

MUSEUM STATISTICS

Museums in 2018



MUSEUM STATISTICS

Museums in 2018

MUSEUM STATISTICS

3

MUSEUM STATISTICS

Museums in 2018

National Institute
for Museums and
Public Collections

Warsaw 2019



CONTENTS

6

Introduction

16

What statistics tell us
(and what they don't)

26

The socio-economic
impact of museums
and their relationships
with the surrounding
environment

76

Museums in 2018

136

List of museums

20

0

11

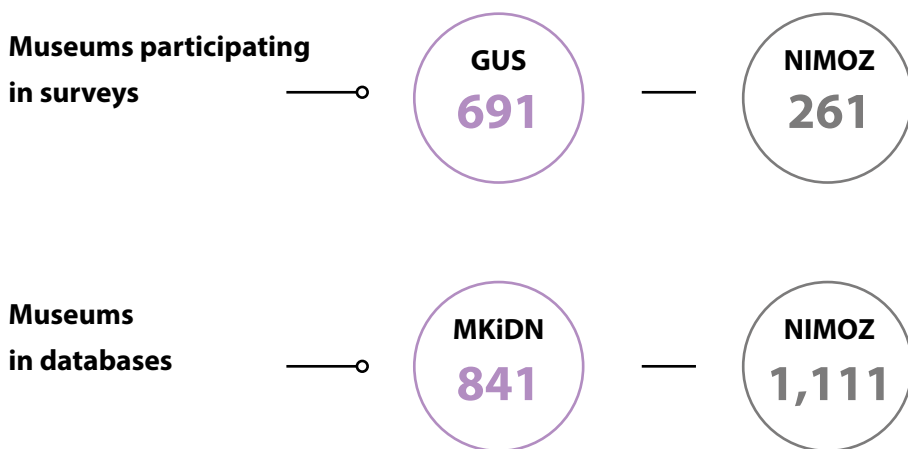
5

The main intention of the *Museum Statistics* project is to collect and analyse statistical data in order to diagnose the situation in Polish museums. As a result, effective methods of support can be developed, threats can be identified and, no less importantly, museums' potentials can be evaluated.

The National Institute for Museums and Public Collections initiated the *Museum Statistics* project in 2013. The current publication presents data for the year 2018, collected during the sixth edition of the project. We hope this information will become an important source of knowledge for museums, their organisers and for all those interested in the subject of museums, as well as providing inspiration for further analyses of the museum environment.

We would like to invite all museums in Poland to join the *Museum Statistics* project. The exact number of museums cannot be specified, but somewhere in excess of 800 institutions have their statute of rules and regulations approved by the Ministry of Culture and National Heritage. One should remember however, that this is only an official list of entities meeting the criteria of the Act on Museums. There are many institutions running activities that are typical of a museum, although they have never approved their documents with the Ministry. The initiative of NIMOZ is intended to examine the situation throughout the museum sector in Poland, therefore all museum entities are invited to participate. According to the database of the *Museum Statistics* Section, there were 1,111 of them in 2018.

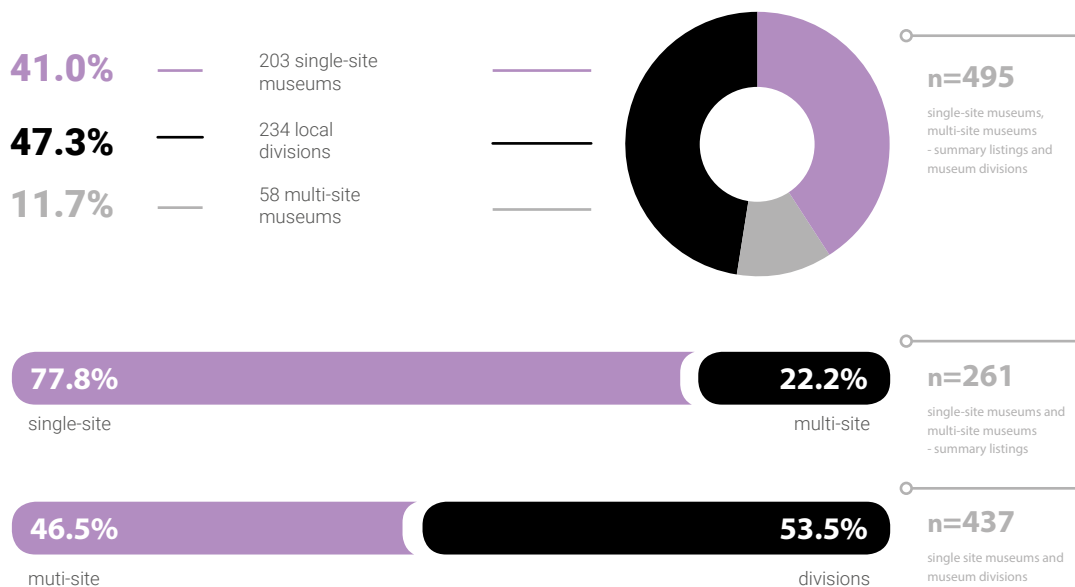
Figure 1. The number of museums in Poland according to different sources



Source: Central Statistical Office of Poland (GUS), Ministry of Culture and National Heritage (MKiDN), National Institute for Museums and Public Collections (NIMOZ).

In 2018, the survey questionnaires were filled in by 261 museums (495 including all local sites), which accounts for ca. 25% of all museums in Poland (reported in the database of the Museum Statistics Section of NIMOZ).

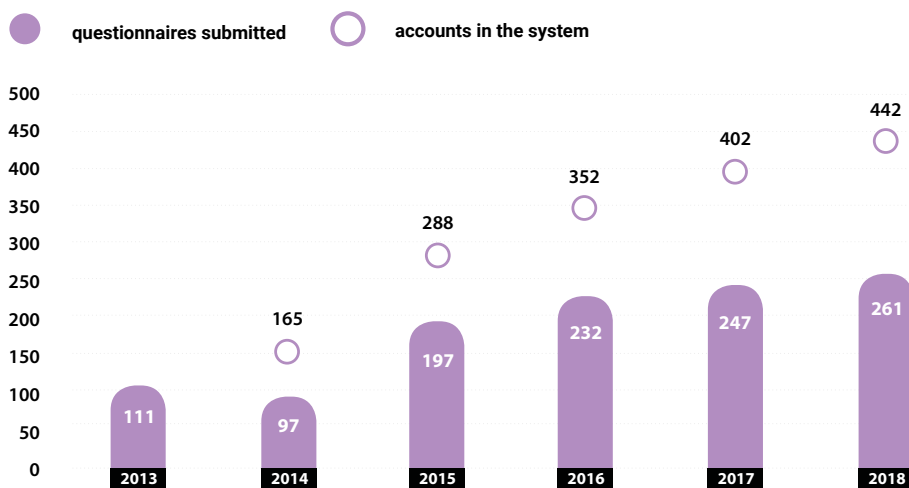
Figure 2. Museums according to questionnaire categories



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

This year's response rate is 5.6% greater than the previous year. Importantly, the number of museums that complete the survey questionnaires keeps growing each year – as many as 210 of this year's respondents also participated in the 2017 edition. Furthermore, 125 have reported every time since the 2015 edition (the 2013-2014 survey is considered a pilot project).

Figure 3. Responsiveness in the years 2013-2018



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

Data presented by museums in the survey cover many different areas of their activity. In the last two years, the questionnaire changed slightly to align with the trends that can be observed in the Polish museum sector, but also to comply with international standards (ISO's International museum statistics) and to ensure comparability with European data (EGMUS - The European Group on Museum Statistics).

Just as in the previous years, three types of questionnaire forms were prepared: for single-site museums, for multi-site museums (with summary data listings) and for local divisions and main sites of museums.

Each questionnaire contains the following sections:



Data collected in the main form provided the basis for two chapters of this publication:

an expert report, with a focus on exhibitions this year

a visual presentation of the most important data

It was the second time that museums were asked to provide additional data. This year, the supplementary form concentrated on the socio-economic impact of museums (this section of the questionnaire was addressed only to single-site and multi-site institutions; single divisions did not fill it in). Therefore, the publication contains a separate expert report on this issue.

Enjoy reading!

n denotes the number of museums that answered the specific question

Data illustrated in this section of the publication do not include “no data available” answers

Figure 4. Museums that agreed their statute or rules and regulations with the Ministry of Culture and National Heritage

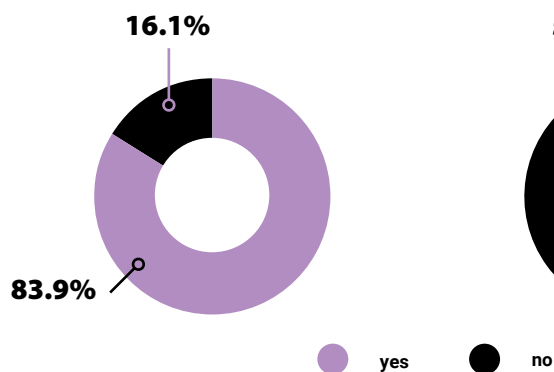


Figure 5. Museums entered in the National Register of Museums

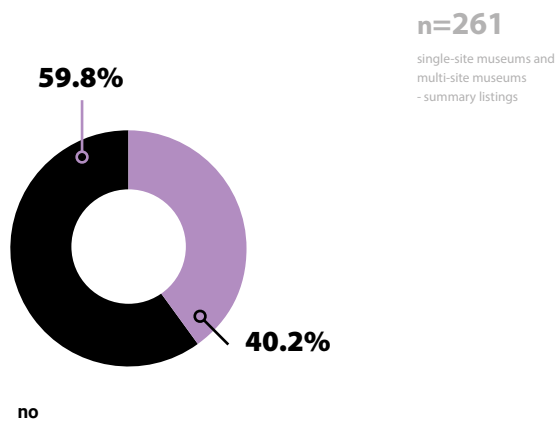


Figure 6. Regional distribution of museums in Poland

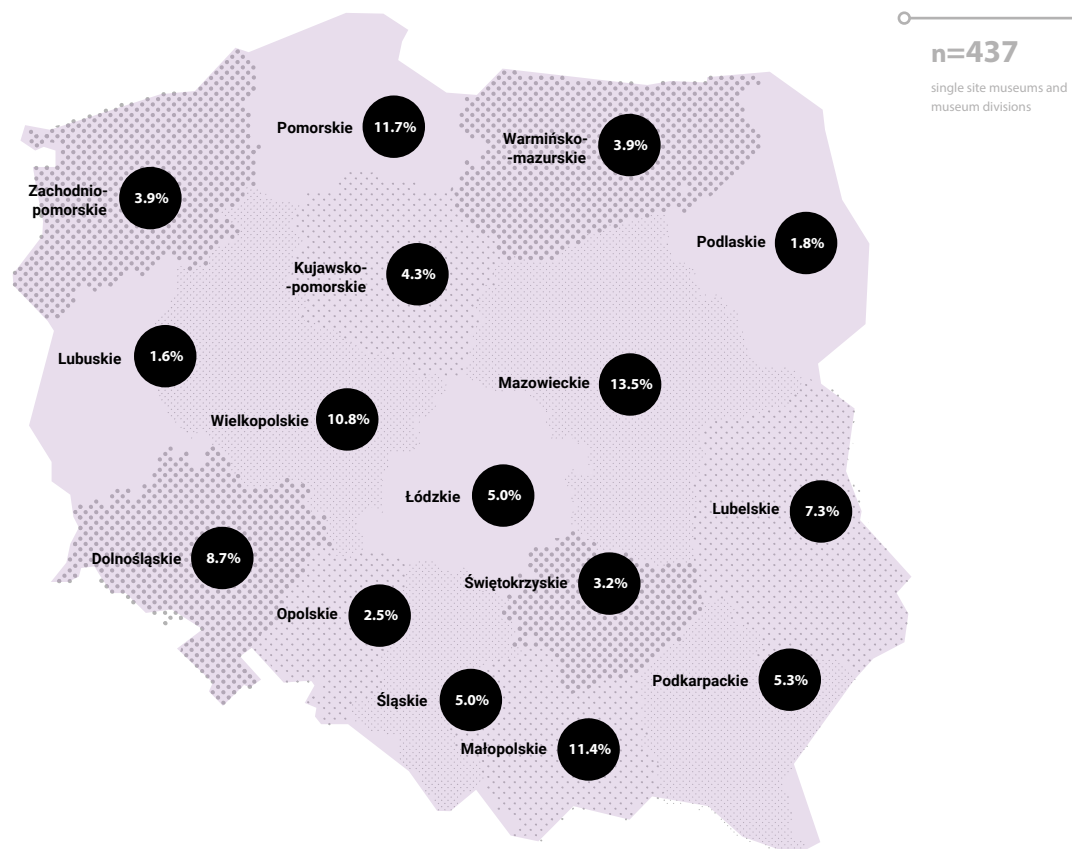


Figure 7. Size of the administration unit (in terms of population) where the museum is based

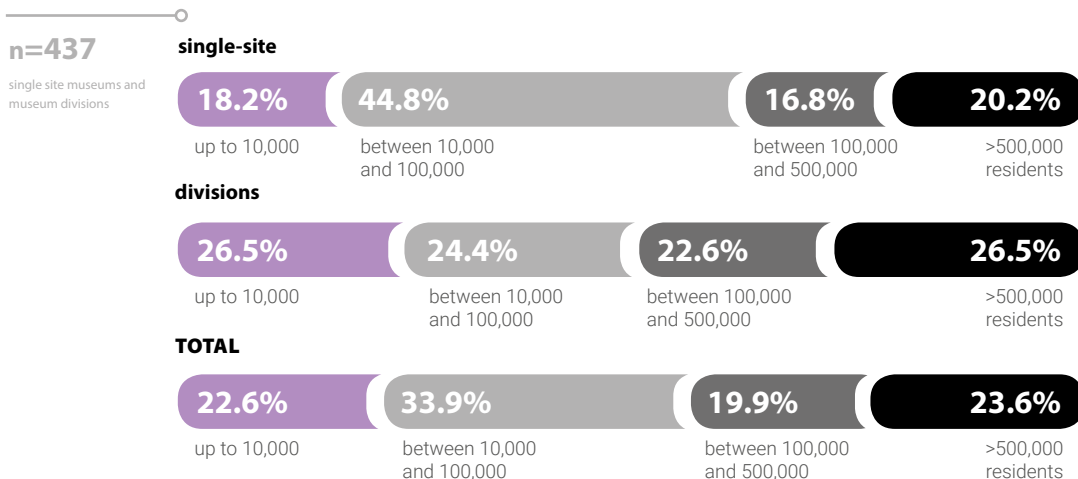


Figure 8. Museums located in urban and rural areas

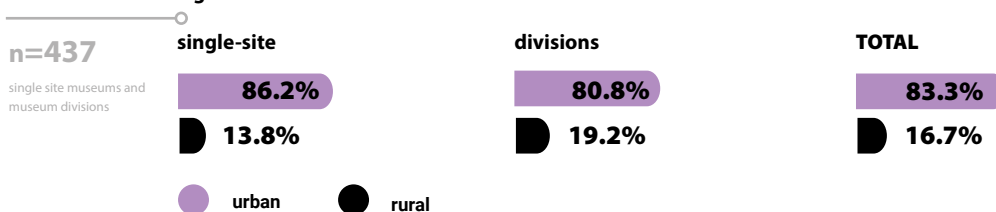


Figure 9. Year of foundation

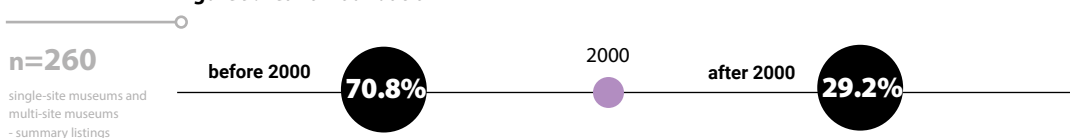


Figure 10. Museums according to ownership

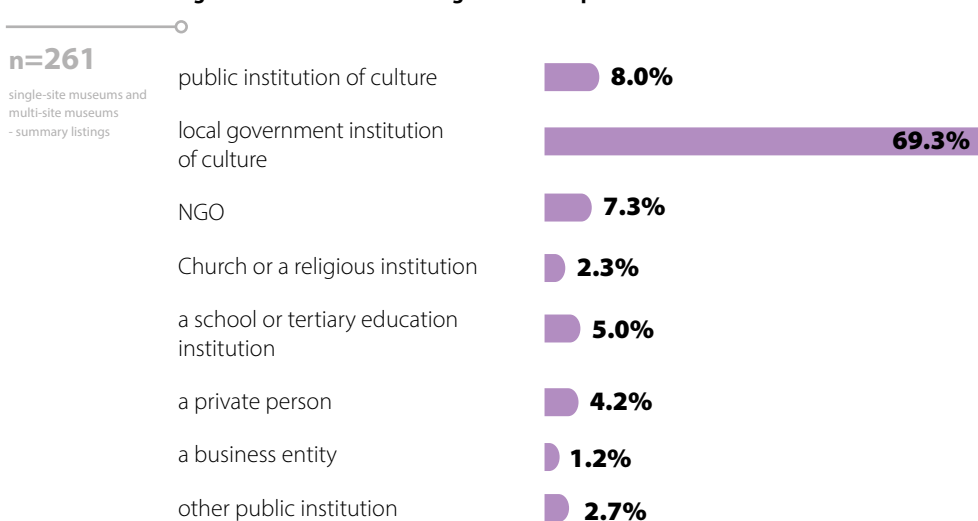


Figure 11. Type of body keeping the register (for state-owned museums and owned by a local government body)

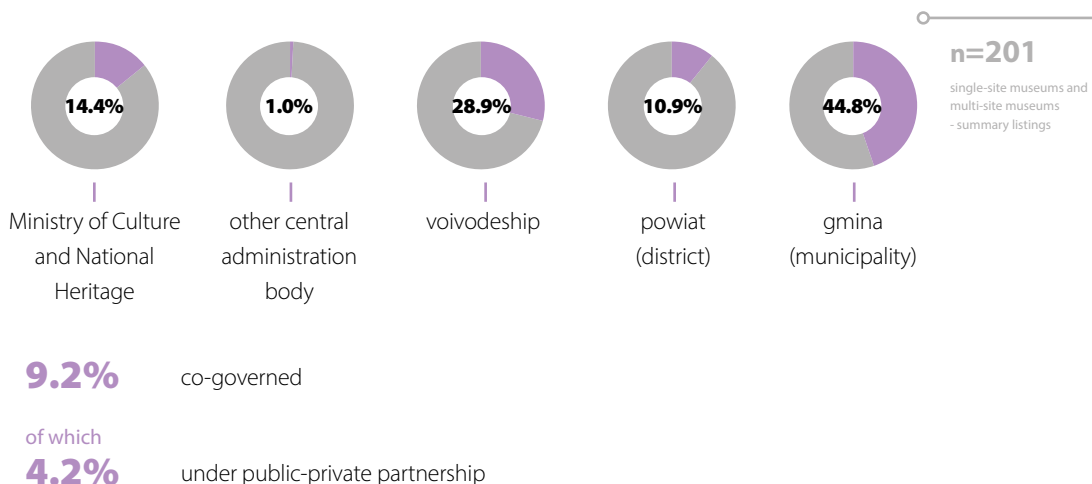


Figure 12. Consistency of collections

single-site and multi-site



single-site and branches



Figure 13. Method of collection arrangement

43.7% narrative museums

16.9% open-air museums

n=261
single-site museums and multi-site museums - summary listings

Figure 14. Documentary basis for the museum operation

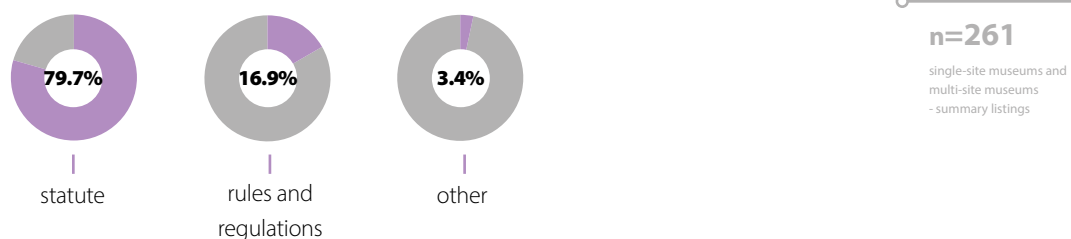
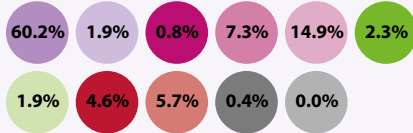


Figure 15. Museum types (by collection type)

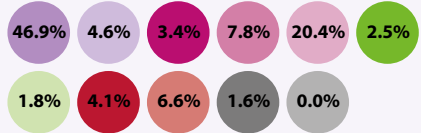
- interdisciplinary
- ethnographic and anthropologic
- martyrological
- specialist
- art
- natural history
- other
- n/a
- archaeological
- historical
- technology and science

single-site and multi-site



n=261

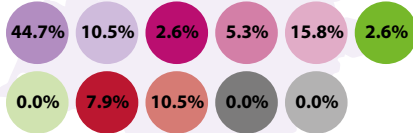
single-site and divisions



n=437

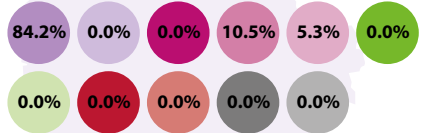
n
single site museums and
museum divisions

Dolnośląskie



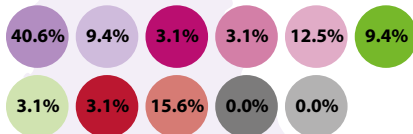
n=38

Kujawsko-pomorskie



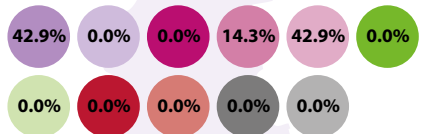
n=19

Lubelskie



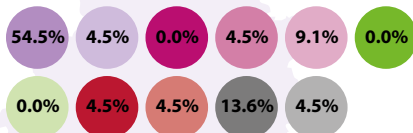
n=32

Lubuskie



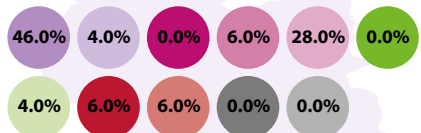
n=7

Łódzkie



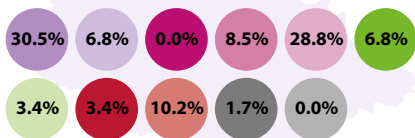
n=22

Małopolskie



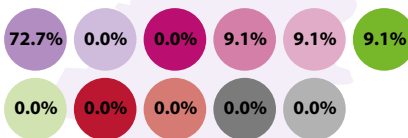
n=50

Mazowieckie



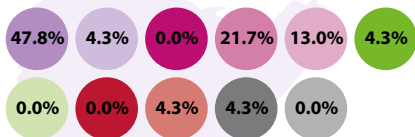
n=59

Opolskie



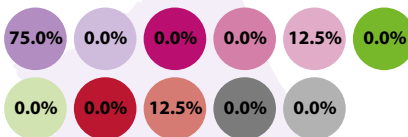
n=11

Podkarpackie



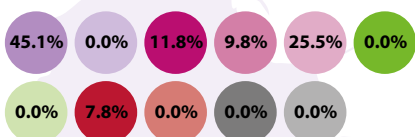
n=23

Podlaskie



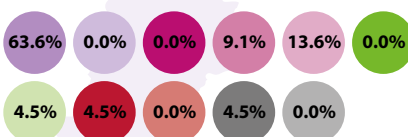
n=8

Pomorskie



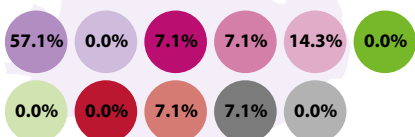
n=51

Śląskie



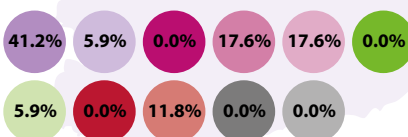
n=22

Świętokrzyskie



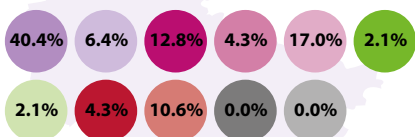
n=14

Warmińsko-mazurskie



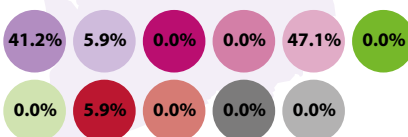
n=17

Wielkopolskie



n=47

Zachodniopomorskie



n=17

R-E-

-R-O-R-

-T-C

Anna Saciuk-Gąsowska

Anna Saciuk-Gąsowska is an art historian and curator in the Modern Art Collection Department of the Art Museum in Lodz. She completed the post-graduate Museum Studies programme at the University of Warsaw. She has curated the following exhibitions (a selection): *Michael Kidner. A Search for Eudaemonia*, Museum of Art in Lodz, 1993; *Joseph Beuys, Polentransport 1981*, Museum of Art in Lodz, 1994; *Władysław Strzemiński, Drawings 1939–1945*, Van Reekum Museum, Apeldoorn, 1995; *Joseph Beuys. The Outskirts of Europe*, Galeria Bielska BWA in Bielsko-Biała, 1997; *Kurt Schwitters*, Museum of Art in Lodz, 2004; *Swinging London. The Collection of Grabowski*, Museum of Art in Lodz, 2007 (with Paulina Kurc); *Construction in Process 1981 – the Community that Came?*, Museum of Art [ms²], 2011 (with Aleksandra Jach); *Wielka Wojna* (with Paulina Kurc-Maj and Paweł Polit). She is author of numerous texts on art and a member of the *Muzealnictwo* journal editorial team..

What statistics tell us (and what they don't)

This text attempts to analyse the relationships between exhibition activities of museums in Poland and attendance. It is based on data collected from museum institutions, provided in response to the annual survey conducted by the National Institute for Museums and Public Collections (NIMOZ) under the Museum Statistics project since 2013. In 2019, 203 single-site and 58 multi-site museums filled in the survey questionnaire, meaning that responses were received from 261 units. Furthermore, 234 museum divisions (local and main sites) responded to the survey. Should one compare these figures to statistics published by the Central Statistical Office of Poland (GUS), where museums with their local divisions are presented, this representation is not substantial¹. Moreover, one should note that the questionnaire was not filled in by some major institutions, which is also important in terms of the attendance and exhibition activities considered here. These include the National Museum in Krakow and the Wawel Royal Castle. The questionnaire covers different areas of museum activity, from exhibitions and scientific research, through education, attendance, disabled facilities, collections and the acquisition of objects, to finance and fundraising under different programmes. Data collected in the survey are analysed in order to diagnose the condition of museums in Poland, to identify their strong and weak points and to determine their audience perception, mainly reflected in attendance figures.

Attendance

Attendance is also an extremely important and controlled item of the annual reports that museum institutions submit to their governing bodies. The participation of a certain number of persons in an event is a measure of an institution's activity. This is reasonable in some sense – the expenditure of public money needs to be justified. But even if the need to keep each institution – especially its financial aspects – within some framework (and under control) is fully understandable, this duty remains an unrewarding task. Yet, while reporting tables do not provide much information and – with limited scope for comparison – do not show any wider perspective, the questionnaire designed by NIMOZ is much more interesting to analyse. The questionnaires contain data collected in different regions and provide a basis for some conclusions.

The Polish General Exhibition, which was held in Poznań between the 16th of May and the 30th of September (138 days) 1929, hosted 1,427 exhibitors and was attended by

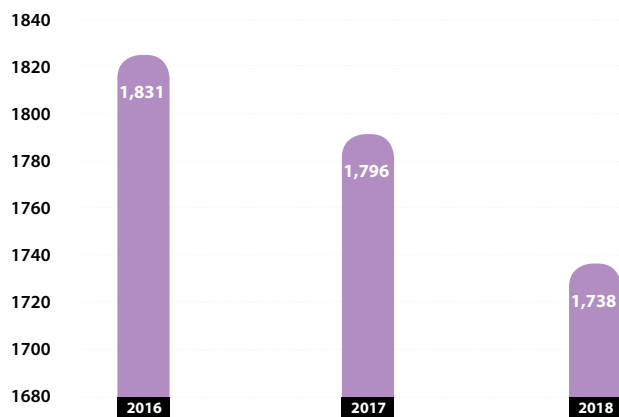
¹ According to data published by GUS, there were 945 museums and museum divisions in Poland in 2018, see: *Kultura w 2018 r., Działalność muzeów*, prepared by Agnieszka Czekaj, Statistical Office in Krakow, Centre for Cultural Statistics, p. 2; <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/kultura-w-2018-roku,20,2.html> (access: August 2019).

ca. 4.5 million visitors². Considering its duration – four and a half months – this gives an average of one million per month. This number is worth respect, if seen against statistical data presenting attendance to Polish museums in 2018. Even museums with the greatest numbers of visitors can only dream of such high attendance. Only two of them, those attracting real crowds: the Museum of King Jan III's Palace in Wilanów and the Krakow Saltworks Museum in Wieliczka, recorded a seven-digit attendance: 2,095,642 and 1,854,059 respectively. It is worth noting here that tickets to the Saltworks Museum are relatively expensive, with a regular fee of PLN 64 and a reduced fee of PLN 46, which is seemingly a prohibitive price, although the museum also offers family tickets so that parents with two children pay PLN 174 instead of PLN 220.

One million visitors per month is a dream number for a museum's governing body, but what does it look like from the institution's point of view? Undoubtedly, the museum would become a victim of its own success. Most probably, the two institutions referred to above are reaching the upper limit of visitors and tours that remain safe for the collections and the public. Such high attendance entails the need to employ a large number of staff, including gallery custodians, educators and cleaners. In museums open longer than 8 hours a day, such as the Krakow Saltworks Museum, shift work is arranged. In a situation like this, it is more difficult for the museum management to organise and supervise the work of their personnel, but the principal problem here is the related cost, which is never compensated by the revenue earned from the sale of tickets. It is impossible to achieve a balance between the governing bodies' expectations to see continuous growth of attendance, while reducing the staff numbers and keeping subsidies on a constant level.

The burden of attendance numbers that exceed an institution's ability to receive all those interested can be experienced each year during the European Night of Museums. Large cities organise special transport for those wishing to visit several different museums. Education Departments bend over backwards to offer events that would entertain the crowds of visitors, whose focus is rarely on the museums' collections. On rainy or chilly nights, cloakrooms' maximum capacities are reached and visitors attempt to smuggle the usually forbidden rucksacks or umbrellas into galleries. Yet, rapid growth in attendance was observed during this "museum festival", especially in the first years. On this one night, attendance skyrocketed, as if museums did not exist at any other time and one could not pay a visit to it on the following Saturday. The Night of Museums, as any other attraction, loses its freshness and the taste of something previously forbidden (entering a museum at night). There are no such crowds any longer and attendance, although still high, appears to be falling: in 2016, an average attendance of 1,831 visitors was recorded by 288 museum units participating in the event (single-site museums, as well as main sites and local divisions of multi-site institutions), in 2017 – 290 museum units were visited by 1,796 visitors on average and in 2018 – 318 institutions by 1,738 visitors.

² <https://pewuka.pl/pewuka/> (access: July 2019).

Figure 1. Average attendance during the Night of Museums in the years 2016–2018

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

Nevertheless, the event is still an opportunity for museums to add several thousand visitors to their reporting tables. The strong point of this cyclical event is the fact that visitors who set foot in a museum for the first time and found something interesting there might be expected to make a return visit. But this long and difficult process is not always successful.

Attendance in museums surrounded by a park, garden, or situated within green areas

Record-breaking attendance figures are reported by institutions whose main focus is on permanent exhibitions rather than on any temporary projects and mainly by museums surrounded by greenery. Among single-site museums, attendance leaders ranked according to the number of visitors are:

1. Museum of King Jan III's Palace in Wilanów
2. Krakow Saltworks Museum in Wieliczka
3. Museum of the History of Polish Jews POLIN
4. Castle Museum in Łańcut
5. The Zamoyski Museum in Kozłówka
6. The Castle Museum in Pszczyna

The situation is similar in the group of multi-site museums. For example, a significant contribution to the high attendance figures recorded by the National Museum in Warsaw comes from the Museum in Nieborów and Arkadia division, situated closer to Łódź than to Warsaw, a destination of summer trips popular among residents of Łódź. And this information is most conspicuous in responses to the NIMOZ survey questionnaires: the high share of visitors choosing museums located in a park or surrounded by green areas. It seems obvious that young people who wish to spend their free time with their families out of the home choose a place that will not be tiresome for their children – and for a two- or six-year-olds, a museum cannot be considered as such, except

for special activities prepared for young audiences. Therefore, open-air museums or those with their own spacious green areas, such as the already mentioned Nieborów, Żelazowa Wola or the Castle Museum in Pszczyna, where education can be combined with outdoor recreation, win the competition. Furthermore, families with children are not the only beneficiaries of these offers. People of all ages enjoy such weekend activities. Yet, museums and their surrounding green areas are very often accessible under one and the same ticket and the survey does not provide any information about how many visitors to the museum parks entered the museum building too.

Regional attendance

The region where a museum is situated is another key attendance driver. Three Polish regions stand out in terms of museum attendance figures: Mazowieckie (88,139), Małopolskie (86,246) and Pomorskie (64,488). They boost the national average (49,409) and are the only regions that exceed it. Capitals of these voivodeships, being engines of both national and foreign tourism, certainly improve the statistics. The number of museums in a region is also important. According to data of the year 2018 published by the Central Statistical Office of Poland (GUS)³, there were 136 museums in the Mazowieckie Voivodeship and 135 in Małopolskie. The *Museum Statistics* project questionnaire for the year 2018 was filled in by 57 and 47 institutions respectively (only 41.9% in Mazowieckie and 34.8% in Małopolskiego) and this was still more than the total number of museums existing in the Podlaskie (30) or Zachodniopomorskie (33) voivodeships.

Table 1. Average attendance to single-site museums and local divisions of multi-site museums by region.

Single-site museums and local divisions of multi-site museums		
Voivodeship	Average attendance of exhibitions	Number of responses
Mazowieckie	88,139	57
Małopolskie	86,246	47
Pomorskie	64,488	51
Śląskie	46,511	21
Kujawsko-pomorskie	45,710	19
Dolnośląskie	42,203	37
Lubelskie	38,084	32
Podkarpackie	38,045	23
Warmińsko-mazurskie	29,512	17
Świętokrzyskie	28,536	14
Łódzkie	28,453	22
Lubuskie	25,999	7
Opolskie	22,530	11
Wielkopolskie	19,871	46
Zachodniopomorskie	19,129	17
Podlaskie	11,989	7
POLAND	49,409	428

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

³ *Kultura w 2018 r...*, op. cit., p. 2.

The two abovementioned leaders are followed by Pomorskie Voivodeship – another tourism region, with such popular destinations as Gdańsk and Gdynia. Here, according to GUS data, 83 museums were active in 2018, 51 of which (61.4%) responded to the survey questionnaire – far more than any of the other regions referred to above. As far as attendance is concerned, there is one additional factor in Gdańsk: two new museum institutions. The European Solidarity Centre and the Museum of the Second World War attracted a great many visitors even before the official opening and, according to the *Report on the Activity of the Museum of the Second World War for 2017*⁴, also after the opening, although in this case its local division, the Museum of Westerplatte and the War of 1939, opened on 6th April 2017, was a significant contributor to attendance.

Śląskie and Kujawsko-Pomorskie Voivodeships also report high attendance figures, although, as has already been mentioned, below the national average. In the former of these two cases, the Silesian Museum, opened in 2015, welcomes a significant number of visitors. They are attracted not only by the permanent exhibition and interesting temporary projects, but also by its architecture, designed based on the revitalisation of the former “Katowice” hard coal mine. Moreover, the Coal Mining Museum in Zabrze adds significantly to the region’s statistical results, taking 11th place among single-site museums, with 174,800 visitors per year.

In the Kujawsko-Pomorskie voivodeship, the District Museum in Toruń is the main contributor to attendance (257,802 visitors). Formally this is a single-site museum, therefore the reported number of visitors is the total for seven locations, although each of them has an entirely different scope of activities. The museum’s website presents a list of divisions, which includes the Old Town Hall, Nicolaus Copernicus’s House and the Museum of Toruń Gingerbread, the latter being described as follows:

“The Museum of Toruń Gingerbread is a delightful, professional project whose advantages were recognised in 2016 when the museum was awarded the most important Polish museum award – the Sybil statuette, and found itself among the 40 best museums in Europe, receiving prestigious recognition in the competition for the European Museum of the Year Award (EMYA) organised by the European Forum of Museums in 2017.”⁵

The District Museum’s website also informs that “the newest division of the District Museum in Toruń – the Museum of Toruń Gingerbread – was awarded the TripAdvisor Certificate of Excellence once again [...]”⁶

This is a good promotional path, entirely new in Polish museum practice.

One other aspect, which emerges when comparing data from the GUS report with the NIMOZ survey and attendance figures quoted, is the number of museums in a voivodeship⁷. Podlaskie Voivodeship has the lowest average museum attendance in Poland: there was a total of 11,989

4 In his introduction to the Report, Dr Kamil Nawrocki, Director of the Museum writes: “Over nine months our Museum was visited by over half a million visitors from Poland and abroad.” The Report can be accessed via the Museum of the Second World War website, <https://muzeum1939.pl/u/pdf/06ba92cc696ae66827f2504da2bc986a9140.pdf> (access: August 2019).

5 <http://muzeum.torun.pl/en/the-museum-of-torun-gingerbread/> (access: August 2019).

6 Ibidem.

7 *Kultura w 2018 r.*, op. cit., s. 2.

visitors to seven museums that filled in the questionnaire, out of 30 institutions existing in the region. But Wielkopolskie – the last but two of regions with lowest attendance – has as many as 96 museum institutions, nearly half of which responded to the survey. This proves that a greater number of museums does not translate into a greater number of visitors, although the opposite might seem logical.

Attendance and exhibition activities

The District Museum in Toruń is also a leader among single-site museums in terms of the number of temporary exhibitions launched within the reporting period. It is followed by two institutions with 38 and 29 exhibitions. Furthermore, a multi-site museum launched as many as 99 exhibitions in the reporting year, thereby pushing the national average up. According to the GUS report, a statistical Polish museum prepared less than 6 temporary exhibitions in 2018⁸.

Museums' exhibitions activities represent another important section in the questionnaire and in the annual report as well. This is a weak point, where knowledge presented in the tables is most distant from the real picture of an institution's work. This is because the value of an exhibition depends greatly on whether it has been prepared and presented well or not. But this aspect cannot be expressed in quantitative terms. Obviously, one can count exhibitions, but dry numbers do not reflect their value. We do not know what exhibitions were organised, how long they were presented, or if they were accompanied by any publications. It seems logical that the more exhibitions presented, the less time is spent on their preparation. Exhibitions organised "on the fly", without much planning, without a catalogue, are seldom well thought out. This is reflected in statistics: record-holders in the organisation of temporary exhibitions often report low attendance, although the case of the District Museum in Toruń proves that this is not always the rule.

There is an unjustified belief that a kaleidoscope of quickly changing exhibitions is an attendance driver. Yet museum practice shows that it may take some time for an exhibition to "get into full swing" - not only as a result of media reports, but also through social media publicity and simple encouragement: „I've been there, be sure to go and see". Sometimes an influx of visitors happens halfway through the exhibition or even close to the end of it. Those most interested arrive from other cities or even organise trips with a group of friends, which is not easy to plan when an event has a short timespan. For example, an exhibition titled *Maler. Mentor. Magier. Otto Mueller und sein Netzwerk in Breslau / Painter. Mentor. Magician. Otto Mueller and his Artistic Network in Wrocław* was presented for five months in Hamburger Bahnhof, Museum für Gegenwart in Berlin (12.10.2018–13.03.2019)⁹. Over this time, it was visited by ca. 100,000 people¹⁰. The exhibition then moved to the National Museum in Wrocław and was open for less than three months (9.04–30.06. 2019)¹¹, with an audience of 40,000¹². Considering the difference in duration and, first of all, the size of the cities (in 2017, Wrocław population was 638,000, while Berlin is the

8 5.8 precisely, should one take the 5,500 exhibitions prepared by 945 museums. See: *Kultura w 2018 r...* op. cit., p. 2.

9 <https://www.smb.museum/ausstellungen/detail/maler-mentor-magier.html> (access: July 2019).

