

RESPONSIBLE MUSEUM? (ON THE EXAMPLE OF THE TOY MUSEUM IN KRAKOW)

Katarzyna Jagodzińska

Toy Muzeum in Krakow

ORCID 0000-0003-2290-410X

The contemporary museum debate developing in the context of the need to change the museum definition on the platform of the International Council of Museums, ICOM, is the debate on museums' role and responsibility (which actually is not a new debate, since it started more than half a century ago, however, over the last dozen years it has become more intense and has gained momentum). Museums with a tradition burden are now faced with the challenge to meet contemporary contexts and expectations, while newly-established museums can enter the stage fully aware of the historical contexts, with an agenda reflecting contemporary tasks, and they can chart new perspectives from the very beginning.

In the present paper the case study is the Toy Museum in Krakow which is beginning its operation. The Museum based on the largest in Poland collection of historic toys amassed by the Krakow Sosenko family and run by a foundation, became a laboratory of a contemporary museum and curatorial praxes based on the formula of an open and participatory museum.

The paper tackles several motifs of a very extensive issue, namely museums' responsibility: who and what should museums show responsibility to? Does responsibility mean presence in the public debate and museum activism?

Museums' responsibility

In compliance with the dictionary definition, 'responsibility' means assuming the commitment to take care of someone or something.¹ The definition of a museum specifies the minimum range of the institution's responsibility: acquiring,

conserving, making available for public viewing, and displaying tangible and intangible testimonies to humans and their environments for study, education, or entertainment; however, the definition does not exhaust the question of responsibility. Many museums assume a number of other functions connected with the public or their social, cultural, and urban environment. The attitudes like looking outside and engaging in the social environment were introduced already by the New Museology in the late 1960s. Peter van Mensch characterized it as the second museum revolution (1960–1980) whose driving force is the aspiration for museums to develop as social institutions with political platforms.² The breakthrough moment in the debate on the assumptions of the New Museology was the 1984 adoption of the 'Declaration of Quebec. Basic Principles of a New Museology'. According to Pierre Mayrand who played the key role in its formulation, the declaration only confirms museums' social mission which forms a new departure point and gives the primacy to this function over the traditional museum functions: conservation, buildings, objects, and the public.³

For over half a century, and in particular over the last several dozens of years, the concept of responsibility with respect to museums has been increasingly reappearing: museums become a discussion subject when the international policies regarding cultural diversity,⁴ social inclusion,⁵ sustainable development,⁶ or climate change⁷ are concerned. They are leaders of change in the environment in which they undertake activism.⁸ In the Polish context more and more museums have been responding to the stipulations

of the ICOM resolution 'The Responsibility of Museums towards Landscape' adopted in 2016: the Museum of King John III's Palace at Wilanów, in the past the Silesian Museum in Katowice, and a part of museums implement the resolution's claims intuitively.⁹ Museums' responsibility in the context of climate change has been present in the activity of the non-formal group Museums for the Climate.

Care for museums' vicinity: in the physical, symbolical, social, or economic senses, demonstrates the growing awareness of the individuals managing the museums of the importance of those institutions, not only for the preservation of heritage for the present and future generations, but also because of 'relevance'.¹⁰ In 2012, Graham Black wrote that many museums seemed torn and were unable to define the purpose of their existence.¹¹ He then decided that museums should 'revive' the power of their collections, and one of the four ways should be the assistance to consolidating the community and encouraging them to engage in the big challenges of today.¹²

Museums' engagement in public debate was proposed by Piotr Piotrowski who promoted the idea of critical museum on the Polish arena.¹³ He transplanted it from the Museum of Contemporary Art to the National Museum in Warsaw which he ran briefly (2009–2010). Piotrowski wanted a living museum who would read anew its collections, would pose questions, also the awkward ones, who would question the canon and values, who would open up debates. He claimed: *Modern societies do not need fossils which Polish museums are in their majority, but a partner who would accompany them in deciphering the past.*¹⁴ He was of the opinion that every museum, not only the ones dedicated to the most modern art should critically look at its own past and debate with it, not just petrify it and treat it as an axiom or sanctity. *Only a critical mission could save museums,*¹⁵ he proclaimed. And these words continue topical with respect to museums of all types.

In the present paper some selected issues will be discussed as seen from the perspective of the Toy Museum in Krakow, a new museum, based on voluntary work of a small staff and enthusiasts providing their support, aware of the museological tradition and the latest trends in museology and curatorship. Such an operation mode of a museum is an alternative to the institutions run by public entities. This can be a potential way for private collectors: instead of aspiring to create a traditional place for the display of the collection, energize those collections in the way as above pointed to by Black, where the display as such is not the superior goal, but the impact on the environment that through the display and other collection-related programme actions the collection might have.

