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MUSEUMS AND THE COMMERCIALISATION DILEMMA OF THE CULTURAL INSTITUTIONS

Abstract

Today we witness some significant changes observed in the nonprofit sectors of culture, including growing links between traditional mission of museum and the free market economy. Also in Poland the last two decades have been seen as a period of visible transitions in museums management, reflecting the need to response economical challenge and to meet expectations of new generation of visitors. Museums had to dust down their glass cases, radically change their role and management policy. As a result of the new mission principles, commercialization have been adapted in many state supported museums, treated as a necessity to survive. Museums are opening their door wider than ever before, changing the image of merely “cabinets of curiosities” into new institutions ready to respond to the mixed functions as conservation, scientific research, exhibition, education and entertainment – all for public benefit. As a result, museums have souvenir shops, restaurants, cafes, pubs – generating revenue that is competitive to the state funding and their admission fares. Commercialism in the nonprofit “temples of art and science” sounds like paradox. This phenomenon is caused by factors both on the demand and supply side of market. Unfortunately, too many functions could lead to spatial conflicts and tensions in priorities of museum mission. However, as our research results showed, the potential dilemma could be solved successfully by a proper balance achieved between economy pressure and the uniqueness of museum role. A discussion evaluating these findings concludes that although commercialism of the museums sounds like paradox and cultural institutions could not treat the economy results as their priority, but when bearing in mind their primary distinguished mission and specific function, we should not forget about opportunities of making business with the aim to shape a rational budget.

Keywords: museums and economy, commercialization of culture

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Introduction

In Poland massive change has been recently occurring in the nonprofit sector of culture, including growing links between traditional mission of museum and the free market economy. Today it is not isolated fact; growing commercialization is seen not only in contemporary museums but in various other, traditionally nonprofit institutions, as universities.¹ It is world wide experience that museums have not only souvenir shops, but also restaurants, cafes, pubs – generating revenue that could enrich their income from state funding and admission fares.²

The aim of this paper is to present the relationship between museum role and mission, public demands and commercial services offered by museum (catering, retail and others). In theory the conflict of interests might be clear: unprofitable but socially desirable museum services are limited by profit-making activities. Commercial services use the same resources as are crucial to other museum functions (culture, science, education): restaurant or shop located in the museum share the same management, staff, buildings, space and equipment. These commercial activities are often targeting quite different consumer group, as museum restaurants are often opened later and in different hours than admission time to the museum. Could these potential dilemmas be solved by a proper balance between economy pressure and the uniqueness of museum role? What is the public opinion on these issues? The answers for these questions are important as the further process of changes in the traditional function and program of the museum is inevitable. The principles concerning a new role of museums are described in ICOMOS (International Council on Monuments and Sites) document “A Cultural Tourism Charter”³ and in the Polish law

¹ S. Awoniyi, *The Contemporary Museum and Leisure: Recreation as Museum Function*, “Museum Management and Curatorship” 2001, Vol. 19, iss. 3, pp. 297–308; B.S. Frey, *Superstar museums: An Economic Analysis*, “Journal of Cultural Economics” 1998, Vol. 22, Kluwer Academic Publishers, pp. 113–125.

² B.A. Weisbrod, *The Commercial Transformation of the Nonprofit Sector*, Press Syndicate of the University of Cambridge, UK, 2000, pp. 23–38; F.C. McLean, *Marketing in museum: A conceptual analysis*, “Museum Management and Curatorship” 1993, Vol. 12, iss. 1, pp. 11–27; S. Salwood, *Creativity and innovation in the cultural economy: museums, galleries and visual arts*, in: *Creativity, Innovation and the Cultural Economy*, A.C. Pratt, P. Jeffcut (eds.), Routledge Studies and Global Competition, New York 2009, pp. 276–301; Special Report: Museums, “The Economist” 2013, issued on the December 21st, pp 1–10.