10 Attendance to Hamburger Bahnhof was reported during a press conference before the opening of the Wrocław stage of the exhibition, held on 8.04.2019.

11 <https://mnwr.pl/en/upcoming-painter-mentor-magician-otto-mueller-and-his-artistic-network-in-wroclaw/> (access: August 2019).

12 Data obtained courtesy of the National Museum in Wrocław.

EU's second largest city with 3.7 million residents) this is a really impressive number. This is really something to celebrate and cheer about – with a generally low attendance to art museums, some of them attract really large audiences.

Lengthy durations of exhibitions are possible in larger cities, but museums located in small towns or in villages, in regions that are not very popular travel destinations, have to change their exhibitions more often, considering the obviously lower attendance.

Attendance and media

It is possible that promotion efforts fail in many museums – with so many exhibitions, the media cannot keep pace and attend only a select few. Newsworthiness is a very important attendance-building factor. Some exhibitions do not require any great input of money or time, but are based on a good idea that will attract audiences. As far as the preparation of an exhibition is concerned, the dependence is simple: the more time spent on the arrangements, the higher the cost, even if we only take into account the institution's own costs, such as staff salaries. But, to follow this track, an attempt to calculate the value of an exhibition by means of dividing the cost of preparation by the number of visitors is not indicative at all. Generally, it is difficult to evaluate an exhibition. Being a winner of the Competition for the Museum Event of the Year "Sybilla", being recognized for the quality of research work, a catalogue or an exhibition, can be a measure. The competition is organised by NIMOZ, therefore applications are a natural contributor of knowledge to supplement the survey and can be used – along with the survey questionnaires – for the evaluation of the museums' work. Furthermore, there are many local awards and competitions announced by local media. Being nominated for such an award increases attendance. Existing practices proves this beyond any doubt: events with strong publicity attract audiences to museums – as they would to any other place. An exhibition or an artwork declared by someone as iconoclastic, a conflict around a museum, or the opposite – a famous artist, an event related to an exhibition or an audience award – any of these factors boosts attendance.

Attendance to art museums

When analysing data reported in the NIMOZ questionnaires, it is easy to notice a difference between average attendance to a museum and attendance to art museums. The general mean value is high: 80,621 for 20 survey respondents. Yet, without two leaders: the Royal Łazienki Museum in Warsaw, which meets the green area museum criteria (640,005) and the Panorama of the Battle of Racławice - a branch of the National Museum in Wrocław (371,113), with their total audience exceeding one million, the average attendance to the remaining institutions is 33,406 – much below the national average. A similarly low average attendance is recorded by the group of modern art museums when separated from the entire group of respondents. Contemporary art museums are a certain novelty in Poland, aside from the Art Museum in Łódź, which was established in 1931. New representatives of this category can be found in Wrocław (Wrocław Contemporary Museum, the Four Domes Pavilion Museum of Contemporary Art – a division of the National Museum in Wrocław), in Krakow (MOCAM Museum of Contemporary Art in Krakow) and in Warsaw (Museum of Modern Art in Warsaw and the Ujazdowski Castle Centre for Contemporary Art, which, although it does not have the status of a museum, has evolved into a cultural institution with an interesting collection). Many multi-site museums have

divisions dedicated to modern art. Examples include the Contemporary Art Museum – a division of the National Museum in Szczecin, or the Contemporary Art Museum – a division of the Jacek Malczewski Museum in Radom. Furthermore, Radom is home to the recently opened Masovian Centre for Contemporary Art “Elektrownia”. Half of those that identify themselves as “specialised” art museums in their responses to the questionnaire receive more than 30,000 visitors per year.

Attendance and education

For art museums, the only chance to increase attendance lies in education activities – both those related to school curricula and those offered by education departments in almost every museum. This includes not only guided tours, although this form attracts visitors too, but also workshops, museum classes, lectures, co-operation with curators, so-called curator-guided tours and even activities offered outside the museum, in other towns, where participants become regular visitors to the museum after contact with educators. This is a way to convince those who usually steer clear of museums, even the most popular, and persuade them to step in.

Recapitulation

A key to museums’ attendance success can be found in the combination of the factors mentioned above. The surroundings of a museum, discussed earlier, is one of them. The well-kept green space around the Silesian Museum in Katowice offers a moment of relaxation. A similar effect is observed at the Art Museum in Łódź, where a green patio was opened for the public this year. It is still unclear if this will bring a larger number of visitors to the museum, but it will certainly draw the attention of all those who enter the premises to spend a quiet moment in green surroundings without having to leave the city centre. The persistent effort of staff members or departments, who – whatever name is given to their function – are responsible for contact with the media, is the next important factor – publicity is an important attendance-building element. Last but not least comes the work of education departments preparing successive generations for interaction with art. Exhibitions also increase attendance, but – as the survey shows – the result does not depend on the quantity, but on the subject and the way it is presented. Not only weighty names, such as Stanisław Wyspiański, Olga Boznańska or Maksymilian and Aleksander Gierymski attract visitors. The aforementioned Four Domes Pavilion Museum of Contemporary Art – a division of the National Museum in Wrocław – is the best example: the number of visitors received in the period of three months exceeded the annual average for art museums.

Nevertheless, there is one more condition that determines the efficient operation of a museum – budget. It has not been referred to here, despite its extreme importance, as it is not the subject of this analysis. Small provincial museums cannot afford to organise exhibitions where the borrowing of objects is involved. This is due to security and technical requirements they are not able to meet, as well as due to transportation and insurance costs that represent a substantial part of such an exhibition budget. Yet, this aspect does not depend on museums – subsidies are assigned by their governing bodies according to their own priorities, which should include the development of culture and of the museum sector.

This study aims to analyse data on exhibition attendance to museums in Poland. It is based on data collected from museum institutions representing different regions of Poland, provided by them in response to the annual survey conducted by the National Institute for Museums and Public Collections under the *Museum Statistics* project since 2013. The survey results show that dependencies are neither simple nor obvious and, first of all, that little can be concluded about museums' exhibition activities on this basis alone. Presenting them in numbers is like describing literary achievements in terms of the number of books written by an author. The text specifies art museums and – for multi-site museums – divisions dedicated to art. Here, the results are not optimistic – attendance rates are among the lowest seen, with the exception of some outstanding institutions. One should hope that with the constantly expanding offer of museums it will be possible to overcome this problem.

Monika Murzyn-Kupisz

Monika Murzyn-Kupisz

Monika Murzyn-Kupisz is holder of a post-doctoral habilitation degree in economic sciences and a Master of Arts in humanities. She graduated from the Krakow University of Economics, as well as from universities in Brussels, Tilburg, Bilbao and Loughborough. She is also Associate Professor at the Institute of Geography and Spatial Management of the Jagiellonian University in Krakow. She is a lecturer at the "Academy of Heritage" – a post-graduate programme organised by the International Cultural Centre and gives lectures on cultural heritage for many different national and international teaching programmes. In the years 2000-2009, she worked as Senior Specialist at the European Heritage Institute of the International Cultural Centre in Krakow. She is a member of the Polish National Committee of ICOMOS - the International Council on Monuments and Sites. She has collaborated as an expert with the National Heritage Board, the National Institute for Museums and Public Collections, OECD and UNESCO.

Her research interests lie in the geography of cities, cultural politics and the economy of culture, with a special focus on the protection of cultural assets, the economic and social aspects of conservation, the interpretation and management of cultural heritage, the operation of museums and the role of the creative sector, culture and artists in the transformations of contemporary cities. She is also interested in problems of the multicultural heritage of Central Europe and the revitalisation of degraded urban areas in this region. She is the author of more than 90 reviewed scholarly publications, including the monograph *Instytucje muzealne z perspektywy ekonomii kultury* (2016).

The socio-economic impact of museums and their relationships with the surrounding environment

Introduction

This chapter presents and explains the results of the survey on the socio-economic impact of museums and their relationships with the surrounding environment, designed in 2018 and conducted by the National Institute for Museums and Public Collections in 2019 (with data representing the reporting period 2017-2018). When performing their basic, statutory role of collecting, keeping, preserving, studying and presenting collections, museums establish numerous relationships with their environments. Museum institutions develop relationships and cooperate with many different public and private entities, as well as with those representing the non-governmental sector. This cooperation involves, but is not limited to the provision of various goods and services to museums, as well as additional functions performed by museums and services provided by them to other entities¹. Museums thereby have significant economic and social impact, both directly and indirectly (known as multiplier effects). The multiplicity of interrelations between museums and their surrounding environments is excellently illustrated by the results of the surveys conducted under the *Museum Statistics* project.

Museums as purchasers of goods and services from external providers

The first section of the survey covers museums' cooperation with external providers of services required for the museums' operation (security, cleaning, catering, building repairs and maintenance, ground maintenance, etc.). The purchasing of such services by museums can be considered as the generation of additional multipliers in their surroundings (the supply multiplier effects). Museums thereby create opportunities for different business units to make money – both in the local area where the museum is situated and on regional or national scales (although in the latter the economic effects of museum operation do not translate into revenue for the local environment, but stimulate business development in other areas)².

1 M. Murzyn-Kupisz, *Instytucje muzealne z perspektywy ekonomii kultury*, Kraków 2016, pp. 111–155 and 352–353.

2 See: X. Greffe, *Is heritage an asset or a liability?*, „Journal of Cultural Heritage” 2004, no 5, pp. 301–309; E. Bowitz, K. Ibenholt, *Economic impacts of cultural heritage. Research and perspectives*, „Journal of Cultural Heritage” 2009, no 10, pp. 1–8; M. Murzyn-Kupisz, *Dziedzictwo kulturowe a rozwój lokalny*, Kraków 2006; M. Murzyn-Kupisz, *Instytucje muzealne...*, op. cit.

The largest proportion of museums in the survey are shown to undertake permanent, regular cooperation with providers of security and IT services (nearly two-thirds and almost two in five respondents that answered these questions, respectively). On the other hand, although some museums outsource cleaning and gardening or promotion and marketing services, most of them still choose to employ their own staff to perform these tasks (almost three quarters of museums have their own housekeeping personnel, nearly a half keep their own gardening staff where necessary and 45.8% have employees or departments responsible for promotion and marketing) (Table 1). The fact that museums fulfil some services and functions themselves translates, in turn, into direct economic effects generated through employment.

On the other hand, museums undertake occasional cooperation with external providers of major repair and maintenance works (in the reporting period, short-term, one-off contracts of this type were entered into by 45.8% of the respondents who answered the question, n=249), catering companies and restaurants (two in five museums used these types of service for such events as conferences or exhibition openings), as well as printing services (books, posters, prints, etc., with no designing included) for museums' publishing activities (70% of institutions, n=250). Other services that were quite regularly commissioned by museums to external providers (and mentioned by them in answer to an open question in the survey), frequently based on regular arrangements, included OHS support, the maintenance of phone and door entry systems, fire alarm systems, CCTV, intrusion detection and security alarm installations, as well as legal aid services.

Table 1. Museums that cooperated with external providers of different categories of services (percentage of museums that answered the survey question)*

Service type	Permanent service contract	Short-term, one-off contracts	Museum's own departments or dedicated personnel	The services were not used **	(n) - the number of museums that responded to the question
housekeeping, cleaning	20.6%	8.9%	71.4%	-	248
security	65.7%	6.9%	29.0%	-	248
gardening and landscaping	8.9%	10.5%	48.4%	32.3%	248
promotion and marketing	4.4%	10.4%	45.8%	41.8%	249
IT	39.2%	11.2%	24.4%	26.8%	250

major construction and repair works in the museum buildings and on premises controlled by the museum ***	7.2%	45.8%	-	49.0%	249
catering	6.4%	40.8%	2.4%	51.6%	250
printing	13.2%	70.0%	1.2%	19.2%	250

* the percentage figures do not add up to 100%, since a museum could use external providers of services on a long-term and short-term basis and/or employ its own staff at the same time.

** for gardening services, the percentage of responses includes the institutions where no such support is required (e.g. there are no green areas).

*** without the repairs and maintenance provided by museums' own technical staff.

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

Services provided to museums by external providers are mainly local: most providers operate locally in the *powiat* where the museum is based (Table 2) and thereby economic profits for the nearby area are created. Catering, IT support and household and cleaning services are most local in terms of territorial coverage (between three quarters and more than four-fifths of museums that responded to the question about using external services indicated that they cooperated with local companies, based in the same *gmina* or *powiat*). Services that do not involve any regular, intense cooperation or the provider's physical presence on the museum premises (promotion and marketing, for example) or services used by museums periodically, when some major work is performed on the premises (renovation and repairs that go beyond general maintenance and small repairs), are more often provided by companies based further away from the museum. For three of the a/m service categories, ca. one-third of museums declared that providers were from a different region (voivodeship). Security services are mainly provided by local businesses (60.6% of museums that answered the question declared having used local providers) or by companies operating on a regional scale (one-third of museums cooperate with regional service providers). It is also worth noting that for some types of service, especially maintenance, renovation and printing, museums use several different providers, based both locally and further afield, depending on the order specification and the providers' price offers.

Table 2. External providers of services to museums according to their location (percent of museums that responded positively to the question about using externally provided services of the type and specified the range of these services)*

Service type	External provider from			The number of respondents that used externally provided services of the type and specified the range of such services (n)
	<i>powiat</i> or town with a status of <i>powiat</i> , where the museum is located	voivodeship	other voivodeship	
housekeeping, cleaning	76.1%	25.4%	8.5%	71
security	60.6%	33.7%	14.3%	175
gardening and landscaping	74.5%	34.0%	6.4%	47
promotion and marketing	54.3%	40.0%	34.3%	35
IT	84.7%	19.5%	11.9%	118
major construction and repair works in the museum buildings and on premises controlled by the museum	58.1%	45.2%	34.7%	124
catering	81.6%	25.4%	0.9%	114
printing	61.7%	48.2%	31.6%	193

* the percentage figures do not add up to 100%, since a museum could use external providers of services seated at different distances from the museum (i.e. both local and non-local companies).

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

Museums' commercial activities and services provided by museums

The next section of the questionnaire surveyed museums' commercial activities and services provided by these institutions to their audiences and other recipients (besides their statutory tasks). These activities expand the museums' offerings, while enabling them to generate their own additional income. Hence, this translates into additional, direct economic results due to their oper-

ation. Museums differ in their understanding of commercial activities – 126 institutions admitted to being active in this field, which was more than half (50.2%) of respondents that answered this question (n=251). These activities are performed and developed based on institutions' own assets or using public funds from different sources. Only 17 museums (6.7% of those that answered the question, n=252) admitted to having some debts to pay. Most of these related to museums' investment projects, where public funding was provided. These included a loan taken for the renovation of museum buildings or for other infrastructural projects co-financed using European funds (e.g. the Infrastructure and Environment Programme (OPI&E) from banks, as well as from the project organiser until the refund of the EU project costs), projects subsidised by the Regional Fund for Environmental Protection and Water Management, a loan taken to finance VAT paid under EU projects, a revolving loan facility (also taken to cover VAT payments), as well as some minor debts on credit facilities used by museums). This shows that Polish museums reach for bank loans only very occasionally, mainly when it is the only way to obtain or account for grants offered by public institutions, including EU funds.

Museums earn their own income from different commercial activities and services that are in line with their statutory goals, with the museum profile and with the type of collection they house. This income, even if not high when compared to the subsidies from the organiser that provide a financial basis for their operation, substantially supplements the budget³. Spent on different aspects of statutory activities, it adds value to museums' offerings and enables them to develop their potential and to improve the maintenance and presentation of their collections. The ability to generate income, as well as the level of this income, is determined by a number of factors, including: museum recognition and brand, as well as its significance as a tourist attraction, the size and location of a museum (with some exceptions, large institutions located in major cities are privileged in this respect).

The survey respondents referred to many different ways of earning additional income. The most common included the rental or (less often) lease of usable space, premises and land administered by museums. These are both one-off rentals for an event or a meeting organised by external entities (e.g. the renting of conference rooms) and rental for a specific purpose (function) intended to expand the museum offer (e.g. renting space for a museum shop or catering services) or to bring some extra revenue (Table 3). Furthermore, over recent decades, many museums have developed their retail offer based on the direct sale of their own publications and souvenirs, as well as other products or publications related to their collections or to the museum seat (e.g. publications on music offered by museums that focus on this art form). The institutions that do not choose to keep their own museum shop or bookstore can rent premises to external agents. Moreover, some museums sell their publications and souvenirs in their own online shops. Some of the respondents organise auctions and public sales of art, exhibitions and sale of artefacts related to the museum profile.

Other categories of income are also naturally linked to serving the audiences, especially tourists: general tourist services, guided tours, training events, workshops and museum classes,

3 See: M. Murzyn-Kupisz, *Socio-Economic Aspects of Museum Operations: Employment, Income and Expenditures in Museums*, [in:] *Museums in Poland: Reports Based on Data from the Museum Statistics Project (2013–2015)*, K. Skomorucha-Figiel, K. Andrzejkiewicz (ed.), Warszawa 2016, pp. 79–113.

although it should be stressed that many of these services are also provided free of charge, or the fee does not cover all the costs incurred by museums in order to be able to offer them. The situation is similar when museums organise cultural events (e.g. performances, concerts), scholarly events (e.g. conferences) or other occasional functions. Activities of this type differ very much in the degree of commercialisation – it depends on the partners and clients, as well as on the type of event.

Museums' statutory activities are supported (e.g. to reduce the cost of specialist consultations and collaboration with scholars or with other museums) by accommodation facilities (guest rooms) that some institutions have on their premises. Accommodation services can also be offered by museums on a more commercial basis, although – with some exceptions – this form has not yet been widely practised by museums in Poland (but some of them have already realised that they might develop such activities in a fully commercial manner). Furthermore, services provided by museums or outsourced to external providers can include keeping car parks, as well as selling car park entry tickets or offering additional attractions that supplement visits to the museum (e.g. horse or horse and carriage rides).

Means of transport and other specialist equipment owned by museums are sometimes also rented on a commercial basis. Both the equipment and specialist staff employed by museums, depending on the museum profile, enable some of them to offer conservation and expert services (e.g. conservation or valuation of artefacts), archaeometric or archaeological research and analyses, archaeological supervision, etc. In addition to the services referred to above, museums that are capable of efficient administration and utilisation of their property also undertake other activities as a "side effect" of their day-to-day operation and core functions, taking the opportunity to benefit from their assets. The survey shows that additional income can be earned by museums from the sale of surplus energy or heat, recyclable materials and firewood, as well as from providing access to museum collections and images of objects for other purposes than merely visiting. Moreover, due to their technical infrastructure and professional staff, museums can also offer digitisation, publishing and photography services to external clients.

One of the ways to generate additional income, while expanding the museum offer and presenting the effects of the institution's research and publishing work to audiences is to keep a museum shop. In the years 2017–2018, more than half of the respondents that provided information on this subject (58.5%, n=248) kept a museum shop on their own, while 9.3% of them outsourced this activity to an external provider operating on the museum premises (23 institutions out of 246 answered the question about renting their space out for a museum shop). In light of the data collected in the survey, only slightly more than one-third (38.5%) of museums in Poland do not have a shop on their premises (i.e. 94 out of 245 respondents that answered negatively both questions about the museum shop).

Nearly half of the survey participants declared having earned income from a museum shop run by themselves (directly). According to data provided by these respondents, the average income earned by a shop in 2018 amounted to PLN 115,000, but the median was much lower, only PLN 30,000. Some institutions declared a minimum level of income generated

by their shop (as many as 17 museums earned less than PLN 5,000 and 34 museums earned less than PLN 10,000). Moreover, one should note that in many cases very high income is earned by shops in very large multi-site museums. On the other hand, the number of museums that declared an income of PLN 100,000 or more was relatively high in 2018 - 30. In general, significant income from running a museum shop was recorded by the best known institutions, popular tourist attractions enjoying high attendance, representing the main destinations in the district or sub-region of their location (e.g. Malbork, Biskupin, Gniezno, Kartuzy, Duszniki, Wadowice) or situated in the major urban centres and capitals of regions (e.g. three museums in Warsaw, three in Kraków, four in the Tri-City and two in Wrocław). This group also included three museums being the leading tourist attractions in their regions, which had an income in excess of PLN 1,000,000.

In the revenue category related to the rental of space for a museum shop to an external provider, the average income per museum amounted to PLN 45,000, with the median being PLN 22,000. As a rule, external traders run shops in museums that are popular among tourists, where profits can be earned (museums in castles and palaces, national museums and major regional museums, museums commemorating important events and historical figures), therefore only four institutions recorded a minimum income from the rental of retail space (below PLN 5,000), while in nine museums this was in excess of PLN 54,000, including three institutions with an income exceeding PLN 100,000. It is also worth noting that in two institutions representing significant tourist attractions, a relatively high income was earned both by running the museum shop directly and from the rental of retail space to external traders (i.e. there was more than one shop in the museum).

Moreover, many institutions offer catering services on their premises (within the museum buildings). The vast majority of respondents chose to outsource catering services to external providers (96.0% of 249 institutions that answered the question). Only 10 museums declared having provided catering services on their own (nine institutions ran a regular catering service, such as a coffee shop or a restaurant and one offered catering services to order). Even fewer respondents (only six museums) revealed their income from catering in 2018. Sometimes, the amounts were symbolic (less than PLN 5,000), but in two cases they were significant (more than PLN 180,000). Renting museums' spaces for catering services (coffee shops, restaurants) to external agents was much more popular. More than one quarter (25.9%), i.e. 65 out of the total of 251 respondents that answered the question, rented their spaces out for catering. The average income earned from the renting of museums' premises for catering amounted to PLN 239,000 in 2018 (data from 57 institutions that reported their data with respect to this subject). Yet, the median of this category of income was much lower – similarly to the case of renting museum spaces out for museum shops – only PLN 46,000. In 14 institutions this income was significant, i.e. in excess of PLN 125,000 and this group includes three museums located in the country's major urban centres (Warsaw and Kraków), that earned more than PLN 750,000 in this way.

More than half of the respondents (126 out of 251 institutions that provided answers to this question) rented spaces in their buildings or on their premises to other private or public entities on a commercial basis, for purposes other than running a museum shop or a catering

establishment. These purposes included (see Table 3) – aside from the previously mentioned cultural, social and educational events – business and corporate meetings, conferences and celebrations both public and private in nature. Furthermore, museums rent their spaces out on a long-term basis – for office use, for services or residential purposes, as film or photo locations, for trading events (occasional fairs and sale events have become increasingly popular in recent years), as well as for creative and cultural events (creative arts, photography, theatre) organised by other entities.

Table 3. Most important purposes and forms of space rental in the museums participating in the survey*

Purpose of the museum space rental or bailment	Number of positive responses
organisation of events, including:	129
organisation of such events as festivals, concerts, film shows, lectures, workshops, trainings, courses, meet-the-author sessions and open-air events, fan meetings, organised by other entities (public authorities, non-governmental organisations, companies and private individuals)	60
presentations, promotions, corporate and business meetings and functions, industry events, official meetings	23
organisation of conferences and seminars by external entities	23
rental or bailment of space to local educational institutions (schools, kindergartens, universities of the third age) for their ceremonies, celebrations, competitions and lectures	4
ceremonies, parties and functions, jubilees, weddings and wedding parties, birthdays, including events organised by registry offices (civil marriages, jubilees)	19
rental of space for catering establishments (coffee shops, restaurants, food cafeterias)	65
rental of space for a museum shop	23
long-term rental for office, service or residential purposes, including:	23
quarters and offices of foundations and associations, meeting places for members of non-governmental organisations	11
rental of office spaces to private individuals and businesses or local government units	6

paid or free-of-charge bailment of space for activities of a tourist information centre or point run by local government authorities	3
rental of accommodation facilities (employees' quarters and rented residence)	3
film and photo purposes, including:	16
filming location: film recordings (TV series, narrative films, documentaries, promotion and advertising, education, music videos)	11
rental of space for photographic sessions	5
retailing (with the exception of museum shops and catering services), including:	12
stands, seasonal, occasional and industry fairs and selling events	9
rental of space for snack and beverage vending machines	3
long-term rental of spaces for artistic and cultural activities, including:	10
rental of space for an artist's atelier, workshop or studio (sculpture, ceramics, photography)	5
rental of space for regular cultural activities (theatre, exhibitions, book shops) to private, non-governmental and local government institutions	5

* the table covers only those activities that were listed spontaneously by respondents at least three times.

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

Museum cooperation in the creative industry

In recent years, increasing attention has been given to the potential of institutions of culture, including museums, in the support and stimulation of creative activities and the creative industry in the broadest meaning of the term and thereby their important economic, social and cultural role in the artistic and creative "circulatory system"⁴. Therefore, the survey included detailed questions about the scope and forms of museums' cooperation with institutions, companies and independent artists active in this sector, including other museums, libraries, art restoration companies, the music sector, publishers, theatres and theatre artists, visual and graphic design artists, applied arts designers (furniture, interior design, jewellery, toys, games, handmade souvenirs and garments, etc.), as well as the artistic crafts sector, the advertising industry, TV and film, radio stations, the press, Internet portals and collectors (Table 4). Museums were also asked about their forms of cooperation with private collectors, art galleries, antique shops and art brokers, as well as the organisation of artistic residency

⁴ See: B. Namysłak, *Działalności twórcze a rozwój miast: przykład Wrocławia*, Wrocław 2013; K. Stachowiak, *Gospodarka kreatywna i mechanizmy jej funkcjonowania: perspektywa geograficzno-ekonomiczna*, Poznań 2017.

programmes. In this section of the questionnaire, different questions were answered by 248 to 252 museums (and this number of institutions, identified for each institution category individually, was used as a basis for calculating percentages of the total of museums quoted in this report).

As far as regular, long-term collaboration is concerned, museums-to-museum cooperation was the most usual type of partnership, along with contact with radio stations, the press and Internet portals (more than 40% of museum institutions declared such regular cooperation in both of these categories). Furthermore, museums established contact with libraries and the advertising, TV and film sectors (25.0% and 21.0% respectively).

On the other hand, museums only occasionally cooperate, and on a short-term basis, with all the institutions and sectors referred to above. More than half or nearly half of the institutions that chose to answer the question about the scope of cooperation with the creative industry, cooperate with other museums, musicians and the music industry, conservators and restorers for the treatment of movable objects from museum collections, publishers, private collectors and art market actors, the advertising industry and media, both traditional (press, radio, TV) and new (Internet portals). Somewhat lower – equal to or slightly above one-third – proportion of institutions cooperate with libraries, theatres, applied arts designers and representatives of artistic crafts, while 44.0% collaborate with plastic artists and graphic designers.

The cooperation with other museums is the category where contact beyond the local level occurs most often, as it is mainly determined by the profile of a museum and its collections, its status and prestige, as well as personal relationships of the staff (more than three quarters of institutions cooperate outside their *powiat* and voivodeship, while maintaining a network of local contacts at the same time. Besides, more than half of museums cooperate with other museums in the local area. It is worth noting in this context that around one-third of respondents (37.7% of the 220 museums that provided their answers to this section of the questionnaire) declared having contact with foreign institutions beside cooperation with domestic museums. Relatively more local are relationships with libraries, musicians and musical institutions, theatres, visual artists, the artistic craft sector, as well as radio, press and Internet portals.

On the other hand, conservation and restoration services are mainly subcontracted beyond the local level. Nevertheless, the situation is very diverse in all cases (Table 4) and museums' contacts with a given type of institution are local, supra-local and supra-regional as well. Local relationships can be considered as beneficial both from the perspective of building local institutional social capital and in terms of retaining the multiplier effects generated by museums in the local area. On the other hand, relationships that surpass the local environment can be regarded as important for the stimulation of creativity, transfer of knowledge and artistic ideas and as a manifestation of the museum institutions' status and reputation.

Table 4. Cooperation of museums with institutions and entities from the creative sector (percentage of museums undertaking different forms of cooperation in the reporting period 2017–2018)

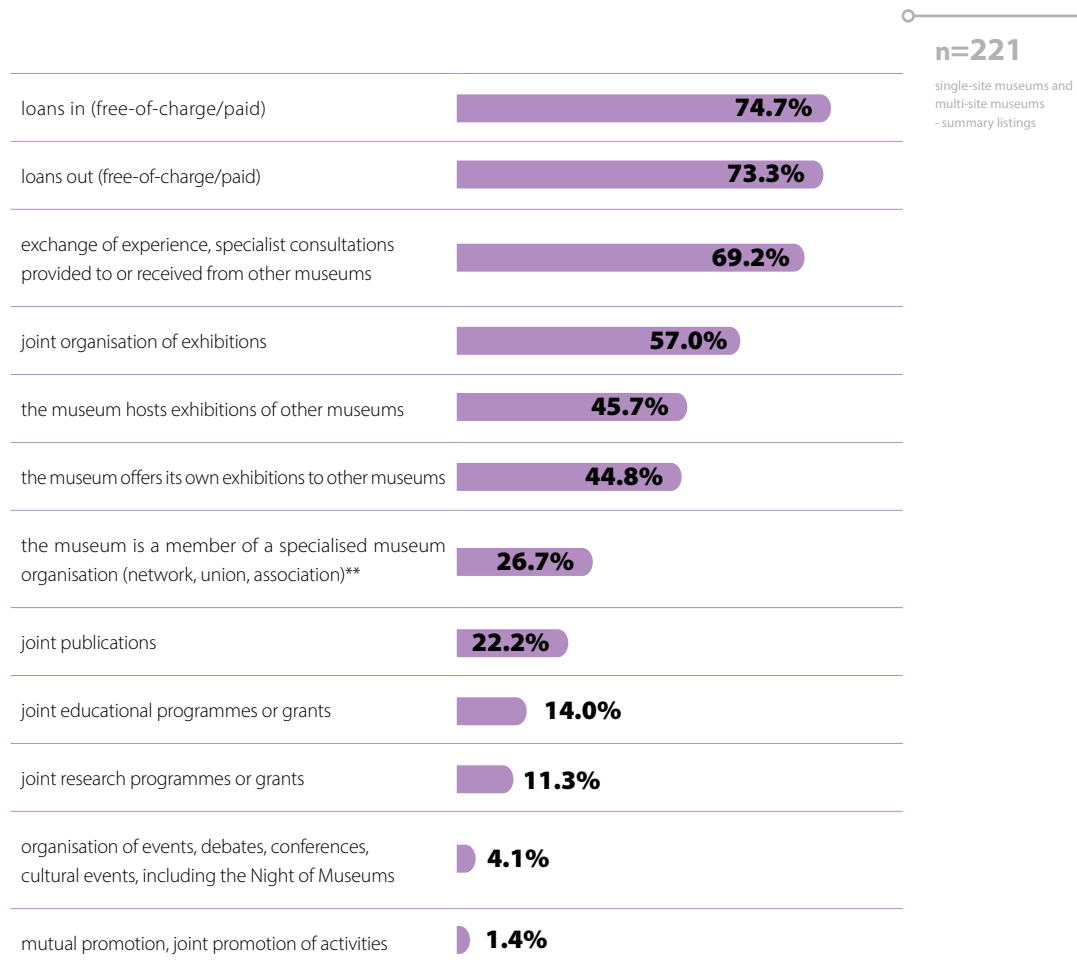
Type of institutions or entities	Type of co-operation			Location of the co-operation partners			
	number of museums that responded to the question about co-operation with this category of partners	long-term, regular	occasional	number of museums that responded to the question about the range of co-operation with this category of partners in (n)	<i>powiat</i> or town with a status of <i>powiat</i> , where the museum's main site is located	the voivodeship where the museum's main site is located	institutions located outside the voivodeship
other museums	252	42.9%	58.3%	220	51.8%	76.4%	77.7%
libraries	252	25.0%	36.9%	147	79.6%	54.4%	38.1%
external providers of conservation services - treatment of movable collection objects	251	5.6%	49.0%	131	33.6%	55.0%	54.2%
musicians, musical institutions, companies and artists representing the music sector	252	12.7%	59.5%	174	68.4%	58.0%	51.1%
stage institutions (theatre, cabaret, circus) and people of theatre	252	4.0%	33.3%	93	58.1%	38.7%	30.1%
publishers and book authors	252	12.7%	52.8%	151	51.7%	62.9%	55.6%

Type of institutions or entities	Type of co-operation			Location of the co-operation partners			
	number of museums that responded to the question about co-operation with this category of partners	long-term, regular	occasional	number of museums that responded to the question about the range of co-operation with this category of partners in (n)	<i>powiat</i> or town with a status of <i>powiat</i> , where the museum's main site is located	the voivodeship where the museum's main site is located	institutions located outside the voivodeship
applied arts designers and the artistic craft sector	252	11.1%	35.3%	110	66.4%	60.9%	50.9%
private collectors, art galleries, antiques shops and art brokers	250	15.2%	52.8%	160	66.9%	65.0%	69.4%
advertising industry, TV and film	252	21.0%	56.7%	181	68.5%	68.5%	49.2%
radio, press and Internet portals	252	44.4%	45.6%	203	80.3%	74.4%	37.4%
companies and institutions representing other types of creative activities (e.g. developers and designers of computer software, computer games, board games, toys, etc.)	248	2.4%	17.7%	45	44.4%	48.9%	37.8%

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

The range and nature of cooperation depends on the type of cooperation partner and the sector they represent. The broadest range of museums' cooperation with other entities is represented by relationships with other museums (Figure 1).

Figure 1. The most important forms of museums' cooperation with other museums (percentage of respondents that declared different forms of cooperation)*



* the figure presents forms of co-operation with at least three indications.

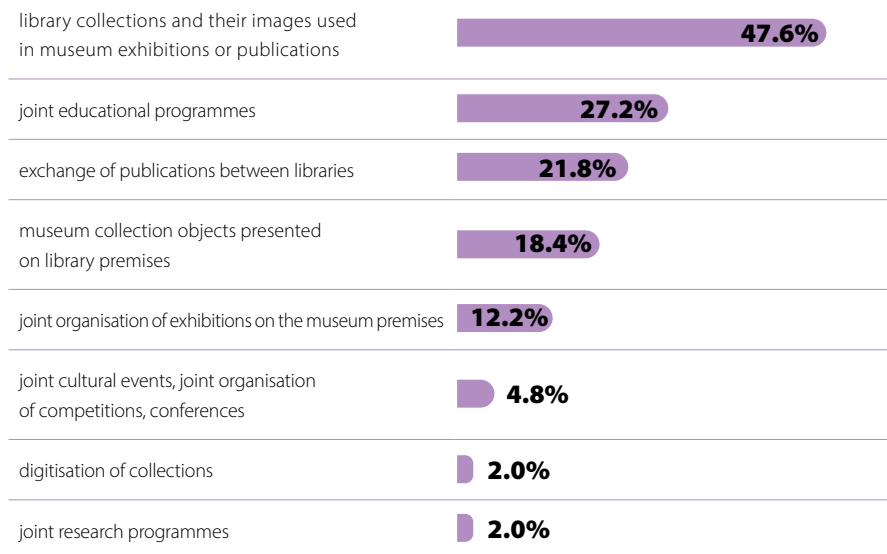
** e.g. open-air museums, residential, mountain, mining, archaeological, maritime, literature museums, etc.

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

Figure 2. The most important forms of museum cooperation with libraries (percentage of respondents that declared different forms of cooperation)*

n=147

single-site museums and
multi-site museums
- summary listings

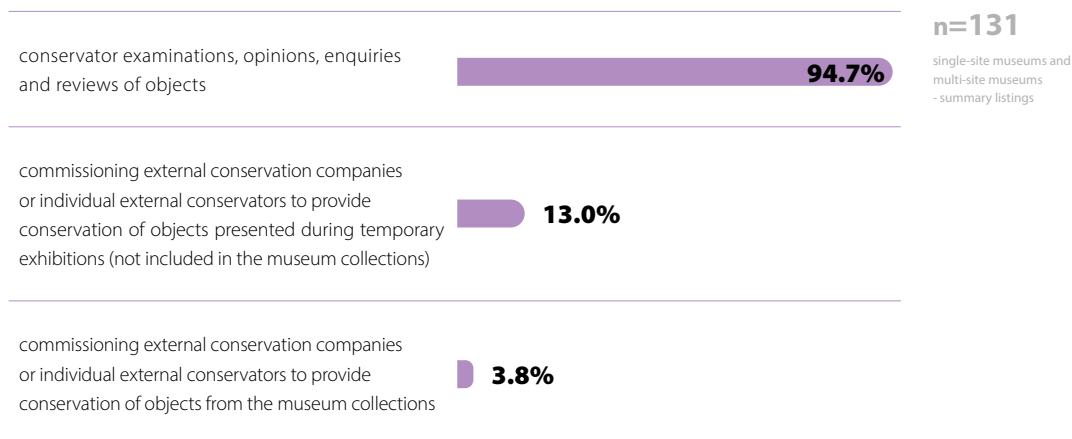


* the figure presents forms of cooperation with at least three indications.

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

The scope of co-operation with libraries is also relatively broad, with a focus on overlapping areas of statutory activities (Figure 2). Almost all (94.7%) respondents that provided a positive answer to the question about co-operation with external providers of conservation services (companies or individual restorers), ordered the treatment of objects from museum collections (conservation treatment is usually commissioned based on tender procedures) (Figure 3). Much less often (only 13% of respondents) such services were outsourced to provide conservation to temporary exhibits (not included in museums' collections). Apart from conservation treatment, individual restorers and private conservation companies can also provide expert opinions and search queries for museums, study and analyse museum objects, provide consultation or conservation checks of objects presented on temporary exhibitions. Moreover, museums also cooperate with the music sector (Figure 4), usually when organising or co-organising concerts on museum premises (82.2% institutions that reported having cooperated with this sector) and with the stage and theatre sector (Figure 5), although the latter cooperation is much less common (it was reported by 37.3% of 252 institutions that answered the question about such cooperation) and more limited. Most often, it involves the organisation or co-organisation of theatre performances on museum premises (7 out of 10 respondents that cooperated with theatres). However, this is not only due to insufficient cooperation between institutions, but also because of other requirements applicable to equipment and spaces made available for musical events or performances.

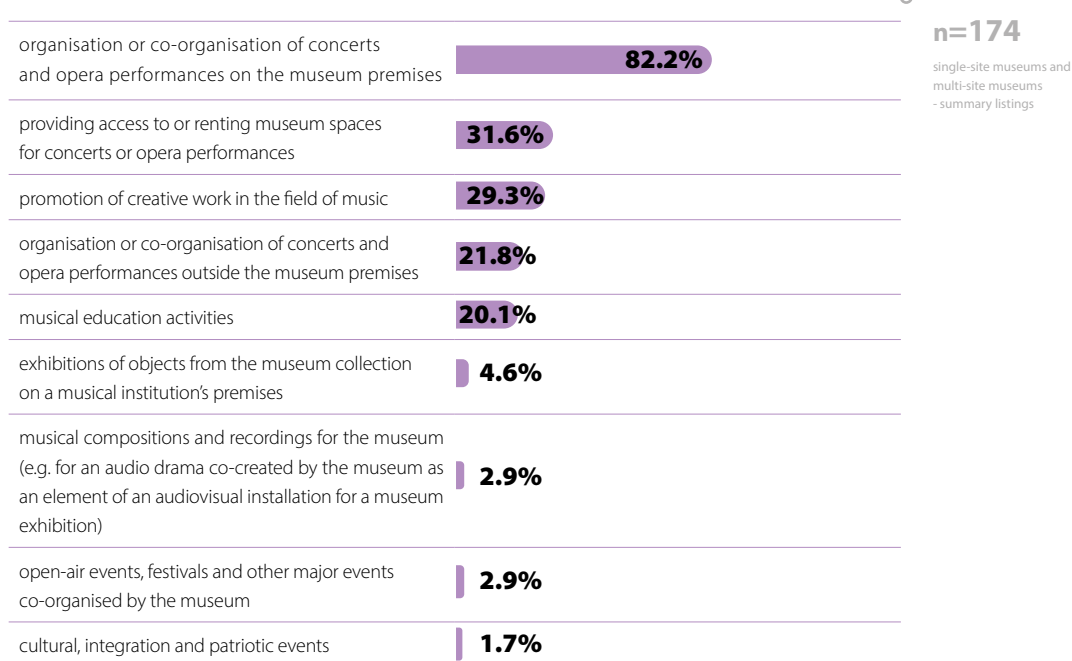
Figure 3. The most important forms of museum cooperation with external providers of conservation treatment to movable objects (percentage of respondents that declared different forms of cooperation)*



* the figure presents forms of cooperation with at least three indications.

