EXHIBITIONS DEDICATED TO COMMUNIST POLAND IN POLISH MUSEUMS IN 1989–2017 FROM A QUANTITATIVE (STATISTICAL) PERSPECTIVE

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The objective of my research was a survey identification of the presence of museum exhibition topics related to the history of Communist Poland, PRL, over 28 years. The research was to analyse tendencies in the presentation and perception of this period in Polish museum displays, with the subsequent intention to identify quantitative presentation with the division into years and leading categories defining the perception and popularization of PRL: People's Poland[1] in the researched period. The paper's goal is to visualize the tendencies ruling in 1989–2017, and to form the methodology of quantitative research and statistical presence of the topics of these exhibitions in Polish museology. Owing to the complexity of the topic and lack of methodology, I have limited myself to quantitative research not extended with qualitative one.

The methodology of quantitative research and statistical result analysis presented here can be applicable to research into other exhibition topics in museum narrative over the last decades. Quantitative research always constitutes a good departure point for qualitative research, and even more so for a more thorough reflection on the forms of collective and cultural memory on the topic of Communist Poland and its reflection in dissemination and research into Polish museology.[2] It allows to observe relations between musealization[3] of Communist Poland as well as collective and cultural memory, and consequently, to see how Polish museums impact the discourse on that period in history altering over the years.[4] In pragmatic and most basic terms, the lists of exhibitions and calculations made using them are to play an illustrative function. Constituting a type of an inventory, they provide the possibility to check the output of a given museum and the town in which it is placed. The statistics also provide a kind of a perspective impossible to grasp with the use of a dense description of a single exhibition. Furthermore, the provided statistical research can prove useful for the historians of the most recent history, curators of exhibitions on PRL, main cataloguers, custodians of the museum collections related to Poland's most recent history, and all the individuals involved in the circulation of museum exhibits or in the policy of amassing and acquiring collections related to the most recent history of Poland.

Owing to the period of the analysis of the acquired data: June–July 2017, the research timeframe encapsulates the

period 1989–2017. Its beginning is marked by the generally-accepted date of the end of PRL, namely the election of 4 June 1989, although this caesura in view of the assumed solutions (e.g., political history) can be moved to later years.[5] The year 2017 was chosen for practical reasons. The data for 2018 and 2019 for not being complete at the time of the sample processing could not be regarded as credible. Additionally, it needs to be clarified that this is reconducted research, supplemented, and more thorough versus the analysis presented in the paper titled 'PRL in Museum Narrative over the Last 25 Years'.[6] It was supplemented with the period 2015–2017 and a more thorough statistical analysis. The research from the quoted article provided merely a methodological outline for the analysis to follow. When conducting the first research, I collected sufficiently interesting preliminary results to decide to continue investigation in this direction.

Due to the unique character of the topic and lack of relevant literature the selection of purposive sampling was my departure point. The choice of the museums which served for my analysis was based on their availability (contact data: email collected in the address database of the National Institute for Museums and Public Collections, NIMOZ, in 2014 and 2017). When I was launching the data collection in 2014 the base contained 519 addresses of museums whose charter or regulations had been agreed upon with the Minister of Culture and National Heritage.[7] I limited the list of the museums to which I sent surveys only to those which did not only provide their contact details (e-mail), but also declared the potential popularizing of the section of knowledge of interest to me, e.g., historical, regional, national, ethnographic, and art museums, a national gallery (meaning: Zachęta: National Gallery of Art), and others. Such were the names given to museum categories in the statistical analysis. My judgement was that the easiest way to classify the material was to define the museums' profile as contained in their proper name.

I did not send queries to palace museums (except for the Gallery of the Art of Socialist Realism operating at the Zamoyski Palace Museum in Kozłówka), castles, open-air museums, and archaeological, church, cathedral, natural history, geological, military ones (the latter also including ships and warships), or to specifically profiled museums (e.g., on pottery, buttons, arms, etc.) deciding that in the first place my intention was to investigate the museums whose profile may point to the fact that the topics of their narrative coincided with the range of my research. Instead, the museum narrative focused on the topic of PRL, in harmony with declarative statements, could likely be found in historical, national, regional, district, urban, ethnographic museums, and alike. I am aware that this leaves room for further investigation, particularly with respect to military museums.[8] Let me add at this point that the NIMOZ museum address base back in 2014 regarded branches of a museum as separate museum institutions.[9] However, when forming the research sample I made the assumption that branches of a museum are merely a component of one institution. Following this, I sent out an email asking for a list of temporary and permanent exhibitions speaking of PRL in 1989–2014 to 204 institutions; the responses I received came from 87 of them (47.1%).

In 2015–2017, I updated the material with subsequent institutions and exhibitions. Therefore, in 2014–2017, I sent out surveys to 206 museums, to which I received 97 responses containing data for further research. In total, the population contained 206 museums, while the sample: 97 museums in 57 towns. This result should be considered satisfactory in view of the character of the conducted work.

