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THEORY VERSUS PRAXIS. RESEARCH AS TOOL IN THE AUDIENCE DEVELOPMENT AT THE JÓZEF PIŁSUDSKI MUSEUM IN SULEJÓWEK

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Józef Piłsudski Museum in Sulejówek

Abstract: Research into the public is a subject of academic investigation, marketing campaigns, and also of museologists's interest. As a result of changes occurring in culture, these involving Polish museology as well, a closer knowledge of the public's needs and expectations has become today one of the tasks also challenged by museums. However, as the initial investigation conducted by the National Institute for Museums and Public Collections (NIMOZ) in the 2017 research into the public demonstrates, rare application of the knowledge of museum visitors has seldom translated the results of this research into the practical approach of definite institutions.

Several reasons that make museologists refrain from applying the theories used in social sciences to museums can be named. Some of them result from the lack of experience,

others from staff shortages; they, however, impede seeing in social research a tool useful for planning changes and for opening up to the community. Nevertheless, despite all these difficulties it can be observed that promoting the research into the public among museologists boosts the impact of the theories on their practical approaches in respective museums.

Sharing with other professionals the examples illustrating definite solutions that can be applied in this respect, along with the factual support by NIMOZ providing national research, trainings, and publications, have gradually and effectively been increasing the influence of the knowledge of the public on museum's operating in social life. An interesting instance of such a process can be seen in e.g. the programme of the research into the public implemented by the Józef Piłsudski Museum in Sulejówek.

Keywords: research into the audience, culture institution's policy, museums, local community programmes, local community, community building, Józef Piłsudski Museum in Sulejówek.

Audience Development and Museums

Research into museum audience has in many a case been a topic of scientific essays. One of the more interesting examples of the first regularly conducted works in this respect was the investigation performed by the Sociological

Research Studio at the National Museum in Cracow already in the 1960s.¹ Currently, these kinds of topics are less and less frequently tackled in single projects by some institutions; neither do they remain merely the restricted domain of university circles. As a result of the changes occurring in

the ways museums operate,² which have been taking place in Poland over the last years, the conclusion can be reached that today research into the audience has become one of the tasks also faced by museologists.

This can be said both of the existing and newly established museums, since regardless of the given museum's accomplishments, its collections' profile, location, or activity programme, almost every institution of the kind is participating in the process of transforming Polish museums as far as their infrastructure modernization, widening of the access to their collections, or enhancing their social impact are concerned. Therefore more and more frequently, on different stages of the changes that are introduced in respective institutions, the questions are reiterated as for who, when, and why visits this very museum, and how this information can be verified. On the other hand, this does not go to say that the knowledge of the audience which outside companies, researchers, or finally the institution's own employees collect for the given museum is filed in each of those organizations in an identical way. The preliminary research conducted by the National Institute for Museums and Public Collections (NIMOZ) in 2017 as a part of the audience research project demonstrates already at the pilot stage that practices for conducting this kind of research really vary for respective museums.

Newly-established institutions which are only now formulating their research programmes or large museums which are sufficiently staffed with individuals boasting appropriate skills often resort to research in order to broaden their knowledge of the audience and to identify certain reference points for their task design. In such cases, the research programme is generally implemented every so often by individuals from the given museum's promotion department who are also provided assistance by external companies.³

The situation is entirely different in smaller-scale museums. In such institutions whose staff is made up of several or some dozen individuals, research is often commissioned to people from outside the museum, e.g. scientists interested in the topic. Thanks to this the task is implemented by specialists, almost exclusively university-based (e.g. Opole University, Cracow's Jagiellonian University, Warsaw University, Warsaw's Maria Grzegorzewska University).⁴ Regrettably, such a solution also has its drawbacks. The fact that the research is conducted outside the museum staff may result in it being designed more in view of yet another academic study, and not of the institution's particular needs. Thus such a research model substantially increases the risk of the task being implemented in the form not entirely harmonized with the museum's expectations, often impeding the translation of its effects into later activities of the museum staff.

