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# CENTRAL STORAGE FACILITY FOR MUSEUM COLLECTIONS: A NEW TASK FOR THE NATIONAL INSTITUTE FOR MUSEUMS AND PUBLIC COLLECTIONS

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**Abstract:** Museum is collections. Their safe and appropriate storage has always been and will remain the basic statutory activity of every museum. As can be found in both domestic and international sources, merely a fraction of museums' collections is on permanent display, while their remaining part is kept in museums' storerooms. Therefore, the priority goal of every museum, of its management, and organizer, should be the availability of an adequate storage area. Regrettably, history and praxis demonstrate that it is precisely within this field that museums have always had and continue having the greatest needs. Worldwide museology faces the ongoing challenge of museum collection storage, and this is the challenge that Polish museums face as well. Fortunately, for over two decades a process of actual transformation in this respect has been occurring, the latter resulting in modern storage facilities being built. These, complying with the latest standards, shall guarantee high-quality protection to the collections, as well as a low-budget construction, and low energy consumption in the course

of operations. Poland, too, has been participating in these changes.

Recently, the topic of museum storage areas has entered the list of priority tasks of the Ministry of Culture and National Heritage, which in 2016 commissioned the National Institute for Museums and Public Collections (NIMOZ) to provide appropriate reports, analyses, and concepts, while in 2018 it formally assigned the Construction of the Central Storage Facility for Museum Collections Project (CMZM) to NIMOZ. A new position of the Director's Proxy for the Central Storage Facility for Museum Collections has been created. This means that a major development in the history of Polish museology has taken place: at the Ministry of Culture and National Heritage and its subordinate cultural institution definite steps have formally been taken in order to resolve the problems of museum collection storage in Poland. The assumption has been made that CMZM will be a pilot and model solution that can be followed by subsequent storage facilities for museums in Poland's other regions.

**Keywords:** museum collections, collection storage area, collection protection, museum conservation, preventive conservation, Central Storage Facility for Museum Collections in Poland.

Not so long ago the dilemma containing the metaphor whether museum storages were or not 'sexy'<sup>1</sup> was quite popular; it was actually meant in a way to explain the situation in which, despite the awareness of the scale and importance of the question, inadequate collection storage remained unresolved. The fact that storage-related activities were less attractive compared to e.g. display activities, and were therefore not treated as a priority, was given as one of the main reasons for such a status quo. Meanwhile, *it is collecting and durable preservation of natural and cultural heritage of mankind, both tangible and intangible* that have always been and will continue being the basic statutory task of each museum. Interestingly, the provisions of the Act on Museums and other ordinances and acts related to museum collections<sup>2</sup> do not refer to a selected collection of the most valuable exhibits, but to any single museum object.

It should be realized that as both domestic and international sources claim merely a fraction of museums' collections are on permanent display, while their remaining part is kept in museums' storerooms. Therefore, the priority goal of every museum, of its management, and organizer, should be the availability of an adequate storage area. Regrettably, history and praxis demonstrate that it is precisely within this field that museums have always had and continue having the greatest needs.

The report prepared and released by the National Institute for Museums and Public Collections (NIMOZ) in 2015<sup>3</sup> demonstrated that in over one third of the surveyed museums there were no storage areas, while the two thirds had insufficient storage area, and almost a half featured inappropriate equipment or equipment only partially meeting the requirements. The information provided in the report of the Statistics Poland (GUS) for 2017<sup>4</sup> shows that currently Polish museums and galleries feature about 22 million objects, which in view of the previously-quoted figures saying that on average ca 90 per cent of the collections permanently remain in storage spaces gives the number of about 20 million objects stored in different, often imperfect, conditions. Furthermore, both in museums and art galleries the annual increase of the number of collected exhibits has been observed, e.g. in 2016 the growth of the overall number of museum collections versus 2015 was at 4.3 per cent,<sup>5</sup> while in 2017 the public gallery sector collections grew by 4.4 per cent versus the previous year.<sup>6</sup>

Similar challenges have been witnessed in worldwide museology, this confirmed in a survey conducted in 2011 by the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) participated by 1.500 museums from 136 countries. Its results showed that in one in every four museums moving around objects in storage areas was difficult or impossible, in two out of three there was lack of storage area, and in every other there was no adequate étalage, with storage spaces overflowing.<sup>7</sup> Thus it has to be unequivocally stated that a worldwide serious challenge in museums' collection storage is felt, this also affecting Polish museums to a high degree.