Importantly, this was the first such museum survey in Poland. Previously no museum analysis had been conducted on the topic of exhibitions on a given historical period (e.g., the Middle Ages, the modern era, or the Second Republic of Poland). Therefore, no methodology existed which I could apply for the research and subsequently to statistically process the obtained data. Thus, in the genuine research whose first results were published in the *Światowid. Rocznik Muzeum PRL-u (w organizacji)* periodical I included 21 categories of exhibitions on Communist Poland. The ensuing processing of the data showed that the number of chosen categories was too high, since it proved challenging in the interpretation of the obtained results. Having based myself on the experience gathered in the genuine investigation, I knew that it was necessary to significantly reduce the number of categories. This substantial difference, as much as the increasing volume of the data in the following years, affected equally substantially the currently presented results. What I gained was predominantly the possibility for an in-depth analysis of the statistical results, and to apply new statistical methods for data analysis. It was also for the first time that I made an effort to carry out the possibly fullest selection of the data and to have a method of their statistical processing. In the analysis I did not take into account the museums from which the answer merely contained the exhibition topic, and I was unable to verify when the exhibitions were launched and how long they lasted (even roughly in years, not necessarily months or days). I did, however, include those which I could independently verify, e.g., thanks to on-line exhibition archives on websites.

In order to organize the obtained data I selected eight leading categories (92% of all the topics), *versus* 21 in the course of the earlier research, plus three auxiliary ones. In the course of the data processing I applied the categories bearing the following names: political history, history of everyday life, history of culture, history of technology, history of institutions, folk art, art, history of design. The auxiliary categories covered: biographical exhibitions, history of industry, and history of sports.

I shall briefly discuss each of them, and will also show the topics I decided to discontinue as a separate category. The 'political history' category covered the political realities of the period, political decision-makers, or a political change, a strike, the opposition, including the resistance of the dissident underground. This category included: 'The Solidarity Decade' at the Regional Museum in Siedlce, *Eyes and Ears of the Secret Service* at the Museum of PRL in Ruda Śląska (a private museum), *The Polish-Jaruzelski War* at the PRL Museum in Krakow, or *Rebel City, 1956 Poznan June* at the Museum of Poznan Uprising of June 1956.

A canonical example of an exhibition dealing with the history of design can be found in the *We Want to Be Modern. Polish Design 1955–1968* Exhibition displayed at the National Museum in Warsaw in 2011. Let me give two more examples fitting this category: *Polish New Look* at the National Museum in Wroclaw or *Donated Glassware: from the Collection of the Banasies (Polish Glassware from 1967–1997)* at the Museum of the Kłodzko Land in Kłodzko.

Among all the categories that of the history of everyday life proved of major importance. Let us give several examples of such narratives: *The Polish 1960s* at the Museum in Sosnowiec, *Rationed Life: History of Everyday Life* at the Emil Drobny Museum in Rybnik, *From Cradle to School-Leaving Exams* at the Regional Museum in Siedlce, *A Tale of Life of a Real Man* or *Local Counterculture Landscape: Love, Peace, and PRL* at the Ethnographic Museum in Toruń.

Furthermore, it was art which turned out to be a very extensive category of museum narrative about Communist Poland (as well as the most numerous, this shown in figures in due course). This category encompasses both exhibitions dedicated to Socialist Realism art, like those mounted at the Gallery of Socialist Realism in Kozłówka, the exhibitions on art rebelling against the political regime (art as a tool to protest against the system), e.g., *The 1980 GENERATION: Political protest? Artistic Statement* at the District Museum in Rzeszów or *Art in the Changing World: Puławy 1966* at the Wroclaw Contemporary Museum, as well as a wide range of one-man exhibitions *not relating* in the works to the political and social realities, but created in Communist Poland, e.g., *Polish Contemporary Prints and Drawings from the Collection of the Bureau of Artistic Exhibitions in Kłodzko in 1978–93* at the Museum of the Kłodzko Land in Kłodzko, *Krasnystaw Impressions. Exhibitions of Students of the Academy of Fine Arts from the Plein-air Workshop in Krasnystaw: July 1978* at the Regional Museums in Krasnystaw (2005–2006 and 2009 editions). This was the category into which I classified displays of Communist Poland posters which had not so much (or not only) a political undertone, but an artistic message, fitting in the so-called Polish School of Posters.

An interesting category, connected with art, but more its derivative, bonded with folk culture was found in the information on folk culture exhibitions. They constituted such a unique quality that I decided to dedicate a separate category to them not wishing for them to be lost in the extremely capacious category of 'art'. As an example of the latter let me give the exhibition *For Happy Polish Countryside. Socialist Realism in Folk Art.* at the State Ethnographic Museum in Warsaw.