Dispersed museum

The Toy Museum feels responsible towards the people who entrusted their objects to the collection and those from whom they were acquired: that not only will those objects be properly preserved, but also 'used'. The Museum collection which has been created since 1977 today boasts more than 40.000 objects. Since the Museum has not got its seat, they have been permanently deposited in the storeroom. The collection is managed by the Sosenko Family Foundation which



1. 'Showcase with Toys': project's first edition at the Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, July 2021. The selection of historic toys made by external curators was presented in a glazed showcase, Photo Katarzyna Jagodzińska

on 1 June 2021 established the Toy Museum, initially as a concept, without the formal museum status. The programme activity is based on the idea of undertaking partnership with other institutions and operating within host spaces.

The Museum's flagship project: 'Showcase with Toys' was conceived as a glazed piece of furniture placed in spaces unused by museums as display rooms: in corridors, reception spaces, or by windows.¹⁶ Such an attitude towards the display of objects allowed to plan actions within a shorter time horizon, and translated into lower costs of the Project's implementation. 'Showcase with Toys' is a participatory project in which external curators (people who applied in an open recruitment process) during workshop meetings organize their own displays of items from the Museum collection: they pick the theme, create the narrative, choose objects, work on the arrangement, prepare texts. In total, there have been five displays in the Project in 2021 and 2022. The Project proved an opportunity to present selected items from the collection, however, the supreme goal is to look at the collection from the outside, with a fresh eye, by people representing various professions, varied interests, to integrate the community around the collection, and to create conditions for co-deciding about the institution's programmes. The workshops and displays are mounted at partner institutions: the Centre for the Documentation of the Art



2. 'Communication. Urban Exhibition of Toys': showcases with historic toys displayed at the Library Cracow branches, July 2022, Photo Katarzyna Jagodzińska

of Tadeusz Kantor Cricoteka, the Podgórze Museum, and the Feliks Jasieński Szolański House.

The 'Showcase with Toys' is based on a long-term thorough work with a group; meanwhile, another project: 'Transport. Urban Exhibition of Toys' (1 June–4 September 2022), prepared in cooperation with the Library of Krakow and the Krakow Festival Office (KBF) and shown at 17 locations: Library branches throughout Krakow and the Potocki Palace at the Main Market Square, reminds one of an urban game. It consists in visiting points marked on a map where in specially designed showcases historic toys and relevant fragments of books for children can be found. The 'transport' from the title refers to toys connected with urban transport, to the movement between all the addresses, however, since the Polish word for transport is the same as 'communication', the display is also about interhuman communication.

Spatial context

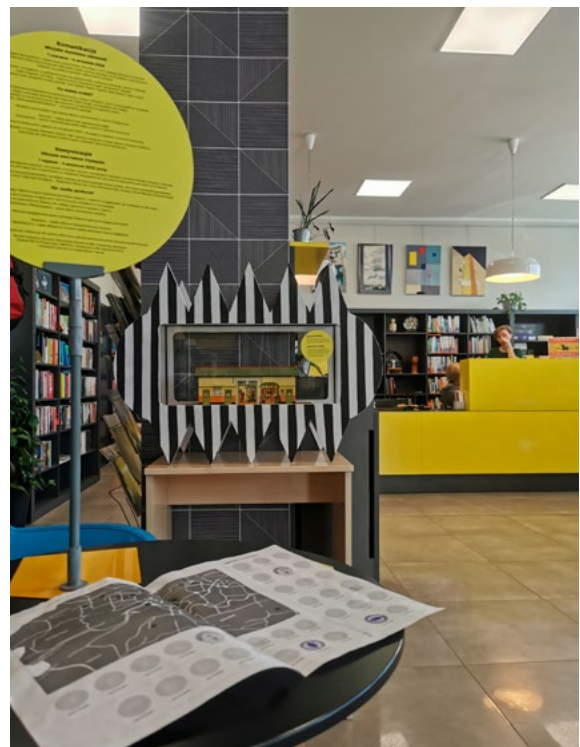
The Toy Museum is now attempting to acquire for their activity the former hospital building in the Wesola District: an area located in the centre of Krakow where for about 150 years the medical function dominated, and from where the University Hospital is currently moving out. The hospital facilities were purchased by the city, and since 2020 the Municipality have been conducting social and community consultations regarding the future of the new functions and spatial solutions. It is assumed that the area in question is to become an enclave of recreation and culture. The test for the new place was the first Museum's exhibition titled 'Toy Clinic' mounted in one of the former hospital buildings (18 December 2021–27 February 2022). Its curatorial concept consisted in entering the District's identity by playing with the words: clinic – hospital – treating toys, and in tackling the climate change discourse.