What should thus be done in order to finally solve the eternal museum challenge? First of all, wise advice of our predecessors should be listened to. *Preservation of the already made collection takes priority over extending it*, is the statement by Dr Józef Grabowski, Curator at the Pokućie

Museum in Stanisławów recorded in 1935,<sup>8</sup> proving topical regardless of the elapse of time, since it justly prioritizes every museum's activities. It should, as mentioned above, apply to the whole of the museum collection, while the fact that a substantial majority of the collection remains in a storage area reveals that storage spaces are the most important places for the implementation of the basic museum tasks whose shared goal is preservation and making heritage artefacts available for public viewing for the longest period possible. Therefore, it is safeguarding adequate storage conditions for museum objects within storage areas that should be these institutions' priority task versus all the others. Museums are essentially obliged to provide good conservation to the entire collections, since the latter are the real purpose of their existence.

Additionally, the most characteristic and powerful aspect of storing collections in storage spaces needs to be emphasized: as part of preventive conservation, storage spaces can be secured the safest possible conservation conditions in every aspect, guaranteeing the objects the longest possible lifetime. Such conditions cannot be secured in display rooms in which an inevitable compromise between conservation and display has to be reached. Importantly, such preventive activities conducted in storage spaces, as distinct from conservation interventions with respect to single items, are applicable to all the museum objects stored, thus providing a large-scale prevention. Avoiding or minimizing damage and destruction by eliminating their causes prove to be far more effective and less costly in a longer term, while securing at the same time a full accessibility to and usefulness of the collections.

To conclude, and to respond to the question formulated at the beginning of the present paper, it can be deduced that in order to finally solve the problem of proper collections storage, new museum storage areas have to be raised, while the existing ones need to be modernized. Practically, for over two decades real changes have been occurring in this respect; as a result, modern storage facilities are built,<sup>9</sup> these designed to be optimally organized, managed, situated, functional, accessible, conservation-secure, and energy-efficient. All these spheres have strongly evolved over the last decades, which has been caused, first of all by the advancements in science and technology, as well as professionalization and extension of museum staff with new specialists. What has started in the area of collection organization and management is the responsibility scope division between curators and conservators, this mainly stemming from the fact that each museum object exists in two dimensions: physical and intellectual or informative.<sup>10</sup> The implementations of research and protection of these two dimensions should be the competence of specialists in different areas. Hence the change in the traditional model and subordination of storage management that have been occurring for over 20 years in the growing number of museums worldwide.<sup>11</sup> The general tendency has been to separate storage facilities as independent organizational units, while the supervision (in the meaning of physical care) over the collections has been taken away from curators and passed on to conservators as well as highly-trained collection storeroom clerks.

The correctness of this attitude has been confirmed by e.g. Julian Spalding, a long-time Director of the Glasgow Museums

and the Kelvingrove Art Gallery and Museum who wrote that *the task of a museum conservator is to secure increasingly safer conditions of providing access to museum exhibits, both from the museum's own collection and those borrowed. In order to perform this correctly, museum conservators have to be constantly and entirely responsible for the collection. This also applies to collection storages where, as statistics demonstrate, the most damage is done to exhibits.*<sup>12</sup>

A clear division of the responsibility for the collections among museum specialists (including conservators and curators) in compliance with competences has now formed the ICOM-confirmed international standard. The ICOM-CC website features the application *Conservation: who, what & why?*,<sup>13</sup> which clearly and specifically shows the division of tasks and responsibilities of the museum staff, precisely defining which specialists and to what extent should be involved in the basic museum activities.

The location of museum collections storage areas constitutes yet another vital issue, as it determines both the accessibility of objects to stakeholders, and the economy of the operations of the storage space as such. The general practice shows that two variants are applied: they are located on-site with the museum/gallery or nearby (Fig. 1) or outside the city centre, in some cases even outside the city, at a certain distance from the mother institution. Each of the variants has its advantages and disadvantages which depend on a multitude of factors, the basic one of them being availability of free spaces, both in the meaning of the existing infrastructure and the plot for construction versus the current needs and plans for the future.