³ <http://www.icomos.org/tourism> (December 2013).

on museums changes, expecting all museums to initiate commercial activities. At present, when museums annual expenses are covered by the state support only in 60%-65% and by admission fees merely in 10%–15%, it is an urgent need to fulfill about 20% - 30% of their budget by income obtained from other sources.⁴

This paper is focused on examining the phenomenon of new commercial functions of museums and the opinion on these recent changes expressed by museum visitors. The first section is about traditional museum meaning and mission in the context of history of museums in Europe and the new role of museum in the contemporary society, while the next section considers the commercial services in the newly opened museums in Warsaw. The third section is an attempt to summarize and discuss some controversial issues, and consider possibilities of achieving a functional and spatial consensus.

1. Research study: material, questions and methods

The research findings presented here are the result of theoretical and field studies conducted in the years 2012 - 2013 in the selected museums in Warsaw. As still little attention has been paid to commercialization of nonprofit cultural institutions in the literature, examining new functions of museums seemed to us a good theme of our research.⁵ Our research was focused on the commercial services offered in the museums (catering, retail, others) and opinions about museum mission and function - expressed by their visitors. This paper deals with a selected four cases, museums recently opened: the Copernicus Science Centre, the Museum of History of Polish Jews, the Museum of Warsaw Uprising and the Museum of Sport and Tourism. It should be noted that not all of surveyed museums have been already registered to the database of the National Institute of Musicology and Conservation in Poland (NiMOZ).⁶ Nevertheless, as the material of our study, we decided to consider all museums established after the year 2000, located in Warsaw and opened to the public. Our field works encompassed

⁴ <http://www.nimoz.pl> (December 2013).

⁵ One of the unique book on this subject in Poland is a recently published work by A. Panasiuk, *Marketing w turystyce i rekreacji*, Wydawnictwo Naukowe PWN, Warszawa 2013 (*Marketing in Tourism and Recreation*).

⁶ <http://www.nimoz.pl> (December 2013).

site visits, participant observations and structured interviews with visitors, undertaken *face to face, in situ*. Our interest was focused on commercial functions of museums as catering or retail services, considered in the context of museum primary functions. We were interested in several questions as: How much have the contemporary function and mission of museum been changed? What are the limits between the traditional role of nonprofit cultural institution and commercial services? What are the visitor's opinions on the new program of museums? To answer all these questions a methodological variety in the research study and analyses of material was necessary, both qualitative and quantitative methods were used, primary and secondary data studied.⁷

This survey was an integral segment of Ds-144 project and has been carried out at the Faculty of Tourism and Recreation, Joseph Pilsudski University of Physical Education in Warsaw, supported by a grant from the Ministry of Science and Higher Education (project scheduled for 2011–2014).

2. The traditional meaning and contemporary mission of museum

A historical analysis of museum role in European civilization shows, that its function evolved within over the past twenty two centuries. At the beginning museums which have existed in Ancient Greece and Rome ('museon') were places dedicated to gods, contemplating and learning. In the eighteen century they developed a role of prestigious private collections of curiosities and artefacts, founded by higher class and not opened for public. The first public museum in Europe was the British Museum created in 1759 by Sir Hans Sloane, however at first opened only for middle and upper class members. This time museums were created by 'elite for the elite'. The turning point was the nineteenth century, which brought another change with establishment of numerous museums aimed for public benefit, opened in grand edifices and managed by professional staff.

The scale of museums popularity could be described by statistic data: today there are more than 55 000 museums in 202 countries, some visited by more than 10 million visitors per year (as Palace Museum in Beijing which annually draws almost 12 million tourists). Among the most visited museums in the world