Another capacious category was history of culture, this encompassing e.g., theatre, film, literature, shown not so much as artistic pieces, but settled deeply in the cultural context of the period, affecting social realities. I mean here such exhibitions as e.g., *Theatre at Nowa Huta* from 2013, *You Only Live Once… Namely a Grand Show of STS (1954–1957). Fiftieth Anniversary of Warsaw's Students' Satirical Theatre, STS, or Streets of (Evil) Tyrmand* at the Adam Mickiewicz Museum of Literature in Warsaw in 2015. This category also encompassed monograph displays of the same museum dedicated to e.g., Miron Białoszewski, Agnieszka Osiecka, or other writers of the period.

What seemed quite a peculiar category, clearly distinctive in research, was the history of institutions. It contained exhibitions like *Fifty Years of Scouts' Postal Services in Rawicz 2005* (the postal system was created in 1957) and the exhibition *Fifty Years of PTTK, Polish Tourist and Sightseeing Society* from 2003, both mounted at the Museum of the Rawicz Region in Rawicz.

A category apart is constituted by exhibitions dedicated to the history of technology in PRL. Let me give one example here: *Iron Stoves from Pewex from the Collection of Adam and Witold Tchórzewski* and *Corrugated Tin Kiosks from the Soviet Bloc from the Collection of Adam and Witold Tchórzewski* at the Museum of Technology and Industry in Warsaw.

Furthermore, let me point to the auxiliary categories. These include: biographic exhibitions, history of industry, and history of sports. The first of them contained, e.g., *Maciej Frankiewicz: a Legend of the Poznan Dissident Movement 1980–1989* at the Museum of Independence of the Greater Poland Province. An instance of an exhibition matching the history of sports category is e.g. *Sports at Nowa Huta* at the Museum of Krakow.

Moreover, in the course of my analyses I decided to remove 28 exhibitions from my calculations, despite the fact that when responding to my query, the curators put them on the lists they submitted. They are displays representing so-called long duration, e.g., for over a hundred years of the history of an institution, like the postal services, a mine, a factory, a museum, or the navy, in which Communist Poland is but a time segment within much wider historical circumstances, a broader question.

At this point, let me extend more on the method I used for data processing which is quantitative analysis.[10] Universally used in sociology, the method has become more popular in the remaining branches of the humanities when a large volume of data are to be processed. The purpose of quantitative analysis is the numerical presentation and processing of the data to describe and explain the phenomena the data refer to.[11] In order to create the database and to process the data I applied 'Analysis Tool Pack'[12] Excel 2016 software and the OriginLab – OriginPro 2019b (9.6.5.169 version) program. On the grounds of the obtained exhibition topics I divided them into categories.

The above statistics cover 1989–2017. The base was constituted by 206 institutions in 73 towns. The answers were divided into 8 leadings and 3 auxiliary categories (column: Queries sent). The surveys sent out received responses from 97 institutions located in 57 towns and classified into 11 categories (column: Responses received). This translates into 47.1% of the total number of the institutions in the sample, representing 92% of the leading categories and 8% of the auxiliary ones (column: Percentage).

It can thus be judged that the conducted survey provides a representative image of the phenomenon. Based on the obtained data I divided the results according to the duration of the exhibitions, share of the exhibition duration in the selected period, the number of exhibitions during the researched period, leading topics, and their percentage share in subsequent years.

Analysis of the obtained results

Within the given timeframe the data provided concerned 670 mounted exhibitions (this implies responses from 97 museums containing exhibition title, its duration, or information allowing to verify whether the exhibition took place, e.g., thanks to exhibition online archives verifiable on websites). In the course of the analysis 28 displays were eliminated from that number, thus the input data for the statistical analysis contained 642 exhibitions. The category which decreased was that of the 'history of institutions'. Let me add now that it was only in 2018 that I conducted such

Table 1. Summatory characteristics of survey sample

	Queries sent	Responses received	Percentage
Museums	206	97	47,1%
Towns	73	57	
Categories	8 leading[13] + 3 auxiliary	11	92% leading, 8% auxiliary

