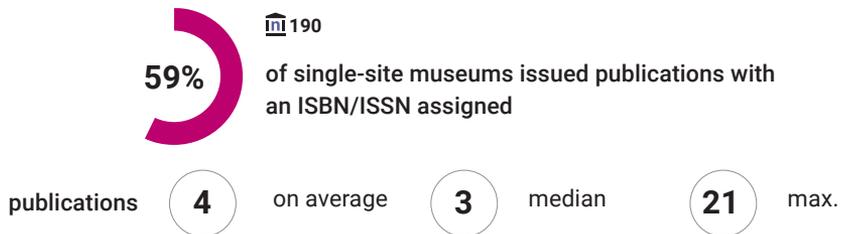
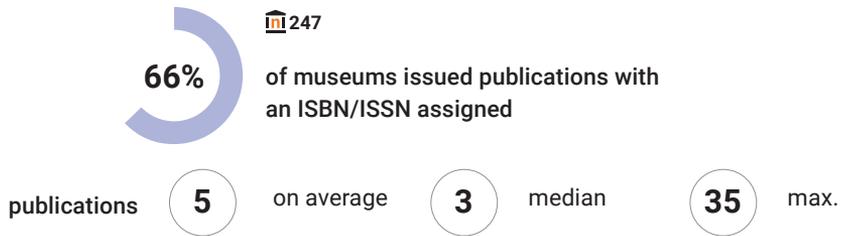


## 6.7. Revenue from educational activities

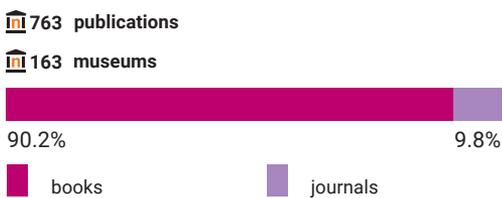


## 7. Publishing activities

### 7.1. Museum publishing activities



#### Type of publication



#### Form of publication



## 7.2. Museum publishing activities

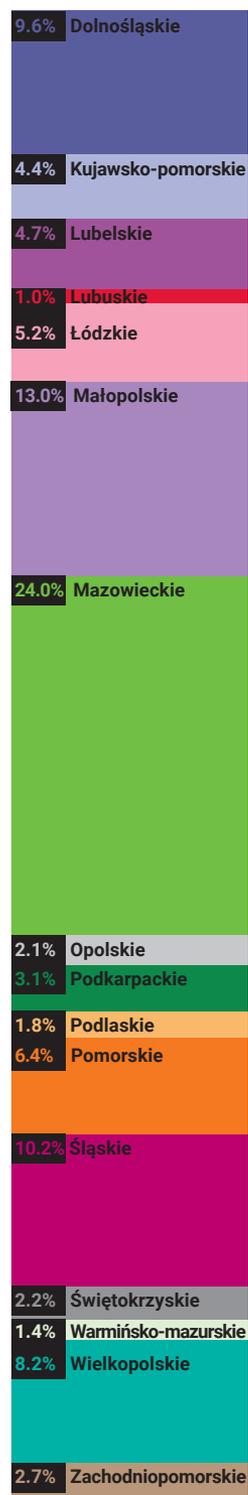
 768  
publications  
 163  
museums

 247

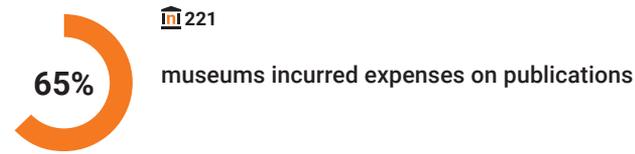
	museums that issued at least one publication with an ISBN/ISSN assigned	mean	median	average print run
Dolnośląskie	77.3%	4	3	838
Kujawsko-pomorskie	53.8%	5	4	779
Lubelskie	46.7%	5	5	1,353
Lubuskie	66.7%	2	2	1,217
Łódzkie	66.7%	4	3	598
Małopolskie	66.7%	5	3	999
Mazowieckie	66.7%	7	4	466
Opolskie	62.5%	3	2	629
Podkarpackie	50.0%	3	2	516
Podlaskie	50.0%	5	5	650
Pomorskie	81.3%	4	3	518
Śląskie	73.7%	6	4	444
Świętokrzyskie	66.7%	4	4	400
Warmińsko-mazurskie	66.7%	3	2	1,070
Wielkopolskie	75.0%	4	2	683
Zachodniopomorskie	62.5%	4	4	376
<b>POLAND</b>	<b>66.4%</b>	<b>5</b>	<b>3</b>	<b>670</b>