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

Figure 4. The most important forms of museum cooperation with musicians, musical institutions, companies and artists representing the music sector (percentage of respondents that declared different forms of cooperation)*



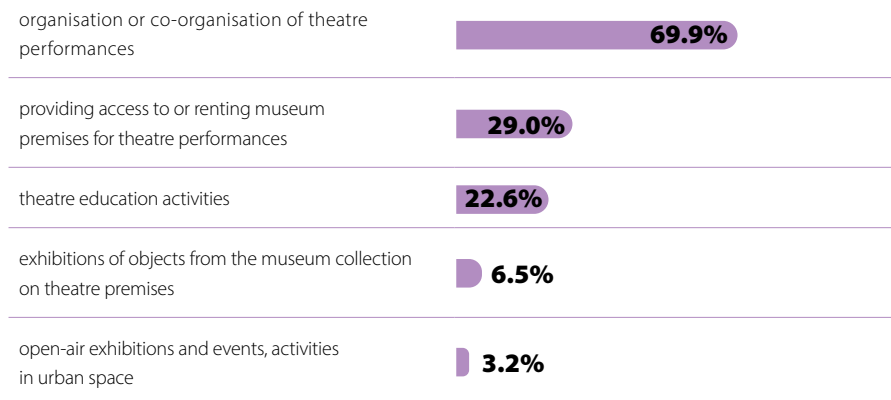
* the figure presents forms of cooperation with at least three indications.

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

Figure 5. The most important forms of museum cooperation with stage institutions (percentage of respondents that declared different forms of cooperation)*

n=93

single-site museums and
multi-site museums
- summary listings



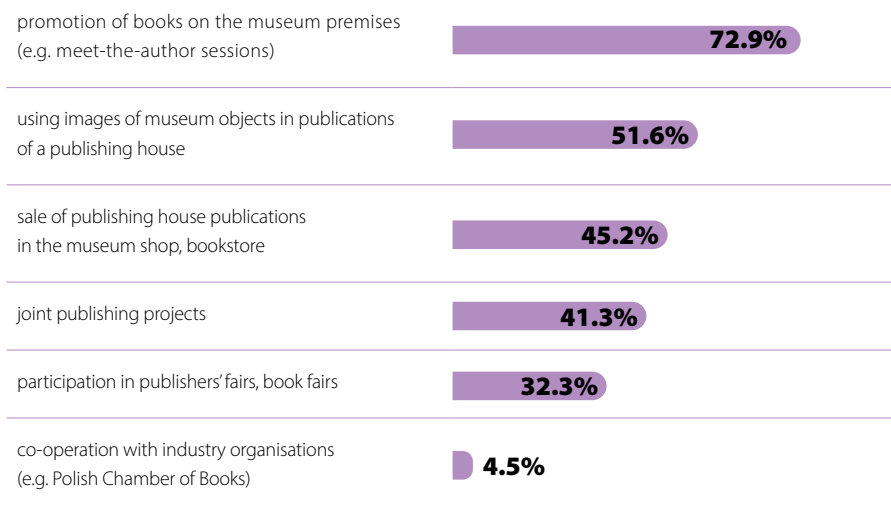
* the figure presents forms of cooperation with at least three indications.

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

Figure 6. The most important forms of museum cooperation with publishers and book authors (percentage of respondents that declared different forms of cooperation)*

n=155

single-site museums and
multi-site museums
- summary listings

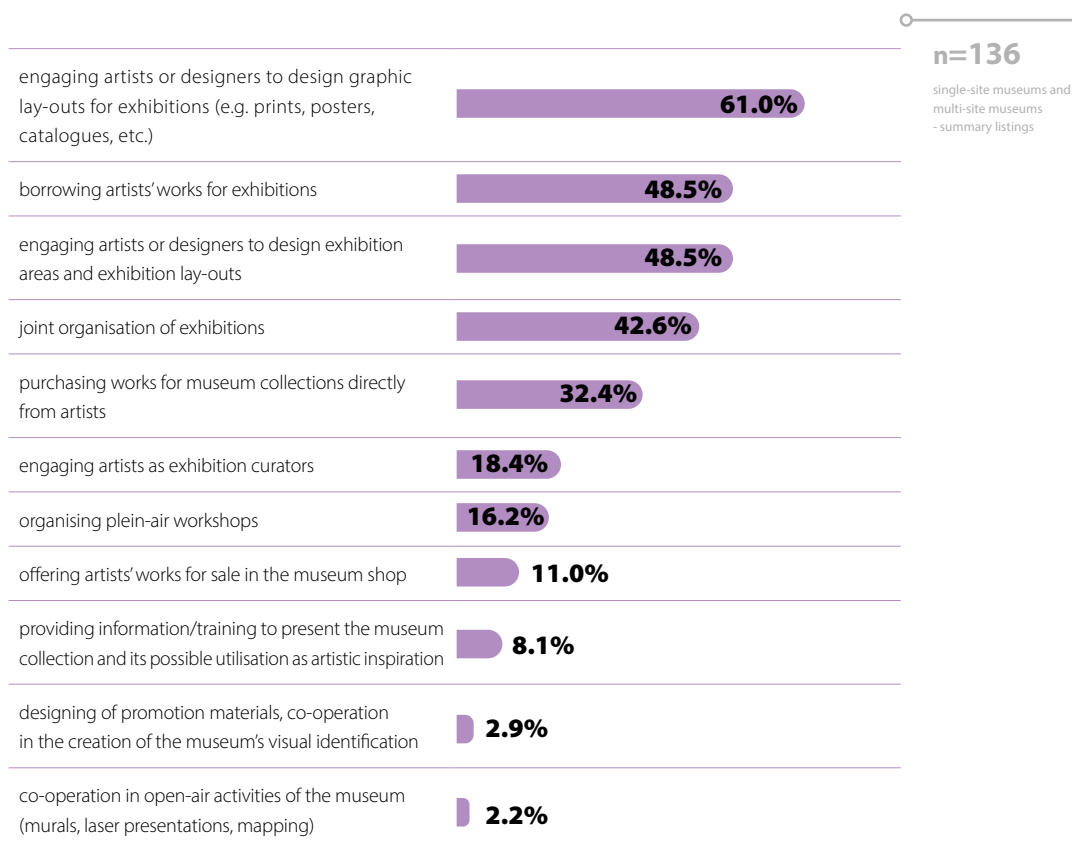


* the figure presents forms of cooperation with at least three indications.

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

On the other hand, the share of institutions declaring different forms of cooperation with publishers and book authors (Figure 6), as well as with artists representing visual arts, including graphic design (Figure 7) was much greater. In the latter case, cooperation can be very diverse and may include services needed by museums to support their core activities (e.g. interior design, exhibition layout), enabling artists to participate in creative opportunities offered by museums, as well as purchasing objects of art for museum collections or borrowing them for temporary exhibitions, which is beneficial from the museums' point of view, while promoting the work of contemporary artists.

Figure 7. Forms of museum cooperation with artists representing visual arts, including graphic design (percentage of respondents that declared different forms of cooperation)*



* the figure presents forms of cooperation with at least three indications.

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

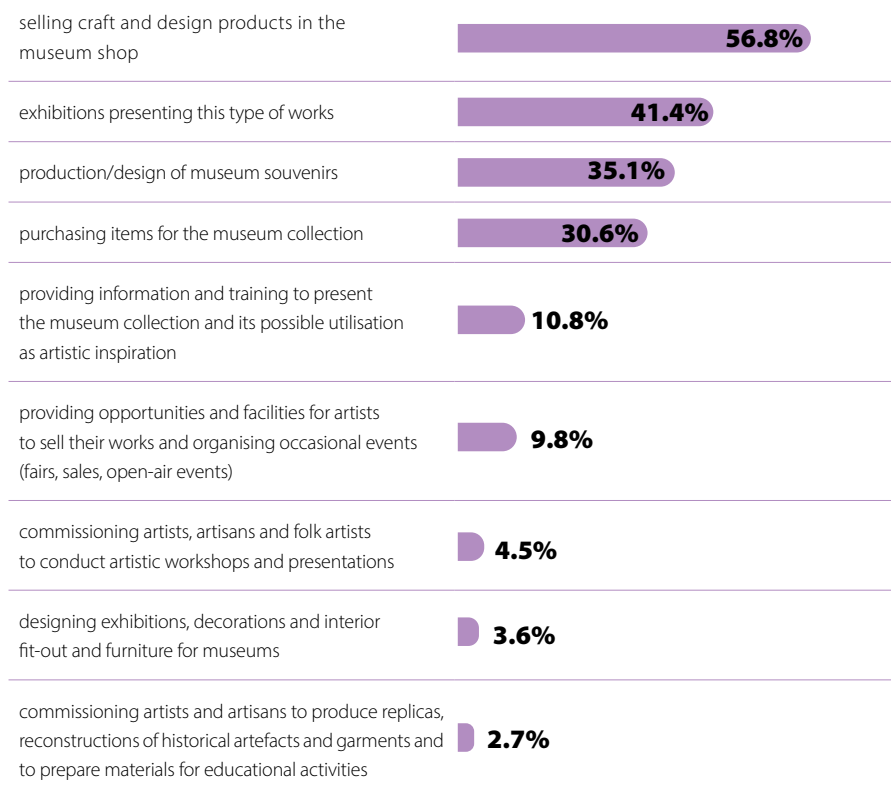
In recent years, increased attention has been paid to deeper cooperation between contemporary artists and museums in the form of grants for longer study visits organised or co-organised by museums, where artists stay on premises or in the town/city where the museum is located. This form of activity, where museums offer creative space to artists, is not very popular in Poland yet. Only seven institutions organised or co-organised artistic residency programmes in the period covered by the survey and reported this in their questionnaires. In 2017-2018, the number of

artists hosted in one museum ranged from one to eight (in two cases). Interestingly, according to data collected in the survey, artist residency programmes were initiated not only by major national and regional institutions, but also by smaller museums located in medium-sized towns, wishing to encourage artists to visit lesser-known places, to see and become inspired by their collections.

Figure 8. Forms of museum cooperation with designers representing the applied arts and artistic crafts sector (percentage of respondents that declared different forms of cooperation)*

n=111

single-site museums and
multi-site museums
- summary listings



* the figure presents forms of cooperation with at least three indications.

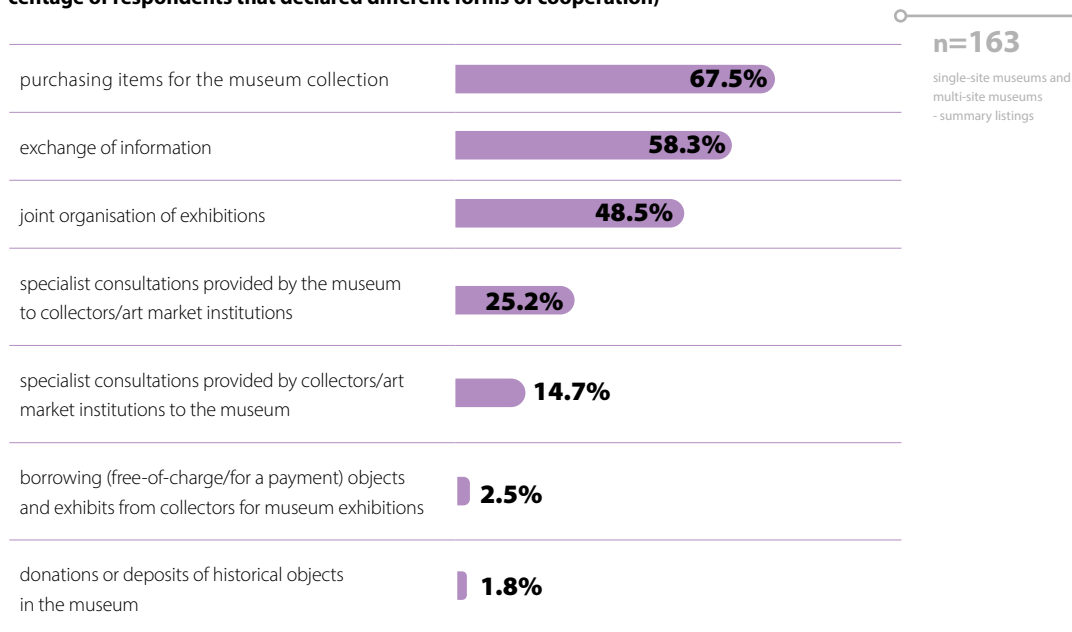
Source: author's analysis based on the *Museum Statistics* project data.

Depending on their profile, museums can initiate different forms of cooperation with folk artists, applied art designers and craft artists (Figure 8) (in particular, such cooperation is often practiced by ethnographic museums and open-air museums). This cooperation can consist in purchasing or exhibiting an artist's work, commissioning them to design or produce some specific artefacts, objects or interiors for the museum or organisation, as well as organising events that help artists promote and commercialise their works (e.g. fairs, sale events), while attracting wider audiences,

who can be motivated to visit a museum by such popular events. Furthermore, museums use the creative ideas of artists or designers and small-scale manufacturers for the designing and production of souvenirs and promotional materials, such as board, card and memory games, puzzles, magnets, blocks and other toys and museum mascots related to the museum collections or core profile.

Private collectors and art market institutions (galleries, antique shops, art brokers) represent another group of stakeholders that traditionally co-operate with museums. Museums can establish strictly-business relationships with them (as buyers of art for the museum collection) – this form of relationship was declared by nearly two-thirds (67.5%) of respondents that provided a positive answer to the question about contact with art collectors and art market institutions. However, this cooperation can be connected to the museums’ core activities in a closer and more comprehensive manner and entail the exchange of information or partnership in the organisation of exhibitions (more than half and nearly half of respondents, respectively), mutual specialist consultations, borrowing objects for exhibitions and donating objects or depositing them in museums. These forms of cooperation do not always involve any direct expenditure of funds by museums, while most frequently bring measurable, long-term benefits to all parties in the relationship.

Figure 9. Forms of museum cooperation with private collectors and art market institutions (percentage of respondents that declared different forms of cooperation)*



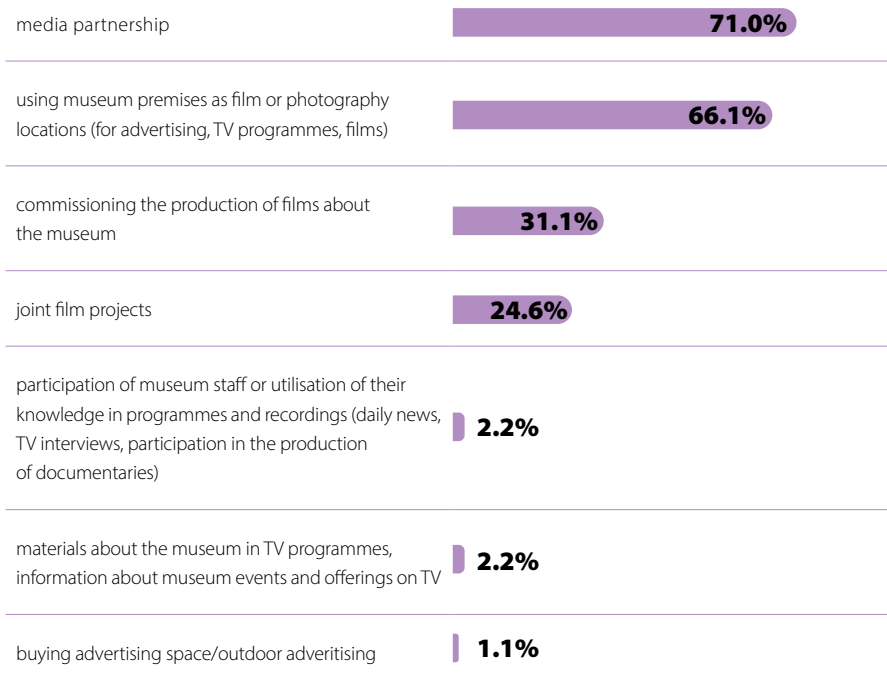
* the figure presents forms of cooperation with at least three indications.

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

Figure 10. Forms of museum cooperation with the advertising, TV and film industries (percentage of respondents that declared different forms of cooperation)*

n=183

single-site museums and
multi-site museums
- summary listings

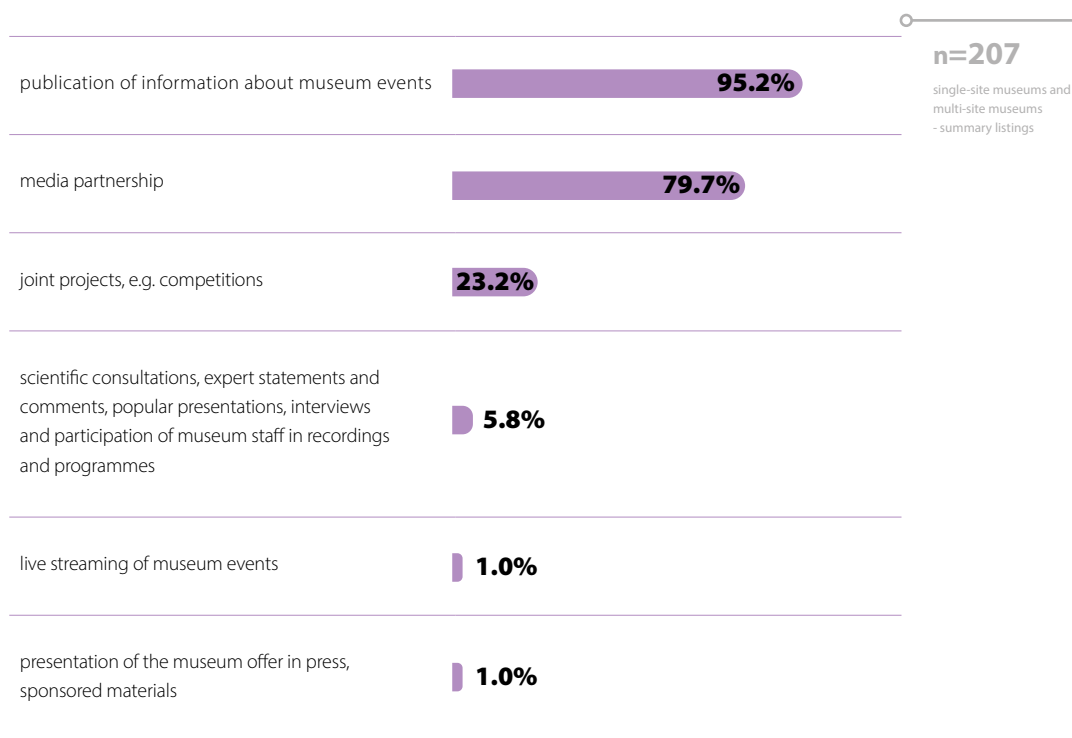


* the figure presents forms of co-operation with at least two indications.

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

Museums also cooperate with the advertising, television and film industry, as providers of the space or content for films and recordings, or as co-producers and clients (Figure 10). Nearly two-thirds (66.1%) of respondents who answered the question about their cooperation with the media industry reported that museum premises had been used as film or photography locations. Some respondents also mentioned that the knowledge of museum staff, as well as museum archives were utilised in advertising, TV and film productions. Museums can also commission external providers to make films and commercials about their activities (nearly one-third of institutions), as well as undertake joint film projects with them (24.6% respondents). Nevertheless, most institutions (71.0% of respondents that answered the question about their contacts with the industry discussed here) chose media partnerships as a way to promote museum events and offers. The situation is very similar when looking at developing and using content media services such as radio, the press and on the Internet (Figure 11). Almost every museum (95.2%) that declared having cooperated with radio stations, the press and Internet portals, used the opportunity to broadcast or publish information about museum events in these media. More than three quarters of institutions (79.7%) cooperated with the above-mentioned services as media partners and more than one-fifth undertook joint activities, such as popular science competitions.

Figure 11. Forms of museum cooperation with radio stations, the press and Internet portals (percentage of respondents that declared different forms of cooperation)*



* the figure presents forms of co-operation with at least two indications.

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

Furthermore, the results of the survey show that a new and important category of service providers and partners has emerged in the museum sector over the last two decades. This group includes developers of computer software, multimedia, applications and games, as well as websites. They prepare computer software, visualisations, animations and multimedia applications for museum exhibitions and events, including mobile applications, VR and AR. Other services include the designing and arrangement of interactive exhibits, building online shops, museum information websites, as well as the digitisation of inventory systems in museums.

Co-operation with the tourism sector, activities towards increasing supra-local recognition of the local or regional cultural heritage

As regards activities intended to develop recognisable offers targeting tourists, the respondents referred most often to major, important cultural events, such as festivals and large open-air events or exhibitions organised by museums. This category was selected by more than two-thirds of museums (70.5%) (Table 5). Furthermore, many institutions participate in cultural route initiatives (44.4% of respondents that answered this question). More than one-third of the museums participating in the survey are included in at least one cultural route (sometimes several routes concurrently). More than a quarter of institutions join efforts to create and support the operation of a route by providing some content-related contribution (28.6%). One in eight respondents provide expert opinions regarding the idea, the preparation and the marking of a route (12.3%), while also publishing informative materials about the route in some cases. One out of thirteen institutions participating in the survey (7.5%) plays a key role in initiating a route and acts as its manager and animator (Figure 12). Other forms of participation in the development and administration of cultural routes listed by the respondents include: participation in the work of a team appointed to develop the route management strategy, getting a web domain for the route, organising exhibitions about the route, preparing and publishing maps of the route, developing mobile applications for tourists who wish to follow the route, as well as organising guided tours along the route. Many of these activities are undertaken in co-operation with other sites along a trail or with local governments.

Table 5. Forms of cooperation with the travel sector and activities towards development of local and regional tourism offer and its recognition

Forms of co-operation with the travel sector and activities towards development of local and regional tourism offers and their recognition	Percentage of respondents that indicated this form of co-operation	Number of museums that responded to the question about this form of activity (n)
organisation or co-organisation of important, major local or regional cultural events	70.5%	251
participation in the creation of cultural routes in the local area or region	44.4%	252
participation in discount programmes for local residents organised by local or regional governments	40.8%	250

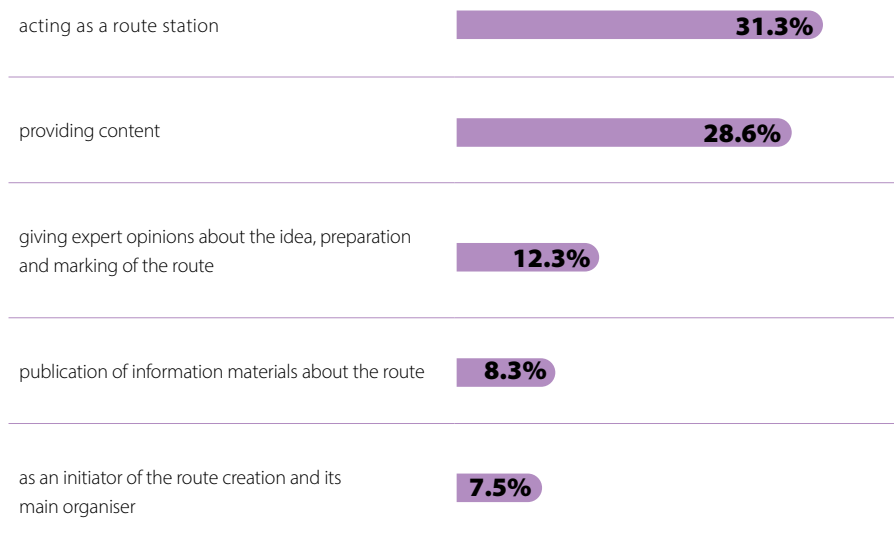
participation in tourist sector fairs or other events for the travel sector (individual or in partnership with other institutions)	38.5%	252
participation in tourist/discount card programmes encouraging tourists to visit different local/regional attractions and destinations (e.g. tourist cards, combined discounted railway and museum tickets)	36.5%	252
co-operation with travel companies in the development of offerings (proposals of a visit agenda for tourists visiting different areas, with the museum visit included, but going beyond the standard visit offer)	34.1%	252
training programmes for tourist guides and travel agencies on the local or regional history, culture and cultural heritage	29.0%	252
accommodation services on the museum premises as an element of museum services	20.2%	252
involvement in initiatives aimed at developing a local or regional brand, efforts to promote international recognition of local heritage individuality	19.0%	252
granting private companies from the tourist sector the right to use the museum's logo, images of the museum buildings or objects in order to promote their tourist services	19.0%	252
development of a special offer targeting foreign tourists (e.g. events, workshops)	18.3%	252
regular co-operation (long-term agreements signed in the period 1.01.2017–31.12.2018 or earlier and still valid) with external tourist guide agencies	6.0%	251

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

Figure 12. Most popular forms of museum involvement in the development of cultural routes (percentage of respondents that answered the question about the participation in cultural routes and declared this form of co-operation)

n=252

single-site museums and
multi-site museums
- summary listings



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

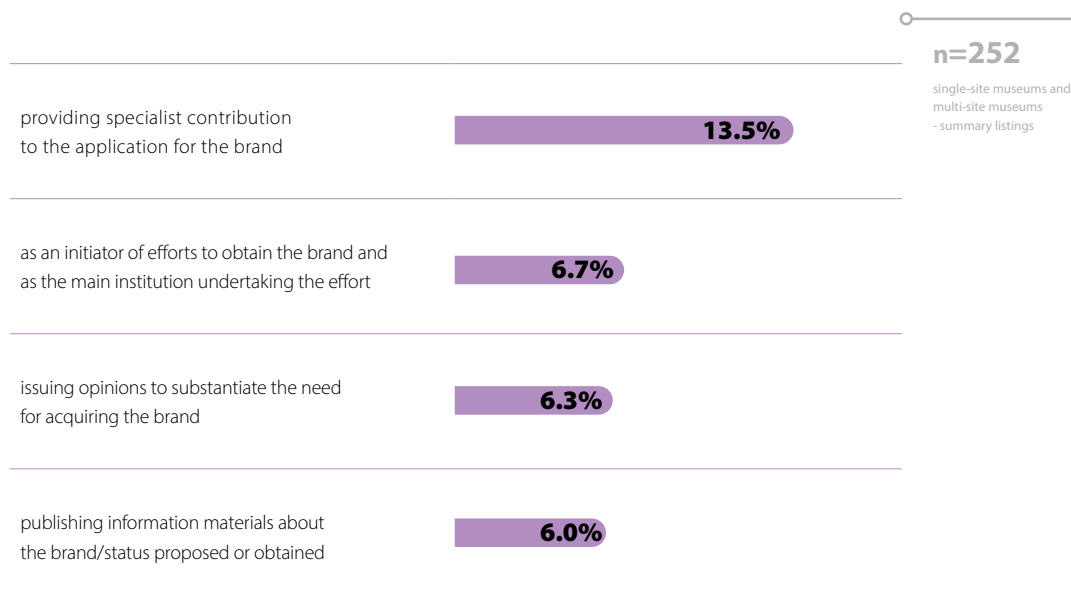
Over time, cultural routes can become important local and regional brands and hallmarks of certain regions. The involvement of museums in initiatives aimed at the development of local or regional brands and in efforts to promote the national or international recognition of the local cultural heritage (e.g. national lists of intangible cultural heritage, monuments of history or the UNESCO World Heritage list) is a significant, broader phenomenon. Museums can undertake several different activities when striving for a brand (figure 13). They can play a more limited, but extremely important role by providing their contribution to documentation (this category of activities was declared by 13.5% of respondents that answered the question), issuing opinions to substantiate the need for acquiring a brand, or publishing material about the object and its status. Furthermore, they can act as leaders and initiate or co-ordinate the efforts aimed at acquiring the brand and thereafter – as brand managers.

Table 6. Types of cultural heritage “brands” pursued by Polish museums for their sites or areas

Internationally recognised brands	National brands
The UNESCO World Heritage listing	Monument of History
European Heritage Label	
The UNESCO Representative List of the Intangible Cultural Heritage of Humanity listing	National List of Intangible Heritage
An object or a site included in a recognised, specialist European cultural route	An object or a site included in a national cultural route
-	Regional products (mainly food), the Ministry of Agriculture listing of traditional products

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

Figure 13. Forms of museum participation in the development of cultural brands in the area of their operation



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

Museums can also encourage visits to their premises and thereby – to the city district, town or region, through participation in tourist card programmes (e.g. discount offerings) intended to attract tourists to different attractions within certain areas (more than one-third of respondents declare such participation), or through regional discount programmes targeting inhabitants of a region, where a visit to a museum is combined with a regional railway ticket (e.g. *Kolej na kulturę*, *Kolej do kultury*). On the other hand, local audiences can benefit from discounts offered to different groups of citizens and accepted by museums (e.g. large family cards, local resident cards, senior citizen cards) (currently, two in five respondents participate in such programmes).

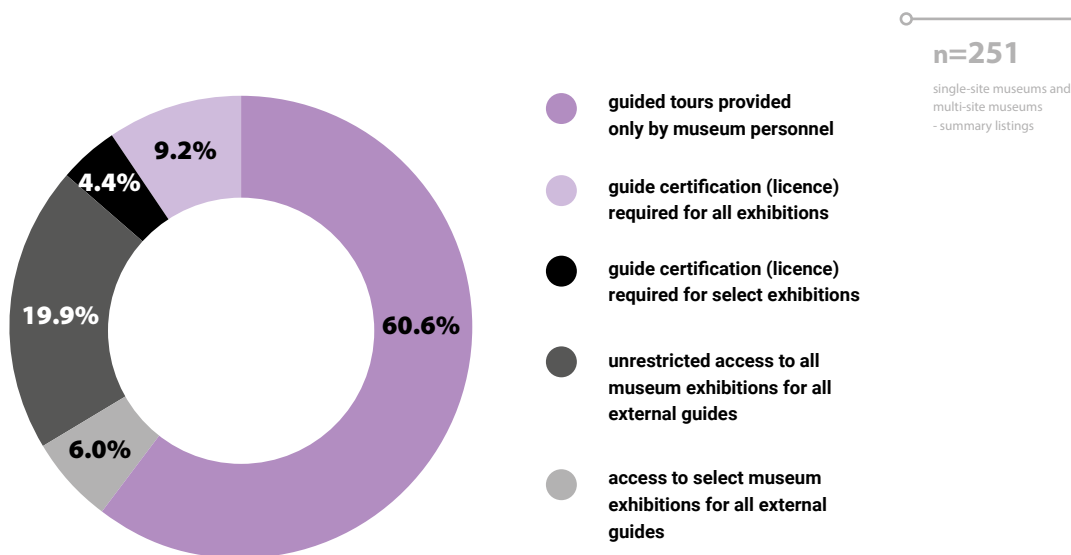
More than one-third of the respondents mentioned their participation (individual or as partners of other institutions) in tourist fairs or other industry meetings and co-operation with travel agencies in the development of tourist offerings (proposals of an itinerary for tourists visiting different areas, with a visit to the museum included, but going beyond the standard visit offer) and 18.3% declared activities related to the development of special offers targeting foreign tourists (e.g. events, workshops). However, most institutions developed such offerings individually (15.5%) and only 2.8% of them declared having co-operated with partners (e.g. from the tourist industry) in this respect.

After the deregulation of tour guiding (except for mountain areas and neutral areas where special visitor safety measures are required), many museums offer training programmes on history, culture and cultural heritage of the town or area where they are located. In the reporting period analysed here, 29.0% of respondents conducted such courses for tour guides, tour pilots and travel agencies.

The co-operation of museums with external, freelance guides, giving them the opportunity to earn additional income, can take various forms (Figure 14). More than six in ten museums (60.6%) allow only their own personnel to perform guided tours (permanent staff of the museum or guides employed on a temporary basis). A lesser percentage (13.5%) of institutions admit external guides to their premises, but on the condition of obtaining a special permit or certificate, which usually requires attending a special training course. Only around a quarter of institutions chose to allow fully or partly open access to their exhibitions to guides without any limitations or special requirements. Furthermore, some museums (6.0% of institutions that answered the question) sign long-term contracts with external tour guide agencies that meet certain criteria required by museums.

More than one-fifth (20.2%) of museum institutions offer overnight accommodation on their premises. More than half of these (28 museums, i.e. 11.1% of all those that answered the question about accommodation) provide hotel services to the broader public. The remaining can only accommodate a limited number of guests and they do this within the frames of co-operation with other institutions of culture and science or artists. The number of beds range from only 3 to as many as 85, the median being 10.

Figure 14. Guided tour rules in museums (percentage of respondents that answered the question and indicated a solution for guided tours in their museum)



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

Museum co-operation with research and education institutions

Scholarly institutions (universities and research institutes) are “natural” partners for museums as institutions that pursue scientific and educational goals within their mission. Due to museums’ role as places that collect and present items of cultural significance in different areas of art, there are many potential fields for their co-operation with art schools and universities, or specialised establishments whose subject area corresponds with the museum collection profile. The educational function of museums is also largely consistent with the statutory goals of secondary and primary schools, as well as early childhood education institutions, thereby offering numerous potential opportunities for collaboration.

More than half of respondents (54.0% of the 252 museums that answered the question) confirmed that they undertook periodical, occasional co-operation with research and science institutions, while more than one quarter (26.6%) declared regular and long-term collaboration based on bilateral agreements (Table 7). A certain number of museums (7.1%) indicated both modes of co-operation with the R&D and academic sector, i.e. both short-term and long-term partnership. Importantly, museums not only co-operate with institutions seated

in the nearest area or region, but also with universities and institutes from other regions of Poland (more than half) and from abroad (22.8%), depending on the type and focus of their joint activities (the proportions quoted here refer to the group of 184 museums that answered the question about the territorial scope of collaboration with research institutions).

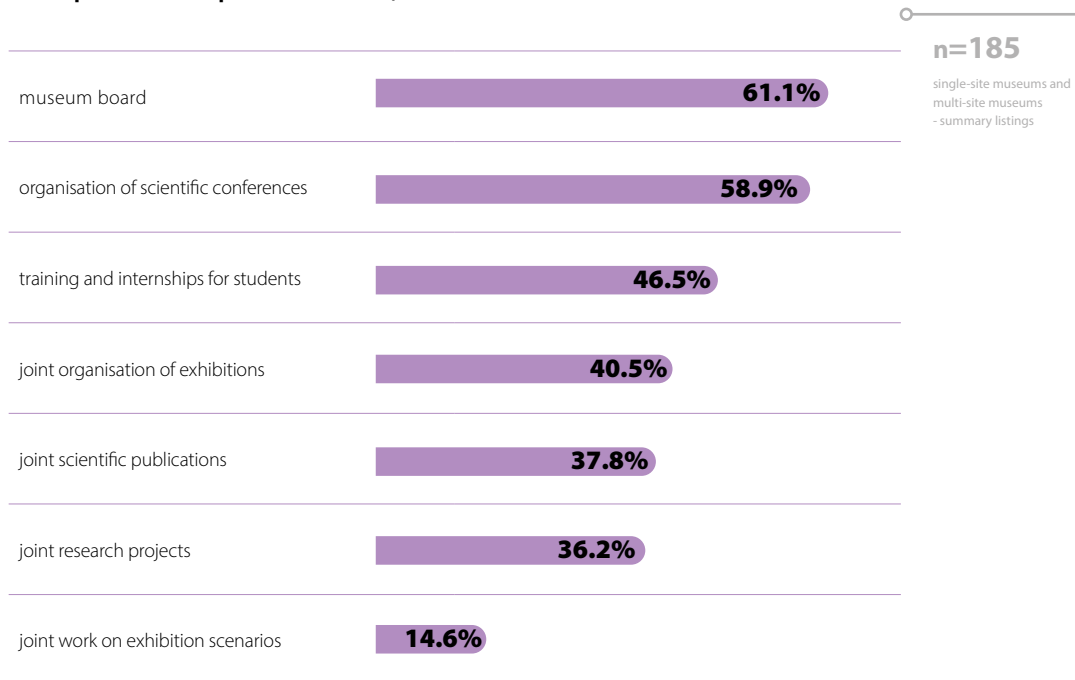
Table 7. Type and territorial scope of museum co-operation with science and research institutions (percentage of respondents that indicated different forms of co-operation in the period 2017–2018)

Type of institution	Type of co-operation			Location of institutions co-operating with the museum					
	number of museums that responded to the question about co-operation with this type of institution (n)	permanent, regular, based on bilateral agreements	occasional	number of museums that responded to the question about co-operation with this type of institution (n)	powiat or town with a status of powiat, where the museum's main site is located	the voivodeship where the museum's main site is located	institutions located outside the voivodeship	foreign institutions	
Science and research institutions	252	26.6%	54.0%	184	54.9%	66.8%	56.5%	22.8%	
Art faculties, universities and schools	250	18.0%	40.4%	132	71.2%	46.2	33.3%	38.1%	

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

Scholars and academic teachers, specialists in different fields, especially humanities, are often invited to co-operate with museums as members of museum boards and councils. This fact was confirmed by 61.1% of respondents that answered the question about the forms of co-operation with science and research institutions (Figure 15). Almost equally popular forms of co-operation between museums and scholarly institutions include the co-organisation of science conferences and seminars (58.9% of respondents), while it is slightly less popular to co-organise exhibitions (two in five museums choose this type of collaboration), utilise the knowledge of academics when working on exhibition scenarios (one in seven museums) and joint grants or research projects (more than one-third of the respondents). More than one-third of museums publish scientific papers in co-operation with scientific institutions, while nearly half (46.5%) provide practical training and internships to students.

Figure 15. Most important forms of co-operation between museums and science and research institutions (percentage of respondents that answered the question and indicated different forms of co-operation in the period 2017–2018)



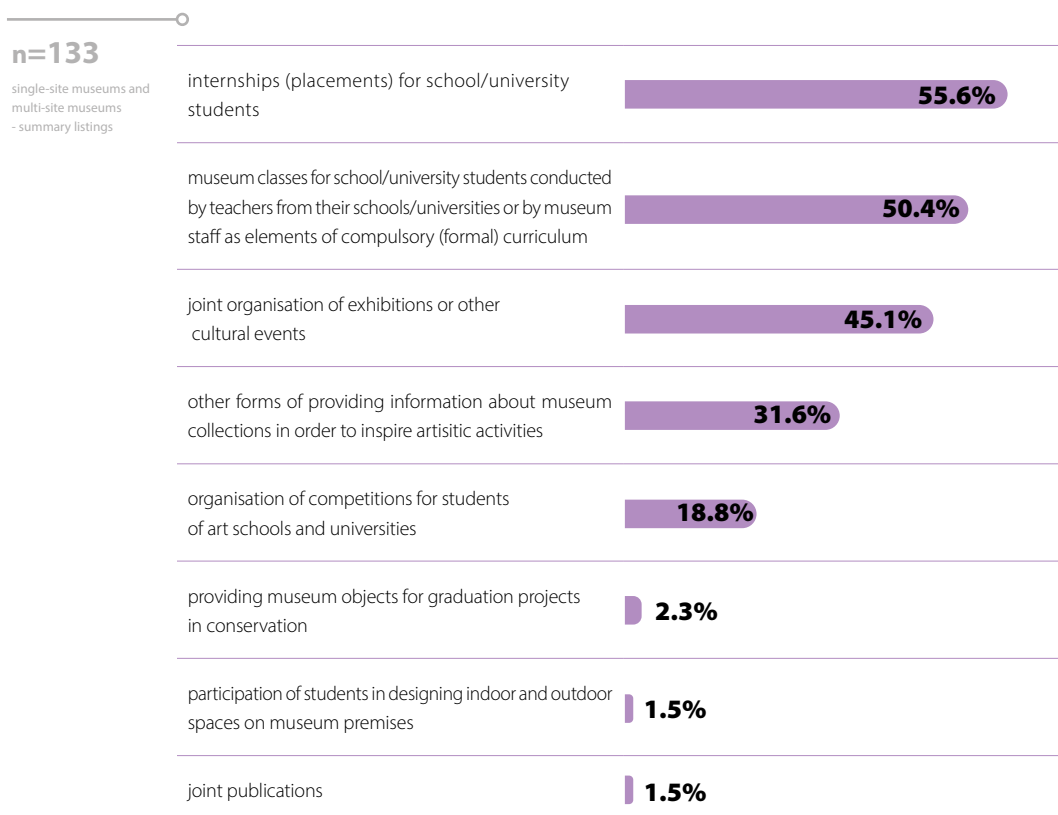
Source: author's analysis based on the *Museum Statistics* project data.