Another alternative for audience research that is worth mentioning can be found in projects implemented exclusively with the museum's own resources. In such attempts, currently being the most frequently applied solution,⁵ respective activities stem from the institution's definite needs. However, since the task of implementing such research is often assigned to single individuals from the given institution, as part of other numerous responsibilities, the investigation is often conducted on a much smaller scale, and is generally reduced to the essential minimum. It often boils down to collecting statistical data for the organizer or the Statistics Poland (GUS).⁶

Consequently, despite an extremely dynamic transformation which cultural institutions are undergoing, this including museums, the question of a systematic deepening of the knowledge of the museum public still remains an open issue. It seems particularly urgent today when numerous museums have realized the potential hidden in the museum audience research, since the topic of audience development should not be limited only to large-scale activities implemented almost exclusively by large museums or new institutions, who already at the stage of establishing their cultural infrastructure must harmonize the challenges of running the project and consolidating their brand with the implementation of the current programme and working out museum's strategy following its launch.⁷ However, for audience development to become an actual sphere permanently included in the activity programme of respective institutions certain definite moves have to be made.

Firstly, the development of the audience research in museums depends to a large degree on the staff's preparation for a systematic data collection. What can be found extremely useful in the longstanding process of consolidating skills in conducting research and creating tools for their museum application is the training programme elaborated by NIMOZ⁸ as well as a subsequent publication in the 'ABC' series dedicated to these very issues.⁹ Additionally, as another form of support to museologists forced to face the topic, the activity of the team implementing the programme of research into museum audience in Poland for NIMOZ can be pointed out to; it results in publishing reports from subsequent stages of the research containing lots of specific information on the audience of different museums.¹⁰

Secondly, when promoting the application of social studies in shaping programmes and in the management, museums may find it useful to become acquainted with the praxis of those institutions which do apply in their work effects of audience research. An instance of such can be seen in the Józef Piłsudski Museum in Sulejów which already at the stage of organizing its structures decided to combine the work on local programmes with the implementation of various research within the Museum's vicinity,

Practical dimensions of the research. The case of the Józef Piłsudski Museum in Sulejów

Initially, the research programme was limited to the works within the closest Museum's vicinity. Its main goal was to consolidate the activity within the genius loci, namely the 'Milusin' Manor, which constitutes the main Museum's exhibit, and is the most important symbol of the town. Therefore the basic question attempted to be answered was: what surrounded the Museum?, what kind of offer could be given to the institution's neighbours?, will it have a direct relation with the Museum's topic? Thanks to several investigation walks carried out together with a sociologist and an anthropologist from the Association of Creative Initiatives 'e', basic assumptions for a many-year programme of local activities were worked out. Today, when viewed from the perspective of yet other five years, it can be said that the majority of the information collected on that occasion significantly facilitated the Museum the first steps it took



1. Visual Museum Experiment, namely the 1st Day of the Neighbour implemented with Sulejówek teenagers and their guests in the garden of the historical museum, part of the Why Go to the Museum workshops, Sulejówek 2014



2. Journalist and editing workshops with the participants of the Here I Am Standing in front of a Queer Tube project, Sulejówek 2017

within its closest surroundings, and translated into building 'bridges' between the Museum and its neighbours, between 'History' and local 'history', finally between the activities on a large national scale and the programme started to be implemented first of all with Sulejówek residents in mind.¹¹

In the following years, audience research was far broader and double-tracked. On the one hand, it continued in the previous direction, namely aiming at deepening the knowledge of Sulejówek and its residents. The process of gaining this kind of data was conducted in stages over 3 years. Thanks to the cooperation with the Maria Grzegorzewska University and through the participation in the *Investigate Culture Programme*¹² broad-scaled works were completed. Some were quantitative research which allowed the

implementation of several tasks on larger samples during big events (survey during the Museum Nights 2015–16, or the Marshal Run 2015–16). The remaining research, whose goal was to identify more precisely the town, inhabitants, and institutions, was conducted with the use of qualitative research (in-depth interviews, focus groups) on much smaller samples (6 focus groups in the local environment,¹³ forty individual in-depth interviews with representatives of four resident generations: lower-secondary school students, adults in their 20s, 40s, and 60s.)

Today it can be said that thanks to these activities not only was it possible to confront the initial assumptions of the local programmes with the residents' expectations or deepen the knowledge of the Museum's vicinity. As it turns out, thanks



3. First urban action with the participants of the Here I Am Standing in front of a Queer Tube project and residents, Sulejówek 2017



4. Public opinion poll on Józef Piłsudski in the course of the Olsztyn presentation of the mobile exhibition mounted by the Józef Piłsudski Museum in Sulejówek, Olsztyn 2016

to a several-year research programme also material was collected which allowed to launch some definite activities off the premises while the institution was being established. Today, what was created in 2016 on the grounds of a multi-layered social diagnosis, constitutes the foundations for the Museum's cooperation with its two local partners¹⁴ and residents (*Social Archives of Sulejówek*), as well as serves as grounds for participatory activities (*Here I Am Standing in front of a Queer Tube Project*),¹⁵ which continue to prove to be the best departure point for the initiatives around the Museum (publications,¹⁶ programmes for residents,¹⁷ actions within the town's space¹⁸ and for the consolidating of the local community centred around the Museum.