⁷ M. Finn, M. Elliott-White, *Tourism & Leisure Research Methods*, Pearson Longman Harlow 2000, pp. 19–54

are listed: Louvre in Paris, France (9,720,260), Metropolitan Museum of Art in New York (6,115,881), British Museum in London (5,575,946), Tate Modern in London (5,304,710), National Gallery in London (5,163,902) and Vatican Museums in Vatican City Rome (5,064,546). Museums visitors in EU countries are mainly well-educated, middle aged and the middle-class of background. The richer and better educated society has more museum enthusiasts and for example in Sweden as much as 76% of population declared that had visited museum at least once in 2011 [Table 1, Table 2]. These statistic data are welcomed by governments as it is believed that tourism can greatly contribute to the wealth of a country in promoting its cultural heritage, and enhance cultural diversity. For example, ICOM (International Council of Museums) has always paid attention to the cultural heritage protection and conservation concerns as tourism keeps developing. One of the initiatives, the resolution adopted at the Melbourne General Assembly in 1998, was a significant step towards the development of a sustainable cultural tourism related policy in collaboration with UNESCO (United Nations Educational, Scientific and Cultural Organization), UNDP (United Nation Development Program) and ICOMOS (International Council on Monuments and Sites). The main goal was to “implement standards to protect heritage while making sure that communities involved can benefit from a long – term advantage” (ICOMOS, 2000) and resulted in developing and publishing “A Sustainable Cultural Tourism Charter”. In the year 2009 the annual International Museum Day – celebrated each year worldwide on 18th of May – had a theme “Tourism and Museums”.

Under the terms of the Polish Journal of Laws, the museum is a non-profit institution, main purpose of which is to collect and protect natural assets and cultural heritage of humanity, of material and immaterial character, provide information about the values and contents of the collections, promotion the fundamental values of history, science and culture of Poland as well as the global development of civilization.⁸ Polish museums had derived from the 18th and 19th century tradition of art and scientific collections. In the nineteenth century in Poland, education and patriotism were important missions and privately founded museums (Potocki’s in Wilanów, Czartoryski’s in Puławy) were treated not only as temples of valuable collections, chance of self-improvement but also as bastions of resist-

⁸ *Journal of Laws of 2012, item. 987, amending the Polish Law on Museums from the 21st November 1996.*

ance against occupants. In the mid-twentieth century museums were developed not only by individual collectors and literary societies, but also by government, universities, city municipalities or rural gminas authorities. In this “golden age of museums” not only museums, but also other cultural institutions, became an issue of regional pride developing a sense of social responsibility (National Museum in Kraków, National Museum in Poznań, National Museum in Warsaw, rural open air museums).⁹ The variety of different types of museums showed their different purposes: classical learning, scientific discovery, moral and patriotism up-lift, political propaganda, national values, cultural issues and entertaining recreation. With the economical and political changes after the 1989, the financial constrains (caused by underfunded museum system) and often poor museum organization were the factors to affect the decline and stagnation of museums in Poland. However, in the last decade the government intervention in museums has emerged and as a result not only many already existing institutions were revived, but also new museums have been opened, showing new possibilities and new missions in the organization of cultural activities. Today there are about 800 museums in Poland recognized by the Ministry of Culture (480 officially registered museums and about 300 para museum institutions of various types), covering different categories of collections: fine arts, craft, archeology, biography, history, science and technology, natural history and agriculture. Polish museums, seen as a key drivers of cultural tourism, are visited annually by more than 22 000 000 visitors (24% of Poles declared visiting museum at least once in 2011)¹⁰ [Table 1, Table 2].

Table 1

Population ratio of the museum visitors (in 2011) in the selected EU countries (in %)

Country	Sweden	Netherlands	UK	Germany	France	Italy	Spain	Poland	Portugal	Greece
Population ratio	76	60	52	45	40	30	29	24	19	18

Source: The Special Report. Museums 2013, GUS 2014.

⁹ J.Z. Żygulski, *Muzea na świecie. Wstęp do muzealnictwa*, Państwowe Wydawnictwo Naukowe, Warszawa 1982 (*Museums in the World. The Introduction into Museology*).

¹⁰ <http://www.stat.gov.pl/gus> (December 2013).

Table 2

Number of annual visitors (in 2010) in the selected countries

Country	United States	China	Japan	Germany	South Korea	Britain	Poland
Number of visitors	850000000	500000000	161200000	109600000	90000000	87600000	22000000

Source: *The Special Report. Museums 2013*, GUS 2014.