When responding to questions about relationships with research institutions, the respondents also referred to other activities. These included the important role of museums as places for archive enquiries, access to materials and collections for studies, study visits, scientific consultations, access to libraries, conferences, specialist and popular lectures and presentation of research results (the role of museums in the promotion of research results). Furthermore, academics employed in research institutes and universities also act as reviewers of museums' research efforts and provide expert opinions to museums. Other joint activities include archaeological research, museum collection digitisation or projects where knowledge of a narrow specialist field is required (e.g. exhumation). Moreover, universities can lend exhibits to museums, provide patronage to exhibitions and participate in educational and promotional activities. On the other hand, museums provide assistance and materials to authors of bachelor's or master's theses and their collections can be subject to various studies and analyses by degree students (e.g. from an art history point of view, but also the analysis of the chemical composition of objects).

Art schools and universities, as well as art and architecture faculties of general or technical universities and colleges represent a special category of museum partners, especially for

art museums. Two in five respondents undertake occasional collaboration with such higher education institutions, while 18% choose long-term bilateral agreements. Ten respondents declared both one-off and long-term co-operation. Besides the previously mentioned fields of co-operation, such as internships and training practices for students, joint organisation of exhibitions or events and co-authored publications, museums can play an important role as sources of creative inspiration when visited by individual students or groups guided by their teachers and also as places where contests and competitions are organised for art school students. Some museums also organise workshops for young artists and present their work. On the other hand, museum collection objects can be subject to conservation treatment by degree students (of Academies of Fine Arts, for example) working on their master's thesis projects, while museum premises and spaces can be used as an exercise ground for equipment and interior design studies.

Figure 16. Forms of museum co-operation with art schools or universities and architecture and art faculties of other universities (percentage of respondents that answered the question about the type of co-operation)*



* the figure presents forms of co-operation with two indications at least.

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

Museums are popular educational destinations for preschool, primary and secondary school trips. This co-operation can take different forms, more complex and regular than typical museum classes and workshops. Interestingly, a higher percentage of respondents declared that such co-operation, whether basic in nature (visiting museum exhibitions) or broader, is often regular (frequent visits of school students to the museum, based on permanent contact with individual teachers) (Table 8). Guided tours and museums classes are the most typical forms of museum contact with preschool children and school students (almost all museums declared having provided this form of service to preschools and schools of different levels).

Table 8. Frequency and most typical forms of museum co-operation with educational institutions

Type of educational institution	Type of co-operation			Forms of co-operation				
	Number of institutions that answered the question (n)	Long-term, regular	occasional	Number of institutions that declared this form of co-operation (n)	guided tours, museum classes	regular (e.g. term or annual) programme of art or history education	broader co-operation in the organisation of museum events and projects	museum space made available for the educational institution's events
pre-schools	251	46.2%	39.4%	200	99.5%	22.0%	13.0%	15.5%
primary schools	251	59.8%	36.7%	223	97.8%	26.5%	30.9%	26.0%
secondary schools, technical schools, vocational schools)	251	53.8%	41.8%	222	97.7%	24.3%	29.7%	23.4%
culture centres	250	32.0%	44.4%	185	56.2%	8.6%	53.5%	24.9%

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

A lesser, although significant percentage of institutions enter into more complex co-operation schemes. Nearly one quarter of museums provide or co-create with recipients regular (term-time or year-long) cultural or historical education programmes to schools. Three in ten respondents co-operating with schools and one in eight museums co-operating with preschools establish broader co-operation with educational institutions by organising museum events and projects. Museum premises, especially official reception spaces suitable for the organisation of special events (e.g. competition finales, celebrations, graduation ceremonies, etc.) are offered to schools (around one quarter of museums) and pre-schools (15.5% of respondents). When responding

to open-ended questions, museums also listed other possible forms of co-operation with schools: artistic and educational workshops; competitions (art, photography, literature, recital, regional dialects, history, knowledge about the region, health, nature, physics, geology), as well as the participation of museum representatives in juries of such competitions; museum classes held outside museum premises (directly in schools); charity concerts, competition exhibitions, a cultural route bicycle rally, open-air activities and participation in an international educational project co-financed using EU funds. Furthermore, such co-operation includes museum-lovers' clubs or participation clubs set up by museums, as well as the use of volunteers. As far as secondary schools are concerned, 5.4% of museums referred to co-operation with educational institutions representing this category, in the field of developing and delivering vocational training programmes (e.g. co-operation with craft schools).

Among institutions playing important educational and culture-related roles (especially in the field of cultural education) in the local context, culture centres should be mentioned. Nearly one-third of museums co-operate with them on a regular basis (Table 8) and 44.8% undertake such co-operation occasionally. Similarly as with schools, these relationships can be narrowed to guided tours for members of community and cultural centres, or can be extended to include the participation in or development of longer cultural or historical education programmes, as well as the providing of access to museum premises as venues for events organised by such institutions. This co-operation can also involve the organisation of joint events (e.g. holiday activities for school children, occasional celebrations and anniversaries, cultural events, open-air activities, workshops, art and knowledge competitions), the participation of museum staff in the juries of contests organised by cultural centres, mutual promotion of both institutions' offerings, hosting temporary exhibitions, including museums' travelling exhibitions, giving lectures at 'universities of the third age' or conducting educational activities for children and youths, studying and recognising local customs and traditions, mutual support provided by specialists and experts, lending museum objects for exhibitions organised by cultural centres or providing publications intended to accompany such exhibitions.

Museum co-operation with the Church and religious institutions and organisations

Organisations of the Church and other religious institutions can act as museum organisers. However, many parishes, convents and other religious institutions (e.g. Jewish communities in the Polish context) do not run their own museums, although they often own and administer interesting immovable historical monuments and possess valuable archives and collections of artefacts. Nevertheless, they co-operate with local museums or with institutions specialised in certain types of cultural heritage. Less than half of respondents (49.6%) reported to have co-operated with representatives of this category based on occasional, often good-neighbourly contact and undertakings. For 9.5% of museums, this collaboration is more regular and based on formal, bilateral agreements (Table 9). It occurs mainly locally – between organisations, museums and institutions located not far away from each other (82.3% of respondents that provided information on this subject). About one-third of museums that declared co-operation with such institutions referred to the regional scale of relationships, while one in four museums collaborated with Church institutions and other religious organ-

isations representing other regions. A small percentage of museums (3.5%) collaborated with foreign religious institutions.

Table 9. Types and territorial coverage of museum co-operation with the Church and other religious institutions (percentage of museums that answered the question about the type and scope of co-operation)

Type of co-operation (n=252)		Location of institutions co-operating with the museum (n=141)			
long-term, regular, based on bilateral agreements	occasional	within the same <i>powiat</i> or town with a status of <i>powiat</i>	the voivodeship where the museum's main site is located	institutions located outside the voivodeship	foreign institutions
9.5%	49.6%	82.3%	37.6%	24.8%	3.5%

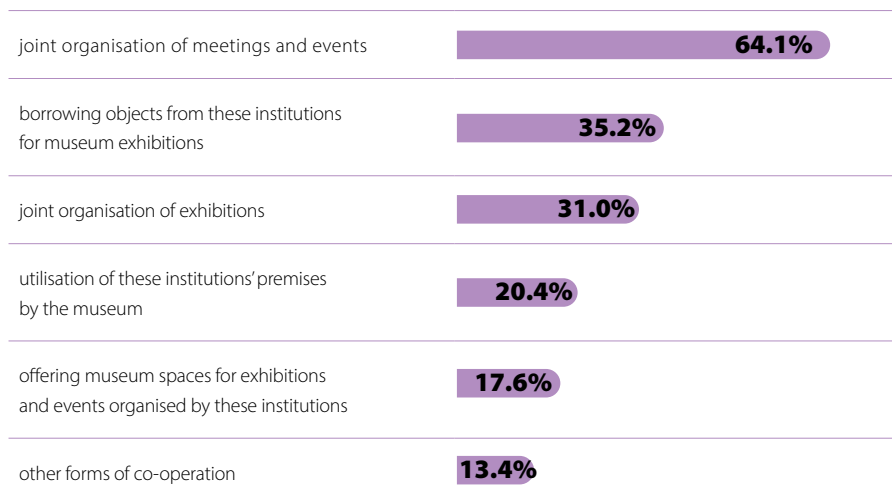
Source: author's analysis based on the *Museum Statistics* project data.

The most popular forms of co-operation in contacts of religious institutions with museums include joint organisation of meetings and events (reported by nearly two-thirds of museums), lending objects owned by the Church or other religious institutions for exhibitions organised by the museum (more than one-third of museums) and joint organisation of exhibitions (nearly one-third of museums that co-operated with religious institutions in the reporting period) (Figure 17). Almost one-sixth of museums that undertook collaboration of this type, declared having made museum premises available to religious institutions for the organisation of their events. Similarly, every fifth museum used religious institutions' premises for their own events. Other forms of co-operation listed by small groups or single respondents included religious ceremonies, services and prayers to have taken place in museums (especially in those holding sacred objects in their care), the exchange of information or publications, the promotion of a museum by a religious institution). Furthermore, museums referred to research, enquiries, analysis and digitisation of Church archives, the participation of representatives of religious institutions in museum boards, the support provided by museums to parishes in preparing applications for conservation of historical objects owned by them. The collaboration can include competitions for children and youths, as well as seeking recognition of heritage objects (e.g. listing in the register of historical monuments, granting the status of a monument of history, adding to the UNESCO World Heritage List or the national list of intangible cultural heritage). Sometimes museums buy objects for their collections from religious institutions. Besides, such institutions can donate objects to new museum divisions open to visitors or they can deposit objects with a museum. Religious institutions can also play an important role as expert consultants (e.g. regarding the consistency with requirements and principles of a religion or respect for it, as well as the remodelling of spaces that used to fulfil a sacred function or that have a significant symbolic meaning for a religious community, such as cemeteries or places of martyrdom).

Figure 17. The most important forms of museum co-operation with the Church and religious institutions (percentage of museums that answered positively the question about co-operation with such institutions and indicated different forms of collaboration)

n=142

single-site museums and
multi-site museums
- summary listings

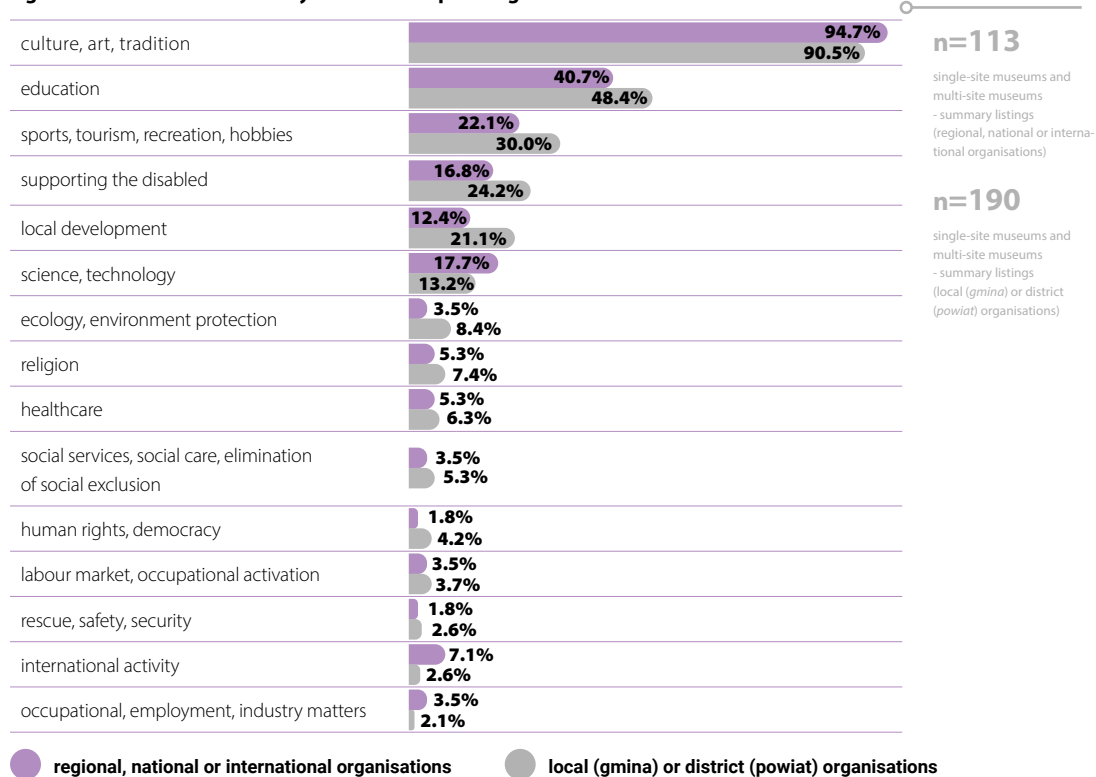


Source: author's analysis based on the *Museum Statistics* project data.

Museum co-operation with the third sector

In the reporting period (2017–2018), more than three quarters of museums (75.7% out of 251 institutions that answered the question about their collaboration with the third sector) co-operated with one local or district non-governmental organisation at least. A significant proportion (45.0%) of museums that responded to the survey also co-operated with regional, national or international third sector institutions. The most numerous group is represented by respondents that collaborated with organisations focussing on the matters of culture and art, cultural heritage and tradition fostering, as well as with organisations interested in education and upbringing (Figure 18). A considerable share of museums also co-operated with non-governmental organisations active in the field of sports and tourism, different hobbies, science and technology, as well as working for the disabled and for local development.

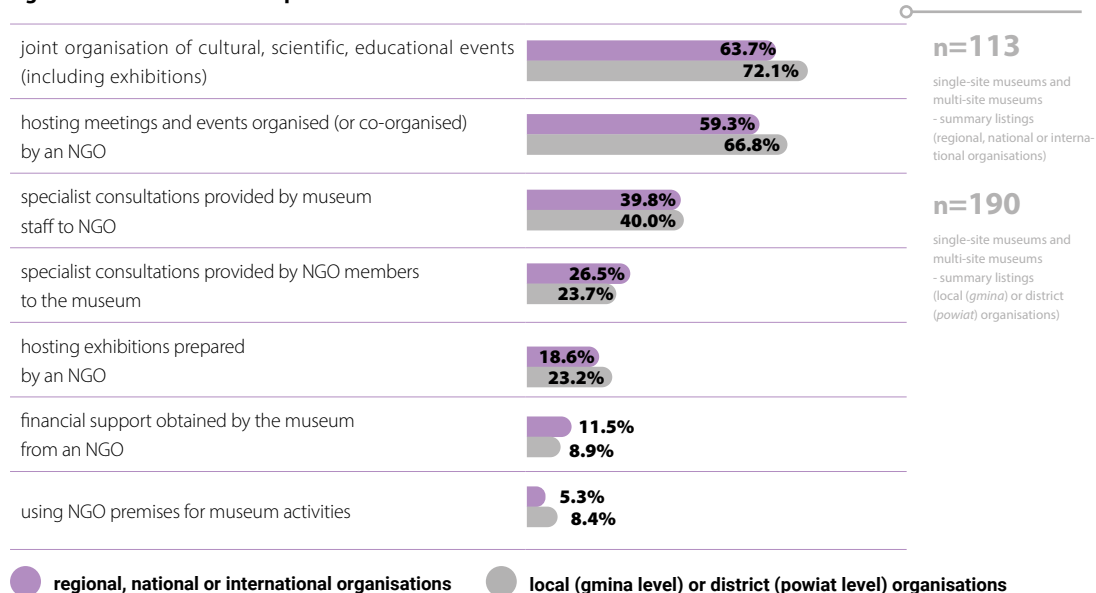
Figure 18. Main fields of activity of NGOs co-operating with museums*



* the figure presents fields of co-operation with at least two indications.

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

Figure 19. Main forms of co-operation between NGOs and museums*



* the figure presents fields of co-operation with at least three indications.

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

Most often, museum co-operation with the third sector involves the organisation of joint cultural, scholarly and educational events, the provision of museum premises for meetings and events organised by non-governmental organisations, including exhibitions arranged by them, as well as mutual consultations with respect to collections or certain topic areas (Figure 19). Less often, museums receive support funds from non-governmental organisations to finance their activities, or organise museum activities on premises owned by such organisations. Furthermore, the respondents mentioned other, more specific areas of co-operation with local or district NGOs, including guided tours or workshops for organisation members, 'universities of the third age' (often working in the form of associations), joint publications and images of museum objects being used in publications. On the other hand, when co-operating with museums, regional and supra-regional non-governmental organisations borrow museum objects for exhibitions and issue joint publications. Association members are invited to attend museum events, associations' collections (photographs and archival materials) are made available for museum publications and associations' publications are offered to museums for distribution or presentation during exhibitions. Moreover, the co-operation between third sector organisations and museums involves the exchange of publications, publication of historical studies, photographs and documents on partners' websites, as well as museum patronage of events organised by NGOs. Museum membership of national and international industry organisations (e.g. the Association of Polish Museologists, ICOM, international associations of different museum categories or types) is a separate thread in museums' involvement with NGOs and it was also referred to by the respondents.

It is also worth mentioning that according to the survey results, more than a quarter of museums in Poland (28.1% of 249 institutions that answered the question) have their own individual NGOs: museum friends groups or associations/foundations that support museum activities.

Museum co-operation with social care, health care, social rehabilitation and inclusion institutions

Museums also initiate co-operation with institutions that work in the field of healthcare, social inclusion and rehabilitation. Most often, they collaborate – on a long- and short-term basis – with residential care centres or nursing homes (more than half of museums that answered this question stated having participated in such collaboration in the reporting period 2017–2018, while 15.9% reported more extensive, regular contact and projects) as well as with community day care centres (35.6% and 14.0% of respondents, respectively). Museum co-operation with hospitals, convalescent clinics, prisons and young offender institutions is less frequent and rather incidental (around a quarter of respondents that reported information about such co-operation), while collaboration with centres for foreigners is very rare (Table 10). The most typical services and support provided to such institutions by museums include guided tours, lectures and workshops on museum premises, or – if the latter is not possible – on the premises of the relevant healthcare, social care or detention centre.

Table 10. Types and most important forms of museum co-operation with healthcare, social inclusion and rehabilitation institutions

Type of institution	Type of co-operation			the number of museums that answered the question (n)	Forms of co-operation		
	the number of museums that answered the question (n)	long-term, regular	occasional		receiving these institutions' clients on museum premises (guided tours, lectures, workshops)	activities taking place on the premises of an institution (lectures, workshops and other museum events)	other forms of co-operation
residential care centres. nursing homes	251	15.9%	50.6%	162	93.8%	26.5%	6.8%
hospitals. convalescent clinics. healthcare facilities. including mental health units and addiction treatment centres	251	8.4%	25.9%	83	89.2%	31.3%	8.4%
detention institutions (prisons and young offender institutions)	251	9.6%	23.5%	80	73.8%	36.3%	37.5%
community day care centres	250	14.0%	35.6%	122	95.1%	15.6%	4.1%
centres for foreigners	251	1.2%	3.2%	11	100.0%	18.2%	0.0%

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

In some isolated cases, respondents referred to other interesting ways and forms of co-operation with healthcare, social care and social inclusion institutions. The responses prove that museums can easily provide exhibition space for displaying the works made by the institutions' clients or support them in the organisation of cultural events and exhibitions on their own premises and even present objects from museum collections or other temporary exhibitions there (e.g. temporary exhibitions in prisons, healthcare centres and hospitals or in their surroundings). Sometimes, more extensive projects are developed for such audiences (e.g. holiday games and play programmes), access to green areas on museum premises is offered, sales and auctions of their (hospital patients, prisoners, etc) works are organised. Moreover, museum employees can participate in juries of art competitions held in such places. Some museums also organise charity actions (e.g. cultural events) aimed at raising funds for different community purposes or establishments (e.g. a hospice or a hospital). On the other hand, healthcare institutions can provide support to museums in the form of emer-

gency and first aid stations at mass and open-air events. Furthermore, museum involvement in the field of social rehabilitation can include co-operation with the personnel of different institutions in preparing cultural programmes for persons staying there (one in ten museums that co-operated with prisons in the reporting period) and the participation of these persons in museum housekeeping or core activities (18.8% of museums that co-operated with prisons – 15 institutions), as well as donating museum publications and souvenirs as prizes for winners of art and knowledge contests, collecting creative work materials and books for them, or providing correspondence or personal consultations in such matters as model building or traditional crafts (e.g. to prisoners).

Museums as local and regional development actors and partners of local administration bodies.

Territorial self-governments should be important partners of museum operations and activities aimed at social and economic growth, with a special focus on local development⁵. Hence, one of the survey sections included more detailed questions about the forms and coverage of museum co-operation with local authorities and administrations: museum participation in the development of planning and strategic documents at various levels of local governments (e.g. development strategies, programmes for local revitalisation, development of tourism, or social inclusion), as well as roles assigned to museums in these studies. Furthermore, this section of the survey covered the subject of forms and areas of working co-operation between museum institutions and local governments, irrespective of museums' organisational dependence (i.e. including museums having local authorities, higher level local governments and other entities as their organisers).

Table 11. Participation of museum representatives in local development planning activities

Participation of museum representatives in:	Percentage of museums that confirmed their participation in such activities	The number of museums that responded to the question (n)
meetings of local, district or regional administration commissions	60.4%	250
meetings and debates on local development, organised by NGOs or scientific institutions	48.2%	251
development and consultation of local, district and regional development strategies	39.8%	251
development and consultation of local revitalisation programmes	36.7%	251

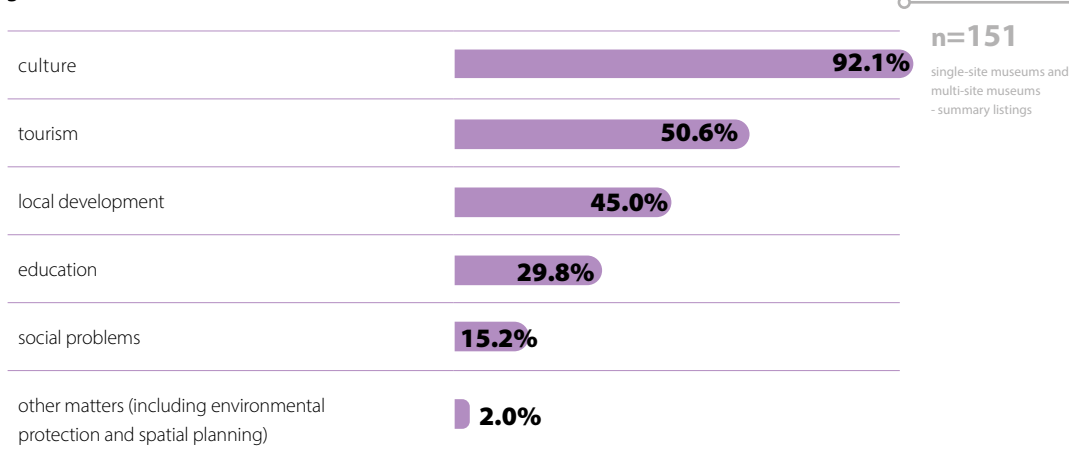
⁵ OECD, ICOM, *Culture and local development: maximising impact. Guide for local governments, communities and museums. Launch version*, Paris 2018; M. Murzyn-Kupisz, D. Hołuj, J. Działek, K. Gorczyca, *Museums and local governments as partners in local development? Opportunities and challenges in the context of the current paradigm shift*, "Museum International", 2019, under review.

development and consultation of local and regional programmes for the protection of historical monuments	22.8%	250
development and consultation of planning documents (e.g. studies of land use conditions and directions, local land use plans)	18.7%	251
development and consultation of programmes and strategies for solving social problems	11.6%	249

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

In the reporting period 2017-2018, the attendance of local administration commissions dealing with a specific area of a gmina's (region's) functioning was the most typical form of museum participation in strategic planning on the local and regional levels. More than half of museums participating in the survey (60.4% of institutions that answered the question about these activities) were represented in such commissions (Table 11). Most often (92.1% of respondents that declared having participated in the work of local administration commissions), museum representatives were invited to participate in the work of commissions on culture, their focus being closest to the museum mission in the traditional understanding of the term. Three in five respondents also participated in commissions responsible for tourism and nearly half (45.0%) in local development commissions. Furthermore, museums were invited to participate in the work of commissions dealing with education (29.8%, i.e. every third of those participating in local government commissions), as well as in commissions focussing on social problems (15.2% of museums participating in the work of commissions). The share of museums that joined environmental protection and land development planning commissions was insignificant (Figure 20).

Figure 20. Types of local government commissions where museums had their representatives (percentage of museums that reported their representatives to have participated in local government commissions).



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

Furthermore, nearly half of respondents (121, i.e. 48.2% of museums that answered the question) declared that they participated in meetings and debates on local development held by non-governmental organisations or scientific institutions in the years 2017-2018 (94.2% of institutions that answered the question about participation in such meetings). In most cases, they attended such meetings organised by another institution outside of the museum premises. It is worth mentioning however, that two-fifths of museums hosted such meetings and some of them (10.8%) even initiated or organised these events.

Table 12. Participation of museum representatives in the development of land use strategies and plans

Participation in:	Providing data and information needed for such documents	Participation in discussions and consultations	Formal comments submitted in writing	Developing own land use planning documents	Direct participation of museum staff in the work on such documents (co-authoring)	The number of museums that participate in the development of such documents and answered the question about the nature of their participation (n)
development and consultation of local, district and regional development strategies	56.6%	78.8%	19.2%	-	-	99
development and consultation of local revitalisation programmes	62.2%	81.1%	21.1%	2.2%	-	90
development and consultation of local and regional programmes for the protection of historical monuments	64.9%	71.9%	19.3%	-	22.8%	57
development and consultation of planning documents (e.g. studies of land use conditions and directions, local land use plans)	53.2%	68.1%	40.4%	12.8%	-	47
development and consultation of programmes and strategies for solving social problems	53.6%	67.9%	17.9%	-	-	28

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

Museum representatives are invited to participate or initiate their participation in the development of strategic and planning documents of local governments on different levels, including development strategies, local revitalisation programmes, programmes for the protection of historical monuments, studies of land use directions and conditions, local land use plans, as well as strategies for solving social problems (Table 12). Almost two-fifths of respondents that provided information on this subject (39.8%) declared their participation in the development and consultation of local, district or regional development strategies and more than one-third reported participation in the process of local revitalisation planning. Most often, the contribution of museums includes participation in discussions on such documents and providing data and information required to prepare studies and diagnoses that are prepared as a basis for these plans. Museums submit their formal, written comments on such documents much less often (one in five respondents that declared any involvement in such planning processes). One of the institutions participating in the survey also referred to the initiating of workshops on social aspects of revitalisation, with the participation of artists and community activists, indicating this as a possible form of museum contribution to the process of revitalisation planning. Moreover, museum institutions participate in the development of strategies and programmes aimed at the protection of historical monuments and this task is closely related to the statutory mission of museums (more than one-fifth of respondents that answered this question). Main activities include discussions and consultations, as well as the provision of data and materials for such documents (respectively, 71.9% and 64.9% of museums that declared having participated in the process of monument protection strategy documents development). A certain percentage of museums (more than one-fifth of 57 museums that declared active participation in works on strategy development, 5.2% of 250 respondents that answered the question about the participation in strategic planning related to cultural heritage) report broader involvement in the development of programmes related to historical monuments, through the direct participation of their staff as experts and specialists having an excellent knowledge of local cultural heritage, in the development of such documents. Furthermore, respondents mentioned their possible participation in the formal process of historical monument recognition, through consultations and activities aimed at such monuments or their surroundings (outside museum premises) being listed in registers of historical monuments.

Museum staff are often lead local experts, with excellent knowledge and understanding of the unique local cultural landscape, while museums are often located in important historical buildings or represent dominant or unique landscape complexes within their territorial administration units, therefore it seems natural that their expertise and archives should be utilised in the work on spatial planning documents, but in reality this potential is used relatively seldom. A positive answer to the question about the participation of museum representatives in the development and consultation of such planning documents as the land use directions and conditions study or local land use plans was given by only 18.7% of respondents that chose to answer this question. Where the question about involvement in the spatial planning processes was answered positively, the participation in discussions and consultations of these documents and the providing of data and materials needed for such documents was the most common form of activity (more than two-thirds and more than half of respondents concerned, respectively). Two in five institutions that participated in any

stage of the spatial planning processes declared having submitted formal, written comments towards these procedures. Due to the large areas of museum premises or the complexity of land use planning problems these institutions face, they can also initiate their own planning activities or prepare some background analyses and studies for such documents, as recommendations or a starting point for further work to be continued by local authorities. For the time being, this took place in relatively few cases, considering the Polish context (six museums, i.e. one in eight of those that participated in any form of land use planning – only 2.4% of respondents that answered the question about these activities).

Besides museum participation in the development of such documents, the fact that they, as museums, were referred to, and their potential for being recognised in valid strategic documents of local authorities, is another important issue. The greatest proportion of museums had knowledge about their presence in local government strategic documents at the local level (nearly half of respondents, of which nearly one-third are aware of the fact that the museum was referred to in such documents). On the other hand, there can be certain concerns about the fact that, as regards documents on the district and regional level, nearly two-thirds of museums did not have any knowledge about their presence in local administration strategies and, if they did, the information was that they had not been mentioned (Table 13).

Table 13. Presence of museums in valid strategic documents of local administrations (percentage of responses among museums that answered the questions of this section of the survey).

n=251

single-site museums and
multi-site museums
- summary listings

Document level	The museum was referred to	The museum was not referred to	The museum does not have complete information about this subject
local	33.1%	12.7%	54.2%
district (<i>powiat</i>)	14.3%	19.5%	66.1%
regional (voivodeship)	17.1%	17.1%	65.7%

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

Most often, respondents refer to the presence of museum institutions in local level strategies (developed by *gmina*, where a museum is based or has a division), especially in general local development strategies (nearly a quarter of museums that answered this question) (Table 14). Almost every seventh museum also mentioned having been referred to in local tourism development strategies (local governments perceive museums as tourist attractions) and in local revitalisation programmes (museums as potentially important supporters and participants of the process). According to museums' declarations (knowledge), their presence in strategic documents of higher levels is much less common and comes down to references in general strategies, tourism and cultural development programmes, as well as programmes for historical monuments care (only one in ten museums was included in district and re-

gional development strategies and tourism-related strategies). Therefore, the survey results seem to show that there is a very weak recognition of museums' potential in supporting business development in any other areas than those related to tourist services, as well as in social capital development, occupational activation, social inclusion, identification with one's place of residence, promotion of the local area or region which goes beyond its role as travel destination, as well as improvement of spatial order.

Table 14. Types of strategic documents, where museums are referred to, according to their knowledge (percentage of responses among museums that answered the questions of this section).

Document level	Development strategy	Tourism development strategy	Local revitalisation programme	Other strategic document	What document?
local (town/ <i>gmina</i>)	23.1%	13.9%	13.5%	1.6%	programme for historical monuments care, cultural development, strategy for solving social problems
district (<i>powiat</i>)	9.6%	8.4%	-	0.4%	programme for historical monuments care
regional (voivodeship)	12.0%	10.8%	-	2.0%	programme for historical monuments care, cultural development, development of cultural institutions

n=251

single-site museums and
multi-site museums
- summary listings

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

In practice, museums and local or regional governments co-operate on a long-term basis, in many different ways (Table 15), including museum participation and help in the organisation of external, official visits to the local area (e.g. delegations of partner cities/regions, potential investors, authorities of different levels) (more than two-thirds of respondents that answered the question about forms of co-operation with local and regional are involved in such relationships). Museums also make their premises – buildings and their surroundings – accessible to local governments for the organisation of cultural and other events (more than half of institutions that co-operate with local governments), as well as support local authorities in the organisation of cultural and integration events for local communities, including large open-air events (more than a quarter). Hence, museums often act as important showcases and prestigious spaces for the local administration and as environments for the integration of local communities. Furthermore, museums are local governments' key partners in the field of education and popularisation of the local heritage, identity and culture. More than two in five museums co-operate with the local government in the organisation of competitions dedicated to local or regional heritage and history, nearly one-third act as main institutions implementing – together with the local government bodies – regional cultural education programmes and one-fifth support such programmes of the local government. Museums also partner local governments in the publication of materials on the past and the present day of their municipalities and regions (two in five institutions) and materials promoting territorial administration units (more than one-third).

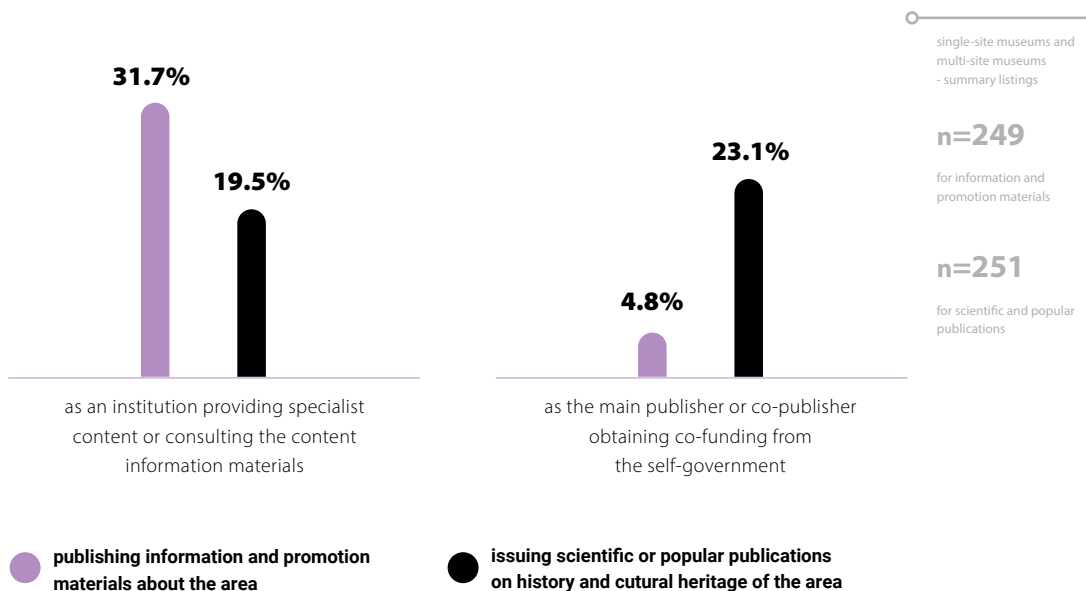
Table 15. Forms of museum co-operation with local or regional governments (regardless the organiser)

Forms of co-operation	Percentage of museums that answered the question and declared one of the forms of co-operation with the local government	The number of museums that answered the questions about the form of co-operation with local authorities (n)
receiving external, official visitors to the municipality (<i>gmina</i>)/ district	70.5%	251
hosting cultural and other events organised by the local or regional government	53.4%	251
organising local government cultural events (outside the museum building, including open-air events)	28.8%	250
organising competitions on the local or regional cultural heritage and history	44.2%	249
implementing, together with the local or regional government, cultural or regional education programmes (organised and conducted by the museum)	30.1%	249
implementing, together with the local or regional government, cultural or regional education programmes (organised and conducted by the local or regional government)	20.9%	249
publishing scientific/popular materials (books, albums) on history and cultural heritage of the area (municipality/district/region) where the museum and its divisions are located)	42.6%	251
publishing information and promotion materials (brochures, leaflets, maps, guides) about the municipality, district or region	36.5%	249
including the museum in the local government's promotional activities (promotion of events organised by the museum, references to the museum in promotional materials)	73.7%	251
including the museum in the regional government's promotional activities (promotion of events organised by the museum, references to the museum in promotional materials)	64.1%	251

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

Local governments most often benefit from the support provided to them by museums in the form of visual, archival and content materials for local promotion and information publications (this function is declared by nearly one-third of respondents), but museums are commissioned to publish promotion and information materials less often. On the other hand, it is much more common for local governments to engage museums to prepare and publish scientific and popular materials (e.g. books, albums, guides) dedicated to the cultural heritage and history of the region (nearly a quarter of respondents declared having acted as a publisher of such materials and nearly one-fifth provided specialist support to local governments). According to museums' opinions, they are also usually taken into consideration in promotional activities and materials of local administration bodies, on both local and regional level (73.7% and 64.1% institutions, respectively). At the same time, it is worth noting that the intensity of promotion and the way in which a museum is referred to in promotional materials can be very different and to a high degree depends on personal relationships between representatives of local governments and museum management, as well as on the status of a museum in organisational terms (e.g. local museums controlled by local governments are usually more broadly recognised in promotional activities of local authorities, than in the case of institutions having public authorities of other levels, or private and non-governmental entities as organisers).

Figure 21. Forms of co-operation between museums and local governments in the publication of information and promotion materials, as well as scientific and popular publications dedicated to the local area or region (percentage of museums that answered the question about different types of publications)




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

Final remarks

Results of the survey on the socio-economic impact of museums, conducted under the Museum Statistics project confirm the multitude and complexity of museums' relationships with stakeholders in the nearest area and region, but also on national and international scales. They are a result of economic relations, as well as links in many different topic areas, joint undertakings and projects, many of which combine economic, educational, social, artistic, integration, promotion or popularisation functions.

The survey is consistent with the state-of-the art methodology of qualitative research of the socio-economic impact of museums and the dimensions of this impact, proposed by ICOM and OECD⁶. At the same time, the data collected in the survey confirm the social and economic potential of museums and provide important guidance in this respect, going beyond the scope of customary descriptions of museum activities in culture-related aspects, i.e. statistical data illustrating the most important areas of museums' core missions according to the classic approach (the collecting, cataloguing, conservation and presentation of collections), or some select attendance or employment data of museum institutions. The results show the vital and complex functions and roles museums can play in the process of formal and informal education, social inclusion, development of tourist services, local development planning and, more broadly, in the stimulation of local and regional socio-economic growth. A repeated survey, using the same methodology as adopted for the 2017–2018 reporting period (e.g. in 4–5 years), on the same or larger research sample, would enable one to present and verify if, what and to what extent the socio-economic functions of museums described in the report are shared by a growing number of museum institutions in Poland and what spheres of their activity require greater public support, so as to enable museums to fully utilise their social and economic potential.

⁶ OECD, ICOM, *Culture and local development...*, op. cit.



The chapter presents and explains the results of the survey on the socio-economic impact of museums and their relationships with the surrounding environment, designed in 2018 and conducted by the National Institute for Museums and Public Collections under the *Museum Statistics* project. It aims to show, based on original empirical data, the complexity and multidimensional nature of economic and social relations of Polish museums with their surrounding environments – those nearest (organisations, institutions and companies situated in the same municipality), as well as regional and national scales. The analysis covers such elements as the cooperation of museums with external entities providing services necessary for the operation of such institutions of culture, the forms and scope of business activities and services that museums provide to individual recipients and other entities, the connections between museums and the creative sector (including other institutions of culture, the advertising industry, media including new media, publishers, the music and stage industry, artists representing visual arts, design and artistic crafts), the tourism industry and their involvement in the establishment of local and regional tourist brands. Furthermore, the author discusses the co-operation of museum institutions with non-governmental organisations, educational and scientific institutions (schools of different levels and universities, including art schools), as well as social care, public security and healthcare institutions. The considerations include the potential of museums as participants in local and regional development planning and as local self-governing partners in their tasks and functions. Moreover, the study discusses the problems of attracting the support of external sponsors, as well as museums' protective activities towards intangible assets kept by museums – in their economic and cultural aspects.

M-U-

-C-E-U

-M-C

H-N

Z-O-

-H-S

n represents the number of museums that answered the question.

Multi-site museums fill in two types of questionnaires: a summary data listing and a questionnaire for individual divisions (including main sites). Therefore, n is defined each time, with a reference to the questionnaire type used for the calculations.

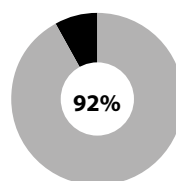
Data presented in this section of the publication do not include the “no data available” response.

