



2018

**POLISH
CULTURE
YEARBOOK**



NATIONAL
CENTRE FOR
CULTURE
POLAND

2018

**POLISH
CULTURE
YEARBOOK**

Warsaw 2019

•	INTRODUCTION Prof. Piotr Gliński, Deputy Prime Minister, Minister of Culture and National Heritage	5
•	REFLECTIONS ON CULTURE IN POLAND 1918–2018 Prof. Rafał Wiśniewski, Director of the National Centre for Culture Poland	11
1.	CELEBRATIONS OF THE 100 TH ANNIVERSARY OF POLAND REGAINING INDEPENDENCE	17
•	CELEBRATIONS OF THE 100 TH ANNIVERSARY OF POLAND REGAINING INDEPENDENCE Office of the ‘Niepodległa’ Program	18
2.	CULTURE 1918–2018	27
•	POLISH STATE ARCHIVES Head Office of State Archives	28
•	LIBRARIES National Library of Poland	39
•	READERSHIP National Library of Poland	79
•	CULTURAL CENTRES Centre for Cultural Statistics, Statistical Office in Kraków	89
•	MUSEUMS National Institute for Museums and Public Collections	96
•	MUSICAL INSTITUTIONS Institute of Music and Dance	111
•	PUBLISHING PRODUCTION National Library of Poland	121
•	ARTISTIC EDUCATION Centre for Art Education	134
•	THEATRE IN POLAND Zbigniew Raszewski Theatre Institute	142

•	IMMOVABLE MONUMENTS National Heritage Board of Poland	160
3.	CULTURAL POLICY 2018	173
•	LOCAL GOVERNMENT SPENDING ON CULTURE National Centre for Culture Poland	174
•	CINEMATOGRAPHY Polish Film Institute	181
•	NATIONAL MEMORIAL SITES ABROAD Department of Cultural Heritage Abroad and Wartime Losses, Ministry of Culture and National Heritage	189
•	POLISH CULTURAL HERITAGE ABROAD Department of Cultural Heritage Abroad and Wartime Losses, Ministry of Culture and National Heritage	196
•	RESTITUTION OF CULTURAL OBJECTS Department of Cultural Heritage Abroad and Wartime Losses, Ministry of Culture and National Heritage	204
•	DEVELOPMENT OF LIBRARY INFRASTRUCTURE AND PROGRAMMES ADDRESSED TO PUBLIC LIBRARIES Polish Book Institute	212
•	EXPENDITURE OF THE POLISH STATE ON CULTURE Department of Intellectual Property Rights and Media, Ministry of Culture and National Heritage	217
4.	VARIA	227
•	PUBLIC SPACE AND ARCHITECTURE IN SOCIAL PERCEPTION National Centre for Culture Poland	228
•	STANISŁAW MONIUSZKO AND HIS RECOGNITION IN POLAND National Centre for Culture Poland	239

INTRODUCTION

Minister of Culture and National Heritage

The third edition of the Polish Culture Yearbook comes out in 2018, a special year for Poland in which we celebrate the 100th anniversary of regaining independence. Therefore, articles and studies contained within this volume discuss various aspects of Polish culture and heritage, presenting them against the background of significant historical processes that structured Poland.

Statistical data is provided to illustrate the dynamic expansion in the times of the Second Republic of Poland. The state-building process included the development of various institutions: archives, libraries, establishments of culture (initially known as ‘folk establishments’), museums, art schools, theatres, and many others, with such examples as the National Museum in Warsaw, whose modernist building was erected in 1927–1938, and the National Library of Poland established pursuant to the Regulation of 24 February 1928 of the President of the Republic of Poland.

The heyday of Polish culture was brutally interrupted by the Second World War. We have lost many priceless works including most of the special collections of the National Library, burnt by the Germans after the capitulation of the Warsaw Uprising in 1944. A substantial number of works of art was stolen. As of today, the online database of lost works of art managed by the Ministry of Culture and National Heritage (www.dzielautracone.gov.pl) records approx. 63,000 items, which is merely a part of Poland’s wartime losses.

After 1945, as a result of extraordinary effort of many outstanding people, Poland managed to rebuild some of its monuments and thus restore the operation of cultural institutions. The centrally planned economy assumed

ongoing growth of economic indices. Subsequent statistical yearbooks published by the Statistics Poland proved that new archives, libraries, cultural centres and other institutions emerged consistently. If one looks at those figures more closely, one will find signs of cultural activity being subjected to the goals set by the leadership of the Polish United Workers' Party, implemented for example by the Main Office for the Control of the Press, Publications and Public Performances. Changes observed in the publishing market may serve as an example here. In 1938, 6022 titles were published with a total circulation of 36.2 million copies compared to 3254 titles with a total circulation of nearly 39 million copies in 1946. Therefore, while the circulation was on the rise, the offer was less diverse. Similar trends were observed in the market of magazines and journals.

The time after 1989 proved to be the time of hope on the one hand but a difficult period for artists and creators on the other. As censorship was abolished and Poland's borders were opened up, a new approach to cultural policy developed. It postulated marketisation of culture which in practice translated into a drastic reduction of public expenditure on culture. As a measurable consequence of these decisions, the number of cultural institutions (public libraries, library points, cultural centres, etc.), and people's participation in culture (expressed among others as numbers of theatre-, concert- and cinema-goers) came to a decline.

The primary focus of the Ministry of Culture and National Heritage and its activity since late 2015 has been to encourage reflection on the historical conditions behind the current condition of the cultural sector in Poland. We have built on the legacy of the Second Republic of Poland which has become an inspiration for many actions implemented as part of the Multi-Annual Governmental 'Niepodległa' Program. Intensive work has been undertaken to recover the looted works of art. For example, in 2018, Maksymilian Gierymski's 1872 painting *Zima w małym miasteczku* [Winter in a Small Town] and the 17th-century painting *Zesłanie Ducha Świętego* [Descent of the Holy Spirit], attributed to Isaak van den Blokke, were recovered. Expenditure on culture from the central budget has increased significantly, resulting in the establishment of new institutions and support for regional facilities co-managed by the Ministry of Culture and National Heritage. New museums are being built, e.g. the construction of the Polish History Museum has just been launched. These activities bring tangible results in the form of a systematically growing level of participation in culture. The number of people who visit museums is rising dynamically. A growth in attendance, much

higher than that in the late 1990s, has also been recorded for artistic institutions (philharmonic halls, theatres, cinemas, etc.).

Great historical processes do not happen spontaneously. We could not enjoy today's independence or the outstanding works of Polish culture created in the past if it had not been for the enormous effort and personal dedication, sometimes even sacrifice, of many people. Among them were undoubtedly Ignacy Jan Paderewski and Zenon 'Miriam' Przesmycki, whose paths, albeit so different, merged in 1919, when Paderewski became the Prime Minister and Przesmycki the Minister of Art and Culture.

Ignacy Jan Paderewski, a son of an insurgent in the January Uprising of 1863, used his outstanding artistic talent to win the favour of the rest of the world for the Polish cause. As an extremely popular pianist, he performed on the most important stages of his time, including in Paris, Vienna, London and New York, while his concerts attracted both representatives of the élite and thousands of regular people. Through art he gained friends for Poland, including such important and powerful figures as Thomas Woodrow Wilson, the twenty-eighth President of the United States. This was of key importance for securing international support for establishing an independent Polish State, as postulated by President Wilson in 1918 in proposal number 13 of his Fourteen Points.

Poland became the main goal and most fundamental value in Paderewski's life. His artistic career was dominated by his involvement in the fight for Poland's independence. The substantial income from his concert tours in the USA was spent on patriotic causes. He used beautiful words to express his deep attachment to Poland. This is what he wrote in his appeal of 22 May 1915 to the Polish diaspora in America:

'I am Polish, and I am a faithful son of my Homeland. The image of Poland both great and strong, free and independent, has been the very essence of my existence; making it come true has been the sole purpose of my life. Although I have lived most of my life among strangers, I have never mistreated her, nor I ever will. Each of us loves Poland, but no one is capable of loving her more than I do.'¹

1 Ignacy J. Paderewski, *Mistrz Paderewski do Polonii w Ameryce* [Maestro Paderewski to the Polish Diaspora in America], 22 May 1915, source: <https://polona.pl/item/mistrzpaderewskidopoloniiwamerycerodacydrodzybracia-moiincodlatjuz,NDQzNDAYNTc/> [accessed on: 21 November 2018]. Unless indicated otherwise English versions of all quotations used in the text come from its translator [translator's note].

On 16 January 1919, Józef Piłsudski appointed Zenon Przesmycki, pen name 'Miriam', Minister of Art and Culture in Ignacy Jan Paderewski's government. As he was taking the post, Przesmycki enjoyed wide recognition in artistic circles for his achievements, among others for establishing the magazine 'Chimera'. Beautifully illustrated, 'Chimera' was a work of art on its own and offered texts by the most outstanding Polish writers (including Bolesław Leśmian, Zofia Nałkowska, Stefan Żeromski, Władysław Reymont, Leopold Staff and Stanisław Wyspiański). As an élite and avant-garde journal it followed the motto of 'art for the sake of art.' In his political writings Przesmycki argued that works of art should be evaluated exclusively by their artistic value.

At the same time it would be unjust to say that Przesmycki showed no interest in social matters. In fact, he devoted a lot of his attention to practical issues. For example, before the outbreak of the First World War, he was strongly involved in the debate on the construction of the Museum of Art in Warsaw. He played an active part in the works on the Polish copyright law of 1926. Among Przesmycki's merits, one cannot overlook the role he played in introducing Poles to the poetry of Cyprian Norwid, which he discovered in 1897. Until the end of his life, he continued his search for the poet's unknown works scattered around the world, prepared critical studies of his legacy and popularised his works among Polish readers, for example by printing them in 'Chimera'. His efforts to publish Norwid's collected works were interrupted by the war. One of the volumes, ready for printing, was destroyed in the Warsaw Uprising. Przesmycki died in October 1944. In those tragic times he did a great service to Polish culture by preserving a chest filled with Norwid's manuscripts in the basement of one of Warsaw's tenement houses. Safely evacuated from the capital city in 1945, they were eventually placed in the National Museum in Warsaw.

The third section of the Polish Culture Yearbook 2018 presents statistics that may fill us with optimism. Local government units planned expenditure on culture and protection of national heritage in the amount of PLN 10 billion. In 2017, a record number of 56.6 million viewers was reported for Polish cinemas, with 13.5 million of them attending the screenings of Polish films. The Film Discussion Clubs, a network developed since 2006, has already as many as 1688 clubs. However, the numbers by themselves would mean little if it had not been for generations of Polish artists, creators and all those who have contributed to the consolidation of national heritage in the field of culture, as best illustrated by the examples of Ignacy Jan

Paderewski and Zenon Przesmycki. Without the work and commitment of all people of culture, both those who create it and those who strive to preserve our national heritage, cultural institutions would be only empty buildings. Therefore, in the year of the 100th anniversary of Poland regaining its independence, let us not forget about the achievements of the previous generations to whom we owe so much.

Prof. Piotr Gliński

Deputy Prime Minister, Minister of Culture and National Heritage

DEKRET

o utworzeniu Ministerstwa Sztuki i Kultury.

Na wniosek Rady Ministrów stanowią, co następuje:

Art. 1. Zostaje utworzone Ministerstwo Sztuki i Kultury.

Nr. 19.

Dziennik Praw. Poz. 52

141

Art. 2. Do Ministra Sztuki i Kultury należy zawiadywanie i opieka nad sztuką, literaturą piękną, zabytkami, muzeami sztuki, teatrami i wykształceniem estetycznym narodu.

Art. 3. Dziedziny, w artykule poprzedzającym wymienione, zostają wyjęte z zakresu kompetencji Ministra Wyznań Religijnych i Oświecenia Publicznego, w którego zawiadywaniu pozostają wszystkie inne dziedziny, wyszczególnione w art. 26 Dekretu o tymczasowej organizacji władz z dnia 3 stycznia 1918 r.

Art. 4. Art. 3 Statutu Rady Oświecenia Publicznego z dnia 13 września 1918 r. zostaje zmieniony w ten sposób, że Rada Oświecenia Publicznego składa się z 37 osób, a mianowicie oprócz osób, wyliczonych w ust. b. tegoż artykułu, w skład Rady Oświecenia Publicznego wejdzie jeden przedstawiciel Ministerstwa Sztuki i Kultury.

Art. 5. Wykonanie niniejszego dekretu powierza się Ministrowi Sztuki i Kultury w porozumieniu z Ministrem Wyznań Religijnych i Oświecenia Publicznego.

Dan w Warszawie, d. 5 grudnia 1918 r.

Naczelnik Państwa:

J. Pilsudski

Prezydent Ministrów:

Moraczewski

Minister Wyznań Religijnych
i Oświecenia Publicznego:

Prauss

Minister Sztuki i Kultury:

M. Downarowicz

* This is the original text of the Decree of 5 December 1918 on the establishing of the Ministry of Art and Culture referred to below. For the English translation of the Decree please see p. 16.

REFLECTIONS ON CULTURE IN POLAND 1918–2018

Director of the National Centre for Culture Poland

The 100th anniversary of Poland regaining its independence provides a wonderful opportunity to celebrate joyfully, express pride in the richness of Polish culture and reflect on historical conditions that have shaped the current institutional fabric of the cultural sector. It is to my great satisfaction that I can present to you the Polish Culture Yearbook 2018, the outcome of collaborative work of experts of the Ministry of Culture and National Heritage, cultural institutions supervised by the Ministry, and the Statistics Poland. They took upon themselves the uneasy task of describing changes in Polish culture in 1918–2018 and identifying factors responsible for its current shape. As a result, there emerged a multidimensional picture that offers not only a great diversity in terms of the discussed fields (similarly to the first two editions of the Polish Culture Yearbook) but also a historical insight. This perspective is particularly close to me as it falls within the mission of the National Centre for Culture, where by looking beyond the present we cultivate the future.

At the beginning of our discussion on the transformation of Polish culture, a special event should be recalled which took place just after the end of the First World War. Pursuant to the Decree of 5 December 1918 issued by Chief of State Józef Piłsudski, the Ministry of Art and Culture was established. The Minister was entrusted with the following mission: to manage and supervise art, literature, monuments, museums of art, theatres and aesthetic education of Polish nation. It was a just decision. Without Polish literature, music and painting Poland would have never survived the time of the Partitions.

The creators of the Second Republic of Poland faced a number of great challenges. Implementation of cultural policy in the state that was newly re-united from the territories that had functioned as part of three separate countries for 123 years posed a considerable difficulty. The description of hardship and adversities experienced by employees of public institutions may be found for example in the extant excerpts of the ministerial monograph from 1938 about education and culture:

‘Upon regaining independence, the Polish State extends its protection also over libraries. [...] With the previously partitioned lands now reunited as one, within the territory of the newly reborn State there were libraries organised differently by the respective occupiers, and new libraries were created. They needed to be restructured into one harmonic system that would meet the scientific needs of the entire country. It was necessary to set up legal and financial framework, as well as secure appropriate personnel. Organisational works are still in progress’.¹

The twenty years of independence between the end of the First World War and the outbreak of the Second World War were used as well as it could be. Thanks to Poles’ heroic attitude, Polish culture survived also the times of occupation and enslavement under the Soviet bloc, only to re-emerge finally in the times of democratic transformation of 1989. The year 2018 is the time of annual exhibitions and conferences which allow us to fully realise how much has been achieved over the past 100 years.

The Polish Culture Yearbook is a publication created by experts and dedicated to people who play an active part in shaping cultural policy in Poland: local government officials, managers of cultural institutions and researchers. Due to the nature of the publication, the texts contained here describe Polish culture from the institutional perspective by means of available statistical data. The volume is divided into four sections. In the first one, Jan Kowalski, Director of the Office of the ‘Niepodległa’ Program, discusses the activities carried out in connection with the 100th anniversary of Poland regaining its independence under the Multi-Annual Governmental

1 From: AAN, Ministry of Religion and Public Education (MWRiOP), *Wydział Prezydyalny – monografia szkolnictwa i kultura z działalności Ministerstwa Wyznań Religijnych i Oświecenia Publicznego – praca zbiorowa* [The Presidium Department: A monograph on educational system and culture in the activities of the Ministry of Religion and Public Education. Collective work], 1938, Ref. No. 6991.

‘Niepodległa’ Program. Pursuant to the decision of the Council of Ministers, the Program is implemented in 2017–2022. The second part of the Yearbook presents analyses devoted to the evolution of selected fields of culture over the past century. The range of topics was determined by the availability of historical data. The third section focuses on the current cultural policy, while the fourth, entitled ‘Varia’, shows results of studies conducted by the National Centre for Culture, particularly important in the light of the cultural projects scheduled for 2019.

The papers that may be found in the second part describe the transformation that structured the respective fields of culture in 1918–2018. The first text prepared by the Head Office of State Archives discusses the slowly expanding circle of archive users. In the interwar period, which serves as the starting point for this chapter, access to archives was restricted only to a narrow group of scholars and officials. The authors of the text describe subsequent institutional and technological changes, as a result of which archives are nowadays a subject of interest for a wide group of people. This may be best illustrated by the example of two most popular websites that collect archival documents (szukajwarchiwach.pl, genealogiawarchiwach.pl), for which a total of 45 million page views were reported in 2017.

The National Library experts prepared three complementary analyses dedicated to libraries, readership and publishing production. They present a long tradition of institutions that support literary activity and reading. Interestingly, systematic scientific research into these fields was carried out already in the Second Republic of Poland. In-depth studies published here point to regularities that can also be seen in other fields of culture. The enormous work carried out in the interwar period was lost to a large extent in the aftermath of the Second World War. While the library network was successfully restored and the problem of illiteracy resolved, priceless library collections (including manuscripts) were lost forever, burnt during the war. After 1989, significant changes took place both in terms of reading practices and the publishing market. Technological innovation (development of electronic publications and the Internet) has played a key role ever since.

Centres of culture, formerly known as ‘folk establishments’, which were at the early stage of development in early 1918, play an important role in cultural policy today, comparable to that of libraries. Their history is presented in the text prepared by the Centre for Cultural Statistics, Statistical Office in Kraków. It provides interesting information about changes in the organisation of these institutions. In 1928, there were only 621 of them, with 477

of them located in rural areas. Currently, the Statistics Poland reports 4230 institutions of this type, of which 2697 function in the countryside.² The important role of contemporary cultural establishments in smaller towns is a proof that the idea that led to the founding of the first folk establishments has remained valid over time.

The study on museums by Piotr Majewski, Director of the National Institute for Museums and Public Collections and the text about immovable monuments prepared by an expert from the National Heritage Board of Poland point to a certain similarity of fate as regards these forms of protection and promotion of cultural heritage. Actions taken by successive governments of the Second Republic of Poland reflect their vivid interest in the past and material artefacts related to it. The fall of the Polish State as an aftermath of the Molotov-Ribbentrop Pact left Polish cultural heritage without institutional protection. The barbarity of the occupiers and the ruthlessness of the warfare resulted in enormous losses in museum collections and monuments. The dramatic events of the Second World War have motivated generations of museologists and conservators-restorers, who ever since 1945 have taken a substantial effort to extend protection over the monuments that survived the years of the war.

The studies contained in the second section of this publication are complemented by analyses devoted to music institutions, schools of art and theatres. Maxymilian Bylicki, Director of the Institute of Music and Dance, discusses changes in Poland's musical life over the past 100 years. In the text, a time perspective is adopted based not only on major historical events (the Second World War, the fall of communism and Poland's accession to the European Union) but also on other turning points such as the administrative reforms of 1975 and 1999. In addition, other key factors in the development of music institutions in Poland are revealed, including the introduction of the state system of art education and technological changes.

Art education is a separate topic of a paper prepared by an expert from the Centre for Art Education. It points to the validity of teaching standards developed in the interwar period. The data provided in the text shows two

2 Statistics Poland, *Kultura w 2017 roku – tablice. DZIAŁ V. Centra kultury, domy i ośrodki kultury, kluby i świetlice* [Culture in 2017 – Tables. CHAPTER V. Centres of culture, cultural establishments and centres, clubs and community centres], <http://stat.gov.pl/obszarytematyczne/kulturystrykasport/kultura/kulturaw2017roku,2,15.html> [accessed on: 15 November 2018].

trends that have determined the manner in which educational institutions continue to operate. The first is the stability of the system in which schools are divided according to the field of art they represent. Today, just like in the Second Republic of Poland, students still attend schools of music, art and dance, with the former constituting the largest group. The second trend came with the nationalisation of art schools after the Second World War.

The text by the Zbigniew Raszewski Theatre Institute discusses yet another aspect of transformations that have taken place since 1918. The yearbooks of the Statistics Poland published before the war introduced a division of theatre performances by language, listed under the following categories: Polish, Polish and Other, Ruthenian, Russian, German and Yiddish. Nowadays theatre performances are almost exclusively in Polish. The analysis based on historical data is complemented by a detailed description of contemporary theatre life and supported by the data found in 'Teatr w Polsce' [Theatre in Poland], a yearbook published by the Theatre Institute.

While reflections on the changes that have taken place over the last 100 years remain the focus of the Polish Culture Yearbook 2018, the publication also presents studies carried out by the National Centre for Culture with respect to cultural events planned for 2019. I would like to encourage you to familiarise yourselves with the findings of the study on social perception of public space and architecture in Poland and the study on Stanisław Moniuszko and his recognition in Poland, both of which may be found in the section 'Varia'. Concern for spatial order in Poland remains an issue that requires intense work, all the more that many places are nowadays dominated by spatial disorder rather than by spatial order. Research into Stanisław Moniuszko is associated with preparations for the celebrations of the composer's 200th anniversary of birth.

I would like to thank the Authors of all texts presented here for accepting this uneasy challenge and providing us with an insight into cultural policy from the vantage point of changes that have taken place over the last 100 years.

I hope that you will enjoy this edition of the Yearbook and that the reflections on the history of cultural life in Poland presented here will give you an even better understanding of the current situation, contributing to effective decisions regarding future cultural activities.

Prof. Rafał Wiśniewski

Director of the National Centre for Culture Poland

THE DECREE

on the establishing of the Ministry of Art and Culture

Acting upon the request of the Council of Ministers, I hereby state as follows:

Art. 1. The Ministry of Art and Culture is hereby established.

Art. 2. The Minister of Art and Culture shall be responsible for managing and supervising art, literature, monuments, museums of art, theatres and aesthetic education of Polish nation.

Art. 3. The fields specified in the article hereinabove shall no longer fall within the scope of competence of the Minister of Religion and Public Education, who shall remain responsible for all the other fields listed in art. 26 of the Decree of 3 January 1918 on the temporary organisation of the authorities.

Art. 4. Art. 3 of the Statute of 13 September 1918 of the Council for Public Education is hereby amended, and it shall rule that the Council for Public Education shall consist of 37 members, which means that in addition to the persons enumerated in section b. of the article, the Council of Public Education shall be enlarged to include one representative of the Ministry of Art and Culture.

Art. 5. The implementation of this decree is entrusted to the Minister of Art and Culture in agreement with the Minister of Religion and Public Education.

Warsaw, 5 December 1918.

Chief of State:

J. Piłsudski

Prime Minister:

Moraczewski

Minister of Religion
and Public Education:

Prauss

Minister of Art and Culture:

M. Downarowicz

1.



**CELEBRATIONS OF
THE 100TH ANNIVERSARY
OF POLAND REGAINING
INDEPENDENCE**

CELEBRATIONS OF THE 100TH ANNIVERSARY OF POLAND REGAINING INDEPENDENCE

Office of the 'Niepodległa' Program

The culmination of the celebrations of the 100th anniversary of Poland regaining its independence was the most important event of 2018, providing not only an opportunity to celebrate past achievements but also an impulse to build a common future.

To this end, the Multi-Annual Governmental 'Niepodległa' Program was implemented. Adopted on 24 May 2017 by the Council of Ministers, the Program was analysed in terms of effects after the first year and accordingly amended on 21 August 2018. As a result, it was extended until the end of 2022. Its prolongation for six years is to show that regaining independence 100 years ago was not a one-off event, but it was a process. Under the Program, many regional and local events are commemorated and celebrated that influenced the shaping of Poland after 1918.

THE FIRST YEAR OF THE 'NIEPODLEGŁA' PROGRAM

The basis for establishing the 'Niepodległa' Program was a study carried out in 2016 by the National Centre for Culture with respect to the celebrations and their national character. In November 2017, the study was repeated to see how people's attitudes changed after the first year of the Program.

The study clearly showed that people's awareness of the historical date of 11 November increased significantly in the previous year. In the autumn

of 2017, as many as 98% of respondents were able to answer the question what holiday was celebrated in Poland on 11 November, compared to only 74% in July 2016. This is a substantial improvement, even if one takes into account the fact that the 2017 poll was carried out in autumn while the earlier ones in other seasons of the year.

Undoubtedly, this increase in historical awareness is related to the implementation of the 'Niepodległa' Program and its three priorities:

1. Nationwide – projects of institutions subordinate to and supervised by the Minister of Culture and National Heritage, and projects of other ministers and heads of central offices;
2. Regional and local – including grant programmes 'Niepodległa' and 'Coalitions for the Niepodległa Program' aimed at local government cultural institutions and NGOs, implemented by the Office of the 'Niepodległa' Program, and as part of voivodes' own projects;
3. Abroad – a programme of events implemented by the Adam Mickiewicz Institute abroad and the 'Cultural Bridges' grant programme for activities carried out abroad.

In 2018, approx. 3700 events were held as part of the 'Niepodległa' Program, including widely advertised exhibitions and events organised by major Polish cultural institutions. With a complete list lying outside the purview of this publication, only the largest and most popular of them are mentioned below:

- '#Dziedzictwo' [#Heritage] and 'Wyspiański' exhibitions in the National Museum in Kraków – during the first half of 2018, the exhibition of Stanisław Wyspiański's works was visited by over 100,000 people, a nationwide attendance record;
- Triptych '3x Niepodległa' in the National Museum in Warsaw, consisting of three exhibitions: 'Paderewski', 'Józef Brandt 1841-1915' and 'Krzycząc: Polska! Niepodległa 1918' [Shouting: Poland! Independent 1918] planned until 17 March 2019;
- 'Stulecie Awangardy w Polsce' [Centenary of the Avant-Garde in Poland] in the Museum of Art in Łódź – approx. 80 institutions across Poland joined the initiative and organised together over 200 events (exhibitions but also concerts, performances, lectures and conferences);
- European Heritage Days 2018 with the main theme 'Niepodległa dla Wszystkich' [*Independence For All*], coordinated by the National Heritage Board of Poland;
- '100 Pomników Historii' [100 Monuments of History] on the 100th anniversary of Poland regaining independence, a project implemented by the National Heritage Board of Poland in cooperation with the Chancellery of the President of the Republic of Poland;

- '100 100-latków na 100-lecie' [100 100-Year-Olds on the 100th Anniversary] – recordings of biographical interviews with witnesses of history, a project prepared by the 'Memory and Future' Centre;
- 'Powstało w wolnej Polsce' [Created in Free Poland], a cycle of concerts at the National Philharmonic;
- 'Dekady Wolności – 100 arcydzieł muzyki polskiej na stulecie Niepodległości' [Decades of Freedom – 100 Masterpieces of Polish Music for the Centenary of Poland's Independence], a project by the Polish Music Publishing House (PWM);
- 'Polska Niepodległa – historia w ożywionych obrazach' [Independent Poland – History in Moving Pictures], a cycle of films by the Documentary and Feature Film Studios (WFDiF);
- Projects by the National Centre for Culture, e.g.: 'Narodowe Śpiewanie' [National Singing], 'Murale Polskiej Niepodległości' [Murals of Polish Independence], 'Gry o Niepodległość' [Games of Independence];
- 'Polski paszport 2018' [Polish Passport 2018], a project by the Ministry of Internal Affairs and Administration to develop and introduce a new jubilee-designed passport specimen;
- 'Godność, wolność, niepodległość' [Dignity, Freedom, Independence], an educational project for schools implemented by the Ministry of National Education.

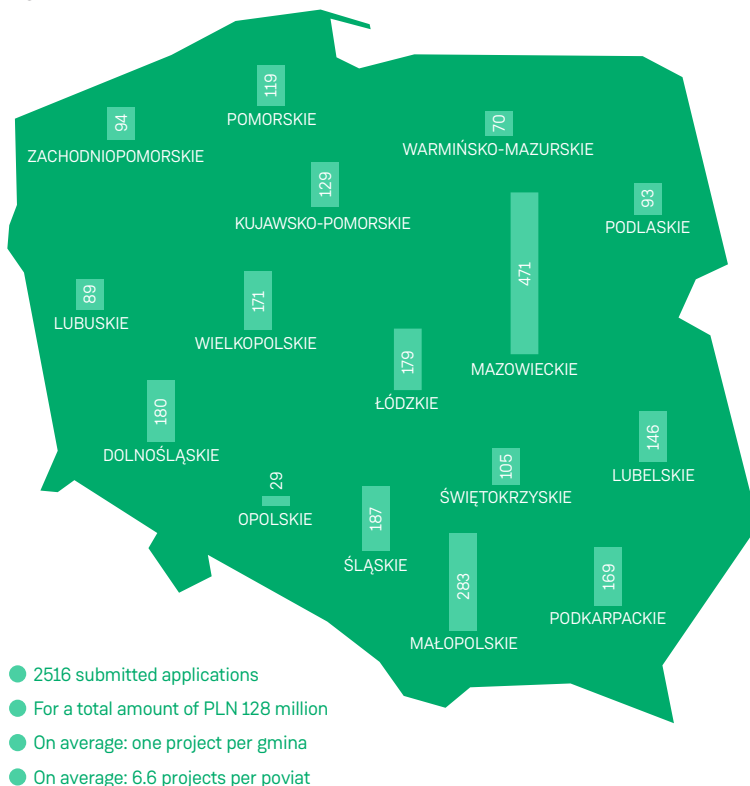
Among the initiatives implemented under the 'Niepodległa' Program in 2018, one project by the Office of the 'Niepodległa' Program deserves particular attention. Its aim was to digitise and make available to all Poles the font 'Brygada 1918', a typeface created in 1928 to celebrate the 10th anniversary of Poland regaining independence, the official premiere of which took place only 90 years later. The font can be downloaded free of charge at www.niepodlegla.gov.pl, and used both for private and commercial purposes.



The second priority of the Office of the 'Niepodległa' Program covers mainly grant programmes. In a grant competition addressed to voivodes, resolved on 8 May 2018, out of 39 applications (for a total amount of over PLN 4.1 million), 20 projects were selected from 13 voivodeships (provinces) and allocated the funding of PLN 1.8 million in total. The selected projects included organisation of city games, educational paths, historical and patriotic picnics, film productions, educational computer games, etc.

In the first half of the year, 2516 applications were submitted to the Office of the 'Niepodległa' Program under the 'Niepodległa' Grant Programme for activities in 2018, for a total amount of PLN 128 million. On average, this translates into one project per gmina (municipality) and 6.6 projects per powiat (county). The total funding originally assumed for the 'Niepodległa' Program amounted to PLN 6 million.

APPLICATIONS SUBMITTED TO THE 'NIEPODLEGŁA' GRANT PROGRAMME - BY VOIVODESHIP

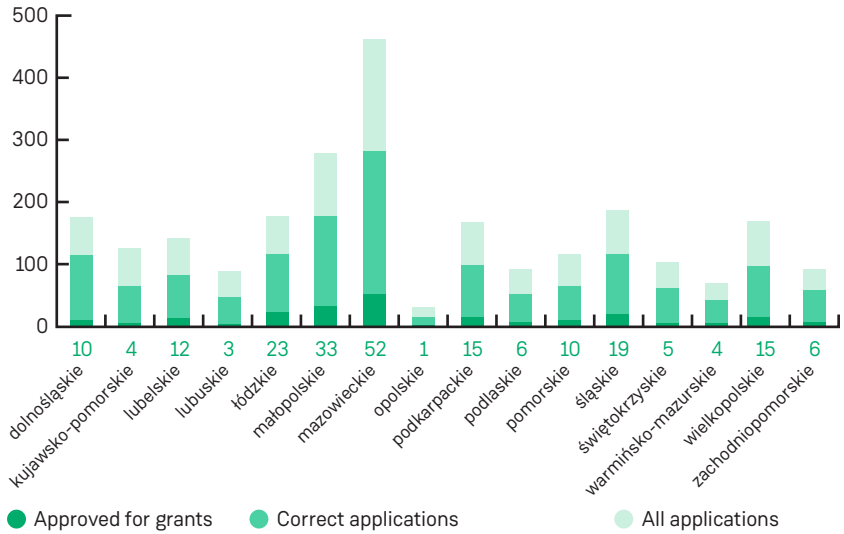


Source: Own study

In response to the enormous interest in the Grant Programme, additional funding was obtained, and eventually 218 projects were supported with a total amount of PLN 13 million.

The funding was provided to 92 local government cultural institutions, 66 foundations and 60 associations (including four ordinary associations). The largest number of applications that were admitted came from the Mazowieckie (52 projects), Małopolskie (33 projects) and Łódzkie (23 actions) Voivodeship.

APPLICATIONS SUBMITTED AND QUALIFYING FOR GRANTS - BY VOIVODESHIP



The final amount of grants was increased to PLN 13 million.

Approved for grants: 218 projects (92 – local government cultural institutions, 66 – foundations and 60 – associations).

Source: Own study

The highest number of regional projects co-funded under the ‘Niepodległa’ Grant Programme was implemented between July and October, with approx. 170 active projects in September and October 2018. Over 150 projects were completed by November; however, as many as 73 are long-term projects which were launched in May 2018.

Pursuant to descriptions provided in the applications, the projects and activities attracted a total of 400,000 active participants all over Poland (in particular in smaller and medium-size towns) and involved them in preparing the celebrations.

In the light of an enormous interest in joint celebrations, the Council of Ministers amended the 'Niepodległa' Program and decided to provide additional funds for its grant programmes for 2018. The second (complementary) call for applications from voivodes was held in September 2018, with the budget amounting to PLN 1 million.

The Council of Ministers allocated another PLN 4 million for an additional call for applications under the 'Niepodległa' Grant Programme. The complementary competition addressed to local government cultural institutions and NGOs for activities implemented in 2018 concluded on 28 September 2018. Altogether 518 applications were submitted, out of which 60 projects received financial grants amounting to a total of 4,650,000 PLN.

The aim of the third priority under the 'Niepodległa' Grant Programme is to promote the international value-based image of Poland. To this end, a total of 200 cultural events are organised by the Adam Mickiewicz Institute in 21 countries, and 74 projects are implemented by Polish institutions and a foreign partner, co-funded under the 'Cultural Bridges' grant programme. By June 2018, the Adam Mickiewicz Institute completed 190 events in 65 cities, including 70 concerts, 17 performances, 26 exhibitions, 33 workshops and 17 conferences, which were attended by approx. 430,000 people.

THE ENTIRE POLAND CELEBRATES ITS ANNIVERSARY

Writing about the centenary of Poland regaining independence, one must discuss the common graphic identification of the celebrations.



The 'Niepodległa' logo was inspired by a letter written by Józef Piłsudski, whose manuscripts were searched for excerpts containing the words 'independent' [in Polish: *niepodległa*] and 'independence' [in Polish: *niepodległość*]. They were then digitally processed and consulted with a graphologist. Consequently, a unique word and graphic mark was obtained. Originally created at the hand of Marshal Piłsudski and then digitally refreshed, it resulted in a logo that symbolically links the past and the present.

The logo marking the celebrations of the 100th anniversary of Poland regaining independence is owned by the Office of the 'Niepodległa' Program. It may be used for the purposes of events, projects and materials related to the celebrations of the centenary of Poland's independence, provided that they are consistent with the main goals of the 'Niepodległa' Program. Applications for the permission to use the logo may be submitted online through a template form available at the official celebrations website: www.niepodlegla.gov.pl. Since May 2017, the permission to use the logo has been granted to nearly 2300 institutions for more than 6000 projects. They include central institutions, local government units, cultural institutions, schools, associations and informal social movements, as well as large state-owned companies and smaller regional enterprises.

PKP S.A. and PKP Intercity are two companies that are worth mentioning in this context. As part of the centennial celebrations, PKP Intercity not only painted its locomotives in Polish national colours and covered them with the 'Niepodległa' logo stickers, but it also displays the visual content prepared by the Office of the 'Niepodległa' Program on the screens inside its trains, while the train conductors wear the 'Niepodległa' badges as part of their uniforms. PKP S.A. joined the celebrations for example by hanging out a banner on the facade of the Central Warsaw Railway Station with the 'Niepodległa' logo along with best wishes for Poles.

LOT Polish Airlines also takes part in the celebrations: the 'Niepodległa' logo can be seen on many of the company's aircraft, while two new planes, collected from the manufacturer in 2018, were painted in national motifs. Topics related to the centenary of Poland regaining independence were also present throughout the whole year of 2018 in the LOT in-flight magazine 'Kaleidoscope'. Its articles, written both in Polish and English, also carried the 'Niepodległa' logo.

The 'Niepodległa' logo has been present not only on trains and planes. The Silesian coach company PKS Polbus placed it on its fleet of coaches that operate not only in Poland but also across Europe. Moreover, the Polish sail training ship 'Dar Młodzieży' promoted 'Niepodległa' during its 'Independence Voyage' on the seas and oceans around the world.

As a source of positive emotions, unifying Poles around one common goal and often giving them reasons for joy and national pride, sport provides a natural context for patriotic themes and display of national colours. Therefore, this sector was also addressed. The Office of the 'Niepodległa' Program cooperates for example with the Polish Olympic Committee, Polish Football

Association, Polish Basketball Association, Polish Volleyball Federation, Polish Handball Federation, Polish Athletics Association, Polish Ski Association, Polish Tennis Association, Polish National Speedway Team and organisers of a series of speedway competitions, and the Polish 'Ekstraklasa' football league. One of the components of this cooperation is the display of the 'Niepodległa' logo on athletes' sports outfits during national and international competitions.

NGOs are also widely involved in the common celebrations. On 2 May 2018, Pope Francis blessed in the Vatican 'Bus Niepodległej' [The Independence Bus], a mobile embassy of the jubilee programme by Caritas Poland 'Pomagamy na 100' [We Help for 100]. Also, scouts from different scouting and guiding organisations across Poland played an important role during the celebrations of the Polish National Flag Day and the social campaign of the Office of the 'Niepodległa' Program 'Niepodległa dla wszystkich' [Independence for All].

The 'Niepodległa' logo is also displayed during numerous events held abroad by Polish diplomatic missions and Polish diaspora organisations. The 'Niepodległa' logo was made available for such events in 27 language versions, including Arabic, Japanese and Vietnamese.

The Office of the 'Niepodległa' Program administers the website www.niepodlegla.gov.pl, where it offers a calendar of events organised as part of the celebrations of Poland's independence. The calendar comes with an interactive map and search options to look for events according to specific criteria. Over 5000 events were entered into the calendar.

Another project launched by the Office of the 'Niepodległa' Program was the opening of the cafe 'Niepodległa. Miejsce spotkań' [Niepodległa. A Meeting Place] in Warsaw's Royal Łazienki Park in mid-September 2018. It is a place where one can celebrate the centenary of Poland regaining independence together with 'Niepodległa' over tea and coffee.

THE PROGRAMME OF CELEBRATIONS OF 11 NOVEMBER 2018

The most important events planned for 11 November 2018 under the 'Niepodległa' Program included for example 'Koncert dla Niepodległej' [The Concert for Independence], the main concert to celebrate the centenary of Poland regaining independence, held at the PGE National Stadium in Warsaw on 10 November 2018. It was attended by over 40,000 people and broadcast,

inter alia, on Polish TV and Polish Radio. Altogether, seven million people watched 'Koncert dla Niepodległej' through five different TV broadcasters.

Another event scheduled to be held on 11 November 2018 was the Independence Festival in Krakowskie Przedmieście in Warsaw. Its purpose was to show 100 years of artistic, cultural and technical achievements to Warsaw's residents and tourists by presenting Polish traditions, dishes, music, historical outfits, films, as well as national songs and dances in one place, in the capital's city centre. The event was open and attracted approx. 300,000 participants.

Also, on 11 November 2018, precisely at noon, a mass action 'Niepodległa do Hymnu' [Sing the Polish National Anthem] was held all over Poland. It was a nationwide event which attracted the participation of central authorities, local government units, schools, churches, NGOs, formal and informal groups and mass media. Several million of Poles and friends of Poland sang together Dąbrowski's Mazurka in almost 1000 places in Poland and all over the world, and also at home, whilst watching TV and listening to the radio.

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2.



**CULTURE
1918-2018**

POLISH STATE ARCHIVES

Head Office of State Archives

Memorial institutions, which were given the name of 'State Archives' in the reborn Poland, arduously worked to develop standards of documenting their own history and analytical approach to tasks appointed to them. Initially they focused on practical and most urgent projects such as building a network of archives on territories where borders were still uncertain and subject to changes. Another obstacle, as in many other areas of social life, was the cultural diversity of the Polish state composed of parts hurriedly glued together. A multitude of administrative traditions followed by differences in mentality made it difficult to develop one common model for reporting archival activities. For quite a long time regular writings about achievements were prepared and collected separately by the respective institutions according to their own rules. While these documents were even referred to as reports, they lacked common criteria and concepts. Incompatibility of these descriptions or the language used for data analysis rendered any comparisons impossible, to which no satisfactory solution was found during the short years of the Second Republic of Poland.

The work of the State Archives for the period before 1939 was therefore never properly summarised – the archival network, by then quite well-established, entered another catastrophic period of disruption. At that point public archives lacked their milestone, a solid structure to back up on. The knowledge on the interwar period obtained from a report which contains

some fairly systematised data, ends with 1937.¹ The language of statistics was already employed then, at least in part, for documentation purposes. The value of the information included in that report cannot be overestimated. It is a testimony to the scale of archival activity before the war and the subsequent reconstruction of archives, social structures and knowledge.

A sheet entitled 'C. The Use of Archives' has been preserved and published, providing a key to understand the social perception of these institutions.² The State Archives, of which there were 15 in 1937, processed 8321 queries in that year. Of all of them, 3283 queries were classified as relating to property, 322 to science, and 227 to genealogy. Over a half, i.e. 4489, were listed as 'other'. Most of the research queries, i.e. 5060, were initiated by private persons, 2568 were processed for state authorities, 492 for local governments, 114 for various 'institutions and associations', while 87 for church authorities. However, these proportions changed after the results of archival searches were taken into account. The archives issued 2984 'copies, extracts or pieces of information' to private persons, 4968 to state authorities, 220 to local governments, 85 to church authorities, and 74 to 'institutions and associations'.

The State Archives were primarily searched through by scholars. In 1937, a total of 1485 persons registered in this capacity visited the archives 15,345 times and were given access to 38,830 'records' (i.e. archival units). In addition, 682 records were loaned to them to be taken out of the archives. Another group of users of the archival holdings were employees of public offices who conducted searches 'for official purposes'. Among them, 458 represented state institutions, while 111 – local governments. They visited the archives 799 and 168 times, respectively. In total, 2544 records were presented to them on the spot, while further 6909 were lent out.

- 1 *Sprawozdanie z działalności Wydziału Archiwów Państwowych w 1937 r. Na podstawie materiałów dostarczonych przez poszczególne Archiwa Państwowe opracował Antoni Rybarski* [Report on the activity of the Polish State Archives in 1937. Based on materials provided by the respective State Archives and prepared by Antoni Rybarski], 'Archeion. Czasopismo poświęcone sprawom archiwalnym. Założone przez Stanisława Ptaszyckiego w roku 1926' [Archeion. A magazine about archival issues, established by Stanisław Ptaszycki in 1926], 1938–1939, vol. XVI, pp. 155–216.
- 2 See: I. Mamczak-Gadkowska, *Archiwa państwowe w II Rzeczypospolitej* [The State Archives in the Second Republic of Poland], Wydawnictwo Naukowe UAM, Poznań 2006, pp. 307–340.

Interestingly, no other groups of users were registered. The state doctrine adopted at that time did not provide access to the State Archives to independent users who were not scholars or clerks. In practice, however, the rigorous regulations were not so strictly observed, yet no irregularities were reflected in the statistics.

The report on the activity of the State Archives in 1937 presented also their employment structure in the previous decade. Curiously enough, the data collected in January 1939, i.e. shortly before the report was published, was also included. At that time the archives all over Poland employed 79 clerks, ranging from the 12th to 4th rank of service, and 34 employees in lower functions. The level of employment remained rather stable from the beginning of the decade and was subject only to small fluctuations. Nearly half of all employees (15 out of 38) worked in five archives in Warsaw. Others were employed in the remaining 13 archives across Poland, of which two had no clerks specialised in archiving, while some functioned well with the personnel of only two.

After the war, which left its cruel mark of destruction and plunder not only on the archives but also on other spheres of national culture, the vision of rather dissociated institutions returned. This prevented them from being perceived as elements of a general, nationwide system. The first balance sheet for the period until 1947 reported the existence of 11 State Archives.³ At that time, only the Central Archives of Historical Records operated in Warsaw, whereby the Central Archives of Modern Records were yet to be soon reactivated. They both suffered enormous losses in terms of archival holdings. The other three capital city archives were never restored,⁴ while those in Grodno, Vilnius and two in Lviv fell outside the network. On the other hand, the archives in Szczecin and Wrocław were established to grow into Polish culture while preserving the local memory. Another new element was the archive in Gdańsk, which offered only a modest Polish branch before the war. As many as five State Archives were fairly spared by the warfare. Nevertheless, for a long time they were focused primarily on securing the very basic aspects of their operation.

- 3 A. Rybarski, *Działalność archiwów państwowych w latach 1945–1946* [The activity of the State Archives in 1945–1946], 'Archeion' 1948, vol. XVIII, pp. 218–263.
- 4 W. Suchodolski, *Archiwa polskie za okupacji (1939–1945)* [The Polish archives in the times of the occupation (1939–1945)], 'Archeion' 1948, vol. XVII, pp. 54–83.

A decade after the war, the network of the State Archives reached its stability and the standards for documenting their activities were developed. Although bureaucratisation, a characteristic feature of that time, could not be avoided, the knowledge on archives was becoming more organised and systematic.⁵

In 1955, there were three central archives, 16 voivodeship archives with nine field offices, and 70 poviats archives. The personnel was increased and included 430 so-called 'basic staff' and 11 independent research workers who were further supported by 299 administrative workers, service providers, etc. The archival holdings measured over 105 km in length, including 10,618 collections of records.

The archives focused on specialist issues related to methodology. Their employees participated in relatively many (115) internal scientific meetings and published 24 articles in several professional journals. In addition, more far-reaching projects were implemented to promote archives outside their walls. Simple forms of communication prevailed, such as traditional exhibitions and displays of documents. The knowledge on the archives was also disseminated through brief publications in press and radio shows in which archivists participated.

Another form of social impact was the initiative of the State Archives to supervise the handling of documentation in public institutions in order to protect records of particular value for science and state economy. Training courses were organised for employees responsible for archiving, and consulting sessions were offered with respect to filing instructions. The following numbers show the enormous scale of these undertakings: 13,414 visits to the 'records warehouses', 271 'conferences' for records warehouse managers, and 7938 of the staff trained.

In 1955, the State Archives were visited by 2806 users who during their 26,179 visits accessed 110,550 records. The target groups were similar to those from 25 years ago: clearly, the social revolution was not accompanied by a revolution in the use of documentary resources.

The State Archives processed 5924 queries classified as carried out for authorities and offices, scientific or private. They also included thematic research, for future scholars, into the history of rural areas, the working class, the Russian Revolution of 1905, and Polish-Soviet relations.

5 E. Brańska, *Sprawozdanie z działalności państwowej służby archiwalnej w 1955 r.* [Report on the activity of the Polish State Archives in 1955], 'Archeion' 1956, vol. XXVI, pp. 218–239.

Two archives preserved the stored documents in the form of microfilms, attracting the attention of potential followers. This technology, significant for the safety of archival holdings rather than for improving their availability, served as a prototype for archival documents management in the upcoming era. Many years into the future, its counterparts were to open the archives for new groups of users.

This model of the archives was to dominate Poland's cultural life for longer. Rather conservative, particularly in terms of social communication, it eventually extended the offer that was addressed 'to everyone', albeit it was neither rich nor very intriguing. Over the years, thousands of visitors walked dispassionately, often as part of their school duty, alongside showcases and display cabinets with lifeless documents or even their copies. On occasion, the archives managed to organise interesting presentations which gained popularity; their day-to-day promotional activities were, however, not very spectacular.

After several years it was only the numbers that changed rather than the phenomena themselves, with a few significant exceptions. In the breakthrough year of 1989 there were already 33 State Archives with 57 field offices which employed (together with the Head Office of State Archives) 1250 people in total, including 72 research workers.⁶ The archival holdings comprised 44,132 fonds (collections) with over 13 million archival units of a total length of nearly 180 km. Other types of archival documentation also included photographs, films and sound recordings. They were mostly stored in a specialist archive established in 1955 which for the next 50 years functioned under a rather peculiar name of the Archives of Mechanical Documentation. Such records could actually be found in many archives before, just like cartographic items, seals, technical documentation and parchment documents; from that point on, however, they started being registered in reports.

The archives were visited by 5650 users who were given access to 237,455 archival units during 36,833 visits. Nearly 36,000 queries were commissioned, including 33,232 for private applicants, 2429 for authorities and offices and 334 for other national institutions. Long-term indicators of the use of archival holdings continued to rise.

Promotional activities in 1989 included the 'Polish Archives Week'. As it was already its 7th edition, the event was a combination of tradition and

6 D. Rocka, *Sprawozdanie z działalności państwowej służby archiwalnej w roku 1989* [Report on the activity of the Polish State Archives in 1989], 'Archeion' 1993, vol. XCII, pp. 175–191.

experience. It was not the only idea for promoting the activity of the archives. For example, one of the archives held a series of 'Archival Fridays'. With time bolder attempts were taken to interest general public in archival heritage, including projects reaching beyond the mundane hackwork of promotional duty. However, traditional forms of presenting the archives in public space were also used: 148 exhibitions were organised, 66 press articles were published. In addition, 22 radio shows were devoted to the State Archives and, what was still impossible in 1955, 23 television programmes.

Research projects were coordinated by seven inter-archival thematic teams. In total, 76 scientific meetings were held, thematically dominated by two anniversaries: the outbreak of the Second World War and the Decree of the Chief of State of 1919 on the State Archives. Several scientific sessions were co-organised by the archives under collaboration with eight universities whose curriculum covered archival studies. The scientific activity of the archives resulted also in publications in specialist journals and monographs.

Interestingly, two internal training sessions were organised in the use of computers and data processing. The State Archives had been interested in digital technologies for several years; nevertheless, it was still a long time before they entered the computer era. The decision was taken (albeit not by acclamation), but the concepts of implementing the IT tools remained blurry, trapped within the confines of limited skills and imagination. The 'IT and Archives' team that operated at the State Archives in Poznań took a pioneering role in this area. Paradoxically, the Central Archives of Historical Records also distinguished themselves in advocating for the new technology.

The role of the State Archives as a body supervising the handling of public documentation was now well established. Over 10,000 organisational units were subject to the archives' supervision, which shows how fragmented an area it was and how highly important it was for it to use carefully defined selection criteria for the sources of the archival holdings. The Polish economy entered the period of privatisation, and a wave of bankruptcies of many state-owned companies was just about to ensue. Local governments were to be reactivated to function independently of the governmental structures for the first time in decades. For the State Archives, statist by name and habit, extensive areas of reality suddenly went out of sight. It took years to restore that range of vision. Nevertheless, the scale of archival supervision remained at the previously established level.

Even prior to its political transformation, Poland opened up to the world and entered into cooperation with public archives in Western Europe and

the USA. Focused on tracking down the footsteps of Poles scattered across continents, it resulted in field trips and searches, also to the former Eastern Borderlands of the Second Republic of Poland.

Moving ahead to 2004, the network of the State Archives was similar in shape and size.⁷ Its personnel rose to 1492, including 946 archivists and conservators-restorers, and 22 research workers. Particularly the latter number is symptomatic. It shows that the State Archives departed from the world of science and started settling in, albeit not euphorically, within the structures of the governmental administration, thereby returning to their clerical roots.