It should be a rule to always aspire to find long-term solutions which do not cater only to the current needs, but will also protect the collections in a longer perspective. Therefore,

already at the first planning stage it is recommended to define the time horizon to sustain the full assumed functionality of the project. In the case of new museum storage rooms good practice is to assume the time horizon for at least 20–30 years; such has been assumed for e.g. the Vienna History of Art Museum (Kunsthistorisches Museum Wien) in Humberg, though not the whole project has to be implemented all at once. The optimum solution is to design storage facility infrastructure on a larger plot, allowing a gradual, time-staged extension in proportion to the increasing needs. In this respect a good example to follow is that of the Storage and Conservation Centre in Vejle (Konserveringscenter og Fælles Museumsmagasiner Vejle), Denmark, where the first storage facility segment of 3.400 sq m and the conservation centre (1.200 sq m) were built in 2003, while in 2013, the second storage space segment (2.300 sq m) was added.<sup>14</sup>

The choice of the location relates to the selected storage model and its running concept. It is of key importance, particularly in relation to the policy of amassing and enlarging the collections, as well as to the extension of their accessibility. Of importance are also the functions planned to be implemented on the premises apart from the storage. The most appropriate and logical museum storage space project should assume the combination of all the storage spaces with all other rooms whose function is related directly to the care and documentation of the collections, e.g. accessibility, research, conservation, photographing, digitizing, etc. A storage and conservation centre organized in this manner will provide complex protection and servicing of museum collections, while maximally reducing the risk resulting from the need to transport them. It will also allow to optimize work and staffing structure, enhancing the operation effectiveness. Good examples of such solutions are to be



1. World Conservation and Exhibitions Centre of the British Museum in London; designed by Rogers Stirk Harbour + Partners, [https://www.britishmuseum.org/about\\_us/the\\_museums\\_story/new\\_centre/explore\\_the\\_centre.aspx](https://www.britishmuseum.org/about_us/the_museums_story/new_centre/explore_the_centre.aspx)



2. Storage facility of the Art History Museum in Himberg, distanced some 20 km from the Museum's main building



3. Storage and Conservation Centre in Vejle, Denmark; the 2013 new storage facility extension visible on the left, <https://www.google.com/maps/place/Conservation+Centre+Vejle/@55.744623,9.6023283,168a,35y,180.26h,45t/data=!3m1!1e3!4m5!3m4!1s0x464c8159bdba460f:0xef1bbea9faf332118m2!3d55.7432319!4d9.6011918?hl=pl-PL>



4. Art Collection Centre of the Swiss National Museum in Affoltern am Albis with the visualization of a new segment designed by Jesse Reiser + Nanao Umemoto 2014, <http://www.reiser-umemoto.com/extension-of-snm-collection-center.html>



5. Conservation and Storage Centre for the Paris Louvre Museum in Liévin; designed by Rogers Stirk Harbour + Partners, <https://www.dezeen.com/2015/07/07/rogers-stirk-harbour-partners-conservation-storage-facility-musee-du-louvre-lievin-paris-france/>

found in the above-mentioned centres in Denmark's Vejle and Austria's Himberg, but also in Switzerland's Art Collection Centre of the Swiss National Museum in Affoltern am Albis, Scotland's: National Museums Collection Centre in Edinburgh and Glasgow Museums Resource Centre, or last but not least Conservation and Storage Centre for the Paris Louvre Museum (Centre de conservation du Louvre) in Liévin, France.

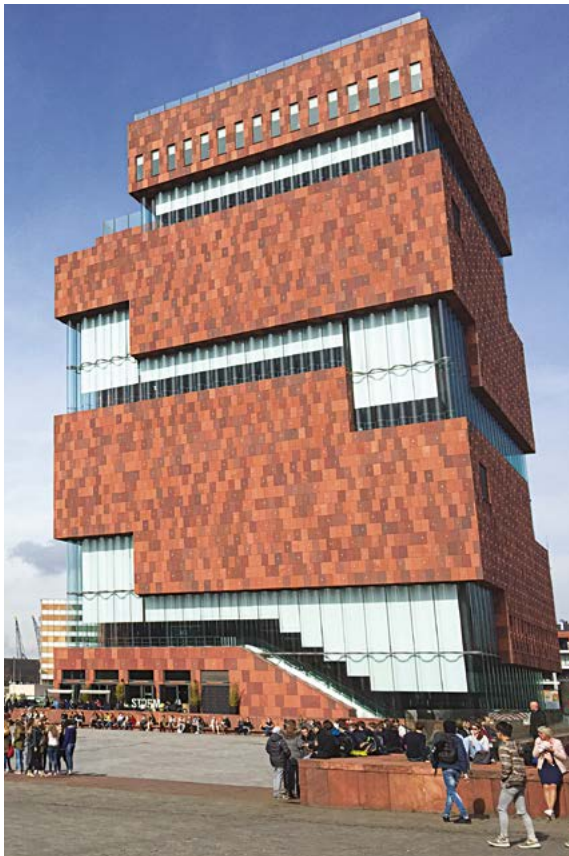
Additionally, when working out the concept, a shared character of a given project needs to be considered, which in many a case allows to faster and more economically secure the interests of a number of different institutions, in particular of middle- and small-sized museums from a region. For such a variant a good example of a shared centre, slightly distanced from their mother institutions are the storages in Vejle, raised as a form of a shared project for 16 museums and archives, located in compliance with the agreed rule an hour's drive from Vejle at most. A shared project can also be found in the Glasgow Museums Resource Centre; located in the city suburbs in a purpose-built facility housing conservation workshops, research labs, study rooms, a library, archives, and storage spaces, it caters for several Glasgow museums: Kelvingrove Art Gallery & Museum, Riverside Museum, Burrell Collection, Gallery of Modern Art, People's Palace, Scotland Street