Author's own study.
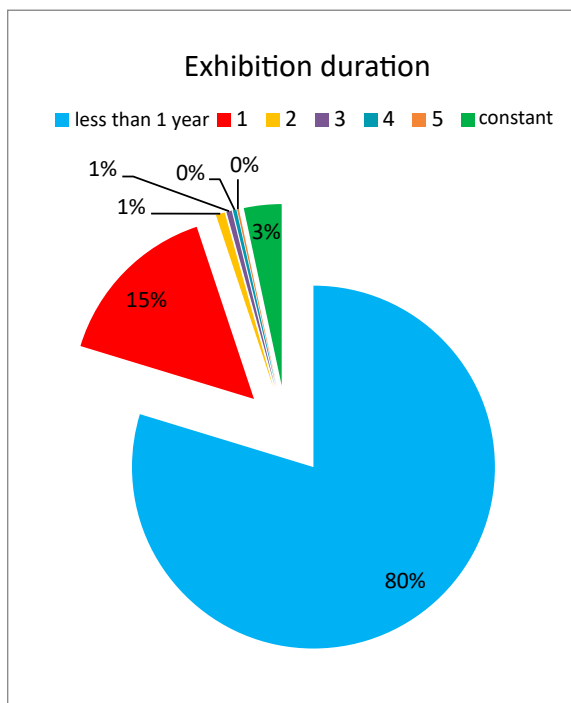

Exhibition duration

less than 1 year ■ 1 ■ 2 ■ 3 ■ 4 ■ 5 ■ constant

Chart 1. Exhibition duration in 1989–2017

Categories: less than a year – from 1 to 12 months; 1 – from 12 to 24 months; 2 – from 15 to 36 months; 3 – from 37 to 48 months; 4 – from 49 to 60 months; 5 – from 61 to 72 months; permanent – more than 73 months.

a meticulous analysis, therefore the first publication of the preliminary results in the paper 'PRL in Museum Narrative over the Last 25 Years' from 2014 is currently but a contribution to the topic's illustration in statistical research.

When passing to the interpretation of the obtained results I was able to conclude that from the presented exhibitions the majority were temporary exhibitions lasting less than a year and not longer than two years (Chart 1: the blue segment). Interestingly, permanent exhibitions constituted merely 3% of all the mounted exhibitions (Chart 1: the green segment), however, as for their duration and the reception range incomparable with temporary exhibitions. An overall conclusion allows to judge that three temporary duration categories amount to 80% of the whole range of the exhibition durations, while 15%: exhibitions lasted up to two years.

Importantly, when investigating the exhibition duration I observed two essential factors. Firstly, an important challenge in analysing the topic was the ascertainment whether

we were dealing with one exhibition made up of various segments, e.g., at the Museum of Central Pomerania in Słupsk a series of exhibitions were mounted; their topic was the School of Poster under the shared title *Secrets of Art…* This yielded a double effect: it decreased the number of exhibitions allocated to one centre and to a group of museums, while at the same time increasing the length of the duration of such a display. Secondly, the factor playing a role was the presence of so-called permanent exhibitions. It is known for this group that their duration is long, however, it is difficult to judge whether its limits are to be found in the date of completing the research (for the collected sample it was late 2017), or whether some other duration framework needs to be adopted for a permanent exhibition, following which it is revitalized, and after that it can be regarded a new exhibition, e.g., owing to some essential changes in the display. For these reasons I gave up the attempt to assess such figures as the median of the duration time within the analysed thematic, geographical, or institutional groups. The attempts to analyse the given sample from this perspective did not yield any consistent and satisfying results. My conclusion thus was that their presentation would be an arbitrary selection not supported by sufficient methodological data.

In the course of the analysis of Chart 2 an arbitrary division was adopted, this resulting from a short time distance between the presented topic and the date of the exhibition. The first exhibition tackling the discussed topic appeared already in 1989. The remaining dates are connected with the political transition in Poland. The year 2013 was the end of the first stage of the research. The period 2013–2017 harmonized with the resuming and supplementing of the research. I tried to divide the investigated period into equal time segments, bearing in mind the political and social transformation.