In the public discussion authors of the exhibition emphasized care for the city space, and presented an idea how to enliven the District responding to its residents' expectations. Wesola is to integrate various entities active in culture, creative industries, and education, which the Toy Museum treats as a potential for further activity based on cooperation and partnership.

At this limited scale, the 'Toy Clinic' demonstrated how the Museum can generate activity in the District, attracting, first of all families, play- and prep-school groups, and students. Spatial motifs were emphasized in the catalogue prepared for the closing day of the Exhibition, showing in microscale the Museum's philosophy and potential as the guideline in the revitalization process. *We want Wesola to become a very exceptional district: a good place to spend time at, inclusive, and not exclusive, and we do sincerely hope that we will be able to become part of the change that has been occurring here,*¹⁷ said the Museum's Directors in the Catalogue.

Wesola's transformation was dedicated the panel discussion 'Toys and Designing the World in Wesola' (24 February 2022) during which the participants debated what culture could give to this place, what potential it had, and what could serve as change flagships. The Museum followed the debate during the international Biennale Architettura in 2021 at which Wesola was analysed as a case study, while the outcome of the observations could be found in the paper published in the *Architektura & Biznes* journal.

Is responsibility expressed as presence in public debate and museum activism? Indeed, this is how the Toy Museum perceives its role. A toy is merely a pretext for an encounter and a departure point for acting for the benefit of the Museum's environment: both its landscape and the community. The almost three-month operation in the District's heart allowed the Museum to become acquainted with its topography and potential, and to draw conclusions for the future as for programme proposals. It is here that the idea



3. 'Communication. Urban Exhibition of Toys': showcases with historic toys displayed at the Library Cracow branches, July 2022, Photo Katarzyna Jagodzińska

was born to start cooperating with the institutions which were to move to Wesola: KBF and the Library of Krakow.

The idea of post-growth

The 'Toy Clinic' entirely fitted in the post-growth ideas: a craftsman's 'clinic' demonstrated in practice how toys can be mended, opposing the practice dominating today of an almost automatic replacement of broken down things with new ones, without trying to mend them (the curators even coined the term 'fast toys' to define toys made of poor-quality cheap materials imported from afar, most frequently functional only briefly). Post-growth appeared in museum philosophy intuitively, articulated in the context of the participation of the Programme Director in the 'Museum Think-tank' held in 2021 by the POLIN Museum of the History of Polish Jews and the Museum of Modern Art in Warsaw called 'Post-growth in Museums'. The activity of the 'Clinic' provided an opportunity for debate and reflection on subsequent stages in the life of a contemporary thing. The metaphor of such a circular thinking is the very institution of a museum which was created to preserve precious objects, while preservation is associated with conservation and repair. The concept of the 'cabinet of curiosities' was often recalled by the Exhibition authors. The coffer-like format of the arrangement designed by Mateusz Okoński, with drawer showcases and units associated this space with the Museum treasury or storage space. The concept of repair: of curing things, was emphasized by the stage design: medical overalls worn by the whole Museum staff when meeting with the public, or the terms used (Medical Director Marek Sosenko, namely the creator of the collection).

When writing about the 'Toy Clinic', Robert Piaskowski used an analogy with a New European Bauhaus: *At Wesola all the assumptions of the Bauhaus stand a chance of meeting: the need to restore, repair, stop decay, give the second life, share designing, cooperate, circular economy, circulation, and the philosophy of post-growth. That is why, apart from its deeply humanist message, it gave us much inspiration to plan the future of the District itself.*¹⁹

As part of the Exhibition, presentations of repair of old toys were organized, a consultancy centre was set up where guidance on repairs could be sought; furthermore, contemporary art committed to the Exhibition narration inspired viewers not to discard useless or damaged toys (Marta Antoniak's works using Kinder Surprise Eggs as material).