1. Exhibitions

1.1. Permanent exhibitions

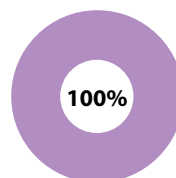
n=261
single-site museums and
multi-site museums
- summary listings

museums with permanent exhibitions



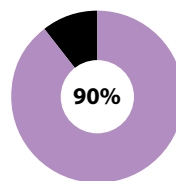
n=58
multi-site museums
- summary listings

multi-site museums presenting permanent exhibitions



n=203
single-site museums

single-site museums presenting permanent exhibitions



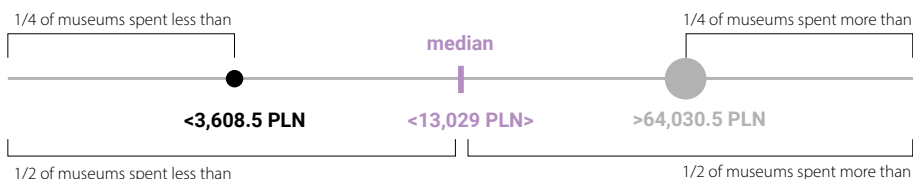
	exhibitions where audio/audio-video content was available	new exhibitions	modernised exhibitions
single-site	25.1%	6.9%	8.7%
multi-site	16.9%	7.2%	3.3%
TOTAL	22.1%	7.0%	6.7%
n (single-site and multi-site summary listings)	239	240	240

1.2. Expenses on permanent exhibitions

42.3% of museums incurred expenses on permanent exhibitions

n=248

single-site museums and multi-site museums - summary listings



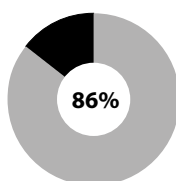
13.2% percentage of expenses on permanent exhibitions in all expenses related to core activities

n=243

single-site museums and multi-site museums - summary listings

1.3. Temporary exhibitions

museums presenting temporary exhibitions



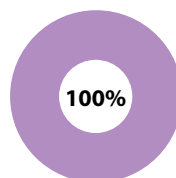
exhibitions on average

11

n=261

single-site museums and multi-site museums - summary listings

multi-site museums presenting temporary exhibitions



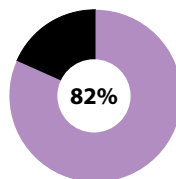
exhibitions on average

17

n=58

multi-site museums - summary listings

single-site museums presenting temporary exhibitions



exhibitions on average

9

n=203

single-site museums

exhibitions where audio/audio-video content was available	
single-site	1.4%
multi-site	2.0%
TOTAL	1.7%

n=219

single-site museums and multi-site museums - summary listings

1.3.1. Types of temporary exhibitions

57.7% individual

20.5% co-organised

21.8% borrowed

n=261

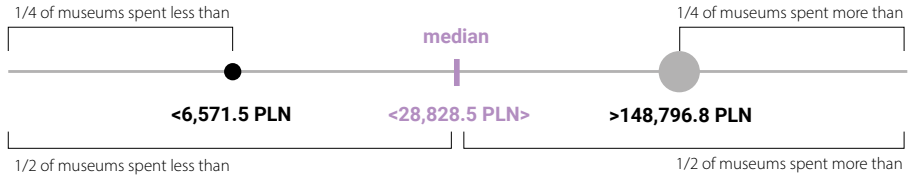
single-site museums and multi-site museums - summary listings

1.4. Expenses on temporary exhibitions

n=251

single-site museums and
multi-site museums
- summary listings

69.3% of museums incurred expenses on temporary exhibitions



n=246

single-site museums and
multi-site museums
- summary listings

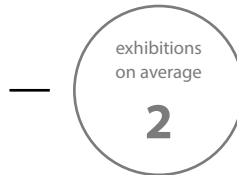
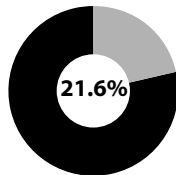
17.0% percentage of expenses on temporary exhibitions in all expenses related to core activities

1.5. Exhibitions abroad

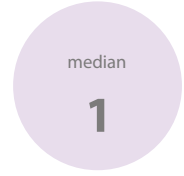
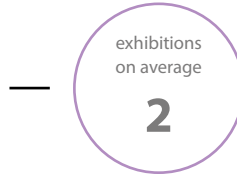
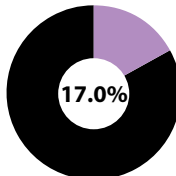
n=222

single-site museums and
multi-site museums
- summary listings

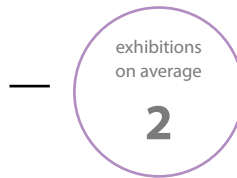
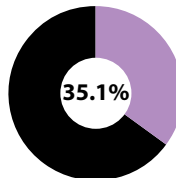
**all museums
that organised
exhibitions
abroad**



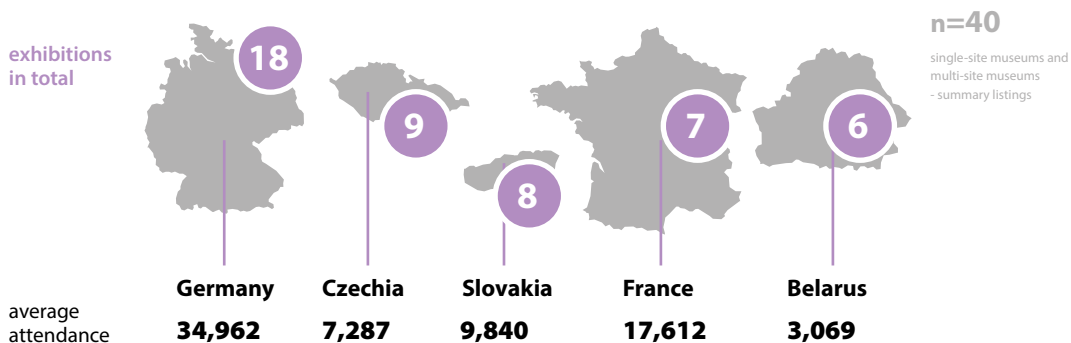
**single-site
museums that
organised
exhibitions abroad**



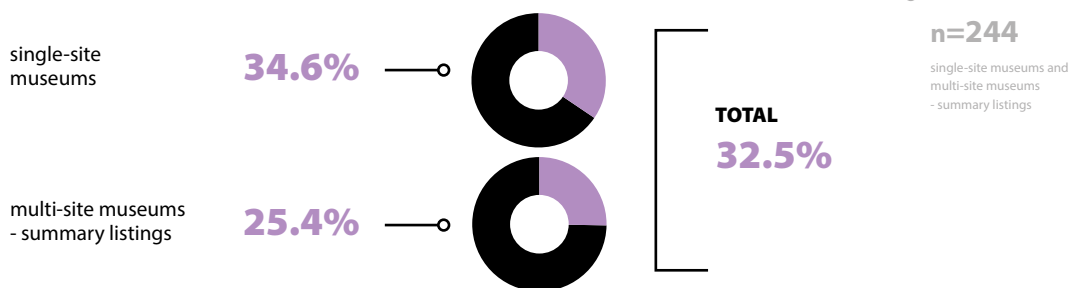
**multi-site museums
that organised
exhibitions abroad**



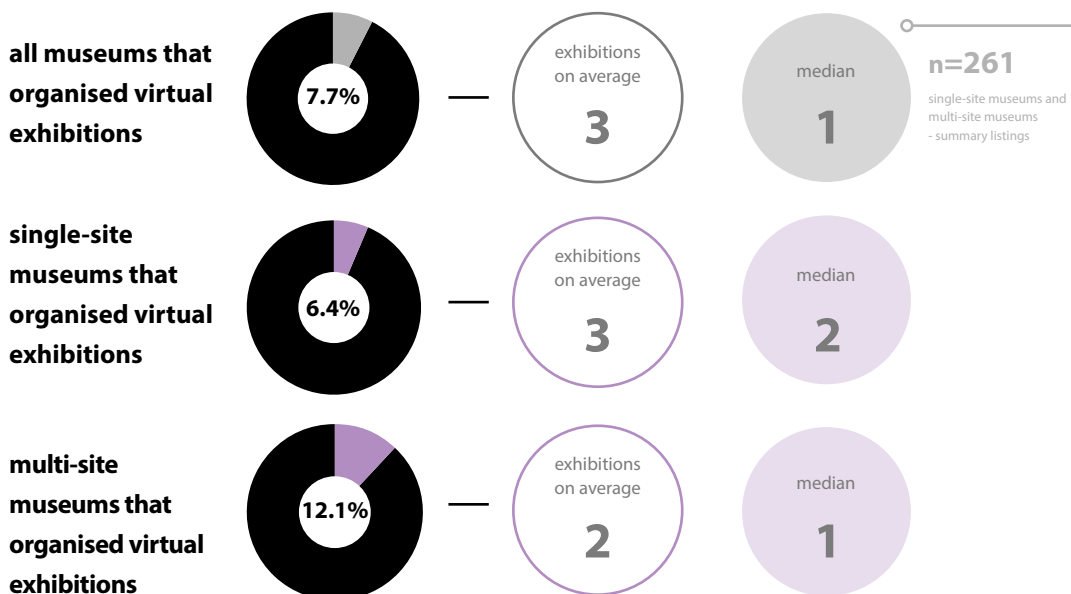
1.6. Exhibitions organised abroad and average attendance



1.7. Average percentage of museum objects presented in exhibitions and kept in storage



1.8. Virtual exhibitions



2. Exhibition attendance

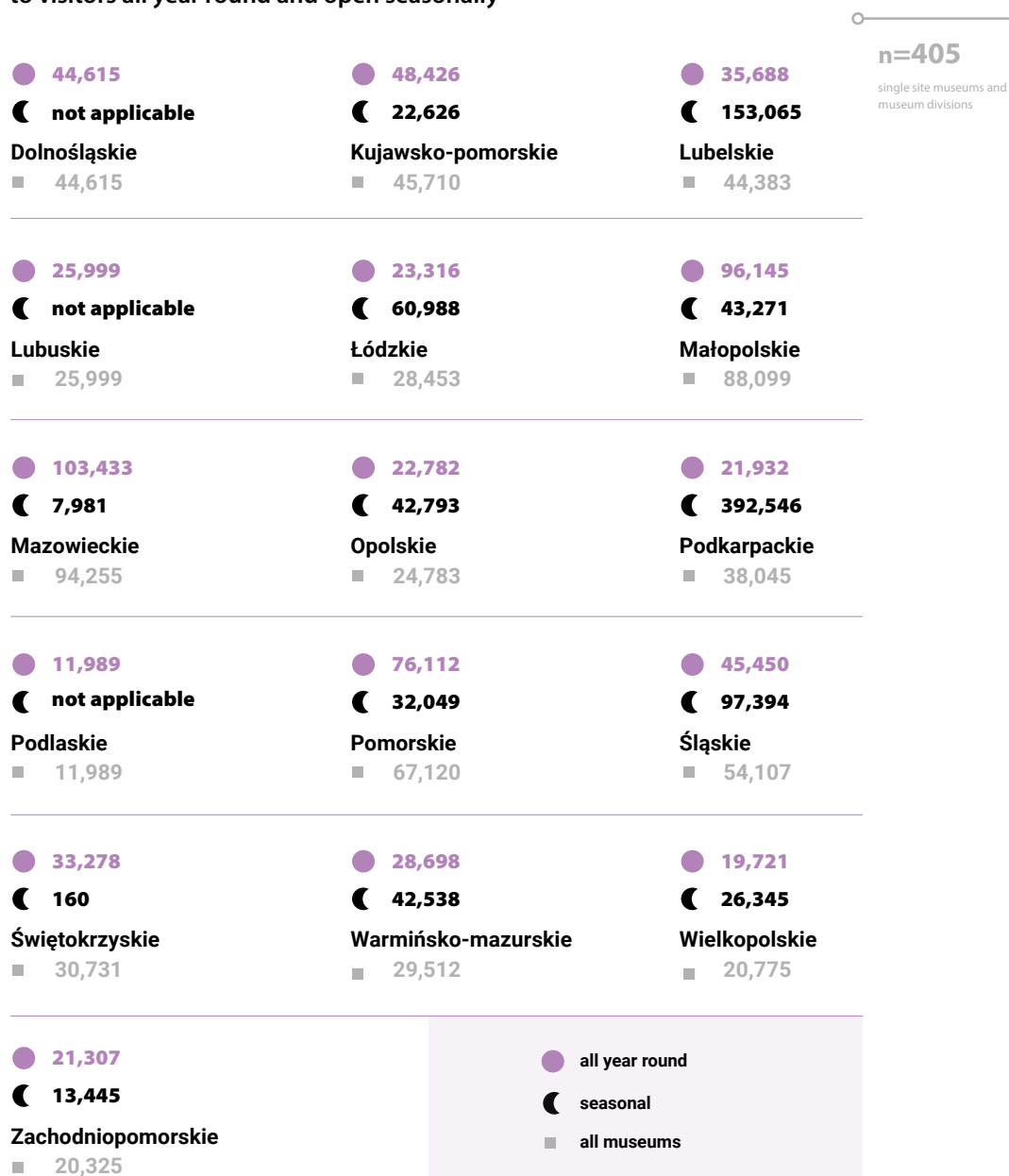
2.1. Exhibition attendance, by population of the administration unit where the museum is based

n=405

single site museums and
museum divisions

Dolnośląskie	42,203	Podkarpackie	38,045
up to 10,000	46,015	up to 10,000	13,592
between 10,000 and 100,000	27,841	between 10,000 and 100,000	68,085
>500,000 residents	50,776	between 100,000 and 500,000	17,091
Kujawsko-pomorskie	45,710	Podlaskie	11,989
up to 10,000	43,927	up to 10,000	19,750
between 10,000 and 100,000	10,750	between 10,000 and 100,000	4,974
between 100,000 and 500,000	72,235	between 100,000 and 500,000	14,751
>500,000 residents	12,363	Pomorskie	64,488
Lubelskie	38,084	up to 10,000	20,957
up to 10,000	35,360	between 10,000 and 100,000	60,003
between 10,000 and 100,000	24,109	between 100,000 and 500,000	53,133
between 100,000 and 500,000	56,297	>500,000 residents	335,933
Lubuskie	25,999	Śląskie	46,511
between 10,000 and 100,000	18,361	up to 10,000	0
between 100,000 and 500,000	36,184	between 10,000 and 100,000	61,021
Łódzkie	28,453	between 100,000 and 500,000	30,633
up to 10,000	62,705	>500,000 residents	242,765
between 10,000 and 100,000	12,038	Świętokrzyskie	28,536
between 100,000 and 500,000	7,073	up to 10,000	47,779
>500,000 residents	39,420	between 10,000 and 100,000	17,725
Małopolskie	86,246	between 100,000 and 500,000	11,930
up to 10,000	5,733	Warmińsko-mazurskie	29,512
between 10,000 and 100,000	117,583	up to 10,000	68,135
>500,000 residents	84,731	between 10,000 and 100,000	21,176
Mazowieckie	88,139	between 100,000 and 500,000	21,385
up to 10,000	29,022	Wielkopolskie	19,871
between 10,000 and 100,000	19,902	up to 10,000	20,316
between 100,000 and 500,000	33,500	between 10,000 and 100,000	7,997
>500,000 residents	139,646	between 100,000 and 500,000	6,879
Opolskie	22,530	>500,000 residents	34,076
up to 10,000	2,548	Zachodniopomorskie	19,129
between 10,000 and 100,000	4,255	up to 10,000	3,538
between 100,000 and 500,000	72,401	between 10,000 and 100,000	23,970
		between 100,000 and 500,000	13,660
Exhibition attendance - national average			49,409
up to 10,000			28,363
between 10,000 and 100,000			40,551
between 100,000 and 500,000			38,535
>500,000 residents			93,318

2.2. Average exhibition attendance in regions, broken down to museums open to visitors all year round and open seasonally

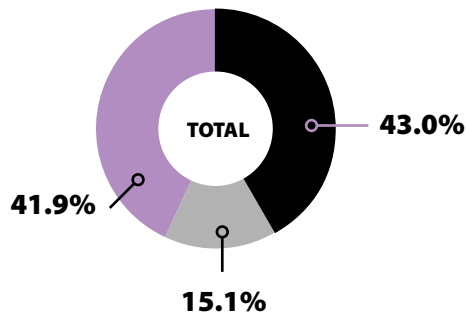
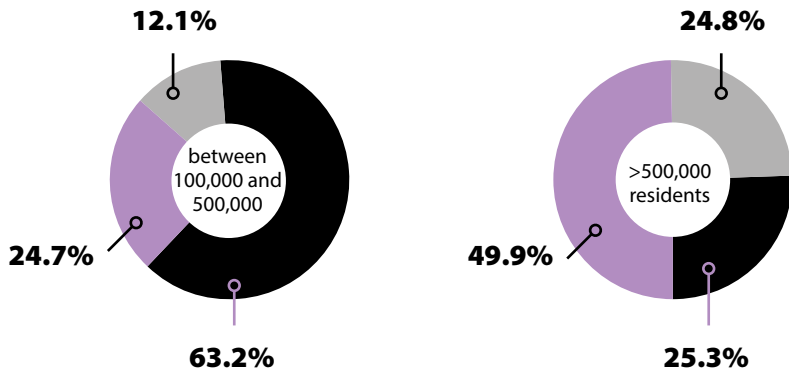
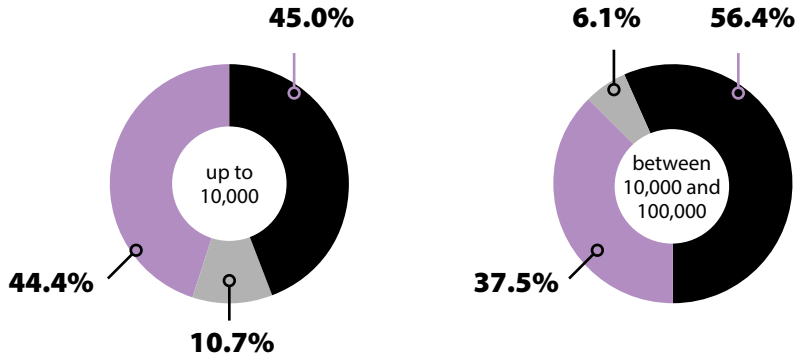


	median	average attendance
POLAND	51,852	13,276
all year round	52,281	13,151
seasonal	48,426	18,606

2.3. Attendance at different types of exhibitions, broken down by the size of the city where the museum is based

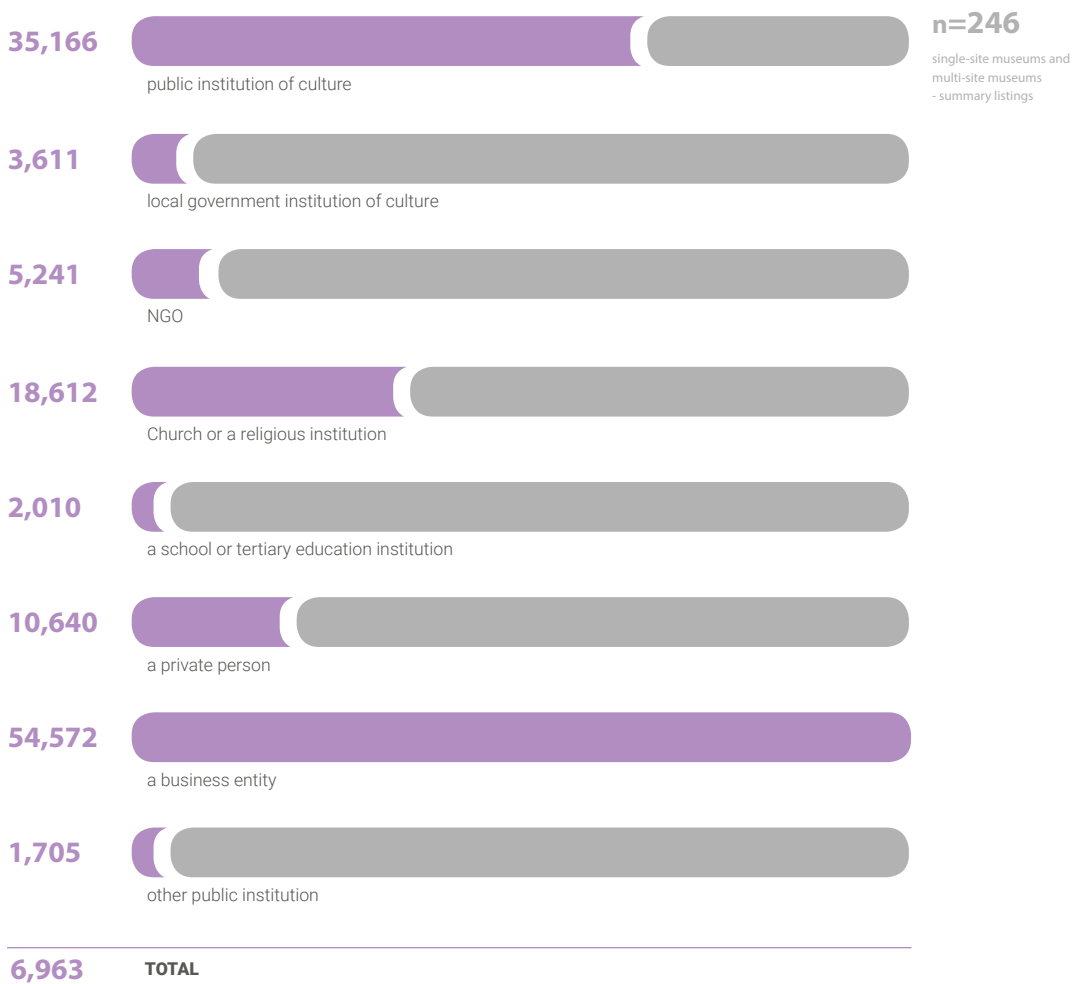
n=390

single site museums and museum divisions



permanent exhibitions
 temporary exhibitions
 temporary and permanent exhibitions during one visit

2.4. Average attendance at one exhibition, broken down by the museum organiser type



2.5. Average attendance at one exhibition, broken down according to region

Dolnośląskie	10,211	Podlaskie	968
Kujawsko-pomorskie	9,572	Pomorskie	11,843
Lubelskie	6,168	Śląskie	3,056
Lubuskie	4,315	Świętokrzyskie	3,964
Łódzkie	2,057	Warmińsko-mazurskie	7,799
Małopolskie	9,492	Wielkopolskie	3,306
Mazowieckie	11,667	Zachodniopomorskie	2,559
Opolskie	3,819	POLAND	6,963
Podkarpackie	2,972		

n=246
single-site museums and multi-site museums - summary listings

2.6. Proportion of paid to unpaid exhibition visits

n=401

single site museums and
museum divisions

	paid visits	unpaid visits
Dolnośląskie	66.3%	33.7%
up to 10,000	55.5%	44.5%
between 10,000 and 100,000	65.6%	34.4%
>500,000 residents	68.7%	31.3%
Kujawsko-pomorskie	77.8%	22.2%
up to 10,000	86.5%	13.5%
between 10,000 and 100,000	63.4%	36.6%
between 100,000 and 500,000	76.0%	24.0%
>500,000 residents	0.0%	100.0%
Lubelskie	49.9%	50.1%
up to 10,000	61.3%	38.7%
between 10,000 and 100,000	43.3%	56.7%
between 100,000 and 500,000	41.9%	58.1%
Lubuskie	75.8%	24.2%
between 10,000 and 100,000	77.0%	23.0%
between 100,000 and 500,000	74.1%	25.9%
Łódzkie	57.2%	42.8%
up to 10,000	39.1%	60.9%
between 10,000 and 100,000	45.2%	54.8%
between 100,000 and 500,000	12.7%	87.3%
>500,000 residents	76.2%	23.8%
Małopolskie	78.6%	21.4%
up to 10,000	68.3%	31.7%
between 10,000 and 100,000	83.3%	16.7%
>500,000 residents	72.9%	27.1%
Mazowieckie	45.3%	54.7%
up to 10,000	43.7%	56.3%
between 10,000 and 100,000	47.6%	52.4%
between 100,000 and 500,000	54.7%	45.3%
>500,000 residents	44.6%	55.4%
Opolskie	14.8%	85.2%
up to 10,000	0.0%	100.0%
between 10,000 and 100,000	51.0%	49.0%
between 100,000 and 500,000	10.9%	89.1%
Podkarpackie	74.0%	26.0%
up to 10,000	71.2%	28.8%
between 10,000 and 100,000	76.5%	23.5%
between 100,000 and 500,000	58.4%	41.6%

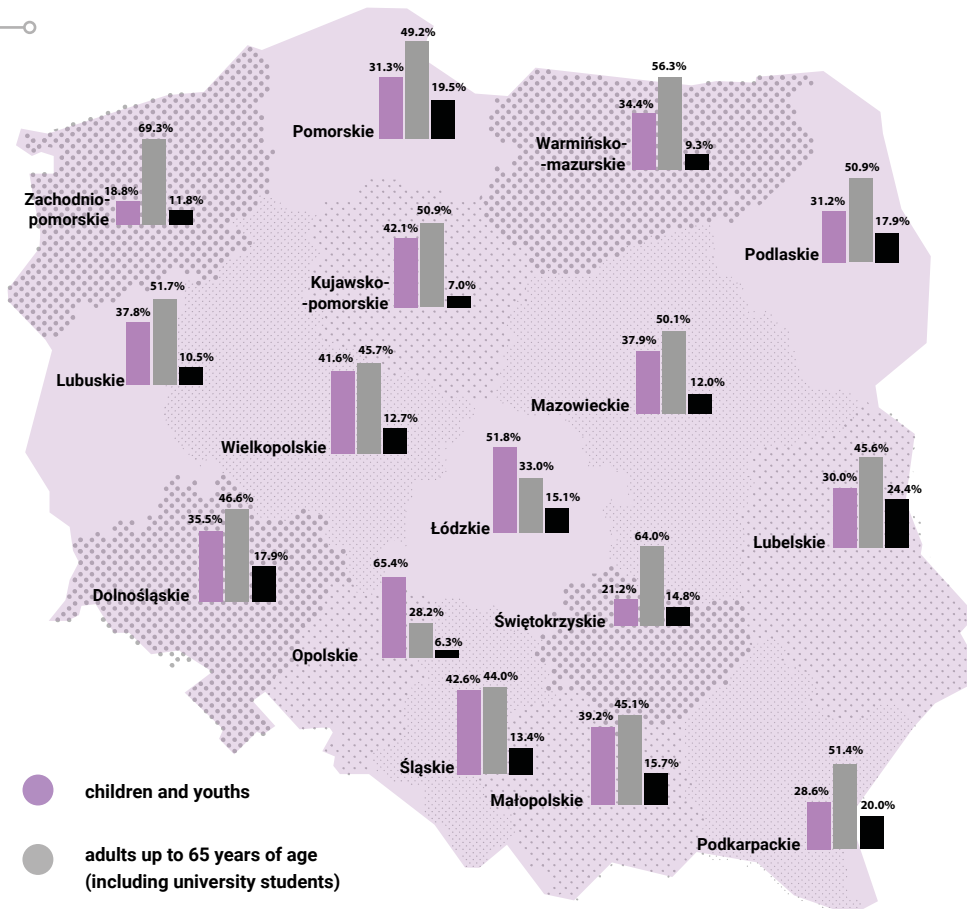
Podlaskie	59.0%	41.0%
up to 10,000	54.7%	45.3%
between 10,000 and 100,000	67.5%	32.5%
between 100,000 and 500,000	60.4%	39.6%
Pomorskie	81.4%	18.6%
up to 10,000	73.5%	26.5%
between 10,000 and 100,000	77.6%	22.4%
between 100,000 and 500,000	79.3%	20.7%
>500,000 residents	88.8%	11.2%
Śląskie	72.3%	27.7%
between 10,000 and 100,000	83.6%	16.4%
between 100,000 and 500,000	69.1%	30.9%
>500,000 residents	69.2%	30.8%
Świętokrzyskie	67.1%	32.9%
up to 10,000	68.5%	31.5%
between 10,000 and 100,000	77.2%	22.8%
between 100,000 and 500,000	51.5%	48.5%
Warmińsko-mazurskie	79.8%	20.2%
up to 10,000	99.1%	0.9%
between 10,000 and 100,000	70.5%	29.5%
between 100,000 and 500,000	77.3%	22.7%
Wielkopolskie	55.3%	44.7%
up to 10,000	66.1%	33.9%
between 10,000 and 100,000	30.3%	69.7%
between 100,000 and 500,000	58.4%	41.6%
>500,000 residents	52.9%	47.1%
Zachodniopomorskie	72.0%	28.0%
up to 10,000	78.0%	22.0%
between 10,000 and 100,000	78.4%	21.6%
between 100,000 and 500,000	53.0%	47.0%

	paid visits	unpaid visits
POLAND	67.4%	32.6%
up to 10,000	64.1%	35.9%
between 10,000 and 100,000	75.0%	25.0%
between 100,000 and 500,000	62.3%	37.7%
>500,000 residents	64.6%	35.4%

2.7. Attendance by age group and region

n=228

single-site museums and
multi-site museums
- summary listings



POLAND	
children and youths	34.6%
adults up to 65 years of age (including university students)	49.4%
seniors	16.0%

2.8. Attendance by age group and population of administration unit the museum is located in

n=228

single-site museums and
multi-site museums
- summary listings

	children and youths	adults up to 65 years of age (including university students)	seniors
up to 10,000	33.2%	53.6%	13.2%
between 10,000 and 100,000	32.0%	48.3%	19.7%
between 100,000 and 500,000	37.3%	51.9%	10.8%
>500,000 residents	37.2%	44.2%	18.6%
TOTAL	34.6%	49.4%	16.0%

3. Educational activities

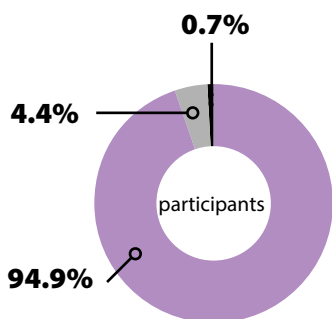
3.1. Museum classes

	average number of museum classes	average attendance (per museum)	median of classes	median attendance (per museum)
Dolnośląskie	193	4,114	41	1,311
Kujawsko-pomorskie	222	3,708	65	1,100
Lubelskie	50	1,218	20	450
Lubuskie	72	1,578	42	1,155
Łódzkie	104	2,596	62	1,941
Małopolskie	116	2,712	46	900
Mazowieckie	464	10,245	58	1,375
Opolskie	61	1,573	38	836
Podkarpackie	135	3,079	95	2,101
Podlaskie	105	3,288	86	2,135
Pomorskie	247	5,701	90	1,344
Śląskie	246	4,638	100	2,256
Świętokrzyskie	121	2,896	55	1,459
Warmińsko-mazurskie	132	2,839	50	1,202
Wielkopolskie	303	4,347	110	2,382
Zachodniopomorskie	223	4,816	118	2,554
POLAND	211	4,413	60	1,394

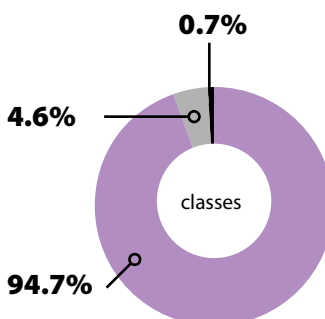
n=257

single-site museums and multi-site museums - summary listings

3.2. Participants of museum classes by age group



3.3. Museum classes targeting different age groups



n=251

single-site museums and multi-site museums - summary listings

● children and youths
 ● adults
 ● seniors

3.4. Museum workshops

n=257

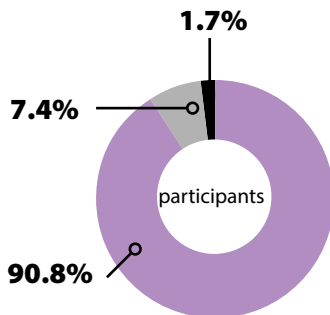
single-site museums and
multi-site museums
- summary listings

	average number of museum workshops	average attendance (per museum)	median attendance (per museum)	median attendance (per museum)
Dolnośląskie	77	1,448	27	551
Kujawsko-pomorskie	350	15,259	14	240
Lubelskie	51	1,160	5	65
Lubuskie	52	1,188	5	117
Łódzkie	65	1,428	24	625
Małopolskie	66	1,272	1	35
Mazowieckie	114	10,344	29	576
Opolskie	75	1,783	70	1,015
Podkarpackie	61	1,498	12	250
Podlaskie	16	440	11	221
Pomorskie	89	1,898	44	892
Śląskie	40	852	30	524
Świętokrzyskie	94	1,926	40	915
Warmińsko-mazurskie	53	1,023	17	389
Wielkopolskie	67	1,899	28	381
Zachodniopomorskie	48	1,069	15	298
POLAND	87	3,454	20	418

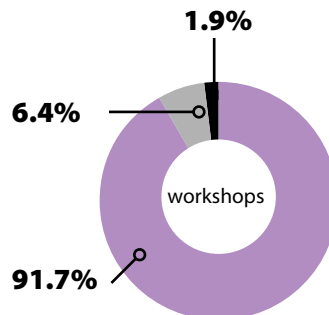
3.5. Workshop participants by age group

n=250

single-site museums and
multi-site museums
- summary listings

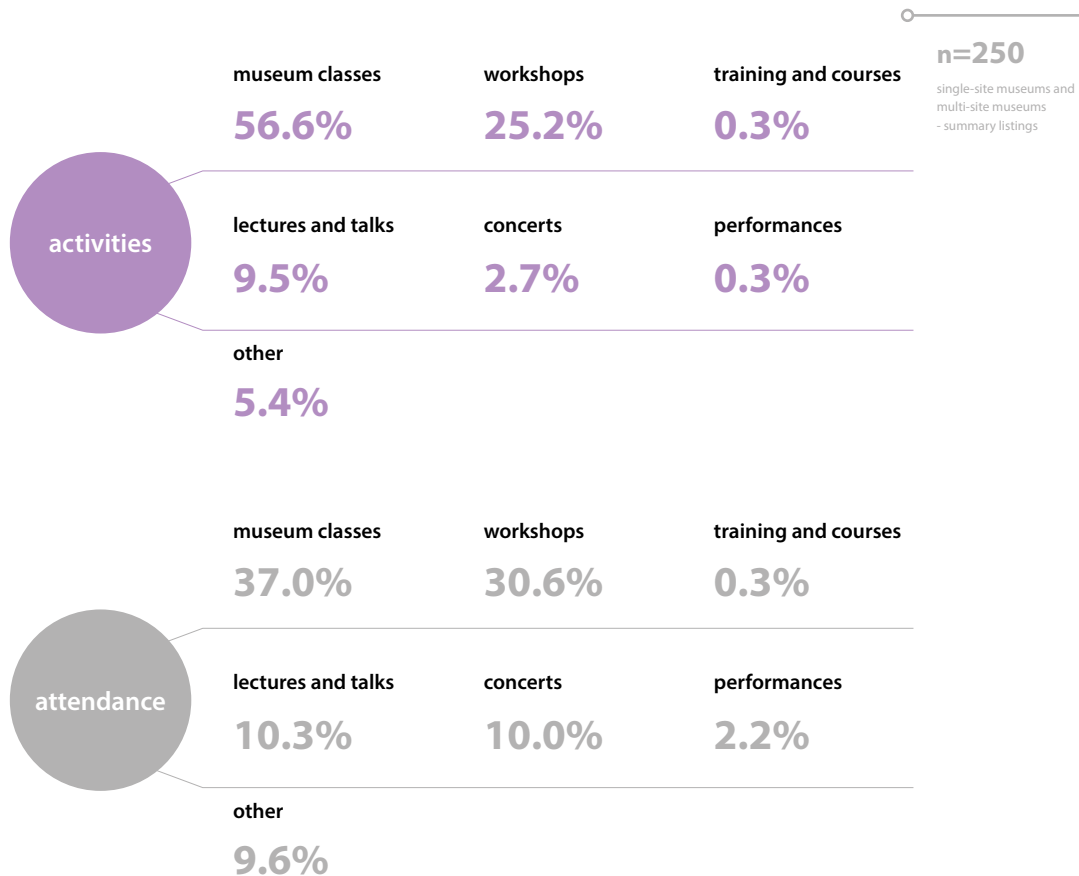


3.6. Museum workshops targeting different age groups



● children and youths ● adults ● seniors

3.7. Educational activities of museums by type and attendance - in percent



3.8. Educational activities of museums by type and attendance - in numbers

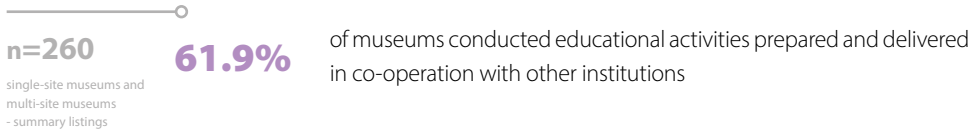
n=250
single-site museums and multi-site museums - summary listings

	training and courses	workshops	lectures and talks	concerts	performances	other
average number of activities	1	33	9	1	18	
median of activities	0	8	1	0	0	

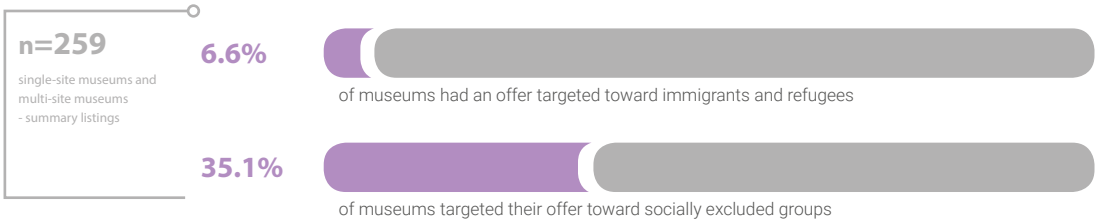
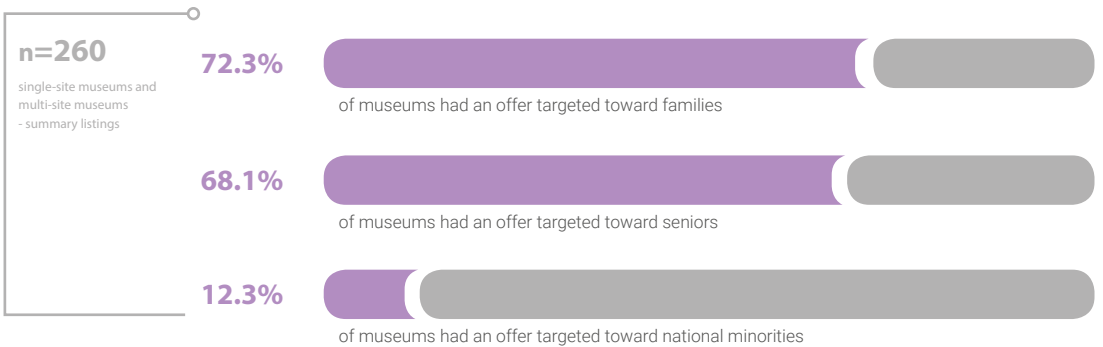
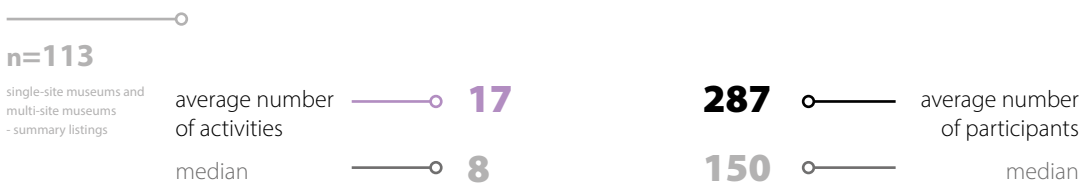
	training and courses	participants	lectures and talks	concerts	performances	other
average attendance	31	1,172	1,134	254	1,095	
median attendance	0	357	87	0	0	