In Chart 2 a substantial, almost fivefold decrease in the number of exhibitions can be seen in 2014–2017 as compared to the previous time segment. This can be accounted for by the decreased time range. When talking of those three years, in 2014–2017, we have on average 17 exhibitions per year, respectively for 1989–1994 there are 17 exhibitions;1995–2001: 24 exhibitions; 2002–2007: 30 exhibitions; 2008–2013: 44 exhibitions, with the average figure for the entire period standing at 22 exhibitions per year. Therefore, such a significant change can be hardly explained with e.g., the end of the vogue or with the nostalgia for Communist Poland. Furthermore, such a change could have been affected by a shift in historical policy, turning towards other topics, omitting PRL. Moreover, factors related to the selection of the statistical sample and the change in the number of institutions which in 2017 (*versus* 2014) wanted to share requested
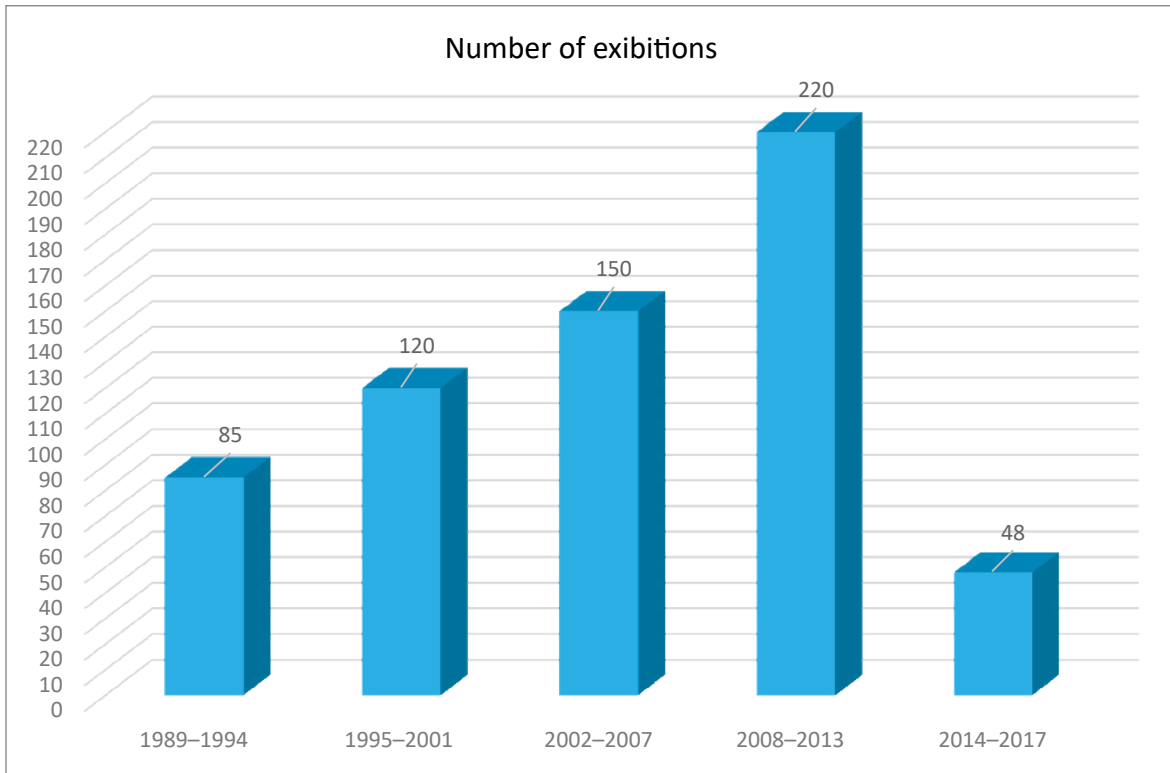
Number of exibitions

Chart 2. Number of exhibitions dedicated to PRL held in 1989–1994, 1995–2001, 2002–2007, 2008–2013, 2014–2017

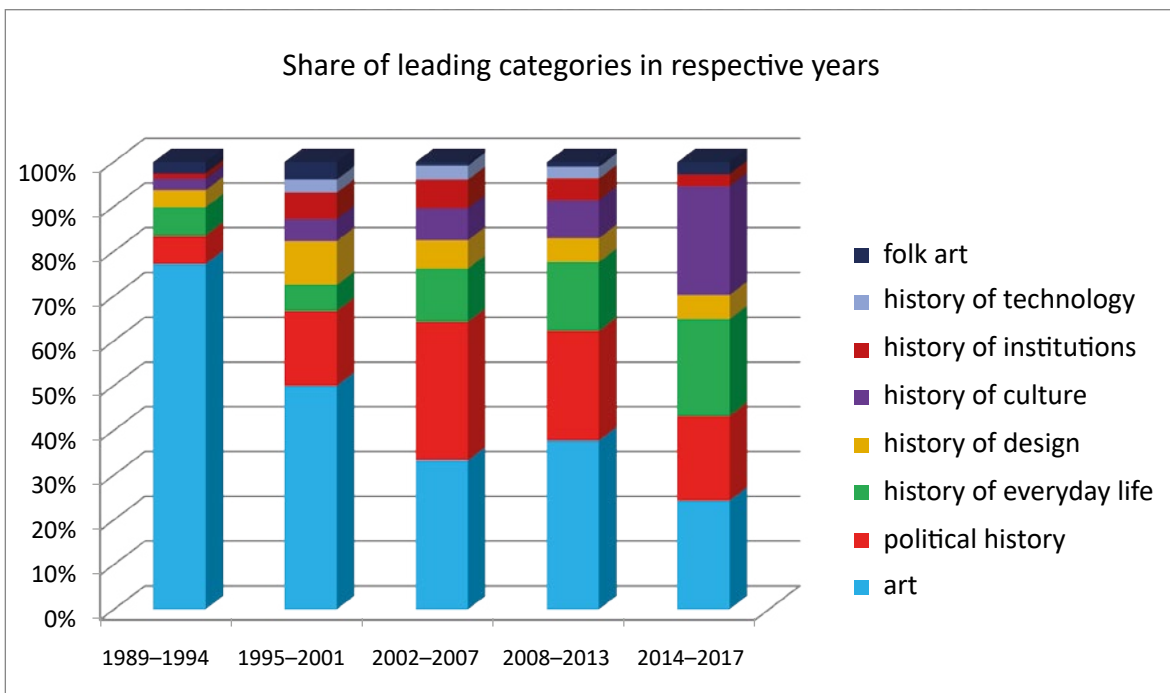## Share of leading categories in respective years