## 7.3. Publications by region

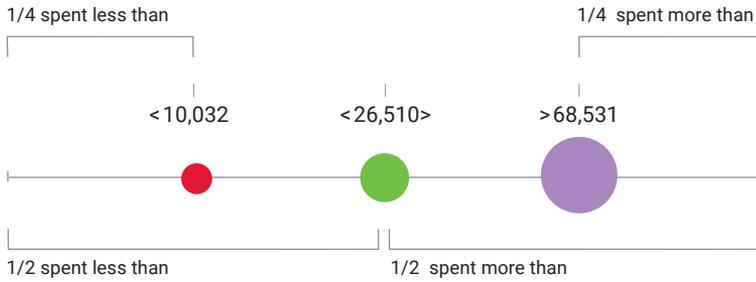
 782 publications  
 164 museums



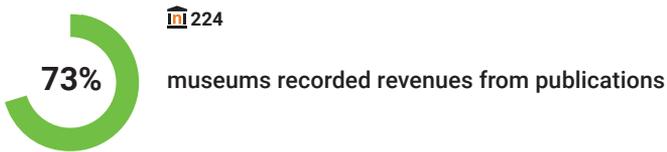
## 7.4. Expenses on publications



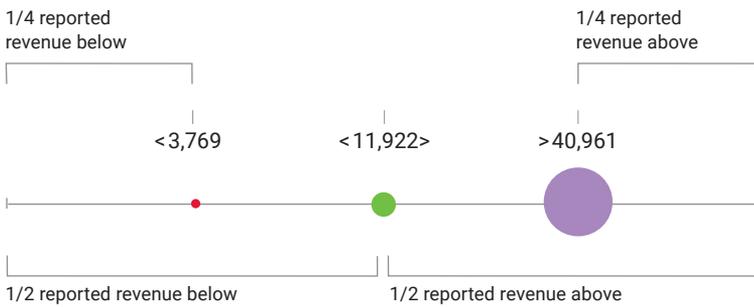
 144



## 7.5. Revenue generated from publications



 164



## 8. Scholarly activities

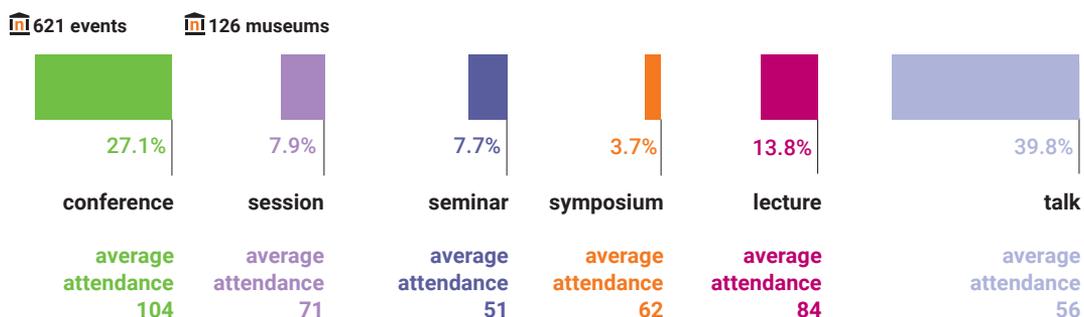
### 8.1. Scholarly events

 247

**51%** of museums organised scholarly events

**5** mean number of events

**49** maximum number of events organised



**73** average attendance

 597 events     123 museums

### 8.2. Was the event accompanied by a publication?

 597 events

 123 museums

	yes	no	will be published in the future
conference	18.1%	50.6%	31.3%
session	6.1%	79.6%	14.3%
seminar	2.1%	95.8%	2.1%
symposium	13.0%	69.6%	17.4%
lecture	4.7%	45.9%	49.4%
talk	3.6%	90.7%	5.7%
<b>TOTAL</b>	<b>8.1%</b>	<b>72.5%</b>	<b>19.4%</b>