In the archives there were as many as 31,289 fonds of archival materials more than in 1989, comprising approx. 21 million inventory units more, thus adding extra 60 km of records. This significant increase reflected a general upward trend in mass documentation and changes that were taking place in the public sphere. While perhaps not yet ground-breaking and rather gradual, they had been happening for years. Of particular attention were for example abundant collections of photographs, estimated at 14 million units.

Another organisational innovation came with the establishment of the State Archives of Employee and Payroll Records in Milanówek. Archivists were engaged in solving the social problem of confirming people's pension rights by documenting their employment periods and income. Other State Archives were also involved in this new project. Turning their attention away from the world of high-profile knowledge and historical legacy, they used their special competence to assist former employees who after the dramatic changes in Poland's economy of the 1990s were forced to struggle with formal rigours to confirm their social security status.

The archives' facilities were visited by 17,988 users more than in 1989 (an increase of 318%), who during their 94,487 visits (an increase by 57,654 – of 156%) accessed 466,343 archival units more (an increase of 196%). Most of the records were studied for scientific purposes, with local history research as one of the topics. Another important group of users were genealogists. Family history and history of one's local area became a focus of mass searches, followed by those regarding property rights. Claims against the state continued for years, preceded by decades of political disapproval

7 *Sprawozdanie z działalności archiwów państwowych w 2004 r.* [Report on the activity of the Polish State Archives in 2004], https://www.archiwa.gov.pl/images/docs/spraw_2004.pdf [accessed on: 12 October 2018], pp. 1–72.

of private property. Shortly after the transformation in 1989 many people addressed the archives searching for documents that might have survived after the state took their property away from them and their ancestors in complete defiance of legal principles or justice.

While it is impossible to define precisely when the State Archives stopped being reserved 'for experts only', their model of operation did change at some point. The reading rooms were now filled with 'common people'. Not all new guests came there to satisfy their cognitive needs. The motivation of many of them was of a more utilitarian value. As the records show, an increase was also observed in the number of 'one-day users'.

Moreover, the State Archives were now processing 70,995 commissioned queries (97% more than in 1989 – 53,610 for private persons, 16,613 for authorities and offices, and 772 for scientific institutions). In 2004, the wave of searches for compensation for forced labour in the German Reich, the reason for nearly twice as high numbers of queries a few years earlier, had already subsided. However, searches for purposes defined as social continued to dominate, with queries related to genealogy and property representing a significant share.

It was the year in which the number of digital copies of archival materials ordered by users exceeded the number of photocopies. While the result itself, i.e. 197,000 scans, might not seem so impressive nowadays, a symbolic borderline was crossed once for all.

The State Archives supervised the handling of documentation in nearly 10,000 public bodies, including both central and local government entities. To this end, 4500 inspections, audits and expert evaluations were carried out.

Nowadays the size of the holdings of the State Archives continues to grow. Quantitatively, these are significant changes, reaching several dozen percent compared to 2004.⁸ The basic sources of new acquisitions are still traditional public administration offices. A narrow stream of electronic documents also flows into the archives; however, the digitisation of public entities as of yet has not reached its final stage of mass electronic archiving. Nevertheless, the works on the Archives of Electronic Documents, an IT system

8 *Sprawozdanie z działalności Naczelnego Dyrektora Archiwów Państwowych oraz archiwów państwowych w 2017 r.* [Report on the activity of the General Director of Polish State Archives and Polish State Archives in 2017], https://www.archiwa.gov.pl/files/SPRAWOZDANIE_2017.PDF [accessed on: 12 October 2018], pp. 1–104.

for managing digital documentation in public administration, are advanced. The project will have been implemented by mid-2020.

At the beginning of this century an international project was launched as part of a concept to enrich Poland's archival resources. 'Odtworzenie pamięci Polski' [Reconstructing the Memory of Poland] is an undertaking that aims to obtain, in various forms, the contents of historical documents, either lost or scattered abroad, for example in centres run by Polish diasporas.

After decades of growth, the indicators of the on-the-spot use of archival materials in the State Archives began to decline slowly. This, to a large extent, is because many documents may now be accessed electronically, mainly at www.szukajwarchiwach.pl and at www.genealogiawarchiwach.pl which offers scans of official records, certificates and statistics from the territory of the Kujawsko-Pomorskie Voivodeship. Many other scans may also be found on the websites of the respective State Archives. In total, approx. 40 million digital copies of documents are available. In 2017, the websites run by the States Archives were viewed more than 45 million times.

The model of using the archival materials has also changed. No longer constrained by time or place, users stemming from new, previously unknown environments are attracted to them. Most of them would never take the effort to actually visit the archives. The border between satisfying one's cognitive needs and curiosity is now blurred. The use of archival telecommunication systems results on the one hand in sharing archival materials and on the other hand in their popularisation. Regarding the latter, unlike with the traditional forms, the initiative has been taken over by the users. Everyone can have the documents 'presented' to them, free of the dictate of archivists.

As a result of a programme for digitising the archival records, it is possible to familiarise oneself with the descriptions of over 12 million archival units without leaving home. Launched in 2016, the programme continues to be developed.

Moreover, promotional activities launched by the State Archives include projects that depart from the stereotype of a passive recipient. Initiated several years ago, the action 'Archiwa rodzinne' [Family Archives] promotes different ways in which documents, often collected for generations but now lying idly in drawers, may be preserved. It evoked a lot of interest, also among people previously oblivious to the State Archives.

Since 2014, diaries, journals and correspondence stored in the State Archives have been published under the auspices of the General Director of Polish State Archives. Celebrating the 100th anniversary of the outbreak

and events of the First World War, they have appeared in the publishing series 'Wielka Wojna – codzienność niecodzienności' [The Great War: Ordinary Life in Extraordinary Conditions]. Rather than focusing on well-known characters and their perspective, the series shows ordinary people and their everyday life.

The archives also continue to use other popular forms of promotion, such as exhibitions and displays of documents. However, even these traditional methods of communication have evolved and entered the public space, like for example the nationwide exhibition 'Wisła w dokumencie archiwalnym' [The Vistula River in Archival Documents] addressed to passers-by in city streets.

Over the past 100 years, the Polish State Archives have undergone a radical transformation, with some of their aspects of the past erased with time. As the old rule, well known to archivists, says: 'It is not what happens that makes history but what is saved.' One may add: 'And how it is saved.' Archives and their impact on culture may largely be studied only based on preserved statistical data which in itself may be misleading and thus serve as a subject of yet another cultural research. Nevertheless, numbers usually paint a general picture of this process.

The documents stored in the State Archives preserve the memory of the Polish nation, giving an overall picture of the Polish society and statehood that has been painted for over 800 years. These records describe Poland's place on the map of Europe and are a testimony to Poland's civilizational and cultural legacy of the past 1000 years. They tell the story of social life, its institutions and important figures, as well as all the regular people who never made it to textbooks but who were dragged into the ever-turning windmills of history just like millions of others. The Polish State Archives, together with all their predecessors, have continued to fulfil this mission since the very first months of the reborn Poland, bearing witness to its history for the past 100 years.



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LIBRARIES

National Library of Poland

Libraries in Poland have been inseparably connected with the history of our country. There are many sources that confirm the role these institutions have played in shaping Polish statehood and culture over centuries. They also document different concepts for library development, pointing to a relationship between access to libraries and society's level of knowledge, participation in science, education and culture.

Ever since the Second Republic of Poland, analyses have been carried out regarding the development of scientific and educational libraries in the reborn Polish state. Although the methodology of research adopted at that time differs from the one used nowadays, its results are acknowledged here and treated as a starting point to outline the condition of libraries in Poland in the period between the Second Republic of Poland¹ and the present day. The analysis pertaining to libraries and their functioning after 1945 was

1 'Biblioteki oświatowe. Stan na dzień 1 stycznia 1930 roku oraz tablice statystyczne' [Educational libraries as of 1 January 1930 and tables with statistical data], Warsaw 1932; Z. GacaDąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, Warsaw 2007; J. Janiczek, *Bibliotekarstwo oświatowe w Polsce po dwudziestu latach niepodległości* [Educational libraries in Poland after twenty years of independence], 'Bibliotekarz' 1939, vol. XI, No. 1-2.

based on research² and studies prepared in the National Library of Poland³, official statistics and publications of the Statistics Poland⁴ and source literature. In the description of the development and functioning of libraries, the following three perspectives are taken: institutional development, legal framework (legislation) and the profession of a librarian, taking into account the following periods and points in time, critical in Poland's history: the time before 1939, 1945/1946, 1955, 1975⁵, 1989, 2004⁶ and 2017.

HISTORY IN A NUTSHELL

Book collections were created on Polish lands as early as in the 11th century by monasteries, cathedrals, collegiate churches and churches which administered schools. In the 14th century, Poland's first university was established in Kraków. Its library operates until today, known as the Jagiellonian Library. In the times of the Renaissance, Poland saw the founding of private libraries, e.g. the Royal Book Collection of Sigismund II Augustus recognised as one of the largest book collections in contemporary Europe. Out of 4000 volumes approx. 1000 have survived and are stored in the National Library in Warsaw, the National Library of Russia and many other libraries in Europe. In the 17th century, the most severe losses to the Polish society and culture were caused by the Swedish invasions of Poland, as a result of which the libraries lost their most valuable collections, including collections of the castle library

- 2 B. Budyńska, M. Jezierska, G. Lewandowicz-Nosal, G. Walczewska-Klimczak, *Biblioteki w Polsce w 2012 r. [Libraries in Poland in 2012]*, <http://ksiegarnia.bn.org.pl/pdf/Biblioteki%20w%20Polsce%20w%202012%20r.pdf> [accessed on: 3 September 2018].
- 3 'Biblioteki Publiczne w Liczbach' [Public Libraries in Numbers] 1971–2011, 'Stan bibliotek w Polsce. Raport' [The condition of libraries in Poland. A report] 2012–2013.
- 4 'Mały Rocznik Statystyczny' [Concise Statistical Yearbook] 1939, 1947, 1955, 1956, 1975, 1976, 1980; 'Rocznik Statystyczny' [Statistical Yearbook] 1958–1999, 'Rocznik Statystyczny Kultury' [Statistical Yearbook of Culture] 1945/67, 1971, 1974, 1981, 1989.
- 5 The analysis distinguishes 1975 due to the administrative reform introduced in that year which caused major changes in the functioning of libraries in Poland.
- 6 For libraries other than public the data for 2005 is provided due to the two-year data collecting cycle in the Statistics Poland.

of King John Casimir in Warsaw, the Jesuit College in Braniewo, library of the Jesuit College in Poznań, and the chapter library in Frombork along with the book collection of Nicolaus Copernicus. In later years, abundant book collections were also founded by Kings John III Sobieski and Stanisław II Augustus.

The second half of the 18th century, the Age of Enlightenment, was crucial for the development of Polish librarianship. With social reforms implemented by the Commission of National Education, the system of education was reformed within every level, from elementary schools to universities. Libraries were given a special status. They were recognised for their public character and general access to their collections. Funds were provided to modernise library collections, draft rules were developed for their management, and first concepts of a library policy were discussed. In 1747, Andrzej and Józef Załuski turned their private collection into a public library in Warsaw. Open to general public, it fulfilled the functions typical of a national library. In 1774, it was taken over by the state to serve this purpose and it was known as 'The Załuski Library of the Republic of Poland'. In 1780, the Polish Sejm conferred on it the status of a library with a legal deposit requirement. The Załuski Library operated until the end of the 18th century and when Poland lost its statehood it was moved to Saint Petersburg.⁷ Parts of its collections returned to Poland in 1921–1934 and were included in the collections of the National Library in Warsaw, most of which were destroyed after the fall of the Warsaw Uprising in 1944.

In the 19th century, in the aftermath of the Partitions, the Polish state was erased from the map of Europe. Consequently, libraries founded by institutions and associations, family libraries and later educational libraries were one of the basic tools for maintaining national identity. They played a key role in the education of generations of Poles and in nurturing Polishness on the occupied lands. Among libraries established at that time, of particular importance were:

- Libraries established by scientific societies, e.g. the Warsaw Society of Friends of Science (1803), Scientific Society in Płock (1821), Scientific Society in Poznań (1857);
- Library of the Universities in Lviv, Warsaw, Vilnius and Kraków;

7 J. Kozłowski, *Szkice o dziejach Biblioteki Załuskich* [An outline of the history of the Załuski Library], Ossoliński National Institute, Wrocław 1986.

- Family (fee tail) libraries, with time often turned into public libraries⁸;
- Polish libraries in exile, established by emigrants in Paris and Rapperswil, Switzerland;
- Educational libraries, e.g. of the Warsaw Charity Society (1861), Society of Folk Reading Rooms (1880), Society of Folk Schools (1891), Polish Educational Society (1906).

LIBRARIES IN THE SECOND REPUBLIC OF POLAND

When Poland regained independence in 1918, it was hoped that libraries established in the 18th and 19th centuries could be used as essential institutions of social, scientific and cultural life. In the Second Republic of Poland they served as gates to the world of science, knowledge and education provided by institutions to various social groups.

It is not an easy task to describe the profile of libraries of that time, as they formed no organised networks and met different criteria. The most frequently applied one was the social function which determined the scope of activity, type and accessibility of collections and users' profile. Based on this, libraries were divided into academic, educational, school and pedagogical, military, hospital and prison libraries. For practical reasons this division was typically limited to two basic groups: academic and educational. It was applied not only in analyses and during courses for librarians, but also in library studies, typically subdivided into academic library studies and educational library studies.

ACADEMIC LIBRARIES

In the 1920s, there were 451 academic libraries. Most of them (37.3%) existed thanks to various societies. They developed significantly in the early 20th

- 8 They included the collections of the Działyński, Czartoryski, Raczyński, Czacki, Krasiński, Zamoyski and Ossoliński families. Of particular importance was the activity of the Ossoliński National Institute in Lviv. Established in 1817, its main mission was to collect memorabilia of national literature. Most of the collections were saved and after the Second World War transported to Wrocław, where the Ossoliński National Institute (Ossolineum) continues its work as a facility of the Polish Academy of Sciences.

century. Another popular category were church libraries established at churches, monasteries and synagogues (29.9%), the oldest type of academic libraries in Poland. State academic libraries (20.8%) started to appear only in the Second Republic of Poland. Until 1918, they included the already existing libraries of universities and scientific institutions of public utility, such as archives or museums. Other types of academic libraries, i.e. local government libraries supported by local authorities (9.1%) and private libraries (3.5%), mostly founded by private persons, were relatively rare. The former played an important role in self-education and promoting science, while the latter provided valuable sources for scientific research.

In terms of collection volumes, state libraries were the leaders, followed by libraries administered by scientific societies, churches, local governments and private libraries.

Among state libraries, the most significant ones included the National Library established pursuant to the Regulation of 24 February 1928 of the President of the Republic of Poland⁹, the Wróblewski State Library in Vilnius¹⁰, libraries operated by schools of higher education, mainly university libraries, libraries of ministries and state offices, including libraries in school districts administered by local boards of education and addressed to teachers as a source of professional knowledge.¹¹

University libraries had a significant position among academic libraries, particularly in the first period of the newly reborn state. Perfectly organised, they offered abundant collections and a long and rich tradition of librarianship. The state's protection was extended over them as soon as Poland regained independence. In 1918, the Jagiellonian Library, the Library of the University of Lviv and the University of Warsaw operated on a regular basis, and the

- 9 The motion to establish the National Library was put forward as early as in 1918.
- 10 After the National Library this was the second independent library supervised directly by the Ministry of Religion and Public Education. Nationalised in 1926, it stored valuable Lithuanian and Vilnius collections. As the network of academic libraries in the eastern part of Poland was underdeveloped at that time, the library played an important role in the life of the city and the region.
- 11 Pedagogical libraries were founded by boards of education in nine school districts except for Warsaw which was served by the Library of the Ministry of Religion and Public Education. All libraries were very well-maintained, used alphabetical and subject catalogues, loaned items by mail and used interesting forms of promoting specialist reading.

Library of the Catholic University of Lublin was established. In 1919, the Library of the University of Poznań was founded while the Vilnius Library was recognised as the Library of the Stefan Batory University.

Special libraries at schools of higher education were few in number. In 1918, the Library of the Lviv Polytechnic, the Library of Warsaw University of Technology, the Library of Warsaw University of Life Sciences and the Library of the Warsaw School of Economics were established. As integral parts of the universities, they were managed by research workers rather than librarians, and were in fact inaccessible to external users.

Special libraries, i.e. libraries opened at the newly established state and departmental institutions were not that influential. The largest of them were the Central Military Library (1919), the Library of the Central Statistical Office (presently Statistics Poland) (1918), the Polish Sejm and Senate Library in Warsaw (1919), the Silesian Sejm Library in Katowice (1922), and the Ministry of Transport Library (1919).

Science and its development was supported primarily by state libraries but also by privately founded libraries, e.g. the Library of the Ossoliński National Institute in Lviv, the Kórnik Library and the Raczyński Library in Poznań, the management of which was taken over by the City Hall in 1923. They all played a critical role during the Partitions of Poland and then a slightly less important one in independent Poland. Compared to university libraries, the collections of the privately founded libraries were not as rich and were intended mainly for presentation purposes. Most of them were acquired through donations and exchange or as a result of a specific legal deposit requirement which obliged every author whose work was based on materials found in such library to submit a copy of his or her publication to this library.

Libraries run by scientific societies did not have better conditions for development. Quite abundant in number, they served science but functioned in closed circles. In fact, the Library of the Poznań Society of Friends of Science, the Library of the Polish Academy of Arts and Sciences, the Library of the Warsaw Scientific Society and similar societies in Vilnius, Płock and Przemyśl were the only ones that played a greater role in librarianship of the interwar period and in their regions of operation. Library collections of some scientific societies, established before the First World War, after 1918 were used as the basis for municipal public libraries with a scientific profile, e.g. the Nicolaus Copernicus Municipal Library in Toruń or the Municipal Library in Bydgoszcz.

ACADEMIC LIBRARIES AND THEIR COLLECTION VOLUMES (1928)

SPECIFICATION	TOTAL	STATE LIBRARIES	LOCAL GOVERNMENT LIBRARIES	LIBRARIES OF SCIENTIFIC AND OTHER SOCIETIES	CHURCH LIBRARIES	PRIVATE LIBRARIES
Libraries	451	94	41	168	132	16
Volumes (in thousand)	7 968.8	3 300.7	794.2	22 114.4	907.6	751.9

Source: Z. Gaca-Dąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, Warsaw 2007, p. 25, p. 174

The core of academic libraries in the Second Republic of Poland were libraries with a long tradition, most of which focused primarily on collecting works of importance to the history of Polish nation and on preserving relics of Polish culture during the Partitions of Poland. New items were obtained by means of legal deposit or from abroad through exchange. Legal deposits were typically awarded to state libraries. Their distribution was regulated in 1934, when the legal deposit right was granted to the National Library and seven so-called regional libraries.¹²

EDUCATIONAL LIBRARIES

Educational libraries in the Second Republic of Poland fulfilled a broadly understood educational and cultural role. They included both public libraries with general access and restricted-use libraries (owned by associations, unions and institutions) which initially served only the members of the founding institution, for example:

- Libraries owned by social organisations and administered by educational and cultural societies, such as the Society of Folk Reading Rooms, Society of Folk Schools, Polish Educational Society;
- Libraries of local government institutions;

12 Pursuant to the Regulation of 9 February 1934 of the Minister of Religion and Public Education (Journal of Laws of the Republic of Poland 1934, No. 17, item 137), the following were recognised as regional libraries: the University Library in Warsaw, Kraków, Poznań and Lviv, the Municipal Library in Toruń, the Silesian Sejm Library in Katowice and the Wróblewski State Library in Vilnius.

- Libraries of state institutions (e.g. prison, hospital, in state-owned companies and public libraries administered by school inspectorates);
- Parish libraries run by Catholic, Evangelical, Orthodox and Jewish communities;
- Libraries of private persons.

In total, in 1929 there were 8526 educational libraries in Poland of which 60% were located in rural areas, mainly in the southern and central voivodships, with the least developed network in the east of Poland.¹³ Rural libraries offered very modest collections with as many as 39.4% owning only up to 100 books, and 51.3% up to 500 books. With the total population of Poland of 31.916 million people in 1931¹⁴, of whom 23.185 million lived in the countryside, the number of books per capita was indeed very small.

EDUCATIONAL LIBRARIES, BOOK COLLECTIONS AND READERSHIP BY URBAN/RURAL AREAS (1929)

SPECIFICATION	LIBRARIES			VOLUMES			READERS	LOANS
	TOTAL	URBAN AREAS	RURAL AREAS	TOTAL	URBAN AREAS	RURAL AREAS		
Poland	8 526	3 412	5 114	6 163 590	5 023 437	1 140 153	674 680 ^a	12 924 271 ^b
%	100	40.0	60.0	100.0	81.5	18.5		

^a Data for 79% of libraries.

^b Data for 69% of libraries.

Source: Z. Gaca-Dąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], *op. cit.*, p. 180

General library rules for users also determined the development of readership. While over half of them lent their collections free of charge, 38% charged a loan fee, and in 6.9% various restrictions applied regarding membership. In addition, libraries were generally open for only a few hours a week¹⁵, which also affected readership in the society and popularity of their

13 The situation of academic libraries was similar, as the conditions for their cultural development in the period of the Partitions were the same.

14 'Mały Rocznik Statystyczny' [Concise Statistical Yearbook], Statistics Poland, Warsaw 1939, p. 18.

15 Of all libraries, 26.3% worked for 1–2 hours, 19.7% for 3–4 hours, 11.4% for 5–6 hours, 12.3% for 7–18 hours, and 7.3% for over 18 hours.

collections. The activity of educational libraries did not produce the expected results in the Second Republic of Poland. Mostly at fault were poor organisation, lack of coordinated work and above all no established framework regarding funding. The latter resulted from Poland's general policy towards libraries in the interwar period. Only 3.4% of educational libraries were supported by the state and 2.7% by local governments, even though they were to provide universal access to books free of charge. The vast majority of educational libraries (88.3%) were run by various social organisations which provided the necessary funding to the best of their modest potential, e.g. the Society of Folk Reading Rooms, the Society of Folk Schools and the Polish Educational Society each managed 765, 471 and 251 libraries, respectively.

Unsatisfactory level of development of local government libraries constituted one of the basic problems of educational libraries. Local governments were not too keen to participate in library campaigns aimed at making libraries accessible to every citizen, mainly for fear of maintenance costs that they would consequently have to bear.¹⁶ The librarian community prepared multiple

EDUCATIONAL LIBRARIES IN POLAND (BY OWNERSHIP, 1929)

GROUP OF VOIVODESHIPS	TOTAL		OF SOCIAL ORGANISATIONS		OF LOCAL GOVERNMENTS		OF STATE INSTITUTIONS		OF PARISHES AND OTHER RELIGIOUS COMMUNITIES		OF PRIVATE PERSONS	
	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	VOLUMES IN THOUSAND
Poland	8 526	6 163.5	7 513	4 190.3	233	879.5	294	177.3	260	152.5	226	767.9
%	100	100	88.3	66.9	2.7	14.3	3.4	2.9	3.0	2.4	2.6	12.5

Source: Own study based on the Ministry of Religion and Public Education, *Biblioteki oświatowe. Spis na dzień 1 stycznia 1930 r. oraz tablice statystyczne* [Educational libraries as of 1 January 1930 and tables with statistical data], published by Państwowe Wydawnictwo Książek Szkolnych, Warsaw 1932

16 Z. Gaca-Dąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, Warsaw 2007; J. Janiczek, *Bibliotekarstwo oświatowe w Polsce po dwudziestu latach niepodległości* [Educational libraries in Poland after twenty years of independence], 'Bibliotekarz' 1939, vol. XI, No. 1-2, p. 3.

concepts to develop a network of universal libraries in which poviats libraries were given priority as the ones that would attract both the personnel and book collections, followed by gmina libraries whose book collections could initially be mobile and could be provided by the central headquarters.

While the comparison of the data regarding local government libraries in 1929–1938 points to an increase in the number and size of local government libraries, it does not fully reflect the actual changes in that period. The number of libraries might have grown by 885, but their inventory did not improve much. The numbers do not include library points present mostly in rural areas and served by mobile libraries (in 1929, there were 3800 of them, and in 1938 – 10,600).

Between 1929 and 1938, the library inventory grew by 400,000. However, when compared to an increase in the Polish population in that period (of 4 million people), it turns out that the index of book supply per capita actually dropped.

DEVELOPMENT OF THE NETWORK OF LOCAL GOVERNMENT LIBRARIES IN 1929 AND 1938

SPECIFICATION	IN 1929	IN 1938	INCREASE IN %
Total educational libraries	8 526	9 411	10
Total volumes in educational libraries	6 100 000	6 500 000	6.6
Of which local government libraries accounted for	233	1 033	343
Number of volumes in local government libraries	870 000	1 700 000	95
Number of towns served by local government libraries	589	5 213	785

Source: Own study based on J. Janiczek, *Bibliotekarstwo oświatowe w Polsce po dwudziestu latach niepodległości* [Educational libraries in Poland after twenty years of independence], 'Bibliotekarz' 1939, vol. XI, No. 1-2

Educational libraries were supported in their basic functions by school libraries and military (soldier) libraries.

School libraries, primarily addressed to students and teachers, often played the role of universal libraries. After the First World War their condition was catastrophic. Not all schools had their own book collections, which translated into poor book supply indices. For example, elementary schools had 1.1 books per one pupil. To make things even worse, libraries were often managed by teachers under their extra responsibilities for which they were not paid.

SCHOOL LIBRARIES IN 1929/1930 AND 1936/1937

TYPE OF SCHOOL	1929/1930		1936/1937				
	LIBRARIES	VOLUMES IN THOUSAND	LIBRARIES	% OF SCHOOLS WITH LIBRARIES	VOLUMES IN THOUSAND	NUMBER OF VOLUMES PER STUDENT	NUMBER OF VOLUMES LOANED PER STUDENT
General primary (universal)	23 084	3 442	24 934	92.8	4 869	1.1	10.7
General secondary	756	1 455	743	98.3	2 103	13.5	15.1
For teachers	227	435	27	93.1	82	36.3	24.8
Vocational	428	306	429	86.6	500	7.8	10.6

Source: Z. Gaca-Dąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], *op. cit.*, p. 184

Military libraries were adapted to army needs and implemented educational campaigns among soldiers to promote reading in the army and in military families. This group included the Central Military Library and Libraries in Corps District Commands (regional libraries).

Libraries in regiments and military establishments (division libraries) were of triple nature, with clearly distinguished scientific (non-fiction), fiction and educational sections.

MILITARY LIBRARIES IN 1929-1938

SPECIFICATION	1929	1931	1933	1934	1935	1936	1937	1938
Regional libraries - volumes in thousand	nd	nd	nd	nd	145	145	nd	nd
Number of division libraries	1 026	1 132	1 146	1 160	1 160	1 180	424 ^b	452
Division libraries - volumes in thousand	487	618	740	791	791	847	1 103	500
Central Military Library - volumes in thousands ^a	99	129	142	151	156	160	163	168

^a Only volumes included in the catalogue.

^b Reduction in number due to consolidation of division libraries.

Source: Z. Gaca-Dąbrowska, *Bibliotekarstwo II Rzeczypospolitej* [Librarianship in the Second Republic of Poland], *op. cit.*, p. 184

- Problems related to educational libraries:
 - Related to library policy – it was believed that if the state introduced the right legal conditions and thus ensured the conditions for establishing local government libraries, educational libraries would produce much better results in terms of development;
 - Related to the profession of a librarian – training library employees, identification of their tasks and required scope of qualifications.

LEGISLATION PERTAINING TO LIBRARIES

With so many different categories of libraries in the Second Republic of Poland, it was necessary to organise them and define the rules regarding their funding. The librarian community hoped that the state would provide support and management, recognising libraries as the basic link in the development of science and education. Educational libraries, including those run by local governments, were of particular importance due to very low education level of Polish society.¹⁷

Despite the efforts of the librarian community and due to the general reluctance of local officials, no act of law was passed in the Second Republic of Poland that would lay the foundations for a nationwide library network accessible to all citizens. All drafts of a library bill were rejected also for ideological and political reasons, and the objection to the state interfering with matters of extracurricular education. In 1937, a circular of the Ministry of Internal Affairs was issued that encouraged local governments to support library campaigns, which served as a substitute for a library act, and two local so-called ‘small library acts’ were introduced: the Volhynia (1937) and Łódź (1938) acts for their respective voivodeships, and the Hrubieszów act (1938) for the Hrubieszów poviat.

With the state showing no effective interest in library affairs, the Polish Librarians’ Association stepped in as a coordinator of librarian campaigns and efforts designed to work out a uniform library system, and effectively, an initiator of many bills, unification of methods and forms of work in all types of libraries, granting an appropriate rank to the profession of a librarian, as well as a pioneer of training courses for librarians.

17 In 1921, one third (33.1%) of the population over 10 years of age could neither read nor write; after a decade, one fourth (23.1% in 1931).

It was of particular importance for the general library policy to regulate matters crucial to most libraries, including academic ones. These primarily included regulations pertaining to legal deposit¹⁸, which regulated its uniform distribution across Poland, and instructions regarding surplus publications, compilations of poorly preserved journals, international loans, as well as the use of a new alphabetical cataloguing system in libraries supervised by the Ministry of Religion and Public Education.

LIBRARIANS

Librarians (their numbers, qualifications and knowledge of tasks) constituted a vital link in the plans to improve the situation of libraries in the Second Republic of Poland.

The situation of educational libraries was the most difficult, as the profession of librarian-educator was practically non-existent. Preparatory courses, of which there were 130 in the years 1918–1939, were most often offered by social organisations (Society of Folk Reading Rooms, Society of Folk Schools and Polish Educational Society).¹⁹ Courses held by the Warsaw Public Library and Library Consultancy of the Polish Librarians' Association represented the highest level. State-level examinations for librarians were approved in 1930 by the respective regulation of the Council of Ministers.²⁰

Personnel training centres for academic libraries functioned in Kraków and the Jagiellonian Library, then Lviv and Warsaw.²¹ However, training courses could not replace institutional education. Librarians of state academic libraries had to take state-level examinations for library clerks of the 1st and 2nd category. Two schools of semi-higher education were established for librarians from other libraries, while librarians-educators could attend

- 18 The Act of 18 March 1932 on free delivery of publications for library purposes and official registration, and the Regulation of 9 February 1934 of the Minister of Religion and Public Education.
- 19 H. Więckowska, *Akademickie kształcenie bibliotekarzy. Zarys historyczny* [Academic education for librarians. A historical outline], Wydawnictwa Akcyden-sowe, Warsaw 1979, p. 21.
- 20 The Regulation of 11 April 1930 of the Council of Ministers on preparatory service and examination of candidates for the 1st and 2nd category clerks in state library service (Journal of Laws 1930, No. 36, items 294 and 295).
- 21 Warsaw was the cradle of educating personnel for general library service (reading rooms of the Warsaw Charity Society).

the Two-Year School for Female Social Workers with a department of library studies, managed in 1928–1932 by the Polish Educational Society, and the One-Year Co-Educational School of Library Science active at the Warsaw Public Library, founded in 1929 (and in 1938 taken over by the Warsaw Branch of the Polish Librarians' Association). The Free Polish University was the only institution of tertiary education in the Second Republic of Poland that educated librarians, but it could not award academic degrees. At the Faculty of Pedagogy, a faculty of library studies was established as part of Social and Educational Studies, and it was addressed mainly to librarians in universal libraries.

Development of the profession of a librarian in the Second Republic of Poland:

- Librarians organise themselves to form a separate professional group;
- The Polish Librarians' Association is established in 1917;
- Different forms of education and continued training are developed for employees of educational and academic libraries.

LIBRARIES IN POLAND AFTER THE SECOND WORLD WAR

Poland's new social and political reality had a tremendous impact on the functioning of libraries after 1945 and their relations with other institutions (education, culture). While they continued to pursue the fundamental goals set in the Second Republic of Poland (academic and educational), next to scientific development and dissemination of knowledge (eliminating illiteracy²²), libraries were now to promote a certain ideology, typical particularly of the 1950s, and carry out tasks related to the country's economic progress and all levels of education. In the subsequent decades, changes in this field were driven by scientific developments (particular in natural sciences and technology), information flow, wider access to education (including lifelong learning and professional training), urbanisation processes, development of new media and information channels (radio, TV, the Internet).

22 In the first years after the war, illiteracy rates among adults and children were estimated at 3 million. Public libraries were expected to play an important role in improving society's levels of education (supporting, expanding and complementing school curriculum). J. Kołodziejska, *Biblioteki publiczne po reformie administracyjnej kraju* [Public libraries after the administrative reform in Poland], National Library, Warsaw 1980, p. 14.

After 1945, the legal and organisational situation of libraries was defined in the Decree on libraries and protection of library collections adopted in 1946, followed by the subsequent legal acts in 1968 and 1997. In the light of extensive losses sustained by libraries during the Second World War, the post-war period was the time of their development both in terms of number and offer, based on the legacy and concepts of the pre-war librarian community. Networks were established of both public and institution-owned libraries which focused on their target readers (academic and school libraries). Yet despite these changes, the library categories were not clear-cut. Libraries could still belong to different categories depending on their functions and tasks (e.g. public, pedagogical, scientific society and church libraries could simultaneously function as academic libraries).

Over the past seven decades, the structure of the basic library types has not changed (academic, school, educational/public libraries); however, their potential (educational offer and infrastructure) and institutional and organisational level have been modified. Academic libraries, as a category, have narrowed their profile, with their core offer realised by university and special libraries, as well as other types, e.g. public libraries recognised as academic. Over time, some libraries have developed their structures, as reflected for example in the names of public libraries (educational, universal and public libraries). Other libraries have changed their status, e.g. foundation libraries, highly important in the Second Republic in Poland, have been incorporated into a more encompassing category of academic libraries or transformed into public (city) libraries with a scientific profile. The rules and organisation of military, church and scientific society libraries, so frequent in the Second Republic of Poland, remained largely unaltered, but the scope of their activity and use has reduced. New categories of libraries have appeared, such as specialist and specialist belles-lettres libraries, libraries of economic and technical information centres or internal information centres of companies, whose tasks and scope of activity over time have evolved (e.g. specialist libraries also include libraries at offices, factories and companies, or technical libraries²³) or lost in importance (specialist belles-lettres, technical and economic, trade union libraries²⁴).

- 23 E. Assbury, T. Bruszewski, J. Czarnecka, *Biblioteka fachowa* [Libraries for professionals], Wydawnictwa Naukowo-Techniczne, Warsaw 1978.
- 24 Nowadays not included in library registers, but for example in 1977, there were 4856 of them, with the total book collection of approx. 15,294 million volumes, and 2,403 million readers who lent 18,924 volumes.

Certain libraries play a leading role content-wise (academic, special) or in terms of use (high numbers of school libraries and registered readers, collections with a limited inflow of new publications; great opportunities of public libraries). On the other hand, there are niche libraries whose situation has changed over the years. Their options are limited due to the lack of stable funding (libraries of scientific societies) or because their formula has been exhausted in the light of digitisation and universal access to the Internet (technical and economic information libraries). Academic libraries, including those operating at schools of higher education and special libraries with a scientific profile, have maintained their high status in terms of offer and organisation (diversified collections, professional staff, new technologies to enhance library processes).

Libraries in Poland may be accessed free of charge. Public and universal libraries are widely available, while special libraries (pedagogical, operating at schools of higher education), whose offer until recently was intended for certain target groups, are attracting more general users. Extending their formula of operation, libraries open up to new users in terms of accessibility: they adapt their facilities to people with mobility, vision and/or hearing impairment. Their offer is addressed to certain categories of users (e.g. public libraries for children or young people).²⁵ Although most libraries are open on weekdays, the number of those working on Saturdays and even on Sunday is growing.

Over the decades, the agency of libraries has changed, and so have the rules governing their organisation and funding. Pursuant to the Decree on libraries, libraries could be maintained by the state, social institutions, private persons, with the Ministry of Education as their central supervisor. With the Act of 1968, management of public libraries was entrusted to national councils, departmental libraries were supervised by their respective ministers, while libraries of social and cooperative organisations were managed by the boards of these organisations. However, major changes in the organisation and funding of libraries came after 1989, with the introduction of

25 The first public libraries for children in Poland were created in the 1920s, primarily in Łódź and Warsaw (in 1922 and 1927, respectively). Until the outbreak of the Second World War, 27 facilities of this kind operated in cities. Currently, there are 1047 public libraries for children (as of 2017). In 2003–2004, first public libraries dedicated to young people were opened, e.g. multimedia libraries [in Polish: *mediateka*].

local governments (gminas in 1990, voivodeships and the founding of poviats in 1999). They concerned the most represented categories, i.e. public, school and pedagogical libraries. Departmental supervision over libraries of other types was preserved. With libraries taken over by local governments, their funding turned out to be largely dependent on the budget of local authorities as well as on local priorities. Deprived of the necessary funding to purchase new items, libraries whose fundamental asset was an attractive and up-to-date offer, started declining. With grant programmes provided by the Ministry of Culture for the purchase of new items²⁶ and other forms of funding, libraries work toward improving their attractiveness and usefulness (modernisation of libraries²⁷, development of various forms of activity²⁸).

Different forms of departmental and governmental funding are to strengthen libraries not only in their current operations but also in terms of infrastructure and modern model of operation. This translates into the use of new technologies, indispensable in every modern library, acquiring items in various formats and devices that allow access to them, e.g. through purchase of licences. With funds obtained from different sources (the state, local governments, the EU, foundations and associations), libraries may develop hybrid offers and specialist facilities, e.g. multimedia libraries.

In addition to the expectations of communities and social groups for which they were established, the development, activity and programme scope of contemporary libraries in Poland depends on their ability to:

- 26 Systemic support for the purchase of new publications for public libraries began in 2005. Since 2016, the programme 'Purchase of New Publications for Public Libraries' has been implemented under the Multi-Annual 'National Programme for the Development of Reading' (Priority 1). School and pedagogical libraries have been included in the Programme under Priority 3.
- 27 For example, as part of the Multi-Annual Programme 'Culture+' implemented in 2011, Priority 'Library+ Library Infrastructure', since 2016 continued as part of the Multi-Annual 'National Programme for the Development of Reading'. Libraries could also obtain support for facility modernisation in the programme 'Infrastructure of Cultural Institutions', and from regional and EU funds. Programmes supporting computerisation and internetisation of public libraries included, among others, 'Library Development Programme' (equipment and IT trainings), 'Kraszewski. Computers for Libraries', MAK+, and Orange for Libraries.
- 28 For example, actions organised to promote reading and funded by the state as part of the activity of the Polish Book Institute (Book Discussion Clubs).

- Cooperate within their own network or with libraries of other types (the principle of cooperation is nowadays more important than ever before – libraries need to consolidate their tasks and operate as a group);
- Offer different (alternative) ways of access to books, knowledge and information (the model of a library as a building filled with books is becoming obsolete, instead libraries are turning into hybrid facilities that offer items of different formats, accessible online).

LEGISLATION PERTAINING TO LIBRARIES

In contrast to libraries in Poland in the interwar period, operating despite the absence of legal regulations, those active after the Second World War were governed by the provisions of the Decree of 17 April 1946 on libraries and protection of library collections²⁹, and two other acts: the Act of 9 April 1968 on libraries³⁰ and the Act of 27 June 1997 on libraries.³¹

The former met the expectations of pre-war librarians-educators as it provided the grounds for developing a nationwide network of libraries, obliging local governments to create and maintain public libraries, and involving general public, through library committees, in building new library structures. It gave public libraries a leading role in the nationwide network, while providing the basis for the operation of academic, special, school, pedagogical, internal/company, specialist, trade union, military, hospital and other libraries. Provisions that reinforced library cooperation and integration constituted a vital component of the Decree.

The Act of 9 April 1968 on libraries defined the organisation of a network of public libraries adapted to the administrative division of the country, which resulted in its subsequent modifications in correspondence with administrative changes in Poland. Unlike the Decree, the Act deprived libraries of support from the communities which they served, ‘socialisation’ of libraries was suppressed with the resolution of social and educational societies and local organisations connected with them.³²

29 Journal of Laws 1946, No. 26, item 163.

30 Journal of Laws 1968, No. 12, item 63.

31 Journal of Laws 1997, No. 85, item 539 (as amended).

32 J. Kołodziejska, *Biblioteki wobec zmian w strukturze społecznej* [Libraries in the light of social structure changes], ‘Rocznik Biblioteki Narodowej’ [The National Library Yearbook] 1989, vol. XXV, p. 27.

The Act of 27 June 1997 on libraries, still in power today, regulates the activity of libraries of various types, but there are also additional laws (acts or regulations) that apply to the respective types separately, e.g. school libraries are referred to in the Act on education³³, academic libraries in the Act on higher education³⁴, public libraries in the Act on organising and carrying out cultural activity.³⁵ This emphasises their separate profiles, resulting in separate rules and regulations for their operation.

The Act on libraries is further complemented by a number of other acts of law (acts, regulations) that regulate various important areas and issues of relevance to libraries in Poland. These include legal acts pertaining to social life (e.g. acts introducing administrative and local government reforms, and reforms of the educational system or public finances)³⁶ and its respective areas (e.g. the act on copyrights or personal data protection)³⁷, in particular those of relevance to library activity.³⁸

PROFESSION OF A LIBRARIAN AND EDUCATION

The profession of a librarian was regulated in Poland much later, after various types of libraries and rules of their operation had already developed. In the interwar period this profession was not formally defined. The Decree did not provide any relevant regulations; however, other legal acts from the second half of the 1940s made references to employment of

- 33 The Act of 7 September 1991 on the education system (Journal of Laws 2018, items 1457, 1560 and 1669).
- 34 The Act of 20 July 2018 on higher education and science (Journal of Laws of 2018, item 1668).
- 35 The Act of 25 October 1991 on organising and conducting cultural activity (Journal of Laws 1991, No. 114, item 493).
- 36 For example, the acts on gmina, voivodeship and powiat governments, public finances, public procurement, economic activity, development policy, deregulation of professions, and restitution of national treasures.
- 37 Also, acts on protection of monuments, access to public information, standardisation of norms, national archival holdings and archives, public statistics, public benefit and voluntary work.
- 38 For example, acts on legal deposit in libraries, national library holdings, records of library materials.

librarians.³⁹ The profession of a librarian was regulated only with the Act of 9 April 1968 on libraries. Pursuant to art. 29, section 1, people employed on library posts formed a professional group of librarians. Currently, the number of librarians (employees responsible for the core activity of the library) is estimated at over 48,000.⁴⁰

The profession of a librarian is not homogeneous, and it may be performed in various manners, depending on the library type, status (library with a complex structure, one-person library; a library that is organisationally independent or part of another institution), users (target group), and its offer. With such a diversity of tasks, libraries need to employ people of different skills, professional competences and abilities, for example to work in a library for children and young people.

In general, three basic categories were distinguished: academic, public and school librarians. This division has been preserved until today; however, the term 'academic librarian' is increasingly being replaced with two others: 'subject librarian' and 'special collections librarian'.

Librarian education developed with a university discipline – library studies. After 1945, the system of education in this profession changed to accommodate for an intense development of libraries and therefore a need for new employees. A three-level model of education for librarians, worked out already in the interwar period, was adopted, in which the subsequent levels of education depended on the function performed: technical (secondary schools for librarians), managerial (one-year post-secondary schools) and academic (four-year university-level studies). The educational process at the secondary and higher levels has changed a lot over the past 70 years in terms of

- 39 Issues related to the employment of librarians as a professional group were specified in the Decree of 14 May 1946 on temporary regulation of the employment of public officials. The Regulation of the Council of Ministers of 14 July 1965 applied to certified librarians employed in academic libraries, while the Regulation of the Council of Ministers of 27 August 1966 contained provisions regarding remuneration of library employees (based on B. Howorka, *Zawód bibliotekarza w świetle przepisów prawnych* [The profession of a librarian in legal regulations], in: *Zawód bibliotekarza dziś i jutro* [The profession of a librarian today and tomorrow], 5th Forum of the Polish Librarians' Association 2003).
- 40 In 2017, there were 26,500 librarians out of approx. 32,000 people employed in libraries according to the Statistics Poland, and 22,274 teachers-librarians according to the data from 2013 in the Educational Information System (SIO).

organisation and curriculum. It has been affected by educational reforms, changes in teaching trends, evolution of the profession of a librarian, changing functions of libraries, and legal regulations pertaining to this profession.

With the interest in the profession gradually declining, secondary schools for librarians started closing down. It was a process that was further driven by educational aspirations of young people, which translated into reduced significance of post-secondary schools.

In post-war Poland, library studies were associated with the most important academic centres in the country from early on. Starting from the 1970s, next to universities, teachers-librarians could also obtain education at higher schools of pedagogy. The 1980s and 1990s saw a crisis of many schools of higher education for librarians, followed by deep organisational transformations. In the following years, most universities began to reform their library studies curricula in response to the dynamically changing information needs of Polish society. The next stage was to introduce two levels of university studies as part of under- and post-graduate education, concluded with a bachelor's and master's degree, respectively. The adoption of the deregulation law brought significant consequences for the system of higher education of librarians, the vision of the profession and the operation of library institutions. Pursuant to the Act of 9 May 2014 on facilitating access to certain regulated professions (Journal of Laws 2014, item 768)⁴¹, the professions of a librarian, documentalst and certified librarian opened up to people without the secondary or higher level of education in librarianship.

In the academic year of 2016/17, there were 10 centres of higher education for librarians (Bydgoszcz, Kalisz, Katowice, Kraków – the Jagiellonian University and the Pedagogical University, Lublin, Łódź, Toruń, Warsaw, Wrocław), offering the traditional field of studies, i.e. library and information science; however, new faculties begin to appear which train students in evolving digital technologies, e.g. information architecture, information management and digital publishing.⁴²

Professional training constitutes an indispensable element of the profession of a librarian. It is offered in different forms by the National Library,

41 Journal of Laws 2014, item 768.

42 Z. Gębotyś, *Kształcenie bibliotekarzy i pracowników informacji w Polsce. 'Krajobraz po 'deregulacji'*[Education of librarians and information employees in Poland. The situation after the 'deregulation'], in: 'Bibliotekarz' 2017, No. 4, pp. 4–9.

Polish Librarians' Association⁴³, Polish Book Institute⁴⁴, as well as regional and local libraries, institutions and foundations that cooperate with libraries.

PUBLIC LIBRARIES

The network of public libraries (formerly educational and universal libraries) is adapted to Poland's administrative organisation, currently divided into three levels (voivodeship, powiat, gmina).

PUBLIC LIBRARIES IN POLAND (1937/8–2017)

YEAR	NUMBER OF LIBRARIES	NUMBER OF LIBRARY POINTS	BOOK COLLECTION IN THOUSAND	NUMBER OF VOLUMES PER INHABITANT	READERS (IN THOUSAND)	READERS PER 100 INHABITANTS	LOANS IN THOUSAND	LOANS PER READER
1937/38	1 033	–*	1 700.1	0,05	357.3	1.06	4 544.1	12.8
1946	426	–*	1 006.0	–*	–*	–*	–*	–*
1955	5 110	28 969	22 905.0	0.8	3 165.0	11.5	54 399.0	17.2
1975	8 974	29 625	73 759.4	2.0	7 126.3	20.8	140 300.0	19.7
1989	10 313	22 091	136 783.2	3.6	7 732.8	20.4	154 890.9	20.0
2004	8 653	1 811	134 455.4	3.5	7 508.5	19.7	148 573.0	19.8
2017	7 953	1 210	128 357.1	3.3	6 020.7	15.7	105 410.7	17.5

* No data available

Source: Own study based on F. Bursowa, *Biblioteki w Polsce Ludowej* [Libraries in the Second Republic of Poland], State Correspondence Training Centre for Librarians (POKKB), Warsaw 1971, p. 17; and 'Biblioteki Publiczne w Liczbach' [Public Libraries in Numbers], National Library, Warsaw 1975, 1989, 2004. 'Stan Bibliotek w Polsce. Raport' [The condition of libraries in Poland. A report], National Library, Warsaw 2017 (in preparation)

Until the 1980s, public libraries experienced an extensive development in terms of new institutions⁴⁵, with most of them (2/3) located in rural areas.

- 43 The Polish Librarians' Association offers different forms of professional training, attended every year by approx. 1000 people.
- 44 For example, as part of 'The Polish Book Institute Grant Programme. Training Courses for Librarians' implemented in cooperation with regional (voivodeship) libraries.
- 45 J. Maj, *Biblioteki publiczne 1945–1990 na tle innych instytucji kultury* [Public libraries 1945–1990 compared to other cultural institutions], National Library, Warsaw 1996.

They were further complemented by library points run by volunteers and located in the reader's neighbourhood, thus making books widely accessible. An increase in the number of public libraries in 1955–1989 was accompanied by a growth in library holdings (from 0.8 volume per capita in 1955 to 2 in 1975 and 3.6 in 1989) and the level of their use (the number of readers per 100 inhabitants was 11.5, 20.8, 20.4, and the number of loans per reader was 17.2, 19.7, 20.0, respectively).

This jump in the number of libraries and their holdings in the country previously deprived of access to such facilities was to a large extent driven by Poland's educational and cultural policy and its goal to spread them all over the state in the shortest time possible. However, it came to a stop in 1989 with the introduction of local governments which were put in charge of libraries (there were 3.5 volumes per capita in 2004 compared to 3.3 in 2017; the number of readers per 100 inhabitants and loans per reader amounted to: 19.7 and 15.7, and 19.8 and 17.5, respectively).

The idea of rational organisation of the network and therefore the right distribution of library branches and points (whereby every gmina is to run at least one public library) was sometimes misunderstood by local governments (particularly at the poviát level). With local governments reducing their expenditure on libraries in the early 1990s, the potential of public libraries (libraries, book collections and employment), and consequently their popularity started to decline.

In the light of this, the state decided to strengthen public libraries as part of its cultural policy. Its first effects could be observed in the early 1980s with the founding of the Fund for Culture Development that was to provide funds for libraries, promotion of reading, maintenance, construction and development of cultural facilities, further training and professional development of employees of the culture popularisation sector. Until 1989, it ensured a more stable funding, making culture financially less dependent on the current situation in the country.⁴⁶

Since 2005, the library support system was reinstated with the introduction of subsidies for purchase of new publications, improvement of

46 Relying on its regular funding, libraries were in possession of sufficient budgets to reach the level of purchases recommended then by the Ministry of Culture, i.e. 18 volumes/100 inhabitants (even exceeding it in subsequent years).

infrastructure, professional development of librarians and wide promotion of reading. These actions were further reinforced when tasks related to purchase of new publications and modernisation of facilities were included in the Multi-Annual Governmental Programme 'National Programme for the Development of Reading' for 2016–2020.⁴⁷ Support was also provided under the 'Library Development Programme' implemented in 2009.⁴⁸

Subsidising programmes addressed to public libraries is also to activate local governments in their basic funding and organising tasks.

The need to rationalise the network of public libraries and develop their collections is associated with many important external phenomena. With the widespread use of information tools in everyday life (the Internet, social networks), a new model needs to be found to keep libraries open to changes (hybrid and multimedia libraries). The network of public libraries is diverse, with its structure accommodating both for large multi-function institutions (including the academic ones⁴⁹) and small local libraries. Changes in Poles' approach to libraries is also of importance here, playing a vital role in how universal public libraries and their services are perceived by society.

Despite denser distribution of libraries in rural areas, their potential (staff, infrastructure, collections) tends to focus in urban space. The division between libraries in cities and in towns and villages is increasingly stronger. The aim of grant programmes is to help eliminate these differences.

- 47 The Resolution No. 180/2015 of 6 October 6 2015 of the Council of Ministers on the Multi-Annual Programme 'National Programme for the Development of Reading', <http://www.mkidn.gov.pl/pages/strona-glowna/finansowanie-i-mecenat/narodowy-program-rozwoju-czytelnictwa.php> [accessed on: 3 September 2018].
- 48 Implemented in 2009–2015 by the Information Society Development Foundation as part of the activities carried out by the Bill and Melinda Gates Foundation and the international project Global Libraries, the Library Development Programme provided support to 3808 public libraries from 1256 gminas (mainly in small towns and villages), <http://frsi.org.pl/projekt/program-rozwoju-bibliotek/> [accessed on: 3 September 2018].
- 49 In 2017, there were 14 public libraries (13 voivodeship and 1 gmina) recognised as academic libraries.