- folk art
- history of technology
- history of institutions
- history of culture
- history of design
- history of everyday life
- political history
- art

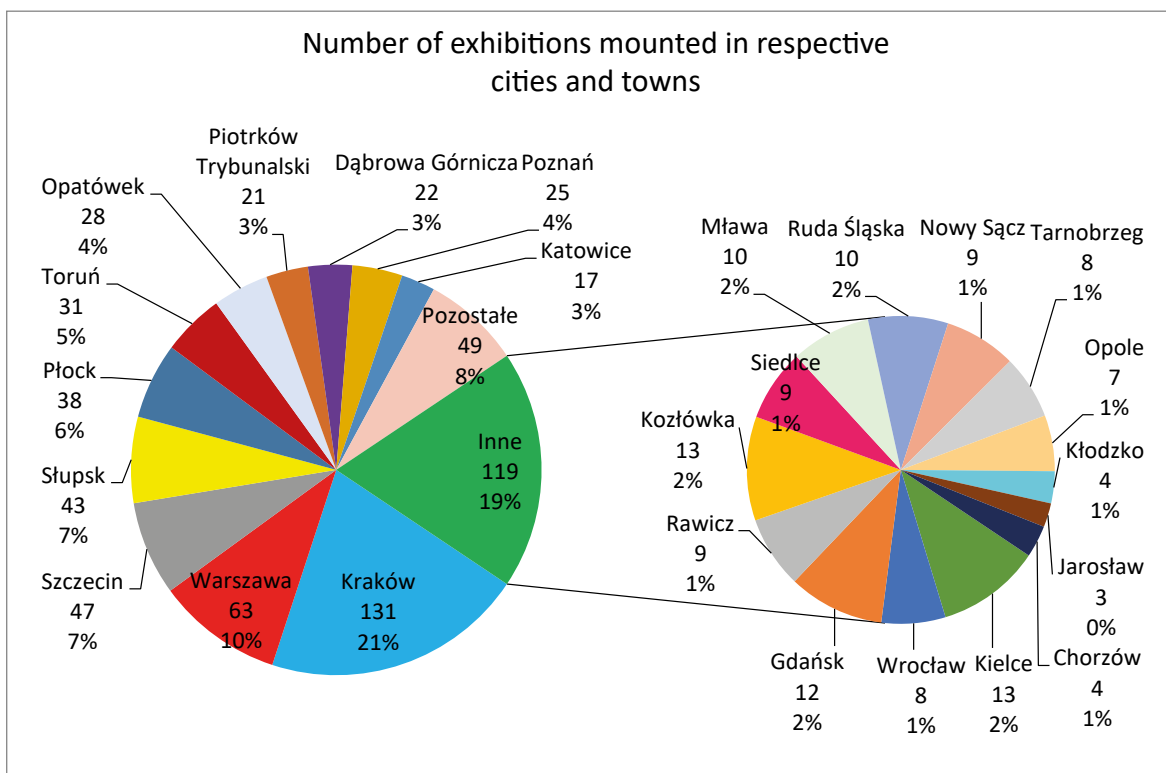Chart 3. Leading themes classified into 8 categories in percentage

Chart 4. Share of respective cities: in percentage and numbers

The circle on the left shows the dominant urban centres, the circle on the right – peripheral centers in the museum's narrative about PRL in the analyzed period. Table and all graphs – own study.

detailed information should be excluded. Regrettably, when conducting the research, I found no means of normalizing this effect, leaving the obtained results in this format, including the observed phenomenon in the results' interpretation. In order to maximally attenuate the above factor, I applied another division into respective periods to illustrate one more category of data interpretation: identifying the leading topics. Chart 3 presents the change in proportions of the leading topics in the presentation of the history of Communist Poland in respective years.

Chart 3 demonstrates that over the years a substantial elimination of the topic of art in the narrative about Communist Poland can be observed. Initially, it constituted about ¾ of all the exhibitions mounted in order to show a more balanced and rich topic, with a particular boost in the interest in political history, history of everyday life, and history of technology. Folk art turned into the disappearing or almost marginal narrative topic about Communist Poland. The history of institutions and history of design remain more niche topics.

The circle on the left shows dominating urban centres, the circle of the right: peripheral centres in the museum narrative related to PRL in the investigated period.