### 8.3. Coverage and the origin of the speakers

	620 events 126 museums			618 events 126 museums	
	coverage		the origin of speakers		
	international	national	regional	from Poland	from abroad
conference	27.4%	55.3%	17.3%	95.8%	28.3%
session	16.3%	38.8%	44.9%	95.9%	20.4%
seminar	10.4%	43.8%	45.8%	97.9%	10.4%
symposium	17.4%	60.9%	21.7%	100.0%	17.4%
lecture	1.2%	62.3%	36.5%	97.6%	2.4%
talk	1.2%	15.8%	83.0%	97.6%	4.0%
<b>TOTAL</b>	<b>10.8%</b>	<b>38.6%</b>	<b>50.6%</b>	<b>97.1%</b>	<b>12.6%</b>

### 8.4. Research programmes

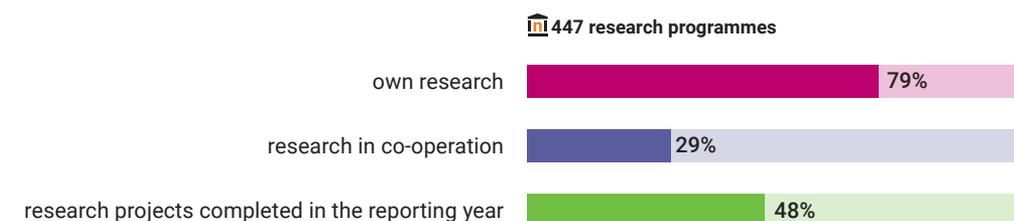
**38%**  247 of museums conducted research programmes