Modern museums perform not only the traditional tasks associated with the works of art collection, researches undertaken on artifacts and education program developed through organization of permanent or temporary exhibitions. In Poland, as in other countries, museums are also places giving tourists and the local community a chance for entertainment, attractive leisure time, offering a rich program of education, taking into account the interests and needs of visitors being in different age and of different social groups genre.

However, in Poland culture has traditionally been seen as the responsibility of the state, but due to the economy struggle the museums position is becoming more difficult and despite state financing and private donations museums are expected to raise money themselves. Most of the Polish museums, as the cultural institutions in other EU countries, America, Asia now live on a mix of public and private funding and try to raise money themselves, for example by lending their collections (especially famous paintings – as Leonardo da Vinci pieces) to other museums. In the United States of America as much as 27.6% of museum funding is earned by museums themselves (36.5% comes from private funding, 24.4% from government support and remaining 11.5% from other – as various investments resources).¹¹ These changes significantly influence the new directions and ideas of contemporary museum management. In the past, museum directors had a background mainly in art history but rarely had experience in management and economic problems. Today museum is not just a space for permanent and temporary exhibitions, museum lessons, workshops and scientific research – it is also the place used for conferences, major events of national importance, as well as for social events and private celebrations, even of very private character as family weddings. In the challenging economic times sustainable cultural tourism might have a significant economic meaning for museums and heritage sites. Consequently, contemporary museums are also places to dine (one can find there cafes, snack

¹¹ *Special Report: Museums*, “The Economist” 2013, issued on the December 21st, pp. 1–10.

bars, bistros, restaurants, pubs or wine bars). These additional commercial offers are provided to meet the needs of modern society, as well as to improve always too much limited budget and to support museum financially. The spatial and functional solutions of new museums in Warsaw (the Copernicus Science Centre, the Museum of History of Polish Jews, the Museum of Warsaw Uprising and the Museum of Sport and Tourism) question the traditional concepts of museum; show what it can offer its public – also in the commercial context [Table 3].

3. Commercial functions in the newly opened museums in Warsaw

Today in Warsaw there are 67 formally registered museums. These encompass establishments of different character, theme and profile: art museums (11), archaeological museums (1), biographical museums (9), ethnographic museums (2), museums and libraries (18), natural history museums (4), technique and science museums (11), museums of military (5). In public opinion museums in Warsaw are the most important cultural centers of the city and institutions important for the development of cultural tourism.

Due to the changing expectations of modern society, these are also increasingly attractive sites for weekend and holiday recreation for the citizens of Warsaw. This is proven by the statistical results: according to the Central Statistical Office in 2006 all museums in Warsaw were visited by as much as 2 284 685 people. The most popular museums were historic palaces as Royal Castle Museum, Royal Łazienki or Royal Wilanów Museum (1 306 923 visitors), art museums as National Museum (647 812 visitors), biographical museums as Maria Skłodowska Museum (148 648 visitors), science and technology museums (138 969 visitors). The most visited museums, until the opening of the Copernicus Science Centre in 2010, were the Warsaw Uprising Museum and the Museum of the Royal Castle in Warsaw (visited by nearly 500 000 people per year). It should be emphasized that opened in 2010 the Copernicus Science Centre has become extremely popular, visited by more than 1 000 000 people per year [Table 1, Table 2].¹²

Our field surveys, with the use of a standardized questionnaire (*face -to-face, in-situ* polling methods were applied), were conducted from the 1st October 2012 to the 30th of April 2013, organized in the four recently opened museums

¹² <http://www.stat.gov.pl/gus> (December 2013).

in Warsaw: the Warsaw Uprising Museum - 30 questionnaires, the History of Jews in Poland Museum - 25 questionnaires, the Copernicus Science Centre - 30 questionnaires and the Sports and Tourism Museum - 15 questionnaires.