Number of participants per museum

3.9. Joint educational activities



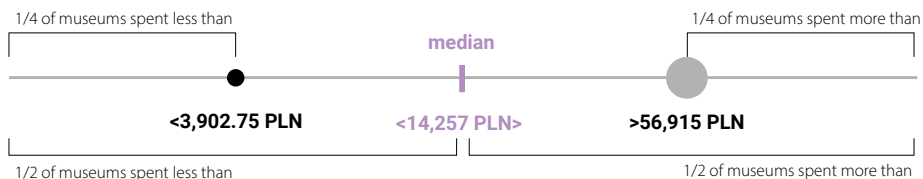
3.10. Targeted educational offer



3.11. Expenses on educational activities

60.7% of museums incurred expenses on educational activities

n=247
single-site museums and multi-site museums - summary listings



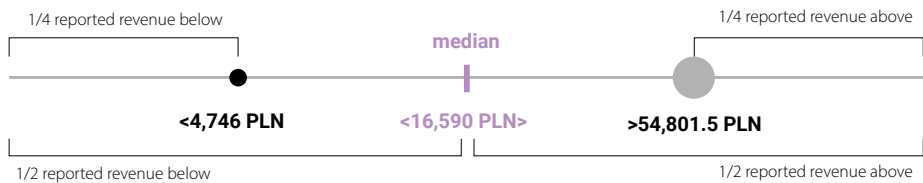
7.9% percentage of expenses on education in total expenses of core activities

n=213
single-site museums and multi-site museums - summary listings

3.12. Revenue from educational activities

53.9% of museums recorded revenues from educational activities

n=254
single-site museums and multi-site museums - summary listings



3.3% percentage of revenue from education in total earned revenue

n=217
single-site museums and multi-site museums - summary listings

4. Publishing activities

4.1. Museum publishing activities



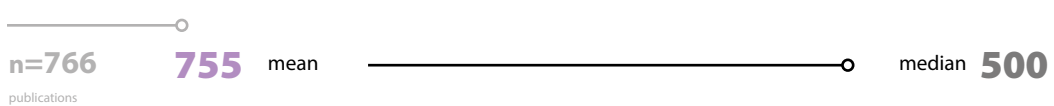
4.2. Type of publication



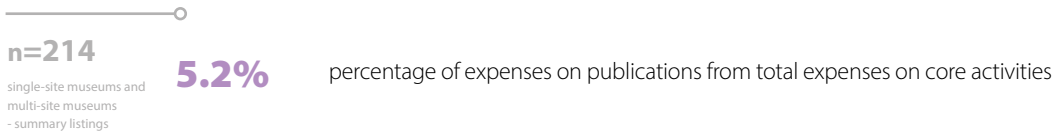
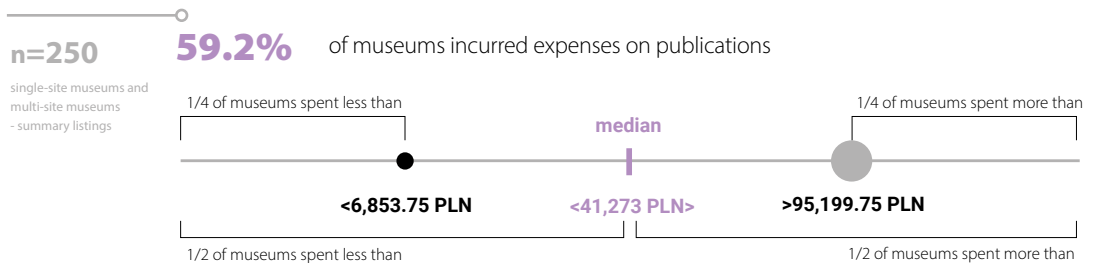
4.3. Form of publication



4.4. Print run



4.5. Expenses on publications



5. Scholarly activities

5.1. Scholarly events

52.3% of museums organised scholarly events

mean number of events

5

median of events

2

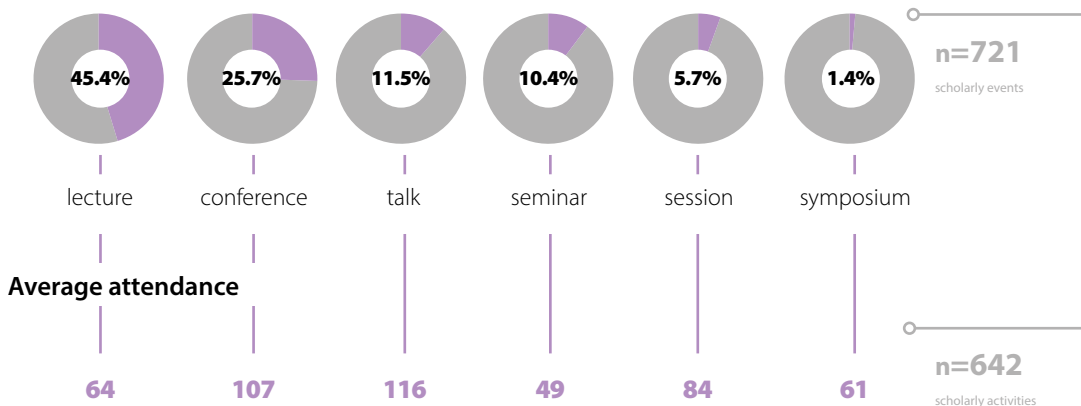
maximum number of events

48

n=260

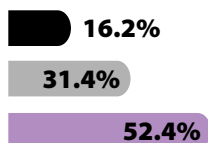
single-site museums and multi-site museums - summary listings

5.2. Attendance at scholarly events

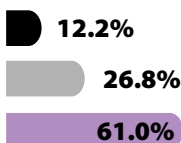


5.3. Publications accompanying scholarly events

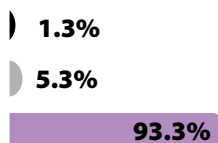
conference



session



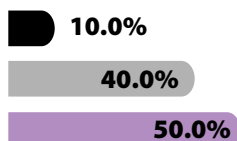
seminar



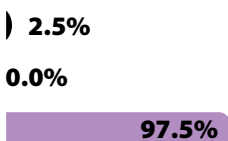
n=717

scholarly activities

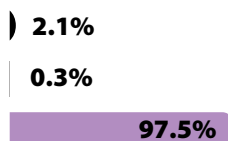
symposium



talk



lecture



● yes ● to be published in the future ● no

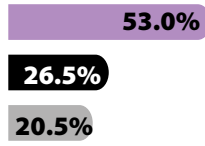
5.4. Coverage of scholarly activities

n=716

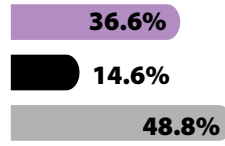
scholarly activities

Coverage of scholarly activities refers to the origin of speakers participating in the events

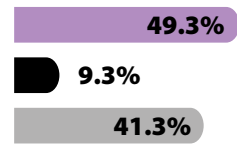
conference



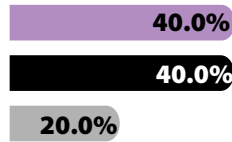
session



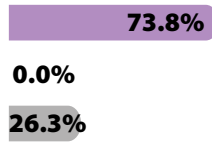
seminar



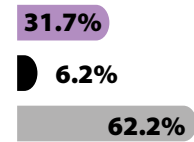
symposium



talk



lecture



● national ● international ● regional

5.5. Specialist consultations and research programmes

n=261

single-site museums and multi-site museums - summary listings

27.6% of museums used specialist consultations

average number of research programmes

median of research programmes

maximum number of research programmes

37.9% of museums conducted research programmes

9

3

154

n=261

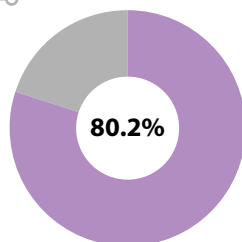
single-site museums and multi-site museums - summary listings

19.2% of museums provided externally ordered research

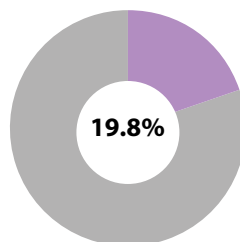
5.5.1. Types of research programme

n=261

single-site museums and multi-site museums - summary listings



individual

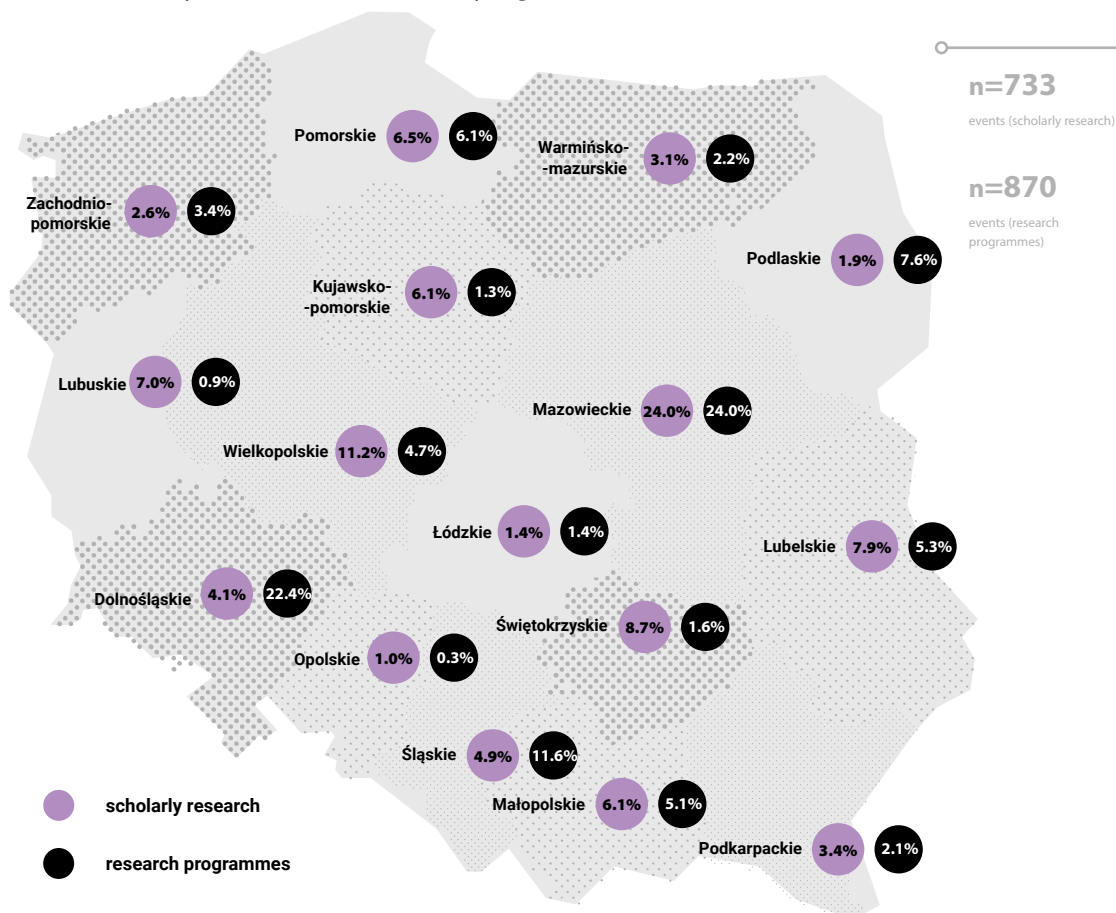


joint

46.2%

completed in the reporting year

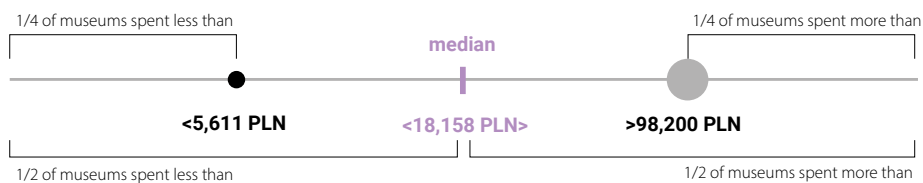
5.6. Scholarly activities of museums by region



5.7. Expenses on scholarly activities

28.7% of museums incurred expenses on scholarly activities

n=247
 single-site museums and multi-site museums - summary listings



3.3% percentage of expenses on scholarly activities in total expenses on core activities

n=212
 single-site museums and multi-site museums - summary listings

6. Conservation

6.1. Types of conservation

n=260

single-site museums and
multi-site museums
- summary listings

55% of museums provided complete conservation treatment to collection objects

40% of museums provided partial conservation treatment

51% of museums provided preventive conservation treatment

6.2. Conservation treatment by museum organiser type

n=260

single-site museums and
multi-site museums
- summary listings

Museum type	museums that provided complete conservation treatment	museums that provided partial conservation treatment	museums that provided preventive conservation treatment
public institution of culture	85.7%	71.4%	76.2%
local government institution of culture	62.2%	41.7%	55.6%
NGO	21.1%	31.6%	36.8%
Church or a religious institution	33.3%	16.7%	16.7%
a school or tertiary education institution	30.8%	23.1%	30.8%
a private person	18.2%	18.2%	18.2%
a business entity	0.0%	0.0%	0.0%
other public institution	28.6%	14.3%	42.9%
TOTAL	55.4%	39.6%	51.2%

Museum type	complete conservation treatments provided		partial conservation treatments provided		preventive conservation treatments provided	
	mean	median	mean	median	mean	median
public institution of culture	326	144	291	103	2,145	548
local government institution of culture	177	23	118	28	1,850	90
NGO	13	3	4	2	77	28
Church or a religious institution	14	14	30	30	52	52
a school or tertiary education institution	11	8	20	18	81	12
a private person	3	3	3	3	6	6
a business entity	-	-	-	-	-	-
other public institution	6	6	20	20	403	423
TOTAL	179	25	130	23	1,665	97

n=260

single-site museums and multi-site museums - summary listings

6.3. Conservation departments

Museum type	museums with a conservation department	of which: museums that provided conservation services externally
public institution of culture	71.4%	13.3%
local government institution of culture	37.0%	38.8%
NGO	10.5%	50.0%
Church or a religious institution	0.0%	-
a school or tertiary education institution	0.0%	-
a private person	9.1%	0.0%
a business entity	0.0%	-
other public institution	16.7%	0.0%
TOTAL	33.2%	33.7%

n=259

single-site museums and multi-site museums - summary listings

6.4. Are museum personnel provided training in preventive conservation practices when handling museum objects?

n=260

single-site museums and multi-site museums - summary listings

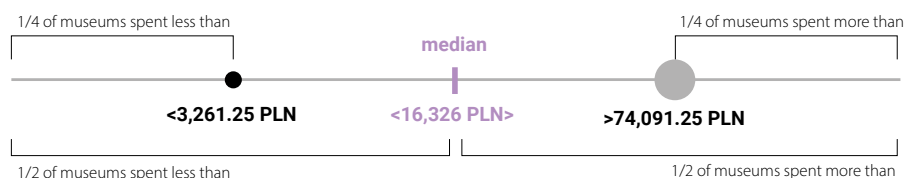
Museum type	compulsory for newly-employed staff	periodically for all staff	irregular	no such training is provided
public institution of culture	23.8%	19.0%	33.3%	33.3%
local government institution of culture	33.1%	15.5%	26.5%	39.8%
NGO	10.5%	5.3%	5.3%	78.9%
Church or a religious institution	0.0%	16.7%	16.7%	66.7%
a school or tertiary education institution	23.1%	15.4%	15.4%	61.5%
a private person	0.0%	10.0%	0.0%	90.0%
a business entity	0.0%	0.0%	0.0%	100.0%
other public institution	14.3%	28.6%	14.3%	57.1%
TOTAL	27.3%	15.0%	23.1%	46.9%

6.5. Expenses on conservation

n=252

single-site museums and multi-site museums - summary listings

57.1% of museums incurred expenses on conservation



n=215

single-site museums and multi-site museums - summary listings

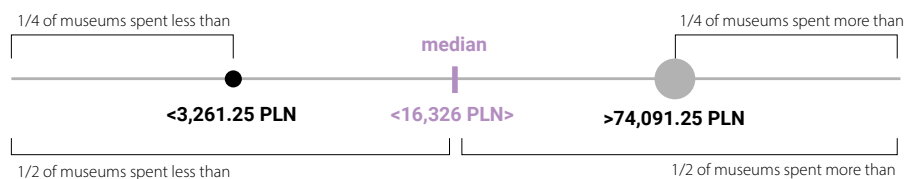
6.5% percentage of expenses on conservation in total expenses on core activities

6.6. Revenue from conservation

n=252

single-site museums and multi-site museums - summary listings

8.3% of museums recorded revenue from conservation services



n=215

single-site museums and multi-site museums - summary listings

0.2% percentage of revenue from conservation in total earned revenue

7. Digitisation

7.1. Digitisation infrastructure

n=260

single-site museums and multi-site museums - summary listings

Museum type	institutions with their own digitisation infrastructure	infrastructure that meets minimum standards
public institution of culture	57.1%	91.7%
local government institution of culture	23.2%	88.1%
NGO	15.8%	100.0%
Church or a religious institution	0.0%	-
a school or tertiary education institution	7.7%	100.0%
a private person	9.1%	0.0%
a business entity	0.0%	-
other public institution	0.0%	-
TOTAL	22.7%	88.1%

7.2. Data centres used for data archiving

n=260

single-site museums and multi-site museums - summary listings

Museum type	museums in the process of building a data centre	museums that do not have a data centre	museums that have a data centre	data centres that meet minimum standards
public institution of culture	14.3%	14.3%	71.4%	80.0%
local government institution of culture	7.2%	53.0%	39.8%	84.5%
NGO	0.0%	94.7%	5.3%	100.0%
Church or a religious institution	0.0%	100.0%	0.0%	-
a school or tertiary education institution	7.7%	92.3%	0.0%	-
a private person	9.1%	90.9%	0.0%	-
a business entity	0.0%	100.0%	0.0%	-
other public institution	0.0%	100.0%	0.0%	-
TOTAL	6.9%	59.2%	33.8%	83.9%

7.3. Utilisation of electronic databases

n=251 **71%** of museums use electronic databases

single-site museums and
multi-site museums
- summary listings

n=243

single-site museums and
multi-site museums
- summary listings

	TOTAL	records without visual documentation	records with visual documentation
average number of records	25,014	19,466	11,991
median	7,341	3,117	5,099

n=249

single-site museums and
multi-site museums
- summary listings

61% of museums created new records in 2018

n=241

single-site museums and
multi-site museums
- summary listings

	TOTAL	records without visual documentation	records with visual documentation
average number of records	2,347	2,781	999
median	403	336	254

7.4. Digital images

n=233 **67%** of museums have digital images of their objects

single-site museums and
multi-site museums
- summary listings

	TOTAL	records created in the reporting year
average number of records	39,451	3,278
median	7,461	856
n	157	138

59% of museums produced digital images in the reporting year

n=234
single-site museums and multi-site museums - summary listings

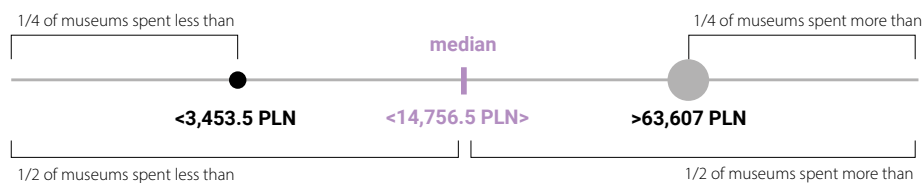
7% percentage of digital images produced in the reporting year in proportion to all images

n=136
single-site museums and multi-site museums - summary listings

7.5. Expenses on digitisation

21.2% of museums incurred expenses on digitisation

n=245
single-site museums and multi-site museums - summary listings



1.5% percentage of expenses on digitisation in all expenses on core activities

n=241
single-site museums and multi-site museums - summary listings



8. Collections and collection management

8.1. Museum objects recorded in inventory books

n=230

0.5%

of museum objects recorded in museum inventory books are born-digital

single-site museums and
multi-site museums
- summary listings

n=240

20.7%

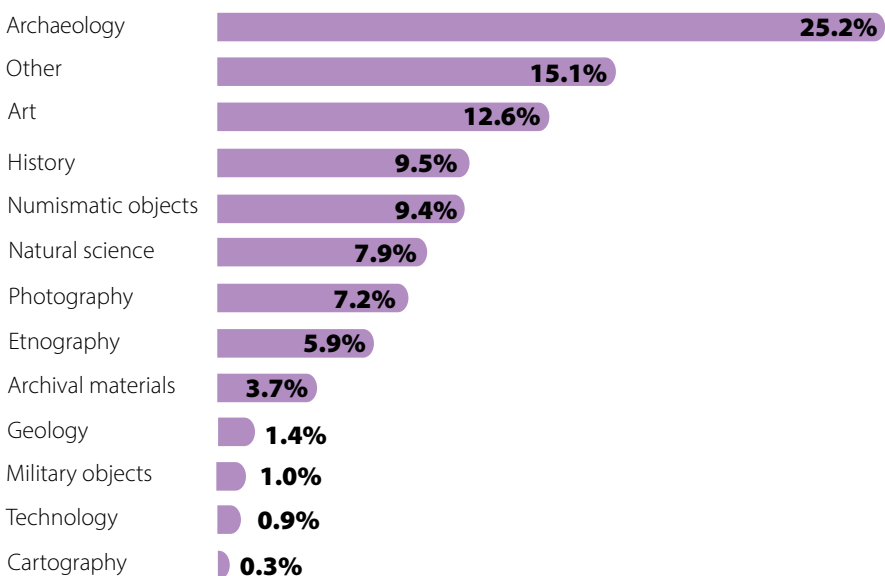
of museum objects were checked in the reporting year

single-site museums and
multi-site museums
- summary listings

8.1.1. Museum objects by collection category

n=254

single-site museums and
multi-site museums
- summary listings



8.1.2. Acquisition of museum objects

n=258

87.6%

of museums recorded museum objects in their inventory books in the reporting year

single-site museums and
multi-site museums
- summary listings

n=245

1.6%

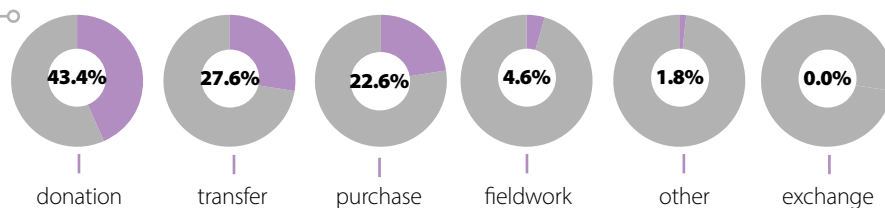
of museum objects were recorded in museum inventory books in the reporting year

single-site museums and
multi-site museums
- summary listings

8.1.3. Acquisition methods

n=257

single-site museums and
multi-site museums
- summary listings

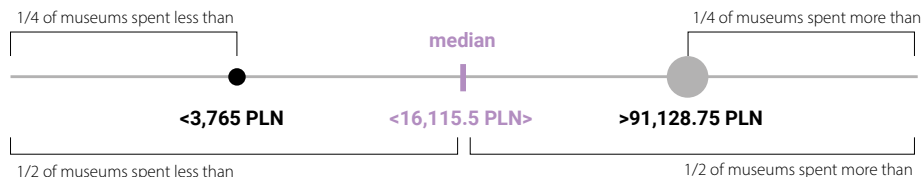


8.1.4. Expenses on the purchase of collection objects

70.9% of museums incurred expenses on the purchase of acquisitions

n=251

single-site museums and
multi-site museums
- summary listings



27.3% percentage of expenses on acquisitions in total expenses on core activities

n=247

single-site museums and
multi-site museums
- summary listings

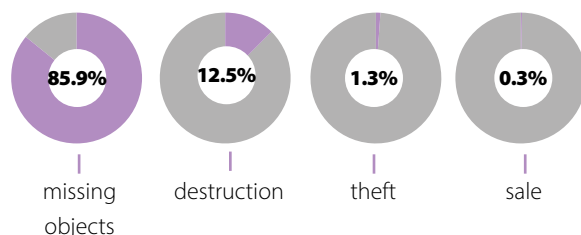
8.1.5. Museum objects removed from inventory books

6.6% of museums removed objects from their inventory books in the reporting year

n=258

single-site museums and
multi-site museums
- summary listings

8.1.6. Reasons for removal



n=258

single-site museums and
multi-site museums
- summary listings

8.1.7. The ratio of removed objects to all museum objects recorded in inventory books

objects
in the books

99.99%

0.01%

objects
removed
from the
books

n=245

single-site museums and
multi-site museums
- summary listings

8.1.8. Visual documentation of museum objects

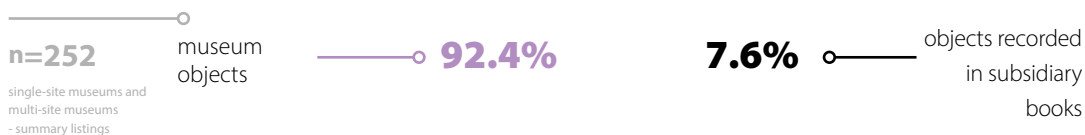
27.9% of museum objects have visual documentation

n=231

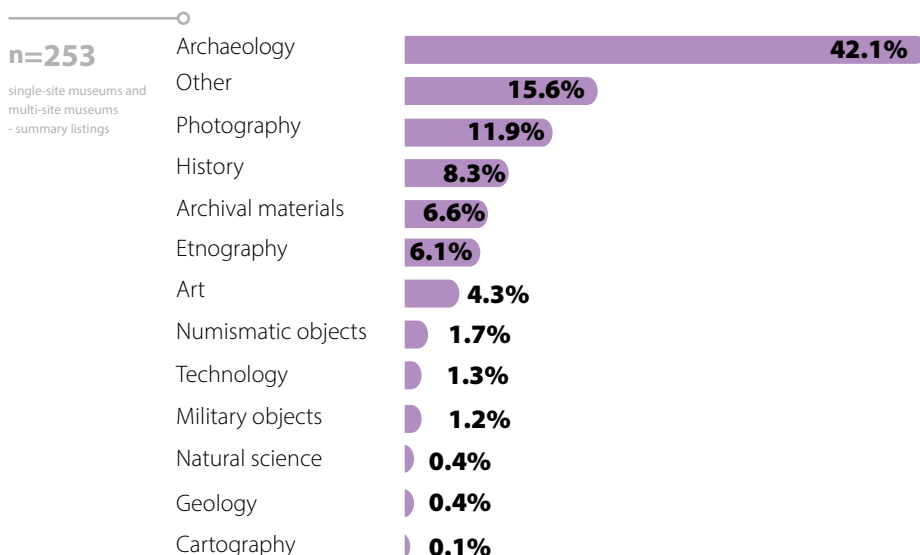
single-site museums and
multi-site museums
- summary listings

8.2. Objects recorded in subsidiary books

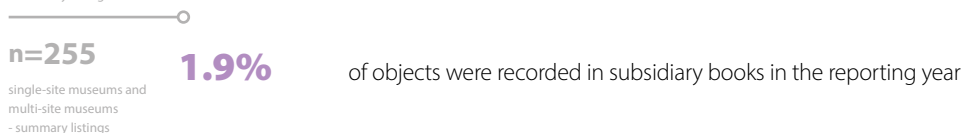
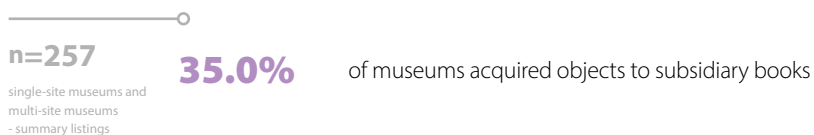
8.2.1. the ratio of objects recorded in subsidiary books to all museum objects



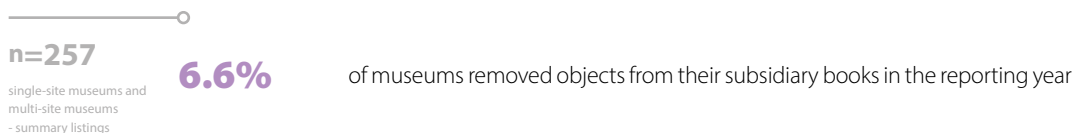
8.2.2. objects broken down to collection categories



8.2.3. Aquisition of objects to subsidiary books



8.2.4. Removal of objects



8.2.5. Proportion between removed objects and all objects recorded in subsidiary collections



8.2.6. visual documentation of objects

9.7% of objects have visual documentation

n=241

single-site museums and
multi-site museums
- summary listings

8.3. Objects recorded in deposit books

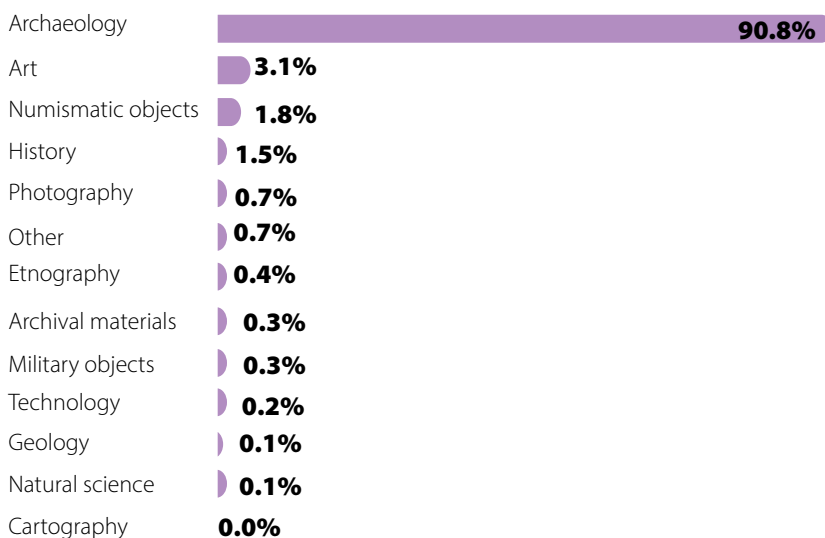
8.3.1. Proportion between objects in deposit books and museum objects

museum objects **86.4%** **13.6%** objects from deposit books

n=252

single-site museums and
multi-site museums
- summary listings

8.3.2. objects broken down to collection categories



n=253

single-site museums and
multi-site museums
- summary listings

8.3.3. Acquisition of objects to deposit books

35.7% of museums recorded objects in deposit books in the reporting year

n=258

single-site museums and
multi-site museums
- summary listings

1.4% of objects recorded in deposit books were recorded in the reporting year

n=255

single-site museums and
multi-site museums
- summary listings

8.3.4. Sources of acquisition to deposit books



n=256

single-site museums and
multi-site museums
- summary listings

8.3.5. Removal of objects

n=258

single-site museums and
multi-site museums
- summary listings

22.9% of museums removed objects from subsidiary books in the reporting year

8.3.6. Reasons for removal

n=258

single-site museums and
multi-site museums
- summary listings

withdrawal **99.99%** missing objects **0.01%**
theft **0.00%** destruction **0.00%**

8.3.7. the ratio of removed objects to all objects recorded in deposit books

n=255

single-site museums and
multi-site museums
- summary listings

objects recorded **99.5%** objects removed **0.5%**

8.4. Other information

n=241

single-site museums and
multi-site museums
- summary listings

8.4.1. Visual documentation of objects
2.3% of objects have visual documentation

n=191

single-site museums and
multi-site museums
- summary listings

11.7% of objects have unclear copyright status

n=258

single-site museums and
multi-site museums
- summary listings

25.6% of museums do not know the number of objects with unclear copyright status

8.4.2. Record keeping

n=215

single-site museums and
multi-site museums
- summary listings

24.7% of museums have unrecorded objects

n=213

single-site museums and
multi-site museums
- summary listings

objects recorded in inventory books **96.0%** unrecorded objects **4.0%**

n=203

single-site museums and
multi-site museums
- summary listings

objects recorded in inventory, deposit and subsidiary books **96.9%** unrecorded objects **3.1%**

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

n=260

single-site museums and multi-site museums - summary listings

a dash means that no answers were provided by certain types of multi-site museums

Museum type	in total	single-site	multi-site
public institution of culture	61.9%	45.5%	80.0%
local government institution of culture	34.8%	26.1%	59.6%
NGO	5.6%	5.6%	-
Church or a religious institution	0.0%	0.0%	-
a school or tertiary education institution	0.0%	0.0%	-
a private person	0.0%	0.0%	0.0%
a business entity	0.0%	0.0%	-
other public institution	14.3%	14.3%	-
TOTAL	30.0%	20.8%	62.1%



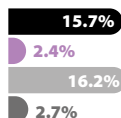
9. Movement of museum objects

9.1. Objects loaned in and out, for a payment and free of charge, by region

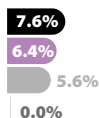
single-site museums and multi-site museums - summary listings

n=257

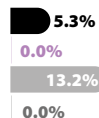
objects loaned in to museums free of charge



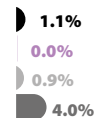
Dolnośląskie



Kujawsko-pomorskie



Lubelskie



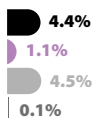
Lubuskie

n=254

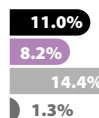
objects loaned in to museums for a payment



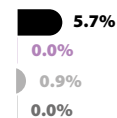
Łódzkie



Małopolskie



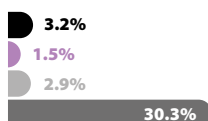
Mazowieckie



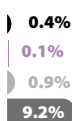
Opolskie

n=258

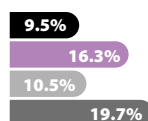
objects loaned out from museums free of charge



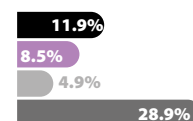
Podkarpackie



Podlaskie



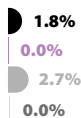
Pomorskie



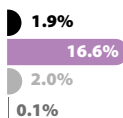
Śląskie

n=253

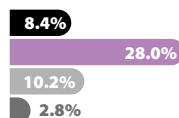
objects loaned out from museums for a payment



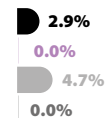
Świętokrzyskie



Warmińsko-mazurskie



Wielkopolskie



Zachodniopomorskie

loan in/out

- make artefacts available to another institution free of charge or for a payment

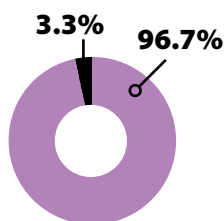


9.2. Percentage of objects loaned in and out, free of charge and for a payment, in Poland and abroad

single-site museums and multi-site museums - summary listings

n=257

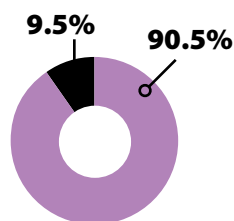
objects loaned in to museums free of charge



objects loaned in to museums free of charge

n=254

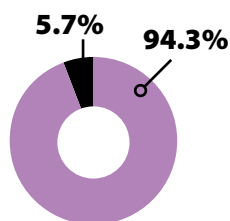
objects loaned in to museums for a payment



objects loaned in to museums for a payment

n=256

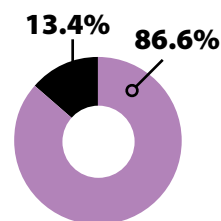
objects loaned out from museums free of charge



objects loaned out from museums free of charge

n=253

objects loaned out from museums for a payment



objects loaned out from museums for a payment



10. Losses

10.1. Losses in percent

7.3% of museums recorded losses of objects

72.0% of losses were discovered during audits/inspections

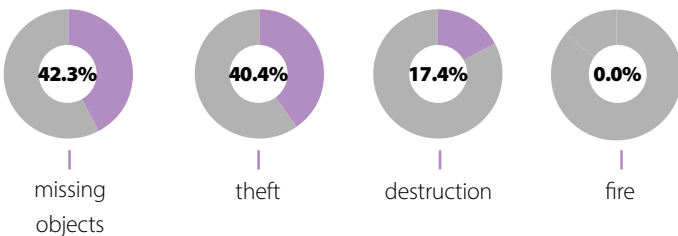
10.2. Losses recorded in different types of inventory books

76.6% objects from inventory books

9.9% objects from subsidiary books

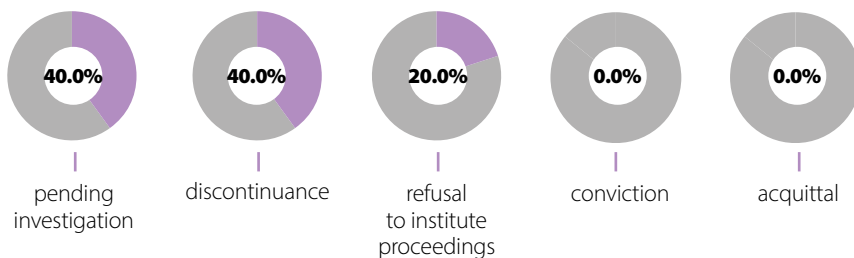
13.5% deposits

10.3. Losses due to:



10.4. Loss reporting to law enforcement agencies

36.8% of museums reported losses to the Police



10.5. Recovery of objects

4.7% of museums recovered losses

average number of recovered objects

14

median of recovered objects

2

n=260

single-site museums and multi-site museums - summary listings

n=1,008

objects (losses)

n=260

single-site museums and multi-site museums - summary listings

n=260

single-site museums and multi-site museums - summary listings

n=19

objects (losses)

10 cases

n=236

single-site museums and multi-site museums - summary listings

11. Safety and security procedures

n=435

single site museums and
museum divisions

11.1. Safety and security of museum objects and buildings

11.1.1. Security plans in museums based in urban and rural areas, by regions

		no security plan exists	invalid	valid
Dolnośląskie	total	23.7%	2.6%	73.7%
	urban	24.3%	2.7%	73.0%
	rural	0.0%	0.0%	100.0%
Kujawsko-pomorskie	total	15.8%	10.5%	73.7%
	urban	14.3%	7.1%	78.6%
	rural	20.0%	20.0%	60.0%
Lubelskie	total	53.1%	3.1%	43.8%
	urban	52.0%	4.0%	44.0%
	rural	57.1%	0.0%	42.9%
Lubuskie	total	0.0%	14.3%	85.7%
	urban	0.0%	20.0%	80.0%
	rural	0.0%	0.0%	100.0%
Łódzkie	total	40.9%	0.0%	59.1%
	urban	42.1%	0.0%	57.9%
	rural	33.3%	0.0%	66.7%
Małopolskie	total	26.0%	2.0%	72.0%
	urban	28.9%	2.2%	68.9%
	rural	0.0%	0.0%	100.0%
Mazowieckie	total	31.0%	8.6%	60.3%
	urban	30.6%	10.2%	59.2%
	rural	33.3%	0.0%	66.7%
Opolskie	total	36.4%	9.1%	54.5%
	urban	36.4%	9.1%	54.5%
	rural	40.0%	0.0%	60.0%
Podkarpackie	total	30.4%	13.0%	56.5%
	urban	27.8%	16.7%	55.6%
	rural	40.0%	0.0%	60.0%
Podlaskie	total	12.5%	12.5%	75.0%
	urban	12.5%	12.5%	75.0%
	rural	30.0%	0.0%	70.0%
Pomorskie	total	21.6%	0.0%	78.4%
	urban	19.5%	0.0%	80.5%
	rural	30.0%	0.0%	70.0%
Śląskie	total	31.8%	0.0%	68.2%
	urban	28.6%	0.0%	71.4%
	rural	100.0%	0.0%	0.0%

Świętokrzyskie	total	7.1%	0.0%	92.9%
	urban	0.0%	0.0%	100.0%
	rural	20.0%	0.0%	80.0%
Warmińsko-mazurskie	total	35.3%	5.9%	58.8%
	urban	33.3%	6.7%	60.0%
	rural	50.0%	0.0%	50.0%
Wielkopolskie	total	28.3%	2.2%	69.6%
	urban	24.1%	3.4%	72.4%
	rural	35.3%	0.0%	64.7%
Zachodniopomorskie	total	35.3%	5.9%	58.8%
	urban	31.3%	6.3%	62.5%
	rural	100.0%	0.0%	0.0%
POLAND	total	28.7%	4.4%	66.9%
	urban	27.9%	5.0%	67.1%
	rural	32.9%	1.4%	65.8%