PEDAGOGICAL LIBRARIES

The tradition of pedagogical libraries dates back to the interwar period. Currently, they do not form a single network. Instead they operate as parts of smaller, independent groups of facilities with a different structure or as independent entities.⁵⁰ The groups of pedagogical libraries support the teacher training system. The period after 1989 was characteristic for pedagogical libraries resulting in changing not only the rules (local government libraries) but also the way of their operation. Libraries so far used mainly for the purposes of teachers' education, training and preparing students for teaching professions opened up to general public, not necessarily from educational circles.

PEDAGOGICAL LIBRARIES IN 1957-2017

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1957	322	1 107	71	560	3.4	7.9
1967	342	3 848	198	1 841	11.3	9.3
1975	359	6 927	283	2 691	19.3	9.5
1989	362	13 542	378	3 625	37.4	9.6
2005	344	15 007	586	5 374	43.6	9.2
2017	257	12 689	236	3 458	49.4	14.7

Source: Own study based on the data provided by the Statistics Poland

Pedagogical libraries managed by regional (voivodeship) governments receive subsidies from the Ministry of National Education. Ever since first complete records of their number, collection volume and use, the number of pedagogic libraries has declined by 1/4, reaching a breakthrough point in 1989. In 2017, there were 257 pedagogical libraries in Poland which served

50 In addition to the primary act, they are governed by the Regulation of 28 February 2013 of the Minister of National Education on detailed rules for the operation of public pedagogical libraries (Journal of Laws 2013, item 369).

236,000 readers. Despite a reduced number, they maintain a similar level of use (3.458 million loans, 14.7 volumes/reader per year), due to their abundant offer. Although their number is dropping, their collection volume continues to grow, with one facility possessing over 49,000 volumes on average.

Since 2016, pedagogical libraries have also benefited from the governmental programme for the purchase of new publications.⁵¹

SCHOOL LIBRARIES

As an integral part of schools, school libraries carry out tasks closely connected to didactic activities.⁵² Similarly to schools in which they operate they depend directly on local governments for receiving funding from departmental subsidies. They are also subject to educational reforms under which the system of education is restructured in its entirety or vital parts. For example, with the consolidation of municipal schools under the Ordinance of 17 March 1973 of the Minister of Education regarding the organisation of municipal schools, the number of school libraries was reduced from 29,794 in the school year 1972/73 to 17,494 in 1977/78. Similarly, it is expected that with the resolution of lower secondary schools [in Polish: *gimnazjum*], pursuant to the reform implemented in 2016, the network of school libraries will also be affected (currently it associates libraries from primary schools, gradually extinguished lower secondary schools and upper secondary schools).

- 51 Together with school libraries, they are included in Priority 1 of the Multi-Annual Programme 'National Programme for the Development of Reading' for 2016–2020.
- 52 First provisions defining tasks and nature of school libraries in Poland may be found in documents issued by the Commission of National Education, as well as the Warsaw Society of Friends of Science, the Educational Chamber of the Duchy of Warsaw, and the Education Committee of the 'Congress' Kingdom of Poland. They introduced the obligation to establish libraries at schools, both for students and teachers, employ a librarian in them, and to link the activity of school libraries to school curriculum and actions aimed at developing the library collections. *Encyklopedia współczesnego bibliotekarstwa polskiego* [*Encyclopaedia of Contemporary Library Science in Poland*], Ossoliński National Institute, Wrocław-Warsaw-Kraków-Gdańsk 1976, p. 74.

Effective operation of school libraries depends on a number of factors, such as:

- Ensuring accessibility, school libraries need to be accessible to students both in terms of their presence at school⁵³ and weekly opening hours during school year. In the school year 2012/13, as many as 2050 schools for children and youth had neither a school library nor provided access to a library, which affected 153,325 students. Therefore, circles of Polish librarians have called for amending the Act on the educational system whose respective provision should have the following wording: 'Every school has a school library';⁵⁴
- Securing funds for the modernisation of libraries, modern IT facilities necessary for effective use of information and communication technologies in school libraries, and constant supply of new publications to enrich school library collections. Since 2016, school libraries have participated in the 2016–2020 governmental programme supporting the purchase of new publications. Under Priority 3 of the programme, every school library may apply for one-time subsidy for the purchase of necessary books. The programme is expected to be continued in the following years;
- Strengthening the role of teachers-librarians by including them in the process of developing students' IT competences in accordance with school curriculum.

In the school year 2012/2013, there were 20,363 school libraries⁵⁵, of which 19,713 were libraries in schools for children and young people. Based on the available data, the collection volumes (number of volumes per facility) of school libraries are growing. This trend has been observed since the late 1990s. However, in comparison to other types of libraries in Poland, the knowledge about the activity of school libraries is insufficient.

53 Different provisions apply here, e.g. art. 98, 103 and 104 of the Act of 14 December 2016, the Law on School Education (Journal of Laws of 2018, item 996) states that school, as part of its statutory tasks, provides students with the possibility to use a library. Furthermore, art. 22, section 1 of the Act of 27 June 1997 on libraries clearly stipulates that '[...] there is a school library in every public school'.

54 Postulated by the Society of Polish School Teachers (TNSP), also during a debate on school libraries during social consultations held by the Ministry of National Education in connection with the planned reform of education, Częstochowa, 6 May 2016.

55 'Biblioteki w Polsce. Stan na 2012 r.' ['Libraries in Poland as of 2012'], <http://ksiegarnia.bn.org.pl/s/wyniki/k/wolny/> [accessed on: 20 September 2018].

SCHOOL LIBRARIES (1937/1938–2012/2013^a)

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1937/1938	26 106	7 478	nd	nd	0.3	nd
1945/1946 ^b	7 071	1 476	nd	nd	0.2	nd
1955/1956	26 693	37 988	3 337	48 455	1.4	14.5
1972/1973 ^c	29 794	104 177	7 111	111 070	3.5	15.6
2005	nd	nd	nd	nd	nd	nd
2012/2013	20 363	153 138	4 689 ^d	nd	7.5	nd

^a Studies on school libraries are not carried out on a regular basis. Data is provided as of the last day of the school year. Data for 2012/2013 is based on the information found in the Educational Information System (SIO) as of 30 September 2012.

^b Data partially incomplete, based on input from libraries registered by the Head Office of Libraries.

^c Data for the school year 1972/73 includes partial estimates; the number of vocational school libraries as of the school year 1970/71.

^d No data available regarding the number of readers; numbers of students are provided for schools with their own library and schools with access to a library.

Source: Own study based on data provided by the Statistics Poland and the Educational Information System (SIO)

ACADEMIC LIBRARIES

Characterised by a long tradition and comprehensive legacy, academic libraries entered into another stage of development after 1945. With the emergence of new institutions of higher education, special schools and scientific institutions⁵⁶, libraries were established by departmental institutes, research and development centres for industry, and scientific societies.

Currently, academic libraries (central, field-oriented, special, university) form an internally diverse group of institutions, but are not associated in a single network. Their activities are regulated by legal acts issued by various bodies.⁵⁷

56 For example, the Polish Academy of Sciences was established in 1951.

57 In addition to the relevant basic acts, they also include the Regulation of 12 December 2017 of the Minister of Culture and National Heritage amending the Regulation on the method and procedure for recognising libraries as academic libraries and establishing their list (Journal of Laws 2017, item 2427), the Regulation of 5 November 2010 of the Minister of Science and Higher Education on the criteria and procedure for awarding and settling the funding for science intended for statutory activity.

According to the Act on libraries, the following are recognised as academic libraries: the National Library, libraries of: institutions of higher education (677), the Polish Academy of Sciences (66), research and development units (107), as well as public (14) and other libraries (31) that have been granted this status under the Regulation of the Minister of Culture and National Heritage.

The National Library, as the central library of the state responsible for preserving national literature, performs nationwide functions. While carrying out tasks of an academic library with a humanistic profile, it also remains the main archive of national literature and the national centre of bibliographic information. It is the central field-oriented library for library science and book studies, information studies and archival science, running central catalogues and responsible for statistics of published works and public libraries. It plays an important role in bibliographic standardisation processes across Poland and as a methodological centre for other libraries in Poland. It also offers training courses for librarians and scientific information specialists.⁵⁸ In recent years, the National Library has intensified its efforts to extend access to cultural and information goods by undertaking initiatives related to the digitisation of its collections, providing access to electronic and digital resources⁵⁹, also in cooperation with other academic and public libraries, and libraries of other types.⁶⁰

Among academic libraries, libraries of schools of higher education form the biggest group, most dynamic also in terms of developing their collections and information services.⁶¹ They account for 69.8% of library collections (66.3 million out of 95 million volumes of books and journals), and provide services to 80.5% of all readers that use academic libraries (0.977 million out of 1.2131 million people). Indices describing their offer (book collection per facility) and use (loans per reader) continue to grow, showing that their choice of literature and services provided satisfy the current needs.

58 'Sprawozdanie Biblioteki Narodowej za rok 2017' [The National Library Report for 2017], National Library, Warsaw 2018, p. 43.

59 For example, the development of CBN Polona (<https://polona.pl/>), participation in Europeana Collections (<https://www.europeana.eu/portal/>).

60 For example, as part of the following projects: *Academica*, *Patrimonium*, *eOmnis*.

61 It is a group that comprises the oldest university libraries with most extensive book collections (in Kraków, Warsaw, Poznań, at the Catholic University of Lublin). After 1989, private institutions of higher education started to appear in Poland. Initially often deprived of their own library facilities, they sought other solutions. Eventually they either established their own library or commissioned these services from a public library.

ACADEMIC LIBRARIES IN 1946–2017⁶²

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1946	194 ^a	7 906	nd	nd	40.8	nd
1947	535	10 545	nd	nd	19.7	nd
1955	199	11 134	390	1 743	55.9	4.5
1975	2 439 ^b	42 128	941	8 736	17.3	9.3
1989	1 202	57 177	912	6 617	47.6	7.3
2005	1 219	82 938	2 333	17 561	68.0	7.5
2017	896	94 142	1 213	11 788	105.1	9.7

^a Data for 1946, excluding libraries of scientific institutions within schools of higher education.

^b Data for 1975, including the total number of subordinate entities (e.g. operating as part of the structure of central university libraries).

Source: Own study based on data provided in the Statistics Poland reports: 'Rocznik Statystyczny' [Statistical Yearbook] (1946, 1948, 1956), 'Rocznik Statystyczny Kultury' [Statistical Yearbook of Culture] 1981, 'Kultura w 1992' [Culture in 1992], 'Kultura w 2015' [Culture of 2005], 'Stan bibliotek w Polsce 2017' [Report on the State of Libraries in Poland 2017]

Libraries of schools of higher education have also undergone modernisation and now offer access to IT technology, online catalogues and digital collections (digitisation, digital libraries, e.g. the Polish Digital Libraries Federation, licences to access source literature).⁶³

- 62 Incompatibility of data in reports provided by the Statistics Poland makes it sometimes difficult to compare academic libraries in terms of dynamics of development and changes in operation (e.g. different groups are sometimes included as academic libraries and then classified either jointly with or separately from museum libraries, archives or scientific society libraries; or data on the numbers of libraries does not include their subordinate entities, branches, etc.). Data for 1946–1947 is partially incomplete, provided based on input from libraries registered by the Head Office of Libraries.
- 63 In 2017, academic libraries offered access to 17.4 million titles of books, journals and licensed databases, with 88.5% of them provided by libraries of schools of higher education.

The function of central special libraries has remained unchanged for decades, except that they have opened up to a wider group of users. Special libraries of schools of secondary education preserve the scientific value of their extensive collections, enriched through licensed literature. New acquisitions are obtained by means of legal deposit⁶⁴, purchase and exchange.

LIBRARIES OF SCIENTIFIC SOCIETIES

Libraries of scientific societies constitute currently a minor group. Two types of them may be distinguished: general, with collections from many scientific disciplines; and specialist, with collections focused on one leading discipline, supplemented with literature from related sciences and publications on regional topics. The latter ones prevail and with their highly specialist offer are of particular scientific value.

Libraries of scientific societies are not independent institutions but are established and maintained by scientific societies and associations, i.e. non-profit organisations. They cannot rely on the state's regular funding for their core activity and operate mainly within targeted grants, which significantly affects their options of development. This is the reason why their position has significantly deteriorated compared to the period of the Second Republic of Poland.

LIBRARIES OF SCIENTIFIC SOCIETIES IN 2005-2017

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
2005	21	325	5.3	10.3	15.5	1.9
2017	13	240	1.1	5.6	18.5	5.1

Source: Own study based on data provided by the Statistics Poland

64 The Act of 7 November 1996 on legal deposit in libraries (as amended; Journal of Laws 1996 No. 152, item 722).

According to available statistical data, in 2017 there were 13 libraries of scientific societies, i.e. over 60% fewer than in 2005. Their collections are modest⁶⁵ and rarely used by readers. Lack of regular funding is their major problem, which practically does not allow for their modernisation (e.g. computerisation).

LIBRARIES OF TECHNICAL AND ECONOMIC INFORMATION CENTRES

Libraries of technical and economic information centres, i.e. information centres forming parts of an information network (industrial, departmental, internal information centres in companies), were established to collect documents for further processing, e.g. for the purposes of content analysis (writing abstracts).⁶⁶ Based on this information, summaries were prepared of the content of collected documents for users of a given centre (thematic indexes, express information, bulletins of acquisitions). Founded in the 1950s, the information centres thrived in the 1970s.⁶⁷ They were responsible for purchasing foreign scientific literature and journals, and offering information services with the inclusion of data on foreign bibliographies, indexes and descriptions. Their libraries played a crucial role for industry institutions and research institutes at the time of limited access to information. In the view of technological progress they have lost their relevance. Currently, their structures are dispersed and in state of organisational decline. Libraries of technical and economic information centres have no legal personality and constitute part of organisationally independent units, i.e. companies and production plants.

- 65 Two libraries are excluded from this group: the Library of the Poznań Society of Friends of Science and the Zieliński Scientific Library of the Scientific Society in Płock. They are included in the statistics pertaining to academic libraries.
- 66 B. Sordyłowa, *Informacja naukowa w Polsce. Problemy teoretyczne, źródła, informacja* [Scientific information in Poland. Theoretical problems, sources and information], Ossoliński National Institute, Warsaw 1987, p. 140.
- 67 In 1950, the Main Institute for Scientific and Technical Documentation was established (since 1971, the Scientific, Technical and Economic Information Centre and Institute) responsible for coordinating and inspiring the activity of departmental centres of technical and economic information.

LIBRARIES OF TECHNICAL AND ECONOMIC INFORMATION CENTRES 1980–2017

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1980	1 723	10 997	614	2 189	6.4	3.6
1989	1 379	9 923	347	1 047	7.2	3.0
2005	93	1 460	21	138	15.7	6.6
2017	21	308	2	17	14.7	10.7

Source: Own study based on data provided by the Statistics Poland

SPECIALIST LIBRARIES AND SPECIALIST BELLES-LETTRES LIBRARIES

Specialist libraries (internal/company, industry-related, departmental)⁶⁸ developed dynamically from the second half of the 20th century⁶⁹, maintaining their high position on a par with the growing industry and relevant institutions.⁷⁰ It was typical of them to focus more than other libraries on continuous and special publications: technical standards, patent descriptions, business literature, pre- and post-conference materials, and unpublished research. The scale of their work may be evaluated on the basis of available statistical data. In 1975, there were 5364 specialist libraries in Poland

68 *Encyklopedia współczesnego bibliotekarstwa polskiego [Encyclopaedia of Contemporary Library Science in Poland]*, Ossoliński National Institute, Warsaw 1976, p. 59.

69 In 1971, there were 5648 specialist libraries, with the total collection of 15.6 million volumes.

70 Specialist libraries are internal company libraries offering specialist, mainly technical, publications. Established with the Resolution No. 697 of 14 September 1953 of the Presidium of the Polish Government regarding the development of a network of specialist libraries in companies (M.P. No. A-94, item 1306). Since 1956 they have been included in reports of the Statistics Poland. In 1960, they were connected to technical and economic information centres operating at the level of company/production plant, industry (department) and ministry. Specialist libraries of ministries, central offices and presidiums of national councils were also included in the group of specialist libraries.

(i.e. 60% of the number of public libraries), with the book collections of 16 million volumes and over 1 million readers. The role of specialist libraries began to decline rapidly in the face of social and economic transformations in Poland (limiting industrial production), followed by technological changes and progress in access to information online.

Currently, specialist libraries are gaining in importance in the sectors of economy in which it is crucial to be up to date with the most recent developments in a given profession or sector. For example, high activity is observed in law firms and their law libraries⁷¹, as well as in specialist libraries operating at museums, theatres, archives, various departments of statistical offices, patent offices, centres for agricultural advisory services, and in local government offices.

SPECIALIST LIBRARIES IN 1956–2017

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1956	4 143	4 237	276	1 138	1.0	4.1
1975	5 364	15 889	1 043	3 140	3.0	3.0
1989	2 433	10 100	287	1 220	4.2	4.3
2005	567	7 135	133	481	12.6	3.6
2017	294	5 306	19	101	18.0	5.3

Source: Own study based on data provided by the Statistics Poland

Specialist belles-lettres libraries, a combined offer of specialist literature and fiction, did not expand as much as specialist libraries. At present, most of them operate in healthcare institutions, providing services to employees and patients in hospitals, sanatoriums, health resorts, and healthcare centres. They also function in detention centres and prisons. Some companies and production plants manage them as libraries for employees.

71 E. Gryguć, *Biblioteka kancelarii prawniczej Sołtysiński, Kawecki, Szlezak. Doradcy prawni w Warszawie* [Library of the Sołtysiński, Kawecki and Szlezak Law Firm. Legal Advisors in Warsaw]: <http://www.ebib.pl/biuletyn-ebib/11/a.php?gryguc> [accessed on: 21 October 2018].

SPECIALIST-BELLES LETTRES LIBRARIES 1991-2017

YEAR	LIBRARIES (IN TOTAL)	BOOK COLLECTION (IN THOUSAND VOLUMES)	READERS (IN THOUSAND)	LOANS (IN THOUSAND VOLUMES)	BOOK COLLECTION PER LIBRARY (IN THOUSAND VOLUMES)	LOANS PER READER
1991	170	1 285	53	479	7.6	9.0
2005	116	1 309	58	568	11.3	9.8
2017	55	656	26	206	11.9	7.9

Source: Own study based on data provided by the Statistics Poland

OTHER TYPES OF LIBRARIES

In addition to the categories described above, libraries currently operating in Poland include church and parish libraries, and libraries of uniformed services (military, penitentiary). They are a type of libraries that offer their collections and services to a specific group of users. Difficulty in obtaining statistical data on their collection volumes and use renders the presentation of their current potential impossible, which in fact has been the case since the interwar period.

Many church libraries are in possession of valuable, often unique collections.⁷² They may be organised in different units and institutions, and range from major academic and scientific libraries to minor facilities run by local parishes. Parish libraries, inscribed in the activity of the parish and therefore organized and funded by them, and run mainly by volunteers, do not form a network. Their formation and tradition of operation to a large

72 Church libraries in Poland are institutions owned by the Catholic Church and other Christian communities. In their broader meaning, they are libraries maintained by the state, social organisations or institutions for the education of the clergy and promoting religious culture in society. Fr. Waldemar W. Żurek divides church libraries by ownership: into diocesan and monastery/religious order libraries; and by type: into libraries of schools of higher education (universities) and those run by theological faculties, institutes and seminaries (diocesan and monastery/religious order libraries), schools, monasteries/religious orders, dioceses and parishes. *Encyklopedia katolicka* [Catholic Encyclopaedia], Learned Society of the John Paul II Catholic University of Lublin, Lublin 1976, vol. 2, pp. 497-510.

extent depends on the will of their organiser and secular people involved the library's development and maintenance.

As for libraries of uniformed services, for example the network of military libraries is diverse and scattered. Next to those defined as academic, they include specialist, educational and other libraries of different categories and for various groups of recipients. Military libraries may be open and semi-open (e.g. the Central Military Library, university libraries), or closed to general public, which means that their collections are available only to military personnel and institutions (e.g. the Specialist Library of the Polish Air Force Command, the Classified Library and Copy Room of the Polish Special Forces Command), the Classified Library of the 3rd Battalion for the Security of the Polish Land Forces Command).

The category of prison libraries comprises the Central Prison Library as well as institutions operating in penitentiaries and detention centres in Poland (156 facilities).⁷³

CONCLUSION

In the last century libraries in Poland have undergone a substantial transformation. Their development was determined by changes in the profession of a librarian supported by unions and associations of librarians and librarian education, adoption of acts regulating library activity, implementation of the state's policy regarding libraries, and identification of library types with a diversified offer addressed to different social groups, accordingly modernised and adapted to external changes.

Their role, development and mode of operation are inscribed in the social and civilisational context. In certain periods, the potential and scope of activity of libraries was determined by Poland's political and social situation (e.g. demography, levels of education of Polish society), its development in terms of economy and knowledge, and in recent decades also by rapid

73 The Regulation of 25 October 2012 of the Minister of Justice on organising library services in penitentiaries, correctional facilities and shelters for minors, and on cooperation among public libraries in the provision of these services; Ordinance No. 2/2004 of 24 February 2004 of the General Director of the Prison Service on detailed rules of managing and organising penitentiary work and the scope of activities of officers and employees of penitentiary and therapeutic departments.

progress in IT and digital technologies which has an impact on all areas of human life). The condition and social perception of libraries have always depended on their ability to respond to external changes which also decide which type of libraries is needed and socially accepted at a given time.

Over the last hundred years, libraries have participated in social and cultural transformations in Poland. They have acted as partners in local actions, responded to the needs of academics, researchers and scientists, and constituted a significant component of modern school. Their activity on different levels has contributed to the tradition of creating a civil society.

TABLES

PUBLIC LIBRARIES – DEVELOPMENT OF THE NETWORK AND BOOK COLLECTIONS IN 1937/38-2017

YEAR	NUMBER OF LIBRARIES AND LIBRARY BRANCHES		NUMBER OF LIBRARY POINTS	NUMBER OF INHABITANTS PER LIBRARY FACILITY (LIBRARY, LIBRARY BRANCH)	BOOK COLLECTIONS (IN VOLUMES)	
	IN TOTAL	IN RURAL AREAS			IN TOTAL (IN THOUSAND)	PER 100 INHABITANTS
1937/38	1 033	-	5 383	-	1 700	5
1945	412	412	-	57 997	nd	nd
1946	426	131	-	55 493	1 066	4
1950	4 193	2 985	18 131	5 964	10 376	41
1955	5 110	3 674	28 969	5 391	22 905	83
1960	7 033	5 322	22 974	4 250	31 145	104
1965	8 052	6 107	28 153	3 918	41 992	133
1970	8 621	6 588	31 788	3 782	56 091	172
1975	8 974	6 409	29 625	3 791	73 759	217
1980	9 315	6 466	26 538	3 819	94 538	266
1989	10 313	6 971	22 091	3 681	136 783	360
2004	8 653	5 744	1 811	4 412	134 455	352
2016	7 984	5 240	1 295	4 814	128 995	336
2017	7 953	5 209	1 210	4 833	128 357	334

PUBLIC LIBRARIES
- USE IN 1937/38-2017

YEAR	NUMBER OF READERS		NUMBER OF READERS PER 100 INHABITANTS	NUMBER OF LOANS		NUMBER OF LOANS (IN VOLUMES) PER INHABITANT
	IN TOTAL (IN THOUSAND)	IN RURAL AREAS		IN TOTAL (VOLUMES IN THOUSAND)	IN RURAL AREAS	
1937/38	357	nd	1.03	4 544	nd	nd
1945	nd	nd	nd	nd	nd	nd
1946	nd	nd	nd	nd	nd	nd
1950	1 704	744	6.8	28 980	10 425	1.2
1955	3 165	1 853	11.5	54 399	29 725	2.0
1960	3 587	1 898	12.0	66 510	28 812	2.2
1965	5 275	2 729	16.7	97 386	41 729	3.1
1970	6 647	3 330	20.4	126 991	54 309	3.9
1975	7 126	3 407	20.9	140 300	59 629	4.1
1980	7 388	3 212	20.8	147 254	57 484	4.1
1989	7 733	3 056	20.4	154 891	56 842	4.1
2004	7 509	1 926	19.7	148 573	40 232	3.9
2016	6 502	1 658	15.9	110 240	29 127	2.9
2017	6 021	1 535	15.7	105 411	27 222	2.7

SCHOOL LIBRARIES IN 1937/38–2012/2013^a

YEAR	LIBRARIES IN TOTAL	BOOK COLLECTION (VOLUMES IN THOUSAND)	READERS (IN THOUSAND)	LOANS (VOLUMES IN THOUSAND)	BOOK COLLECTION PER FACILITY (VOLUMES IN THOUSAND)	LOANS PER READER
1937/1938	26 106	7 478	nd	nd	0.3	nd
1945/1946 ^b	7 071	1 476	nd	nd	0.2	nd
1954 as of 31 Dec.	26 263	29 887	3 112	33 734.1	1.1	10.8
1955/1956	26 693	37 988	3 337	48 455	1.4	14.5
1966/1967	30 891	78 630	6 433	103 096	2.5	16.0
1972/1973 ^c	29 794	104 177	7 111	111 070	3.5	15.6
1991/1992 ^d	21 538	157 901	7 537	86 341	7.3	15.6
2012/2013	20 363	153 138	4 689 ^e	nd	7.5	nd

^a Studies on school libraries are not carried out on a regular basis. Data is provided as of the last day of the school year. Data for 2012/2013 is based on the information found in the Educational Information System (SIO) as of 30 September 2012.

^b Data partially incomplete, based on input from libraries registered by the Head Office of Libraries.

^c Data for the school year 1972/73 includes partial estimates; the number of vocational school libraries as of the school year 1970/71.

^d Data for the school year 1991/92 on the number of libraries and book collections is provided as of the beginning of the school year, while numbers of readers and loans are based on the data collected during the school year.

^e No data available regarding the number of readers; numbers of students are provided for schools with their own library and schools with access to a library.

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READERSHIP

National Library of Poland

Readership studies have had a long history in Poland. However, the first representative survey of readership that included adults and adolescents was conducted not until in 1972. We have been able to track readership levels of books in Poland since that time. The article discusses research from before 1972, and main changes and regularities observed in later nationwide studies conducted by the National Library. It also presents the findings of the most recent surveys.

Due to methodological differences, other contemporary studies of readership are not discussed here. These are for example surveys commissioned by the Polish Chamber of Books, studies of budgets, time and participation in culture conducted by the Statistics Poland, and studies by the National Library of a smaller coverage than nationwide.

FIRST READERSHIP STUDIES

The first Polish readership research was carried out in the late 19th century. While pioneers in this field asked a number of interesting questions, still valid and popular with present-day researchers, readership among citizens, a topic that attracts so much attention in the 21st-century Poland, remained an abstract concept for them. After all it was the time of the Partitions, with Poles divided among different states, struggling with strong class divisions

and, to a large extent, illiteracy. The development of sampling methods was to gather pace only a few decades later.

As Anna Zdanowicz writes, the first researchers were primarily interested in 'readership of these social classes which at the turn of the 19th and 20th century were only entering the world of the printed word, that is peasants, workers and petite bourgeoisie.'¹ The rising popularity of book reading was a sign of society's modernisation. For Poles hoping to regain independence, it also created new possibilities to promote national culture.²

Quantitative readership studies were at that time often carried out through libraries. The Warsaw Charity Society distributed its questionnaires in library reading rooms, while Karol Hoffman read library cards to obtain information about readers. Questionnaires were also published in the press with a request to fill them in and send back to researchers. So did, for example, Mieczysław Brzeziński in his research for 'Co i jak nasz lud czyta' [What Polish people read and how?]. Zdanowicz points out that in the late 19th century, attempts were made to 'analyse the entire Polish publishing production', and first works appeared that focused on readership among the youth.³

The latter clearly increased in number in the interwar period. The presence of books in the life of children and young people became more urgent along with the unification and development of the education system in the Second Republic of Poland and a gradually improving access to books. Among researchers of that period are for example Helena Radlińska⁴ and Jan Kuchta.⁵

- 1 A. Zdanowicz, *Pierwsze polskie próby badań nad czytelnictwem (1881-1918)* [First Polish attempts at readership studies (1881-1918)], in: *Ludzie i książki. Studia historyczne* [People and books. Historical studies], J. Kostecki (ed.), National Library, Book and Readership Institute, Warsaw 2006, p. 149.
- 2 A. Karczewska, 'Wszystko dla ludu przez lud'. *Popularyzacja czytelnictwa wśród chłopów w Królestwie Polskim w deklaracjach, programach i działalności obozu narodowego w latach 1886-1905* [Everything for the People by the People.' Promoting readership among peasants in the Kingdom of Poland in declarations, programmes and activities of the National Camp in 1886-1905], 'Roczniki Biblioteczne' 2008, No. 52, pp. 31-45.
- 3 A. Zdanowicz, *Pierwsze polskie próby...*, *op. cit.*, p. 149
- 4 For example see: H. Radlińska, *Książka wśród ludzi* [A book among people], M. Banacka (ed.), Polish Librarians' Association, Warsaw 2003.
- 5 For example see: J. Kuchta, *Książka zakazana jako przedmiot zainteresowań młodzieży w okresie dojrzewania* [Forbidden book as an object of interest of adolescents], M. Arct Educational Library, Warsaw 1934.

Józef Chałasiński studied rural youth using a diary method.⁶ Over the next two decades, studies were also conducted with respect to book circulation, social role of libraries and social determinants of reading.⁷ Popularised by the work of Jan Bystróż, the term 'literary audience' entered the general discourse and is still in use today.⁸

NATIONAL READERSHIP SURVEYS

The first representative readership survey in Poland was carried out by researchers from the National Library in cooperation with the Statistics Poland in 1972. The next ones were conducted in 1985, then in 1992–2014 in two-year cycles, and ever since then – every year. The results of the surveys from 1972–2017 seem to be comparable, with the exception of the study of 1998 (carried out only on respondents who were of age). All of them were performed on representative samples of Poles aged 15 or more, with the most important questions, subject only to minor modifications, repeated from survey to survey.

What can we learn from comparing the results of the subsequent studies?

Below we present the most distinctive changes:

- Book readership levels have been falling. While in 1972 approx. 3/5 of the population declared reading at least one book a year, for the past decade it has been approx. 2/5 of all respondents. The most significant drops in the percentage of book readers (i.e. people who declare reading at least one book a year) was observed in 2004–2008; however, since the 1990s the group of the most intense readers, i.e. people reading more than two books a month on average (24 books per year) has been gradually shrinking.
- Due to changes in the book culture, the practice of reading books is more clearly associated with reading fiction rather than functional texts. Along with the development of electronic media, forms of communicating practical and technical knowledge have changed. A lot of information, once conveyed via books, is nowadays obtained in a different form (e.g. videos,

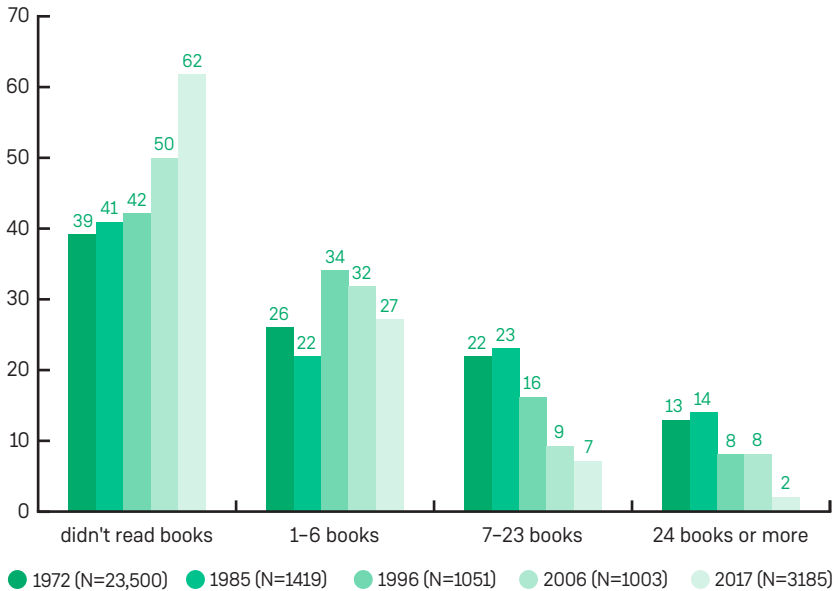
6 J. Chałasiński, *Młode pokolenie chłopów: procesy i zagadnienia kształtowania się warstwy chłopskiej w Polsce* [The young generation of peasants: Processes and development of the peasant class in Poland], PIKW, Warsaw 1938.

7 A. Zdanowicz, *Badania czytelnictwa w okresie II Rzeczypospolitej. Zarys* [Readership studies in the period of the Second Republic of Poland. An outline], in: *Ludzie i książki* [People and books. Historical studies], op. cit., pp. 181–203.

8 J. S. Bystróż, *Publiczność literacka* [Literary audience], IFiS PAN, Warsaw 2006.

multimedia presentations). Therefore, modern respondents hardly ever mention encyclopaedias or dictionaries among books they have read recently, even though it was still practised in the 1990s by approx. 1/8 of the respondents. Fewer textbooks are also mentioned in contemporary studies. The primary reading choice is clearly fiction, particularly novels. Statistically speaking, reading books nowadays means first and foremost contact with this kind of texts.

THE LEVEL OF READERSHIP IN 1972–2017 IN THE NATIONAL LIBRARY STUDIES (DATA IN %)



Responses to the question about the number of books read last year.

^a Responses 'Difficult to specify a number' are not included, which is why the percentages do not always add up to 100%.

^b The figures for 1972 correspond to the following responses: 0, 1-6, 7-24 and over 25 books per year. However, the difference in the ranges specified in the question is so small that we decided to include these responses in the graph.

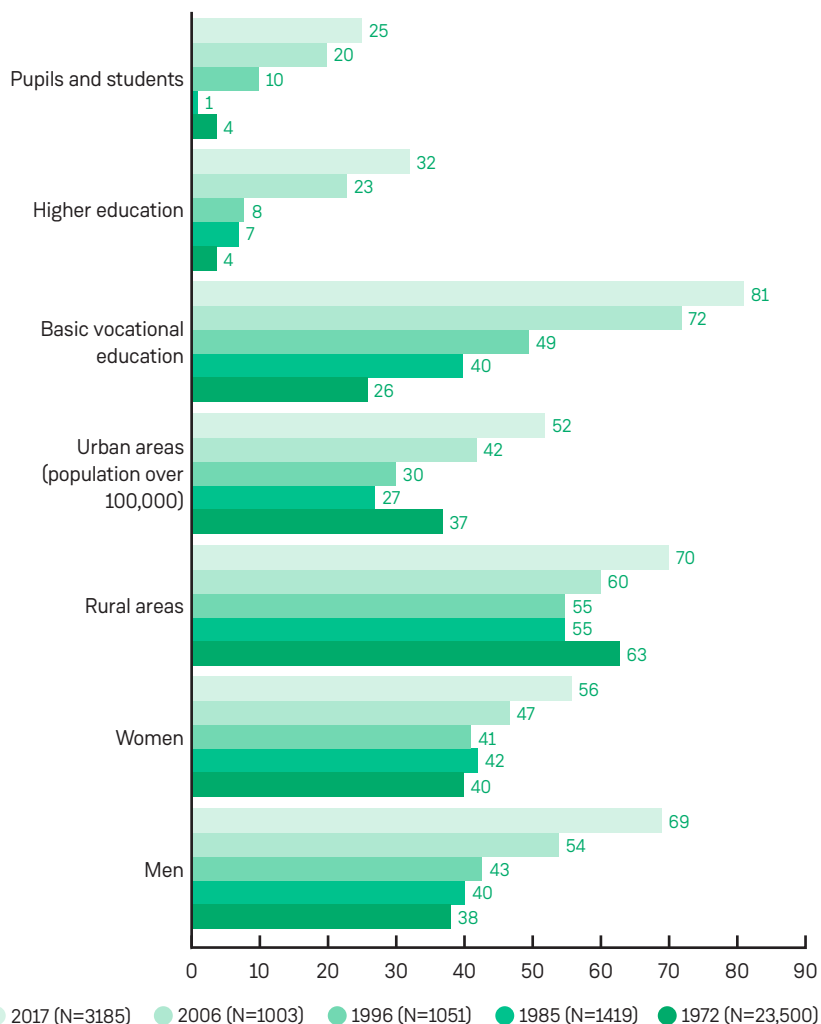
Source: Own study based on data provided by the National Library and the Statistics Poland

- From a practice typical of both sexes, reading books has turned into an activity practised more frequently by women. In the 1970s and 1980s, the representation of both sexes in the group of book readers was similar, while nowadays it is dominated by females. The reason behind it is not an

increased interest in books among women but a significant drop of interest in books among men. In 2017, 69% of men and 56% of women participating in the survey did not read any books.

- The significance of private bonds in developing the reading habits has been growing. Readership surveys from the last decade point to a high correlation between reading books and literary socialisation of the respondent as a child

RESPONDENTS WHO DECLARE READING NO BOOKS IN SELECTED DEMOGRAPHIC GROUPS (IN %)



Source: Own study based on data provided by the National Library and the Statistics Poland

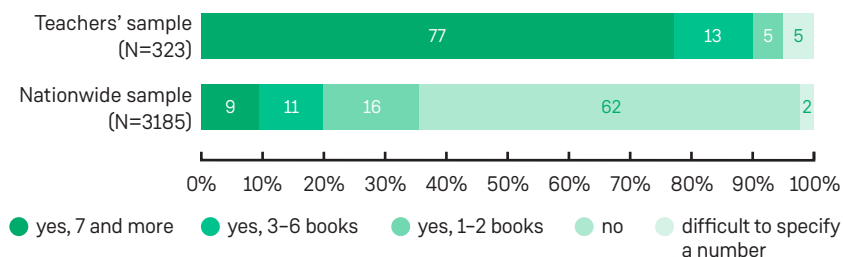
together with reading habits of the respondent's family and friends. Also, compared to the first surveys among pupils and students, the number of people with higher education who do not read books has increased. These changes show that reading habits are nowadays shaped more by private bonds rather than by educational institutions.

However, a number of statistical relationships observed in the 1970s remain valid also today. On average, pupils, students and educated people generally tend to read more. Also, people living in urban areas read more than those from rural areas. Recent studies show that the social distance between readers and non-readers has diminished. This applies particularly to differences in terms of education and place of residence – these variables are increasingly less correlated with book reading, which is mostly visible in the youngest generation.⁹

STUDIES CONDUCTED IN 2017

In the autumn of 2017, the National Library commissioned a representative national readership survey among Poles aged 15 or more and a survey on a targeted sample of upper secondary school teachers. The most important findings from both surveys are presented below, with the graphs showing the main indices related to people's participation in the reading culture and preferred forms of accessing up-to-date information.¹⁰

READING BOOKS IN THE PAST 12 MONTHS

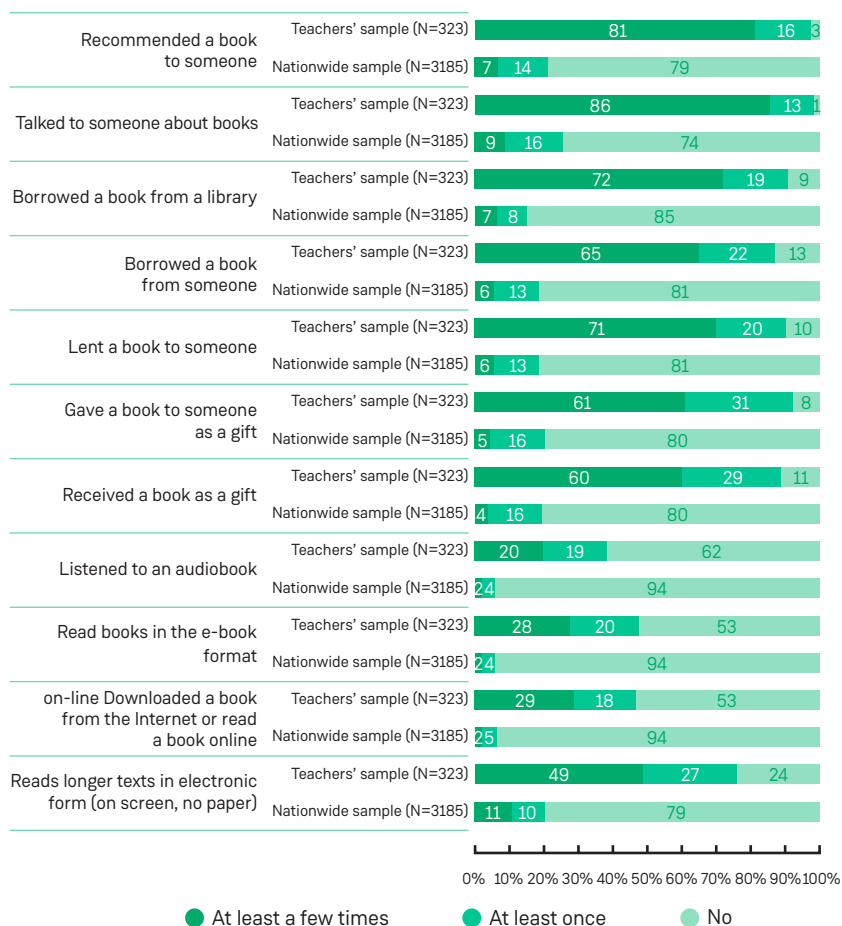


Source: Data provided by the National Library

9 *Ibidem*, p. 18.

10 For a complete study report see: I. Koryś, D. Michalak, Z. Zasacka, R. Chymkowski, *Stan czytelnictwa w Polsce w 2017 roku* [The state of readership in Poland in 2017], National Library, Warsaw 2018, <https://www.bn.org.pl/download/document/1529572435.pdf> [accessed on: 10 November 2018].

PARTICIPATION IN BOOK CULTURE IN THE LAST YEAR



Source: Data provided by the National Library

1. NATIONAL READERSHIP SURVEY

Compared to surveys from the previous year, the level of reading books did not change by a statistically significant value, and it amounted to 38%. Book readers continued to be most highly represented by people whose immediate social circle included other book readers.¹¹ Observations regarding reading choices were also confirmed: belles-lettres titles prevailed while professional, encyclopaedic or non-fiction literature of practical focus was mentioned only sporadically.

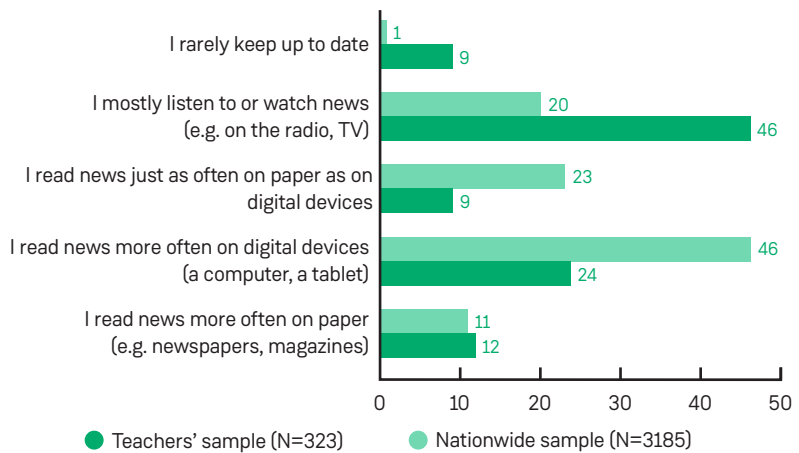
11 *Ibidem*, pp. 33–36.

With the questionnaire extended to accommodate for new phenomena, we were able to find out which media of written culture (e.g. press articles in paper or electronic formats) are used to access up-to-date information. Younger and educated respondents were shown to reach more frequently for written sources of information, with the place of residence having a marginal effect on preferences regarding the choice of media.¹²

The survey provided for a more in-depth exploration of readers' motivation (with respect to any texts, not only books). It showed that in the vast majority of cases people read not for practical reasons or because of a school duty, but first and foremost to relax and rest. Such motivation was more often declared by women, of whom 61% read for this reason compared to only 47% of men.

In the context of previous surveys, the last survey also provides a basis to formulate a hypothesis about readership in the group of seniors. While the percentage of readers among the oldest Poles is still the lowest, this trend is changing. In terms of regularity of reading, young seniors (60-year-olds) do not differ significantly from the generation a decade younger that has not yet retired.¹³ This change suggests that for a new generation of seniors withdrawal from professional life less often translates also into withdrawal from the reading culture.

WAYS TO ACCESS UP-TO-DATE INFORMATION



Source: Data provided by the National Library

12 *Ibidem*, p. 21.

13 *Ibidem*, p. 16.

2. SURVEY AMONG TEACHERS

The survey among Polish language teachers in upper secondary schools showed that teachers are active participants in the written culture (above average), and use both traditional and digital media on a daily basis (see charts). They also favoured written culture media over radio or television more often than other respondents. In this respect teachers stood out not only against the entire Polish population but also the group of respondents with a similar social and demographic profile (education, age and type of employment).¹⁴

Compared to the reading choices in the nationwide study, teachers distinguished themselves primarily due to high readership indices for most recent Polish literature, knowledge of popular fiction and for being omnivorous readers. The teachers of Polish who participated in the study reached for popular books, world classics, ambitious contemporary novels, non-fiction, as well as essays and poetry, otherwise rarely read by Poles.¹⁵

Among main difficulties faced by the respondents in their work as teachers of Polish, they indicated students' general reluctance to read books, particularly those required by the school curriculum. Considering that they themselves are eager readers, their didactic failure shows that passing one's reading passion to others in the cultural context of school lesson is extremely difficult.¹⁶

FUTURE CHALLENGES

Readership researchers will have to deal with both old and new tasks. The former include monitoring readership levels, demographic differences related to reading practices and trends in terms of reading choices. The latter revolve around the need to adapt research tools to changing communication technologies. It cannot be simply reduced to stating that people read texts using new reading devices. With advanced technologies there also come new forms of expression, while the cultural function of the traditional ones undergoes transformation. This may be observed in the case of books which in the times before the Internet were more often referred to as sources of scientific or practical knowledge. Nowadays they are primarily a medium

14 *Ibidem*, pp. 87–106.

15 *Ibidem*, pp. 123–143.

16 *Ibidem*, pp. 120–122.

of literary culture. Therefore, it is important that readership studies not only monitor the popularity of various reading practices but also observe how their cultural functions may be changing.

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- Zdanowicz A., *Badania czytelnictwa w okresie II Rzeczypospolitej. Zarys* [Readership studies in the period of the Second Republic of Poland. An outline], in: *Ludzie i książki. Studia historyczne* [People and books. Historical studies], J. Kostecki (ed.), Warsaw 2006.

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CULTURAL CENTRES

Centre for Cultural Statistics,
Statistical Office in Kraków

Next to libraries, centres of culture, cultural centres, cultural establishments, clubs and community centres are a highly developed network of cultural institutions in Poland. With their legal status, organisational forms, character of activity and scope of competences evolving over the years, they have always played an important social role contributing to cultural life of local communities, promoting culture and education.

Distinctive for Poland before the Second World War, particularly in the 1930s, was the activity of folk establishments (social establishments) [in Polish: *domy ludowe*]. Their tradition in Poland dates back to the second half of the 18th century while their development was always part of the government's planned activities, as evidenced by the Circular No. 26 of 26 July 1938¹ of the Minister of Internal Affairs, which essentially put local voluntary, social and self-government organisations in charge of founding and maintaining folk establishments. The activity of pre-war folk establishments was of educational and cultural as well as socio-economic character.

With the reduced financial capacity of the Statistics Poland, statistical data on cultural life in the interwar period was vestigial, as *Statystyka życia umysłowego i kulturalnego* [Statistics of intellectual and cultural life], its last pre-war publication from 1934, explains: 'Due to limited resources the Statistics Poland cannot prepare annual reports for all data pertaining to extracurricular education, intellectual and cultural life; therefore, (...)

1 Journal of Laws No. 22 of 31 July 1938 of the Ministry of Internal Affairs.

the information shall be reported only for certain fields: 1) cinematography, 2) radio, 3) (...) the state archives, permanent sports facilities, national sports badge, Polish scouting and guiding associations, (...) data on subsidisation by the State Treasury for the promotion of science and art.' Official statistical data on folk establishments was provided by the Central Society of Agricultural Organisations and Clubs and the Folk Establishments Commission for the years 1928 and 1933, and was published in the Statistical Yearbooks of the Statistics Poland.

FOLK ESTABLISHMENTS BEFORE WWII

VOIVODESHIP	1928		1933				
	IN TOTAL	OF WHICH RURAL AREAS	IN TOTAL	OF WHICH RURAL AREAS	ESTABLISHED IN YEARS		
					1919 OR BEFORE	1920-1928	1929-1933
Poland	621	477	927	825	185	286	456
Central	319	250	306	276	40	92	174
Eastern	32	26	97	94	2	30	65
Western	96	53	58	39	23	16	19
Southern	174	148	466	416	120	148	198

Source: Data provided by the Central Society of Agricultural Organisations and Clubs and the Folk Establishments Commission

After the Second World War, both the mechanism and models of organising cultural life changed with particular attention to the development and operation of cultural establishments [in Polish: *domy kultury*]. Referring to the tradition of folk (social) establishments, regional and local (both municipal and rural) cultural establishments were founded.² In the People's Republic of Poland the main organisers of cultural establishments were, on the one hand, trade unions, which were establishing them at their companies and production plants, and on the other – the State. Unlike the social establishments from the interwar period, cultural establishments hired elaborate teams of full-time employees. Cultural establishments managed by the State began to be established in 1952. Patronage over culture was

2 *20 lat kultury w Polsce Ludowej. Dane statystyczne* [20 years of culture in People's Republic of Poland. Statistical data], Polish Culture Congress, Statistics Poland, Warsaw 1966, p. XVIII.

monopolised by the State which introduced mechanisms for central planning and programming of cultural content. While engaged in organising activities similar to their pre-war counterparts, cultural establishments (...) offered content that would always be in line with the political agenda.¹³ Official statistics included, apart from cultural establishments, also, clubs and community centres, initially treated as facilities to promote culture and later as cultural and educational centres. Until 1957, the category of community centres covered also the so-called 'community day-care points' [in Polish:

CULTURAL ESTABLISHMENTS, CLUBS, COMMUNITY CENTRES AND ARTISTIC GROUPS IN THE PEOPLE'S REPUBLIC OF POLAND

YEAR	INSTITUTIONS			ARTISTIC GROUPS	
	IN TOTAL	CULTURAL ESTABLISHMENTS	CLUBS AND COMMUNITY CENTRES	GROUPS	MEMBERS (IN THOUSAND)
1955 ^a	17 492	254	17 238	25 388	357.2
1957 ^a	8 302	272	8 030	19 518	291.6
1960 ^a	11 563	403	11 160 ^b	13 126	212.5
1965 ^a	24 905	606	24 299 ^b	23 797	375.2
1967 ^a	25 833	673	25 160 ^b	25 271	384.6
1970 ^a	26 492	691	25 801 ^b	24 953	407.7
1975	28 020	1 054	26 966 ^b	46 067 ^c	809.4 ^e
1977	20 351	1 974 ^d	18 377 ^b	40 045 ^c	724.9 ^e
1979	20 402	2 176 ^d	18 226 ^b	39 608 ^c	724.4 ^e
1986	16 090	1 358	14 732 ^e	23 572	359.3

^a Institutions of the Ministry of Culture and Arts, the Central Council of Trade Unions and the Central Union of Worker Cooperatives.

^b Including rural cultural establishments and cultural centres.

^c Applies to all interest groups.

^d Including multifunctional cultural centres.

^e Including cultural centres (cultural centres – 1682, cultural clubs – 9141, community centres – 3909).