Surveyed museums short characteristic [Table 3]:

- a) The Copernicus Science Centre has been operating since 2010, it is a nonprofit cultural institution (science museum), founded by Warsaw Municipality, Ministry of Science and Higher Education and Ministry of Education. It is one of the most advanced museums of this type in Europe. Its business offer includes conference centre with a large auditorium (300 seats) and a hall of 440 m² area, which could be divided into smaller rooms by moving walls. There are a “Bistro Wiem” restaurant and a café in Planetarium Building. It is a unique Warsaw museum without free admission day. It is visited roughly by one million people per year.¹³
- b) The Museum of the History of Polish Jews, has been operating since 2013, however the formal opening is scheduled for 2014. It is aimed as a nonprofit cultural and education centre, founded by Jewish Historical Institute of Poland, the Warsaw City Council and the Polish Government (Ministry of Culture and National Heritage) together with donors from all over the world. Its business offer includes conference centre (500 seats), exhibition space (600 m²), banqueting hall for 200 seats, museum shop with souvenirs, bistro, café and restaurant. The museum is still under construction and the visitor’s statistic is not available.¹⁴
- c) The Museum of Sport and Tourism, has been operating since 1952 (in the new building since 2007), it is a nonprofit cultural institution (history museum), founded by Polish government (Mazovia Region Self Government), it is a member of the Olympic Museums Network. Its business offer includes possibility of seminars and conferences organized in the museum premises, a small shop with souvenirs, possibility to make purchases on-line, bistro café on the ground floor, restaurant ‘Moonsfera’ on the roof floor and a garden restaurant opened in spring and summer seasons.¹⁵

¹³ <http://www.kopernik.org.pl> (December 2013).

¹⁴ <http://www.jewishmuseum.org.pl> (December 2013).

¹⁵ <http://www.muzeumsportu.waw.pl> (December 2013).

- d) The Warsaw Uprising Museum has been operating since 2004, it is a nonprofit cultural institution (history museum), founded by Polish government (Ministry of Culture and Warsaw Municipality), and dedicated to the Warsaw Uprising in 1944. Its business offer is limited due to the obvious reasons. There are no catering services, only a small shop with souvenirs and a possibility to make purchases in the on-line shop. It is visited roughly by half a million people per year.¹⁶

To our survey questions a hundred of people answered, 62 out of 100 declaring, that they were residents of Warsaw. Our respondents were only adult individuals, organized groups (such as schoolchildren) were not considered in our survey. Our respondents were mainly people visiting museums on average at least twice a year (72%), often returning to the favorite museum, the most of them visiting museums usually with family or friends (81%). Our research aim was to gather both the quantitative data (of the published and original character), but also to learn the visitors opinion about museum commercial services (primary qualitative data). For this latter purpose, our respondents, in addition to the survey questions were asked to express their broader opinions, even very personal comments on visited museums. We were mainly interested in the use of commercial services (catering, retail) offered there. Nearly half of our respondents (49%) were sure that the role of the modern museum, except science and education, should be provision of culture activities and education shaped like family entertainment. More than half of our respondents (59%) thought that commercial services should be provided as important part of the museums budget, helping to develop their non-profit activities (as exhibitions, cultural events and school classes). Although only 2% of our responders were ever interested in retail offer, spending on average 12 PLN (about 3 Euro) per year and only 3% in catering offer, spending on average 29 PLN (about 7 Euro) per year – almost all were positive that these offers in museums were of great importance. The attractiveness of surveyed museums in Warsaw was rated quite highly by 79% of our respondents. According to our respondents, what creates museum value was not only the quality of collections and exhibitions, aesthetic, promotion and information, but also variety of attractive, additional services (trade, culture – such as cinema, catering). Our respondents stressed the high quality of Warsaw museums promotion, their good transparent websites with well organized information, editorial activities, published books

¹⁶ <http://www.1944.pl> (December 2013).