11.1.2. Collection evacuation preparedness procedures in museums based in urban and rural areas, by region

		no procedure exists	invalid	valid
Dolnośląskie	total	26.3%	13.2%	60.5%
	urban	27.0%	13.5%	59.5%
	rural	0.0%	0.0%	100.0%
Kujawsko-pomorskie	total	31.6%	10.5%	57.9%
	urban	35.7%	7.1%	57.1%
	rural	20.0%	20.0%	60.0%
Lubelskie	total	21.9%	9.4%	68.8%
	urban	12.0%	8.0%	80.0%
	rural	57.1%	14.3%	28.6%
Lubuskie	total	0.0%	28.6%	71.4%
	urban	0.0%	40.0%	60.0%
	rural	0.0%	0.0%	100.0%
Łódzkie	total	27.3%	13.6%	59.1%
	urban	31.6%	10.5%	57.9%
	rural	0.0%	33.3%	66.7%
Małopolskie	total	26.0%	28.0%	46.0%
	urban	28.9%	22.2%	48.9%
	rural	0.0%	80.0%	20.0%
Mazowieckie	total	46.6%	6.9%	46.6%
	urban	49.0%	6.1%	44.9%
	rural	33.3%	11.1%	55.6%

n=435

single site museums and
museum divisions

Opolskie	total	18.2%	45.5%	36.4%
	urban	18.2%	45.5%	36.4%
Podkarpackie	total	34.8%	8.7%	56.5%
	urban	22.2%	11.1%	66.7%
	rural	80.0%	0.0%	20.0%
Podlaskie	total	25.0%	37.5%	37.5%
	urban	25.0%	37.5%	37.5%
Pomorskie	total	25.5%	5.9%	68.6%
	urban	22.0%	4.9%	73.2%
	rural	40.0%	10.0%	50.0%
Śląskie	total	36.4%	4.5%	59.1%
	urban	33.3%	4.8%	61.9%
	rural	100.0%	0.0%	0.0%
Świętokrzyskie	total	7.1%	0.0%	92.9%
	urban	0.0%	0.0%	100.0%
	rural	20.0%	0.0%	80.0%
Warmińsko-mazurskie	total	29.4%	11.8%	58.8%
	urban	26.7%	13.3%	60.0%
	rural	50.0%	0.0%	50.0%
Wielkopolskie	total	21.7%	4.3%	73.9%
	urban	20.7%	6.9%	72.4%
	rural	23.5%	0.0%	76.5%
Zachodniopomorskie	total	35.3%	11.8%	52.9%
	urban	31.3%	12.5%	56.3%
	rural	100.0%	0.0%	0.0%
POLAND	total	28.5%	12.2%	59.3%
	urban	27.6%	12.2%	60.2%
	rural	32.9%	12.3%	54.8%

11.1.3. Fire safety procedures in museums based in urban and rural areas, by region

n=433

single site museums and
museum divisions

		no procedure exists	invalid	valid
Dolnośląskie	total	13.2%	7.9%	78.9%
	urban	13.5%	8.1%	78.4%
	rural	0.0%	0.0%	100.0%
Kujawsko-pomorskie	total	5.3%	5.3%	89.5%
	urban	7.1%	0.0%	92.9%
	rural	0.0%	20.0%	80.0%
Lubelskie	total	37.5%	9.4%	53.1%
	urban	40.0%	12.0%	48.0%
	rural	28.6%	0.0%	71.4%

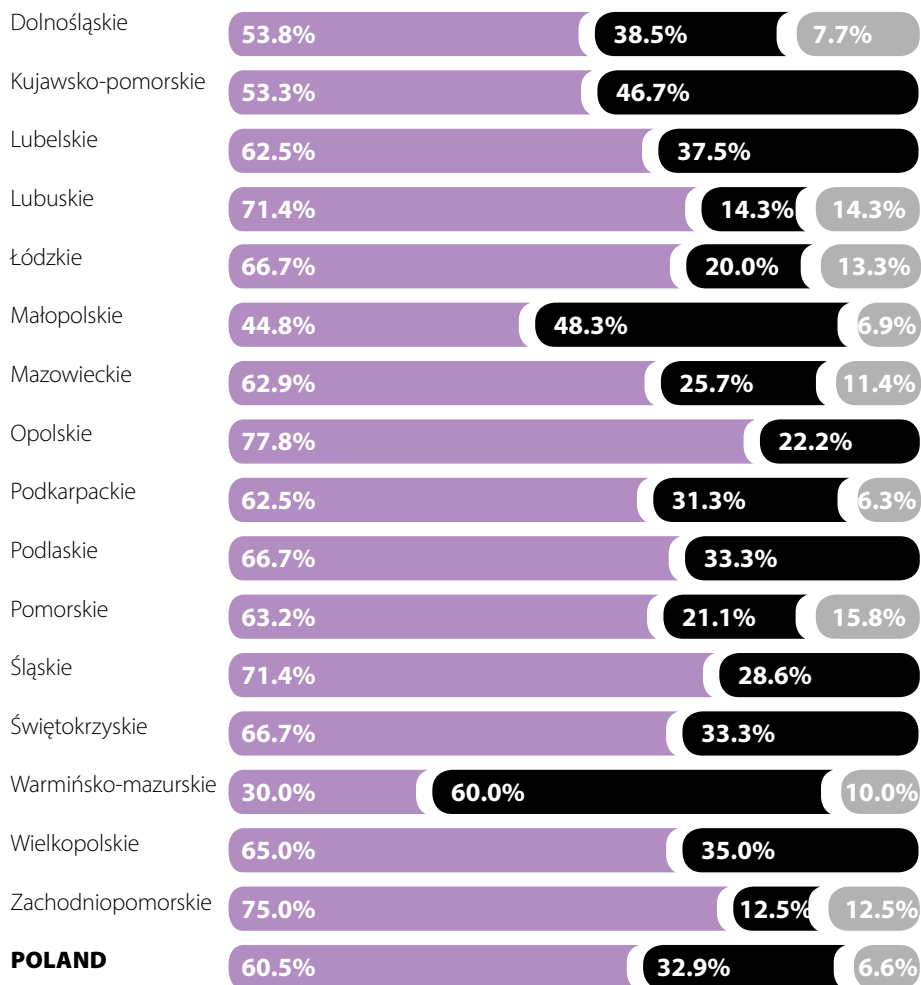
Lubuskie	total	0.0%	0.0%	100.0%
	urban	0.0%	0.0%	100.0%
	rural	0.0%	0.0%	100.0%
Łódzkie	total	4.5%	31.8%	63.6%
	urban	5.3%	31.6%	63.2%
	rural	0.0%	33.3%	66.7%
Małopolskie	total	14.0%	0.0%	86.0%
	urban	13.3%	0.0%	86.7%
	rural	20.0%	0.0%	80.0%
Mazowieckie	total	13.8%	8.6%	77.6%
	urban	14.3%	8.2%	77.6%
	rural	11.1%	11.1%	77.8%
Opolskie	total	18.2%	9.1%	72.7%
	urban	18.2%	9.1%	72.7%
	rural	40.0%	0.0%	60.0%
Podkarpackie	total	17.4%	4.3%	78.3%
	urban	11.1%	5.6%	83.3%
	rural	40.0%	0.0%	60.0%
Podlaskie	total	12.5%	37.5%	50.0%
	urban	12.5%	37.5%	50.0%
	rural	10.0%	0.0%	90.0%
Pomorskie	total	11.8%	0.0%	88.2%
	urban	12.2%	0.0%	87.8%
	rural	10.0%	0.0%	90.0%
Śląskie	total	14.3%	4.8%	81.0%
	urban	10.0%	5.0%	85.0%
	rural	100.0%	0.0%	0.0%
Świętokrzyskie	total	0.0%	7.1%	92.9%
	urban	0.0%	11.1%	88.9%
	rural	0.0%	0.0%	100.0%
Warmińsko-mazurskie	total	23.5%	5.9%	70.6%
	urban	20.0%	6.7%	73.3%
	rural	50.0%	0.0%	50.0%
Wielkopolskie	total	8.7%	2.2%	89.1%
	urban	3.4%	3.4%	93.1%
	rural	17.6%	0.0%	82.4%
Zachodniopomorskie	total	18.8%	12.5%	68.8%
	urban	20.0%	6.7%	73.3%
	rural	0.0%	100.0%	0.0%
POLAND	total	14.1%	6.9%	79.0%
	urban	13.6%	7.2%	79.2%
	rural	16.4%	5.5%	78.1%

11.2. Safety and security of loaned exhibits

n=258

single-site museums and
multi-site museums
- summary listings

Were opinions issued after safety and security checks of exhibition venues where collections were on loan for temporary exhibitions?



The opinions were:

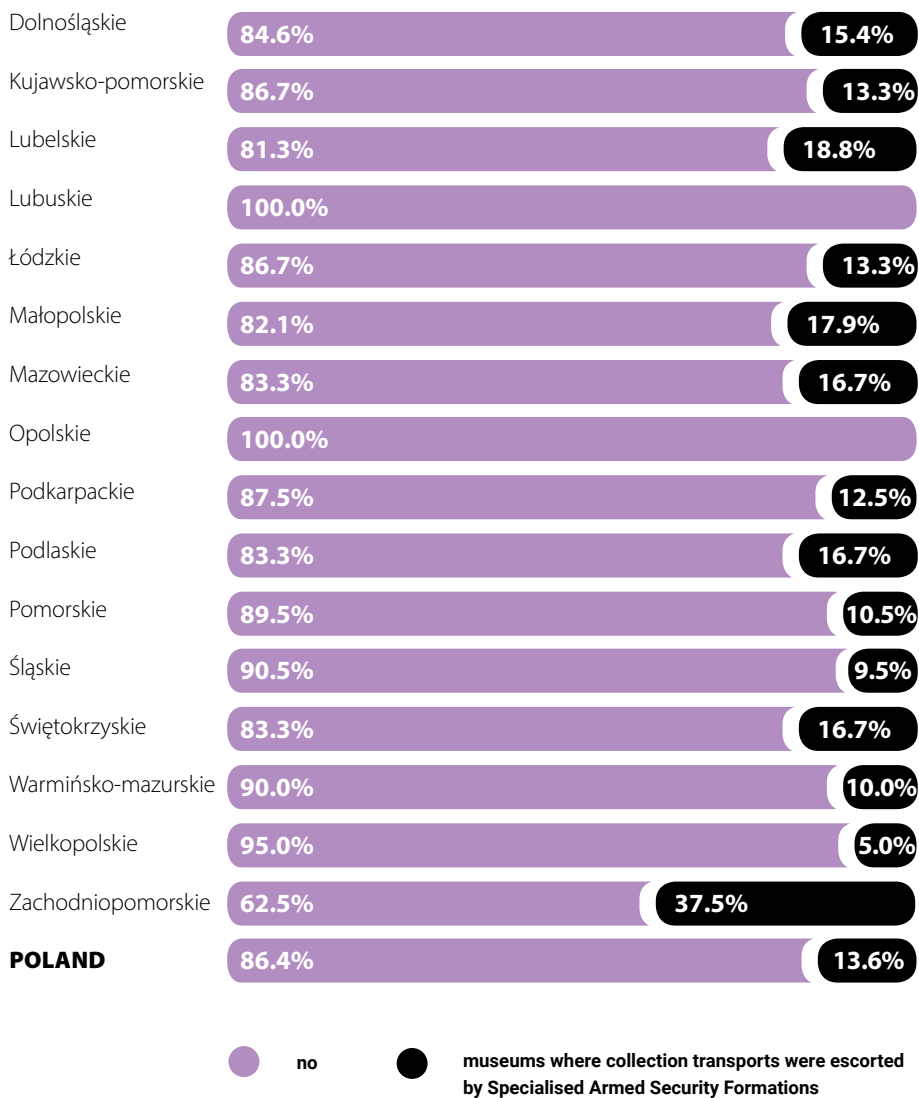


11.3. Transportation of collections

Were collection transports escorted by Specialised Armed Security Formations?

n=258

single-site museums and
multi-site museums
- summary listings



Value of collection transports:

from 1 calculation unit to 5

72.8%

from 5 to 15 calculation units

19.5%

from 15 to 50 calculation units

4.3%

more than 50 calculation units

3.4%

11.4. Safety and security measures

single site museums and
museum divisions

n=433

museums fitted with
a fire alarm system

n=432

museums fitted with an
intrusion alarm system

n=433

museums fitted with
a CCTV system

n=432

museums fitted with an
access control (AC) system

		museums fitted with a fire alarm system	museums fitted with an intrusion alarm system	museums fitted with a CCTV system	museums fitted with an access control (AC) system
Dolnośląskie	total	78.9%	76.3%	73.7%	43.2%
	urban	78.4%	75.7%	73.0%	41.7%
	rural	100.0%	100.0%	100.0%	100.0%
Kujawsko- pomorskie	total	78.9%	84.2%	57.9%	21.1%
	urban	78.6%	78.6%	57.1%	28.6%
	rural	80.0%	100.0%	60.0%	0.0%
Lubelskie	total	65.6%	80.6%	56.3%	25.0%
	urban	64.0%	83.3%	56.0%	24.0%
	rural	71.4%	71.4%	57.1%	28.6%
Lubuskie	total	85.7%	100.0%	100.0%	14.3%
	urban	100.0%	100.0%	100.0%	20.0%
	rural	50.0%	100.0%	100.0%	0.0%
Łódzkie	total	90.9%	81.8%	59.1%	9.1%
	urban	89.5%	78.9%	57.9%	5.3%
	rural	100.0%	100.0%	66.7%	33.3%
Małopolskie	total	78.0%	78.0%	42.9%	26.0%
	urban	77.8%	77.8%	45.5%	28.9%
	rural	80.0%	80.0%	20.0%	0.0%
Mazowieckie	total	79.3%	87.9%	81.0%	43.1%
	urban	77.6%	87.8%	77.6%	42.9%
	rural	88.9%	88.9%	100.0%	44.4%
Opolskie	total	81.8%	81.8%	45.5%	9.1%
	urban	81.8%	81.8%	45.5%	9.1%
	rural	60.0%	60.0%	40.0%	20.0%
Podkarpackie	total	82.6%	78.3%	56.5%	13.0%
	urban	88.9%	83.3%	61.1%	11.1%
	rural	60.0%	60.0%	40.0%	20.0%
Podlaskie	total	87.5%	100.0%	87.5%	50.0%
	urban	87.5%	100.0%	87.5%	50.0%
	rural	0.0%	0.0%	0.0%	0.0%
Pomorskie	total	74.5%	78.4%	64.7%	25.5%
	urban	80.5%	78.0%	65.9%	29.3%
	rural	50.0%	80.0%	60.0%	10.0%
Śląskie	total	85.7%	76.2%	63.6%	23.8%
	urban	90.0%	80.0%	66.7%	25.0%
	rural	0.0%	0.0%	0.0%	0.0%

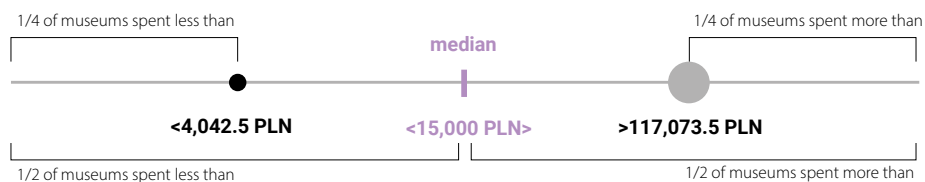
Świętokrzyskie	total	85.7%	71.4%	64.3%	14.3%
	urban	100.0%	77.8%	55.6%	22.2%
	rural	60.0%	60.0%	80.0%	0.0%
Warmińsko-mazurskie	total	76.5%	76.5%	35.3%	11.8%
	urban	80.0%	80.0%	33.3%	13.3%
	rural	50.0%	50.0%	50.0%	0.0%
Wielkopolskie	total	77.8%	88.9%	68.9%	33.3%
	urban	72.4%	86.2%	65.5%	35.7%
	rural	87.5%	93.8%	75.0%	29.4%
Zachodnio-pomorskie	total	82.4%	94.1%	76.5%	52.9%
	urban	87.5%	93.8%	75.0%	50.0%
	rural	0.0%	100.0%	100.0%	100.0%
POLAND	TOTAL	79.0%	82.2%	63.7%	28.5%
	urban	80.3%	82.2%	63.2%	29.8%
	rural	72.2%	81.9%	66.7%	21.9%

11.5. Expenses incurred to improve collection safety and security

21.6% of museums incurred expenses to improve collection safety and security

n=245

single-site museums and
multi-site museums
- summary listings



8.6% percentage of expenses incurred to improve collection safety and security in total expenses

n=210

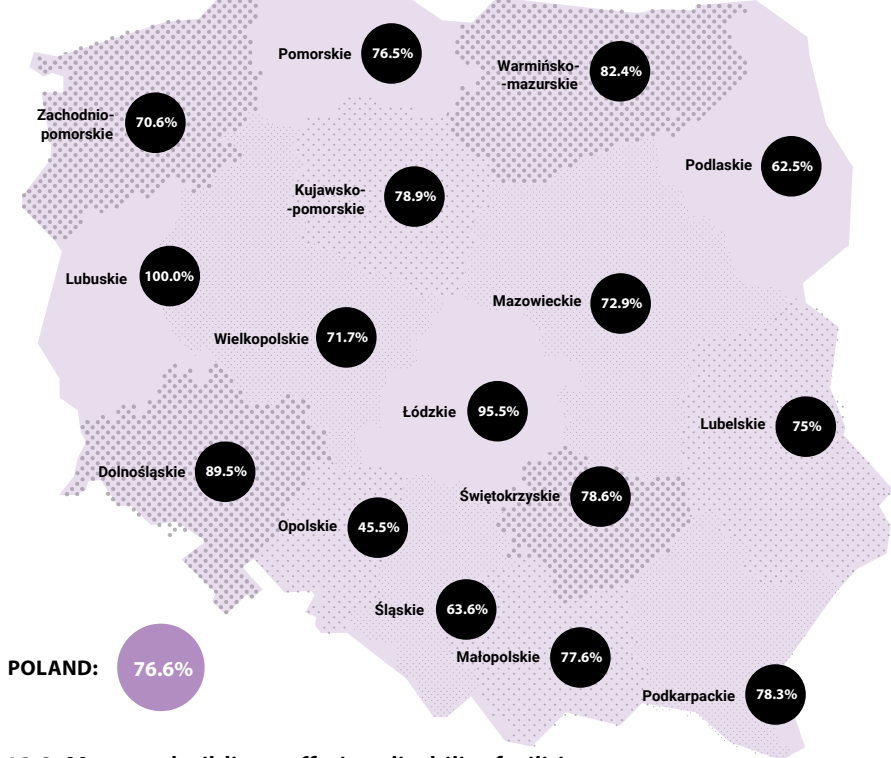
single-site museums and
multi-site museums
- summary listings

12. Infrastructure

n=435

single site museums and museum divisions

12.1. Museums/museum divisions located in historical buildings



12.2. Museum buildings offering disability facilities

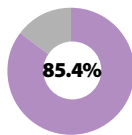
12.2.1. Disability facilities on museum premises

n=435

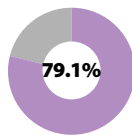
single site museums and museum divisions

47.4%

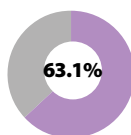
of museums provide disability facilities in their buildings



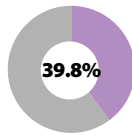
building entrance



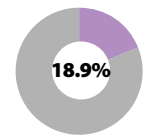
accessible toilets



lifts / wheelchair ramps indoors



car park in front of the museum building



visual information system

55.8%

accessible exhibition areas (in terms of infrastructure)

37.2% all areas

62.8% part of the areas

32.5%

accessible exhibition contents

19.4% all exhibitions

80.6% part of the exhibitions

3.9%

other facilities indoors

12.3. Additional services offered on museum premises

n=435
single site museums and
museum divisions

	catering	museum shop	presentation of storage areas	library
Dolnośląskie	28.9%	81.6%	2.6%	52.6%
Kujawsko-pomorskie	21.1%	78.9%	5.3%	52.6%
Lubelskie	6.3%	68.8%	3.1%	37.5%
Lubuskie	28.6%	100.0%	0.0%	85.7%
Łódzkie	18.2%	77.3%	4.5%	59.1%
Małopolskie	22.4%	49.0%	6.1%	26.5%
Mazowieckie	25.4%	59.3%	11.9%	66.1%
Opolskie	0.0%	63.6%	0.0%	63.6%
Podkarpackie	13.0%	87.0%	8.7%	56.5%
Podlaskie	0.0%	87.5%	0.0%	62.5%
Pomorskie	23.5%	74.5%	3.9%	27.5%
Śląskie	27.3%	63.6%	18.2%	86.4%
Świętokrzyskie	28.6%	71.4%	0.0%	35.7%
Warmińsko-mazurskie	17.6%	82.4%	0.0%	52.9%
Wielkopolskie	13.0%	84.8%	6.5%	56.5%
Zachodniopomorskie	5.9%	88.2%	0.0%	41.2%
POLAND	19.3%	72.4%	5.7%	50.1%

12.4. Floor area of museum buildings

12.4.1 Average floor area of permanent exhibition rooms in museum building(s)

single site museums and
museum divisions

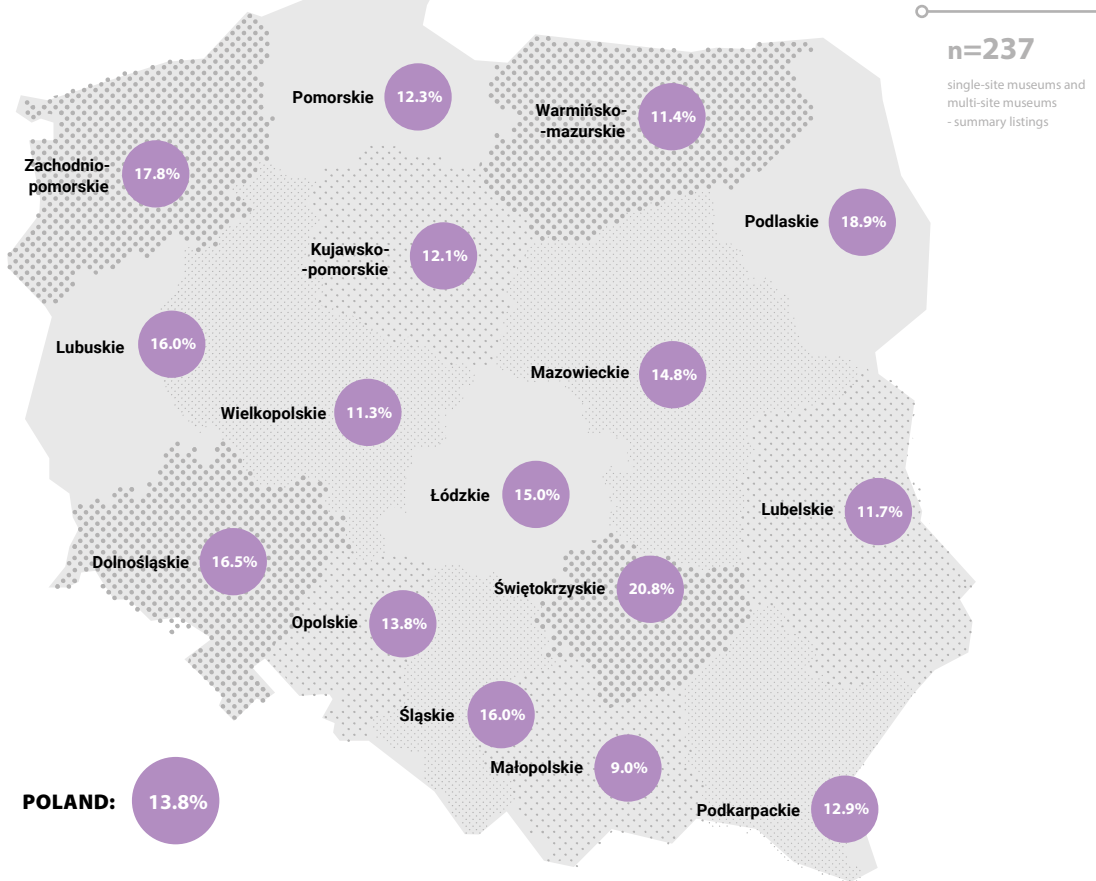
• n=405

• n=403

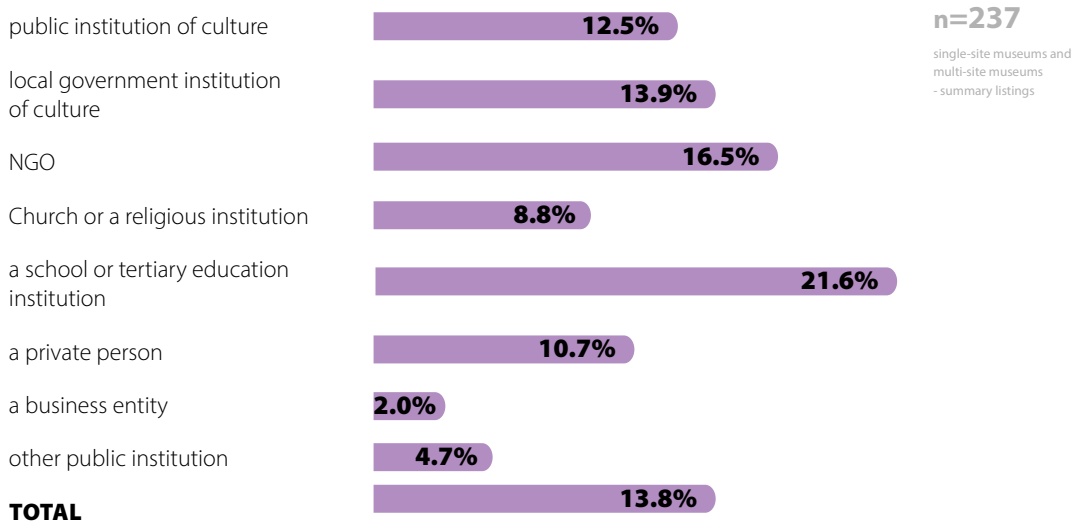
• n=417

	average floor area of permanent exhibition rooms in museum building(s)	average floor area of temporary exhibition rooms in museum building(s)	average floor area of collections storage areas in museum building(s)
Dolnośląskie	854 m ²	363 m ²	222 m ²
Kujawsko-pomorskie	6,461 m ²	370 m ²	650 m ²
Lubelskie	487 m ²	167 m ²	207 m ²
Lubuskie	1,078 m ²	132 m ²	459 m ²
Łódzkie	805 m ²	487 m ²	401 m ²
Małopolskie	870 m ²	257 m ²	149 m ²
Mazowieckie	2,632 m ²	234 m ²	441 m ²
Opolskie	437 m ²	115 m ²	121 m ²
Podkarpackie	585 m ²	195 m ²	360 m ²
Podlaskie	855 m ²	120 m ²	440 m ²
Pomorskie	727 m ²	171 m ²	166 m ²
Śląskie	1,215 m ²	550 m ²	534 m ²
Świętokrzyskie	404 m ²	161 m ²	197 m ²
Warmińsko-mazurskie	714 m ²	362 m ²	280 m ²
Wielkopolskie	1,207 m ²	178 m ²	644 m ²
Zachodniopomorskie	958 m ²	290 m ²	374 m ²
POLAND	1,315 m²	261 m²	348 m²

12.4.2. Average shares of storage areas in usable floor areas of museum buildings, by region



12.4.3. Average shares of storage areas in usable floor areas of museum buildings, broken down according to museum organisers



13. Promotion and marketing

13.1. Strategy in promotion and marketing activities

n=260

single-site museums and
multi-site museums
- summary listings

museums following a
strategy document for
promotion and image
building

16.9% 20.4%

museums in the course
of preparation/imple-
mentation of a strategy
document for promotion
and image building

n=260

single-site museums and
multi-site museums
- summary listings

75.8%

of museums have consistent visual identification

n=232

divisions

26.7%

of museum divisions perform their own promotion and marketing activities

13.2. Online presence

n=261

single-site museums and
multi-site museums
- summary listings

90.7%

of museums are present on social media

n=260

single-site museums and
multi-site museums
- summary listings

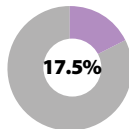
90.0%

of museums have their own websites

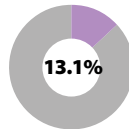
13.3. Museums providing online access to their events via streaming, video content, according to the size of the administration unit the museum is located in

n=434

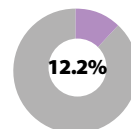
single site museums and
museum divisions



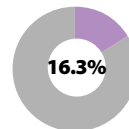
TOTAL



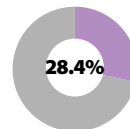
up to 10,000



between 10,000
and 100,000

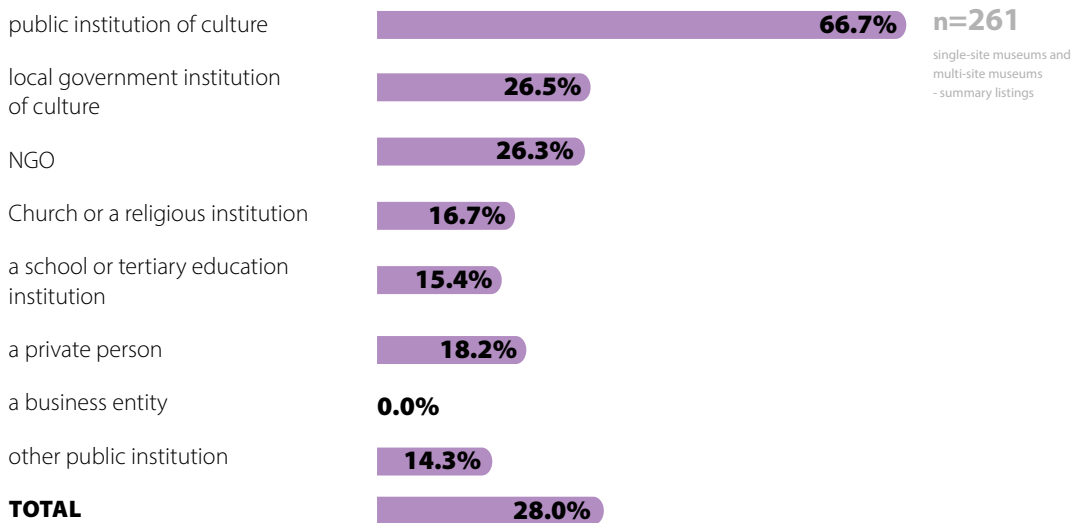


between 100,000
and 500,000

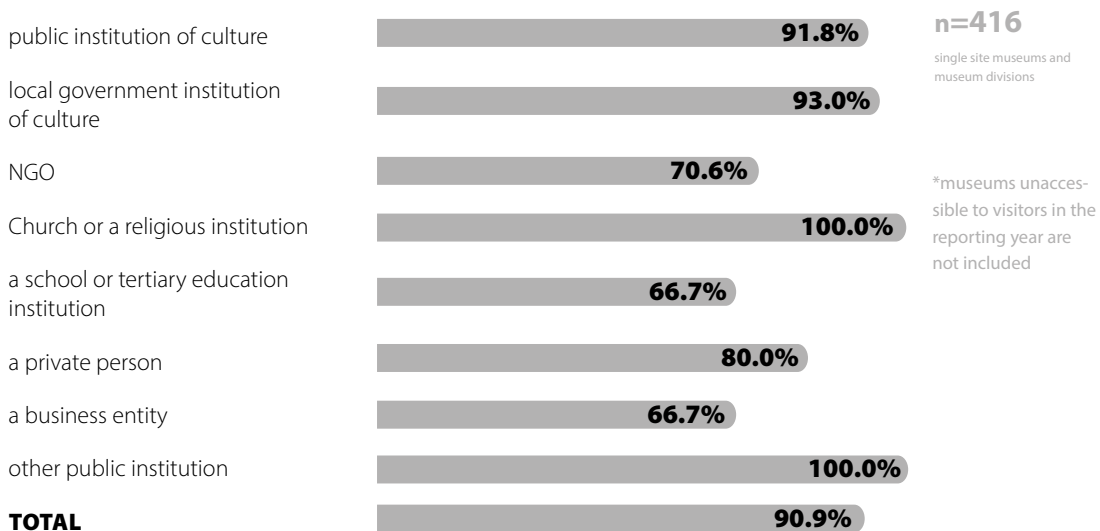


>500,000
residents

13.4. Museums conducting perception and audience structure surveys



13.5. Museums offering a free-of-charge day to their visitors*



13.6. Promotion expenses

n=251

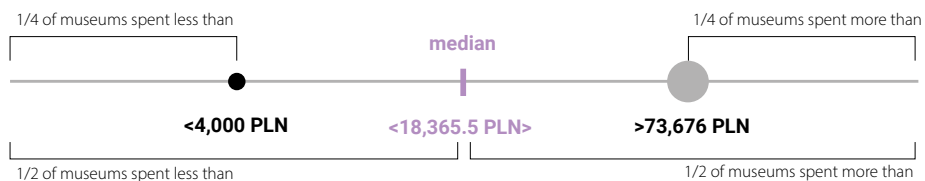
single-site museums and
multi-site museums
- summary listings

62.9% of museums finance promotion expenses with their own funds

n=248

single-site museums and
multi-site museums
- summary listings

61.3% of museums incurred promotion expenses



n=245

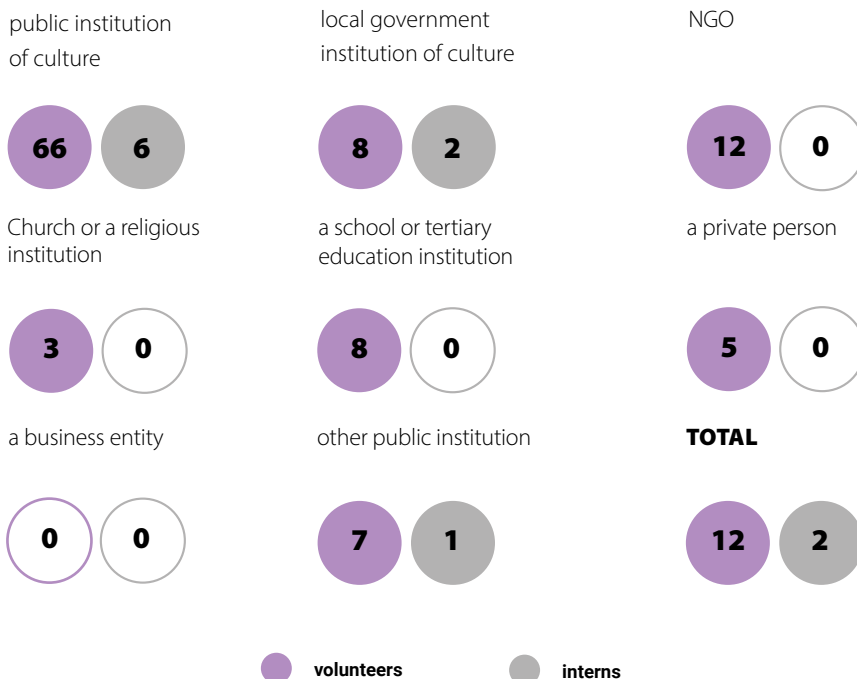
single-site museums and
multi-site museums
- summary listings

10.0% of promotion expenses in total expenses on core activities

14. Museum staff

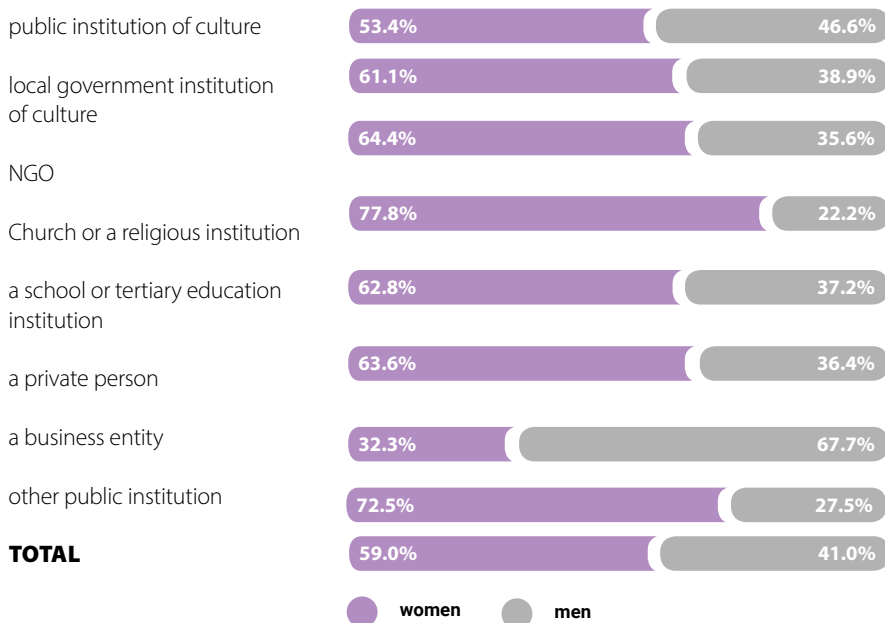
14.1. Average number museum of volunteers and interns

n=256
single-site museums and multi-site museums - summary listings



14.2. Museum personnel structure by gender

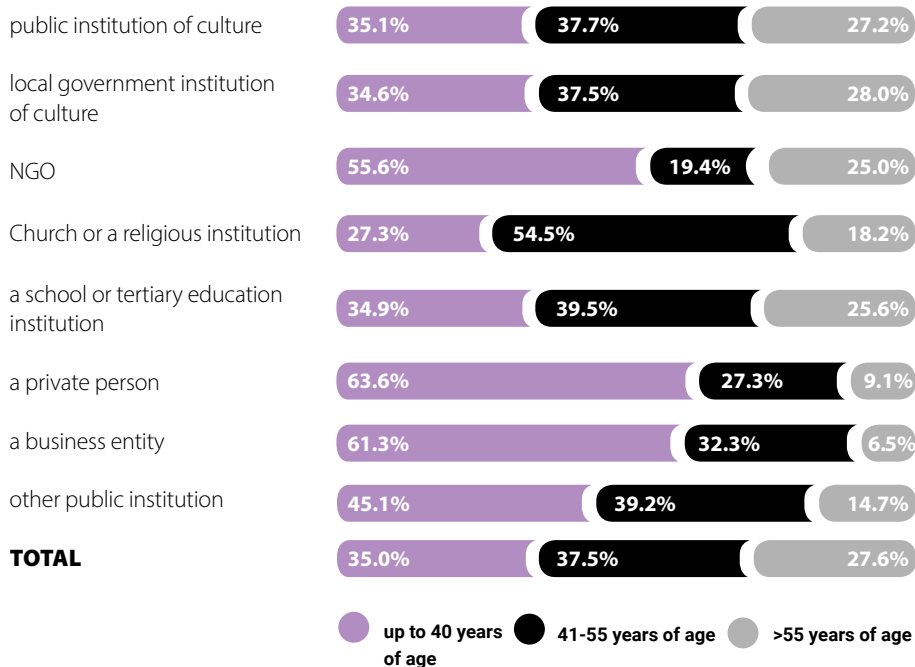
n=257
single-site museums and multi-site museums - summary listings



14.3. Museum personnel structure by age

n=255

single-site museums and
multi-site museums
- summary listings



14.4. Museum personnel structure by education

n=255

single-site museums and
multi-site museums
- summary listings

	primary	vocational	secondary	Bachelor's degree	Master's degree	Doctoral degree	habilitation
public institution of culture	2.9%	11.3%	29.2%	4.3%	47.8%	3.9%	0.6%
local government institution of culture	3.0%	12.0%	25.6%	4.9%	50.1%	4.0%	0.4%
NGO	0.0%	2.3%	17.4%	5.8%	67.4%	7.0%	0.0%
Church or a religious institution	0.0%	11.1%	22.2%	11.1%	44.4%	11.1%	0.0%
a school or tertiary education institution	0.0%	0.0%	9.1%	2.3%	56.8%	27.3%	4.5%
a private person	0.0%	0.0%	9.1%	18.2%	72.7%	0.0%	0.0%
a business entity	0.0%	19.4%	67.7%	6.5%	6.5%	0.0%	0.0%
other public institution	0.0%	0.0%	23.5%	2.0%	70.6%	3.9%	0.0%
TOTAL	2.9%	11.6%	26.5%	4.8%	49.6%	4.1%	0.5%