The pies from Chart 4 allow to realize that the centre dominating in the narrative about Communist Poland is Krakow. Moreover, this presentation also permits to divide the towns in which the topic was tackled into three major groups. The dominating towns: centres in which at least

14 exhibitions were mounted over the investigated period, this meaning presentation of more than one exhibition in two years. This can be understood as a situation in which a potential visitor had the option of choosing from among several exhibitions about PRL currently available. Present towns: centres in which from 3 to 14 exhibitions were mounted over the investigated period; they offer or used to offer the possibility to visit at least one exhibition related to Communist Poland at any given time. The last group is made up of occasional towns, namely such in which three or fewer exhibitions were held over 28 years. This causes a situation of little availability of museum narrative about Communist Poland in those centres, and a certain mono-thematic quality: in the understanding of mounting e.g., occasional exhibitions on 10 subsequent anniversaries of an event related to PRL. Chart 4 also presents a more detailed image of the share of urban centres in the museum discourse on topics related to Communist Poland and their percentage share. Such a juxtaposition suggests that Krakow with its share of 21% (131 exhibitions mounted at five museums, *versus* Warsaw: 63 exhibitions held at eight museums) in the total number of the presented exhibitions dominates as a centre in the museum narrative about PRL, comparable with a group of present towns in the discourse on the topic.

Meanwhile, the participation of occasional towns (7% of all) places this group below the first four centres dominating in the discourse. The dominance of Krakow in tackling the topics of displays related to Communist Poland should

be accounted for by the existence of two major museums there whose narrative focused on this period. The first was the Museum of Communist Poland operating in 2009–2019, and the second was a branch of the Museum of Krakow: the Museum of Nowa Huta operating until 2019. Both were thus working in 2017 which was the caesura of the present work. This fact contributed to such an impressive position of Krakow in the analysis.

Summary

The research has coincided with the increasingly popular tendency of studies in museology in their statistical aspect providing a strong foundation for further analysis in the historiographic dimension, either as a continuation or a methodological guidance for similar topics. In the present paper based on the methodology of quantitative research the data I present collected in 2014–2017 refer to temporary and permanent exhibitions. The conducted analysis has allowed to observe trends in museum narrative on Communist Poland, both in the number of exhibitions and their topics. The investigation has identified the most popular exhibition durations in museum narrative over the discussed period. I have also identified the most popular categories: history of art, political history, history of everyday life. Furthermore, I have distinguished three categories of urban centres in which the museum narrative related to Communist Poland is present to a varied degree: dominating (Krakow, Warsaw), present in the discourse (Szczecin, Słupsk), occasional. The fourth group includes the towns in whose museums the topic of Communist Poland was not tackled at all in 28 eight years or such a fact cannot be credibly verified; the latter classification shows a picture of the availability of such topics to wider circles of the public. Hindered access to the possibility to become acquainted with the history of PRL in museum narrative occurred in the following: Lubusz, Lower Silesian, Opole, Lublin, Podlasie, and Warmian-Masurian Voivodeships.

The prepared list constitutes the first attempt at a comprehensive look at exhibitions related to Communist Poland, at the approach to popularizing this period from Poland's history in 1989–2017 in museology. Similar studies could contribute to creating an extensive database, e.g., based on NIMOZ programmes. The difficulties in tackling this kind of research can be seen in the deep dispersion of necessary information, in relying on the good will and reliability of respondents, as well as in the selection of categories into which I classified the exhibitions. Furthermore, the methodology worked out for my research can serve as a model to other scholars interested in the analysis of tendencies in exhibition arranging.

Abstract: The objective of the research was a survey identification of the presence of the history of Communist Poland, PRL, in museum narrative in 1989–2017. Importantly, this is a repeated, supplemented, and more thorough research versus the one presented in the paper 'PRL in Museum Narrative over the Last 25 Years' published in 2014 in the *Światowid. Rocznik Muzeum* PRL-u (*w organizacji*) periodical. The research discussed in the present paper forms part of a doctoral dissertation, constituting the research's second stage.

As a result of the conducted research based on survey answers provided by museums and on individual research a database containing 642 exhibitions was created. When processing the data, quantitative analysis was adopted. After data cleaning the following statistical trends were analysed: exhibition duration over the whole research period, percentage of leading themes, percentage of themes in respective cities.

The conducted analysis has permitted to observe trends in museum narrative concerning PRL. Also the most popular exhibition duration over the research period has been identified (up to two years and permanent exhibitions). The most popular categories have been named: art history, political history, history of everyday life. Three groups of urban centres where museum narrative is present to a varied degree have been named. The fourth group contains cities in whose museums the topic of PRL has not been tackled over the last 28 years, or such projects cannot be reliably confirmed.

Endnotes

[1] Owing to the timeframe: 1944-1989 (I will speak about it below) I use the conventional propaganda name of the Polish state in 1944-1989, i.e., Polska Ludowa (translating into People's Poland), bearing in mind that the official name is Polish People's Republic (PRL) was sanctioned in the Constitution of 22 July 1952. In the English translation: Communist Poland or PRL More on the topic see K. Kersten, *Narodziny systemu władzy. Polska 1943-1948*, Poznań 1990.

[2] See M. Saryusz-Wolska, *Spotkania czasu z miejscem. Studia o pamięci i miastach*, Warszawa 2011, pp. 20-21, 82; A. Assmann, 'Przestrzenie pamięci. Formy i przemiany pamięci kulturowej', in *Pamięć zbiorowa i kulturowa. Współczesna perspektywa niemiecka*, ed. by M. Saryusz-Wolska, Kraków 2009, p. 123.