School Museum, St. Mungo Museum of Religious Life & Art, and Provand's Lordship. Meanwhile, an example of storage spaces shared by several museums, yet located in the city centre, and at the main building can be found at the MAS Museum / Museum on the River (Museum aan de Stroom) in Antwerp, the facility shared by the Ethnographic Museum, National Maritime Museum, and the Folk Museum.

As for the function of providing access to collections, it has to be strongly emphasized that since the 1970s the process of 'democratization' of the access<sup>15</sup> to museum collections and the change in the attitude to their displaying have been observed; the process aptly characterized in the early 21<sup>st</sup> century by Stephen Weil who said that over the previous 25 years museums and their staff had undergone the change from *being about something to being for somebody*.<sup>16</sup> This has been confirmed in specially arranged storage facilities, being created more and more often worldwide, and which are accessible (entirely or fragmentarily) to different public groups.<sup>17</sup> The process has intensified, this particularly visible in the early 21<sup>st</sup> century when museums began implementing different open-storage projects: e.g.: Metropolitan Museum of Art in Washington DC, Hermitage in St Petersburg, Larco



6. Glasgow Museums Resource Centre, <https://www.glasgowdoorsopendays.org.uk/glasgowmuseumsresourcecentre.html>



7. MAS Museum / Museum by the River in Antwerp

Museum in Lima, Jüdisches Museum in Vienna, MAS Museum in Antwerp, or Victoria & Albert Museum in London. In Poland, too, similar storage facilities have been established, e.g. Shipwreck Conservation Centre in Tczew (branch of the National Maritime Museum in Gdansk), Storage Space Gallery of John III Museum at Wilanów, Thesaurus Cracoviensis at the Historical Museum of the City of Cracow, or Study Storeroom at the Museum of Art in Łódź.

As can be seen from the above considerations, the priority need of the majority of museums is to have additional space for collection storage; at the same time, a growing number of them regard as purposeful to create open storage areas that would give the chance to solve both basic storage needs, and to create potential for new ways and tools to develop presentation, dissemination, and education activities. The above-presented examples confirm the tendency, while the 'democratisation' process of the access to collections complies with the direction of museum evolution, implying museum's growing social role and the introduction of the institution's participatory model,<sup>18</sup> namely society's participation in its creation, operation, and development.

To recapitulate the location topic, it can be stated that both variants as shown above do provide potential for improvement of the storage conditions and museum's development, though to a varied degree. Many museums continue to prefer the traditional location of their storage space as forming an integral part of the institution's existing infrastructure, or at least locating it in the vicinity of the main premises. The 'pros' quoted in this respect are quicker access to the collections and easier access to storage spaces, which additionally in the case of an open-storage model creates opportunities for attracting larger



8. and 9. Staraya Derevnya Restoration and Storage Centre for St Petersburg's Hermitage

numbers of the public. The issues raised in this debate also cover transportation costs, e.g. transportation of the collections and staff between the museum's main seat and the storage space. Meanwhile, the institutions that already boast storage and conservation centres distanced from their main facility claim to the contrary: apparently, such an arrangement allows to economize, while the distance between the two does not discourage visitors. In the case of the latter location variant the strongest 'pro' argument is the possibility to plan and implement an optimal project that can be phased and time-staged, while its segmented extension can be carried out proportionally to the growing needs. Of substantial impact in this respect is greater availability of adequately larger land plots and lower land price on the city's outskirts; furthermore, such an area offers larger design freedom of optimum solutions for this type of buildings (as distinct from the city centre where designers generally face conservation restrictions). An additional important aspect is the fact that a storage-cum-conservation centre stands a chance of becoming yet another cultural institution within a totally new space, this constituting added value in the attractiveness boost of both the museum itself, and the new place. The latter aspect is perfectly illustrated by the Shipwreck Conservation Centre and Study Storage Space in Tczew, established in 2016 as a branch of the Maritime Museum in Gdańsk.