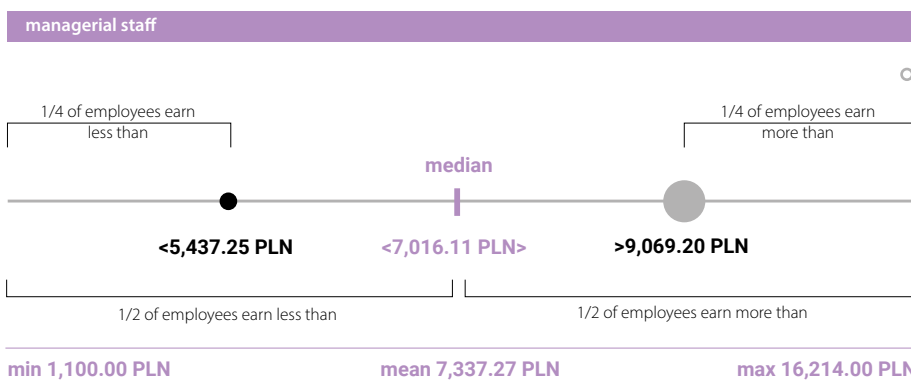
14.5. Percentage of employees who were sent to attend:

n=243

single-site museums and multi-site museums - summary listings

	courses and training	post-graduate programmes	Master's programmes	Doctoral programmes	study visits/ internships/ grants abroad
public institution of culture	25.0%	0.9%	0.3%	0.5%	0.5%
local government institution of culture	25.1%	0.8%	0.2%	0.2%	0.6%
NGO	2.8%	0.0%	0.0%	0.0%	0.0%
Church or a religious institution	22.2%	0.0%	0.0%	0.0%	0.0%
a school or tertiary education institution	7.0%	7.0%	0.0%	4.7%	7.0%
a private person	0.0%	0.0%	0.0%	0.0%	0.0%
a business entity	0.0%	0.0%	0.0%	0.0%	0.0%
other public institution	25.8%	0.0%	0.0%	0.0%	0.0%
TOTAL	13.7%	0.0%	0.0%	0.0%	0.0%
	24.9%	0.8%	0.3%	0.3%	0.6%

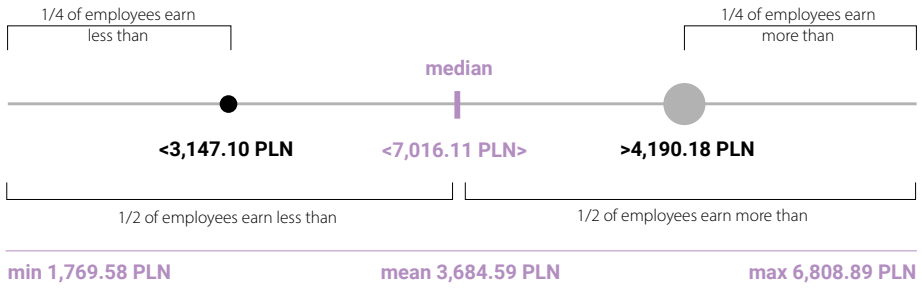
14.6. Average salaries per FTE* in different staff categories



specialist staff

n=204

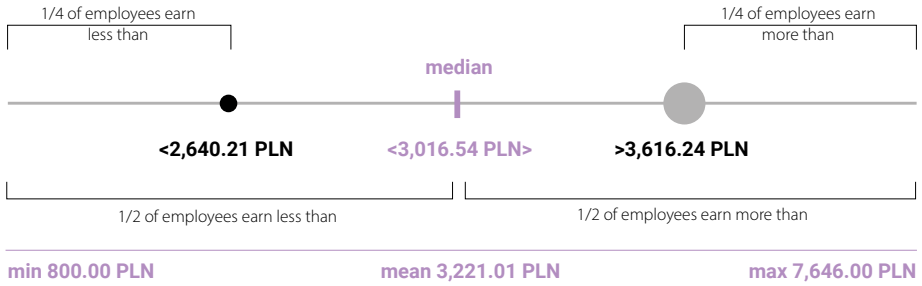
single-site museums and
multi-site museums
- summary listings



administration personnel

n=193

single-site museums and
multi-site museums
- summary listings

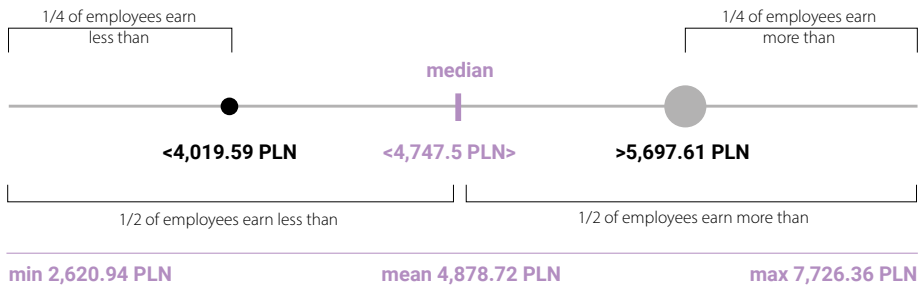


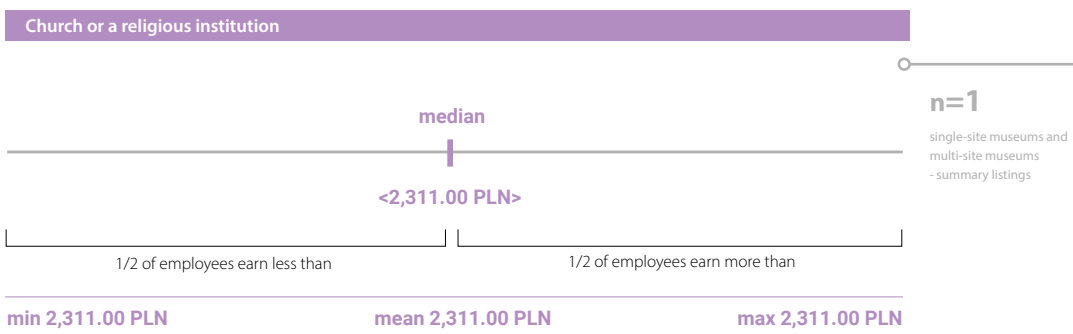
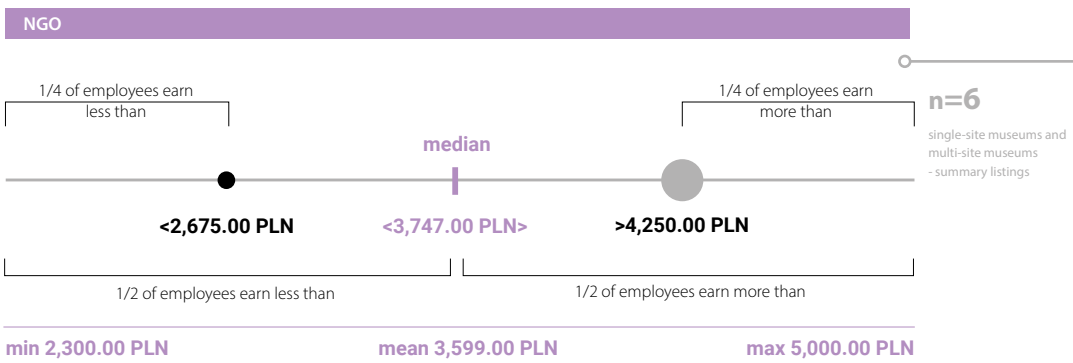
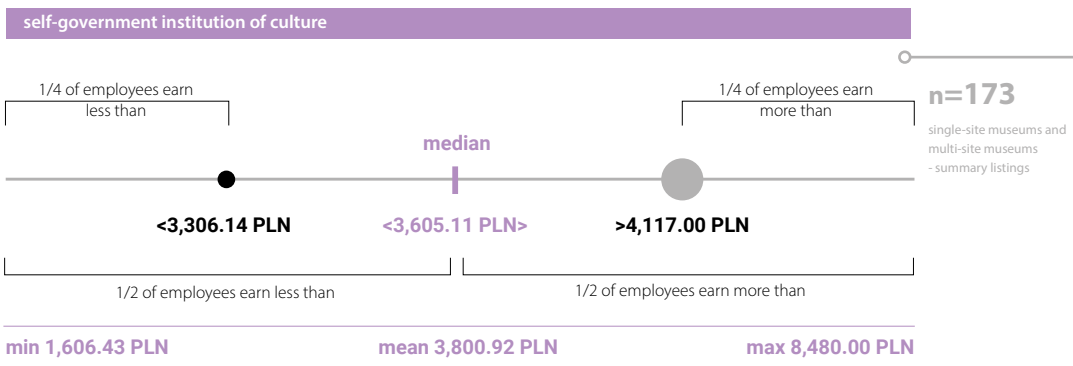
14.7. Average real salaries of personnel (per FTE), depending on the museum organiser

public institution of culture

n=20

single-site museums and
multi-site museums
- summary listings

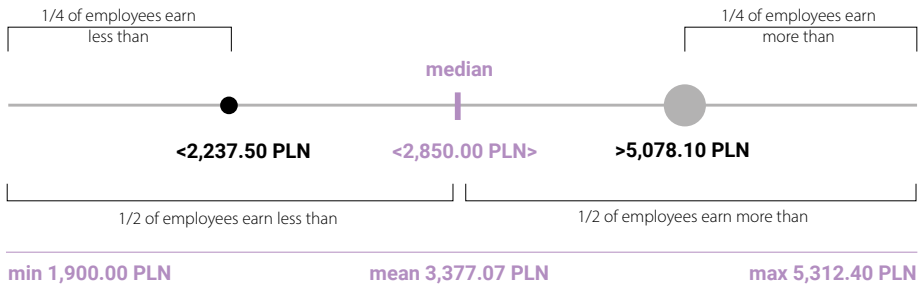




a school or tertiary education institution

n=6

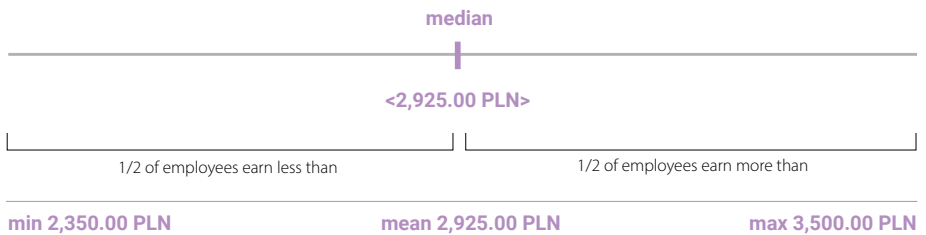
single-site museums and
multi-site museums
- summary listings



a private person

n=2

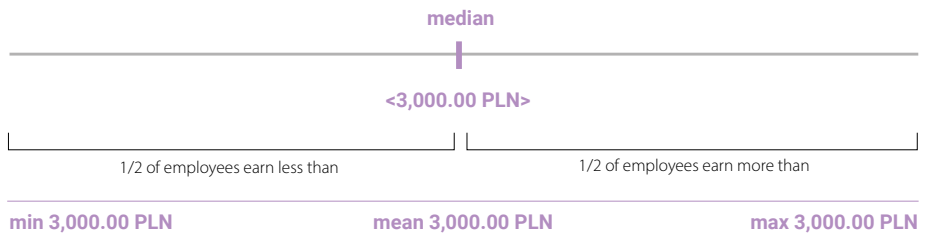
single-site museums and
multi-site museums
- summary listings



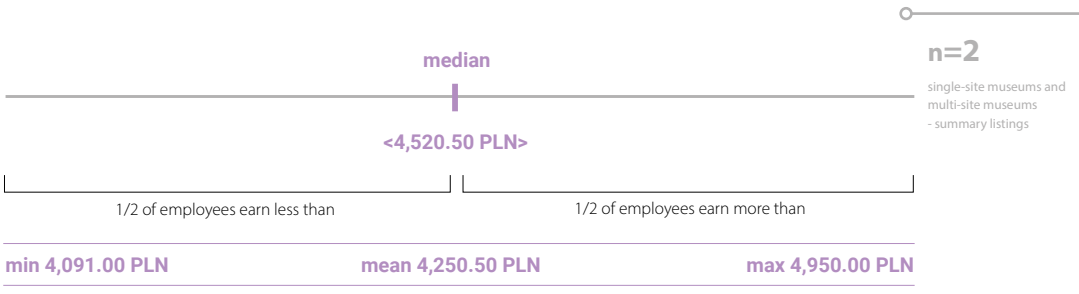
a business entity

n=1

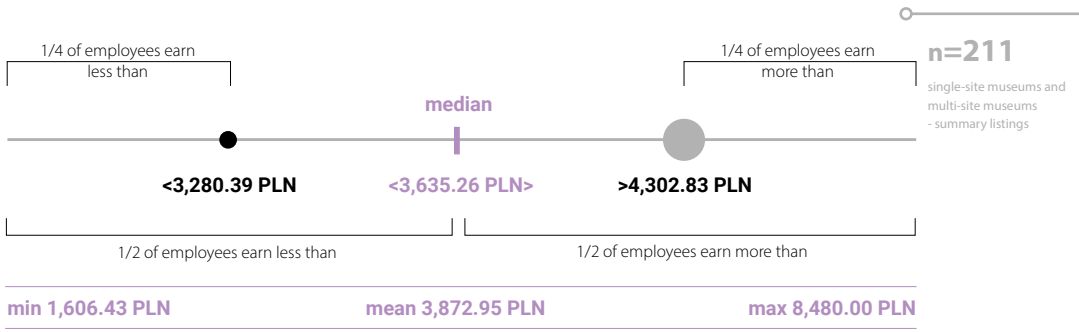
single-site museums and
multi-site museums
- summary listings



other public institution



TOTAL

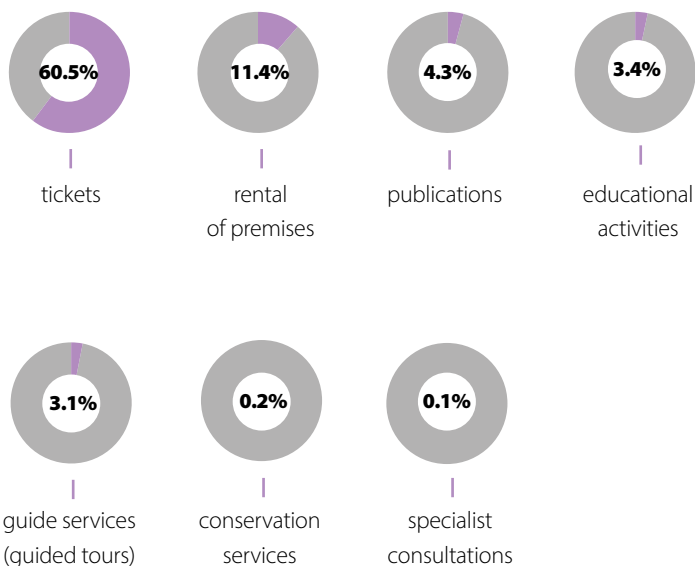


15. Financial data

15.1. Earned revenue structure

n=248

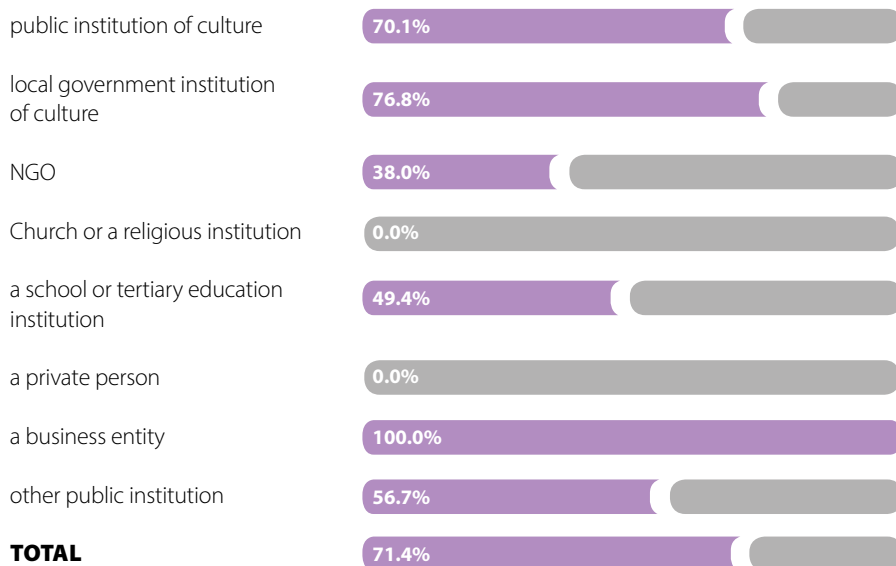
single-site museums and
multi-site museums
- summary listings



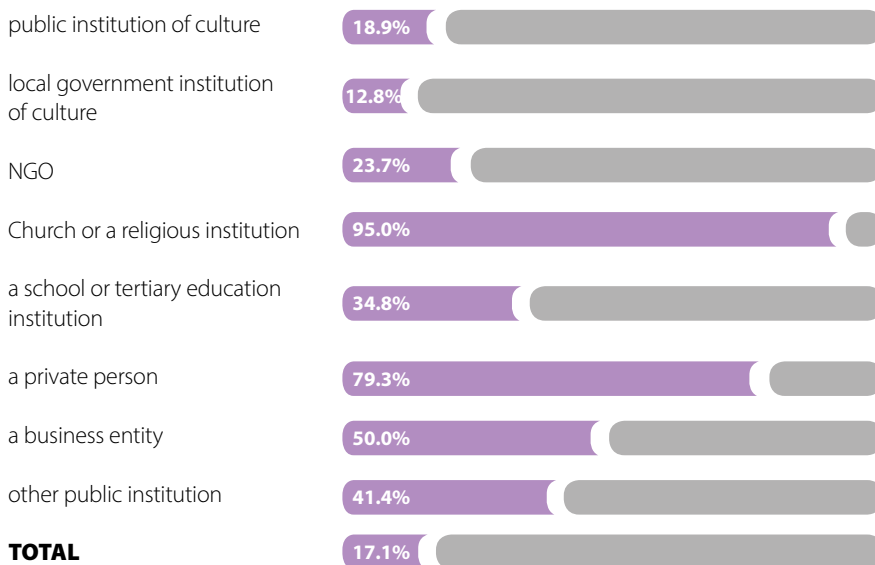
15.2. Average proportion of subsidies in total revenue

n=228

single-site museums and
multi-site museums
- summary listings



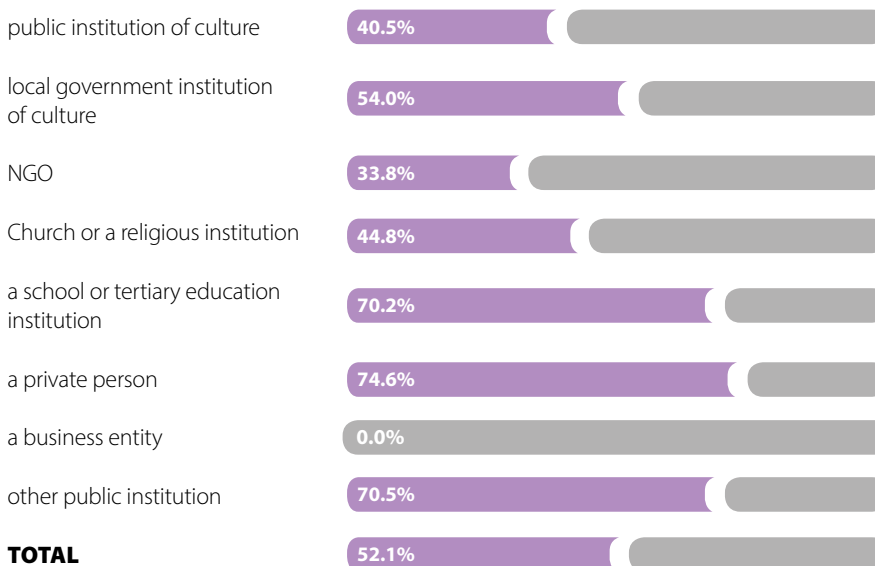
15.3. Average proportion of earned revenue in total revenue



n=229

single-site museums and multi-site museums - summary listings

15.4. Average proportion of expenses on salaries in total costs



n=217

single-site museums and multi-site museums - summary listings

16. Other information

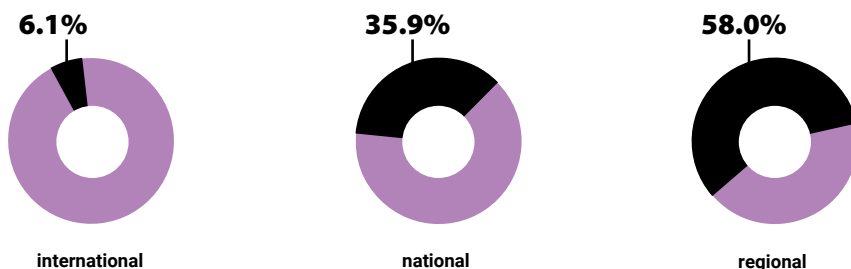
16.1. Museum contests

n=259

single-site museums and
multi-site museums
- summary listings

30.1% of museums were granted awards in museum contests

Of which:



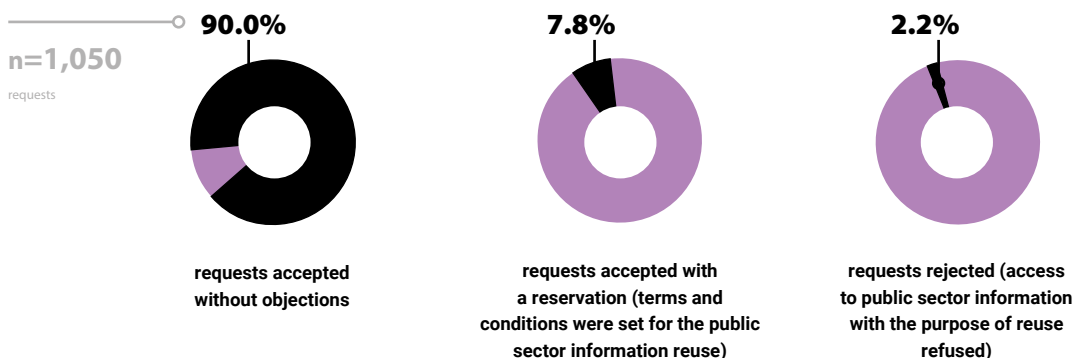
16.2. Public sector information reuse

n=246

single-site museums and
multi-site museums
- summary listings

20.7% of museums falling under the act on the public sector information reuse received requests for the reuse of public sector information

Of which:



16.3. Requests for access to museum objects

n=236

single-site museums and
multi-site museums
- summary listings

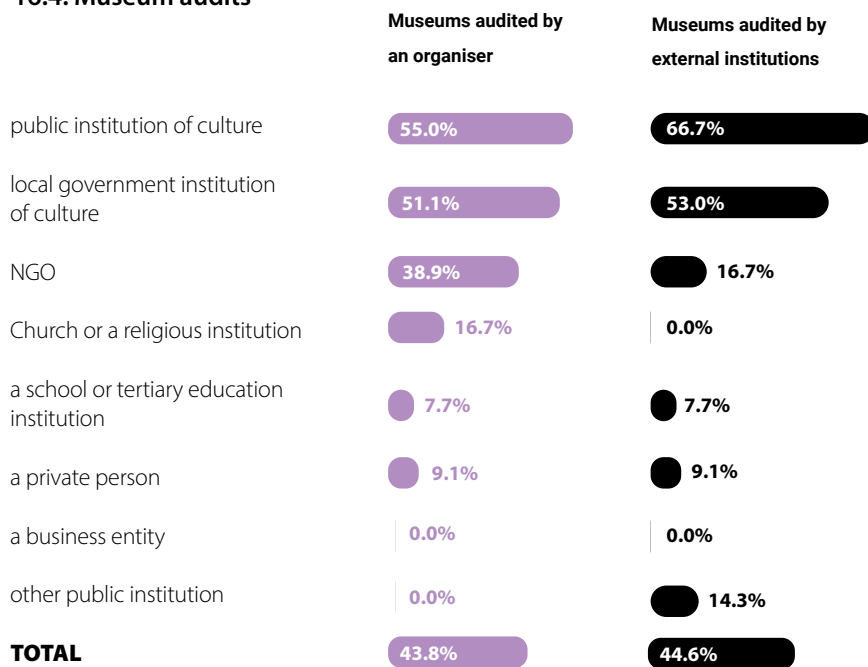
44.5% of museums received requests for access to museum objects

n=4,274

requests

2.4% of requests were rejected

16.4. Museum audits



n=260

single-site museums and multi-site museums - summary listings

16.5. Projects financed outside the core budget

51.7%

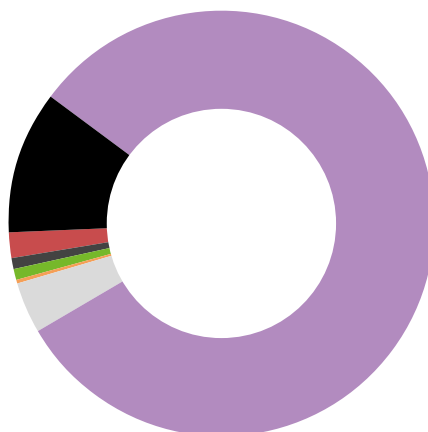
of museums implemented projects financed under the Ministry of Culture and National Heritage programmes, under programmes offered by ministerial institutions or from EU funds

n=259

single-site museums and multi-site museums - summary listings

16.5.1. Programmes in percent, broken down to organisers

- public institution of culture **11.1%**
- local government institution of culture **81.3%**
- NGO **3.8%**
- Church or a religious institution **0.3%**
- a school or tertiary education institution **0.9%**
- a private person **0.9%**
- a business entity **0.0%**
- other public institution **1.7%**



n=343

funding programmes

Museums

to have taken part in the
Museums Statistics Project in 2018

„XIX-wieczna chata podcieniowa” – prywatne muzeum Danuty i Krzysztofa Worobców w Kadzidłowie

Apteka-Muzeum PZF – Cefarm – Lublin S.A.

Centralne Muzeum Jeńców Wojennych w Łambinowicach-Opolu

Centralne Muzeum Włókiennictwa w Łodzi

Dolnośląskie Społeczne Muzeum Kolejnictwa przy Klubie Sympatyków Kolei we Wrocławiu

Europejskie Centrum Muzeum Haftu na Ziemi Garkowskiej

Europejskie Centrum Solidarności

GmOther Muzeum Kultury Duchowej i Materialnej Bojków w Myczkowie

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

Międzyrzecki Rejon Umocniony – Muzeum Fortyfikacji i Nietoperzy w Pniewie

Muzeum – Kaszubski Park Etnograficzny im. Teodory i Izydora Gulgowskich we Wdzydzach Kiszewskich

Muzeum – Zamek Górków w Szamotułach

Muzeum – Zamek w Łańcutcie

Muzeum – Zespół Synagogałny we Włodawie

Muzeum „Górnośląski Park Etnograficzny w Chorzowie”

Muzeum Afrykanistyczne im. dra Bogdana Szczygła i Bożeny Szczygieł-Gruszyńskiej i Kolekcja Sztuki i Malarstwa Czarnej Afryki im. prof. dr. hab. Anny i pilota Leona Kubarskich

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 Głogowie

Muzeum Archeologiczno-Historyczne w Stargardzie Szczecińskim

Muzeum Archidiecezjalne w Katowicach

Muzeum Architektury we Wrocławiu

Muzeum Bitwy pod Grunwaldem w Stębarku

Muzeum Budownictwa Ludowego – Park Etnograficzny w Olsztynku

Muzeum Budownictwa Ludowego w Sanoku

Muzeum Bursztynu w Warszawie

Muzeum Ceramiki w Bolesławcu

Muzeum Częstochowskie
Muzeum Dawnej Wsi „Domek Tkaczy”
Muzeum Diecezjalne w Łowiczu
Muzeum Dobranocek w Rzeszowie
Muzeum Doctor Villa w Koszęcinie
Muzeum Dom Rodzinny Ojca Świętego Jana Pawła II w Wadowicach
Muzeum Dyplomacji i Uchodźstwa Polskiego Uniwersytet Kazimierza Wielkiego w Bydgoszczy
Muzeum Etnograficzne im. Marii Znamierowskiej-Prüfferowej w Toruniu
Muzeum Etnograficzne w Zielonej Górze z siedzibą w Ochli
Muzeum Fort Wielka Księża Góra
Muzeum Fryderyka Chopina
Muzeum Geologiczne – Instytut Nauk Geologicznych PAN
Muzeum Geologiczne im. Henryka Teisseyre
Muzeum Geologiczne im. Stanisława Józefa Thugutta
Muzeum Geologiczne Wydziału Geologii, Geofizyki i Ochrony Środowiska Akademii Górniczo-Hutniczej im. Stanisława Staszica w Krakowie
Muzeum Getta Warszawskiego
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 Medycyny i Farmacji Uniwersytetu Medycznego w Białymstoku
Muzeum Historii Medycyny Warszawskiego Uniwersytetu Medycznego
Muzeum Historii Polski
Muzeum Historii Polskiego Ruchu Ludowego w Warszawie
Muzeum Historii Przemysłu w Opatówku
Muzeum Historii Żydów Polskich POLIN
Muzeum Historii Żydów Zamościa i Okolic
Muzeum Historyczne Miasta Gdańska
Muzeum Historyczne Miasta Krakowa
Muzeum Historyczne w Lubinie
Muzeum Historyczne w Przasnyszu

Muzeum Historycznego Inspektoratu Zamojskiego AK im. Stanisława Prusa „Adama” w Bondyrzu

Muzeum Historyczno-Archeologiczne w Ostrowcu Świętokrzyskim

Muzeum Historyczno-Etnograficzne w Andrychowie

Muzeum Historyczno-Misyjne Zgromadzenia Księża Misjonarzy w Krakowie

Muzeum Hutnictwa Cynku Walcownia

Muzeum Hutnictwa Doliny Małej Panwi

Muzeum II Wojny Światowej w Gdańsku

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. Wojciecha Kętrzyńskiego

Muzeum Inżynierii Urbanej 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 Kaszubskie im. F. Tredera w Kartuzach

Muzeum Katolickiego Uniwersytetu Lubelskiego Jana Pawła II

Muzeum Kinematografii w Łodzi

Muzeum Komunikacji Urbanej MPK-Łódź

Muzeum Książąt 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 Kultury Ludowej w Węgorzewie

Muzeum Kultury Łemkowskiej w Zydranowej

Muzeum Lniarstwa im. Filipa de Girarda w Żyrdowie

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 Marii Konopnickiej w Żarnowcu
Muzeum Matek Założycielek w Kętach
Muzeum Mazowieckie w Płocku
Muzeum Miasta Gdyni
Muzeum Miasta Łodzi
Muzeum Miasta Ostrowa Wielkopolskiego
Muzeum Miasta Pabianic
Muzeum Miasta Zgierza
Muzeum Urbane „Dom Gerharta Hauptmanna” w Jeleniej Górze
Muzeum Urbane „Szttygarka”
Muzeum Urbane Dzierżoniowa
Muzeum Urbane Suchej Beskidzkiej
Muzeum Urbane w Nowej Soli
Muzeum Urbane w Siemianowicach Śląskich
Muzeum Urbane w Tychach
Muzeum Urbane w Żorach
Muzeum Urbane Wrocławia
Muzeum Mikołaja Kopernika
Muzeum Nadwiślańskie w Kazimierzu Dolnym
Muzeum Narodowe Rolnictwa i Przemysłu Rolno-Spożywczego w Szreniawie
Muzeum Narodowe w Kielcach
Muzeum Narodowe w Poznaniu
Muzeum Narodowe w Szczecinie
Muzeum Narodowe w Warszawie
Muzeum Narodowe we Wrocławiu
Muzeum Narodowe Ziemi Przemyskiej w Przemyślu
Muzeum Niepodległości w Warszawie
Muzeum Okręgowe im. Leona Wyczółkowskiego w Bydgoszczy
Muzeum Okręgowe im. Stanisława Staszica
Muzeum Okręgowe w Koninie
Muzeum Okręgowe w Lesznie

Muzeum Okręgowe w Rzeszowie
Muzeum Okręgowe w Sandomierzu
Muzeum Okręgowe w Sieradzu
Muzeum Okręgowe w Suwałkach
Muzeum Okręgowe w Toruniu
Muzeum Okręgowe Ziemi Kaliskiej w Kaliszu
Muzeum Opactwa Benedyktynów w Tyńcu
Muzeum Oręża i Techniki Użytkowej w Kobyłce
Muzeum Oręża Polskiego w Kołobrzegu
Muzeum Oświaty – Pedagogiczna Biblioteka Wojewódzka im. Mariana Rejewskiego w Bydgoszczy
Muzeum Pałacu Króla Jana III w Wilanowie
Muzeum Pamięci Sybiru
Muzeum Pana Tadeusza Zakładu Narodowego im. Ossolińskich
Muzeum Papiernictwa w Dusznikach Zdroju
Muzeum Pierwszych Piastów na Lednicy
Muzeum Początków Państwa Polskiego w Gnieźnie
Muzeum Poczty i Telekomunikacji we Wrocławiu
Muzeum Pojazdów Militarynych w Częstochowie
Muzeum Pojezierza Myśliborskiego
Muzeum Polaków Ratujących Żydów podczas II wojny światowej im. Rodziny Ulmów w Markowej
Muzeum Politechniki Krakowskiej
Muzeum Politechniki Wrocławskiej
Muzeum Polskiej Piosenki w Opolu
Muzeum Pomnika Historii Frombork Zespół Katedralny
Muzeum Pomorza Środkowego w Słupsku
Muzeum Powstań Śląskich w Świętochłowicach
Muzeum PRL-u (w organizacji)
Muzeum PRL-u w Rudzie Śląskiej
Muzeum Przemysłu i Kolejnictwa na Śląsku w Jaworzynie Śląskiej
Muzeum Przyrodnicze w Jeleniej Górze
Muzeum Przyrodnicze Wielkopolskiego Parku Narodowego
Muzeum Regionalne im. dra. Henryka Florkowskiego w Kościanie
Muzeum Regionalne im. Hieronima Ławniczaka w Krotoszynie

Muzeum Regionalne w Brzezinach
Muzeum Regionalne w Chojnowie
Muzeum Regionalne w Dobrodzieniu
Muzeum Regionalne w Drohiczynie
Muzeum Regionalne w Jaśle
Muzeum Regionalne w Krokowej
Muzeum Regionalne w Kutnie
Muzeum Regionalne w Pińczowie
Muzeum Regionalne w Pułtusk
Muzeum Regionalne w Stalowej Woli
Muzeum Regionalne w Szczecinku
Muzeum Regionalne w Trzebin
Muzeum Regionalne w Wągrowcu
Muzeum Regionalne Ziemi Limanowskiej w Limanowej
Muzeum Rolnictwa im. ks. Krzysztofa Kluka w Ciechanowcu
Muzeum Romantyzmu w Opinogórze
Muzeum Rzemiosła w Krośnie
Muzeum Sakralne Katedry Zamojskiej
Muzeum Samorządowe Ziemi Strzyżowskiej im. Zygmunta Leśniaka w Strzyżowie
Muzeum Sił Powietrznych w Dęblinie
Muzeum Służb Mundurowych w Gdańsku (w organizacji)
Muzeum Solca im. Księcia Przemysła w Solcu Kujawskim
Muzeum Sportu i Turystyki w Warszawie
Muzeum Sztuki i Techniki Japońskiej Manggha
Muzeum Sztuki w Łodzi
Muzeum Śląskie w Katowicach
Muzeum Tadeusza Kantora w Cricotece w Krakowie
Muzeum Tatrzańskie im. Dra Tytusa Chałubińskiego w Zakopanem
Muzeum Techniki Drogowej i Mostowej Okręgu Lubelskiego w Zamościu
Muzeum Techniki Wojskowej przy Stowarzyszeniu Miłośników Sprzętu Pancernego „SKOT” w Środzie Wielkopolskiej
Muzeum Tkactwa w Kamiennej Górze
Muzeum Treblinka. Niemiecki nazistowski obóz zagłady i obóz pracy (1941–1944)

Muzeum Twórczości Władysława Wołkowskiego
Muzeum Uniwersytetu Warmińsko-Mazurskiego w Olsztynie
Muzeum Uniwersytetu Wrocławskiego
Muzeum Volkswagena Galeria Pępowo
Muzeum w Brodnicy
Muzeum w Chorzowie
Muzeum w Gostyniu
Muzeum w Koszalinie
Muzeum w Łęborku
Muzeum w Łowiczu
Muzeum w Nysie
Muzeum w Praszce
Muzeum w Przeworsku – Zespół Pałacowo-Parkowy
Muzeum w Raciborzu
Muzeum w Rybniku
Muzeum w Starej Papierni w Łapinie
Muzeum Warmii i Mazur w Olsztynie
Muzeum Warszawy
Muzeum Witrażu
Muzeum Wsi Kieleckiej w Kielcach
Muzeum Wsi Lubelskiej w Lublinie
Muzeum Wsi Mazowieckiej w Sierpcu
Muzeum Wsi Opolskiej w Opolu
Muzeum Wsi Radomskiej w Radomiu
Muzeum Współczesne Wrocław
Muzeum Wydziału Nauk o Ziemi Uniwersytetu Śląskiego
Muzeum Zachodniokaszubskie w Bytowie
Muzeum Zamek Książąt Pomorskich w Darłowie
Muzeum Zamek w Oświęcimiu
Muzeum Zamkowe w Malborku
Muzeum Zamkowe w Pszczynie
Muzeum Zamojskie w Zamościu
Muzeum Zamoyskich w Kozłowie

Muzeum Zbrojownia na Zamku w Liwie
Muzeum Ziemi Bieckiej w Bieczu
Muzeum Ziemi Chełmskiej im. Wiktora Ambroziewicza w Chełmie
Muzeum Ziemi Kłodzkiej w Kłodzku
Muzeum Ziemi Kociewskiej
Muzeum Ziemi Kościerskiej im. dra Jerzego Knyby w Kościerzynie
Muzeum Ziemi Kujawskiej i Dobrzyńskiej we Włocławku
Muzeum Ziemi Leżajskiej w Leżajsku
Muzeum Ziemi Miechowskiej (w organizacji)
Muzeum Ziemi Międzyrzeckiej im. Alfa Kowalskiego
Muzeum Ziemi Mogileńskiej w Mogilnie z/s w Chabsku
Muzeum Ziemi Prudnickiej
Muzeum Ziemi Puckiej im. Floriana Ceynowy
Muzeum Ziemi Sochaczewskiej i Pola Bitwy nad Bzurą w Sochaczewie
Muzeum Ziemi Szubińskiej im. Zenona Erdmanna
Muzeum Ziemi Wieluńskiej w Wieluniu
Muzeum Ziemi Wschowskiej
Muzeum Ziemi Zawkrzeńskiej w Mławie
Muzeum Ziemi Złotowskiej
Muzeum Żup Krakowskich Wieliczka w Wieliczce
Muzeum Żywej Historii
Narodowe Muzeum Morskie w Gdańsku
Oleskie Muzeum Regionalne w Oleśnie
Ośrodek Spotkania Kultur
Pałac Schoena Muzeum w Sosnowcu
Państwowe Muzeum Etnograficzne w Warszawie
Państwowe Muzeum na Majdanku
Podlaskie Muzeum Kultury Ludowej
Salon Muzyczny im. Feliksa Noworurałego w Barczewie
Skansen w Sidzinie – Muzeum Kultury Ludowej
Twierdza Kłodzko
Wielkopolskie Muzeum Niepodległości
Żywe Muzeum Piernika

ISBN 978-83-64889-39-4

Series Editor: Katarzyna Figiel

Editorial secretary: Julia Wrede

Substantive Editors: Katarzyna Andrzejkowicz, Katarzyna Żmijewska

Translation: Małgorzata Nosorowska

Language Editor: Charlie Smith

Graphic design and layout: Papercut.pl

Print: drukarnia dss

Publisher: The National Institute for Museums and Public Collections

ul. Goraszewska 7

02-910 Warszawa

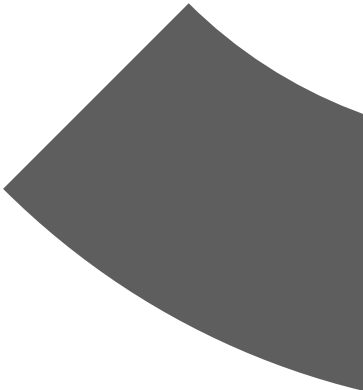
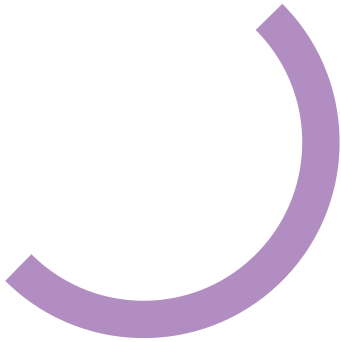
www.nimoz.pl

www.statystykamuzeow.pl

Series *Museum Statistics* No. 3

© National Institute for Museums and Public Collections, Warsaw 2019





ISBN 978-83-64889-39-4



NATIONAL INSTITUTE
FOR MUSEUMS
AND PUBLIC COLLECTIONS

MUSEUM



STATISTICS