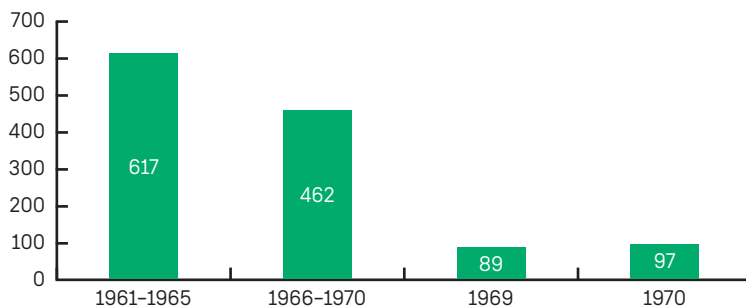
Note: From 1975 onwards, other cooperative-type facilities operating outside the Central Worker Cooperative Union were also included in the statistics.

Source: Data provided by the Statistics Poland

3 Towarzystwo Inicjatyw Twórczych 'ę', *Zoom na domy kultury* [Zooming in on cultural centres], Warsaw 2009, pp. 14–16.

kącik świetlicowy], often organised in rooms originally meant to serve a different purpose (e.g. library reading rooms), and from 1957, institutions promoting education and culture, organised in one or more accordingly furnished and equipped rooms.

CULTURAL ESTABLISHMENTS AND COMMUNITY CENTRES ERECTED AS PART OF COMMUNITY ACTIONS



Source: Data provided by the Statistics Poland

Until 1971 most facilities were run by the Ministry of Culture and Arts, the Central Council of Trade Unions and the Central Union of Worker Cooperatives. Statistical studies of cultural institutions encountered difficulties due to ‘geographical and organisational dispersal of facilities (...), their volatility and changes in operation, (...) lack of proper records and internal documentation in facilities.’⁴

In the 1950s and 1960s, reports on cultural establishments, cultural centres, clubs and community centres were the responsibility of the Statistics Poland and in the 1970s – of the respective state departments. In the 1980s, the information regarding the activities of cultural establishments, clubs and community centres was obtained in the one-off study conducted by the Statistics Poland in 1986. Regular research into this area became part of the statistical research programme in 1991. Initially carried out every two years, since 2011 they have been performed annually.

Pursuant to the Act of 25 October 1991 on organising and conducting cultural activity (Journal of Laws 1991, No. 114, item 493), the basic tasks of

4 T. Kania, *Sprawozdawczość statystyczna w zakresie kultury. Skrypt szkoleniowy* [Statistical reporting in the field of culture. A training typescript], *Statistics Poland*, Warsaw 1955, p. 32.

cultural establishments, cultural centres, clubs and community centres were to provide cultural education and upbringing through art, ensure conditions for development of amateur artistic movements and interest in knowledge and art, as well as to recognise, inspire and meet cultural needs and interests. The founder of a new cultural facility had to specify its name, type, seat and scope of activities in its act on the establishment of cultural institution.

CENTRES OF CULTURE, CULTURAL ESTABLISHMENTS, CULTURAL CENTRES, CLUBS, COMMUNITY CENTRES AND ARTISTIC GROUPS

YEAR	FACILITIES							ARTISTIC GROUPS ^a	
	IN TOTAL	IN RURAL AREAS	CENTRES OF CULTURE ^b	CULTURAL ESTABLISHMENTS	CULTURAL CENTRES	CLUBS	COMMUNITY CENTRES	GROUPS	MEMBERS (IN THOUSAND)
1991	4 102	2 473	-	868	1 475	592	1 167	12 091	185.6
1993	3 792	2 198	-	920	1 394	490	988	13 310	208.4
1995	3 675	2 117	-	933	1 368	455	919	13 721	209.3
1997	3 598	2 096	-	826	1 413	410	949	14 154	213.8
1999	3 585	2 065	-	821	1 420	405	939	14 848	233.2
2001	3 705	2 200	-	798	1 448	389	1 070	14 880	221.7
2003	3 716	2 195	-	781	1 453	390	1 092	15 533	235.7
2005	3 937	2 320	-	830	1 488	394	1 225	17 382	275.9
2007	4 169	2 548	-	854	1 521	370	1 424	17 454	281.2
2009	4 027	2 375	-	910	1 492	361	1 264	18 302	287.3
2011	3 708	2 236	-	724	1 536	345	1 103	14 092	227.0
2012	3 870	2 380	-	696	1 642	340	1 192	15 330	266.5
2013	3 901	2 420	-	726	1 659	318	1 198	15 514	265.4
2014	4 019	2 530	-	739	1 650	315	1 315	15 656	266.6
2015	4 070	2 573	360	673	1 408	327	1 302	16 774	299.6
2016	4 204	2 705	387	665	1 401	326	1 425	17 191	291.3
2017	4 230	2 697	471	678	1 355	333	1 393	17 132	291.2

^a Artistic groups, previously known in Polish as *zespoły artystyczne* and since 2015 as *grupy artystyczne*.

^b The type of cultural centres known in Polish as *centra kultury* has been recognised in the K-07 questionnaire as a separate category since 2015.

Source: Data provided by the Statistics Poland

Since January 2009 the Centre for Cultural Statistics at the Statistical Office in Kraków has been in charge of statistical surveys on culture, including the study *Sprawozdanie z działalności centrum kultury, domu kultury, ośrodka kultury, klubu, świetlicy* [Report on the activity of centres of culture, cultural establishments, cultural centres, clubs, community centres] carried out with the use of the K-07 questionnaire. Research methodology is updated on the current basis to accommodate to users' needs and interdepartmental consultations. Updates result in subsequent extensions of both subject matter and scope of studies. The scope of research is also agreed upon at the forum of the Interdepartmental Methodological Team for Cultural Statistics.

Currently, the number of centres of culture, cultural centres, cultural establishments, clubs and community centres in Poland amounts to 4230 facilities, with 63.8% of them operating in rural areas. In 1991–2015, most of them were cultural centres [in Polish: *ośrodki kultury*] and since 2016 community centres [in Polish: *świetlice*]. Rural facilities are primarily community centres (94.7% of all facilities in 2017) and cultural centres (61.3%). In urban areas clubs, centres of culture and cultural establishments prevail, which in 2017 accounted for 75.4%, 59.9% and 59.3% of all cultural facilities in cities, respectively.

ABOUT THE CENTRE FOR CULTURAL STATISTICS

The Centre for Cultural Statistics at the Statistical Office in Kraków is responsible for collecting, analysing and publishing information on entities in the field of culture. The Centre carries out statistical researches with respect to entities that organise regular stage performances (theatres, opera and operetta houses, philharmonic halls, symphonic and chamber orchestras, choirs, song and dance ensembles, and entertainment enterprises) as well as other units involved in professional cultural work: museums, libraries (public, academic, pedagogical and specialist), film institutions and cinemas, galleries and exhibition centres, centres of culture, cultural establishments, cultural centres, clubs and community centres. Regular statistical research provides data on the network and activity of such bodies, both in terms of their cultural offer and its use by general public, i.e. on the number and type of cultural facilities, number of projects implemented, number of participants in cultural events, basic indicators describing cultural phenomena and trends, economic aspects of cultural

activity and also in employment rates in cultural sector. Mass entertainment events and the market of works of art and antiques are also subject to regular study. Moreover, the Centre conducts analyses of cultural activities in their economic dimension. The recently completed methodological work entitled *Ekonomiczne aspekty kultury* [Economic aspects of culture] culminated in publishing *Przemysły kultury i kreatywne w latach 2014–2016* [Cultural and creative industries in 2014–2016] in September 2018. The aim of the publication is to present basic data and indicators that define the operation of cultural and creative industries in Poland in 2014–2016. The publication provides data on the number of entities, employees, average employment rate and remuneration as well as selected information on financial performance of enterprises operating in cultural and creative industries, juxtaposing it with data on non-financial enterprises as well as data on foreign trade in cultural and creative goods and services.



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- <http://stat.gov.pl/obszarytematyczne/kultura-turystyka-sport/kultura/> [accessed on: 24 October 2018].

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MUSEUMS

National Institute for Museums and Public Collections

The 100th anniversary of Poland regaining its independence provides an opportunity to reflect on the condition of museology – a field of culture committed to protect the material legacy of cultural and natural products, as well as to provide ongoing education about them and the related context of values. This paper is an attempt at a synthetic analysis of processes experienced by Polish museums in 1918–2018. As the issues presented here are rather complex, it constitutes merely an invitation to a more detailed discussion.

According to Mieczysław Treter's studies, until 1918, there were 99 museums in Polish territories, including 17 in Warsaw, 16 in Lviv, 13 in Kraków and 3 in Poznań. Most of these institutions were based on private collections determined by individual preferences of their authors and collected during the times of the Partitions of Poland with a view to protecting national legacy from destruction.¹

The legal framework for museums and their activity in independent Poland was provided by the Regency Council of the Kingdom of Poland. The bill

1 M. Treter, *Muzeum współczesne. Studium muzeologiczne. Początki, rodzaje, istota i organizacja muzeów* [Contemporary museum. A museum study. Origins, types, nature and organisation of museums], Kiev 1918; B. Mansfeld, *Muzea w odrodzonej Rzeczypospolitej (1918–1939)* [Museums in the reborn Republic of Poland (1918–1939)], 'Spotkania z Muzeami' [Encounters with museums] 2001, No. 8, p. V.

of the Museums Act from April 1918 assumed, among other things, the establishing of the Main (National) Museum designed to present the history of Poland.² However, it was eventually the Regulation of 6 March 1928 of the President of the Republic of Poland on the *protection of monuments* that became the basic legal act to regulate the protection of cultural objects in Poland (including museums and their activity), which remained in effect until 1962.³ On 28 March 1933, a special act was adopted *on the protection of museums* which were defined as *all public collections in the field of art, culture and nature, organised from the vantage point of their scientific, artistic and commemorative value, owned by the state, local governments and other public-private institutions and corporations, associations and private persons*. Pursuant to the act, the supervision of museums was entrusted to the Minister of Religions and Public Education, who was in charge of granting permits for establishing public museums and approving their statutes. Among the initiators of the act was the Association of Museums in Poland headed by Feliks Kopera, Director of the National Museum in Kraków. The Association was suspended during the German occupation of Poland, and later dissolved by the authorities of the People's Republic of Poland.⁴

Museums in the Second Republic of Poland operated mainly thanks to the involvement of social organisations and local governments, with the support from the state gradually increasing after the Coup d'état in May 1926. Statistically speaking, most museum facilities (26) were owned by the Polish Sightseeing Society, while further 81 were run by NGOs and 38 by local governments.⁵ Another testimony to the potential of Polish museology was also the State Art Collections based on works of art recovered by Poland

2 *Ministerstwo Kultury i Sztuki w dokumentach, 1918–1998* [The Ministry of Culture and Arts in documents, 1918–1998], Institute of Culture, Warsaw 1998, p. 19 (No. 1).

3 *Zbiór przepisów dotyczących ochrony i konserwacji zabytków* [Collection of regulations on the protection and conservation of monuments], W. Sieroszewski (ed.), Warsaw 1960, pp. 10–14, 21.

4 B. Mansfeld, *Związek Muzeów w Polsce (1914–1951)* [The Association of Museums in Poland (1914–1951)], 'Muzealnictwo' 1990, No. 33, pp. 17–18.

5 W. Kowalski, *Ile było muzeów w Polsce przedwrześniowej* [How many museums were there in Poland before September 1939], 'Zdarzenia Muzealne' 1993, No. 7, p. 4; 'Mały rocznik statystyczny Polski. Wrzesień 1939–czerwiec 1941' [Concise Statistical Yearbook of Poland. September 1939–June 1941], London 1941, p. 147 (Table 26).

THE SECOND REPUBLIC OF POLAND (1918–1939)

PUBLIC MUSEUMS IN 1939 AS OF I.IV			
VOIVODESHIPS	MUSEUMS	SPECIFICATION	MUSEUMS
Poland	175	Museum owner	
Museum seat		State	29
Capital City of Warsaw	30	Local government unions	38
Warszawskie (Voivodeship)	6	Social organisations	81
Łódzkie	10	Dioceses	11
Kieleckie	12	Private persons	16
Lubelskie	2	Museum profile	
Białostockie	5	Diversified (with multiple departments)	58
Vilnius (Voivodeship)	6	Artistic	24
Vilnius (City)	4	Historical-cultural	19
Nowogródzkie	3	Natural	13
Poleskie	1	Archeological	5
Wołyńskie / Volhynian	5	Etnographic	14
Poznańskie (Voivodeship)	13	Technical	7
Poznań (City)	5	Military	2
Pomorskie / Pomeranian	13	General and other specified	33
Śląskie / Silesian	4	Museum type	
Krakowskie (Voivodeship)	23	Central	17
Kraków (City)	13	Worldwide / International	31
Lviv (Voivodeship)	33	Nationwide / Polish	6
Lwów (City)	17	District	33
Stanisławowskie	3	Regional	33
Tarnopolskie	6	Local	55

Source: Statistics Poland, 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], p. 343

after the Treaty of Riga of 1921, including the royal collections from the Royal Castle in Warsaw and the Łazienki Palace, coronation insignia of Stanisław Augustus, tapestries of Sigismund Augustus, engravings from the collection of Stanisław Augustus stored in the Cabinet of Engravings of the University of Warsaw Library, and militaria stored in the Polish Army Museum.⁶

6 M. Treter, *Publiczne zbiory muzealne w Polsce i ich rozwój* [Public museum collections in Poland and their development], in: *Organizacja Zbiorów Państwowych w Rzeczypospolitej Polskiej* [The organisation of the State Collections in the Republic of Poland], 'Wiadomości Archeologiczne' 1922, vol. 7.

The structure of the governmental administration responsible for museums was far from stable; the Ministry for the Protection of Culture and Fine Arts which functioned from November to December 1918 was replaced by the Ministry of Art and Culture which existed until 1922, when its responsibilities were taken over by the Ministry of Religion and Public Education. Here, issues related to museums were first supervised by the Department of Culture, then respectively by the Department of Art, Department of Science and Art, and in the last years of independent Poland – by the Division of Art. The ‘personnel’ delegated to deal with museums was more than modest: only one employee was appointed for this purpose.⁷

In the 1930s, during the Great Depression, the Ministry of Religion and Public Education dedicated 1% of its expenditure to cultural activity, including museums, which accounted for 0.0016% of the state budget. Most local museums had the annual budget of several dozen PLN. According to a survey from the mid-1930s, out of 62 museums participating in the study, 41 had statutory documents, and only a small percentage of their workforce had relevant professional qualifications; it was only in 1936 that an action was launched addressed to unemployed graduates of schools of higher education who received jobs in museums with the funds provided from the Labour Fund: 51 people were employed in the first year. The Jagiellonian University started offering museum courses, and in 1934, a two-year study was organised at the University of Poznań by Eugeniusz Frankowski, Director of the Ethnographic Museum in Warsaw.⁸

While abundant in number, only a few museums maintained international contacts, primarily the National Museum of the Capital City of Warsaw. It developed its educational activity dynamically, inspired by the 14th International Congress of the History of Art (Basel, 1936).⁹ Highly intense modernisation processes of the 1930s were interrupted by the war.

7 *Ministerstwo Kultury i Sztuki w dokumentach, 1918–1998* [The Ministry of Culture and Arts in documents, 1918–1998], *op. cit.*, p. 21 (2), 369.

8 B. Mansfeld, *Muzea w odrodzonej Rzeczypospolitej (1918–1939)* [Museums in the Reborn Republic of Poland (1918–1939)], *op. cit.*, pp. II–VI.

9 T. Dobrowolski, *Zagadnienie muzealnictwa* [Museumology], ‘Biuletyn Historii Sztuki i Kultury’ 1946, No. 3/4, pp. 163–164.

THE SECOND WORLD WAR (1939–1945). NAZI–GERMANY’S OCCUPATION OF POLAND

In 1939, the international law pertaining to occupation prohibited the *destruction or seizure* of the enemy’s property. The estate of *institutions devoted to God’s worship, welfare, education, art and science* was to be protected by the occupant. However, the actual situation of culture in Polish territories occupied by Nazi Germany was regulated by occupational ‘laws’ that were at variance with these standards, in particular by the Regulation of 15 November 1939 on the confiscation of the property of the former Polish State and the Regulation of 16 December 1939 on the confiscation of works of art, with the Special Delegate for the Securing of Art and Cultural Goods responsible for their implementation.¹⁰ From the beginning of the occupation, museums remained closed for general public, and were repeatedly taken over by the occupant, e.g. for the purpose of organising propaganda exhibitions.

The initiative to penetrate Polish heritage was raised by the Ahnenerbe, an appendage of the Schutzstaffel (SS). On 23 September 1939, a special *Kommando* was formed under SS-Untersturmführer Peter Paulsen, a professor at the Berlin University, and sent to Polish territories at the beginning of October 1939. At the same time, SS-Sturmbannführer Kajetan Mühlmann came to Kraków. Appointed Special Delegate for the Securing of Art and Cultural Goods, he was authorised to list and secure all treasures of Polish culture. For example, in November 1939, Paulsen appeared in the Polish Army Museum in Warsaw accompanied by Gestapo officers. Having inspected the contents of militaria cases and inventory lists, he selected valuable exhibits to be taken away, including the so-called Varangian grave, a large number of swords (also of the *koncerz* type), a collection of Polish and Eastern sabres, several dozen of pistols, and Polish armour from the 17th century.¹¹ Particularly

10 Verordnung über die Beschlagnahme des Vermögens des früheren polnischen Staates innerhalb des Generalgouvernements, 15 November 1939, ‘Verordnungsblatt für das Generalgouvernement’ 1939, p. 37; Verordnung über die Beschlagnahme von Kunstgegenständen im Generalgouvernement, 16 December 1939, ‘Verordnungsblatt für das Generalgouvernement’ 1939, p. 209.

11 Z. Puchalski, *80 lat Muzeum Wojska Polskiego w Warszawie – ‘Świątyni Pamiątek i Sławy Oręża Polskiego oraz Chwały Czynów i Bohaterów Jego...’*, [80 years of the Polish Army Museum in Warsaw], ‘Muzealnictwo’ 2000, No. 42, p. 96.

symbolic was the occupant's policy towards the Royal Castle in Warsaw, the pre-war residence of the President of the Republic of Poland and a seat of the State Art Collections. Soon after the capitulation of Warsaw, the Germans began to dismantle valuable objects and remove them from the Castle, after which sappers began to bore holes in the walls for dynamite charges to blow up the Castle. Following the suggestion of Hans Posse, Hitler's special envoy for the acquisition of works of art for what came to be known as the *Führermuseum* in Linz, the movables from the Castle were to be placed in the Zwinger in Dresden. The remains of the Royal Castle were blown up by the Germans during the Warsaw Uprising, in mid-September 1944.

The catalogue *Sichergestellte Kunstwerke im Generalgouvernement* (1940), a professional index of works of art looted from German-occupied Poland prepared by Mühlmann's team of scholars, constitutes a particular 'memento' of those days. Determined to prove that Polish art belonged within the German cultural circle, the makers of the catalogue categorised all authors of the *secured* works of art as *Ostdeutsche Meister* (East German Masters). The catalogue, along with its 480 photographs, is still used as a source of reference to recover the looted goods.

The occupant's actions triggered a response from Polish underground structures. Stanisław Lorentz, Director of the National Museum in Warsaw and Head of the Division of Culture and Art at the Department of Education and Culture in the Government Delegation of the Republic of Poland, together with a group of trusted employees, initiated the salvage works already in the autumn of 1939. The Division of Culture and Art consisted, inter alia, of teams responsible for monuments, museums and collections, whose task was to inventory the looted objects, track the location in which they were *secured* and to catalogue human losses. The Division developed concepts of organisational solutions for the post-war period, including that of institutionalised supervision over museums in the form of the Supreme Directorate of Museums and the Preservation of Cultural Monuments.¹²

According to the reports of Polish underground authorities, the following institutions were *secured* by Nazi Germany until the end of 1943: the Royal Castle in Warsaw, the Tin-Roofed Palace, the Royal Łazienki, the Belvedere, the Radziwiłł Palace, the Gypsum Cast Collection and the Print Room of the

12 W. Grabowski, *Polska Tajna Administracja Cywilna 1940-1945* [The Polish Secret Civil Administration 1940-1945], Institute of National Remembrance, Warsaw 2003.

University of Warsaw Library, the State Archaeological Museum, the State Numismatic Collection in the Mint of Poland, the State Philatelic Collection of the Ministry of Post and Telegraphs, the Polish Army Museum in Warsaw, the Collections of the Central Office of Inventory of Historical Monuments in Poland, the National Museum in Warsaw, the Krasiński Library and Museum, the collection of the Society for the Encouragement of Fine Arts, the Branicki collections in Wilanów, the Wawel Cathedral Treasury, St. Mary's Church in Kraków, the Bernardine, Dominican and St. Florian churches, the Museum of Art at the Institute of the History of Art of the Jagiellonian University, the National Museum in Kraków, the Princes Czartoryski Museum, the Polish Academy of Arts and Sciences, the Academy of Fine Arts in Kraków, the Lubomirski Museum in Lviv, and diocesan museums in Lublin and Sandomierz.¹³

Studies sent to the Polish Government-in-Exile were used to prepare the position of the Polish authorities regarding the recovery of cultural goods after the war. Pursuant to the *Comments and Draft Proposals regarding the Peace Treaty* from 1941, Germany was expected to rebuild architectural monuments and provide works of art from its own collections in exchange for the destroyed, damaged and lost Polish collections, e.g. selected collections of the Kaiser-Friedrich-Museum and Deutsches Museum in Berlin and Gemäldegalerie in Dresden to cover for the loss of the Royal Castle in Warsaw. Poland's losses in museology were estimated at 50% of the pre-war holdings.¹⁴

The fall of the Warsaw Uprising provided the occupant with an excuse to destroy the city already emptied of valuable objects. However, the agreement on the capitulation of the Uprising forces from 2 October 1944 allowed

13 J. Pruszyński, *Dziedzictwo kultury Polski. Jego straty i ochrona prawna* [Polish cultural heritage. Losses and legal protection], vol. I, Wydawnictwo Zakamycze, Kraków 2001, p. 433.

14 The Central Archives of Modern Records, the Government Delegation of the Republic of Poland, Ref. No. 202/151, *Straty kulturalne* [Cultural losses], 24 March 1944; S. Lorentz, *Stan badań nad hitlerowską polityką grabieży i niszczenia dzieł sztuki i zabytków w Polsce w latach 1939–1945* [Research on Nazi policy of looting and destroying works of art and monuments in Poland in 1939–1945], in: *Przeszłość przyszłości*, Warsaw 1999, p. 58; W. Kowalski, *Likwidacja skutków wojny w dziedzinie kultury* [Liquidation of war effects in the field of culture], Institute of Culture, Warsaw 1990, pp. 30–31, 37–38, 40, 44, 46.

for the evacuation of objects of cultural value. The Germans gave permission for the evacuation to be carried out by Polish archivists, librarians and museum workers. Over 80 tons of museum collections, mainly from the National Museum and Polish Army Museum, were evacuated. Consequently, many significant fragments of Polish cultural heritage were salvaged which could later be used as a basis for the post-war reconstruction, both of Polish culture and its institutions.¹⁵

In the reality of Poland's political system after the war, the efforts of the Polish Underground State, to a large extent, remained in the sphere of demands, also in issues related to recovery and restitution of cultural property. They remain open until today.

After the end of the Second World War, Polish museums had to function in the political system of a communist state, with its administrative oppression and instruments of ideology applied towards culture. The formal and legal basis of the new 'order' was the nationalisation of essentially all museum institutions (except for those owned by churches and religious communities). Already the Decree of the Polish Committee of National Liberation *on the scope of activity and organisation of the Ministry of Culture and Arts* from September 1944, implementing the Department of Museums and Conservation of Monuments within the Ministry's structure, provided for the necessary instruments.¹⁶ The post-war period is also the time of centralised management of Polish museums and treating them as warehouses for confiscated private collections. However, one needs to remember that any disputes and reprivatization requests reported today would have no merit if it had not been for Polish museum workers, their decisions and actions after 1945, taken to preserve Poland's cultural substance and values related to it.¹⁷

15 *Walka o dobra kultury 1939–1945. Warszawa 1939–1945* [A fight for cultural goods 1939–1945. Warsaw 1939–1945], vol. 1–2, S. Lorentz (ed.), Państwowy Instytut Wydawniczy, Warsaw 1970; W. Tatarkiewicz, *Etyczne podstawy rewinydykacji i odszkodowań* [Ethical basis for recovery and compensation], Ministry of Culture and Arts, Warsaw 1945, pp. 22–23.

16 The Decree of 15 September 1944 of the Polish Committee of National Liberation on the scope of activity of the Ministry of Culture and Arts, *Journal of Laws* 1944, No. 5, item 25.

17 P. Majewski, *Stanisław Lorentz. Wspomnienie w 115. rocznicę urodzin* [Stanisław Lorentz. In Memoriam. On the 115th anniversary of S. Lorentz's birth], 'Muzealnictwo' 2014, No. 55, pp. 240–242.

THE PEOPLE'S REPUBLIC OF POLAND (1945–1989)

PUBLIC MUSEUMS					
SPECIFICATION	IN TOTAL	OWNER			
		STATE	LOCAL GOVERNMENTS	CHURCH INSTITUTIONS	SOCIETIES AND FOUNDATIONS
In total as of 1 April 1939	175 ^b	29	38	11	81
As of 1 January 1946	105 ^c	45 ^c	37	6	17
Open to general public	35	11	16	3	5
As of 1 January 1947	104	24	53	6	21
Open to general public	58	12	31	3	12

^a Museums covered by the decree on nationalisation and under the care of the state.

^b Including 16 museums owned by private persons.

^c With branches of the National Museum recognised as separate museums.

Source: A study by the Statistics Poland based on materials provided by the Supreme Directorate of Museums and the Preservation of Cultural Monuments; Statistics Poland, 'Rocznik Statystyczny 1947' [Statistical Yearbook 1947], p. 173

MUSEUMS							
YEAR	MUSEUMS	DEPARTMENTS	EXHIBITIONS			VISITORS (IN THOUSAND)	
	As of 31 December		Permanent	Temporary	Mobile		
IN TOTAL	1949	130	-	-	147	-	3 405.2
	1953	136	317	252	231	47	6 133.5
	1954 ^a	151	335	289	180	35	5 558.9 ^b

^a No data available on the number of departments, exhibitions and visitors for six museums.

^b Excluding visitors of educational exhibitions.

Source: Statistics Poland, 'Rocznik Statystyczny 1955' [Statistical Yearbook 1955], p. 254

MUSEUMS BY TYPE IN 1954			
As of 31 December			
MUSEUM TYPE	MUSEUM NUMBER	MUSEUM TYPE	MUSEUM NUMBER
IN TOTAL	151		
MUSEUMS:		biographical	8
of art	13	natural and technical	13
of history of material culture	22	general (with multiple departments)	52
other historical	18	other	25

Source: Statistics Poland, 'Rocznik Statystyczny 1955' [Statistical Yearbook 1955], p. 255

In the post-war period, many people involved in the operations of the Polish Underground State continued to be active in the cultural sector. Stanisław Lorentz became the Head of the Supreme Directorate of Museums and the Preservation of Cultural Monuments, composed of the following departments: Department of Museums, Department of Monuments of Polish Martyrdom, Department of the Preservation of Cultural Monuments, Department of Recovery and Compensation. The Supreme Directorate and the museums were treated by the artistic circles as a refuge in unstable times, a place that offered employment to those who, due to 'the systemic

MUSEUMS					
SPECIFICATION	1980	1985	1986	1987	1988
Museums (as of 31 December)	427	528	537	545	553
including opened	395	473	488	501	517
Exhibits (as of 31 December) in thousand items	7 678	9 270	9 520	9 712	10 150
Exhibitions organised by museums	2 038	2 352	2 414	2 356	2 326
temporary	1 626	1 724	1 799	1 665	1 629
mobile	412	628	615	691	697
Visitors of museums and exhibitions (in thousand)	20 079 ^b	19 857	21 556	22 368	21 582
including school youth ^a	5 190	7 727	8 289	8 523	8 504

^a Including visitors of educational exhibitions.

^b People visiting museums in organised groups.

Source: Statistics Poland, 'Rocznik Statystyczny 1989' [Statistical Yearbook 1989], p. 319

THE REPUBLIC OF POLAND AFTER 1989 AND FUTURE CHALLENGES

MUSEUMS				
SPECIFICATION	1995	2000	2002	2003
Museums (as of 31 December)	589	632	661	665
Exhibitions organised by museums	3 524	3 535	3 969	4 083
temporary ^a	2 640	2 409	2 747	2 767
mobile ^b	884	1 126	1 222	1 316
Visitors of museums and exhibitions (in thousand)	17 060	16 612	15 259	16 881
including school youth ^c	6 547	6 537	5 541	6 015

^{a,b} Numbers of: ^a titles of exhibitions, ^b display of titles.

^c Visiting museums in organised groups.

Source: Statistics Poland, 'Mały Rocznik Statystyczny 2004' [Concise Statistical Yearbook 2004], p. 252

transformation', could not continue their intellectual work in the form based on their experience from the times of the Second Republic of Poland.¹⁸

When the Supreme Directorate was dissolved in 1951, at the peak of the most repressive Stalinism, supervision over museums in Poland was taken over by the Ministry of Culture and Arts, and its Department of Museums, and the Central Museum Board, periodically supported by structures responsible for the preservation of monuments. A universal principle based on the experience of the Second Republic of Poland was also followed in the People's Republic of Poland: museums and monuments were treated jointly as objects of national heritage that required protection, as reflected by the respective laws, e.g. the Act of 15 February 1962 *on the protection of cultural objects*.¹⁹

In contrast to the present day, it was characteristic of the post-war period that no museum investments were made. Even the decade of relative development in the 1970s did not see any new museums being built, except for the reconstruction of the Royal Castle in Warsaw.

It is an extremely difficult task to evaluate the contemporary times and make forecasts for the future. Reflecting the democratic system of the rule of law, Poland's museum landscape is marked by organisational diversity (state and local government cultural institutions; entities managed by natural persons and NGOs; organisational units managed by churches, religious communities or institutions of higher education). Compared to the reality of the People's Republic of Poland and then the first years after the fall of communism, the breakthrough came with the reform of local governments in 1999, pursuant to which approx. 75% of museums were put under the supervision of regional and local authorities who themselves suffered from structural incapacity to obtain the funding for this purpose. An effective, albeit legally not permanent, organisational and financial solution was found in the form of agreements concluded with the Minister of Culture and National Heritage with respect to joint management of a museum that is not a state cultural institution.

18 K. Kersten, *Między wyzwoleniem a zniewoleniem. Polska 1944–1956* [Between liberation and enslavement. Poland 1944–1956], Wydawnictwo ANEKS, London 1993.

19 J. Pruszyński, *Błaski i cienie odbudowy i zagospodarowania zabytków. Perspektywa prawnicza* [Ups and downs in the reconstruction and development of monuments. A legal perspective], 'Kwartalnik Architektury i Urbanistyki' 1993, pp. 3–4, p. 330.

The 21st century marks the arrival of institutions which contributed to the ‘museum’ identity and a better understanding of its social responsibilities, e.g. the Warsaw Rising Museum was opened in 2004, followed by the POLIN Museum of the History of Polish Jews and the Museum of the Second World War in Gdańsk, or the founding of the Museum of Polish History and the Józef Piłsudski Museum in Sulejówek in the subsequent years. A new term emerged: ‘a narrative museum’, that is an institution focused on disseminating and shaping the knowledge of the rapidly growing museum audience, with all its opportunities (reconstruction of historical memory) and risks, also the ethical ones.²⁰ In this context, ‘politics of memory’ has become part of the state’s cultural policy as essentially one of many possible stories about the past (without excluding the others), supported by the state and its institutions, including museums, due to its uniting value.²¹

According to the data of the Statistics Poland, the number of museums in Poland is approaching the ‘magical’ threshold of 1000. The number of museum-goers is also systematically growing, reaching nearly 40 million in 2018.²² Nevertheless, museum visits still remain an élite form of contact with culture, practised mainly by residents of cities, young and middle-aged people with higher education.²³ Speaking of this impressive increase in museum attendance and other statutory obligations of these institutions, one should emphasise their efforts, albeit not always justified, in terms of raising the attendance and in ‘creative’ self-promotion.

The last decades, regardless of periodic fluctuations, have brought a noticeable increase in subsidies allocated by museum organisers for the

- 20 A. Janus, *Muzeum i reprezentacje historii. Badania zwiedzających w polskich muzeach historycznych* [Museum and history representations. A study of visitors of Polish historical museums], Vivid Studio, Kraków 2014, pp. 9–30; *Historia Polski od-nowa* [The history of Poland a-new], R. Kostro, K. Wóycicki, M. Wysocki (eds.), Polish History Museum, Warsaw 2014.
- 21 *Spółeczeństwo polskie dziś: samoświadomość – uznanie – edukacja* [Polish society today: self-awareness – recognition – education], M. Saganiak, M. Werner, M. Woźniewska-Działak, Ł. Kucharczyk (eds.), National Centre for Culture, Warsaw 2018.
- 22 *Praktyki kulturalne Polaków* [Cultural practices of Poles], R. Drozdowski et al. (eds.), National Centre for Culture, Warsaw 2015.
- 23 *Muzeum i zmiana. Czasy muzeów narracyjnych* [Museum and change. Times of narrative museums], a conference organised by the Warsaw Rising Museum, 7–8 December 2016 [post-conference publication in preparation].

museum activity (in the museums of the Ministry of Culture and National Heritage, the average subsidy accounts for approx. 70% of their budget, in museums of local governments – approx. 80%). It is also significant that museums are among the most effective beneficiaries of the EU funding, multi-annual governmental programmes and programmes of the Ministry of Culture and National Heritage. In this context, however, one can venture a tentative hypothesis that while the EU funding increased the quality of Poles' access to culture, it has not been used in its entirety as an opportunity for structural modernisation, both in the managerial and organisational and legal dimension. The challenge remains, not only in Poland, to complete the works on an algorithm that will determine the level of subsidies adequate for a given museum (particularly in order to modernise infrastructure, preserve historical property and museum exhibits, extend collections, build warehouses and develop a network of digitisation facilities); yet it is a challenge that should be perceived as part of a nationwide system of management.

The 1990s were a decade in which Polish museums were also recognised in Polish legislation. The works on and the adoption of a separate *Act on museums* in 1996 emphasised the autonomy of the museum 'sector'. From today's perspective the document requires profound amendments, also as regards a systemic reflection on cultural heritage and methodology of its management as a whole.

Studies for 2017 by the Statistics Poland and the National Institute for Museums and Public Collections show that over 90% of museums offer permanent exhibitions, with nearly 25% of them opening new exhibitions of this type every year and over 30% modernising the existing ones; 90% of museums open at least one temporary exhibition every year, with almost as many offering museum lessons and workshops addressed to general public; over 65% of institutions release at least one publication with the ISBN/ISSN number annually; over 60% of museums carry out complete conservation-restoration and over 60% a systematic digitisation of their collections, thus ensuring the safety of museum objects and people interested in them (approx. 80% of museums have implemented security, evacuation, anti-theft and fire protection systems). Contemporary Polish museums are therefore in the process of intense development, which on its own is a spectacular process in terms of both the centennial of Poland's independent statehood and the history of Polish museology.

Every year, the Ministry of Culture and National Heritage receives approx. 100 drafts of museum statutes and regulations that need to be reconciled

with the tasks inscribed in the provisions of the Act on museums. Many of them (about 2/3) are submitted by the so-called private museums, created by natural persons, legal persons or organisational units without legal personality, operating as part of schools of higher education, churches or religious communities. Data shows that it is a stable trend that shapes the landscape of Polish museums, in a way marking their return to the roots, i.e. the boom in Polish museology and private collections developing dynamically alongside the most important public cultural institutions. If continued, it will contribute to the fulfilment of the last will of the Second Republic of Poland.

MUSEUM STATISTICS AS PART OF THE INSTITUTE'S STATUTORY ACTIVITY

Statistical surveys are an indispensable starting point for diagnosing challenges faced by Polish museums. In accordance with its Statute (§7, section 3), the National Institute for Museums and Public Collections *collects, stores, analyses and publishes data about museums in Poland*. The basic instrument to this end is to create and update an integrated information system about museums and their collections. Since 2012, the project 'Statystyka Muzeów' [Museum Statistics] has been implemented, resulting in a database of Polish museums and cultural institutions carrying out a museum activity for the use of decision-makers and researchers, but first of all for museums and museologists. With the active support from the Statistics Poland, the Ministry of Culture and National Heritage and the Polish Committee for Standardisation of which it is a member, the Institute works on the standardisation of museum statistics, inter alia, by co-creating the ISO International Museum Statistics and translating it into Polish. Of all museums operating in Poland, 25% participate regularly, on the voluntary basis, in the project 'The Museum Statistics', which might also serve as a testimony to the representativeness of the collected and published data.



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MUSICAL INSTITUTIONS

Institute of Music and Dance

In the past 100 years, musical life in Poland has undergone a lot of transformations driven by a number of factors.

Firstly, until 1918, Polish cultural activity was managed differently in each of the partitioned territories of Poland. However, in general, the founding of Polish cultural institutions, such as musical theatres, and activities like performing music of Polish composers were limited. Therefore, after 1918, musical activity varied in the respective parts of Poland depending on the policy previously pursued in the occupied lands.

Secondly, with the advancement of the radio and sound films in 1918–1939, the demand for music performed live, until then the only form of musical encounter, started to fall. Consequently, performing music turned from an amateur activity into an increasingly professional one. Small musical ensembles performing live music for silent movies or providing musical accompaniment during social events began to disappear, gradually replaced by professional chamber music and symphonic orchestras.

Thirdly, the development of musical institutions was strongly influenced by politics, particularly during the communist period, and changes in the state administration. Here one may distinguish the following stages:

- Stage 1, the interwar period, when the newly reborn Poland starts to develop as a reunited state, musical institutions are established or begin to grow into major centres of musical life, while primarily they are still based on institutions from before the First World War;

- Stage 2, from 1945 to 1975, when the communist authorities reactivate or establish numerous musical institutions to create a sense of a normally functioning state. While used for propaganda purposes, they also function as a kind of refuge or 'safe haven' for many outstanding musicians who survived the war. Musical life focuses in a few major centres; however, touring activity becomes popular with concerts organised at different locations;
- Stage 3, from 1975 to 1989, when an administration reform is implemented (in 1975) and new voivodeships are established, with their number rising from 17 to 49. Consequently, 32 cities gain the status of capital cities in their voivodeships and thus start founding high-profile cultural institutions, such as philharmonic halls or symphonic orchestras;
- Stage 4, from 1990 to 1999, when the reform of state administration is implemented and local governments are created at the level of gmina (municipality) in 1990 and then at the level of powiat (county) and voivodeship (province) in 1998. From now on local governments are in charge of the majority of cultural institutions. In 1991, the Act on organising and carrying out cultural activity is adopted. As a result of these changes, musical institutions and their activity become highly decentralised.
- Stage 5, after 1999, when musical activity develops based on musical institutions of different status: national (state-owned, under the authority of the Ministry of Culture and National Heritage), operated by local governments (regional/voivodeship, local/powiat and municipal); private (operated by foundations, associations and private persons pursuant to the Act referred to above);
- Stage 6, after 2004, when a system of grant programmes is implemented by the Minister of Culture and National Heritage, in which subsidies from public funds are provided for example for musical events implemented by local government cultural institutions, NGOs, churches, private companies, etc. This results in a significant increase in the number of festivals, concerts, workshops and other musical events organised outside of musical institutions.

Fourthly, the implementation of the state system of artistic education in 1945–1950, as a result of which approx. 300 music schools of the first and second degree and seven academies/universities of music were founded, also had a strong impact on the development of musical institutions. Every year, schools provided education to approx. 50,000 children and youth (nowadays it is nearly 1000 schools with approx.

100,000 students), ensuring a systematic inflow of professional staff to musical institutions.

Another important factor came with technological and civilisational changes, particularly in the past 20 years. Consequently, the demand for cultural services is growing, paradigms regarding access to cultural events are shifting, with sound and image recording and distribution technologies inspiring a global competition, also in terms of the offer of concerts and other musical productions.

Despite all those changes, statistical analysis still remains an important tool in describing social phenomena. Therefore, this article compares rudimentary data from the pre-war statistical yearbooks with the information published by the Statistics Poland in 1947–2017.

The available statistical reports distinguish the following musical institutions:

- Opera houses;
- Operetta houses;
- Symphonic orchestras;
- Philharmonic halls;
- Song and dance ensembles.

Until 1990, one additional category existed: chamber music concerts, which were organised by an orchestra or a philharmonic in its own concert hall (if available) or at different locations as part of a concert tour (much more frequently). After 1990, reports of the Statistics Poland provide the statistical data regarding concerts and audiences for philharmonic and symphonic orchestras as well as for chamber music and open-air concerts.

In the pre-war statistical reports, information on musical events, particularly opera, was combined with the data on theatres. That is why this article also refers to this data.

Before the Second World War, in 1931, there were 49 theatres in Poland, with their number rising to as many as 95 in 1936. After the war, theatres were reactivated relatively quickly, as there were already 61 of them in 1950; however, the pre-war level was achieved only around 1980 (96 theatres). After that, the number of theatres rose by 30% to 125 in 2000 and then fell to 108 in 2016. A certain level of stability is also characteristic of the following figures:

- Number of theatre seats (37,000–44,000), with the average of approx. 410 seats per theatre in 2016;
- Number of theatre performances (approx. 30,000–33,000 a year), with the average of 300 performances in a given theatre per year;

- Number of theatre-goers – after 1990, it was approx. 5.8 million per year, with the average of approx. 200 viewers per one performance. Interestingly, between 1950 and 1989, the number of theatre-goers was nearly twice as high, amounting to approx. 10 million a year, which translates into the average of approx. 330 viewers per one performance. The number of viewers nowadays does not differ significantly from that indicated in the statistical yearbook for 1936 (4.606 million for 95 theatres).

Unlike theatres, the number of musical institutions before the Second World War was much lower. Poland had only two philharmonic halls at that time: the Warsaw Philharmonic and the Lviv Philharmonic, established in 1901 and 1902, respectively.

With time, six symphonic orchestras were established: in Kraków in 1909, Łódź in 1915, Kielce in 1920, Poznań in 1931, Bydgoszcz in 1936, and the Polish Radio Symphony Orchestra founded in 1935 in Warsaw and then reactivated in 1945 in Katowice. In 1931, Poland had five musical theatres, and in 1936, eight opera and operetta houses.

In 1936, the number of concert-goers, both to concerts in philharmonic halls and those by symphonic orchestras and smaller ensembles, amounted to 498,000, which is nine times lower than the number of theatre-goers. In other words, out of a total of 5.1 million concert- and theatre-goers, only 10% attended musical events.

The situation changed significantly after the Second World War. Already in the first five years after the war (1945–1950), seven national philharmonic halls with symphonic ensembles were created, while further nine symphonic orchestras were granted the status of a national symphonic orchestra. The first song and dance ensemble was also founded ('Mazowsze'). In addition, five opera theatres were reactivated. Therefore, in 1950, there were as many as 22 symphonic orchestral ensembles in Poland.

Another wave of changes came with the so-called Polish Thaw after 1956, when 10 operetta houses were established, the number of opera houses rose to 8 and 3 new philharmonic halls and 2 new song and dance ensembles, including 'Śląsk', were created. As a result, in 1960, there were 18 musical scenes with orchestral ensembles, 19 philharmonic halls and national symphonic orchestras, and 3 song and dance ensembles.

As soon as in 1950, the number of opera-goers reached 914,000, the audience of song and dance ensembles was nearly 460,000, while that of concerts amounted to nearly 1.6 million. In total, musical performances had the audience of nearly 3 million people, i.e. six times more than

in 1936, accounting for 25% of the total number of viewers (including theatre-goers).

In 1960, the number of opera- and operetta-goers rose to 2.6 million, while the number of concert-goers reached nearly 4 million. The concert touring activity of philharmonic and symphonic orchestras giving chamber music concerts at different locations played a significant role here. The concerts were typically of high artistic quality and ensured direct contact with music also for listeners from smaller cities and towns which did not have their own orchestras. According to the data of the Statistics Poland, a total of 7337 chamber music concerts were organised in 1960, rising to 10,966 in 1970, and as many as 17,753 in 1980. Approx. 70–80% of all of them were held outside the regular seat of the respective musical institution.

Proportionally, the audience of chamber music concerts only was 3.3 million in 1970 and 4.6 million in 1980. Together with symphonic concerts organised by philharmonic halls, the number of concerts reached 14,700 in 1970 and nearly 20,000 in 1980, attracting 5.2 million and 6 million listeners in 1970 and 1980, respectively.

If combined with 3.2 million viewers of musical theatres in 1970 and 2.8 million in 1980, the total audience of musical institutions was nearly equal to that of theatres: 8.4 million in musical institutions and 10 million in theatres in 1970 compared to 8.8 million for the former and 9 million for the latter in 1980.

Another increase in the number of musical institutions was observed in the 1970s, when new voivodeships were established. As a result, as the statistical yearbook from 1980 specifies, the number of philharmonic halls and symphonic orchestras rose to 19 and eight, respectively, at the end of the 1970s, while a decade later, in 1990, it was 21 for the former and 10 for the latter.

Since 2000, the way in which the statistical data is presented has been changed, with the Statistics Poland reporting on the total number of philharmonic halls, symphonic orchestras and choirs together. Nevertheless, this period also brings a significant increase in the number of musical institutions, with 38 of them reported in 2000, and then 41 in 2010 and 2016.

Furthermore, the number of opera and operetta houses, fairly stable in 1960–1990 (as there were 18–19 of them), began to grow after 1990, reaching 21 in 2000, 25 in 2010 and 30 in 2016.

As the data quoted above shows, between 1960 and 1990, 12 new musical institutions were opened (an increase from 40 to 52, i.e. of over 25%), and then between 1990 and 2016, another 22 of them were established, which translates into an increase of 40% (from 52 to 74).

Naturally, this growth resulted also in a rise in the number of seats in musical institutions: from approx. 18,000 in 1960 to 28,000 in 2000 and over 49,000 in 2016.

The number of concerts and opera performances also increased from 13,700 in 1960 to 27,500 in 2000 and 29,000 in 2016.

The number of viewers in musical theatres, which between 1960 and 1980 remained at the level of nearly 3 million only to fall considerably below 2 million in the 1990s (the yearbook of the Statistics Poland from 2000 reports 1.424 million of opera- and operetta-goers), has been gradually growing in the 21st century, reaching 2.011 million in 2010 and 3.159 million in 2016.

Similarly, the number of concert-goers, which in the 1980s amounted to nearly 6 million, in the 1990s began to decline, reaching the level of approx. 3.5 million in 2000. After that, it started growing systematically, reaching the level of 4.2 million in 2010 and 5.7 million in 2016.

This means that in 2016 nearly 9 million listeners attended a concert or an opera performance. Obviously, one needs to remember that there are many viewers who go to a concert or an opera performance regularly throughout the year, which is why the number of people actually participating in musical events is probably many times lower.

When evaluating this data, it should be taken into account that the population of Poland was nearly 32 million in 1931 and then nearly 35 million in 1936. As a result, the ratio of viewers and listeners of theatre performances and concerts in 1936 was 148 per 1000 inhabitants.

After the Second World War, the population of Poland dropped to approx. 25 million, with Poland reaching its pre-war population level not sooner than in 1978 (the highest population rate of over 38.5 million was recorded in 2010–2012).

In 1950, the ratio of viewers and listeners of theatre performances and concerts amounted to nearly 500 per 1000 inhabitants, rising to 593 and 570 per 1000 inhabitants in the 1960s and 1970s, respectively. In the subsequent three decades, it fell to 275 per 1000 inhabitants in 2000, only to increase again to 465 in 2010, and finally reach its historical maximum level of 606 viewers and listeners per 1000 inhabitants in 2016.

Taking into account that in the last decade, two thirds of the total audience are listeners and viewers of concerts and musical performances, it may be concluded that access to musical culture has increased manifold over the past century, while participation in concerts and musical performances has turned from a highly élite activity into a universally available and easily accessible way of spending time.

ABOUT THE INSTITUTE OF MUSIC AND DANCE

The Institute of Music and Dance was established by the Minister of Culture and National Heritage in 2010 and entrusted with the mission to support music and dance culture in Poland.

To this end, the Institute manages creative, scientific, publishing and educational programmes with the funding from the Ministry of Culture and National Heritage, addressed to professional musicians, dancers, folk artists and general public.

The Institute is a place of information exchange. Documentation and archiving of cultural events, conferences, research, analyses, reports and offering access to collections constitute an important part of its activity. The Institute also administers thematic websites devoted to Polish music and dance.

www.imit.org.pl

SOURCE DATA:

Detailed data is presented in the table below. It is a compilation of the data included in the statistical yearbooks of the Statistics Poland from 1961: Table 14 (508); 1971: Table 15 (731); 1981: Table 11 (770); 1991: Table 6 (644); 2001: Table 8 (292); p. 289; 2017: Table 8 (308), p. 401; 'Rocznik statystyczny kultury 1945-67' [Statistical Yearbook of Culture 1945-67], Statistics Poland, 1969, Table 1 (96), 2 (97), pp. 193-197; 'Polska 1918-1988' [Poland 1918-1988], Statistics Poland, 1989, Table 86, p. 83; 'Mały rocznik statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, Table 14, pp. 346-373 (in PDF).

MUSICAL INSTITUTIONS AND THEATRES IN POLAND.
STATISTICAL DATA FOR 1931–2016

SPECIFICATION	1931	1936	1950	1960	1970	1980	1990	2000	2010	2016
Number of institutions										
Theatres	49	95	61	88	93	96	116	125	114	108
Opera houses	5	8	5	8	9	10	10	9	10	11
Operetta houses			0	10	9	9	9	12	15	19
Philharmonic halls	2	2	7	10	12	19	21	38	41	41
Symphonic orchestras	4	6	9	9	7	8	10			
Song and dance ensembles			1	3	2	2	2	3	3	3
Entertainment enterprises						17	23	33	31	31
Number of audience seats										
Theatres	nd	nd	34 067	37 761	37 012	36 392	35 008	39 247	39 059	44 666
Opera houses	nd	nd	4 481	4 246	6 337	6 075	6 518	6 414	8 279	10 698
Operetta houses	nd	nd	778	5 461	7 037	6 743	5 761	6 355	6 724	8 539
Philharmonic halls	1 600	1 600	4 841	6 933	7 858	10 968	10 726	14 719	17 987	29 526
Symphonic orchestras	nd	nd	3 251	1 119	1 110	566	684	nd		
Song and dance ensembles									710	710
Number of performances and concerts										
Theatres	nd	nd	nd	32 335	29 703	29 729	24 772	29 644	30 104	33 343
Opera houses	nd	nd	1 493	1 643	1 924	1 838	1 593	1 079	1 566	1 879
Operetta houses	nd	nd	nd	2 684	2 331	2 278	1 725	1 638	2 826	3 635
Filharmonie	nd	nd	927	1 003	1 259	1 726	22 450	17 400	20 548	23 083
Philharmonic halls	nd	nd	nd	7 337	10 966	17 753				
Chamber music concerts	nd	nd	984	1 085	2 310	394	1 262			
Symphonic orchestras			52	184	168	132	94	325	418	504
Song and dance ensembles						81 900	14 800	4 383	2 763	4 743
Of which: performances out of regular seat										
Theatres			nd	11 798	10 888	8 813				
Opera houses			515	265	300	150				
Operetta houses			nd	529	267	289				
Philharmonic halls			354	169	287	288				
Symphonic orchestras			826	536	1 613	222				
Chamber music concerts			nd	6 154	9 051	12 713				

SPECIFICATION	1931	1936	1950	1960	1970	1980	1990	2000	2010	2016
Viewers and listeners (in thousand)										
Theatres	nd	4 606	9 196	10 601	10 091	9 014	5 802	5 540	11 522	14 587
Opera houses	nd		914	1 008	1 555	1 314	970	664	921	949
Operetta houses	nd		nd	1 628	1 638	1 483	843	760	1 090	2 210
Philharmonic halls	nd	498	793	600	805	876	4 747	3 167	3 808	5 292
Chamber music concerts	nd		0	2 934	3 333	4 602				
Symphonic orchestras	nd		800	387	742	199				
Song and dance ensembles	nd	nd	458	504	405	315	330	402	391	355
Entertainment enterprises						17 836	3 503	2 047	1 731	2 618
Per 1000 inhabitants (as in the yearbooks by the Statistics Poland)		152	463	595	566	500	451	nd	nd	nd
Of which: out of regular seat (in thousand)										
Theatres			nd	3 529	3 628	2 996				
Opera houses			346	190	174	102				
Operetta houses			nd	372	280	254				
Philharmonic halls			353	105	259	203				
Chamber music concerts			nd	2 480	2 717	3 432				
Symphonic orchestras			411	177	466	137				
Population in Poland (in thousand)	32 000	35 000	25 000	29 800	32 600	35 735	38 073	38 254	38 530	38 433
Viewers per 1000 inhabitants		146	486	593	570	498	343	275	460	609

Source: Own study based on the data provided by the Statistics Poland



SELECTED PUBLICATIONS:

- Gołębiowski M., *Polskie filharmonie w pigułce* [Polish philharmonic halls in a nutshell], 'HiFi i Muzyka' [Hi-Fi and Music] 2010, No. 4.
- 'Mały Rocznik Statystyczny 1936' [Concise Statistical Yearbook 1936], Statistics Poland.
- 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland.
- 'Mały Rocznik Statystyczny 2004' [Concise Statistical Yearbook 2004], Statistics Poland.