and booklets, educational services, museum guides having high qualifications, including knowledge of foreign languages. Only the Museum of Sport and Tourism was criticized, mainly for unexciting exhibition presented in small areas, the lack of inspiring multimedia displays, and poor promotion of cultural activities offer. Due to the special character of museums theme, the Warsaw Uprising Museum had quite limited commercial services (for example no catering services) but this decision made by museum management was understood and approved by our respondents. Many respondents underlined special meaning of revolutionary changes in program and function, which occurred in the last ten years in several Warsaw museums. In their opinion, these changes are necessary as the contemporary museums are important sites for integration and creation the social identity. Moreover some institutions (as the Warsaw Uprising Museum) are even important in the context of the history and tradition of the family. According to our respondents, contemporary museum should be much more opened than traditional cultural institutions, ready to meet wide public demands. More than 80% of respondents have pointed out that the Warsaw Uprising Museum or the Copernicus Science Centre is the excellent example of the perfect fulfillment of new social expectations.

Table 3

Commercial services in the recently opened Warsaw museums

Museum	Museum Character	Number of visitors per year	Commercial services
The Copernicus Science Centre (opened in 2010)	Science museum	About one million	Conference centre with a large auditorium, a "Bistro Wiem" restaurant and a café in Planetarium Building.
The Museum of the History of Polish Jews (opened in 2013)	Historical museum	No data available yet	Conference centre, exhibition hall, banqueting hall, bistro, café, restaurant, museum shop, purchase on-line offer
The Museum of Sport and Tourism (opened in 2007)	Historical museum	About 150 000	Conference space, exhibition space, shop and purchase on – line offer, bistro, café, restaurant and garden restaurant (operating in spring and summer season)
The Warsaw Uprising Museum (opened in 2004)	Historical museum	About half a million	Conference space, small kiosk with souvenirs, on-line purchase possibility

Source: author's survey, supported by grant from the Ministry of Education and Science (ds-144 AWF Warsaw 2011–2014).

4. Summary and discussion

In Poland the contemporary broad meaning of museum reflects its phenomenon: now it comes in various styles and types, and is governed by different organizations – state, local authority, private institutions. Also in one museum the public attracted may vary from academics and specialists to families with small children. How could all these different expectations be harmoniously composed in one space? What constitutes museum and how programming its function should respond to the needs of its customers to build a good relation between museum and public? As without visitors there is no future for museum...

The complicated and mixed program requires the rational quest for satisfactory functional solutions of museum's space to meet society expectations. It is to be underlined that the question is not whose needs or wants should be met. The museum in modern society has a significantly broader public role than cultural institutions in the past. The goal is to benefit the wider public than ever before. Contemporary museum must enlighten, provoke, stimulate, educate and entertain by opening widely its doors to the public and finding the proper balance between elitism and populism. This requires the revision of traditional role of museum and reconsideration of museum's interaction with visitors. For example to solve how – without abdicating its education role – to ensure provision of facilities that allow leisure and recreation. Our research results show that mixed functions of the museum could be successfully integrated. It is proved by the Warsaw Uprising Museum or the Copernicus Science Centre experience that using their spatial potential, these museums could add an entertainment function and some values of leisure quite harmlessly, with harmony and consensus achieved to fulfill education, cultural values and prestigious mission of these institutions. The mission of future museum is essentially cultural, however the economy concern will be also important in addition to the obvious education and scientific aim. The need of museum management to tackle economic issues in creative and innovative way is expressed by new law regulations in Poland.¹⁷ It recognizes the important fact that traditionally museum was an institution that merely conserves a collection of artifacts and other objects of scientific, artistic, cultural or historical importance – but the new challenges are quite different. Modern museums role is much more complicated: it performs not only the tra-

¹⁷ <http://www.nimoz.pl> (December 2013).

ditional tasks, today museums are places where both the tourists and the local community members have chances for entertainment, attractive leisure time; institutions shaping a rich cultural and educational programs, taking into account the interests and needs of visitors' different age and social groups genre. It is also an elegant and prestigious public space used very often for conferences and major events of national importance, as well as promotion and social events, some of very private character as family weddings. These commercial activities are to meet the needs of modern society, improve always too limited budget and provide some financial help to museums. It is in accordance with the timeless remark of late prof. Stanisław Lorentz: *Museums are not institutions for a particular category of consumers, but should respond broadly to social needs, responding to demands of scholars and artists, people highly educated and school children, researchers and those looking for answers to the simplest questions, adults and youth...*¹⁸