Preservation as well as effective and sustainable collections management are more frequently the domains in the contemporary world which resort to various disciplines of knowledge and go beyond the so-far traditional range of museum activities. Of particular importance in these areas is the cooperation of three different professional groups: conservators, curators, and scientists (mainly physicists, chemists, biologists) whose shared or complementary activities should be targeted at increasingly enhanced solutions aimed at raising the quality of collections' preservation. At the same time, the contemporary world caring for the environment, obliges us all to take well-thought-out steps in managing a cultural institution acting in a *responsible, effective, and environment-friendly manner*.

*Responsible management of natural resources is of particular impact in the era of a general reduction of energy consumption and CO<sub>2</sub> footprint, this coupled with*

*the aspiration to secure high standards in collections' preservation.*<sup>19</sup> Such an attitude has been accepted as an international standard,<sup>20</sup> since the reduction of excessive energy consumption is in the vital interest of cultural institutions themselves, and apart from economical aspects, has its environmental and ethical impact. Preservation of cultural heritage accompanied by the care for natural resources and the environment embodies the idea of a 'green museum', but it actually is simply our duty if we feel responsible for the future of our society and heritage.

A contemporary museum storeroom should therefore guarantee a high standard of collection preservation, this coupled with a cost-effective construction and low-energy consumption in operations. As these factors are interdependent, it could be easily expected that high quality of collection preservation will induce high costs as well as high energy consumption by the devices regulating the climate inside the storage facility. Meanwhile, as international research projects<sup>21</sup> and the afore-enlisted project implementations have proven, the target we want to reach can be attained. One of the ways is to apply appropriate construction and functional solutions securing building airtight envelope, maximally reducing uncontrolled infiltration, and designing an energy-efficient passive microclimate stability system that can secure safe climate.<sup>22</sup>

At this point it is worthwhile to quote Stefan Michalski of Canadian Conservation Institute who reminds that *a practical rule of thumb for the benefits of lower temperature states that each reduction of 5°C doubles the lifetime of the object.*<sup>23</sup> The rule results from the fact that temperature increase reduces chemical degradation of organic polymers, e.g. paper, textiles, leather, and plastics present in a large number of museum objects. Hence the widely applied guidelines of the American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE)<sup>24</sup> foresee +10° C for archive and library storage. The interdependence between the lifetime of materials of varied chemical sensitivity and temperature in which objects are stored can be found in the table below elaborated by specialists of the Canadian Conservation Institute.<sup>25</sup>

Examples of materials classified as for their sensitivity:

- Low: wood, linen, cotton, leather, parchment, oil paint, egg tempera, watercolour media;



10. and 11. Shipwreck Conservation Centre in Tczew, branch of the National Maritime Museum in Gdańsk

(Fot. 2, 7-11 – J. Czop)

- Medium: stable photographic materials, e.g. 19<sup>th</sup>-century black-white negatives on glass, 20<sup>th</sup>-century black-white negatives on polyester foil;
- High: acid paper, e.g. newspaper paper and low-quality books, paper after 1850, celluloid and many plastics, natural materials acidified through contamination (textiles, leather);
- Very high: magnetic media, e.g. video, audio tapes, floppy discs; photographic materials, e.g. coloured prints; numerous elastic polymers, from rubber to polyurethane foams and some acryl paints.

Thus if we want to wisely and responsibly take care of museum collections, we have to implement in practice the above expertise and create state-of-the-art storage spaces in which by lowering temperature conditions for safer and the longest-possible-lasting storage of cultural heritage will be created. It is important to bear in mind that there should be no permanent job positions in the storage facility, while its functional parameters should first of all target at the preservation and accessibility of collections, while consider the comfort of a human staying within it only as secondary.