Therapeutic function

The Toy Museum aspires to cooperate with hospitals and children's homes in order to bring joy where there is too little of it. In the 'Toy Clinic' the process has only been started, whereas the therapeutic function of the 'Clinic' was launched with the outbreak of the war in Ukraine. The beginning of the Russian invasion coincided in time with the Exhibition's closing. Immediately, the thought to prolong the activity in the hired premises designed as a colourful and children-friendly space appeared: under the new circumstances it could be used as a shelter and safe playing space. The administrator of the space in question agreed to prolong the hire only for a fortnight. Over that time, the 'Toy



4. *Toy Clinic*: view of the main room; site-specific exhibition was arranged in a former library in one of the former hospital buildings, December 2021, Photo Wojciech Sosenko



5. Toy repair show mounted by the creator of the collection of historic toys Marek Sosenko at the *Toy Clinic* Exhibition, January 2022, Photo Wojciech Sosenko



6. Creators of the *Toy Clinic* Exhibition in their brand overalls: from the left the Medical Director Marek Sosenko, the resident physician Mateusz Okoński, and the physicians Katarzyna Sosenko and Katarzyna Jagodzińska, Photo Wojciech Sosenko

'Clinic' functioned as a workshop space for refugee families. During the opening hours, creativity classes for kids were conducted; moreover, toys, building blocks, and games were available. When the time to move out came, the Museum workshop activity found shelter at KBF, and the meetings with Ukrainian kids were continued there.

Apart from this temporary solution, the Museum initiated a long-term project which was ideologically a continuation



7-8. Space of the *Toy Clinic* Exhibition following its closure to the public as a workshop room for kids and families from Ukraine, March 2022, Photo Wojciech Sosenko and Katarzyna Jagodzińska

of the *Wesoła* Exhibition. Titled ‘Toy Clinic #2: Difficult Questions’, it was launched by the Museum as a workshop with Ukrainian kids; its long-term goal is to work out tools for meetings and talks in the cross-cultural environment: tool boxes which would be donated to kindergartens and schools of early years’ learning. In its assumption, the tool box is to support a mutual meeting, respect, and communication. At the early Project’s stage five workshops were held (April–May 2022), whose departure point were historic toys from the Museum collection inspiring various potentially challenging topics.

The goal of the discursive and creative work with the young Ukrainians who had been forced by the war to flee their country led to extracting new meanings from the collection objects: reading them at a specific place and time by individuals with a burden of experience. The project demonstrated how a context affects the change of meaning. To conclude the workshops a display was planned of the toys used during the workshops: each was placed in a separate cube (a seemingly neutral white cube²⁰) whose walls featured statements verbalized by the children with respect to the given item.

The display of toys was accompanied by the debate: ‘Difficult Topics, Hard Beginnings’ (11 June 2022) dedicated to difficult questions that Ukrainian and Polish children ask in relation to the current situation, to the emotions, and to readiness to talk, as well as to the props that facilitate this conversation.

A handful of reflections

Is the role of museums to solve social problems of cities? Should the spatial layout and architecture which extend beyond museum buildings be the topic of interest of museums (in particular those which do not deal with architecture and urban layout on a regular basis)? Should museums engage in health issues? Should the struggle for climate be the museums’ arena? Similar questions could be multiplied and each time, in my understanding of the museum mission, the answer would be positive. This is the matter of responsibility and relevance for today’s public. It seems that the analogy with a holistic approach to a human being is appropriate. Certainly, not every museum has to act in this way. The extent of commitment differs. Does the very presence



9. Show of historic toys used in the workshop with Ukrainian children in ‘Toy Clinic #2: Difficult Questions’, Photo Wojciech Sosenko

in a public debate express museum’s responsibility? In my feeling, each museum should participate in this discussion, and this certainly testifies to responsibility for heritage, namely the common good. Responsibility may also go beyond the museum definition and the ICOM Code of Ethics, moving towards an active attitude, meaning activism. Such a philosophy should result from museums’ mission, and harmonize with the values of the museums’ programme authors. It is particularly the new museums which have to define their social functionality. In early 2021, the database administered



10. Panel discussion: 'Difficult Topics – Hard Beginnings'. From the left: Mateusz Okoński, Monika Nęcka, PhD, Agnieszka Dera-Bojanowicz, Mariana Zmii, Liliia Andreieva, Katarzyna Jagodzińska, PhD, 11 June 2022, Photo Wojciech Sosenko

by the National Institute for Museums and Public Collections featured 1.230 museums and entities dealing with museum activity, while at the same time the Ministry of Culture and National Heritage listed 906 museums which corresponded with the definition as stipulated by the Act on Museums. Irrespective of the discrepancy, it is a huge number. A new museum entering this group should distinguish itself with something more than exceptional objects. What thus should be of key importance are the narratives which can be

constructed around the objects: not just relating to the past, but commenting contemporary issues as well.

Museums can be institutions diagnosing, studying, and discussing social problems. Taking care of heritage and documenting the past as well as the present do not exclude an active attitude and efforts to introduce social change. The Toy Museum in Krakow assumed such a format, and has been successfully demonstrating that this is a way feasible for museums.