- 'Rocznik Statystyczny 1947' [Statistical Yearbook 1947], Statistics Poland.
- 'Rocznik Statystyczny 1961' [Statistical Yearbook 1961], Statistics Poland.
- 'Rocznik Statystyczny 1971' [Statistical Yearbook 1971], Statistics Poland.
- 'Rocznik Statystyczny 1981' [Statistical Yearbook 1981], Statistics Poland.
- 'Rocznik Statystyczny 1991' [Statistical Yearbook 1991], Statistics Poland.
- 'Rocznik Statystyczny 2001' [Statistical Yearbook 2001], Statistics Poland.
- 'Rocznik Statystyczny 2017' [Statistical Yearbook 2017], Statistics Poland.
- 'Rocznik Statystyczny Kultury 1945–1967' [Statistical Yearbook of Culture 1945–1967], Statistics Poland.

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PUBLISHING PRODUCTION

National Library of Poland

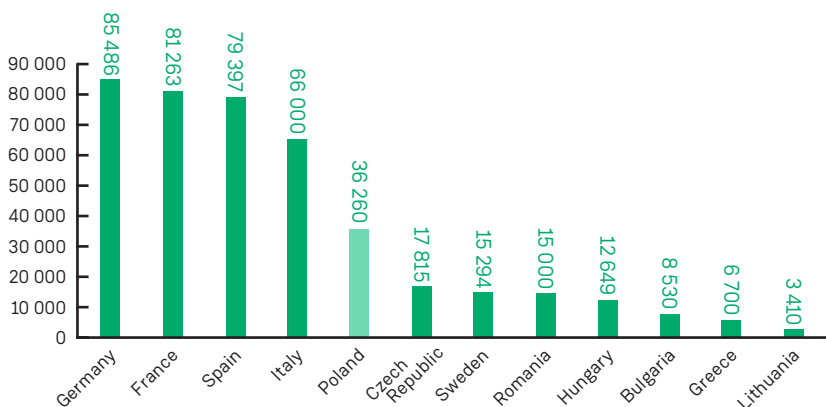
BOOKS

In 2017, the Polish national bibliography listed 36,260 titles of books.¹ It was a breaking record: 6% more than the year before and 10% more compared to five years ago. It puts Poland on a fairly high position among European countries. The publishing offer is significantly bigger in France, Germany, Spain and Italy, but smaller in Hungary, Sweden, Romania, the Czech Republic, Bulgaria, Greece and Lithuania.

The relatively high absolute number of book titles published in Poland is, to a certain extent, a derivative of a fairly large population in our country compared to other European states. To give a more specific idea of how big the book market is in Poland compared to other European countries, it is better to look at the ratio of the number of citizens to the number of titles published in a given period. In this respect, however, Poland ranks in a much lower position. With the ratio of 1053 inhabitants per title (or conversely, nine titles per 10,000 inhabitants), Poland is only better than Greece, Romania and Russia in comparison to all the European countries included in the analysis.

1 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], vol. 65: '2017 Książki' [2017. Books]. Unless indicated otherwise, the figures quoted in the article come from this source (volumes from 1 to 65).

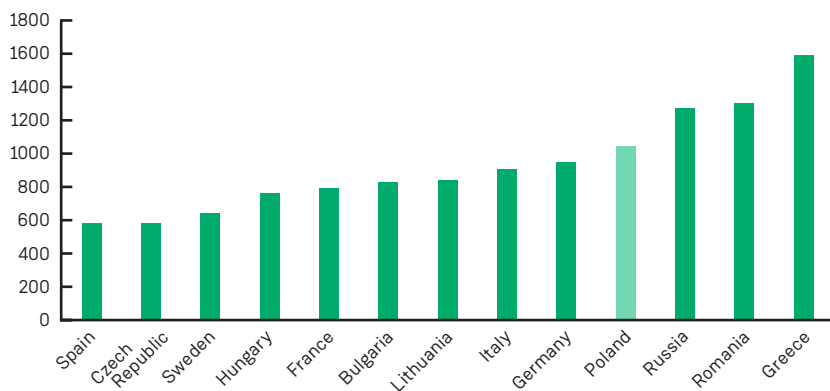
NUMBER OF BOOKS PUBLISHED ANNUALLY IN DIFFERENT EUROPEAN COUNTRIES – COMPARISON²



Source: 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], volumes from 1 to 65

- 2 Quoted after: German Publishers and Booksellers Association: https://www.buchmesse.de/pdf/buchmesse/russische_buchmarkt_2015_en.pdf; German Publishers and Booksellers Association: https://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2017/details_book_market_germany_2016_63427.pdf; Bibliothèque Nationale de France http://www.bnf.fr/fr/professionnels/depot_legal_definition/s.depot_legal_bnf_chiffres.html?first_Art=non [accessed on: 19.04.2018]; El sector del libro en Espana, <http://www.mecd.gob.es/cultura-mecd/dms/mecd/cultura-mecd/areas-cultura/libro/mc/observatoriolect/redirige/destacados/2017/Junio/mundo-libro/SectorLibro-Junio2017/El-Sector-del-Libro-en-Espa-a--Junio-2017/El%20Sector%20del%20Libro%20en%20Espa%C3%B1a.%20Junio%202017.pdf> [accessed on: 09.10.2018]; Associazione Italiana Editori, Report on the state of publishing in Italy 2017 Consolidation in 2016 and a look at the first half of 2017, http://www.aie.it/Portals/_default/Skeda/Allegati/Skeda105-4026-2017.10.11/Report%20%202017_Summary.pdf?IDUNI=jairxj5e0kzwb533zww1fca2758 [accessed on: 09.10.2018]; RÉPUBLIQUE TCHÈQUE. Production éditoriale, <https://www.bief.org/fichiers/operation/4047/media/9522/R%C3%A9publique%20tch%C3%A8que%202018.pdf> [accessed on: 19.04.2018]; Utgivningspuls 2015 Nationalbibliografen i siffror <http://www.kb.se/dokument/2015.pdf> [accessed on: 19.04.2018]; Mihai Mitrică Book market overview # Romania http://www.aludnet.eu/wp-content/uploads/2016/10/AER_-Romanian_Book_Market_Overview.pdf [accessed on: 09.10.2018]; Hungarian Central Statistical Office <http://statinfo.ksh.hu/Statinfo/haViewer.jsp> [accessed on: 09.10.2018];

NUMBER OF BOOKS PUBLISHED ANNUALLY IN DIFFERENT EUROPEAN COUNTRIES WITH RESPECT TO THEIR POPULATION – COMPARISON



Source: 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], volumes from 1 to 65

Equally important as the numbers of titles are also the circulation volumes. According to the calculations by 'Biblioteka Analiz' [The Analysis Library], the total circulation of books in Poland in 2016 amounted to 94.2 million copies, with the average of 2435 copies per title.³ To compare, the average circulation reported in the same year in France was 5341 and in Spain 2749 copies per title. Therefore, the circulation volumes currently observed in Poland may be considered relatively low; however, comparable levels may be found in some other European countries.⁴

REPUBLIC OF BULGARIA, National Statistical Institute, <http://www.nsi.bg/en/content/4553/book-and-pamphlet-production> [accessed on: 09.10.2018]; Socrates Kabouropoulos Book Policy Working Group (BPWG) Minister's Office, Ministry of Culture, The Greek Publishing Market during the economic crisis: Resilience, Innovation & Change, http://www.greekbookpublishing.org/sites/default/files/frank_16-sokratis_-_greek_publishing_market.pdf [accessed on: 09.10.2018]; Lietuvos leidėjų asociacija, <http://www.lla.lt/en/prospect/reportm>.

3 *Rynek książki w Polsce 2017: wydawnictwa* [The book market in Poland in 2017: Publishing houses], Ł. Gołębiowski (ed.), Warsaw 2017.

4 *Le secteur du livre: chiffres-cles 2016-2017*, <http://www.enssib.fr/bibliotheque-numerique/documents/68055-chiffres-cles-du-secteur-du-livre-2016-2017.pdf> [accessed on: 9 October 2018]; *El sector del libro en Espana*, <http://www.mecd.gob.es/cultura-mecd/dms/mecd/cultura-mecd/areas-cultura/libro/mc/observatoriolect/redirige/destacados/2017/Junio/mundo-libro/SectorLibro-Junio2017/El-Sector-del-Libro-en-Espana-a--Junio-2017/El%20Sector%20del%20Libro%20en%20Espana%C3%B1a.%20Junio%202017.pdf> [accessed on: 9 October 2018].

Most titles that published in Poland in 2017 were academic books (32% of the total production). After a period of firstly an intensive growth and then a rapid decline in the number of such publications in the last decade, certain stagnation has been observed here in the past several years. Processes that probably led to a reduction in the annual number of academic books a few years ago (e.g. favouring article as a form of publishing against other forms of text publishing in the system of points granted by the Ministry of Science and Higher Education) have clearly, at least for the time being, exhausted their power of impact while no other stimuli have arisen that would push scholars to intensify their activity in this area.

Another significant group of titles is literary fiction, accounting for 28% of Poland's publishing production. Among those for adults, there are particularly many works of higher literary quality (2588 titles), as well as romances and novellas (2137). The groups of sensational literature and crime fiction (995), comics (825) and fantasy (513) are slightly smaller. A large offer of books for children (2962) is accompanied by a much smaller one addressed to the youth (400). In the last five years, the numbers of titles have risen significantly in almost all categories. This is because the offer of professional publishing houses has expanded and self-publishing has developed intensively (particularly in terms of amateur poetry books which currently account for approx. 3/4 of all books of higher literary quality).

It is worth analysing the contemporary figures of Poland's publishing production in the light of certain historical processes in the past and transformations that have taken place in the last few decades. Let us start with the statistical data from 1938, when 6022 titles⁵ were published with the total circulation of 36.2 million copies and the average circulation of 6006 copies per title. These results are higher than the average reported for the 1930s. The last two years before the outbreak of the Second World War were clearly favourable for the publishing market.

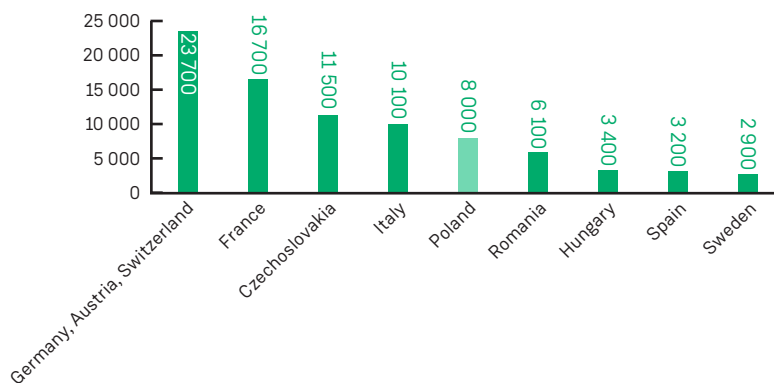
If compared to the present days, the number of titles seems to be rather small (6 times smaller than nowadays). However, this may be easily explained

5 With the data accordingly calculated for the purposes of ensuring its compatibility with the post-war data; see: M. Czarnowska, *Ilościowy rozwój polskiego ruchu wydawniczego 1501-1965: dane szczegółowe o księżkach 1929-1938 i 1951-1960 oraz o czasopiśmie 1933-1937 i 1956-1958* [Quantitative development of the Polish publishing market 1501-1965: Detailed data on books 1929-1938 and 1951-1960, and journals 1933-1937 and 1956-1958], National Library, Warsaw 1967.

by changes in the printing technology: incomparably far more effort and funding was necessary to publish one title in the past than it is today, when with a little determination one can produce a book at home, using their own printer and other commonly available devices. Nevertheless, the average circulation of one title was over twice as high as it is today, which is why the total number of all copies printed back then turns out to be only three times lower than in 2017. One may add that the population for which this publishing production was intended (35.1 million in 1938)⁶ was only slightly smaller than the current one but it still had a significant percentage of illiterate citizens, probably reaching one fifth of the population.⁷

In comparison to other European countries, Poland's publishing production in terms of number of titles was average at the end of the 1930s. Fewer titles appeared in Poland than in Germany, France, Italy or Czechoslovakia,

NUMBER OF TITLES PUBLISHED ANNUALLY IN DIFFERENT EUROPEAN COUNTRIES. THE SECOND HALF OF THE 1930s⁸



Source: 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], volumes from 1 to 65

- 6 'Mały rocznik statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, Warsaw 1939.
- 7 In the census in 1931, it was estimated at 23.1%. Seven years later, this proportion was certainly lower but most probably still close to 1/5 of the population. See: 'Mały rocznik statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, *op. cit.*
- 8 For international comparisons, the original (rather than recalculated) data is used, as it may be assumed that the system of data collecting in Poland at that time was similar to the one used in other countries.

but more than in Romania, Hungary, Spain or Sweden. Taking into account the size of population, the comparison looks less favourable for Poland. France, Romania, Hungary and Sweden reported a higher number of titles per capita. Only Italy and Spain ranked lower than Poland. Therefore, the position of the Second Republic of Poland in Europe in this respect was very similar to the one currently held by the Third Republic of Poland.

Translations into Polish accounted for a relatively low proportion of the Polish publishing production of the 1930s: only 8% of the total (compared to just over 20% nowadays), with a relatively high number of foreign language books: approx. 20% (compared to 3% nowadays, including mainly texts published in English). Before the war, these were mainly books in Ukrainian (5%), Jewish (5%) and German (3%), that is in the languages of national minorities for which they were intended. However, it may be added that the percentage of people of nationality different than Polish (31%)⁹ was at that time higher than the percentage of books addressed to them.

In 1938, the share of academic books in the publishing production was slightly larger than nowadays (39%), while that of literary titles was lower (22%). Circulation volumes of belles-lettres were on average slightly bigger than nowadays¹⁰; however, they hardly ever exceeded 25,000 copies, while today's top bestsellers sell in several hundred thousand copies.¹¹ This points undoubtedly to differences in the functioning of popular culture, presently marked by a highly developed entertainment industry, advanced communication technologies, faster and more effective instruments of trend-setting and promotion. One may also assume that groups of readers and non-readers are nowadays much more volatile, with a higher representation of people who do not read books on a daily basis but at the same time have no trouble reading and may reach for a best-selling novel every few years.

Despite unquestionable differences, the book market in the Republic of Poland of the late 1930s, in many respects, seems to be more similar to the contemporary one than to its counterpart after the war, in the times of the

9 'Mały rocznik statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, *op.cit.*

10 Data from 1938: M. Czarnowska, *Ilościowy rozwój polskiego ruchu wydawniczego 1501-1965...* [Quantitative development of the Polish publishing market 1501-1965...], *op.cit.*; current data: *Rynek książki w Polsce 2015: wydawnictwa* [The book market in Poland in 2015: Publishing houses], Warsaw 2015.

11 *Rynek książki w Polsce* [The book market in Poland], *op.cit.*

People's Republic of Poland. Let us analyse the latter, focusing on the years immediately after the war, i.e. 1944–45 and 1946. The number of titles for both years put together (1944–45) amounted to only 1107, while in 1946 it was 3254, which constituted a half of what was offered in the late 1930s. A similarly significant reduction was however not observed in the circulation volumes of the 1940s. On the contrary, the circulation in 1945–46 amounted to a total of nearly 10.5 million copies and in 1946 to almost 39 million copies, which was more than a decade before. The average circulation per title in both these years was approx. 10,000, which was even more than twice the average from before the war. Therefore, already in the very first years after the war one may observe a rule characteristic of the entire period of the People's Republic of Poland: a tendency to offer a relatively modest number of new titles, clearly embedded in the central economic planning, but having them published in large quantities.

In the period immediately after the war, school textbooks accounted for most of the newly published titles (32%), followed by a relatively high proportion of belles-lettres (27%). The share of academic books was rather modest (20%).

One decade later, in the mid-1950s, the number of published titles doubled (6635 in 1954), thus matching the pre-war production. Circulation volumes also increased rapidly. With the total circulation of over 91 million copies, it was already three times higher than before the war and similar to the one reported nowadays. At the same time, that result was achieved with the number of titles six times lower than today and the average circulation of over 14,000 copies. An intensive campaign promoting literacy was in progress to make sure that this rapid growth in the publishing activity could be 'benefited from' by larger numbers of obedient readers 'properly' educated by the communist authorities.¹²

During that period, academic books were on the rise (with the average share of 32% of the total publishing production in the second half of the

12 M. Budnik, *Walka z analfabetyzmem w Polsce Ludowej i jej realia w świetle wybranych dokumentów Ministerstwa Oświaty oraz Biura Pełnomocnika Rządu do Walki z Analfabetyzmem (1949–1951)* [Combating adult illiteracy in the People's Republic of Poland on the example of selected documents of the Ministry of Education and the Office of the Government Plenipotentiary for Combating Illiteracy in 1949–1951], 'Acta Universitatis Lodziensis' 2013, 'Folia Litteraria Polonica' 19, pp. 31–34.

1950s), while the proportion of belles-lettres was slightly smaller (21%). The offer of school textbooks became more modest (7.5%, a little over 450 titles) when a system was adopted in which one set of textbooks was implemented by the central authorities for each type of school and level of education.

The subsequent 30 years of the People's Republic of Poland brought an increase in both the number of titles published and circulation volumes. However, the former were growing slowly, never exceeding 12,000 titles per year. To compare, France published 41,000 titles annually in that time. Neither Poland nor France was an exception in this respect. When the evolution in the number of published titles, which took place in Poland between the 1950s and 1980s, is compared to other European markets, a pattern emerges that is relatively similar to what was observed in the majority of other communist countries and at the same time very different from what was typical of most Western countries. In Czechoslovakia, Bulgaria, East Germany and Romania, the number of published titles remained constant or grew relatively insignificantly during those three decades, while in such countries as France, West Germany, Spain and Italy, it rose manifold.¹³

While the number of titles published in Poland in the late 1980s may not seem impressive, the circulation volumes are quite admirable. In 1989, the total circulation amounted to 215.5 million, with the average of nearly 21,000 per title. In a similar time (in 1990) in France, the total circulation exceeded 400 million copies, but the average was just over 10,000 copies per title. While the reading market offer in Western Europe became increasingly diversified and richer (competition among publishers, a wide selection of titles, relatively lower circulation volumes), in communist countries it remained fairly constant and not so big. With the state monopoly, the market was dominated by books with enormous circulation volumes. Among the titles published in 1989, there were particularly many academic books (42%) but not so many literary titles (15% of the total).

The political transformation brought along a revolution in the publishing market. The market economy forced publishers to compete, which made them enrich and diversify the title offer but, inevitably, the circulation volumes

13 C. Kukło, J. Łukasiewicz, C. Leszczyńska, *Historia Polski w liczbach. Tom III. Polska w Europie* [History of Poland in numbers. Volume III. Poland in Europe], Statistics Poland, Warsaw 2014.

declined. Nearly absent in the times of the People's Republic of Poland, such literary genres as popular fiction, handbooks or non-fiction began to storm the market.

In 2004, the year marking the midpoint in the time since Poland's political transformation and also the year of Poland's accession to the European Union, the number of published titles was 20,646: nearly 10,000 higher than at the end of the People's Republic of Poland but also over 15,000 lower than today. Since 1989, the number of academic and popular non-fiction books has doubled, that of textbooks has more than tripled, while that of belles-lettres is two and a half times higher.

According to the information by 'Biblioteka Analiz', the average circulation in 2004 was 6649 copies per title, which means that it was over three times smaller than in the late 1980s but also nearly three times bigger than nowadays. With 138.5 million copies, the total circulation was also smaller than in the times of the People's Republic of Poland but larger than today.

To compare, over 52,000 titles were published in France in the same year, with the average circulation of 7792 copies, adding up to approx. 400 million copies in total.¹⁴ The average circulation in Poland was therefore

BOOK TITLES BY TYPE IN 1938–2017

YEAR	BOOK TITLES BY TYPE					
	IN TOTAL	ACADEMIC	POPULAR FICTION	PROFESSIONAL	SCHOOL TEXTBOOKS	BELLES-LETTRES
1937	7 974	3 369	2 274		771	1 560
1938	8 769	3 491	2 181		1 087	2 010
1946	2 300	426	755		474	645
1946	3 254	630	1 779			867
1954	6 653	2 601	1 777	1 105		1 170
1988	10 728	4 545	2 399	1 305	404	1 633
2004	20 686	8 280	5 131	1 265	1 582	4 428
2017	36 260	11 637	10 943	2 308	1 098	10 274

Source: 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], volumes from 1 to 65

14 *Le secteur du livre 2003–2004. Quelques chiffres-clé* [The book market in 2003–2004. Key figures], Paris 2005.

similar to that in France but the total circulation differed more from the French standards than in the times of the People's Republic of Republic, albeit still less than nowadays (approx. 90 million in Poland compared to approx. 440 million in France in 2016). It was a relatively good period in the Polish book market, with growing revenues and stable readership levels. While the number of titles has increased since then, the saturation of the market with books has fallen.

PERIODICALS

In 2017, the National Library received new issues of 7481 periodicals, that is 327 titles more than the year before. This number is slightly above the average for the past decade (7391 titles), but it is not the highest number of periodical titles ever observed in Poland.

In 2017, similarly to previous years, periodicals of high frequency accounted for a small proportion of all titles. There were 48 titles reported in the category of dailies (below 1% of the overall number of titles). The most represented were monthlies (23%) and quarterlies (25%). The number of magazines of low frequency, i.e. those published yearly (12.5%) or at irregular intervals (15%), was also relatively high.

Among magazines classified as various types of formal and functional periodicals, particularly significant groups include scientific and professional journals (2308 and 1130 titles, respectively), as well as local and local official journals (978 and 821 titles, respectively). The number of scientific journals in recent years has been extremely unstable, similarly to the probably just as unstable situation in Poland's system of higher education. Foreign language magazines account for 6% of the overall number of titles, with most of them classified as scientific journals. Relatively modest is the offer of magazines for national minorities (51 titles – Ukrainian, German, Lithuanian) and for foreigners (24 titles – English, German).

For a better reference point, similarly to the book market, let us analyse the past 80 years and study the development of the publishing market in Poland, focusing on processes and transformations responsible for its present condition.

The number of periodicals published in the territory of the Republic of Poland in the late 1930s (data for 1937) amounted to 2692, which is more than two and a half times less than nowadays. Interestingly, magazines of

high frequency had a significant share in the market. Among the periodical titles included in the statistics, as many as 164 were dailies (6% of the overall number) and 422 weeklies (16%).¹⁵ It is easier to understand why the offer was so diversified when one realises that those magazines and journals were intended for a more diverse group of readers than today, particularly in terms of nationality and language. The number of magazines in languages other than Polish was relatively high (16% of the overall number), with most of them published in Jewish (130 titles), Ukrainian (125) and German (105). About half of them were classified as sources of general information, that is a category that also includes daily press.

Similarly to books, the number of periodicals published just after the war was significantly smaller than before the war. In 1946, only 702 titles were coming out. With 63 newspapers and 106 weeklies, the number of magazines of high frequency was also smaller than in the 1930s. Throughout the next decade, the number of periodicals published in Poland did not increase. In 1955, with only 638, there were even slightly fewer of them than in the mid-1940s. A particular decline was observed in the number of periodicals of high frequency (dailies and weeklies).

In the following three decades of the People's Republic of Poland, however, the numbers of newspaper and magazine titles appearing every year slowly started to rise. In 1989, there were already as many 3300 of them. While no significant growth was reported for dailies, the numbers were higher for magazines of relatively low frequency, particularly quarterlies, yearlies and those published at irregular intervals. Magazines became an increasingly important medium for the communication of scientific and professional knowledge. A lot of new scientific periodicals were established in that period, with as many as 1088 in 1989, that is nearly eight times more than 30 years before. The number of professional journals also rose more than twice (619 in 1989). Social and cultural magazines as well as those focused on interests and hobbies were also on the rise (with 676 titles in

15 However, it needs to be pointed out that before the war periodicals did not come out in alternative versions (e.g. different for different regions). If one counts those published today as separate titles, the difference with respect to the pre-war times would be smaller. See: M. Czarnowska, *Ilościowy rozwój polskiego ruchu wydawniczego 1501-1965...* [Quantitative development of the Polish publishing market 1501-1965...], *op.cit.*

1989, their number was three times higher than 30 years before), similarly to periodicals addressed to children and youth (at twice as high their number reached 78 in 1989).

After the post-1989 political changes, the number of periodical titles in Poland increased significantly, although not as much as the number of book titles. New periodicals started to appear in larger quantities in the mid-1990s, reaching the level of 6502 in 2004, which was twice as many as in the final years of the People's Republic of Poland. This means not even 1000 titles fewer than nowadays and barely 300 titles less compared to for example 2014, indicating that in the last 15 years, unlike in the book market, the tendency to produce new magazine titles has not been so strong.

Between 1989 and 2004, a particular increase was observed in the number of monthlies and quarterlies (nearly three-fold for each category, respectively). As soon as the publishing production was released from the monopoly of the state, the number of titles labelled as 'general', including those with a social profile, focused on local matters, hobbies, counselling and advice, popular science, religious and cultural topics, started to grow. Scientific and professional journals were also on the rise, albeit less rapidly. Between 1989 and 2004, the number of the former grew by approx. 700 (up to 1734) and of the latter by approx. 600 (up to 1211).

NUMBER OF PERIODICALS IN 1937-2017 BY FREQUENCY

YEAR	PERIODICALS - FREQUENCY						
	IN TOTAL	DAILIES	WEEKLIES	BIWEEKLIES	MONTHLIES	LESS FREQUENT THAN ONCE A MONTH	IRREGULAR
1937	2 692	164	422	nd	nd	nd	nd
1946	702	63	106	98	290	55	90
1955	638	45	64	51	236	164	78
1988	3 128	56	185	110	626	1 452	699
1989	3 300	59	233	130	678	1 417	783
2004	6 502	68	386	226	1 815	2 974	1 033
2017	7 481	48	461	193	1 707	3 930	1 142

Source: 'Ruch Wydawniczy w Liczbach' [The Publishing Market in Numbers], volumes from 1 to 65

SELECTED PUBLICATIONS:

- Budnik M., *Walka z analfabetyzmem w Polsce Ludowej i jej realia w świetle wybranych dokumentów Ministerstwa Oświaty oraz Biura Pełnomocnika Rządu do Walki z Analfabetyzmem (1949–1951)* [Combating adult illiteracy in the People's Republic of Poland on the example of selected documents of the Ministry of Education and the Office of the Government Plenipotentiary for Combating Illiteracy in 1949–1951], 'Acta Universitatis Lodzianensis' 2013, 'Folia Litteraria Polonica' 19.
- Czarnowska M., *Ilościowy rozwój polskiego ruchu wydawniczego 1501–1965: dane szczegółowe o książkach 1929–1938 i 1951–1960 oraz o czasopismach 1933–1937 i 1956–1958* [Quantitative development of the Polish publishing market 1501–1965: Detailed data on books 1929–1938 and 1951–1960 and journals 1933–1937 and 1956–1958], Warsaw 1967.
- 'Mały rocznik statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, Warsaw 1939.
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ARTISTIC EDUCATION

Centre for Art Education

Art education in modern Poland exists and functions as part of the education system that ensures the execution of the right to education, upbringing and care.¹ Art schools are expected to focus more on developing the talents of young, sensitive people than general schools. Yet from the historical point of view education in Poland has been defined by the same events of national dimension.

The regaining of independence by Poland, the end of the Second World War and the political transformation of 1989 undoubtedly belong among the most important moments for Polish education. They brought about educational revolutions² during which Poland created its school system from scratch and determined directions for the development of art education.

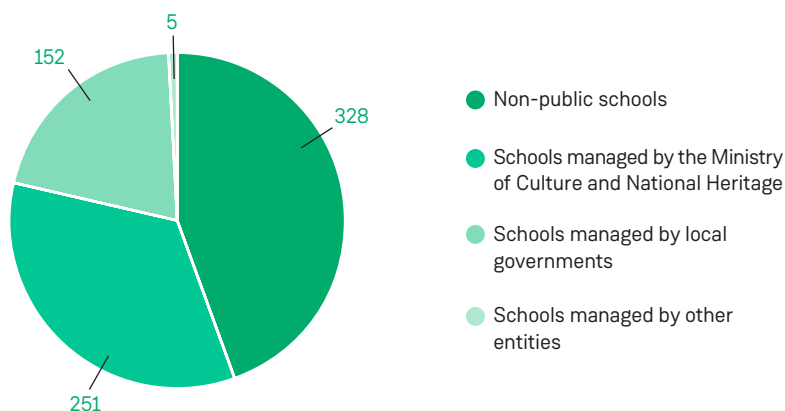
PUBLIC VS. NON-PUBLIC

According to the data in the Educational Information System, currently there are 731 art schools in Poland (excluding schools of higher

- 1 The Act of 14 December 2016 'The Law on School Education' (Journal of Laws 2018, items 996, 1000, 1290 and 1669).
- 2 M. Kletke-Milejska, *Zreformowany system edukacji i jego wpływ na kształcenie i wychowanie dzieci w publicznych szkołach podstawowych. Studium politologiczne* [A reformed system of education and its impact on the education and upbringing of children in public primary schools. A political study], <https://sbc.org.pl/Content/7025/doktorat2754.pdf> [accessed on: 15 October 2018].

education³). They are all supervised by the minister responsible for culture and protection of national heritage⁴, who is also the governing body that provides the necessary funding to some public schools. Other public schools are administered by local governments. Pursuant to art. 168, section 2 of the Act of 14 December 2016 'The Law on School Education' (Journal of Laws 2018, item 966), a non-public school of art may be established and operated by a legal entity (e.g. an association, a foundation, a limited liability company, a joint-stock company, a legal entity of a church or another religious community) or a natural person.

ART SCHOOLS IN NUMBERS



Source: The Educational Information System (SIO)

Comparing the information presented on the graph to the data provided by 'Roczniki Statystyczne' [Statistical Yearbooks] of the Statistics Poland from 1939, a general increase in the number of art schools may be observed (from 184 in 1938 to 731 in 2018), with a strikingly significant development of public education. For the school year 1937/38, the Yearbook lists 181 private schools, indicating that only four public schools of art operated at that time. Therefore, shortly before the outbreak of the Second World War, art education was definitely the domain of private schools.

- 3 The authority over higher schools of education belongs to the minister competent for higher education.
- 4 Art. 6 of the Act of 14 December 2016 'The Law on School Education', *op.cit.*

ART SCHOOLS (EXCLUDING STATE SCHOOLS OF HIGHER EDUCATION)

SCHOOL YEAR SCHOOL TYPE	NUMBER OF SCHOOLS		STUDENTS OF SCHOOLS INCLUDED IN ANALYSIS		
	IN TOTAL	INCLUDED IN ANALYSIS	IN TOTAL	MALES	FEMALES
In total 1934/35	165	125	10 167	3 919	6 248
1937/38	185	170	11 913	4 767	7 146
Including private schools	181	166	11 259	4 416	6 843
Schools of visual arts*	24	19	988	546	442
Schools of music	132	126	9 642	4 177	5 465
Schools of artistic dance	28	25	1 283	44	1 239
Drama schools	1	–	–	–	–

* Together with schools of decorative arts and artistic industry, included also in tables with data on vocational schools and courses.

Source: 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, p. 331 (p. 358 in PDF)

STATE ART SCHOOLS OF HIGHER EDUCATION

SCHOOL YEAR SCHOOL TYPE	NUMBER		STUDENTS		
	OF SCHOOLS	OF FACULTIES	IN TOTAL	MALES	FEMALES
In total 1934/35	7	33	2 019	1 261	758
1937/38	7	33	2 208	1 461	747
Schools of fine arts*	3	8	692	426	266
Schools of music	3	23	1 438	988	450
Drama schools	1	2	78	47	31

* Data also included in tables on higher education.

Source: 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], Statistics Poland, p. 331 (p. 358 in PDF)

Efforts to open state-owned schools of art were undertaken after the end of the Second World War⁵, in accordance with the Manifesto of 22 July

5 W. Jankowski, *Polskie szkolnictwo muzyczne – geneza i ewolucja systemu* [Polish music education: The genesis and evolution of the system], Fryderyk Chopin Academy of Music, Bydgoszcz 2002; http://ostrowska.edu.pl/2010/01/szkolnictwo-muzyczne-w-pierwszych-latach-polski-ludowej/#_ftn2 [accessed on: 19 October 2018].

1944, which listed the reconstruction of Polish education and provision of free education at all levels as one of the most important activities. Initially, only music schools were nationalised. However, according to the reformers the process did not progress at the desirable pace: 'Despite the dynamic campaign of establishing free schools, the percentage of private schools

SCHOOLS OF MUSIC

SCHOOL YEAR VOIVODESHIP	SCHOOLS					STUDENTS		
	IN TOTAL	VOCATIONAL: LEVEL			OF MUSICAL TRAINING	IN TOTAL	MALES	FEMALES
		PRIMARY	SECONDARY	HIGHER				
Poland ^a 1937/38	129	126		3	-	11 080	5 165	5 915
Poland ^b 1945/46	118	49	32	7	80	12 471	5 187	7 284
State (public)	16	5	5	5	1	2 548	1 244	1 304
Non-state (private)	102	44	27	2	29	9 923	3 943	5 980
Warsaw (City)	8	2	2	2	2	1 297	543	754
Warszawskie (Voivodeship)	4	1	-	-	3	170	67	103
M. Łódź	4	1	1	1	1	1 460	639	821
Łódzkie (Voivodeship)	7	3	-	-	4	567	217	350
Kieleckie	4	1	1	-	2	284	142	142
Lubelskie	9	3	1	1	4	708	313	395
Białostockie	2	1	1	-	-	100	18	82
Ólsztyńskie	2	1	-	-	1	162	49	113
Gdańskie	6	4	2	-	-	900	338	562
Pomorskie	6	3	3	-	-	1 028	357	671
Szczecińskie	2	1	1	-	-	162	60	102
Poznańskie	7	3	3	1	-	827	395	432
Wrocławskie	11	6	3	-	2	687	189	498
Śląskie	25	9	8	1	7	2 962	1 354	1 608
Krakowskie	8	4	3	1	-	624	261	363
Rzeszowskie	13	6	3	-	4	533	245	288

^a Moreover, 6 more schools existed for which no data is available.

^b Moreover, 24 more schools existed for which no data is available.

Source: 'Rocznik Statystyczny 1947' [Statistical Yearbook 1947], Statistics Poland, p. 168 (p. 185 in PDF)

was still significant.⁶ In 1946, there were 102 private (non-state) and 16 state schools, with students in private schools accounting for 74% of the total number of students in schools of music.

Considering the experience of the first 15 years of school education in post-war Poland, on 15 July 1961, the Polish Sejm passed the Act on the development of the system of education and upbringing, which defined the school system in the People's Republic of Poland. The document does not even mention the terms 'non-public', 'non-state' or 'private' schools. On the contrary, the fourth article of the Act states explicitly that it is the state that establishes, administers and maintains schools and other educational institutions.⁷

In practice, the already existing private schools were often restructured and given the form desired by the state. This is what happened to the Ludomir Różycki Comprehensive Ballet School in Bytom, beginnings of which date back to 1946, and the Stage Dance School in Sosnowiec founded by Tacjana Wysocka (a Polish dancer, choreographer, dance teacher and a journalist). In 1948, the Private Ballet School was transformed into the Choreographic Secondary School which in January 1950 was nationalised, with the school founder as its artistic director.

The idea of non-public schools and institutions, including schools of art, returned in 1991 with the adoption of the Act on the education system⁸, which brings this analysis to the present day.

A FEW OBSERVATIONS ABOUT THE STRUCTURE OF ART EDUCATION

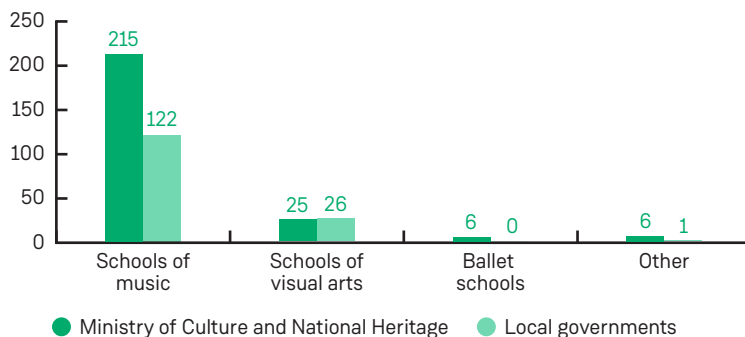
The table that contains the statistical data from 1939, analysed in the previous section, allows us to conclude that private education in that time centred around three fields of art: music, visual arts and dance. Before the Second World War, music schools were most represented (132), with schools of visual arts and schools of dance existing in comparable numbers (24 and 28, respectively). This division into specialisations in art education and a high representation of music schools survived the post-war reforms and is still reflected even in today's regulations on art education.

6 *Ibidem.*

7 The Act of 15 July 1961 on the development of school education and upbringing.

8 Art. 5 of the Act of 7 September 1991 on the education system.

NUMBER OF SCHOOLS BY TYPE AND ADMINISTERING ENTITIES



Source: The Educational Information System (SIO)

Pursuant to the current regulations that define school types, gifted youth may nowadays pursue art education in a variety of schools:⁹

Public and non-public schools of general education with an artistic profile:

- a. General schools of music of the first degree (primary);
- b. General schools of music of the second degree (secondary);
- c. Secondary schools of visual arts;
- d. General ballet schools;

Public and non-public schools focused only on art education:

- a. Music schools of the first degree (primary);
- b. Music schools of the second degree (secondary);
- c. Schools of dance art;
- d. Schools of circus art;
- e. Post-secondary schools of music.

One may easily notice that the present organisation of the education system still contains elements rooted in the 1945 reform of art education initiated by the Ministry of Culture and Arts, further discussed, evaluated and improved. For example, the division of music schools into schools of the first (primary) and second (secondary) degree was first introduced after

9 The Regulation of 26 May 2017 of the Minister of Culture and National Heritage on types of public and non-public art schools (Journal of Laws 2017, item 1125).

the war, although their educational aims and number of years spent in each of them were changed (along with the respective reforms of the general system of education). It is also an interesting solution, rather rare in the rest of the world, to have state schools in which education in art is combined with general education. At the end of such school, students take vocational exams. At the same time, as graduates of schools of secondary education they have the possibility to take their final exams [in Polish: *matura*].

At this point it is worth emphasising that intense works carried out in independent Poland in the area of art education, student evaluation and enrolment system, combined with great effort to specify the curriculum and teaching conditions, as well as educating teachers and pedagogues, have all brought satisfactory outcomes. This is well evidenced by the constant improvement in the quality of education in Polish schools of art.

ABOUT THE CENTRE FOR ART EDUCATION

The Centre for Art Education, a specialist supervisory body appointed by the Minister of Culture and National Heritage¹⁰, performs tasks of the administering body and supervises public and non-public schools of art. Among other things, the Centre secures the functioning of art schools at the administrative, financial and organisational level and identifies the needs of schools in terms of their correct educational operation. The Centre also implements actions to raise the quality of art education for example by co-organising competitions, auditions, art workshops, exhibitions and other events to present students' artistic achievements. Studies on the quality of education also constitute an important area of the Centre's activity. Equally significant is the Music Competition of the Centre for Art Education. Established in 2015, it allows us to select and promote particularly talented musicians from among students of music schools of the second degree.

As this article provides a historical perspective on art education in Poland, it is worth mentioning that the Centre for Art Education had its predecessor in the form of the Central Pedagogical Institution for Art Education. Founded in 1954, it operated until 1992 as a statutory unit of the

10 The Regulation of 26 May 1992 of the Minister of Culture and Arts on the establishing of the Centre for Art Education (Journal of Laws 1992 No. 62, item 260).

Ministry of Culture and Art. Its main focus was to ensure well-qualified teaching staff by organising training courses, conferences, seminars, auditions and competitions. The Institution played a significant role in raising the quality of teaching in Polish schools of art.¹¹

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- Jankowski W., *Polskie szkolnictwo muzyczne – geneza i ewolucja systemu* [Polish music education: The genesis and evolution of the system], Fryderyk Chopin Academy of Music, Bydgoszcz 2002.
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11 W. Jankowski, *Polskie szkolnictwo muzyczne – geneza i ewolucja systemu* [Polish music education: The genesis and evolution of the system], *op.cit.*

THEATRE IN POLAND

Zbigniew Raszewski Theatre Institute

Had the Theatre Institute been established in its full scope as it was planned by Mieczysław Rulikowski in 1917, it could be celebrating its 100th anniversary together with Poland today, just like the Union of Polish Stage Artists and the Catholic University of Lublin. Creating an institution that would collect knowledge and extant mementos related to Polish theatre as well as support its development, an institution that would be practical, theoretical and ideological, was a very important idea at that time. Unfortunately, history writes its own scenarios, and the first Theatrical Institute, established in 1925, was active only for a very limited time. The next attempts to establish such an institution were made in 1965 and 1985. It was finally brought to life in 2003, which is why on 1 July 2018, the Zbigniew Raszewski Theatre Institute celebrated – ‘only’ – its 15th birthday. However, despite all the years that had gone by, the principle behind its foundation never changed; neither did it become obsolete. The Institute tries to respond to diverse expectations and needs of the theatre environment and recognise what theatre-related content needs to be studied, quantified, discussed at conferences and published in the digital space. It can boast the biggest archives in Poland, focused primarily on contemporary theatre, along with a thematic library and a publishing house. The Institute carries out scientific and educational activities and organises exhibitions. On behalf of the Ministry of Culture and National Heritage, it runs programmes and competitions

addressed to theatres (e.g. the National Competition for Staging Polish Contemporary Plays, Competition for Staging Early Works of Polish Literature 'Klasyka Żywa' [Classics Live], 'Teatr Polska' [Theatre Poland], 'Lata w teatrze' [Years in the Theatre], Jan Dorman Theatre Competition).

For the past eight years the Institute has published 'Teatr w Polsce' [Theatre in Poland], a series of yearbooks which document the consecutive seasons of theatre life. Their aim is to paint Poland's multicoloured theatre landscape without defining it in fixed or inconvenient categories. Every yearbook counts over 1000 pages and offers a synthesis of this landscape, showing that: public institutions of art and informal groups do not only exist side by side but engage increasingly more in cooperation with each other; cultural centres serve as umbrella institutions for theatre undertakings of both professional and amateur nature; there are 380 theatre festivals in Poland; theatre practitioners and theorists are educated at universities and other schools of higher education; there are periodicals and websites devoted to theatre; and drama competitions and programmes are organised to support theatre creations. To help readers draw their own conclusions, the series uses 11 indices and runs a statistics section which quantifies, measures and compares everything that can be quantified, measured and compared in order to point out trends and directions and provide theatre organisers and artists with an opportunity to evaluate their efforts. In this respect, keeping it all in proportion, the Institute acts a little like the Statistics Poland of the theatre.

The reports of the Statistics Poland on theatre in the inter-war period (statistical tables from 1936–1939) clearly show what disappeared forever from the world of theatre as a result of post-1944 political, economic and social changes. They also reveal which measures, albeit accordingly adjusted, are still in use, and which, together with phenomena revived in a redefined form, are experiencing 'a comeback' after 70 years.

The post-war changes had a strong impact on theatre-related definitions and diagnoses. The most symptomatic is here the table 'THEATRES IN 1936' from 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], which specifies numbers of theatres by language in which they staged their performances. This obvious fact makes us realise what a multicultural state Poland was in the interwar period and how its multiculturalism was expressed. Press, literature and theatre are manifestations of the so-called high culture. And theatres gave performances in Polish, Russian, German, Yiddish...

Nowadays such a compilation would be impossible: national minorities in Poland are not very big in number (with only the German minority represented in the Polish Sejm), and they do not build their community by means of institutionally organised theatre. In Poland, 99.99% of theatres offer performances in Polish. The remaining 0.01% accounts for groups and theatres which refer to minority cultures at least in their name or by working with artists-representatives of different cultures. Such theatres operate in Poland: mainly Ukrainian (the Lviv Voskresinnia Theatre and the Kiev Street Theatre KET in Kraków, the Experimental Ukrainian Theatre and the 'Scena Elffów' theatre in Warsaw, the student Navpaky Theatre in Gdańsk) and Belarusian (the Czrevo Theatre in Bielsk Podlaski). Maybe with time more of them will appear.

THEATRES IN 1936

PERFORMANCE LANGUAGE	TOTAL	PERMANENT	TRAVELLING	OPERA AND OPERETTA	DRAMA AND COMEDY	REVUE	MIXED AND OTHER
Total	103	47	56	8	39	15	41
Polish	67	36	31	6	26	14	21
Polish and other	3	-	3	-	-	-	3
Ruthenian	14	-	14	1	4	-	9
Russian	2	1	1	-	-	-	2
German	2	2	-	-	2	-	-
Yiddish	15	8	7	1	7	1	6

Source: Statistics Poland, 'Mały Rocznik Statystyczny 1939' [Concise Statistical Yearbook 1939], p. 346

There are also theatres in Poland that give performances in other languages than Polish not because they refer to the cultural identity of their authors but because they choose to present theatre traditions from different cultures. Most of them stage their plays in English (e.g. Maybe Theatre Company in Gdańsk, King's Players in Kraków, English Theatre Company in Warsaw) and French (Theatre de l'Entr'Acte in Kraków, the Moliere Stage in Poznań). Festivals and meetings of foreign language theatres are organised, and there are language schools which use theatre for language teaching,

such as The Bear Educational Theatre or Drameducation. Gdańsk has its own Shakespeare Theatre which hosts a festival of William Shakespeare's plays. Studio Dono is a *commedia dell'arte* theatre that has offered regular performances in Kraków since 2008, organising the successful Commedia Dell'Arte Days and running the National Commedia Dell'Arte Stage, where groups that use this theatre convention can present their work.

A category once important in the interwar period is absent from today's statistics. 'Folk theatres', state-funded amateur theatre and community centre companies constituted an important and well-supported element of educational activity, contributing to cultural life in small towns and rural areas in the Second Republic of Poland. In 'Teatr w Polsce' we also try to present organised amateur theatres that exist today, many of which work in cultural establishments. Additionally, informal groups are formed, more often on the social initiative, and various theatrical undertakings are implemented by foundations and associations. The educational and social work of the theatre in modern days differs from what it used to be. It also follows different definitions and focuses on something else than in the past. For example, the number of theatres that work with people with disabilities is growing, which is an important trend. In 2016, during the Theatre Olympics, organised as part of the European Capital of Culture Wrocław 2016 celebrations, such groups, including Polish ones, had a chance to present themselves to a wider audience. The Theatre Institute was one of the co-organisers of the event. In 2017, together with 'Teatr 21' [Theatre 21] Foundation, we also published the thesis *Odzyskiwanie obecności. Niepełnosprawność w teatrze i performansie* [Reclaiming presence. Disability in theatre and performance] by Ewelina Godlewska-Byliniak and Justyna Lipko-Konieczna, which was nominated for an award of the Polish Society for Theatre Research.

One thing that has never changed is the way people who attend theatre performances are counted. It is difficult to find a better or more effective method. The Statistics Poland records the numbers of theatre-goers by counting the tickets sold, and we do the same for our yearbooks. Naturally, one of the flaws of such method is that many people go to the theatre more often than once a year, but their tickets are still counted separately. Therefore, what we obtain as a result is a slightly embellished picture according to which nearly 18% of the population attends theatre performances. However, no better solution has been found so far. To make statistics more attractive, an interesting comparison can be made: in 1938, when Poland's

population was 34,849,000 people, a total of 5,669,000 theatre tickets were sold, which means that 16.3% of the population visited the theatre that year. This index is similar to what we observe nowadays: with 37,858,000 people living in Poland, the number of theatre-goers in the 2016/2017 season reached 6,653,144, which accounts for 17.6% of the population.

The Statistics Poland's yearbook of 1938 proves to be better in one matter: it additionally records the revenue from sold theatre tickets. We do not have access to such data today.

However, we do have one novelty – a new figure that has entered the realm of theatre economy. From early on our yearbooks have provided information on theatre budgets (mainly of public theatres) divided into institutional subsidies and other sources of income. In 'Teatr w Polsce 2017' [Theatre in Poland 2017], for the first time we carried out a pilot analysis (for nine theatres) to calculate the economic efficiency index which shows how much income is gained by a region in which a given theatre operates per every PLN 1 of the institutional subsidy that it receives. In 2016, the index amounted to an average of PLN 3.36, while in 2017 this 'return' was a little higher, totalling PLN 3.68 (with 16 theatres included in the study). The calculation method was developed by Rafał Kasprzak, PhD, Associate Professor at the Warsaw School of Economics.

In 2017, the budgets of public theatres amounted to PLN 1,136,256,698, including subsidies in a total amount of PLN 943,508,430,

compared to:

PLN 1,123,358,250 (budgets) and PLN 908,425,638 (subsidies) in 2016; and PLN 1,078,132,780 PLN (budgets) and PLN 891,388,332 (subsidies) in 2015.

The Statistics Poland offers also interesting statistical tables concerning professional theatres after the Second World War. In the table from 1947, theatres are listed by voivodeships. While the number of voivodeships at that time was similar, that of theatres was, for obvious reasons, much smaller. Their distribution across Poland rose in stages (as illustrated by the subsequent tables), with the highest increase reported in the 1960s and then next already in the 21st century. Nowadays, there are 44% more theatres in Poland than in 1947. Over the past 70 years, 37 institutions of this kind were established. Based on their classification by type, one may reconstruct the organisation of theatre life (both in the interwar period and presently). In 1947, there were 84 theatres which included: 34 drama, 5 opera, 8 musical and revue, 9 travelling, 20 puppet and 8 youth theatres. The table from 1955 does not specify youth theatres as a separate category;

travelling theatres are listed; revue theatres are replaced with satirical ones; musical theatres are recorded under the category of operas and operettas. However, the total number of theatres continued to grow: in 1953 there were already 113 of them and then as many as 140 in 2004.

The theatre classification nowadays looks slightly different. The separate categories of youth theatres and revue theatres and operettas have disappeared (there is one revue theatre and one operetta theatre in the classical sense of the word), with all theatres whose artistic productions are based on music (musicals, opera, etc.) being nowadays listed under one single category of musical theatres. However, a new category has been distinguished in our yearbooks – dance and movement theatres, the number of which keeps growing year to year.