In Poland it is the National Museum in Cracow that has undertaken actions meant to raise a modern, energy-efficient storage facility securing optimal preservation conditions for the collections; the National Museum, like the majority of museums in general, has forever been trying to tackle the challenge of insufficient storage space and insufficient equipping of its storage rooms. Therefore, for several years already, together with international cultural institutions, the National Museum has been mastering the competences in the area of a new approach to effective and sustainable storage, additionally providing access to heritage resources.<sup>26</sup> As a result, a concept to raise a modern Central Conservation and Storage Facility for Cultural Heritage (CKM), combining the functions of a place securing the highest preservation quality with a research centre, as well as education, promotion, and service activities, was prepared in 2014–16 by a team of specialists from the National Museum in Cracow: Janusz Czop, Łukasz Bratasz, Anna Kłosowska, Grażyna Malik, and Barbara Świątkowska, in cooperation with some experts non-affiliated with the Museum: Prof. Roman Kozłowski, the architect Wojciech Wicher, and the logistician Michał Krawczak of the

Logis Company. For reasons beyond the Museum's control, it failed to obtain legal ownership title to the post-industrial area at Nowa Huta, where CKM was originally planned to be raised. Currently, the opportunity to implement the existing concept can be seen in the edifice of the former Cracovia Hotel purchased together with its plot in 2016, where among other things the construction of CKM is planned.

At the same time, the topic of museum storage areas entered the list of priority tasks of the Ministry of Culture and National Heritage, which in 2016 commissioned the National Institute for Museums and Public Collections (NIMOZ), as an expertise organization, to provide the *Report on the Concept of the Construction of Nationwide Network of Museum Storage Facilities in Poland*. The Report was prepared in cooperation with outside specialists: Janusz Czop, Agnieszka Jaskanis, Marcin Krawczyk, Sławomir Momot, and Robert Szumielewicz. As the Report's completion and continuation, in 2018 the study: *Universal Concept of the Central Storage Facility for Museum Collections (CMZM) with Its Functionality and Utility Assumptions* by Janusz Czop, Anna Kłosowska, and Roman Kozłowski was elaborated. The basic CMZM assumption is to establish a shared museum storage facility, which in compliance with the optimum model as described above, will combine high quality of collection preservation, cost-efficient construction costs with energy-efficiency during operations. When working out the *Universal Concept...*, its authors took into account all the factors endangering museum objects,<sup>27</sup> the results of scientific and research projects,<sup>28</sup> as well as the guidelines currently formulated for Polish and European standards to be complied with when safeguarding optimal conservation preservation of collections.<sup>29</sup>

All the works conducted by NIMOZ in consequence resulted in the fact that in 2018, the Minister of Culture and National Heritage<sup>30</sup> assigned the Construction of the Central Storage Facility for Museum Collections Project (CMZM) to NIMOZ. A new position of the Director's Proxy for the Central Storage Facility for Museum Collections was created.<sup>31</sup> This means that a major development in the history of Polish museology has taken place: at the Ministry of Culture and National Heritage and its subordinate cultural institution definite steps were formally taken in order to resolve the problems of museum collection storage in Poland. The year

**Table 1. Interdependence between the lifetime of materials of various chemical sensitivity and the temperature in which items are stored. The assumption made for the calculation: relative humidity at 50% in each case.**

Temperature	SENSITIVITY			
	Low	Medium	High	Very high
~60°C	~4 years+	~1 year	~6 months	2 months
~30°C	~250 years+	~75 years	~25 years	~7 years
~25°C	~500 years+	~150 years	~50 years	~15 years
~20°C	~1.000 years+	~300 years	~100 years	~30 years
~10°C	~5.000 years+	~1.500 years	~500 years	~150 years
~0°C	20.000 years+	~6.000 years	~2.000 years	~600 years

Examples of materials classified as for their sensitivity: **Low:** wood, linen, cotton, leather, parchment, oil paint, egg tempera, watercolour media; **Medium:** stable photographic materials, e.g. 19<sup>th</sup>-century black-white negatives on glass, 20<sup>th</sup>-century black-white negatives on polyester foil; **High:** acid paper, e.g. newspaper paper and low-quality books, paper after 1850, celluloid and many plastics, natural materials acidified through contamination (textiles, leather);

2019 opens up the process which will inevitably be multi-stage and implemented over several years. The first phase planned for 2019–21 will involve the construction of the Central Storage Facility for Museum Collections meant to serve various cultural institutions located in Warsaw. As a facility shared by several museums, it will be a pioneering solution in Poland. The assumption has been made that CZMZ will constitute a pilot and model solution that can be followed by subsequent storage facilities for museums in Poland's other regions.