This, however, does not go to say that the research conducted by the Museum around that time consisted only in establishing the network of relations with local partners and town residents. Simultaneously, works were also conducted to identify the opinion of the potential Museum's audience on Józef Piłsudski, the figure important for both Sulejówek residents and individuals elsewhere.¹⁹ Hence the stage of the research implemented as quantity survey (paper one) conducted actually on a substantially larger sample (sample = 1.193)²⁰ in different regions of Poland, as an element complementing the presentation of the Museum's mobile display (sample = 598) and actions conducted in secondary schools (sample = 595).



5. Fourth Summer Artistic Workshops. Retro Photography, Sulejówek 2016

In such a way, thanks to extending the scope of the research, data have been collected how different age groups perceive Piłsudski, but also certain material has been gathered: material allowing to confirm that although Piłsudski is regarded an icon of Poland's independence and Poles are proud of him, only few respondents could say something more about him. Therefore in further activities, particularly within Sulejówek, whose symbol Józef Piłsudski is, it was decided to perform many creative situations allowing to take a look at him at various angles.

To sum up, the research conducted by the Józef Piłsudski Museum in Sulejówek in 2014–16, namely on the local level, as well as on the national level, had a particularly positive impact on the current Museum's programme: selection of topics, methods and forms of the implementation of some tasks, as well as the range of the institution's activity. This gradual collection of data, their consistent consolidation, and translation into guidelines for the staff, facilitated the work outside the Museum and minimized the costs, allowing in this way to implement projects that were complementary.

Currently, when local programmes have become one of the domains of the Museum's activity, the research is continued, constituting an essential reference for both the current work and planning. However, since the knowledge of the local community and of the potential audience living 'round the corner' from the Museum has been gradually saturated, subsequent tasks in this respect are undertaken in new places, becoming an excuse for research experiments preparing residents for the new institution's opening. The programme that has been lately implemented in such a formula is the research-educational project called *Multitude of Realities*.²¹

As part of this task the Museum decided to check what it meant that for part of the future audience it would be a local cultural institution, located not far from where they lived. Does that mean that because of this fact it will be more or maybe less attractive? Will the closeness of the Museum be a facilitation or an obstacle to the residents' presence in the Museum? Why?



6. "Multitude of Realities. Exhibition on Us and the Museum" – presentation of the research experiment of the Józef Piłsudski Museum in Sulejówek in the seat of one of the five Project Partners, i.e. 7th Section of the Lancer Regiment Lublin at the Museum of the Miński Mazowiecki Region in Miński Mazowiecki

(Fot. 1 – K. Szuba; 2, 6 – T. Taracha; 3 – Z. Gozdecki; 4 – B. Nessel-Lukasik; 5 – D. Dyda)

All these questions led to searching for a new formula for the research among the communities connected with the places inscribed in the local history of the town and the 'Milusin' Manor. The departure point for collecting the material allowing to analyse the above issues was found in the mobile Exhibition 'Multitude of Realities. On Us and the Museum', around which different generation and background groups were to meet and talk at locations known and close to them (firehouse, town library, regional museum, community centre). During the two months of the presentation of the Exhibition at various venues, provided by the Project's local partners, 800 people participated in the experiment. Each individual could freely create their own visiting pathway, and leave their opinion at any point of the interactive display. After the presentation had been finished, experience of individual audience members collected in such a manner did not only provide material for debate on how the Museum should function in the local communities after its opening.²² The effects of this subsequent research stage also serve today to design research works and following activities meant to help the institution take root in its neighbourhood.