It is to be underlined, that attention to nonprofit cultural institutions (such as museums), growing commercial activity is necessary and further researches should be continued as it could highlight the differences between the expectations of the society and the museum policy. In the "new musicology" concept the border line between traditional aura of prestigious "temple of art and science" and changes developing this cultural institution into a popular theme parks, is very subtle. On the other hand, the contemporary museum should be a social construct, which meets public needs – not merely a display of arte facts. The successful experience of the Warsaw Uprising Museum and the Copernicus Science Centre showed that the delicate balance between these two issues could be solved satisfactory. Today museums in Poland are visited by numerous tourists of very different genres: high and low educated, families with children, elder citizens and schoolchildren groups. Museums are very democratic, broad public, penetrating down and up the Polish social scale. The introduction of too ambitious changes which might create elitism, could be perceived as a great mistake, when responding only to interests of higher social echelons. As today the primary role of museum is being a partner in public education – it must benefit the wider public. Nevertheless, always the important question should be the limits of museum commercialization and the way of properly balanced management policy

¹⁸ S. Lorentz, *Filozofia muzeów. Czy należy spalić Luwr?*, Wydawnictwo Muzeum Narodowe w Warszawie, Warszawa 1999, p. 27 (*Philosophy of Museums. Should the Louvre Be Destroyed?*).

and strategy. We would like to emphasize that in our opinion, despite the many necessary changes, each museum should maintain individual balance and agreement between commercial activity and its primary function – science and education, find a rational consensus between high culture and entertainment. All these changes are foreseen in the vision of modern museum future role in the ICOM and ICOMOS documents.¹⁹

All in all, as we deeply believe, despite the efforts needed to gain popularity and achieve a successful economy results, museums should maintain their uniqueness as well as their dignity being above all the important guardians of national cultural heritage.

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¹⁹ A) International Council of Museums ICOM (2004): *Code of Ethics for Museum* (information available on the ICOM website: <http://www.icom.org>); B) International Council on Monuments and Sites ICOMOS (1999): *A Sustainable Cultural Tourism Charter* (information available on the ICOMOS website: <http://www.icomos.org/tourism>).

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MUZEA WOBEC DYLEMATÓW KOMERCJALIZACJI INSTYTUCJI KULTURY

Streszczenie

Jesteśmy świadkami wprost rewolucyjnych zmian w programach i sposobach zarządzania placówkami kultury, ich postępującej komercjalizacji. Zadaniem współczesnego muzeum jest już nie tylko realizacja tradycyjnych misji związanych z przechowywaniem dzieł sztuki, badaniami naukowymi oraz udostępnieniem zbiorów publiczności dla celów edukacyjnych. Placówki muzealne są coraz częściej miejscami urządzanymi dla turystów i społeczności lokalnej z myślą o rozrywce, atrakcyjnym spędzaniu czasu wolnego, dysponujące bogatym programem uwzględniającym zainteresowania i potrzeby różnych grup wiekowych i społecznych. Zarówno nowa formuła ekspozycji jak i dodatkowa działalność to nie tylko wychodzenie naprzeciw potrzebom współczesnego społeczeństwa, ale i próba poprawy zawsze zbyt skromnego budżetu, jakim dysponują zarządzający muzeami. Ważnym pytaniem pozostają jednak granice między misją muzeum jako strażnika dziedzictwa – a jego ofertą komercyjną. Wyniki naszych badań dowodzą, że odpowiednia funkcja, program i polityka zarządzania pomagają osiągnąć pożądany rozsądny kompromis pomiędzy różnorodnymi zadaniami tych instytucji kultury – bez uszczerbku dla wypełniania istotnych społecznie misji muzeum w dziedzinie edukacji, nauki i kultury.

Słowa kluczowe: muzea i ekonomia, komercjalizacja kultury