As demonstrated above, the optimum implementation of the CMZM Project is to raise a new building. This proves more cost-efficient than attempts to adapt the already existing infrastructure, and it is more functional: there will be no need to overcome architectural limitations and limited room, while spaces from the onset designed to serve definite purposes (storages, research, display) will better fulfil their functions. Raising the storage facility from scratch additionally allows to create the best possible climate conditions, while enabling the design of cost-efficient construction solutions that are at the same time energy-efficient and cheap in operations. Therefore, right now works are conducted in order to identify and acquire

an appropriate property in Warsaw; on this plot CMZM will be raised. Finalizing this stage will allow to complete the creation of the functionality and utility programmes adjusted to the definite location, as well as to prepare necessary documentation for launching a competition to provide architectural and urban-planning conceptual design of the Central Storage Facility for Museum Collections. It will serve as the basis for design documentation necessary for the Project's implementation.

Meanwhile, as for the dilemma mentioned at the beginning of the paper it can be said that the numerous examples of the implemented storage projects, and all the activities undertaken in this sphere, allow to declare that storage spaces of museum collections are becoming 'sexy'. The positive changes that have been occurring over the last years in numerous museums worldwide confirm that the topic of an appropriate storage of museum exhibits has finally started to be perceived as attractive for both museums and its management and organizer, while the storage space as such has been appreciated, and is now treated in compliance with the function it exerts and its superior role of the basic tool serving the conservation preservation of museum collections.

## Endnotes

- <sup>1</sup> Ł. Gazur *Muzealne magazyny też są sexy - przekonuje pani minister*, „Dziennik Polski” 18.07.2015, <https://dziennikpolski24.pl/muzealne-magazyny-tez-sa-sexy-przekonuje-pani-minister/ar/3973501#aktualnosc> [dostęp: 11.03.2019].
- <sup>2</sup> Ustawa o muzeach z dn. 21 listopada 1996 r. (Dz.U. z 2012 r. poz. 987.), Rozporządzenie Ministra Kultury i Dziedzictwa Narodowego w sprawie zabezpieczania zbiorów muzeum przed pożarem, kradzieżą i innym niebezpieczeństwem grożącym ich zniszczeniem lub utratą z dn. 2 września 2014 r. (Dz.U. z 2014 r. poz. 1240.), Ustawa o organizowaniu i prowadzeniu działalności kulturalnej z dn. 25 października 1991 r. (tekst jednolity – Dz.U. z 2012 r. poz. 406.), Ustawa o ochronie osób i mienia z dn. 22 sierpnia 1997 r.
- <sup>3</sup> <http://www.bbc.com/culture/story/20150123-7-masterpieces-you-cant-see> – *Tate pokazuje około 20% swojej stałej kolekcji. Luwr pokazuje 8%, Guggenheim niżej 3%, a Berlinische Galerie – berlińskie muzeum, którego zadaniem jest pokazywanie, zachowanie i kolekcjonowanie dzieł sztuki powstałych w mieście – 2% jego zasobów; w Wielkiej Brytanii ok. 1% kolekcji muzealnych znajduje się na ekspozycji* – C. Nightingale *Designing an Exhibition to Minimise Risks to Costume on Open Display*, w: *Preventive conservation in museums*, edited by Chris Caple, first published 2011 by Routledge, 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN, s. 512; dane MNK – w Muzeum Narodowym w Krakowie w 2016 r. liczba eksponowanych obiektów wynosiła ok. 12 800, co przy liczbie wszystkich obiektów w MNK liczącej 896 462 stanowi niecałe 1,5%.
- <sup>4</sup> *Stan infrastruktury budowlanej i zabezpieczeniowej w muzeach. Raport*, „Biblioteka Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów” 2015, nr 8, s. 85-88.
- <sup>5</sup> Główny Urząd Statystyczny – *Kultura w 2017*, Warszawa 2018, <http://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/kultura-w-2017-roku,2,15.html> [dostęp: 5.12.2018].