Abstract: The contemporary museum debate developing in the context of the need to change the museum definition carried out in ICOM is a debate on the role and responsibility of museums. Museums with a burden of tradition are faced with the challenge to meet contemporary contexts and expectations, while newly-established museums can enter the stage fully aware of the historical contexts, with an agenda reflecting contemporary tasks, and they can chart new perspectives from the very beginning.

The case study in the paper focuses on a museum which begins its operation at the time of a heated debate on the new tasks of museums in social life: the Toy Museum in Krakow.

The paper tackles several motifs of a very extensive issue, namely museums' responsibility: who and what should museums show responsibility to? Does responsibility mean presence in the public debate and museum activism? The operation formula of the Toy Museum shows the possible way for private collectors: instead of aspiring to create a traditional place for the collection presentation, they can see how to activate the collection where the supreme goal is not just making the collection available to the public, but making it impact the museum's environment, which could be caused by that presentation and other programmatic actions connected with the collection.

Keywords: responsibility, Toy Museum in Krakow, environment, post-growth, therapeutic function.

Endnotes

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- ³ P. Mayrand, 'The New Museology Proclaimed', *Museum International*, 261-264 (2015), p. 116.
- ⁴ See *Museums, Equality and Social Justice*, R. Sandell, E. Nightingale (ed.), London-New York 2012.
- ⁵ See e.g.: B. Lynch, *Whose cake is it anyway? A collaborative investigation into engagement and participation in 12 museums and galleries in the UK*, London 2011.
- ⁶ See e.g.: K. Jagodzińska, 'Muzea na rzecz zrównoważonego rozwoju: potencjał partycypacji', in: *Dziedzictwo kulturowe w kontekście wyzwań zrównoważonego rozwoju*, ed. by M. Pawleta, A. Marciniak, Poznań 2021, pp. 61-86.
- ⁷ See e.g.: *Climate Change and Museum Futures*, ed. by F. Cameron, B. Neilson, London-New York 2014.
- ⁸ See *Museum Activism*, ed. by R.R. Janes, R. Sandell, London-New York 2019.
- ⁹ See K. Jagodzińska, 'Museums as Landscape Activists', *Muzeologia a kultúrne dedičstvo*, 9(2) (2021), pp. 5-26.
- ¹⁰ See N. Simon, *The Art of Relevance*, Santa Cruz 2016.
- ¹¹ G. Black, *Transforming Museums in the Twenty-first Century*, London-New York 2012, p. 4.
- ¹² *Ibidem*, pp. 8-9.
- ¹³ See P. Piotrowski, *Muzeum krytyczne*, Poznań 2011.
- ¹⁴ 'Polityka w muzeum. Z Piotrem Piotrowskim rozmawia Jacek Maj', *Znak*, IV 683 (2012), pp. 96-99.
- ¹⁵ 'Muzeum krytyczne to nie dyskursywny ornament. Rozmowa z Piotrem Piotrowskim' (Magdalena Ziółkowska), *Dwutygodnik*, 58 (6) (2011), <http://www.dwutygodnik.com/arttykul/2290-muzeum-krytyczne-to-nie-dyskursywny-ornament.html> [Accessed: 1 July 2022].
- ¹⁶ This is a direct reference to a shop window and a museum display cabinet.
- ¹⁷ 'Klinika na Wesołej. Rozmowa z Katarzyną Jagodzińską i Katarzyną Sosenko', in: *Klinika zabawek*, ed. by K. Jagodzińska, Kraków 2022, p. 38.
- ¹⁸ K. Jagodzińska, 'Wesoła musi ożyć', *Architektura & Biznes*, 12 (2021), pp. 114-119.
- ¹⁹ R. Piaskowski, 'Klinika Zabawek i Bauhaus – projektowanie świata na Wesołej', in: *Klinika zabawek...*, p. 31.
- ²⁰ See B. O'Doherty, *Inside the White Cube. The Ideology of the Gallery Space*, Berkeley-London 1999.

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Katarzyna Jagodzińska PhD

Programme Director of the Toy Museum in Krakow, Head of the Europa Nostra Heritage Hub in Krakow, an art historian and journalist. Doctoral degree in museum studies. A lecturer at the Institute of European Studies at the Jagiellonian University and editor of the *Architektura & Biznes* journal, earlier affiliated with the International Cultural Centre in Krakow (2005–2020). Author of four books on museums and numerous papers. She is currently implementing the 'Participation and Post-museum' Research Project; katarzyna.jagodzinska@uj.edu.pl.

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