THEATRES BY ARTISTIC PROFILE AND ORGANISING AUTHORITY, SEASON 2016/2017

	DRAMA	MUSICAL	PUPPET	DANCE AND MOVEMENT	OTHER
National	2	2			
Regional (voivodeship)	26	15		2	
Local (city/town)	36	5	24	3	4
Powiat			1		
Private	8	9	23	17	127
Run by associations	8		3	16	120
Run by foundations	4	4	6	14	69
Departments of city/town cultural institutions	4	1	1	14	88
Departments of gmina cultural institutions			1	1	13
Community initiatives – informal groups				12	54
Other	2	4	7	19	118
Total	91	40	66	98	593

Source: Own study, 'Teatr w Polsce 2018' [Theatre in Poland 2018]

In the season 2016/2017, the Theatre Documentation Department of the Theatre Institute recorded 888 active theatres of different status, profile and organising authority. Compared to the season 2015/2016, the number of theatres increased by 41. This is what it looked like in the past years:
Season 2015/2016 – 847 theatres;

Season 2014/2015 – 795 theatres;

Season 2013/2014 – 778 theatres;

Season 2012/2013 – 752 theatres.

In terms of economic sectors, the theatres may be classified as follows:

First sector (public theatres, departments of local cultural institutions) – 244;

Second sector (private theatres) – 184;

Third sector (foundations, associations, other) – 394;

Fourth sector (informal groups) – 66.

Another set of data that may be compared to those available in the archival statistical yearbooks is for example the number of seats in theatres.

In the season 1953/54, theatres offered 43,330 seats in their regular auditoriums (according to the Statistics Poland, 113 theatres existed then). In the season 2016/2017 (data based on our yearbook), there were 121 public theatres with 60,370 seats. Comparing the respective sets of data, one could learn not only how many seats were added to the already existing pool of seats whenever new theatres were established but also what effect the repertoire needs and changing audience interests had on the diversification of theatre space: reduced numbers of seats in main stage auditoriums, arrival of small stages, rehearsal stages, theatre studios, etc.

Moreover, based on the available data, numbers of performances may be compared: 34,675 in 1954; 33,500 in 1989; 30,200 in 2003; and 32,408 in the season 2016/2017. This comparison indicates that in the past theatres staged plays more often. Despite their smaller number they would give more performances than nowadays.

In 1955, an impressive number of theatre-goers was noted down – as many as 13,608,000. In 1989, it reached 10,125,000, but in 2003 it was only 6,086,000 (based on the data provided by the Statistics Poland). Since that considerable decline in the 1990s, theatre in Poland has been slowly recovering, with numbers of viewers growing steadily. Every season an increase of approx. 200,000 is observed. A record-breaking audience was reported for the season 2015/2016, when the number of theatre-goers increased by 756,914 (over 12% compared to the previous season), reaching the total of 6,947,229. However, in 2016/2017 again only 6,653,144 viewers attended theatre, which is in fact still only a half of what it was over 50 years ago.

‘Teatr w Polsce’ attempts to present as detailed statistics on theatre as possible. With over a half of a century of experience in chronicling the world of theatre, we have realised how important it is to collect such data in order to be able to capture and consequently better describe the phenomenon of

theatre despite its natural reluctance to succumb to rigid categories or definitions. The knowledge of the past makes us aware of the fact that certain, one could think, historical categories used in the statistics might one day come back and be applied again to describe mainstream trends in modern theatre. This is for example the case with theatre company tours. This activity, once imposed by central authorities and therefore rather dreaded by theatres, is nowadays gaining interest thanks to effectively implemented incentives. A change in this respect was initiated in 2005, when the Minister of Culture Waldemar Dąbrowski came up with the idea of creating a system of regional stages accordingly prepared to host performances of theatre companies managed by the respective voivodeship authorities (e.g. the Stefan Jaracz Theatre in Łódź maintains its regional stages in Sieradz, Radomsko, Skierniewice and Piotrków Trybunalski). Since 2008, the Theatre Institute has supported this idea under its own programme 'Teatr Polska' [Theatre Poland]. Therefore, we have been able to publish the following data in our yearbook:

'In the season 2016/2017, as many as 413 theatre companies of the 888 described in the yearbook went on tour to present their plays in other locations. This is how it compares to the previous years:

Season 2015/2016 – 387 theatres;

Season 2014/2015 – 420 theatres;

Season 2013/2014 – 414 theatres;

Season 2012/13 – 374 theatres;

Season 2011/2012 – 393 theatres;

Season 2010/2011 – 370 theatres.

In the season 2016/2017, theatre companies travelled with their guest performances 3085 times. This figure has recently decreased a little, which means that although more theatres have gone 'on tour', their trips have either been shorter or the number of tours per theatre company has been smaller.

For comparison, this is how often theatre companies travelled in the previous years:

Season 2015/2016 – 3449 times;

Season 2014/2015 – 3841 times;

Season 2013/2014 – 3072 times;

Season 2012/2013 – 2854 times;

Season 2011/2012 – 3161 times;

Season 2010/2011 – 2267 times.

THEATRE COMPANIES WHICH WENT ON TOUR MOST OFTEN

	SEASON 2015/2016		SEASON 2016/2017
Tadeusz Boy-Żeleński 'Bagatela' Theatre in Kraków	66	Gudejko Theatre in Warsaw	73
Jan Dorman Silesian Children's Theatre in Będzin	62	Edward Gramont TERMINUS A QUO Theatre in Nowa Sól	72
Edward Gramont TERMINUS A QUO Theatre in Nowa Sól	61	Juliusz Słowacki Baltic Drama Theatre in Koszalin	61
State Puppet Theatre 'Tęcza' in Słupsk	61	Polonia Theatre in Warsaw	53
Juliusz Słowacki Baltic Drama Theatre in Koszalin	60	'Katarynka' Theatre in Udzierz	51
Animation Spa Theatre in Jelenia Góra	51	Tadeusz Boy-Żeleński 'Bagatela' Theatre in Kraków	47
'Rondo' Theatre in Słupsk	49	'Na Walizkach' Theatre in Wrocław	47
'Cracovia Danza' Court Ballet in Kraków	49	Witkacy New Theatre in Słupsk	45
Mazowiecki Theatre in Warsaw	48	Puppet and Actor Theatre in Wałbrzych	42
Puppet and Actor Theatre in Wałbrzych	46	'Kwadrat' Theatre in Warsaw	39
'Maska' Theatre in Rzeszów	46	Silesian Opera in Bytom	39
Polish Dance Theatre – Poznań Ballet	46	Polish Dance Theatre – Poznań Ballet	36
Těšínské Divadlo / Cieszyn Theatre – Polish Stage	45	Och-Teatr in Warsaw	36
Polonia Theatre in Warsaw	43	BRAMA Theatre – The Educational-Social-Cultural Association in Goleniów	35
'Na Walizkach' Theatre in Wrocław	43	Animation Theatre in Poznań	30
Theatre A in Gliwice	43	Jan Kochanowski Theatre in Opole	29
Puppet and Actor Theatre 'Kubuś' in Kielce	40	Puppet and Actor Theatre 'Kubuś' in Kielce	29

Source: Own study, 'Teatr w Polsce 2018' [Theatre in Poland 2018]

Out of 3085 times in the season 2016/2017, 2859 were trips made in Poland, with 1446 of them to festivals, compared to:

Season 2015/2016 – 3185 (including 1441 to festivals);

Season 2014/2015 – 3613 (including 1519 to festivals);

Season 2013/2014 – 2833 (including 1518 to festivals);

Season 2012/2013 – 2630 (including 1610 to festivals);

Season 2011/2012 – 2846 (including 1587 to festivals).

The remaining 226 trips in the season 2016/2017 were trips abroad, with 110 of them to festivals, compared to:

Season 2015/2016 – 264 (including 123 to festivals);

Season 2014/2015 – 228 (including 108 to festivals);

Season 2013/2014 – 239 (including 95 to festivals);

Season 2012/2013 – 224 (including 112 to festivals);

Season 2011/2012 – 315 (including 136 to festivals).'

In our compilations we also show which theatre companies were the most active in their travels, and which plays and shows 'went on tour' most often.

Warsaw's Capitol Theatre still holds the record for the highest number of trips: 111 in the season 2014/2015.

Performances most often taken on tour in the season 2016/2017 included as follows: *Między łózkami / Bedtime Stories* by the Gudejko Theatre – 37 times; *Beczka śmiechu [A Barrel of Laughs]* by the 'Na Walizkach' Theatre in Wrocław – 20 times; *Morskie opowieści [Sea Tales]* by the 'Katarzynka' Theatre in Udziej – 17 times; *To Face* by the 'Krzyk' Theatre in Maszewo – 16 times; *Peregrinus* by the KTO Theatre – 15 times, *Wzióło-wstąpienie [Herbascension]* by the Wierszalin Theatre in Supraśl – 15 times; *Trzej Muszkietierowie / The Three Musketeers* by the Alaty Theatre in Warsaw – 15 times; *O wilku i Czerwonym Kapturku / Little Red Riding Hood* by the 'Kubus' Theatre in Kielce – 14 times; *Pippi Pończoszanka / Pippi Longstocking* by the 'Pinocchio' Theatre in Łódź – 14 times; *Ewelina płacze [Ewelina Cries]* by TR Warszawa – 13 times; *Edukacja Rity / Educating Rita* by Scena Spektrum in Warsaw – 13 times; *Ostra jazda / Skin Flick* by Teatr Komedia – 13 times; *selfie.com.pl* by the MY Theatre in Warsaw – 12 times; *Silence / Cisza w Troi* by the 'Biuro Podróży' Theatre in Poznań – 12 times; *Bałwanek Tiko i królowa Francja [Snowman Tiko and Queen Francja]* by the 'Katarzynka' Theatre in Udziej – 12 times; *Być jak Elizabeth Taylor [Being Like Elizabeth Taylor]* by AB Production in Warsaw – 12 times; *Dziwna para / The Odd Couple* by the Gudejko Theatre in Warsaw – 12 times; *Zapolska Superstar, czyli jak przegrywać, żeby wygrać [Zapolska Superstar, or How to Lose so as to Win]* by the Drama Theatre in Wałbrzych – 12 times; *A niech to gęś kopnie [Damn it!]* by the Animation Theatre in Poznań – 11 times; *Donna Kamelia* by the 'Na pustej podłodze' Theatre in Brwinów –

11 times; *Strażniczka magicznego lasu* [Guardian of the Magical Forest] by the Juliusz Słowacki Baltic Drama Theatre – 11 times; *Zakochany Szekspir / Shakespeare in Love* by the Wybrzeże Theatre in Gdańsk – 11 times.

The following theatres travelled abroad with their performances most often: KTO Theatre – 17 times; Animation Theatre in Poznań – 13 times; Opera House at the Castle in Szczecin – 10 times; ‘Rondo’ Theatre in Słupsk – 10 times; Nowy Teatr in Warsaw – 9 times.

The next table presents information on theatre companies hosted in the respective cities. It clearly shows which cities have made it to the top with their abundant theatre offer, which have not moved much in this ranking, and which have fallen to lower places, giving way to new locations.

Youth theatres, a category once present in old statistical records, disappeared both from theatre institutions and theatre repertoire in the 1990s. However, they are slowly coming back. Theatres have started to release themselves from the dictates of school education such as special morning performances for school youth, audiences composed of school youth ‘forced’ to go to the theatre, etc. The situation has been further exacerbated by a new type of audience that is educated by television and electronic media and does not know or understand the theatre convention. According to teachers and the Ministry of Education, theatre has become too difficult and too hermetic for the school. Dramas have been taken off the school curricula, while school youth has become a rare guest in the theatre. The Theatre Institute takes action to reclaim theatre for the school. Teachers are interested in using theatre and its instruments for their lessons. A new field has been created – theatre pedagogy, with the Theatre Institute offering special postgraduate studies in cooperation with the University of Warsaw. In 2015, Teatroteka Szkolna, an electronic platform with theatre-related content was launched. Addressed to schools, it may be accessed both by teachers and students as well as theatre educators. Additionally, since 2016 the Theatre Institute has organised the Jan Dorman Theatre Competition to promote performances of high artistic value, intended for staging outside the theatre, e.g. at school, in a kindergarten or a nursery.

CITIES IN POLAND MOST OFTEN VISITED BY THEATRES

SEASON 2011/2012	SEASON 2012/2013	SEASON 2013/2014	SEASON 2014/2015	SEASON 2015/2016	SEASON 2016/2017
Warsaw	Warsaw	Warsaw	Warsaw	Warsaw	Warsaw
237	215	266	229	246	209
Kraków	Kraków	Kraków	Kraków	Kraków	Kraków
109	145	113	162	182	131
Poznań	Poznań	Łódź	Łódź	Łódź	Poznań
109	117	113	123	104	102
Łódź	Łódź	Poznań	Poznań	Gdańsk	Łódź
97	100	101	106	100	92
Lublin	Lublin	Lublin	Gdańsk	Poznań	Wrocław
82	77	75	101	97	76
Katowice	Gdańsk	Wrocław	Wrocław	Wrocław	Gdańsk
80	74	73	90	89	73
Gdańsk	Katowice	Katowice	Katowice	Katowice	Katowice
73	73	67	80	85	73
Wrocław	Wrocław	Częstochowa	Toruń	Lublin	Toruń
61	55	45	68	59	69
Szczecin	Szczecin	Gdańsk	Lublin	Lublin	Lublin
49	51	42	62	52	50
Białystok	Toruń	Gdynia	Olsztyn	Szczecin	Szczecin
38	47	45	59	50	50
Zielona Góra	Tarnów	Rzeszów	Częstochowa	Częstochowa	Goleniów
37	41	41	58	48	43
Częstochowa	Rzeszów	Białystok	Białystok	Rzeszów	Białystok
37	39	40	57	47	42
Tarnów	Częstochowa	Toruń	Szczecin	Białystok	Kielce
36	38	39	54	39	42
Gliwice	Bydgoszcz	Szczecin	Nowy Sącz	Kielce	Bydgoszcz
35	33	38	47	37	41
Tychy	Zielona Góra	Tarnów	Bydgoszcz	Chorzów	Rzeszów
33	32	35	46	34	41
Chorzów	Olsztyn	Bytom	Tarnów	Gdynia	Tarnów
33	31	33	46	32	37
Bytom	Tychy	Rybnik	Rzeszów	Bydgoszcz	Nowa Sól
33	30	31	44	31	34
Rzeszów	Gliwice	Olsztyn	Tychy	Tarnów	Częstochowa
33	26	30	43	31	33
Rybnik	Białystok	Nowy Sącz	Gdynia	Tychy	Opole
32	26	28	42	29	33

Source: Own study

While today's statistics may not distinguish the category of revue or satire theatres, as these do not exist anymore in Poland's contemporary theatre landscape, the repertoire of theatre premieres is carefully studied also in terms of this and other genres. Such analyses allow us for example to see whether the Institute's Competition for Staging Polish Contemporary Plays and the 'Klasyka Żywa' competition bring the expected results; what trends may be observed with respect to texts by Polish and international authors staged in theatres; how theatre's character changes through repertoire choices; what leads to theatre commercialisation; what are the proportions between the classical and the contemporary repertoire, etc.

GENRE	SEASON 2016/2017		
	CLASSICAL	CONTEMPORARY	TOTAL
Dramas	129	347	476
Screenplays	24	119	143
Comedies and farces	57	109	166
Adaptations	148	58	206
Performances for children	39	141	180
Musical performances	24	56	80
Ballets	9	5	14
Dance theatre performances	5	88	93
Musicals	3	15	18
Operas	37	5	42
Operettas	7		7
Concerts	9	5	14
Cabaret performances	2	15	17
Pantomime performances	2	2	4
Other performances	1	73	74
Poetic performances	23	6	29
Circus shows		1	1

Source: Own study, 'Teatr w Polsce 2018' [Theatre in Poland 2018]

We also try to recognise genres which as of yet may not be included in statistical tables as separate categories but, as the situation continues to change, might be distinguished as such in the upcoming seasons. For

example, in 2016/2017 'Teatr w Polsce' noticed the following: two 'improv' performances, two contemporary revues (including one drag queen), eight street performances, a fire theatre, a cartoon theatre, two puppet performances for adults, three performances for youth in puppet theatres and 13 radio plays for children.

The 888 theatres included in the Institute's most recent yearbook held 1599 premieres, of which 137 were world premieres, accounting for 8.6% of Polish theatres' new repertoire. This figure has been generally constant for several seasons, with a slight (decimal) upward trend – the number of theatre novelties, both contemporary, which are rather obvious, and classical, which are staged from time to time, remains at a rather steady level of approx. 8%.

PREMIERES OF CLASSICAL AND CONTEMPORARY TEXTS BY SEASON

SEASON	CLASSICAL PREMIERES	CONTEMPORARY PREMIERES
2016/2017	520	1 079
2015/2016	468	1 052
2014/2015	428	1 098
2013/2014	452	1 139
2012/2013	364	1 048

Source: Own study

PREMIERES AND PREMIERE AUDIENCES BY SEASON

SEASON	PREMIERES	NUMBER OF PREMIERE SHOWS	NUMBER OF VIEWERS AT PREMIERES
2016/2017	1 599	11 305	1 950 901
2015/2016	1 520	10 908	2 020 055
2014/2015	1 526	12 244	1 919 838
2013/2014	1 591	11 152	1 870 778

Source: Own study

In the practice adopted earlier in the statistical reports in 'Almanach Sceny Polskiej' [Almanac of the Polish Stage], the basic reporting unit used by the Institute is still the theatrical season – in this case defined as a period between 1 September 2016 and 31 August 2017. Only the financial information, such as theatre budgets and economic efficiency index promoted by the Institute since the previous season, is provided on a year-to-year basis, following the requirements of financial reporting. The Statistics Po-

land reports the relevant data annually, which may pose a certain difficulty in comparative analysis.

THEATRES BY ORGANISING AUTHORITY

	2009/2010	2013/2014	2014/2015	2015/2016	2016/2017
National	3	3	3	3	4
Regional (voivodeship)	44	43	43	43	43
Local (city/town)	71	71	73	73	73
Powiat	2	1	1	1	1
Private	122	162	171	172	184
Run by associations	95	127	131	147	147
Run by foundations	26	57	76	91	97
Departments of city/ town cultural institutions	96	111	107	106	108
Departments of gmina cultural institutions	9	11	13	11	15
Community initiatives - informal groups	24	43	43	59	66
Other	107	149	134	141	150

Source: Own study

In terms of institutional research it is also interesting to analyse data on the employment structure of theatre personnel, collected by the Institute and included in its yearbooks since the season 2009/2010.

‘Teatr w Polsce 2018’ [Theatre in Poland 2018] is our ninth yearbook. We prepare these statistical reports dedicated specifically to theatres and offer an interpretation of some of the data with the hope that they may be used for various analyses leading to effective decisions favourable for Polish theatre. Thanks to the systematic and uniform collection of data, a considerable and above all reliable database has been created for further interpretation of data. The year 2019 will serve as an opportunity to verify partial observations which have been made so far.

All archival yearbooks are available in the electronic form on the website ‘Encyklopedia Teatru Polskiego’ [Encyclopaedia of the Polish Theatre]: <http://encyklopediateatru.pl/ksiazki/16/ekonomika-organizacja-teatru-publicznosc> [accessed on: 9 October 2018].

EMPLOYMENT STRUCTURE OF ARTISTIC PERSONNEL IN PUBLIC THEATRES

	SEASON 2009/10	SEASON 2010/11	SEASON 2011/12 (OF WHICH - WOMEN)	SEASON 2012/13 (OF WHICH - WOMEN)	SEASON 2013/14 (OF WHICH - WOMEN)	SEASON 2014/15 (OF WHICH - WOMEN)	SEASON 2015/16 (OF WHICH - WOMEN)	SEASON 2016/17 (OF WHICH - WOMEN)
Director	19	26	30 (8)	43 (10)	46 (12)	60 (18)	64 (17)	67 (20)
Managing Director	26	24	26 (6)	29 (3)	27 (3)	21 (1)	23 (2)	22 (4)
Managing and Artistic Director	70	68	62 (7)	46 (7)	45 (7)	41 (5)	35 (3)	35 (4)
Artistic Director, Deputy Director for Artistic Affairs, Artistic Manager	23	23	38 (7)	30 (6)	29 (5)	40 (10)	40 (7)	13 (3)
Deputy Director (excluding Deputy Director for Artistic Affairs)	91	94	103 (41)	97 (37)	104 (41)	84 (38)	85 (40)	115 (44)
Other director positions				20 (4)	8 (4)	1	8 (2)	1
Playwright	6	7	8 (5)	7 (3)	12 (4)	13 (5)	14 (5)	19 (6)
Literary Manager	47	47	59 (34)	58 (39)	48 (34)	47 (36)	42 (29)	51 (35)
Literary / Programme Consultant	16	16	21 (12)	16 (10)	22 (15)	19 (11)	20 (13)	16 (10)
Literary Secretary	29	26	31 (24)	31 (27)	30 (28)	29 (25)	25 (23)	26 (20)
Composer	2	1	1	1	2	2	2	2
Music Manager	30	24	29 (4)	26 (4)	33 (4)	29 (4)	29 (3)	26 (4)
Ballet Master	15	16	14 (9)	12 (8)	13 (9)	15 (10)	15 (9)	15 (8)
Choirmaster	13	14	15 (7)	16 (6)	16 (8)	15 (8)	17 (9)	15 (6)
Other managerial positions				12 (4)	25 (9)	35 (18)	39 (20)	27 (14)
Music Consultant	6	3	4 (1)	5 (1)	3 (1)	3 (1)	-	1
Conductor			24 (3)	23 (4)	24 (5)	19 (4)	18 (4)	17 (4)
Director	23	18	21 (3)	20 (5)	24 (6)	20 (5)	20 (5)	20 (2)

Source: Own study

EMPLOYMENT STRUCTURE OF ARTISTIC PERSONNEL IN PUBLIC THEATRES (continued)

	SEASON 2009/10	SEASON 2010/11	SEASON 2011/12 (OF WHICH - WOMEN)	SEASON 2012/13 (OF WHICH - WOMEN)	SEASON 2013/14 (OF WHICH - WOMEN)	SEASON 2014/15 (OF WHICH - WOMEN)	SEASON 2015/16 (OF WHICH - WOMEN)	SEASON 2016/17 (OF WHICH - WOMEN)
Stage Designer	2	22	21 (15)	16 (6)	17 (11)	16 (9)	14 (11)	16 (10)
Choreographer	4	2	3	2	3 (1)	2	5 (3)	2 (1)
Actors	1 568	1 590	1 681 (785)	1 488 (693)	1 594 (727)	1 610 (748)	1 607 (744)	1 630 (738)
Puppeteers	365	350	329 (171)	360 (181)	370 (189)	363 (187)	370 (193)	347 (179)
Singers	392	385	356 (173)	279 (143)	355 (166)	318 (154)	322 (156)	294 (127)
Choir Singers	563	600	657 (358)	548 (296)	639 (341)	609 (324)	623 (343)	635 (346)
Dancers	500	529	551 (307)	529 (298)	521 (286)	544 (298)	555 (309)	608 (330)
Mimes	17	21	16 (10)	11 (8)	15 (9)	10 (6)	10 (6)	9 (6)
Apprentices	13	2	10 (6)	17 (9)	19 (9)	18 (10)	14 (6)	18 (9)
Stage Managers/Prompters	217	217	237 (176)	203 (150)	233 (176)	225 (165)	225 (160)	256 (187)
Theatre education specialists			21 (18)	17 (17)	15 (15)	15 (15)	17 (17)	20 (20)
Assistants to theatre directors			12 (8)	9 (6)	16 (11)	11 (8)	17 (11)	24 (15)
Director's Assistants			20 (9)	15 (7)	20 (7)	19 (8)	18 (7)	25 (16)
Stage Designer's Assistants			9 (5)	7 (5)	8 (5)	6 (5)	5 (4)	6 (5)
Other assistants				11 (8)	10 (6)	11 (7)	7 (2)	7 (2)
Ballet teachers				22 (12)	21 (14)	13 (9)	17 (12)	35 (20)
Tutors			65 (51)	51 (40)	57 (38)	57 (37)	45 (29)	68 (50)
Inspectors				13 (5)	16 (5)	15 (5)	17 (8)	17 (8)
Accompanists				13 (8)	16 (12)	14 (10)	11 (8)	19 (14)
Other	235	252	108	33 (19)	21 (14)	18 (13)	36 (20)	26 (18)
Total							4 431 (2 240)	4 550 (2 287)

Source: Own study


SELECTED PUBLICATIONS:

- Buchwald D., Kasprzak R., *Wizjoner i księgowy* [Visionary and Accountant], dwutygodnik.com, <https://www.dwutygodnik.com/artykul/7769-wizjoner-i-ksiegowy.html> [accessed on: 13 November 2018].
- Godlewska-Byliniak E., LipkoKonieczna J., *Odzyskiwanie obecności. Niepełnosprawność w teatrze i performansie* [Reclaiming presence. Disability in theatre and performance], Warsaw 2017.
- Kasprzak R., *Ekonomiczny efekt teatru* [Theatre and its economic efficiency], 'Teatr w Polsce 2017' [Theatre in Poland 2017], Zbigniew Raszewski Theatre Institute, Warsaw 2017, pp. 19–20.
- 'Teatr w Polsce 2018' [Theatre in Poland 2018], Zbigniew Raszewski Theatre Institute, Warsaw 2018.

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IMMOVABLE MONUMENTS

National Heritage Board of Poland

The statistics of historical objects is a complex issue. Over the 100 years of the institutional protection of monuments, throughout which many figures have been collected and analysed, still no one has managed to answer the question: How many monuments are there in Poland? One of the reasons for this may be that the very terms 'a monument' or 'a cultural object' have been understood and defined differently over the years. Also, the range of monuments of preservation interest continues to grow. It is all the more difficult to compare the available statistical data as there are two different definitions of a monument and a historical complex, and no clear distinction between immovable and movable objects as well as immovable and archaeological objects. As there is no uniform approach to buildings such comparison is even more difficult, because they may be registered as parts of a historical area/district, as integral parts of a historical complex (e.g. fortifications) or as sites registered together with buildings. Whenever the interpretation of these parameters is altered, the number of monuments also changes.

The problem with the notions 'a monument' [in Polish: *zabytek*] and 'a historical complex' [in Polish: *zespół zabytkowy*] in terms of the existing statistics is twofold. Both may be used to refer to: 1. Objects/complexes entered into the register of monuments; 2. Objects/complexes included in the so-called

inventory (an ambiguous term in itself)¹; 3. All objects of heritage value. Moreover, a question arises whether a historical complex should be counted as ‘one’ or ‘many’ monuments that it is composed of. Another particular case is a protected construction with a surrounding area that is either recognised as a monument (e.g. a park/a garden or an area/a cemetery around a church) or is not included in the statistics at all. Depending on the interpretation, historical complexes may also be registered in the category of ‘one’ or ‘many’.

With no clear-cut distinction between immovable, movable and archaeological monuments, problematic objects such as roadside shrines, monuments in the form of a structure or a sculpture (statues, memorials), castle ruins, fortifications and battlefields, may either be ignored or counted twice.

One of the statutory tasks of the National Heritage Board of Poland is to collect and manage the documentation for the register of monuments and the national inventory of historical monuments. To this end, databases and lists are maintained, and since 1998, statistical reports and lists of objects entered into the register of monuments have been published on a regular basis.² It needs to be pointed out that a comparison of the published statistical

- 1 For a comprehensive description of the records documentation, history and current state, see for example: J. Szałygin, *Rejestr i ewidencja zabytków nieruchomych oraz ruchomych w działaniach Narodowego Instytutu Dziedzictwa* [Registry and inventory of immovable and movable monuments in the activity of the National Heritage Board of Poland], ‘Ochrona Zabytków’ [Monument Protection] 2012, No. 1–2, pp. 117–158, and *Raport o stanie zachowania zabytków nieruchomych w Polsce. Zabytki wpisane do rejestru zabytków (księgi rejestru A i C)* [Report on the State of Preservation of Immovable Monuments in Poland. Monuments entered into the register of monuments (Books A and C)], National Heritage Board of Poland, Warsaw 2017, pp. 319–327.
- 2 For the first published statistics on the register of immovable monuments, see: J. Wendlandt, *Centralna ewidencja i rejestr zabytków architektury i budownictwa w świetle zasobu Ośrodka Dokumentacji Zabytków* [The central inventory and register of monuments of architecture and construction in the light of the Monuments Documentation Centre], ‘Ochrona Zabytków’ [Monument Protection] 1998, No. 3, pp. 191–202. For the current lists and statistical data, see the website of the National Heritage Board of Poland (database as of the end of the reporting period: https://nid.pl/pl/Informacje_ogolne/Zabytki_w_Polsce/rejestr-zabytkow/zestawienia-zabytkow-nieruchomych/ [accessed on: 9 October 2018]).

MONUMENTS ENTERED BEFORE THE END OF THE YEAR AND STILL INCLUDED IN THE REGISTER

SELECTED DATES	SPATIAL		RELIGIOUS		DEFENSIVE		PUBLIC		LUXURY RESIDENCES		GREENERY	
	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER
31.08.1939 ^a	6	6	500	491	72	72	33	33	27	26	16	16
1947	15	15	689	677	95	95	46	43	76	74	53	53
1955	116	116	1 371	1 351	198	196	144	138	329	311	257	257
1961	346	346	3 546	3 472	492	490	328	305	809	763	698	675
1974	526	525	7 250	7 103	901	896	997	960	2 091	1 971	1 342	1 313
1989	800	799	9 320	9 170	1 028	1 023	2 018	1 961	3 978	3 812	5 555	5 481
1998	933	932	11 058	10 915	1 127	1 122	3 287	3 230	4 763	4 620	6 761	6 687
2002	939	938	11 349	11 224	1 167	1 163	3 563	3 522	4 807	4 689	6 929	6 858
2004 ^b	945	944	11 543	11 440	1 181	1 178	3 681	3 647	4 839	4 738	7 021	6 946

^a Only from the areas within the current borders of Poland.

^b Monuments for which the date of deletion was unknown are treated as still included in the register.

Source: National Heritage Board of Poland – database of the register of immovable monuments (DEIRZ)

reports³ with the figures presented below in the table ‘Monuments entered before the end of the year and still included in the register’ will reveal certain discrepancies due to changes in the contents of the register (new entries, clarifications of old entries, deletions, etc.), classification of monuments, available documentation and sometimes the counting method. As part of its statutory activity, the Board has undertaken to develop a uniform methodology of counting historical monuments.

- 3 E.g. *Raport o stanie zachowania zabytków nieruchomości 2004* [Report on the State of Preservation of Immovable Monuments 2004], National Heritage Board of Poland 2004; *Raport na temat funkcjonowania systemu dziedzictwa kulturowego w Polsce po roku 1989* [Report on the Functioning of the System of Cultural Heritage in Poland after 1989], Ministry of Culture and National Heritage 2008; *Raport o stanie zachowania zabytków nieruchomości w Polsce. Zabytki wpisane do rejestru zabytków (księgi rejestru A i C)* [Report on the State of Preservation of Immovable Monuments in Poland. Monuments entered into the register of monuments (Books A and C)], *op. cit.*; publications and studies based on the source data published periodically by the National Heritage Board of Poland.

RESIDENTIAL		STOREHOUSES AND WORKSHOPS		INDUSTRIAL		TRANSPORT		CEMETERIES		OTHER		TOTAL	
ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER	ENTERED	STILL IN THE REGISTER
81	81	12	12	2	2	0	0	17	17	40	40	806	796
114	113	22	20	7	6	0	0	43	43	53	53	1 213	1 192
326	286	121	103	25	17	0	2	80	80	89	88	3 056	2 945
2 042	1 754	336	264	130	104	8	8	237	235	310	301	9 282	8 717
8 593	7 894	1 398	1 144	458	361	44	44	667	663	1 200	1 065	25 467	23 939
15 516	14 636	3 138	2 814	1 301	1 080	193	193	2 177	2 170	2 098	2 048	47 122	45 187
20 212	19 463	4 943	4 571	1 913	1 685	527	524	3 832	3 819	2 908	2 846	62 264	60 414
20 524	19 943	5 269	4 950	1 974	1 798	601	598	3 944	3 932	2 347	2 992	63 413	62 607
20 622	20 152	5 380	5 096	2 020	1 883	608	605	4 053	4 041	3 158	3 105	65 051	63 775

Important publications prepared in cooperation with the National Heritage Board of Poland and its predecessors⁴, containing information about the number of monuments, may be found in the bibliography below.

The databases and inventories managed by the Board provide statistical data and reports, as of today or the respective date, on monuments entered into the register of monuments and on some monuments included in the inventory documentation.⁵

The years 1939, 1947, 1955, 1989 and 2004 were chosen for a comparison analysis, further complemented with turning points in the protection of monuments, i.e. the years before the acts of 1962 and 2003⁶ entered into

4 For the list and history of transformations of institutions that formed the National Heritage Board of Poland, see: J. Wendlandt, *Od Ośrodka Dokumentacji Zabytków do Narodowego Instytutu Dziedzictwa* [From the Monuments Documentation Centre to the National Heritage Board of Poland]; *Ochrona Zabytków* [Monument Protection] 2012, No. 1-2, pp. 35-45.

5 Register of monuments - data entered in 100%; inventory of greenery - 100%; inventory of architecture and construction - 50%; inventory of cemeteries - 60%.

6 The Act of 15 February 1962 on the protection of cultural objects, and the Act of 23 July 2003 on the protection and preservation of monuments.

NUMBER OF MONUMENTS FOR WHICH INVENTORY DOCUMENTATION IS AVAILABLE

SELECTED DATES	ARCHITECTURE AND CONSTRUCTION ^a	GREEN AREAS ^b	CEMETERIES ^c	REGIONAL INVENTORY OF MONUMENTS ^d	IN TOTAL
1960	ok. 35 000	0	0	0	ok. 35 000
1974	ok. 50 000	0	0	0	ok. 50 000
1989	ok. 95 000	8 225	ok. 20 000	0	ok. 123 500
1992	104 298	8 769	ok. 22 000	0	ok. 135 100
1998	122 096	9 469	ok. 24 000	0	ok. 155 600
2002	128 615	9 577	ok. 24 500	0	ok. 162 700
2004	130 850	9 595	24 706	0	165 151
2017	141 022	9 832	25 559	13 594	190 007

^a In 1958–1970, an inventory of monuments was prepared with the use of the so-called ‘Green Card’ form which, next to architectural and construction objects, occasionally listed also urban planning, parks and cemeteries; in the available materials, the Green Card numbers were rounded; around 1975, the Monuments Documentation Centre developed its own model of inventory documentation for immovable monuments, the so-called ‘White Card’; the numbers provided here are the sums of monuments documented in both forms, whereby monuments for which both types of documentation are available were counted once; data based on reports provided by the Monuments Documentation Centre / National Heritage Board of Poland.

^b Systemic documentation of green areas was implemented after 1975; from 1983, the inventory data was collected by the Board for the Protection and Preservation of Palaces and Gardens (and its successor, the Centre for the Preservation of Historic Landscape), whose legacy is part of the documentation stored by the National Heritage Board of Poland; data based on the database administered by the National Heritage Board of Poland.

^c Systemic documentation of cemeteries was implemented after 1975; from 1984, the inventory data was collected by the Board for the Protection and Preservation of Palace and Gardens (and its successor, the Centre for the Preservation of Historic Landscape), whose legacy is part of the documentation stored by the National Heritage Board of Poland; the collected documentation was counted in the National Heritage Board of Poland in 2003; previous numbers were estimated based on available materials.

^d In 2011, a new form of documentation for immovable monuments was created, the so-called ‘Inventory Card of Monuments Not Entered into the Register’ (pursuant to the Regulation of 26 May 2011 of the Minister of Culture and National Heritage on managing the register of monuments, national, regional and local inventories of monuments, and the national inventory of stolen or unlawfully removed cultural objects).

Source: Literature listed below, materials by the National Heritage Board of Poland

REPORT ON THE NUMBER OF MONUMENTS OF PRESERVATION INTEREST

MONUMENT TYPE	DATA COLLECTION PERIOD	DATE OF PUBLICATION	SOURCE OF INFORMATION	NUMBER OF MONUMENTS*	COMMENTS
Architecture and construction	1961-1963	1964	An inventory of architectural and construction monuments	36 262	The list from 1971-1973 is a verified version of the previous list: between both editions, the definition of a monument was not changed, and no systematic review of unlisted monuments was carried out. However, non-existent monuments and monuments of unconfirmed heritage value were removed from the list, which reduced the number of monuments.
	approx. 1965-1970	1971-1973	Monuments of architecture and construction	36 170	The number of inventory cards is provided; the works are complete for approx. 60% of Poland's area and highly advanced for the rest of the country (with a few exceptions); it is estimated that approx. 95% of monuments of preservation interest was inventoried; the volumes provide information on 118,192 monuments of architecture and construction, and 3267 parks
Greenery	approx. 1985-1995 (2005)	Published in part: 1984-1998, 2007	Monuments of architecture and construction in Poland (21 volumes covering 20 voivodeships and the City of Kraków)	649 127	
	approx. 1974-1991	1992	Parks and historical gardens in Poland	8 740	
	approx. 1974-1993	1994	Parks and historical gardens in Poland. Supplement	9 182	Contains monuments listed in 1992 and newly added
Cemeteries	approx. 1980-1998	Published in part: 1996-1998	An inventory of cemeteries of heritage value in Poland (24 regional publications)	ok. 24 000	The respective publications provide different numbers of cards: from 23,000 to 25,000; monuments are listed by gmina; no compilation is provided of numerical data at the regional (voivodeship) level
All types	approx. 1960-1998	1999	The central inventory of cultural objects and the register of monuments in Poland	981 797	Together with the data from the programme 'Archeologiczne Zdjęcie Polski' [The Archaeological Picture of Poland], not included in this study

* In the inventory of monuments from 1964 and 1971-1973, the total number of objects and complexes (counted as '1') is specified, while in the inventory from 1984-2007 and materials collected, each object recognised as part of a complex is counted separately.

Source: Literature as listed, materials by the National Heritage Board of Poland

force, and the years preceding the administrative reforms (1974, 1998). The table 'Monuments entered before the end of the year and still included in the register' presents numbers of monuments entered into the register by the end of the year for which the data is provided and of monuments that are still included in the register.

In addition to the number of monuments entered into the register, the number of the inventory documentation items together with monuments covered in them is also an important source of statistical information. These numbers are not the same, as one monument may be referred to in several documentation items, while one documentation item may describe many monuments. The table 'Number of monuments for which inventory documentation is available' provides numbers of monuments included in the inventory: objects of architecture and construction, cemeteries, greenery and gardens. In total, the inventory documentation is available for approx. 190,000 immovable monuments. Some of the listed monuments do not exist anymore. There are also objects of preservation interest that have no documentation.

The National Heritage Board of Poland does not collect information on the number of monuments included in regional and local inventories of monuments and therefore cannot provide any valid information in that matter. The corresponding historical data reflects changes in how a monument was perceived and defined in the relevant legal acts and literature listed below. The table 'Report on the number of monuments of preservation interest' is a compilation of the published statistics, supplemented with the data from the respective studies.

The last attempts to draw up a list of monuments of preservation interest were made in the 1980s and 1990s by the Monuments Documentation Centre and the Centre for the Preservation of Historic Landscape. A project was launched to prepare publications containing regional lists of architectural and construction monuments as well as cemeteries of historical value. Due to financial difficulties and the administrative reform in 1999, both series were discontinued. A complete list of monuments covering the entire Poland was published, in one volume, for green areas. Based on the publications and materials collected, it may be estimated that around 2000, there were approx. 710,000–720,000 immovable monuments of preservation interest.⁷

7 Including over 680,000 construction monuments, over 24,000 cemeteries and over 9,000 green areas.

Considering that it took a long time to collect the data and compile the lists, during which no protection was ensured for the monuments in question, many of them may be assumed to no longer exist at the time or to have lost their historical value. This is particularly true of wooden architecture the holdings of which shrank considerably in the last quarter of the 20th century.⁸

Most entries into the register of monuments and the fastest increase in the number of documentation items were recorded in 1975–1998 (tables ‘Monuments entered before the end of the year and still included in the register’ and ‘Number of monuments for which inventory documentation is available’). Documentation was finally recognised as an important factor in the protection of monuments, and new formulas were developed for all types of monuments. Shifts in the chronological criterion inspired a preservation interest in new groups of objects.

Different definitions adopted in the subsequent legal acts regulating the protection of monuments are the key to interpreting the data presented here and the resulting discrepancies.

Pursuant to art. 1 of the Regulation of 6 March 1928 of the President of the Republic of Poland, ‘a monument is any object, both movable and immovable, characteristic for a certain period, that is of artistic, cultural, historical, archaeological or paleontological value, as confirmed and certified by the state, and which therefore deserves to be preserved.’ Article 2 further clarifies this definition by listing examples.

An elaborate ‘definition’ of a cultural object may be found in art. 2, 4 and 5 of the Act of 1962. Pursuant to art. 2, ‘a cultural object is any movable or immovable, historical or contemporary object that is significant in terms of cultural heritage and development due to its historical, scientific or artistic value.’ Article 4 defines the statutory meaning of ‘a monument’ as an object entered into the register of monuments or a museum inventory, or an object ‘of obvious historical value.’ Article 5 provides a detailed list of objects that may be subject to protection, different from the list created before. The list was expanded to

8 This issue is discussed – however, only on the example of objects entered into the register of monuments – in *Raport o stanie zachowania zabytków nieruchomych w Polsce. Zabytki wpisane do rejestru zabytków (księgi rejestru A i C)* [Report on the State of Preservation of Immovable Monuments in Poland. Monuments entered into the register of monuments (Books A and C)], *op.cit.*, pp. 147–148 and 192–193. It may be assumed that the number of objects only included in the lists and consequently lost was much larger.

accommodate for example for ethnographic objects, sites related to historical events and figures, monuments of technology and material culture.

The Act that is currently in force defines 'monument' as an immovable property or a movable object, parts or complexes thereof, produced by humans or related to human activity, serving as a testimony to a bygone era or event, the preservation of which remains in the public interest due to its historical, artistic or scientific value (art. 3). Article 6 estimates what kind of monuments may be subject to protection and conservation. No major changes were introduced in the catalogue of immovable monuments.

A detailed analysis of how historical objects from different historical periods and of different use were perceived in terms of their value lies outside the purview of this text. However, certain trends should be pointed out. Until the 1960s, only those objects were listed which came into being not later than until the first half of the 19th century (table 'Chronology of objects remaining in the register of monuments'). Occasionally, younger objects of historical importance were also protected. Starting from the second half of the 1970s, more attention was paid to 19th-century monuments, particularly from the second half of the century. Also, the historical value of objects from the early 20th century was acknowledged. After 1990, protection was extended over architectural monuments from the second half of the 20th century. Objects from the oldest epochs, entered into the register only after 2003, mostly include previously unlisted church cemeteries and newly discovered relics.

Until 1939, mainly religious objects, castles, city/town halls, historical tenement houses and public utility buildings were considered monuments (table 'Classification of objects remaining in the register of monuments – by their original function'). After 1945, objects at risk due to social and economic changes in Poland, i.e. mansions and palace complexes, started to be recognised as monuments, whereby most of their farm buildings were ignored. In the 1950s, 'cities/towns with all their buildings' were often considered to be monuments without any specifications or with the indication that protection was extended over their urban dominants.

When the Act of 1962 was in force, objects of folk architecture were entered into the register of monuments, particularly those of residential and industrial functions (water mills, windmills). Many mansions and palaces were also added, with surrounding parks and, increasingly, with farm buildings. Interest in the protection of farm buildings and parks around luxury residences was particularly high in 1975–1989 and accompanied the process of their documentation.

CHRONOLOGY OF OBJECTS REMAINING IN THE REGISTER OF MONUMENTS*

ENTRY DATE	UNTIL THE END OF THE 10 TH C.	11 TH -13 TH C.	14 TH -15 TH C.	16 TH C.	17 TH C.	18 TH C.	19 TH C.	FIRST HALF OF THE 20 TH C.	SECOND HALF OF THE 20 TH C.	NON-DATED	TOTAL
UNTIL 1939	4	89	254	84	132	174	34	2	0	23	796
1945-1961	3	456	1 282	644	957	2 455	1 602	61	2	459	7 921
1962-1974	1	208	1 353	925	1 286	4 402	5 775	434	13	825	15 222
1975-1989	1	75	341	316	612	2 351	11 531	5 073	26	922	21 248
1990-2002	1	99	372	218	374	1 267	8 476	5 724	109	780	17 420
SINCE 2003	12	93	342	127	156	654	4 587	4 098	325	1 057	11 451
TOTAL	22	1 020	3 944	2 314	3 517	11 303	32 005	15 392	475	4 066	74 058

* In older entries, monuments were not always properly dated, rebuilt objects were as a rule marked as destroyed, and no chronology was provided for elements of complexes. Such data had to be accordingly corrected and completed, which in some cases resulted in the object being entered into the register before it actually came into being.

Source: National Heritage Board of Poland - database of the register of immovable monuments (DEiRZ)

CLASSIFICATION OF OBJECTS REMAINING IN THE REGISTER OF MONUMENTS - BY THEIR ORIGINAL FUNCTION

ENTRY DATE	SPATIAL	RELIGIOUS	DEFENSIVE	PUBLIC	LUXURY RESIDENCES	GREENERY	RESIDENTIAL	STOREHOUSES AND WORKSHOPS	INDUSTRIAL	TRANSPORT	CEMETERIES	OTHER	TOTAL
UNTIL 1939	6	491	72	33	26	16	81	12	2	0	17	40	796
1945-1961	340	2 981	418	272	737	659	1 673	252	102	8	218	261	7 921
1962-1974	179	3 631	406	655	1 208	638	6 140	880	257	36	428	764	15 222
1975-1989	274	2 067	127	1 001	1 841	4 168	6 742	1 670	719	149	1 507	983	21 248
1990-2002	139	2 054	140	1 561	877	1 377	5 307	2 136	718	405	1 762	944	17 420
SINCE 2003	118	1 918	350	1 031	245	487	2 995	875	612	474	1 085	1 261	11 451
RAZEM	1 056	13 142	1 513	4 553	4 934	7 345	22 938	5 825	2 410	1 072	5 017	4 253	74 058

Source: National Heritage Board of Poland - database of the register of immovable monuments (DEiRZ)

As a supplement to the general analysis of their original function, types of monuments in three selected categories (defensive, storehouses and workshops, industrial) are additionally listed below (table 'Types of monuments in selected categories - by their original function'). It is a compilation that

TYPES OF MONUMENTS IN SELECTED CATEGORIES - BY THEIR ORIGINAL FUNCTION

INDUSTRY AND TRANSPORT	ENTRY DATE	DEFENSIVE									
		FOOD	MINING	TEXTILE	METALLURGICAL AND METAL	ENERGY	WATER SUPPLY	CHEMICAL	TRANSPORT	OTHER	TOTAL
UNTIL 1939	0	0	0	1	0	0	0	0	0	0	1
1945-1961	52	2	1	33	5	2	3	8	4	110	
1962-1974	149	6	12	33	7	22	0	36	28	293	
1975-1989	355	61	16	84	45	97	30	149	31	868	
1990-2002	261	18	61	119	86	73	13	405	87	1123	
SINCE 2003	178	51	62	66	105	57	21	474	73	1087	
TOTAL	995	138	152	336	248	251	67	1072	223	3482	
STOREHOUSES AND WORKSHOPS	ENTRY DATE	DEFENSIVE									
		CASTLES AND THEIR RUINS	MEDIAEVAL CITY FORTIFICATIONS AND THEIR RELICS	OTHER MEDIAEVAL FORTIFICATIONS	ELEMENTS OF MODERN FORTRESSES AND CITY FORTIFICATIONS (16 TH -18 TH c.)	OTHER MODERN FORTIFICATIONS (16 TH -18 TH c.)	19 TH -CENTURY FORTIFICATIONS	DEFENSIVE STRUCTURES FROM EARLY 20 TH c. AND THE FIRST WORLD WAR	DEFENSIVE STRUCTURES FROM THE SECOND WORLD WAR	POST-WAR OBJECTS	TOTAL
UNTIL 1939	9	0	0	0	0	0	0	0	3	12	
1945-1961	59	122	8	4	2	8	0	1	48	252	
1962-1974	48	474	23	14	10	68	31	14	198	880	
1975-1989	30	1017	21	63	93	216	72	1	157	1670	
1990-2002	15	1362	30	109	225	64	155	8	168	2136	
SINCE 2003	25	307	15	94	109	55	123	1	146	875	
TOTAL	186	3282	97	284	439	411	381	25	720	5825	
INDUSTRY AND TRANSPORT	ENTRY DATE	DEFENSIVE									
		AS SINGLE OBJECTS (OUTSIDE COMPLEXES)	IN FARM COMPLEXES	IN MONASTERY/ NUNNERY COMPLEXES	IN INDUSTRIAL COMPLEXES	AT PUBLIC UTILITY BUILDINGS	IN FARMSTEADS (AGRICULTURAL)	AT RESIDENTIAL BUILDINGS (NON-AGRICULTURAL)	IN FORTRESS COMPLEXES	OTHER (INCLUDING RELICS FROM THE AFOREMENTIONED COMPLEXES)	TOTAL
UNTIL 1939	9	0	0	0	0	0	0	0	3	12	
1945-1961	59	122	8	4	2	8	0	1	48	252	
1962-1974	48	474	23	14	10	68	31	14	198	880	
1975-1989	30	1017	21	63	93	216	72	1	157	1670	
1990-2002	15	1362	30	109	225	64	155	8	168	2136	
SINCE 2003	25	307	15	94	109	55	123	1	146	875	
TOTAL	186	3282	97	284	439	411	381	25	720	5825	

Source: National Heritage Board of Poland - database of the register of immovable monuments (DEIRZ)

shows the aforementioned trends, e.g. half of the castles in the register were entered in 1945–1961, 19th-century fortifications gained recognition after 1962, and those from the Second World War – after 2003. Among buildings in the category of storehouses and workshops, city/town granaries were the first ones to be recognised as monuments. After 1945, the oldest storehouses and workshops from farm complexes and peasant farmsteads began to be protected. As their utility value started diminishing while the risk that they posed kept growing, their number in the register continued to rise, only to fall rapidly in the 1990s (farmsteads) and after 2000 (farm buildings). After 1990, the number of entries of buildings from industrial complexes and adjacent to public utility objects and residential buildings increased, particularly of those from the 19th and early 20th century. Among industrial facilities, protection was first extended over monuments of the Old Polish Industrial Region as well as windmills and water mills treated as ethnographic monuments. A variety of industrial objects started to be preserved on a larger scale in the 1980s and 1990s: again due to risks related to social and economic as well as ownership changes in Poland. Next to factory buildings, the following were also entered into the register: power plants, gas plants, slaughterhouses, waterworks, railway tracks with infrastructure, etc.

To sum up, statistical reports of immovable monuments focus on two key figures: the number of objects entered into the register of monuments and of those included in the inventory of monuments. At present, it is possible, despite the aforementioned problems, to determine only the number of monuments included in the register and protected in that way.

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- *Raport o stanie zachowania zabytków nieruchomości 2004* [Report on the State of Preservation of Immovable Monuments 2004], http://www.nid.pl/pl/Informacje_ogolne/Zabytki_w_Polsce/rejestr-zabytkow/zestawienia-

zabytkow-nieruchomych/Raport_o_stanie_zabytkow_2004.pdf [accessed on: 9 October 2018].

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- *Zabytki architektury i budownictwa w Polsce* [Monuments of architecture and construction in Poland], in: Library of Museums and Preservation of Monuments (BmIOZ), Warsaw 1971–1973 (17 volumes for the following voivodeships: Białostockie 1971, Bydgoskie 1972, Gdańskie 1972, Katowickie 1972, Kieleckie 1973, Koszalińskie 1971, Krakowskie and the City of Kraków 1971, Lubelskie 1973, Łódzkie and the City of Łódź 1971, Olsztyńskie 1971, Opolskie 1972, Poznańskie and the City of Poznań 1972, Rzeszowskie 1973, Szczecińskie 1972, Warszawskie and the Capital City of Warsaw 1972, Wrocławskie and the City of Wrocław 1973, Zielonogórskie 1972).
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3.