**5** research programmes on average

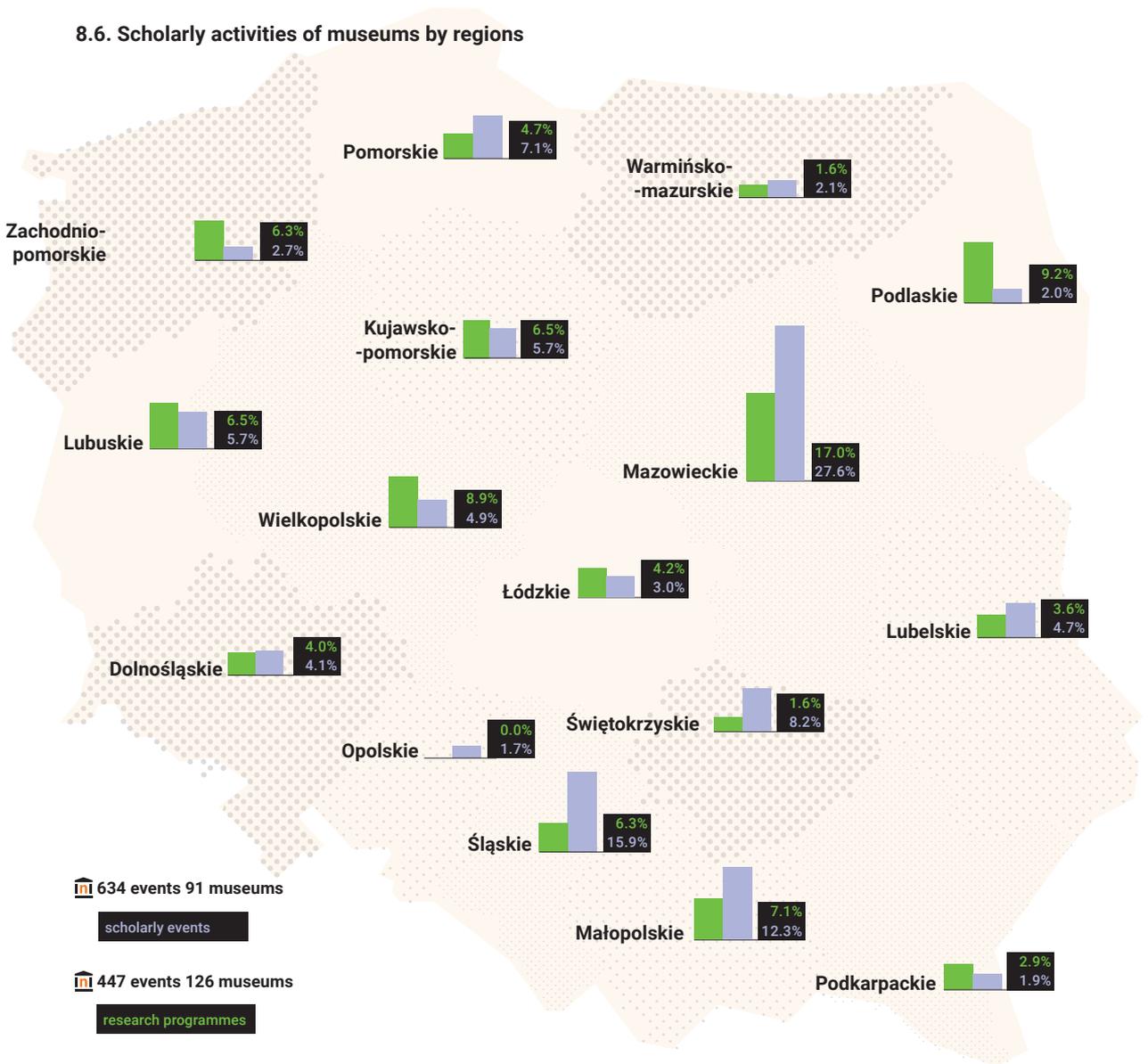
**2** median

**47** max.

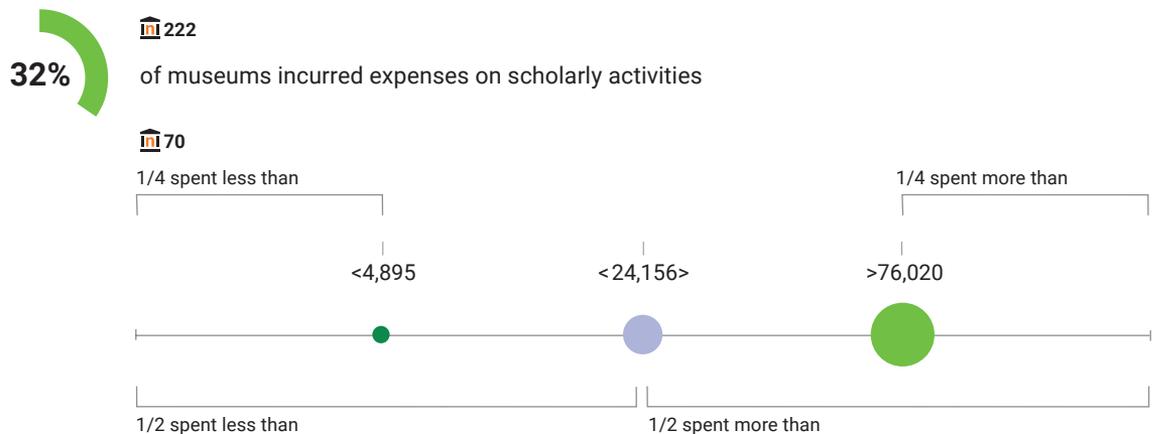
### 8.5. For museums where research programmes were conducted



## 8.6. Scholarly activities of museums by regions



## 8.7. Expenses on scholarly activities



## 9. Other information

### 9.1. Externally financed projects

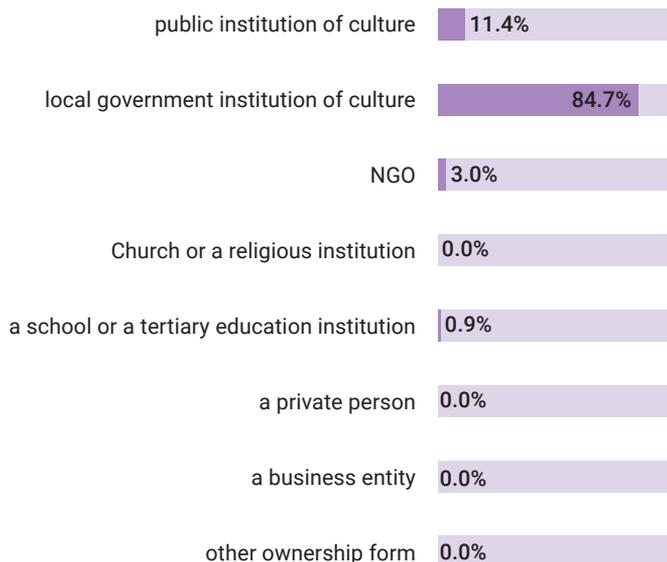


245

of museums implemented projects financed under the Ministry of Culture and National Heritage programmes, under programmes offered by ministerial institutions or from EU funds