[3] See 'Muzealizacja/umuzealnienie', in: *Słownik encyklopedyczny muzeologii*, ed. by A. Desvallées, F. Mairesse, (academic ed. of the Polish version by D. Folga-Januszewska), Warszawa 2020, pp. 251-274; D. Folga-Januszewska, *Muzeum. Fenomeny i problemy*, Kraków 2015, pp. 109-111; W. Gluziński, *U podstaw muzeologii*, Warszawa 1980, pp. 14-57; P. Piotrowski, *Muzeum krytyczne*, Poznań 2011; J. Świecimski, *Ekspozycja muzealna jako utwór architektoniczno-plastyczny. Podstawy teoretyczne ekspozycji naukowych w muzeach*, Kraków 1976.

[4] See A. Ziębińska-Witek, *Historia w muzeach. Studium ekspozycji Holokaustu*, Lublin 2011; eadem, *Muzealizacja komunizmu w Polsce i Europie Środkowo--Wschodniej*, Lublin 2018.

[5] PRL's caesuras valid for museum exhibitions on the grounds of the conducted research are essentially the years spanning 1944-1989. The initial date is 22 July 1944, namely the publications date of the July Manifesto of the Polish Committee of National Liberation, PKWN, and the establishment of the Lublin

Poland. The closing date is 1989, i.e., the time of the 4 June election, the first partially democratic one. This is the end of Communist Poland conventionally assumed, still vivid in memory, and reflected in museum narratives. This caesura is not complied with by one permanent exhibition at the European Solidarity Centre, ECS, in Gdansk. The curators there assumed 1991 to have been the date ending communism in Poland. For more on the periodization of PRL see A.L. Sowa, *Historia polityczna Polski 1944-1991*, Kraków 2011, pp. 13-15.

[6] For more see M. Wąchała-Skindzier, 'PRL w narracji muzealnej ostatniego 25-lecia', *Światowid. Rocznik Muzeum PRL-u (w organizacji)*, I (2014), 11-54; eadem, 'Nostalgia i trauma – dwa oblicza pamięci. Kilka słów o PRL-u w narracjach muzealnych', in: *Pytać mądrze. Studia z dziejów społecznych i kulturowych. Księga pamiątkowa dedykowana Profesorowi Andrzejowi Chwalbie*, ed. by A. Czocher, B. Klich-Kluczewska, Kraków 2020, pp. 249-268.

[7] See *List of museums in Poland of National Institute for Museums and Private Collections*: www.nimoz.pl/baza-wiedzy/bazy-danych/baza-muzeow-w-polsce [Accessed: 16 September 2017]; List of Museums operating on the grounds of charter or regulations as agreed with the minister responsible for culture and national heritage (the list is not identical with the State List of Registered Museums), https://bip.mkidn.gov.pl/pages/rejestry-ewidencje-archiwa-wykazy/wykaz-muzeow.php [Accessed: 7 August 2022]; State List of Registered Museums operating on the grounds of charter or regulations as agreed with the minister responsible for culture and national heritage (database being organized), https://bip.mkidn.gov.pl/pages/rejestry-ewidencje-archiwa-wykazy/rejestry-muzeow.php [Accessed: 7 August 2022]. List of museums and exhibition topics related to PRL from 1989-2017 as Annex 1, in: M. Wąchała-Skindzier, *PRL w narracji muzealnej 1989-2017*, doctoral dissertation under Prof. Andrzej Chwalba, Kraków 2019 (ms in Author's collection).

[8] The material received from the queried museums contained 11 exhibitions on military topics. In the resumed calculations these were classified into the 'political history' category.

[9] From the Editors: In 2014, the address database of NIMOZ treated branches of a museum as separate entities. Nonetheless, as distinct from the list of museums operating on the grounds of charter or regulations as agreed with the minister responsible for culture and national heritage, it was not a legally valid, but simply an auxiliary list.

[10] See E. Babbie, *Podstawy badań społecznych*, trans. by W. Betkiewicz et al., (Warszawa 2008), pp. 450-476.

[11] See idem, *Badania społeczne w praktyce*, trans. by W. Betkiewicz, (Warszawa 2003), p. 623.

[12] For more see W.L. Neuman, Basics of Social Research. Qualitative and Quantitative Approaches, ed. 2, London 2013; Electronic Manual Statystyki PL, Kraków, http://www.statsoft.pl/textbook/stathome.html [Accessed: 25/09/2017, Reaccessed: 24/08/2022]. When calculating statistical I was supported by Piotr Skindzier PhD from the Department of Theory of Relativity and Astrophysics of the Jagiellonian University.

[13] Eight leading categories: political history, history of everyday life, history of culture, history of technology, history of institutions, folk art, history of design; three auxiliary categories: biographical exhibitions, history of industry, history of sports.

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