**CULTURAL
POLICY 2018**

LOCAL GOVERNMENT SPENDING ON CULTURE

National Centre for Culture Poland

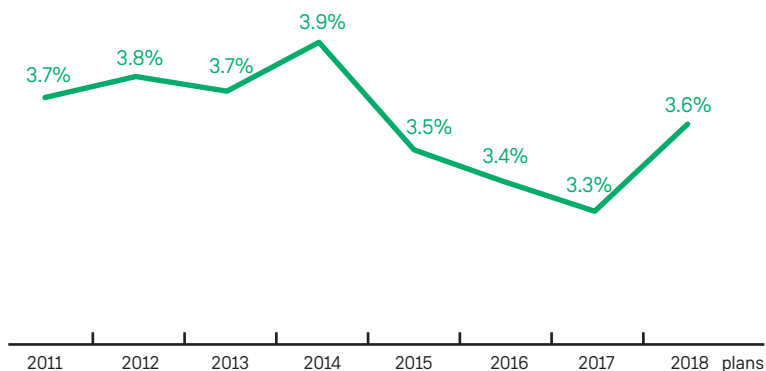
According to financial plans¹, in 2018 local governments were to spend PLN 10.186 billion on culture, which is 25% more than was planned in the same period in 2017. If the total amount actually spent turns out to be higher than 90% of the expenditure planned (which was the case in the previous years), the expenditure will exceed PLN 9 billion – the highest figure since 1989.

The data available in September 2018 indicated that 2018 was to be yet another year of a significant increase in expenditure of local governments. The planned growth rate of expenditure on culture was to be higher than the growth rate of total expenditure. Consequently, one could expect that the share of expenditure on culture in total expenditure would increase to 3.61%. These forecasts will be verified when the Ministry of Finance publishes its *Report on the implementation of the state budget in 2018* (in June 2019).

1 In Poland, local governments are obliged to present a plan of expenditure for the following year at the end of the preceding budget year. The plan is later modified; however, the expenditure incurred is usually similar to the expenditure planned. This analysis is based on the data from the first two quarters of 2018, published by the Ministry of Finance. Expenditure is presented by local government together with grants and subventions from the state budget and transfers between local government units. The data for 2017 presents the amounts that were actually spent in that year (based on the data from the Statistics Poland and the Ministry of Finance).

LOCAL GOVERNMENT EXPENDITURE ON CULTURE

(Share in the total expenditure)



Source: Own study based on the data published by the Ministry of Finance

The territorial division of Poland comprises three administrative levels:

- 16 voivodeships;
- 380 poviats, including 66 cities/towns with poviat rights;
- 2478 gminas.

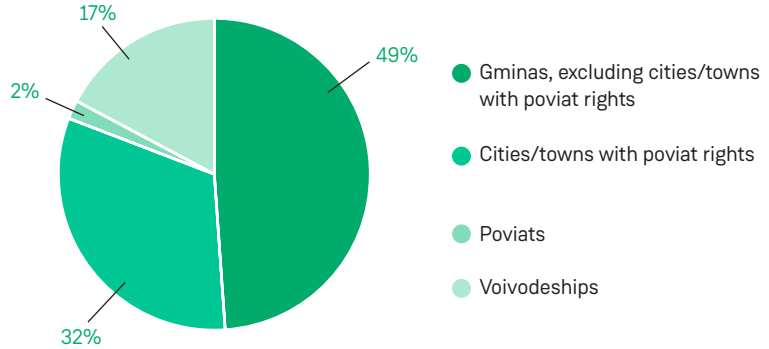
Each of these administrative units has been appointed a different set of responsibilities. Culture is mainly the responsibility of gminas and cities/towns with poviat rights, which makes the smallest local government units the most responsible for financing culture from public funds in Poland. They are supported in their work by voivodeships, while the role of counties in this respect remains marginal.

The local government expenditure on culture in 2018 was planned as follows:

- Voivodeships: PLN 1.722 billion;
- Poviats: PLN 0.193 billion;
- Gminas, excluding cities/towns with poviat rights: PLN 5.003 billion;
- Cities/towns with poviat rights: PLN 3.269 billion.

In terms of the share of the respective types of local governments in financing culture, the trend observed in the recent years has been maintained. Nearly half of the funds are spent by gminas, with the exclusion of cities/towns with poviat rights (49%, i.e. 2% more than in the previous year), one third by cities/towns with poviat rights (32%, i.e. 1% less than in the previous year), while 17% is used by local governments at the level of voivodeships (i.e. 2% less than in the previous year). The share of poviats in financing culture is marginal.

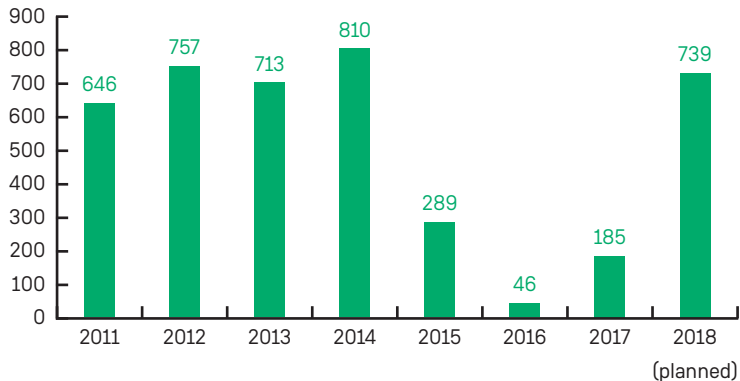
STRUCTURE OF LOCAL GOVERNMENT EXPENDITURE IN 2018 (PLANNED)



Source: Own study based on the data published by the Ministry of Finance

Expenditure on culture financed with international, particularly European, funds was planned in 2018 at the level of PLN 739 million, which was close to the highest level reached in the previous financial framework. It is difficult to predict what the actual level of expenditure will be. In 2017, the funds were planned to be used at the level of PLN 478 million, while in fact only 185 million was spent.

LOCAL GOVERNMENT EXPENDITURE ON CULTURE FROM INTERNATIONAL FUNDS (IN MILLION PLN)



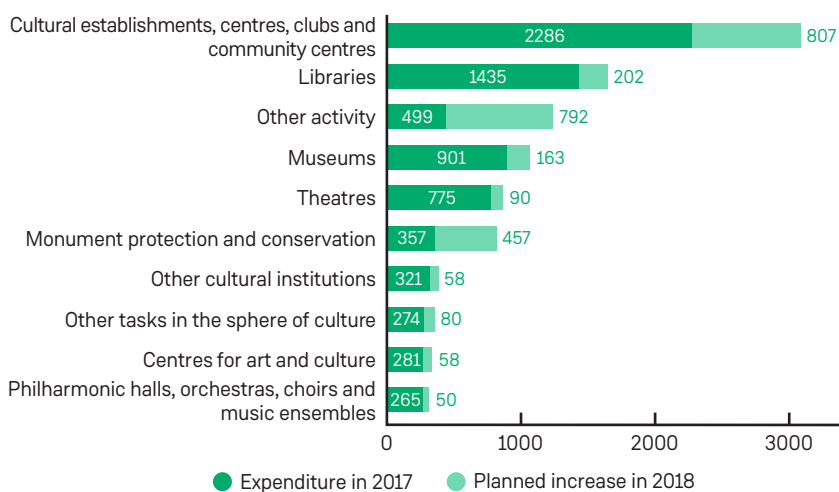
Source: Own study based on the data published by the Ministry of Finance

The comparison of plans for 2018 with the expenditure incurred in 2017 shows that the largest part of the additional funds will go to cultural establishments, cultural centres, community centres and cultural clubs (PLN 807 million). It is not surprising, as local governments planned to spend as much as

PLN 3.1 billion on this purpose in 2018, which accounts for 30% of the budget funds made available under Section 921: 'Culture and protection of national heritage.' A similar situation was observed in 2017, when expenditure under this section of the budget amounted to PLN 2.3 billion, i.e. 31% of the total local government expenditure on culture. It is also worth emphasising that cultural establishments [in Polish: *domy kultury*] are entirely financed by local governments, without the funding from the central budget.

A high increase in expenditure is also planned in the sections: 'Other activity' and 'Monument protection and conservation.' In 2017, the actual spending within these positions was low. Out of PLN 702 million planned for 'Other activity', PLN 449 million was spent, while out of PLN 525 million intended for 'Monument protection and conservation' it was PLN 321 million. In both cases, a low level of expenditure incurred may be related to the nature of projects (investments in infrastructure connected with lengthy procedures such as organising unlimited tenders to select contractors).

LOCAL GOVERNMENT EXPENDITURE ON SELECTED FIELDS OF CULTURE IN 2018 (IN MILLION PLN, PLANNED)

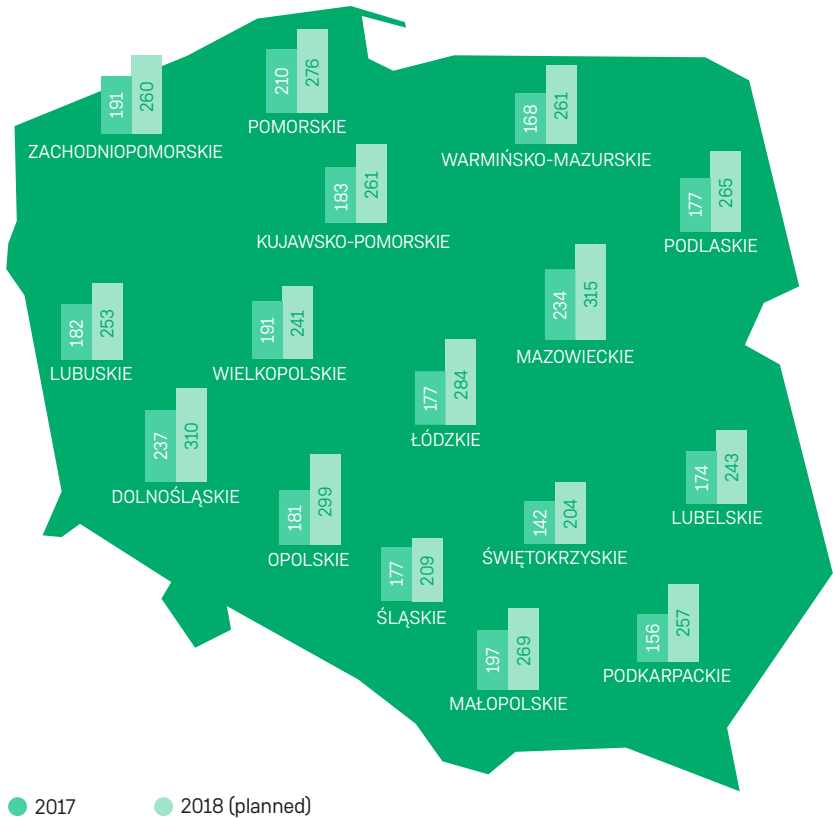


Source: Own study based on the data published by the Ministry of Finance

In 2018, based on the data available in September 2018, local governments planned to spend on culture PLN 263 per capita, i.e. PLN 77 more than in the previous year. Geographically speaking, the largest expenditure was planned by the local governments of the Mazowieckie and Dolnośląskie Voivodeship

(PLN 315 and PLN 310 per capita, respectively), and the lowest in the Świętokrzyskie and Śląskie Voivodeship (PLN 204 and PLN 209 per capita, respectively). The biggest increase in expenditure was planned in the Opolskie and Podkarpackie Voivodeship. In fact, one should be cautious about the scale of such increase; however, it seems safe to assume that it was higher than the inflation rate.

LOCAL GOVERNMENT EXPENDITURE ON CULTURE *PER CAPITA* IN 2017 AND PLANNED EXPENDITURE ON CULTURE IN 2018 (IN PLN).

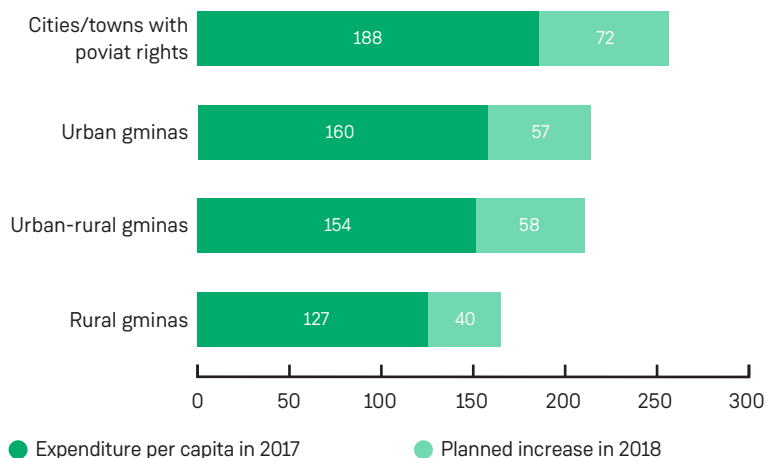


Source: Own study based on the data published by the Ministry of Finance

The geographical variations in culture funding are related to the number of people inhabiting rural areas in a given voivodeship, where expenditure on culture is much lower than in cities/towns with poviats rights. The years 2007–2013 (the previous EU financial framework) brought a slow levelling

off of differences in culture funding between rural and non-rural gminas. In 2013, the average expenditure per capita was PLN 112 and PLN 133 in rural and urban gminas, respectively. In 2014–2017, a fundamental shift was observed in this trend and the differences started to grow again. In the light of the plans for 2018, expenditure in urban gminas was to amount to PLN 217 per inhabitant compared to PLN 167 in rural gminas. An even larger difference exists between rural gminas and bigger towns/cities.

EXPENDITURE ON CULTURE PER CAPITA (IN PLN)



Source: Own study based on the data published by the Ministry of Finance

Big cities have significantly larger budgets at their disposal for culture and protection of national heritage. In terms of the total amount, Warsaw is clearly the leader. In its budget for 2018 it planned the expenditure at the level of PLN 701 million, i.e. PLN 397 per capita. Other cities with substantial budgets include Kraków (PLN 271 million, i.e. PLN 354 per capita) and Łódź (PLN 212 million, i.e. PLN 306 per capita). By far the highest expenditure per inhabitant is planned in Piotrków Trybunalski (PLN 658), where a multimedia library is being built as part of the revitalisation of the Old Town and Podzamcze. The project is estimated at PLN 32.9 million and is co-financed from the European funds.²

2 REWITALIZACJA PODZAMCZA – MŁODE STARE MIASTO [REVITALISATION OF PODZAMCZE – YOUNG OLD TOWN], <http://www.piotrkow.pl/nasze-miasto-t70/organizacje-pozarzadowe-t139/aktualnosci-ngo-a140/rewitalizacja-podzamcza-mlode-stare-miasto-r12254> [accessed on: 4 October 2018].

	EXPENDITURE PLANNED IN 2018	
	TOTAL (IN PLN)	PER CAPITA
Warsaw	700 922 278	397
Kraków	271 450 875	354
Łódź	211 555 571	306
Wrocław	171 229 911	268
Poznań	139 059 152	258
Gdańsk	126 603 097	273
Toruń	100 127 000	494
Lublin	79 999 256	235
Bydgoszcz	73 691 544	209
Szczecin	72 874 212	180
Katowice	71 136 144	240
Gdynia	68 840 432	279
Białystok	59 044 650	199
Radom	52 576 839	245
Piotrków Trybunalski	48 872 598	658
Sosnowiec	39 035 930	191
Bielsko-Biała	38 706 830	226
Tarnów	38 090 838	347
Kielce	35 647 951	181
Zabrze	32 726 407	188

Source: Own study based on the data published by the Ministry of Finance

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- Ministry of Finance, *Sprawozdanie z wykonania budżetu państwa w 2017 r.* [Report on the implementation of the state budget in 2017], <https://www.mf.gov.pl/ministerstwo-finansow/dzialalnosc/finanse-publiczne/budzet-panstwa/wykonanie-budzetu-panstwa/sprawozdanie-z-wykonania-budzetu-panstwa-roczne/>.

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CINEMATOGRAPHY

Polish Film Institute

The positive trends observed in Polish cinema in the previous years continued also throughout 2018. In the first months of 2018, Polish filmmakers celebrated their successes at international film festivals. Polish productions attracted record audiences to cinemas. For several years now, they have been invariably popular with foreign distributors and festival selectors. However, the decision of the Polish government to adopt the Act on financial support for audiovisual production seems to be of greatest importance for further development of the film industry in Poland.

Thanks to the efforts of the Polish Film Institute, Film Commission Poland, regional funds and professionalisation of the industry, year by year, Polish cinematography has been winning a wider recognition and attracting more and more foreign productions to our country.

AWARDS FOR POLISH FILMS

In 2018, Polish films celebrated triumphs at festivals in Berlin and Cannes. *Zimna wojna* (Cold War) was the first Polish language production in 28 years that was included in the main competition of the Cannes Film Festival, one of the most important film events in the world. Paweł Pawlikowski received the Best Director Award in Cannes, and his film is the Polish candidate for the Academy Awards in three categories: Best Director, Best Foreign Language Film and Best Cinematography. The following films co-financed by the Polish Film Institute also had their premiere at the Cannes Film Festival: *Fuga* (Fugue) by Agnieszka Smoczyńska (La Semaine de la Critique), *Jeszcze dzień życia*

(Another Day of Life) by Damian Nenow and Raúl de la Fuente (official selection, special screening), *Ajka* (Ayka) by Sergey Dvortsevoy (Main Competition – Feature Films), *Żniwa* (Die Stropers) by Etienne Kallos (Un Certain Regard). Poland was also represented in Cannes by short animated films: *III* by Marta Pajek (Short Films) and *Inny* (The Other) by Marta Magnuska (Cinéfondation).

It was also the year of Małgorzata Szumowska's another success at the Berlin International Film Festival where she received the Silver Bear – Grand Jury Prize for her film *Twarz* (Mug). Also, a Russian–Polish–Serbian co-production *Dowłatow* (Dovlatov) by Aleksey German Jr. was awarded at the same festival, while *Na zdrowie!* (Bless you!), a short animated film by Paulina Ziółkowska, received the Special Prize (Special Mention) of the *Generation 14plus* International Jury at the Berlin festival.

At the Karlovy Vary International Film Festival Poland was represented by *Atak Paniki* (Panic Attack) by Paweł Maślona (Official Selection – Competition), *53 wojny* (53 Wars) by Ewa Bukowska (East of the West), *Via Carpatia* by Klara Kocharńska-Bajon and Kasper Bajon (East of the West), *Sweet Home, Czyżewo* by Jakub Radej (Future Frames), *Zimna wojna* (Cold War) by Paweł Pawlikowski (Horizons), *Fuga* (Fugue) by Agnieszka Smoczyńska (Another View), *Nina* by Olga Chajdas (Another View), *Kawki na drodze* (Winter Flies / Všechno bude) by Olmo Omerzu (Official Selection – Competition), and *Dowłatow* (Dovlatov) by Aleksey German Jr. (Horizons).

The Sundance Film Festival featured short films: *Deer Boy* by Katarzyna Gondek, *Czerń* (Black) by Tomasz Popakul, *Volta* (Volte) by Monika Kotecka and Karolina Poryzała.

Zimna wojna (Cold War) received the European Film Awards in five categories, including Best European Film. Another Polish film with the EFA award was the animation *Jeszcze dzień życia* (Another Day of Life). In the previous years, other Polish films such as *Ida* by Paweł Pawlikowski or *Komunia* (Communion) by Anna Żamecka were also recognised at the European Film Awards.

For her feature film debut, *Nina*, Olga Chajdas received awards at the International Film Festival in Rotterdam and the Carl International Film Festival in Karlskrona, and the Golden Claw Award at the 43rd Polish Film Festival in Gdynia (Visions Apart Competition). Her production was also recognised as the best Polish film at EnergaCamerimage. *Cicha noc* (Silent Night), the winner of the previous edition of the Gdynia festival, received the Audience Choice Award at the 2018 Shanghai International Film Festival.

In 2018, Polish films were included in the programmes of many world festivals, e.g. in Berlin, Cannes, Karlovy Vary, Montreal, San Sebastian,

Toronto, Sydney, Trieste, Rotterdam, Vilnius, Busan, Sao Paulo, Haifa and Telluride.

Polish documentaries are also present at international film festivals. *Raz dwa zero* (One Two Zero) by Anna Pawluczuk, *Proch* (Dust) by Jakub Radej, *Między nami* (Between Us) by Maciej Miller, *Kolekcja* (Collection) by Marcin Polar, and *Wolta* (Volte) by Monika Kotecka and Karolina Poryżala were screened for example at the MiradasDoc International Documentary Film Festival in Spain. *Żalanasz – pusty brzeg* (Zhalanash – Empty Shore) by Marcin Sauter won the main prize at the Budapest International Documentary Festival, while *Call Me Tony* by Klaudiusz Chrostowski received a special mention at the 14th ZagrebDox Festival. According to PolishDocs.pl, in the first half of 2018, Polish documentaries were shown at nearly 250 festivals.¹

Furthermore, *Proch* (Dust) by Jakub Radej, *Jerry* by Roman Przyłipiak and *Drżenia* (Tremors) by Dawid Bodzak were shown at the Clermont-Ferrand International Short Film Festival, where *Drżenia* (Tremors) won the Grand Prix in the International Competition while *Proch* (Dust) won the award for the Best Documentary (LAB Competition).

The Tampere Film Festival organised a special section devoted to Polish short feature, documentary and animated films, while the Les Arcs Film Festival planned a sidebar called 'Focus Poland'. According to PolishShorts.pl, in the first half of 2018, Polish short films were shown at over 500 festivals.²

Beata Rzeźniczek from Madants was included on the prestigious list of 'Future Leaders for 2018 – Producers' published by Screen Daily³, while film director Marta Prus made it to Variety's '10 Europeans to Watch 2018', a list of 10 European talents whose careers should be followed closely.⁴ Małgorzata Szumowska was a member of the Jury in the Main Competition of the 75th Venice International Film Festival, and Jakub Radej was among 'Ten New Filmmakers to Follow' of the 4th edition of the Future Frames section at the Karlovy Vary International Film Festival.⁵

1 www.polishdocs.pl/pl/aktualnosci/4136/prawie_250_pokazow_polskich_dokumentow_na_zagranicznych_festiwalach_ [accessed on: 27 September 2018].

2 http://polishshorts.pl/pl/aktualnosci/4137/500_shortow_na_zagranicznych_festiwalach [accessed on: 27 September 2018].

3 <https://www.screendaily.com/features/future-leaders-2018-the-producers-who-are-rising-stars/5129115.article> [accessed on: 27 September 2018].

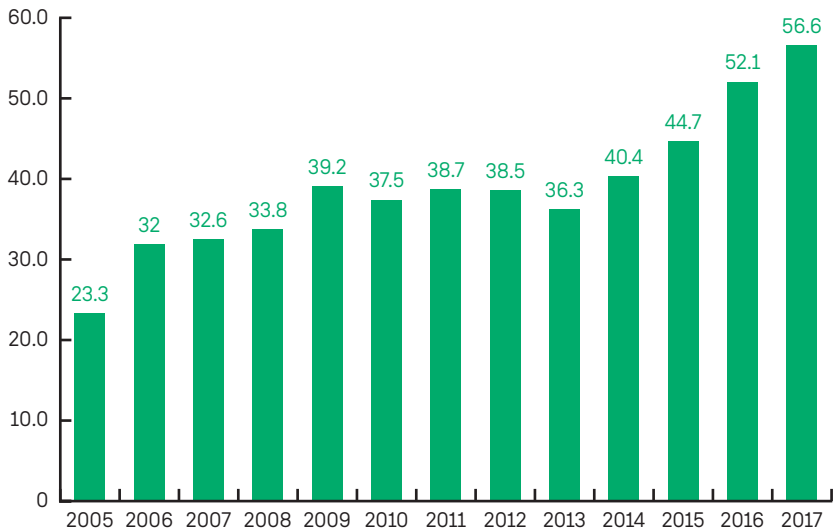
4 <https://variety.com/2018/film/spotlight/variety-unveils-10-europeans-to-watch-for-2018-1202667397/> [accessed on: 27 September 2018].

5 https://www.efp-online.com/en/project_talent_promotion/future_frames.php [accessed on: 27 September 2018].

13.5 MILLION VIEWERS AT SCREENINGS OF POLISH FILMS IN 2017

In 2017, tickets for Polish films once again sold at a level that exceeded the record sales from the previous year. A total of 13.5 million tickets were sold for Polish productions, which accounted for 23.41% of the market share. The overall cinema attendance was also record-breaking, reaching over 56.6 million viewers. The revenue from tickets sales amounted to PLN 1072.4 million.

NUMBER OF VIEWERS (IN MILLION)



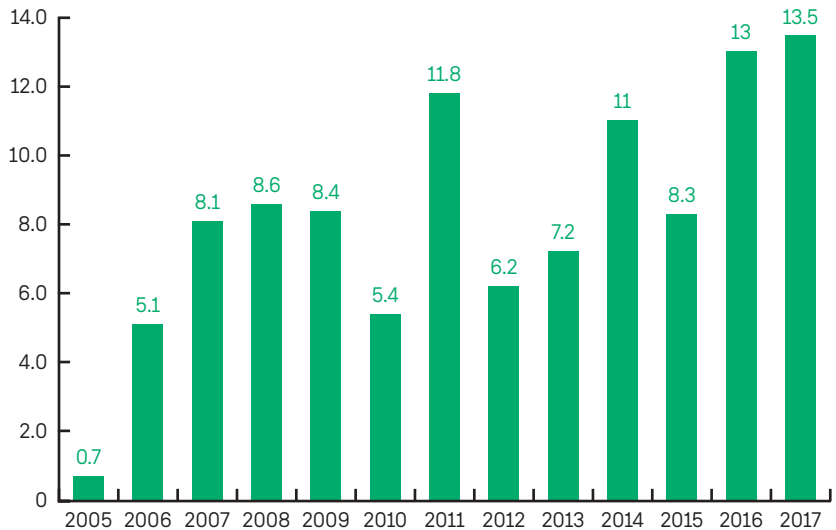
Source: boxoffice.pl

In 2017, commercial films were once again very successful. *Listy do M. 3* (Letters to Santa 3) with 2.9 million cinema-goers (exceeding 3 million at the beginning of 2018) and *Botoks* with 2.3 million cinema-goers, attracted the largest cinema audiences. Nearly 2 million people watched *Sztuka kochania. Historia Michaliny Wisłockiej* (*The Art of Loving. The Story of Michalina Wisłocka*) in cinemas (1.8 million).

The year 2018 brought a record cinema attendance for Polish films and changed the ranking of the most popular films shown in Polish cinemas after 1989. Wojciech Smarzowski's *Kler* (Clergy) made it to the top three, thus breaking the cinema attendance record of *Quo vadis* from 2001.

By 19 November 2018, over 5 million tickets were sold for Smarzowski's film. With nearly 900,000 viewers (as of 18 November 2018), *Zimna wojna* (Cold War) also turned out to be a commercial success. In general, historical films, actions movies and romantic comedies continue to be highly popular with cinema-goers.

POLISH FILMS – NUMBER OF VIEWERS (IN MILLION)



Source: boxoffice.pl

INTERNATIONAL DISTRIBUTION

In 2018, Polish films distributed in the international market included among others: *Pomiędzy słowami* (Beyond Words) by Urszula Antoniak (Netherlands), *Ostatnia rodzina* (The Last Family) by Jan P. Matuszyński (France), and *Komunia* (Communion) by Anna Zamecka (Japan). Małgorzata Szumowska's *Twarz* (Mug) was sold to approx. 20 territories, while Paweł Pawlikowski's *Zimna wojna* (Cold War) has so far been sold to approx. 60 territories. It is worth recalling the great distribution success of the film *Twój Vincent* (Loving Vincent), which sold to over 135 countries, won a number of awards and nominations, including an Oscar nomination for Best Animated Feature Film, nominations for the Golden Globe Awards, BAFTA and Critics Choice Awards. The co-production *Dowłatow* (Dovlatov) also entered international distribution, having sold to over 20 countries and among others for the

distribution via Netflix into English-speaking territories (USA, Canada, United Kingdom, Ireland and Scandinavia). The film is also distributed in France, Italy, Spain, Portugal, Greece, Turkey, Bulgaria, Brazil, China and the Baltic States.

MINORITY CO-PRODUCTIONS AND THE ACT ON FINANCIAL SUPPORT FOR AUDIOVISUAL PRODUCTION

With the ever growing number of film companies that engage in international co-productions and the commission operating at the Polish Film Institute which supports the establishing of international co-productions, foreign producers decide more and more frequently to cooperate with Poland. As a result, for example such films are made as *Kawki na drodze* (Winter Flies / Všecho bude), a Czech-Slovenian-Polish-Slovak co-production (Best Director Award and the Prize of the Ecumenical Jury at the Karlovy Vary International Film Festival); *Litość* (Pity), a Greek-Polish co-production that has been screened at many festivals; *W cieniu drzewa* (Under the Tree / Undir Trenu), an Icelandic-Polish production; the French-German-British-Polish *High Life*; or *The River*, a Kazakh-Polish-Norwegian film that won an award at the Venice Film Festival.

The position of Polish producers as partners in foreign productions has been getting stronger for several years. Minority co-productions provide opportunities for the Polish industry to develop. Thanks to a Polish partner involved in the project, *High Life*, a film by French director Claire Denis, was partially shot in Poland. The film premiered at the Toronto International Film Festival, where it received enthusiastic reviews from critics. It stars Robert Pattinson and Juliette Binoche as well as Agata Buzek. The Polish part of the shooting took place in the vicinity of Białystok, with the participation of Polish cinematographer Tomasz Naumiuk and production designer Mela Melak. Marcin Rodak was the make-up artist throughout the whole shoot.⁶ Another example of a minority co-production is the German-Polish *Whatever Happens Next*, which had its premiere at Berlinale.

6 <http://filmcommissionpoland.pl/pl/rynek-filmowy/aktualne-produkcje/koniec-zdjec-do-high-life--5Fkdbz> [accessed on: 27 September 2018].

Poland is also an attractive place for foreign film productions. In the recent years, European, Asian and American films have been partially shot in Poland. Many Polish film production companies specialise in providing assistance to international partners. However, without regular financial incentives the Polish film industry has not been able to use its potential to the fullest. This is going to change when the aforementioned Act on financial support for audiovisual production enters into force, providing filmmakers with a possibility to apply for the reimbursement of 30% of Polish eligible costs. This solution is to strengthen the Polish audiovisual sector in the international market, increase the competitiveness of Polish companies and thus contribute to further economic development.

Pursuant to the Act, its implementation will be entrusted to the Polish Film Institute which will be responsible for providing, transferring and accounting for the financial support offered as reimbursement of a part of eligible costs.

In accordance with the Act, the annual budget for supporting audiovisual production will amount to the maximum level of PLN 200 million per year, with the funding provided from the state budget.⁷

OPERATIONAL PROGRAMMES AND A NEW PRIORITY FOR DEBUTANTS

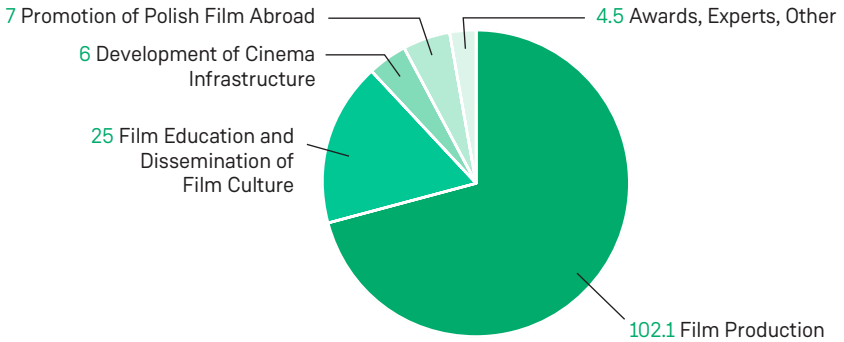
The Polish Film Institute is the main source of support for the production of Polish films.

In 2018, producers and other entities involved in promoting film culture applied for co-funding under four Operational Programmes: Film Production, Film Education and Dissemination of Film Culture, Development of Cinema Infrastructure, and Promotion of Polish Film Abroad. This year's Operational Programmes introduced a novelty priority addressed to young, debuting artists: Microbudget Film Production 'The First Film'.⁸ Its aim is to support the debuts of film school graduates and other filmmakers who are not graduates of film schools but have verifiable achievements in the area of audiovisual production.

7 <https://www.dzieje.pl/filmy/projekt-ustawy-o-finansowym-wspieraniu-produkcji-audiowizualnej-do-pracy-w-podkomisji> [accessed on: 27 September 2018].

8 <https://www.pisf.pl/aktualnosci/wiadomosci/mikrobudzety-nowy-rodzaj-wsparcia-dla-debiutantow> [accessed on: 27 October 2018].

OPERATIONAL PROGRAMMES OF THE POLISH FILM INSTITUTE IN 2017 (PLANNED, IN MILLION PLN)



Source: Polish Film Institute

ABOUT THE POLISH FILM INSTITUTE

The Polish Film Institute operates under the Act of 19 August 2005 on cinematography and is bound by its Charter. The main objectives of the Institute include: co-financing of film production, distribution and dissemination of films, promoting Polish cinematography in the world and providing support to debutants who found it particularly difficult to make a debut in the previous years. The Institute fulfils its statutory obligations through its own activity and by supporting the activity of other institutions, such as film schools.

Since December 2017, Radosław Śmigulski has been the General Director of the Polish Film Institute. The Council of the Polish Film Institute is composed of representatives of filmmakers, film producers, cinematography trade unions, cinemas, distributors, broadcasters, cable television and digital platform operators. It issues opinions on the Institute's activity and financial plans and reports, and approves its Operational Programmes. The Institute operates under the authority of the Minister of Culture and National Heritage.

The primary source of income of the Institute are payments from TV broadcasters, digital platforms and cable networks, as well as cinema owners and film distributors who transfer 1.5% of their revenue to the Institute. The remaining part of the Institute's budget is constituted of, inter alia, the funding from the Promotion of Culture Fund, revenue from the exploitation of films the copyrights for which belong to the Institute, and direct subsidies from the state budget.

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NATIONAL MEMORIAL SITES ABROAD

Department of Cultural Heritage Abroad and Wartime Losses, Ministry of Culture and National Heritage

Pursuant to art. 14 of the Government Administration Act of 4 September 1997 (Journal of Laws 2015, item 812, as amended), any matter relating to national war memorials, graves and war cemeteries, Holocaust memorials and their buffer zones remains under the mandate of the minister responsible for issues related to culture and protection of national heritage.

With the dissolution of the Council for the Protection of the Memory of Struggle and Martyrdom Sites on 1 June 2016, the responsibilities pertaining to the fulfilment of international agreements and the protection of war memorials, graves and cemeteries abroad were taken over directly by the Minister of Culture and National Heritage. Within the Ministry, the Department of Cultural Heritage Abroad and Wartime Losses, and particularly its Division for National Memorial Sites Abroad, has been put in charge of:

- Fulfilling obligations arising from international agreements relating to national memorial sites, including war graves and cemeteries abroad;
- Protecting national memorial sites and ensuring the permanent commemoration of facts, events and persons abroad;
- Developing new, permanent commemoration sites, including national war memorials, with the recognition of associated facts, events and persons;
- Supporting initiatives involving other institutions for the protection of national memorial sites abroad and permanent commemorations;

- Collaborating with Polish expatriate organisations and communities abroad for the protection of war memorials and permanent commemorations, as well as for the promotion of knowledge about them;
- Managing the programme of the Minister of Culture and National Heritage ‘National Memorial Sites Abroad’.

THE PROGRAMME ‘NATIONAL MEMORIAL SITES ABROAD’

The strategic aim of the programme is to provide a dignified burial site for those who died or were murdered, as well as to ensure protection and preservation of burial sites abroad.

The programme focuses specifically on war cemeteries and burial sites, places and objects connected with notable people and historical events significant for national heritage, commemorations of battles for the independence of Poland, sites of mass murders by totalitarian regimes and other war crimes amounting to genocide and ethnic cleansing. The programme focuses also on education about the most important historical events, promotion and dissemination of knowledge on memorial sites and their meaning to history, heritage and national identity, as well as on providing support to voluntary work carried out by Poles and Polish communities abroad with the aim to preserve national identity through protection of memorial sites.

In 2018, the applicants received nearly PLN 5.8 million in grants under the programme ‘National Memorial Sites Abroad’ for implementation of 42 projects. Selected projects undertaken by the programme beneficiaries are described below under the following four categories:

- Conservation/conservation-renovation work;
- Inventory/documentation/research work;
- Stewardship of memorial sites;
- New commemorations/celebrations.

UKRAINE

Conservation/conservation-renovation work

- The crypt in the Church of the Sacred Heart of Jesus in Chernivtsi (Czerńiowce);
- Emergency conservation work on the tombstones of Polish heroes at the Lychakiv Cemetery in Lviv (Cmentarz Łyczakowski we Lwowie).

Inventory/documentation/research work

- Ostroh (Ostróg), Bystrytsia (Bystrzyca), Rarantscha (Rarańcza) and Brody – preservation, documentation and promotion.

Stewardship of memorial sites

- Protection and overseeing of the Polish war cemeteries in Ukraine: the Cemetery of the Defenders of Lviv, the Lychakiv Cemetery – the Insurgents' Hill (Cmentarz Łyczakowski – Górka Powstańcza), Zadvirya (Zadwórze), Mostyska (Mościska);
- Protection and overseeing of the memorial site at Huta Penyats'ka (Huta Pieniacka).

New commemorations/celebrations

- Commemoration of the anniversary of the obliteration of the Polish village Huta Penyats'ka (Huta Pieniacka).

BELARUS

Conservation/conservation-renovation work

- Conservation on Polish war burial sites at the following locations: Dunilavicy (Duniłowicze), Yazno (Jazno), Padsvilie (Podświle), Glubokoye (Głębokie), Zadorozhyje (Zadoroże), Dokshytsy (Dokszyce);
- Renovation and restoration work on the Polish war cemetery from 1920 in Brest – Adamkovo.

Stewardship of memorial sites

- Protection and overseeing of the Polish Memorial Sites in the Naliboki Forest.

CZECH REPUBLIC

New commemorations/celebrations

- Plaques commemorating Poles in the Czech Republic: John III Sobieski in Olomouc (Olomuniec) and insurgents of the January Uprising in Telč (Telcz).

THE NETHERLANDS

New commemorations/celebrations

- The 74th Anniversary of the Liberation of the City of Breda by the 1st Armoured Division of General Stanisław Maczek.

LITHUANIA

Conservation/conservation-renovation work

- Conservation work on the Polish war burial site on the New Rasos (Nowa Rossa) Cemetery in Vilnius.

Inventory/documentation/research work

- Development of the project documentation for the burial site of the Polish Army from 1920 in Vingis (Zakret), Vilnius.

Dissemination of knowledge

- Organisation of conferences and ceremonies commemorating the victims of the Paneriai (Ponary) massacre in Vilnius and the Vilnius region.

New commemorations/celebrations

- The 74th Anniversary of the Operation 'Ostra Brama';
- Celebrations of the Paneriai (Ponary) Memorial Day in the Vilnius region.

LATVIA

Conservation/conservation-renovation work

- Renovation of the Polish war burial site for soldiers killed in the 1919 Latgale campaign in Laucesa (Ławkiesy).

NORWAY

Conservation/conservation-renovation work

- Renovation work on the Polish war burial site in Hakvik.

ITALY

Stewardship of memorial sites

- Protection and overseeing of the Polish War Cemeteries – Monte Cassino, Loreta, Bologna.

FRANCE

Conservation/conservation-renovation work

- Conservation and restoration of the tombstones of Hipolit Klimaszewski in Bagnols-sur-Cèze and Tadeusz Mostowski in Paris.

AUSTRIA

New commemorations/celebrations

- Commemoration of places where Poles died in concentration camps in the territory of Austria.

GERMANY

Conservation/conservation-renovation work

- Construction of the Polish war burial site in Mannheim.

Inventory/documentation/research work

- Polish Memorial Sites and war graves in Eastern Germany – inventory and documentation;
- Polish Memorial Sites and war graves in South-Western Germany – inventory and documentation 2018;
- Polish Memorial Sites and war graves in North-Western Germany – inventory and documentation 2018;
- We Must Never Forget. Polish Memorial Sites in Germany – a website and an application for mobile devices.

IRAN

Stewardship of memorial sites

- Protection and overseeing of the war cemeteries in Iran – Tehran, Bandar-e Anzali, Isfahan, Mashhad, Ahvaz

ISRAEL

Stewardship of memorial sites

- Protection and overseeing of the refugee cemeteries in Jerusalem and Jaffa.

LEBANON

Stewardship of memorial sites

- Protection and overseeing of the refugee cemeteries in Beirut.

OTHER COUNTRIES

Inventory/documentation work

- 'NA BISTER!' – Roma remembrance sites (database of the Regional Museum in Tarnów);

Dissemination of knowledge

- Edition and printing of the history magazine 'Na Rubieży' [Out on the Frontier];
- 'Rodowód Rodzin Katyńskich. Biuletyn Federacji Rodzin Katyńskich' [The Origin of the Katyń Families. The Bulletin of the Federation of the Katyń Families], No. 6, 2018.

In addition, the Division for National Memorial Sites Abroad scheduled a number of actions launched in 2018 on its own initiative. Their selection is presented in the list below, divided in two categories: tangible projects which are associated with the construction or restoration of monuments; and intangible projects which refer to the organisation of commemorative events.

CONSTRUCTION AND RENOVATION PROJECTS

- Protection and overseeing of the Polish War Cemeteries in Uzbekistan (17 cemeteries), Kazakhstan (4 cemeteries) and Kyrgyzstan (1 cemetery);
- General renovation of the Cemetery of the Defenders of Lviv (Lwów);
- General renovation of the refugee cemeteries in Tengeru, Bigwa, Ifunda in Tanzania;
- Preparation and installation of a plaque commemorating Polish officers who died in the bombardment of the railway station in Thouars, France, in 1940;
- Identification of the remains of flying officer Tadeusz Stabrowski, a pilot of No. 308 Polish Fighter Squadron in the United Kingdom, buried in a nameless grave at the cemetery in Le Crotoy, France – with the use of the comparative analysis of DNA profiles, commissioned by the Ministry of Culture and National Heritage.

Organisation of anniversary celebrations abroad

- Co-organisation of the celebrations related to the restoration of the name and surname on the headstone of flying officer Tadeusz Stabrowski buried at the cemetery in Le Crotoy, France;

- Co-organisation of the celebrations related to the exhumation of the remains of Vice-Admiral Józef Unrug and his wife Zofia buried at the Montrésor Cemetery in France in order to transport them to Poland for a ceremonial burial at the Polish Navy Cemetery in Gdynia;
- Co-funding of the search for the remains of Polish consular officer Konstanty Rokicki at the cemetery in Lucerne, Switzerland;
- ‘The Light of Remembrance’ at the Lychakiv Cemetery and the Yanivskiy Cemetery in Lviv (Lwów), and at the cemeteries in Boryslav (Borysław), Chervonohrad (Czerwonograd), Drohobych (Drohobycz), Yavoriv (Jaworów), Stryi (Stryj), Sambir (Sambor), Zolochiv (Złoczów), Shchyrets (Szczerec) and Sokal – a project of cultural education aimed at disseminating the knowledge about the fate of Poles buried on these cemeteries.

Edited by: Collaborative work, Department of Cultural Heritage Abroad and Wartime Losses, Ministry of Culture and National Heritage, ddz@mkidn.gov.pl

POLISH CULTURAL HERITAGE ABROAD

Department of Cultural Heritage Abroad and Wartime Losses,
Ministry of Culture and National Heritage

The broad remit of the Ministry of Culture and National Heritage together with its departments and associated agencies is to accomplish the aims of the foreign cultural strategy of the Polish Government, the vital element of which is to preserve Polish cultural heritage abroad. One of the tasks of the Minister of Culture and National Heritage is to develop a framework for effective preservation and promotion of two essential components of Polish cultural heritage abroad, namely:

- Historical legacy of the multicultural Polish-Lithuanian Commonwealth that stretched into territories which nowadays belong to sovereign states neighbouring the Republic of Poland (Lithuania, Belarus, Ukraine, and, partially, Latvia and Moldova);
- Cultural inheritance from many generations of Polish emigrants (predominantly political migrants) created, collected and preserved in Western Europe, North America and other parts of the world.

Implementation of the Ministry's projects aimed at the preservation of Polish cultural heritage abroad, carried out mostly by the Department of Cultural Heritage Abroad and Wartime Losses, relies on the close cooperation of a number of institutions such as the Head Office of State Archives, the Ministry of Foreign Affairs (diplomatic and consular posts, Polish institutes), the Polonia Bureau of the Senate of the Republic of Poland, the Ossoliński National Institute (Ossolineum) in Wrocław, cultural institutions

(e.g. the National Library, museums), schools of higher education, research institutions and non-governmental organisations.

In December 2017, the POLONIKA National Institute of Polish Cultural Heritage Abroad was founded. It is a specialised state institution of culture organised by the Minister of Culture and National Heritage, reporting directly to the Department of Cultural Heritage Abroad and Wartime Losses. The Institute implements projects related to conservation and restoration, research, education and promotion of Polish cultural heritage.

The pivotal instrument for the implementation of the tasks appointed to the Department of Cultural Heritage Abroad and Wartime Losses, together with its Division for National Memorial Sites Abroad, is the programme of the Minister of Culture and National Heritage 'Preservation of Cultural Heritage Abroad'. The programme offers funding opportunities through grants for the fulfilment of its overarching aim, which is to preserve and protect Polish cultural heritage abroad as well as educate and promote the knowledge of Polish cultural legacy. The departmental staff are there to support the programme beneficiaries in achieving relevant aims and objectives, guiding them through the process and ensuring quality of the tasks performed. In 2018, over 100 projects received grants for the total amount of nearly PLN 9 million.

The strategic aim of the programme is to improve the state of preservation of Polish cultural heritage abroad, reinforce its protection and disseminate knowledge about Polish legacy.

In order to fulfil the aims and objectives of the programme, the following tasks are essential:

- Protecting and preserving particularly valuable objects of cultural heritage abroad;
- Conserving objects of cultural heritage abroad or restoring them to their original condition.

As a result of cooperation between the staff of Polish diplomatic posts and representatives of local governments the Department has also initiated a number of projects, particularly to commemorate notable people and places connected with Poland.

Another significant task of the Department of Cultural Heritage Abroad and Wartime Losses is to initiate investigations, prepare inventories and keep records of people associated with Poland, of their achievements and places connected with Poland. In addition, the Department offers professional advice and expertise with respect to research in art history, conservation and restoration of works of art.

Selected projects undertaken by the beneficiaries of the programme of the Minister of Culture and National Heritage ‘Preservation of Cultural Heritage Abroad’ are described below.

SELECTED ACTIVITIES OF THE DEPARTMENT IMPLEMENTED IN 2018

- The amended version of the Act of 25 October 1991 on organising and conducting cultural activity (Journal of Laws 2018, item 1105) enters into force;
- Polish delegation participates in the 40th Conference of Polish Museums, Archives and Libraries in the West – Paris, France;
- The POLONIKA National Institute of Polish Cultural Heritage Abroad launches its activity, principles are developed regarding its supervision with respect to implemented projects;
- Projects of cooperation with Belarus are initiated and coordinated with respect to organising the 200th anniversary of Stanisław Moniuszko’s birth (in 2019) and 150th anniversary of Ferdynand Ruszczyc’s birth (in 2020) in Belarus.

KEY CONSERVATION PROJECTS

- Conservation work in the Lviv (Lwów) Latin Cathedral: The Chapel of the Crucified Christ;
- Conservation and preservation of the Sapieha tombstone at the cemetery in Byarozha-Kartuzskaya (Bereza Kartuska), Belarus;
- Conservation of Jeremias Falck’s engravings from the artistic collections of the Polish Historical and Literary Society in Paris;
- Conservation and restoration of the works by Olga Boznańska, Wojciech Kossak and Alfred Wierusz-Kowalski in the collection of Kosciuszko Foundation in New York;
- Renovation and conservation work in the Polonezköy (Adampol) Memorial Chamber – the Memorial House of ‘Zofia Rizzi’, Turkey;
- Conservation work in the Lviv (Lwów) Latin Cathedral: Conservation of the 18th-century wooden confessional;
- Conservation work in the Lviv (Lwów) Latin Cathedral: Conservation of the stained glass window ‘Virgin Mary Queen of Angels’;
- Conservation work on the organ created by Adam Gottlob Casparini in the Church of the Holy Spirit in Vilnius (Wilno)– 2nd stage;
- Renovation and conservation work in the wooden Chapel of Virgin Mary in Polany near Ashmyany (Oszmiana), Belarus;
- Conservation and digitisation of antique coins in the collections of the Lviv Historical Museum;

- Conservation work in the Polish Church on Kahlenberg, Vienna;
- Conservation work on the main altar in the parish church in Rudky, Ukraine;
- Conservation, renovation and inventory work on Polish monuments in Chişinău and Raşcov, Moldova;
- Conservation of the polychrome vaults in the main nave of the Church of the Blessed Virgin Mary in Vilnius (Wilno);
- Renovation and conservation work of historical organ in Zolochiv (Złoczów), Ukraine;
- Water-proofing preservation work and renovation of the wall at the St. Barbara Pro-Cathedral Church in Vitebsk, Belarus;
- Renovation and conservation of a listed storage outhouse (Iamus) from 1796 for future location of the Diocese Museum in Grodno, Belarus;
- Renovation of the historic Polish Church of Archangel Michael in Rava-Ruska, Ukraine;
- Conservation work in the St. Anthony Church in Lviv (Lwów);
- Restoration work at the Lychakiv (Łyczakowski) Cemetery in Lviv (Lwów);
- Emergency conservation work in the post-Jesuit St. Peter and St. Paul Church in Lviv (Lwów);
- Conservation work in the former observatory on Pip Ivan (mountain top in Chornohora, Ukraine);
- Renovation and conservation work of the northern walls of the monastery in Berdychiv (Berdyżów), Ukraine;
- Conservation and restoration work on J.H. Rosen's murals in the Armenian Cathedral in Lviv (Lwów);
- Emergency conservation work in the Collegiate Church of the Holy Trinity in Olyka (Ołyka), Ukraine;
- Renovation and conservation of the grave of Ferdynand Ruszczyk and the Ruszczyk Family Cemetery in Bogdanov (Bohdanów), Belarus;
- Conservation work in the post-Dominican church in Kamianets-Podilskyi (Kamieniec Podolski), Ukraine;
- Restoration of the 19th-century cemetery in Lida, Belarus;
- Emergency work on a reinforced concrete cross supporting the bell in the Roman Catholic Church in Dourges, France;
- Emergency conservation work in the Church of the Assumption of the Blessed Virgin Mary in Dziatlava (Zdzięcioł), Belarus;
- Renovation of Polish tombstones on the cemetery in Drohobych (Drohobycz), Ukraine;
- Conservation work on the presbytery polychrome walls of the Bernardine church in Vilnius (Wilno);

- Conservation work on monuments connected with Poland and Poles in Georgia;
- Conservation work at the Yanivskiy (Janowski) Cemetery in Lviv (Lwów);
- Renovation and conservation of tombstones of Polish Armenians in Kutu, Ukraine;
- Conservation and restoration work in St. Peter and St. Paul Cathedral in Lutsk (Łuck), Ukraine;
- Conservation work on Polish monuments in Zhovkva (Żółkiew), Ukraine;
- Renovation and conservation work in the Christ the King Church in Kutu, Ukraine;
- Preservation of the exhibition in the Polish Barrack Museum in Taagerup, Denmark and ensuring its proper technical condition.