- <sup>6</sup> Główny Urząd Statystyczny – Kultura w 2016, Warszawa 2017, s. 95, file:///C:/Users/Dell/Desktop/NIMOZ/GUS\_kultura\_w\_2016.pdf [dostęp: 12.03.2019].
- <sup>7</sup> *Ibidem*, s. 55.
- <sup>8</sup> [https://www.iccom.org/sites/default/files/ICCROM-UNESCO%20International%20Storage%20Survey%202011\\_en.pdf](https://www.iccom.org/sites/default/files/ICCROM-UNESCO%20International%20Storage%20Survey%202011_en.pdf) [dostęp: 05.03.2019].
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- <sup>18</sup> Tabela przygotowana przez Stuart Davies Associates w ramowy sposób charakteryzuje otwarte magazyny, dzieląc je pod względem sposobu przechowywania zbiorów, ich udostępniania oraz lokalizacji na 4 typy: Ekspozycje typologiczne, Magazyny widoczne, Magazyny otwarte, Centra studyjne w: *Collections for People. Museum's Stored Collection as a Public Resource*, S. Keene (editor and principal author), A. Stevenson, F. Monti (contributors), UCL Institute of Archaeology © Suzanne Keene, London 2008, s. 65.
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- <sup>22</sup> *Low-energy Museum Storage Buildings: Climate, Energy Consumption, and Air Quality. UMTS Research Project 2007-2011: Final Data Report*, M. Ryhl-Svendsen, L.A. Jensen, B. Bøhm, P.K. Larsen, Lyngby 2012.
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- <sup>24</sup> S. Michalski, *Agent of Deterioration: Incorrect Temperature*, w: <https://www.canada.ca/en/conservation-institute/services/agents-deterioration/temperature.html> [dostęp: 10.03.2019].
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- <sup>26</sup> <https://www.canada.ca/en/conservation-institute/services/agents-deterioration/temperature.html> [dostęp: 15.03.2019].
- <sup>27</sup> Prace nad koncepcją Centrum poprzedziły kilkuniesięcioletnie analizy rozwiązań funkcjonujących na świecie w dziedzinie konserwacji prewencyjnej, realizowane w Muzeum Narodowym w Krakowie poprzez udział w międzynarodowych projektach badawczych z dziedziny konserwacji, takich jak:
1. Net Heritage – Europejska sieć dotycząca programu badawczego w dziedzinie ochrony materialnego dziedzictwa kultury (dotacja z 7. Programu Ramowego UE).
  2. Envi Control – Zarządzanie kolekcją muzealną w oparciu na komputerowym modelowaniu wpływu wahań mikroklimatu na obiekty zabytkowe (dotacja z Ministerstwa Nauki i Szkolnictwa Wyższego).
  3. Heriverde – Efektywność energetyczna instytucji muzealnych i bibliotecznych (dotacja z Narodowego Centrum Badań i Rozwoju).
  4. Udział w pracach Europejskiego Komitetu Normalizacyjnego, Grupy Roboczej 4 „Środowisko”, Komitet Techniczny 346 „Konserwacja dziedzictwa kultury” oraz wymiana doświadczeń z międzynarodowymi instytucjami kultury, takimi jak m.in. Canadian Conservation Institute, Smithsonian Conservation Institute, Getty Institute, University College London, English Heritage.
- <sup>28</sup> Pełna charakterystyka wszystkich 10 czynników znajduje się na stronie Canadian Conservation Institute, <https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>
- <sup>29</sup> *Low-energy Museum Storage Buildings... Podejmowanie decyzji w zakresie kontroli klimatu i energooszczędności w budynkach muzeów, bibliotek i archiwów*, podręcznik dostępny na stronie projektu Heriverde, [www.heriverde.nimoz.pl](http://www.heriverde.nimoz.pl)
- <sup>30</sup> PN-EN 16893:2018-03 Konserwacja dziedzictwa kulturowego – Specyfikacje dotyczące lokalizacji, budowy i modyfikacji budynków lub pomieszczeń przeznaczonych do przechowywania i korzystania ze zbiorów; PN-EN 15759:2018-03 Konserwacja dziedzictwa kulturowego – Warunki klimatyczne we wnętrzach – Część 2: Regulacja wentylacji w ochronie budynków zabytkowych i zbiorów; ISO 11799:2015 Information and documentation – Document storage requirements for archive and library materials; PN-EN 16141:2013-05 Konserwacja dziedzictwa kulturowego – Wytyczne zarządzania warunkami środowiskowymi – Wyposażenie otwartego składowania: definicje i charakterystyki centrów zbiorów przeznaczonych

do przechowywania i zarządzania dziedzictwem kulturowym; PN-EN 15757:2010 Konserwacja Dóbr Kultury – Specyfikacja temperatury i wilgotności względnej w ograniczaniu mechanicznych uszkodzeń organicznych materiałów higroskopijnych powodowanych oddziaływaniem klimatu.

<sup>31</sup>Dziennik Urzędowy MKiDN poz. 45. – Zarządzenie ministra kultury i dziedzictwa narodowego z dnia 3 lipca 2018 r. w sprawie nadania statutu Narodowemu Instytutowi Muzealnictwa i Ochrony Zbiorów.

<sup>32</sup>Regulamin organizacyjny NIMOZ, rozdz. 2. § 3. pkt. 11.

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