Research as a permanent element of museums' transformation process

The above-described case of the research process implemented by one of the Polish museums illustrates how research can influence institutions. It, however, is not a universal praxis. The pilot research into museum audience in Poland conducted by NIMOZ demonstrated that such research was not conducted systematically. Among institutions that took part in the first stage in 2017 (electronic survey sample = 63), only 17 per cent declared that such tasks were accomplished by them systematically.²³

Several reasons for such a limited application of audience research in museums can be mentioned. One of them being lack of appropriate staff, another is perceiving such materials exclusively as a source of data essential for reports.²⁴ Both factors cause that only with time, among others thanks to NIMOZ launching many-year programmes: research and training ones, meant to support museologists in the implementation of tasks, knowledge of the audience of Polish museums will be deepened, and it will be possible to make attempts to translate it into the praxis of respective institutions, for them to be able to more actively participate in the transformation processes occurring in social life.²⁵

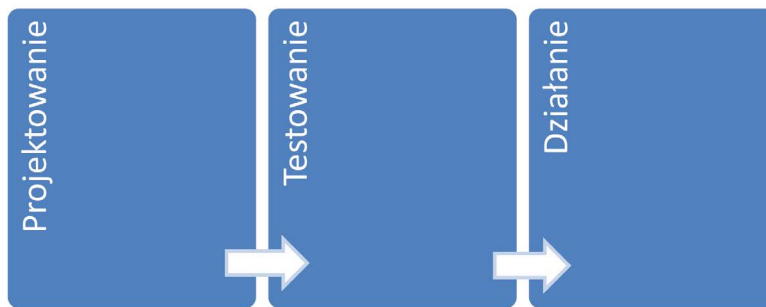


Diagram 1. Regions in which the results of the museum social research can be applied

Endnotes

- ¹ D. Jędruch, *Muzeum bez murów. Pracownia Badań Socjologicznych Muzeum Narodowego w Krakowie w I. 60. XX wieku wobec społeczności lokalnych*, w: *Sfera publiczna – przestrzeń – muzeum. O zmieniającej się roli instytucji kultury*, E. Nieroba, B. Cymborowski (red.), Uniwersytet Opolski, Opole 2017, s. 101-118.
- ² *Ekonomia muzeum*, D. Folga-Januszewska, B. Gutowski (red.), „Muzeologia”, t. 1, Universitas, Kraków 2011; M. Murzyn-Kupisz, *Instytucje muzealne z perspektywy ekonomii kultury*, „Muzeologia”, t. 13, Universitas, Kraków 2016.
- ³ W tej grupie są m.in. warszawskie: Muzeum Narodowe, Muzeum Historii Żydów Polskich „Polin”, Muzeum Fryderyka Chopina, Muzeum Historii Polski, Muzeum Pałacu Króla Jana III w Wilanowie.
- ⁴ Przykładem takich muzeów są m.in.: Centralne Muzeum Jeńców Wojennych w Łąbinowicach-Opolu, Muzeum Zamkowe w Pszczynie, Muzeum – Zamek w Łańcutcie, Muzeum Józefa Piłsudskiego w Sulejówku.
- ⁵ P.T. Kwiatkowski, B. Nessel-Lukasik, *Publiczność muzeów w Polsce, badania pilotażowe. Raport*, Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, Warszawa 2017, s. 27, <https://www.nimoz.pl/files/articles/187/Raport%20Publicznosc%20C5%9B%20C4%87%20muze%C3%B3w%20w%20Polsce%202017.pdf> [dostęp: 26.10.2018].
- ⁶ *Ibidem*, s. 28.
- ⁷ *Raport z projektu badawczego Kultura. Nowe lokowanie instytucji publicznych w miejskich ekosystemach kultury w Polsce*, Związek Miast Polskich, Regionalne Obserwatorium Kultury UAM, Instytut Kulturoznawstwa UAM, 2017, <https://www.nck.pl/badania/raporty/raport-nowe-lokowanie-instytucji-publicznych-w-miejskich-ekosystemach-kultury-w-polsce> [dostęp: 26.10.2018].
- ⁸ Szkolenia dotyczące badań publiczności są realizowane przez Narodowy Instytut Muzealnictwa i Ochrony Zbiorów od maja 2018 r.
- ⁹ P.T. Kwiatkowski, B. Nessel-Lukasik, *ABC Badań publiczności w muzeum*, Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, Warszawa 2018.
- ¹⁰ Szczegółowe informacje o projekcie, <https://www.nimoz.pl/dzialalnosc/projekty/publicznosc-muzeow> [dostęp: 14.02.2019].
- ¹¹ Rezultaty kilku lat realizacji programu *Odkryj Sulejówkę* można obejrzeć na <https://muzeumpilsudski.pl/odkryj-sulejowek/> [dostęp: 26.10.2018].
- ¹² Program *Zbadaj kulturę* został przygotowany przez Mazowiecki Instytut Kultury w 2016 r. dla pracowników bibliotek, domów kultury, organizacji pozarządowych czy muzeów. W ramach szkolenia odbyły się 3 sesje warsztatowe, z których jedna miała miejsce w siedzibie muzeum i wzięli w niej udział

przedstawiciele innych instytucji kultury z Sulejówka.