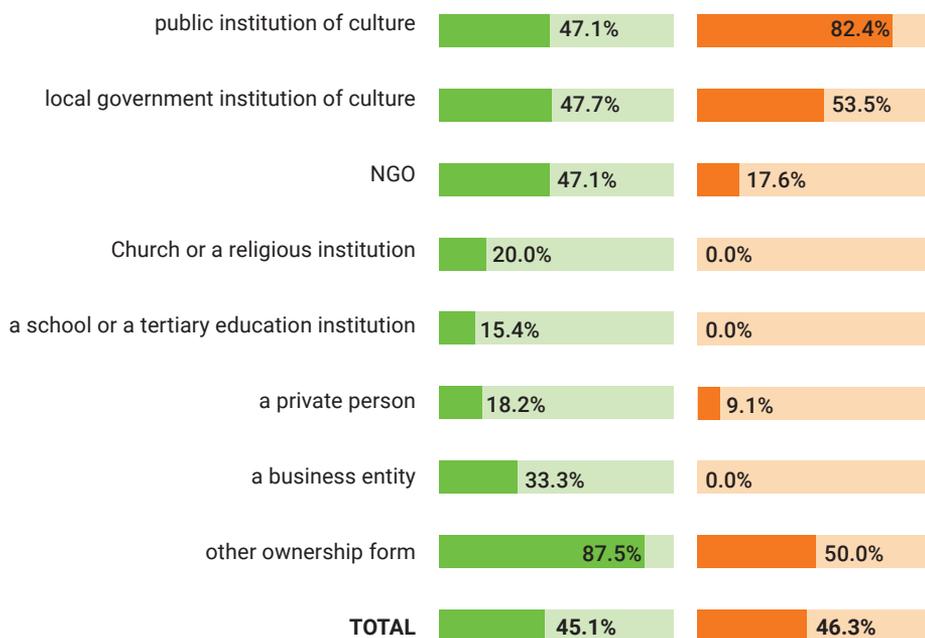
Projects in percent, broken down to:

115



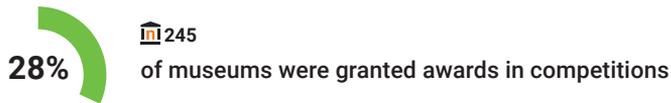
### 9.2. Museum audits

246



museums controlled by an organiser museums audited by external institutions

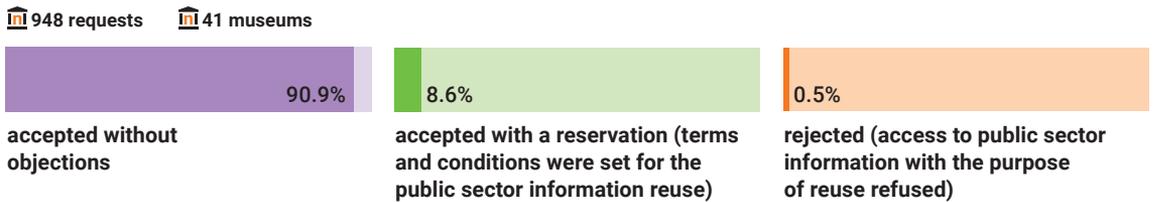
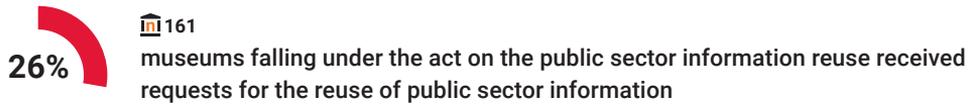
### 9.3. Awards in museum contests



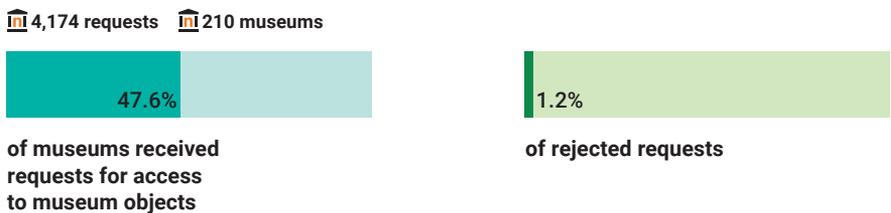
Of which:



### 9.4. Public sector information reuse



### 9.5. Requests for access to museum objects



## Museums to have taken part in the *Museums Statistics* Project

	2015	2016	2017
„XIX-wieczna chata podcieniowa” – prywatne muzeum Danuty i Krzysztofa Worobców w Kadzidłowie	○	●	●
Apteka-Muzeum PZF – Cefarm – Lublin S.A.	●	●	●
Archiwum i Muzeum UMCS	○	○	●
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 Izzydora Gulgowskich we Wdzydzach Kiszewskich	●	●	●
Muzeum – Nadwiślański Park Etnograficzny w Wygiełzowie i Zamek Lipowiec	●	○	○
Muzeum – Orawski Park Etnograficzny w Zubrzycy Górnej	○	●	●
Muzeum – Zamek w Łańcucie	●	●	●
Muzeum „Górnośląski Park Etnograficzny w Chorzowie”	●	●	●
Muzeum Afrykanistyczne im. dra Bogdana Szczygła i Bożeny Szczygieł-Gruszyńskiej oraz 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 Przemyślu	●	○	○
Muzeum Archidiecezjalne w Gdańsku Oliwie	●	●	○
Muzeum Archidiecezjalne w Katowicach	●	●	●
Muzeum Architektury we Wrocławiu	○	●	○
Muzeum Azji i Pacyfiku w Warszawie	●	○	○
Muzeum Borów Tucholskich	○	○	●
Muzeum Budownictwa Ludowego – Park Etnograficzny w Olsztynku	●	●	●
Muzeum Budownictwa Ludowego w Sanoku	●	●	●

Muzeum Bursztynu w Warszawie	○	○	●
Muzeum Ceramiki w Bolesławcu	○	●	○
Muzeum Częstochowskie	●	●	●
Muzeum Czynu Niepodległościowego – Dom im. Józefa Piłsudskiego	●	○	○
Muzeum Dawnej Wsi „Domek Tkaczki”	○	○	●
Muzeum Dewocjonaliów i Rzeczy Osobistych	○	○	●
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 Zabrze	●	●	●
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 Medycyny Warszawskiego Uniwersytetu Medycznego	○	○	●
Muzeum Historii Miasta Zduńska Wola	○	○	●
Muzeum Historii Polski	●	●	●
Muzeum Historii Polskiego Ruchu Ludowego w Warszawie	●	●	●
Muzeum Historii Przemysłu w Opatówku	●	●	●
Muzeum Historii Spółdzielczości w Polsce	○	○	●
Muzeum Historii Żydów Polskich POLIN	●	●	○
Muzeum Historyczne Miasta Gdańska	●	●	●
Muzeum Historyczne Miasta Krakowa	●	●	●
Muzeum Historyczne SKARB	○	●	●
Muzeum Historyczne w Elku	○	●	○
Muzeum Historyczne w Przasnyszu	○	○	●
Muzeum Historycznego Inspektoratu Zamojskiego AK im. Stanisława Prusa „Adama” w Bondyrzu	○	○	●
Muzeum Historyczno-Etnograficzne im. Juliana Rydzkowskiego w Chojnicach	○	●	●

Muzeum Historyczno-Archeologiczne w Ostrowcu Świętokrzyskim	●	○	○
Muzeum Historyczno-Misyjne Zgromadzenia Księża Misjonarzy w Krakowie	●	●	●
Muzeum Hutnictwa Cynku Walcownia	○	○	●
Muzeum Hutnictwa Doliny Małej Panwi	●	●	●
Muzeum II Wojny Światowej w Gdańsku	●	●	○
Muzeum Ikon i Kultury Staroobrzędowców	○	○	●
Muzeum im. Anny i Jarosława Iwaszkiewiczów w Stawisku	●	○	○
Muzeum im. Jacka Malczewskiego w Radomiu	○	●	●
Muzeum im. Jana Dzierżona w Kluczborku	○	●	●
Muzeum im. Jana Kasprowicza 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 Kresów w Lubaczowie	○	○	●
Muzeum Księżąt Lubomirskich w Zakładzie Narodowym im. Ossolińskich we Wrocławiu	○	○	●
Muzeum Kultury Kurpiowskiej w Ostrołęce	●	●	●
Muzeum Kultury Ludowej Pogórza Sudeckiego w Kudowie Zdroju	○	○	●
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 „Szttygarka”	●	●	●
Muzeum Miejskie Dzierżoniowa	●	●	●
Muzeum Miejskie Suchej Beskidzkiej	●	●	●
Muzeum Miejskie w Nowej Soli	○	○	●
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 Młynarstwa, Techniki i Rzemiosła Wiejskiego im. Józefa Winiarskiego	○	○	●
Muzeum Nadwiślańskie w Kazimierzu Dolnym	●	●	●
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Muzeum Pierwszych Piastów na Lednicy	●	●	●
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Muzeum Regionalne w Chojnowie	●	●	○
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