- ¹³P.T. Kwiatkowski, A. Pokrzywa, B. Nessel-Łukasik, *Wykorzystanie konsultacji społecznych w procesie tworzenia modelu muzeum partycypacyjnego*, „Kultura i społeczeństwo” 2015, nr 3, s. 165-188.
- ¹⁴Parterami tego projektu została Miejska Biblioteka Publiczna w Sulejówku oraz Towarzystwo Przyjaciół Sulejówka.
- ¹⁵Uczestnikami projektu zostało 98 mieszkańców miasta, którzy po nagraniu wspomnień o miejskim przedszkolu mieszczącym się w latach 1956–2000 w dworku „Milusin” stworzyli własne mini słuchowiska radiowe. Słuchaczami audycji zostali ich goście oraz inni mieszkańcy miasta. Po otwarciu muzeum radio wraz ze wszystkimi słuchowiskami stanie się jednym z artefaktów w przestrzeni muzeum. Projekt *Stoję przed jakąś dziwną trąbką* został zrealizowany dzięki dofinansowaniu ze środków Ministra Kultury i Dziedzictwa Narodowego w ramach programu *Edukacja Kulturalna 2017–2018*.
- ¹⁶Od 2017 r. do 2018 r. na łamach gazety „Lokalnej” w Sulejówku w ramach cyklu *Historia z rodzinnej szuflady* ukazało się 18 artykułów mieszkańców.
- ¹⁷Od 2016 r. muzeum wraz z partnerami Archiwum Społecznego Sulejówka: Towarzystwem Przyjaciół Sulejówka i Miejską Biblioteką Publiczną realizuje projekty edukacyjne dla mieszkańców (programy Towarzystwa: *Odkryj Sulejówek, Odczaruj Sulejówek, Kolędy ze Sulejówka*) oraz warsztaty podczas wydarzeń miejskich (*Filmowy Sulejówek, Szlakiem współtwórców Niepodległej*). Od 2017 r. kolejnym partnerem działań jest Liceum Ogólnokształcące im. I.J. Paderewskiego oraz Stowarzyszenie Klub Seniora. Oba te środowiska biorą udział we wspólnych projektach.
- ¹⁸W akcjach miejskich zrealizowanych z uczestnikami projektu *Stoję przed jakąś dziwną trąbką* wzięło udział 150 mieszkańców Sulejówka.
- ¹⁹P.T. Kwiatkowski, *Pamięć zbiorowa społeczeństwa polskiego w okresie transformacji, seria Współczesne Społeczeństwo Polski wobec Przeszłości*, t. II, Wydawnictwo Naukowe Scholar, Warszawa 2008, s. 239-261.
- ²⁰Symbol N oznacza liczbę uczestników badań.
- ²¹Więcej o projekcie *Wielość rzeczywistości* zrealizowanym dzięki dofinansowaniu Ministra Kultury i Dziedzictwa Narodowego w ramach programu *Kultura dostępna 2018* można się dowiedzieć na <https://muzeumpilsudski.pl/wielosc-rzeczywistosci-o-nas-i-muzeum/> [dostęp: 26.10 2018].
- ²²G. Borkowski, „*Wielość rzeczywistości. Wystawa o nas i muzeum*”. Katalog wystawy, Muzeum Józefa Piłsudskiego w Sulejówku, Sulejówek 2018.
- ²³P.T. Kwiatkowski, B. Nessel-Łukasik, *Publiczność muzeów w Polsce ...*, s. 25.
- ²⁴Na jednym z warsztatów podczas III Niekongresu animatorów kultury, jaki odbył się w maju 2018 r. w Poznaniu, uczestnicy stwierdzili, że problem z niskim poziomem wykorzystywania badań tkwi nie tylko w braku ich systematycznego prowadzenia i poszerzenia ich skali, ale również w tym, że zgromadzonych danych *nikt nie czyta lub gdzie się je gubi* w codziennej pracy.
- ²⁵R. Drozdowski, B. Fatyga, M. Filiciak, M. Krajewski, T. Szlendak, *Praktyki kulturalne Polaków*, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika w Toruniu, Toruń 2014.

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