DOCUMENTATION WORK

- Documentation and conservation studies of paintings attributed to Szymon Czechowicz in the Lviv (Lwów) museum collections;
- Digitisation of archival collections of the Józef Piłsudski Institute of London, the collection of the 1919–1920 Polish-Bolshevik war;
- Preservation of the Polish archival heritage in Argentina: Documentation of the Lubicz-Orłowski family archive;
- Digitisation of archival collections of the Polish Institute of Arts and Sciences of America ('Jan Lechoń Papers' – Collection No. 5);
- Registration of the *varsaviana* in the archives of Polish diaspora institutions in London;
- Securing and publishing photos and archival recordings on video cassettes in the collections of Józef Piłsudski Institute of America;
- Research in the archival collections of the Central Archives of American Polonia in Orchard Lake;
- Book catalogue from the Załuski Library in the All-Russia State Library for Foreign Literature in Moscow;
- Polish parishes and churches in the USA – a source and photographic inventory;
- Inventory of religious sites and objects in the area of the former Grand Duchy of Lithuania;
- Polish or Poland-related documents, works of art and publications (*polonica*) in the collections of Czech museums and archives;
- Archiving and digitisation of the files of the Verification Commission of the Polish Underground Movement Study Trust in London;

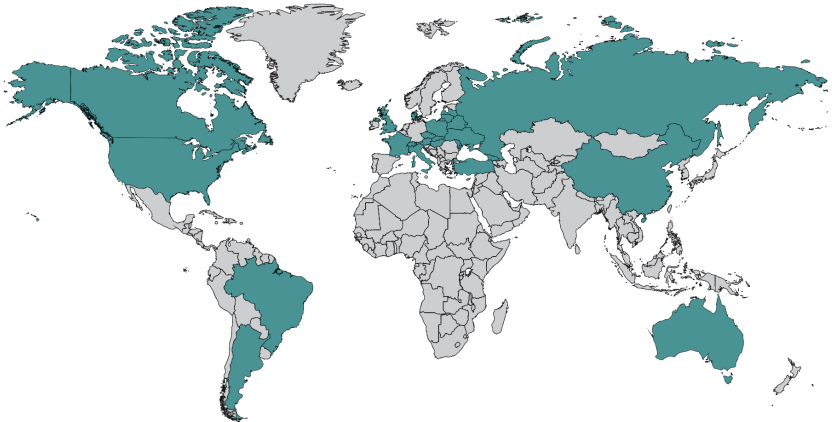
- Inventory of Jewish cemeteries in the Hutsul region (Huculszczyzna), Ukraine;
- Digitisation of the Potulicki Family Archives in the Polish Museum in Rapperswil, Switzerland;
- Assistance in preserving the Polish cultural heritage in the collections of the Polish Museum of America in Chicago;
- Research and examination of selected iconographic materials in Roman Catholic monasteries in Russia, Lithuania and Belarus;
- Manuscripts from the Załuski Library in the National Library of Russia in Saint Petersburg;
- Programme of Inventory and Digitisation of Church Archives in the East;
- Inventory of tombstones at the Lychakiv (Łyczakowski) Cemetery in Lviv (Lwów);
- Scanning parts of the Radziwiłł Archives preserved in the National Historical Archives of Belarus in Minsk;
- Digitisation and presentation of medals and medallions in the collections of the Polish Library in Paris;
- Preparing a catalogue of portraits of notable Poles based on the collections of the Lviv (Lwów) National Art Gallery for printing;
- Inventory of gardens in the former Eastern Borderlands;
- Documentation of Polish cemeteries in the former Ternopil (Tarnopol) Voivodeship, Ukraine;
- Digitisation of court books from the 16th to 18th centuries in the National Historical Archives of Belarus in Minsk;
- Old Prints from the Załuski Library in the National Library of Russia in Saint Petersburg;
- Preparation and publication of the Inventory of the Archive of the Society for the Protection of Polish Monuments and Historical Tombs in France;
- Research in the Department of Historical Prints of the State Library in Berlin.

DISSEMINATION OF KNOWLEDGE AND PROMOTION

- Field practices for students of Polish renovation and conservation studies in Zhovkva (Żółkiew);
- Publication of the book: Jerzy Giedroyc, Waclaw A. Zbyszewski, *Listy 1939–1984* [Letters 1939–1984];
- Publication of the consecutive issue of ‘Rocznik Lwowski’ [The Lwów Yearbook];
- Publication of two volumes of specialist research materials ‘Pamiętnik Lite-racki’ [Literary Memoir];

- Preparing a catalogue of Polish sculpture from the 19th century and the first half of the 20th century based on the collections of the Lviv National Art Gallery for printing;
- The website, virtual secretariat and digital archives of the Standing Conference of Polish Museums, Archives and Libraries in the West;
- Co-financing of organisation of the 40th Conference of Polish Museums, Archives and Libraries in the West, Paris;
- Renewal and modernisation of the permanent military exhibition in the Polish Museum of America;
- Multimedia exhibition ‘Life and Works of F. Ruszczyk (1870–1936)’ in Bogdanów (Bohdanów), Belarus;
- Lviv (Lwów), a map of the Old Town for the blind and visually impaired;
- Exhibition of paintings by Juliusz and Wojciech Kossak in the Polish Museum in Rapperswil, Switzerland, accompanied by the exhibition catalogue;
- The 4th International Scientific Congress: The State of Research on the Multi-cultural Legacy of the Former Polish-Lithuanian Commonwealth;
- Documentation of the social and professional activity of doctor Lucjan Skupiewski in Romania in the 20th century;
- Phototype edition of the illuminated manuscript of the National Register of Poles [the so-called *Metryka Nacji Polskiej*] stored in Padua.

COUNTRIES WITH PROJECTS IMPLEMENTED BY THE DEPARTMENT OF CULTURAL HERITAGE ABROAD AND WARTIME LOSSES, MINISTRY OF CULTURE AND NATIONAL HERITAGE



Source: Own study


SELECTED PUBLICATIONS:

- JaniszewskaJakubiak D., *CULTURAL DIPLOMACY: Bilateral efforts continue to preserve Poland and Ukraine's common historical heritage*, in: 'Business Ukraine', Warsaw 2016.
- JaniszewskaJakubiak D., *Ochrona i rewitalizacja polskiego dziedzictwa kulturowego na historycznych Ziemiach Wschodnich Rzeczypospolitej w działaniach Ministerstwa Kultury i Dziedzictwa Narodowego [Protection and revival of Polish cultural heritage in the Eastern Territories of the Former Republic of Poland in the work of the Ministry of Culture and National Heritage]*, in: *Polskie dziedzictwo duchowe i kulturowe na Wschodzie w 1050. rocznicę Chrztu Polski* [Polish spiritual and cultural legacy in the East on the 1050th anniversary of the Christianisation of Poland, Warsaw 2016.
- *Stan badań nad wielokulturowym dziedzictwem dawnej Rzeczypospolitej* [The State of Research on the Multicultural Legacy of the Former Polish-Lithuanian Commonwealth], vol. 1–6, W. Walczak, K. Łopatecki (eds.), Białystok 2010, 2012, 2013.

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RESTITUTION OF CULTURAL OBJECTS

Department of Cultural Heritage Abroad and Wartime Losses,
Ministry of Culture and National Heritage

The Division for Looted Art is a part of the Department of Cultural Heritage Abroad and Wartime Losses of the Ministry of Culture and National Heritage, and it deals with restitution and repatriation matters, both in Poland and abroad. Since 1992, the Ministry of Culture and National Heritage has collected data on cultural property lost from the territory of Poland within its post-1945 borders, taking actions to recover them.

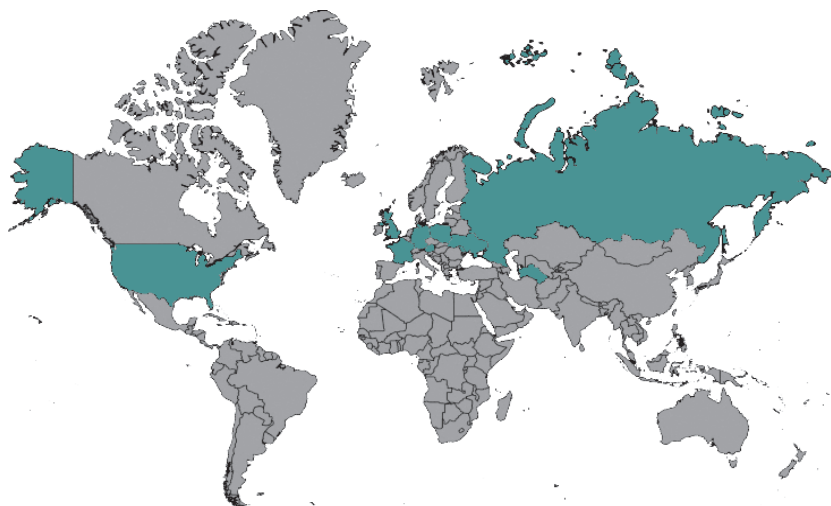
The employees of the Division for Looted Art constantly monitor the international art market in search of Polish wartime losses and recently stolen works of art, verify digitised public collections in Poland and abroad and use any other opportunity to recover lost cultural property. The Division cooperates closely with the Police and Prosecution Offices as well as with law enforcement agencies in other countries, including the Federal Bureau of Investigation (FBI), Homeland Security Investigations at the US Immigration and Customs Enforcement, and Interpol.

In the third quarter of 2018, the Division for Looted Art managed over 70 restitution cases in Poland and across the world.

In 2018, the Division was restructured to accommodate for its extended competences and responsibilities, including the tasks listed below, previously handled by the National Institute for Museums and Public Collections:

- Managing a national inventory of stolen or unlawfully removed cultural objects and a national register of lost cultural objects, which requires registering applications, verifying cultural property and coordinating cooperation with law enforcement authorities for cases pertaining to national restitution;

COUNTRIES IN WHICH RESTITUTION CASES PERTAINING TO POLISH WARTIME LOSSES ARE IN PROGRESS



Source: Own study

- Managing proceedings in restitution cases pertaining to cultural objects unlawfully removed from the territory of the Republic of Poland, including those pertaining to recovery of national treasures from the territory of an EU Member State;
- Managing proceedings in cases pertaining to recovery of national treasures of countries other than Poland, unlawfully removed from the territory of an EU Member State to the territory of the Republic of Poland, pursuant to the Regulation (EU) No. 1024/2012 of the European Parliament and of the Council of 25 October 2012 on administrative cooperation through the Internal Market Information System with respect to the use of the IMI system to ensure cooperation and conduct consultations with the competent authorities of the EU Member States, including the dissemination of information relevant to the given case.

THE DIVISION FOR LOOTED ART IS ALSO RESPONSIBLE FOR:

- Collecting information on cultural objects lost as a result of the Second World War;
- Managing the only Polish nationwide database of wartime losses;

- Initiating, coordinating and managing searches for lost cultural objects in Poland and abroad;
- Managing a national list of stolen or unlawfully removed cultural objects www.skradzionezabytki.pl;
- Undertaking restitution procedures in Poland and abroad, including delegating experts, coordinating studies of cultural objects, conducting negotiations, acting as legal representation in contact with the Police, prosecutor's office, courts, ensuring the transport of recovered objects;
- Recovering lost cultural objects found in Poland and abroad;
- Popularising knowledge on wartime losses through, amongst others, publishing catalogues, administering the website www.dzielautracone.gov.pl and engaging in additional projects, such as 'Muzeum Utracone' [The Lost Museum] (in 2010–2018).

DOCUMENTING WARTIME LOSSES

THE WARTIME LOSSES DATABASE

The digital database of wartime losses of the Division for Looted Art in the Department of Cultural Heritage Abroad and Wartime Losses is the only Polish nationwide register of cultural objects from the territory of Poland lost after 1945 as a result of the Second World War. Its main task is to record all available information on cultural objects looted during and after the war. The records stored in the database provide the basis for the Division to initiate searches for wartime losses and implement the respective recovery and restitution procedures.

Since 2008, an online directory of wartime losses, www.dzielautracone.gov.pl, has been managed in which the lost works of art registered in the database are published. So far, over 5700 objects have been included in the database.

THE NATIONAL INVENTORY OF STOLEN OR UNLAWFULLY REMOVED CULTURAL OBJECTS

Previously run by the National Institute for Museums and Public Collections and currently by the Ministry of Culture and National Heritage, the national inventory of stolen or unlawfully removed cultural objects is the only data-

base in Poland that collects information on stolen and sought after historical objects and works of art, so widely available to all Internet users. The inventory is also a tool employed by the Police, Customs Service, Border Guard and the National Revenue Administration to conduct searches and identify lost cultural objects. As a database available to general public it also gives other people the opportunity to check whether a given item is not sought after, and consequently it substantially contributes to eliminating the trade of stolen cultural objects. It is an extremely useful instrument for antiquarians, auction houses and their clients – indeed, all actors in the antiquarian market.

Lost cultural objects are reported to the Division for Looted Art by the services and administrative bodies mentioned above, including the Regional Offices for the Protection of Monuments and their representations. They are also reported by museums as well as private persons and institutions that own or administer historical objects. For the registration of such an offence to be effective a prior notification of the law enforcement authorities is required, a copy of which has to be submitted together with the information necessary to identify the lost object (photos, basic dimensions, a description).

THE PROGRAMME OF THE MINISTRY OF CULTURE AND NATIONAL HERITAGE

In 2016, the Ministry of Culture and National Heritage launched a new tool for raising awareness and disseminating knowledge on Polish wartime losses. Focused on providing the funding for provenance research, the programme had its subsequent edition in 2018.

The strategic objective of the programme is to support institutions in their provenance research on wartime losses in artistic collections. The programme aims to develop good practices and quality benchmarks applicable to provenance research on the wartime fate of cultural heritage collections and losses suffered by various institutions as an aftermath of the Second World War. An indirect objective of the programme is also to verify the current holdings in order to identify any possible wartime losses in other institutions/entities, both in Poland and abroad, and to collect all the previously dispersed documentation essential in the research on the history of collections. As high-quality and homogenous standards of provenance research in Polish cultural institutions must be developed, priority is given

to comprehensive projects extended beyond the standard framework of the applicant's current responsibilities, as a result of which it is possible to establish the scale and range of wartime losses experienced by the respective institutions. Projects of crucial value for the aims and objectives of the programme are to introduce a new quality benchmark for research on Polish wartime losses, with particular emphasis on studies that are multidisciplinary, include a conservation and renovation analysis of preserved objects, studies on sources necessary to establish the origins of the object, its wartime and post-war fate and preserved iconography. Dissemination of research findings, e.g. through their publication, constitutes an integral part of the programme.

RECOVERY OF WORKS OF ART

Restitution procedures are conducted in compliance with the provisions of international law as well as the law of the country where the object was found. The appropriate course of action is determined by the place where the given artefact was found and its current legal status. Based on the collected documentation, a restitution order is issued which must unambiguously confirm the provenance of the object, describe the circumstances of it being lost, but first and foremost – prove the ownership rights.

IN 2018, THE FOLLOWING WORKS OF ART RECOGNISED AS POLISH WARTIME LOSSES WERE RECOVERED:

- Maksymilian Gierymski's painting *Zima w małym miasteczku* [Winter in a Small Town], painted in 1872. Before the war the work was displayed in the Kraków Cloth Hall. In December 1939, it was confiscated by Kajetan Mühlmann, Special Delegate for the Securing of Art and Cultural Goods in the General Government, who personally chose it for his office decoration. In his memoirs written after the war, Feliks Kopera, the Director of the National Museum in Kraków, described the painting as the most valuable looted work of Polish painting in the collection of the National Museum in Kraków. This priceless wartime loss was found in Poland as a result of the model collaboration between the Ministry of Culture and National Heritage and the Police in the Małopolskie Voivodeship. After the recovery the painting was placed in the collections of the National Museum in Kraków, where it is subject to necessary conservation.

- The painting *Zesłanie Ducha Świętego* [Descent of the Holy Spirit], attributed to Isaak van den Blocke and dated back to the 17th century, was registered as a wartime loss of the St. Bridget (Birgitta) of Sweden Church in Gdańsk until 2018. The work was offered for sale to the National Museum in Gdańsk by a private person. Further actions led to court decision ruling that the object must be returned to the State Treasury represented by the Minister of Culture and National Heritage. This valuable work of religious art was recovered in a damaged form. Originally composed of four vertical boards glued together, it is now divided into seven parts. Its recovery by the Ministry of Culture and National Heritage was therefore crucial not only due to its ownership status but also for the purpose of its preservation, as its current condition indicates that if it had had not been for its recovery, the object would have most probably been destroyed completely.
- A collection of 124 ethnographic objects and 14 photographs from the pre-war collection of the Ethnographic Museum in Łódź. Before the Second World War, the ethnographic collection constituted the core of the collection of the Ethnographic Museum in Łódź, with more than 1300 historical objects presenting the life and culture of peoples in Africa, Asia, and Central and South America. In September 1940, it was taken to Leipzig and divided among various museum institutions. After the Second World War, the elements of the collection were registered as Polish wartime losses. In 2016, another 330 objects were found in the collections of the University of Göttingen and recovered. The cultural objects that returned to Poland will significantly enrich the offer of the Museum in Łódź, making its ethnographic collection one of the most valuable ones in Poland.
- Melchior Geldorp's painting *Portret damy* [Portrait of a Lady] returned to Poland as a result of the cooperation between the Polish Division for Looted Art and the American DHS/ICE Homeland Security Investigations, whose agents found the painting in Los Angeles. The work was stolen during the Second World War from the National Museum in Warsaw, to which it officially returned in September 2018.
- A red-figure lekythos with a handle, depicting a sphinx, from the 4th century BC, part of the collection of Józef Choynowski, a Polish collector from the Kiev region, which in 1923 was incorporated into the collection of the National Museum in Warsaw. Immediately after the outbreak of the Second World War, Choynowski's collection was looted by the special *Kommando* headed by Peter Paulsen (Kommando Paulsen). Based on the extant documents, we know that Choynowski's collection, stored in the National Museum, was

packed into several chests and transported to Poznań, from where it was taken to German museum warehouses. The object was found at an art auction in Munich. After long negotiations with its owner at the time, the object was returned to its original collection in Poland.

- The 17th-century diary (*Stammbuch*) of Melchior Lucas from the City Library in Wrocław. In 2018, the object was presented at an auction in Germany. As a result of the efforts undertaken by the Division for Looted Art, the object was withdrawn from the auction and eventually returned to its original collection in Poland.

POPULARISATION

An important task of the Division for Looted Art is to raise people's awareness on restitution of works of art and thus make their recovery more effective.

To this end, the representatives of the Division for Looted Art participate for example in national and international conferences and offer, under cooperation with the National Institute for Museums and Public Collections training courses on provenance studies, addressed to law enforcement authorities and state institutions.

'THE LOST MUSEUM' PROJECT

One of the most important promotional activities in 2018 was the 'Museum Utracone' [The Lost Museum] project. Implemented since 2010 in cooperation with the SAR Marketing Communication Association, the project has been mostly based on spectacular multimedia video shows presented in urban space, accompanied by large-format visualisations displayed on the walls of surrounding buildings. The premiere of each show takes place in several cities at the same time (e.g. Warsaw, Kraków, Gdańsk and Poznań) during the Night of Museums. Every year a different topic is chosen for the performance which presents different works of art selected by the Division for Looted Art from among the objects registered in the database of the Ministry of Culture and National Heritage. The focus of the ninth edition of the project in 2018, entitled 'Królewski sen' [The Royal Dream], was the history of the Royal Łazienki Park in Warsaw along with the history and turbulent fate of the collection of works of art established by Stanisław Augustus.

The project was further presented in 2018 as part of the Wawa Design Festival 2018 and the European Heritage Days 2018.

The aim of 'The Lost Museum' is above all to preserve memory and search for new ways to disseminate knowledge on Polish wartime losses in the field of cultural objects.

AIMS

The overarching aim of the Division for Looted Art for the upcoming years is to continue to document, search for and recover works of art looted as a result of the Second World War, as well as to search for and recover stolen or unlawfully removed cultural objects.

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DEVELOPMENT OF LIBRARY INFRASTRUCTURE AND PROGRAMMES ADDRESSED TO PUBLIC LIBRARIES

Polish Book Institute

In 2015, the Council of Ministers distributed tasks that are implemented under the National Programme for the Development of Reading, the largest programme to promote reading, among three entities. The National Library is responsible for making the offer of public libraries more attractive by increasing the share of publishing novelties in their collections, raising the availability of books, magazines, multimedia, music and cartographic publications in public libraries. The Ministry of National Education is in charge of improving and strengthening the interests and reading activity among students by supporting bodies that manage primary and secondary schools for children and youth; art schools of general education, schools, associated schools and school consultation points at diplomatic missions, consular offices and military representations of the Republic of Poland and pedagogical libraries in actions aimed at developing students' interests by promoting readership. The Polish Books Institute focuses on strengthening the capacity and the role of public libraries and libraries operating at other cultural institutions founded by gminas. To this end, calls are announced every year for applications pertaining to the renovation, reconstruction, extension, construction and adapting library buildings in rural, urban-rural and urban gminas with the population of up to 50,000 people.

According to the data of the Statistics Poland, in 2017, there were 7953 public libraries and library branches in Poland, which administered 885 sections for children and youth and 1210 library points. Out of this

number, 65.5% functioned in rural areas. Public libraries and their branches were most represented in the Mazowieckie Voivodeship (12%), while the Lubelskie Voivodeship had the highest number of library points (12.9%).

For many years, the Polish Book Institute has strived to respond to the need of public libraries in Poland to radically improve their condition. The programme of the Minister of Culture and National Heritage 'Library Infrastructure' has one strategic goal: to transform municipal and rural libraries into modern centres that provide access to knowledge and culture. In the first edition of the programme (2011–2015), 243 libraries were built or modernised (most of them in the Lubelskie Voivodeship: 27, followed by the Dolnośląskie and Małopolskie Voivodeship: 25 in each) for a total amount of PLN 150 million. In the current edition of the programme (2016–2020), 203 municipal and rural libraries are being built or modernised (most of them in the Mazowieckie and Wielkopolskie Voivodeship: 30 in each; data as of 30 September 2018), also for a total amount of PLN 150 million. Combined with the outcomes of the so-called 'Small Grants', a library infrastructure programme from 2010, under which funding was provided to 112 municipal and rural libraries, and 237 libraries were modernised, the final number of libraries newly built or modernised across Poland amounts to nearly 700.

To compare, let us present the situation of public libraries in Poland in the last 100 years or so.

According to the statistical data for Poland in the 1930s (data from 1937/38), the numbers of universal libraries were as follows: 1033 universal libraries administered by local governments and 8378 social libraries ('owned by various organisations and social institutions').

After the Second World War, the Statistics Poland published data on universal libraries and fee-based library facilities. In 1945/46, the number of universal libraries was estimated as follows: 426 local government libraries, 1251 social libraries and 221 fee-based library facilities. It should be pointed out that this data was 'partially incomplete, based on input from libraries registered by the Head Office of Libraries.'

These numbers illustrate the extent of Poland's war losses in terms of public libraries and, consequently, library collections. It certainly had an impact on readership levels, the consequences of which are visible even today, as shown for example by the ongoing 'liquidation' of private or home libraries.

In 1954, there were 4003 public (universal) libraries with 582 sections (branches) and 28,862 library points, of which nearly 3000 libraries and nearly 26,000 library points operated in rural areas.

In 1998, Poland had 10,200 public libraries, including branches, and 22,900 library points, of which 6900 libraries and 19,500 library points were located in rural areas.

For 2003, the following numbers are reported: 8700 public libraries (of which 5800 in rural areas) and 1900 library points (of which 1300 in rural areas).

As shown by the data, since the end of the last century the number of public libraries has declined. This seems to be caused by social transformations, digitisation of life, development of new technologies which all influence the world of books and literature. It is a trend that is observed in nearly all parts of the world.

In 2018, the Polish Book Institute launched its research into the outcomes of the programme 'Library Infrastructure' and the effect of improved infrastructure in libraries on readership levels in selected cities/towns and rural gminas across Poland. With this in mind, a sociological opinion survey was conducted to assess changes in readership levels and reading practices among library users and local residents as a result of the tasks implemented and co-financed under the programme 'Library Infrastructure 2016–2020'.

The Polish Book Institute supports public libraries in a variety of ways, not only through developing their infrastructure, but also through co-financing actions that promote reading (programmes: 'Promotion of Reading', 'Partnership for Books'), through training programmes for library and bookshop staff ('Partnership for Books'), the nationwide programme of Book Discussion Clubs, and finally by developing and implementing the MAK+ programme in libraries.

Under the grant programme 'Promotion of Reading', the following types of tasks are supported: literary festivals, events and promotional campaigns of publishing novelties, social, educational and promotional campaigns. In 2018, public libraries received a total of PLN 1.5 million (PLN 950,000 and PLN 550,000 for the tasks implemented in 2018 and 2019, respectively). The aim of the grant programme 'Promotion of Reading' is to encourage people to read and to train staff of public libraries and stationary bookshops. In 2018, public libraries received a total of PLN 3.36 million for promoting reading (PLN 2.55 million) and for training courses (PLN 805,000).

In 2015–2017, the Polish Book Institute managed another grant programme called 'Kraszewski. Computers for Libraries', under which the co-funding was provided for the purchase of computer hardware, software, necessary programmes and peripheral devices for a total amount of PLN 7.5 million.

Thanks to the efforts of the Polish Book Institute, a network of Book Discussion Clubs was established in public libraries or in cooperation with them, which has been developed systematically since 2006. Currently, there are 1688 clubs, including 584 clubs for children and youth and 1104 clubs for adults (as of 30 September 2018), with 517 clubs located in rural gminas, 448 in urban-rural gminas and 723 in urban gminas. Between 1 January 30 September 2018, clubs held 9521 meetings; currently, they have 16,566 permanent members; 865 meetings were organised with 300 authors, with 561 meetings financed entirely by the programme; and 17,952 volumes were purchased for the clubs. In 2018, the Polish Book Institute distributed PLN 1.8 million under the programme. Actions have been taken to increase the expenditure on the programme to over 2.2 million per year.

Moreover, the Polish Book Institute developed a new cataloguing system MAK+ for public libraries which facilitates library cataloguing and item lending. MAK+ is an integrated electronic library system for managing electronic library catalogues, user databases, registration of loans to users and among libraries, and library statistics. It is operated via a web browser.

The library system MAK+ is currently used in 2260 libraries (in 915 central libraries and 1345 branches), which accounts for approx. 27.92% of all public libraries in Poland.

What distinguishes the MAK+ system from other cataloguing systems is the fact that it allows libraries to catalogue and share their collections in two places at the same time: on their website and on the website www.szukamksiązki.pl. On 26 September 2018, there were 20,837,981 books available at www.szukamksiązki.pl, with the average of over 4500 new books registered every day. This makes it the largest online catalogue of books in Poland.

Furthermore, in 2018, the Polish Book Institute developed a pilot project addressed to three-year-olds, implemented as part of the nationwide campaign 'A Small Book – A Great Human'. Launched in the second half of September, the action is to encourage parents to visit libraries and read books with their children every day. Every three-year-old who will come to the library that participates in the project will receive the Reading Kit which includes the book *Pierwsze wiersze dla...* [First Poems for...] and the Library Card of a Small Reader. Whenever a child lends at least one book from children's collection per visit, he or she will receive a sticker. After collecting 10 stickers, the Small Reader is given a diploma that certifies his or her

reading interests. The Reading Kit also contains something for parents: *Książką połączeni, czyli o roli czytania w życiu dziecka* [Connected by the Book: The Role of Reading in Children's Life], an information brochure that discusses the benefits of reading to children and offers some insight on where to look for new reading inspirations. Thanks to the campaign, libraries will become an important point on children's childhood map of reading, thus helping them fully participate in cultural life also as adults.

The Polish Book Institute invited all central public libraries to take part in the project. Libraries were responsible for equipping their branches with the books. A total of 800 central libraries registered for the pilot action. The Reading Kits for three-year-olds will be offered by 3000 reading facilities (both central libraries and their branches) all over Poland. All libraries that applied for the project were accepted.

Under the pilot, 100,000 Reading Kits are planned to be handed in to children. Apart from that, the libraries also received other materials from the Polish Book Institute: posters, leaflets, stickers, Diplomas for Small Readers and promotional materials to be published online. The cost of the pilot action is estimated at PLN 600,000.

All the statistical data provided in the text is based on annual reports of the Statistics Poland and statistical reports of the Polish Book Institute.

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EXPENDITURE OF THE POLISH STATE ON CULTURE

Department of Intellectual Property Rights and Media,
Ministry of Culture and National Heritage

EXPENDITURE ON CULTURE IN 2015–2019

Poland's expenditure on culture and protection of national heritage planned in the state budget is divided into groups as presented below.

TYPES OF EXPENDITURE ON CULTURE AND PROTECTION OF NATIONAL HERITAGE SPECIFIED IN THE BUDGET

State budget	Part 24: <i>Culture and protection of national heritage</i> (proportion of the budget at the disposal of the Minister of Culture and National Heritage)
	Expenditure under Section 921: <i>Culture and protection of national heritage</i> in other parts of the state budget
European funds budget	Part 24: <i>Culture and protection of national heritage</i>
Targeted funds	Promotion of Culture Fund

Source: Own study

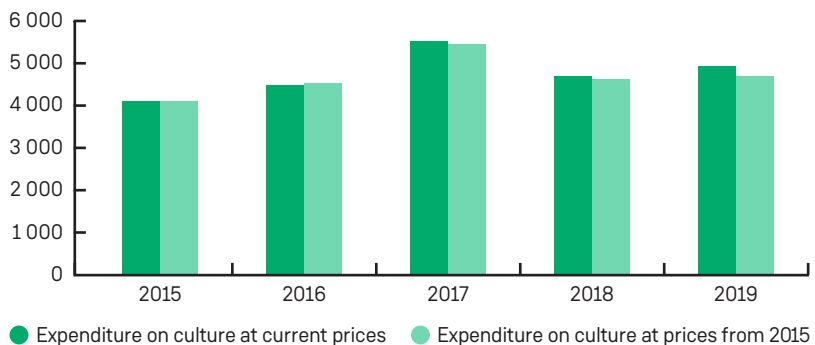
This report presents data available as of September 2018 on the sources of financing culture, i.e. the budget expenditure from 2015–2017, expenditure earmarked in the Budget for 2018 and planned in the draft Budget for 2019.

The aforementioned four types of expenditure on culture earmarked in the Budget for 2018 totalled PLN 4689.95 million. Nominally, it is 15% more

than in 2015 and 5% more than in 2016. Compared to the previous year, the total amount is lower by 15%, as in 2017 the Ministry of Culture and National Heritage paid a compensation of PLN 980 million to the National Broadcasting Council to cover for losses due to legislative exemptions on subscription fees in 2010–2017. Consequently, the compensation increased the expenditure planned for 2017 by over 1/5 (21.6%). Thus, if it was not taken into account, the expenditure on culture in 2018 would exceed that from 2017 by 3%.

In the draft Budget for 2019, the planned expenditure on culture will amount to PLN 4928.4 million, which translates into a further nominal increase of 5% compared to the budget plan for 2018. The chart below shows the expenditure on culture in 2015–2019 at current prices and at prices from 2015 (in PLN million), reflecting the trend observed in these five years.

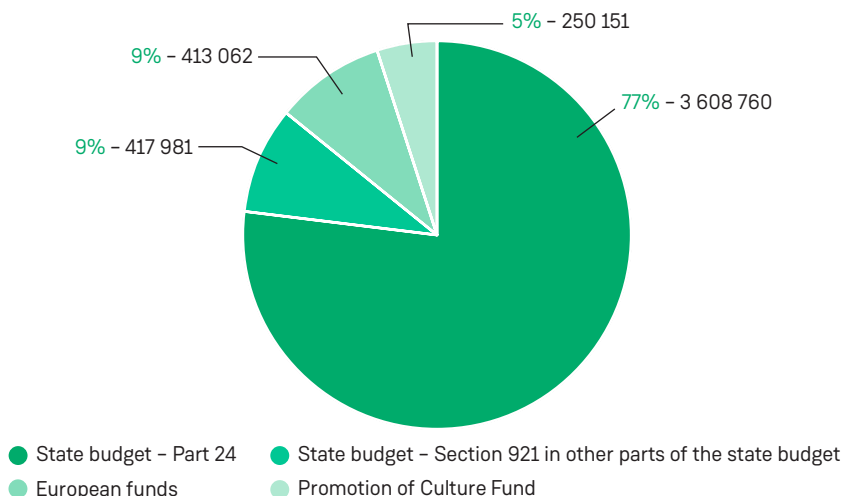
EXPENDITURE ON CULTURE (IN MILLION PLN) IN 2015–2019:
EXECUTED IN 2015–2017 AND PLANNED FOR 2018 AND 2019



Source: Own study

The Ministry of Culture and National Heritage has the following funds at its disposal: Part 24 of the state budget, Part 24 of the European funds budget and the Promotion of Culture Fund, whereby the last two constitute the sources of funds separate from the state budget. In 2018, these funds totalled PLN 4272 million, accounting for 91% of the total expenditure on culture. The remaining 9% of the expenditure on culture were funds planned under Section 921 in other parts of the state budget (administered by ministers, the Chancellery of the President, voivodes). The next chart shows the amounts (in PLN million) of the respective types of expenditure and their share in the total expenditure on culture in 2018.

STRUCTURE OF EXPENDITURE ON CULTURE IN 2018 (IN MILLION PLN)



Source: Own study

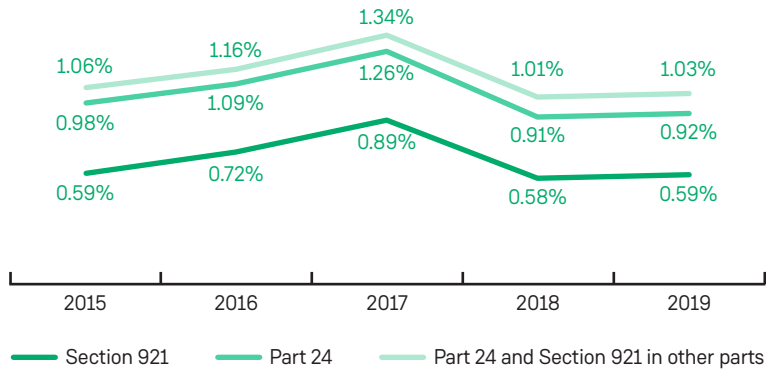
SHARE OF EXPENDITURE ON CULTURE IN THE STATE BUDGET

Expenditure in the state budget is classified under the relevant parts of the budget (depending on the authority responsible for its management, e.g. Part 24: *Culture and protection of national heritage* lies within the remit of the Minister of Culture) and sections (depending on the type and purpose of expenditure; e.g. expenditure on culture and protection of national heritage is specified in Section 921). The respective parts of the budget may consist of expenditure classified under different sections, which means that funds under Section 921: *Culture and protection of national heritage* may be included in different parts of the budget and be put at the disposal of different public authorities (ministers, the Chancellery of the President, voivodes).

In order to establish the share of expenditure on culture in the state budget, one needs to check positions listed as Part 24: *Culture and protection of national heritage* and Section 921: *Culture and protection of national heritage*. In 2018, the expenditure under Part 24 was agreed to be PLN 3608.8 million, while under Section 921 it was PLN 2228 million, with both amounts accounting for 0.91% and 0.58% of the total budget expenditure, respectively.

In 2018, the overall expenditure on culture under Part 24 and Section 921 amounted to PLN 4026.7 million, with its share in the total budget equal to 1.01%. The chart below illustrates the respective proportions of expenditure on culture in 2015–2019:

SHARE OF EXPENDITURE ON CULTURE IN THE STATE BUDGET



Source: Own study

The individual shares in the expenditure on culture in the state budget in 2018 and 2019 are slightly lower than in the previous years. This is mainly because the respective figures were exceptionally high in 2016 (due to the additional significant expenditure on the purchase of the Czartoryski family collection) and 2017 (due to the aforementioned compensation to the National Broadcasting Council).

In terms of the overall share of the expenditure on culture in the total budget in 2018, Section 921: *Culture and protection of national heritage* (0.58%), similarly to 2017, ranked lower than such sections as family (9.8%), national defence (8.4%), higher education (4%), healthcare (1.8%), science (1.6%) and welfare (1%), but higher than education and child upbringing (0.5%), municipal services and environment protection (0.25%) and physical education (0.07%).

SHARE OF EXPENDITURE ON CULTURE IN POLAND'S GDP

A comparison of all the expenditure on culture specified in the budget and other sources, i.e. the European funds and the Promotion of Culture Fund, to Poland's GDP reveals that its level is similar to that in 2015. Higher propor-

tions observed in 2016 and 2017 resulted from the aforementioned one-off expenses related to the purchase of the Czartoryski family collection and the compensation for losses due to legislative exemptions on subscription fees. The relevant data is presented in the table below.

SHARE OF EXPENDITURE ON CULTURE IN POLAND'S GDP

	2015	2016	2017	2018
Proportion of expenditure on culture (expenditure under Part 24 of the state budget, Section 921 in other parts of the state budget, Part 24 of the European funds budget) in GDP	0.229%	0.242%	0.278%	0.227%

Source: Own study

EXPENDITURE UNDER PART 24 AND SECTION 921 OF THE STATE BUDGET IN 2018

The next table presents the expenditure of the Minister of Culture and expenses of other authorities in charge of the funds provided under Section 921, as planned in the state budget in 2018. The first three columns of the table show expenses under Part 24 of the state budget, while columns three, four and five list the expenditure included in Section 921 of the state budget.

Over half of the expenditure of Part 24 (52%) comprised the expenditure of Section 921, followed by that of Section 801: *Education and child upbringing* (27%), and Section: *803 Higher education* (18%).

As part of the expenditure under Section 921, the following was planned:

- Institutional subsidies for 53 state cultural institutions (in the amount of PLN 778.9 million), 38 cultural institutions co-managed by local governments and the Minister of Culture (PLN 134.7 million), the Polish Film Institute (PLN 12.5 million), the Centre for Polish-Russian Dialogue and Understanding (PLN 5.6 million), and the Foundation of the Ossoliński National Institute in Wrocław (PLN 18.9 million);
- Targeted subsidies for 35 cultural institutions;
- Co-funding for different groups of entities under the Programmes of the Minister of Culture and National Heritage (hereinafter: Ministerial Programmes);
- Financing the activity of the following budgetary units: the Head Office of Polish State Archives and the Council for the Protection of the Memory of Struggle and Martyrdom Sites.

STATE BUDGET EXPENDITURE UNDER PART 24 BY BUDGET CLASSIFICATION SECTIONS AND UNDER SECTION 921 BY BUDGET PARTS IN 2018
(IN THOUSAND PLN)

State budget expenditure under Part 24: CULTURE AND PROTECTION OF NATIONAL HERITAGE by budget classification sections TOTAL: PLN 3,608,760				
Section	Amount	Part 24 and Section 921 1,870,024	TOTAL	417,981
801: Education and child upbringing	964,695		13: The Institute of National Remembrance – Commission for the Prosecution of Crimes against the Polish Nation	13,827
803: Higher education	645,762		31: Employment	3,977
750: Public administration	91,339		32: Agriculture	6,226
854: Childcare education	36,640		28: Science	16,500
752: National defence	192		30: Education and child upbringing	9,000
754: Public security	108		46: Healthcare	11,994
TOTAL	1,738,736		43: Religious denominations and national and ethnic minorities	16,294
			1: Chancellery of the President of the Republic of Poland	30,000
			45: Foreign affairs	36,734
			29: National defence	152,512
		85: Budgets of voivodes	120,917	
		Budget part	Amount	
Source: Own study		State budget expenditure under Section 921: CULTURE AND PROTECTION OF NATIONAL HERITAGE by budget parts TOTAL: 2,288,005		

The expenditure under Sections 801: *Education and child upbringing* and 854: *Childcare education* was allocated mainly for the activity of budgetary units (the Centre for Art Education, 251 art and boarding schools and eight dormitories) and institutional subsidies for 157 non-public art schools and boarding schools with the authority of public schools as well as three public art schools established by a natural or legal person who is not a local government unit.

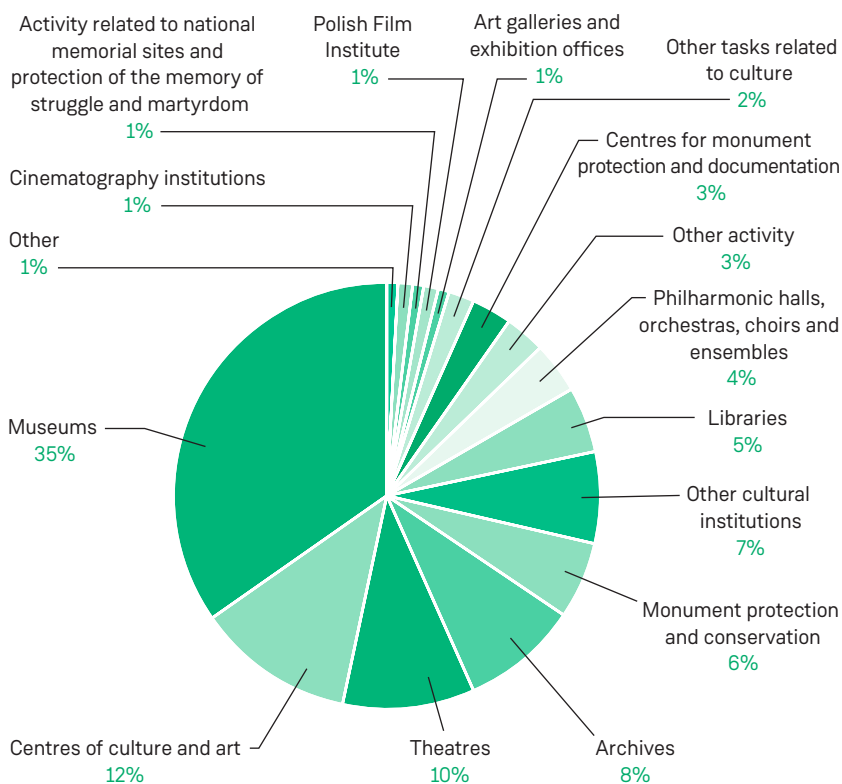
Under Section 803: *Higher education*, subsidies were planned for 19 art universities/academies – for their teaching activity and student scholarships.

Under Section 750: *Public administration*, the funding was provided for the activity of the Office of the Ministry of Culture and National Heritage.

TYPES OF CULTURAL ACTIVITY FINANCED BY THE MINISTER OF CULTURE UNDER SECTION 921

The chart below presents the structure of expenditure of the Minister of Culture planned for 2018 under Section 921, according to the type of cultural activity to be financed:

EXPENDITURE UNDER SECTION 921, PART 24 OF THE STATE BUDGET BY BUDGET CLASSIFICATION CATEGORIES IN 2018



Source: Own study

The share of the respective types of cultural activity under Section 921 in 2018 was similar to that in 2017 and the one planned for 2019. A slightly smaller proportion of expenditure was allocated to museums (reduced by 2 percentage points), while the expenditure on archives was increased (by 1 percentage point). The only significant difference is the presence of expenditure on television and radio activity in 2017, which was caused by the compensation paid to the National Broadcasting Council. Expenses of this type were not included in the budget for 2018; neither are they considered in the draft budget for 2019.

EUROPEAN FUNDS BUDGET

In comparison to the previous year, two main differences may be noticed in 2018. The expenditure on culture from the European funds increased significantly – two and a half times. However, the number of the sources of funding is smaller. In 2018, they were based exclusively on the European structural funds, while in 2017 the money continued to be spent from the closing edition of the Norwegian funds and the EEA funds for 2009–2014.

In 2018, 98% of the structural funds dedicated to culture were the funds provided under the Operational Programme Infrastructure and Environment 2014–2020, with over 75% of them intended for projects focused on protection of cultural heritage and development of cultural resources, and less than 23% for thermo-modernisation of art schools. The table below presents the allocation of the European funds planned under Part 24 in 2018:

ALLOCATION OF EUROPEAN FUNDS UNDER PART 24 OF THE STATE BUDGET

PROGRAMME	IN THOUSAND PLN	%
OP I&E 2014-2020, Priority Axis 8: <i>Protection of cultural heritage and development of cultural resources</i> Financing projects focused on the preservation of cultural heritage; funds distributed in a tender process	312,131	75.57
OP I&E 2014-2020, Priority Axis 1: <i>Low-emmission economy</i> . Implementation of the project 'Comprehensive thermo-modernisation of public art schools in Poland' (139 schools)	93,593	22.66
OP Digital Poland 2014-2020	7 312	1.77
Other programmes	26	0.01
Total	413,062	100

Source: Own study

PROMOTION OF CULTURE FUND

In 2018, the expenditure under the Promotion of Culture Fund focused on three types of tasks specified in the Act on gambling:

PROMOTION OF CULTURE FUND IN 2018

PROGRAMME	IN THOUSAND PLN	%
Promotion or support of: <ul style="list-style-type: none"> - Nationwide and international art projects, including educational projects; - Literary work and journalism as well as projects for the promotion of Polish language culture and reading, supporting cultural magazines and low-circulation literature; - Activities for the protection of Polish national heritage; - Artists and creators, including social benefits; - Activities for improved access of people with disabilities to culture; - Tasks implemented as part of projects, including investment projects and projects co-financed from European and international funds in the area of culture and protection of national heritage; - Implementation of investments for the promotion and support of art projects, development of readership, protection of Polish national heritage, promotion of young artists and creators and of contemporary art. 	235,673	94
Tasks implemented by the Polish Film Institute	10,500	4
Fees paid to authors, translators and publishers due to library borrowings of their works	3 978	2
Total	250,251	100

Source: Own study

The first of the tasks listed in the table consumed 94% of the funds planned for 2018 under the Promotion of Culture Fund. It was implemented primarily through co-financing provided under the Ministerial Programmes, with 98% of the amount specified above allocated to this purpose. The remaining funds (PLN 3.4 million) were intended for awards as well as social benefits for artists and creators.

The article was prepared based on the Act on the state budget for 2018 (Journal of Laws 2018, item 291); draft Act on the state budget for 2019 submitted to the Polish Sejm and approved by the Council of Ministers on 25 September 2018; Report on the implementation of the state budget and

the European funds budget in Part 24 and Section 921: *Culture and protection of national heritage* for 2018, Ministry of Culture and National Heritage, Warsaw, April 2018; Reports on the implementation of the state budget for the period from 1 January to 31 December 2017, Council of Ministers 2018; and reports prepared by the Finance Department of the Ministry of Culture and National Heritage.

Edited by: Division of Strategy, Analysis and Creative Industries,
Department of Intellectual Property Rights and Media,
Ministry of Culture and National Heritage

4.



VARIA

PUBLIC SPACE AND ARCHITECTURE IN SOCIAL PERCEPTION¹

National Centre for Culture Poland

Spatial (dis)order in Poland has been the subject of public discourse for a couple of years.² Deficiencies in legal regulations and missing social awareness on local identity and how arrangement of public space can change the quality of life are found to be two main aspects of the problem. Experts claim that the lack of long-term approach in spatial planning poses an obstacle to creating and keeping spatial order. Low level of civil responsibility for how cities and rural areas look, and what architectural legacy we will leave to the next generations³ seems to be the main challenge. These problems have also roots in aesthetical

- 1 The text refers to the report by Z. Maciejczak-Kwiatkowska, M. Retko-Bernatowicz, R. Wiśniewski, *W dialogu z otoczeniem? Społeczne postrzeganie przestrzeni publicznej i architektury w Polsce* [In dialogue with the surroundings? Social perception of public space and architecture in Poland], National Centre for Culture Poland, Warsaw 2018.
- 2 See F. Springer, *Wanna z kolumnadą* [A bathtub with a colonnade], Wołowiec 2013; *Hawaikum. W Poszukiwaniu istoty piękna* [Hawaikum. In search for the sense of beauty], M. Kozień et al. (eds.), Czarne Publishing House, Wołowiec 2015; J. Kusiak, *Chaos Warszawa. Porządki przestrzenne polskiego kapitalizmu*. [Chaos Warsaw: A Cognitive Mapping of the City], Fundacja Nowej Kultury Bęc Zmiana, Warsaw 2017; *Przestrzeń życia Polaków* [The life space of Poles], J. Sepioł (ed.), SARP 2015; D. Wantuch-Matla, *Przestrzeń publiczna 2.0. Miasto u progu XXI wieku* [Public space 2.0. The city at the dawn of the 21st century], Księży Młyn Publishing House, Łódź 2016.
- 3 See: P. Andrzejewski et al., *Polska Polityka Architektoniczna. Polityka jakości krajobrazu, przestrzeni publicznej, architektury* [Polish architectural policy. The policy of the quality of landscape, public space and architecture], National Centre for Culture Poland, SARP, Warsaw 2018; *Przestrzeń życia Polaków...op. cit.*

preferences and lack of general architectural education. The layout and appearance of cities, towns and rural areas depend to a great extent on individual decisions regarding single family dwellings and business premises.⁴

Social researchers touch the topic of social perception of architecture in surveys relatively rarely⁵, though the interest in issues related to architecture, landscape and spatial planning seems to be growing.⁶ These issues are important and the knowledge is incomplete. This made us pose a question about the social range of interest in architecture and public space. Is this interest common? Is it changing? What is important in architecture for Polish people? We also wanted to know whether a discrepancy continues to exist between the criticism from the opinion-forming circles and the satisfaction expressed by most of the society with respect to what their surroundings look like.⁷

METHODOLOGY OF THE RESEARCH

The survey was commissioned by the National Centre for Culture Poland and conducted by Ipsos on 16–20 November 2017 under the cyclical Omnibus Survey with the use of the CAPI (Computer Assisted Personal Interview) method. It was carried out on a representative group of 1003 Polish people of more than 15 years old. Some questions, already asked in the previous years in surveys by institutions (the National Heritage Board of Poland) and survey companies – Centre for Public Opinion Research⁸ and TNS Polska⁹

4 The layout and appearance of cities remain under the influence of history and the so-called genetic types of urban spatial layout, discussed under the review of conceptions on social ecology by Paweł Rybicki in: *idem, Społeczeństwo miejskie* [Urban society], PWN Publishing House, Warsaw 1972, pp. 161–168.

5 Recently: CBOS, *Polacy o architektach* [Poles about architects], 2014, https://www.cbos.pl/SPISKOM.POL/2014/K_161_14.PDF [accessed on: 3 July 2018]; CBOS, *Polacy o architekturze* [Poles about architecture], 2010, https://www.cbos.pl/SPISKOM.POL/2010/K_134_10.PDF [accessed on: 3 July 2018].

6 As illustrated by a growing number and quality of published documentaries, essays and translations, architecture has become a subject of many cultural initiatives and debates.

7 CBOS, *Polacy o architekturze* [Poles about architecture], 2010, https://www.cbos.pl/SPISKOM.POL/2010/K_134_10.PDF [accessed on: 3 July 2018].

8

Ibid.

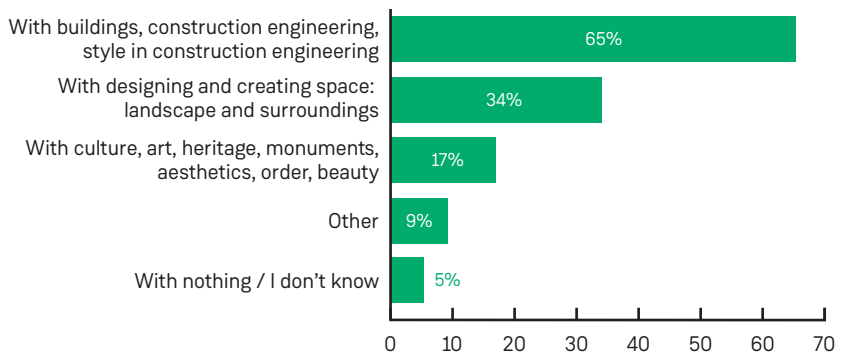
9 TNS Polska, *Reklama w przestrzeni publicznej* [Advertising in public space], 2013, http://www.tnsglobal.pl/wp-content/uploads/2013/09/TNS_Polska_Reklama_w_przestrzeni_publicznej3.pdf [accessed on: 3 July 2018].

(presently Kantar Public), were repeated, which allowed not only to determine the current level of Poles' architectural awareness but also to see how much it has changed over time.

SELECTED RESULTS

Architecture is a part of culture that cannot be simply ignored. One may avoid culture in its narrow sense, for example by not going to philharmonic concerts, theatre or cinema, but one cannot distance oneself from architecture completely. As we launched the survey on social perception of landscape, public space and architecture, our first question was what the respondents associated this notion with. Most Poles attribute a very narrow meaning to it. They associate architecture with construction industry rather than with designing, shaping functional environment and landscape, not to mention culture, arts and beauty.

WHAT DO YOU ASSOCIATE THE WORD 'ARCHITECTURE' WITH?*



* Open question. The figures do not sum up to 100% as the respondents could give more than one answer.

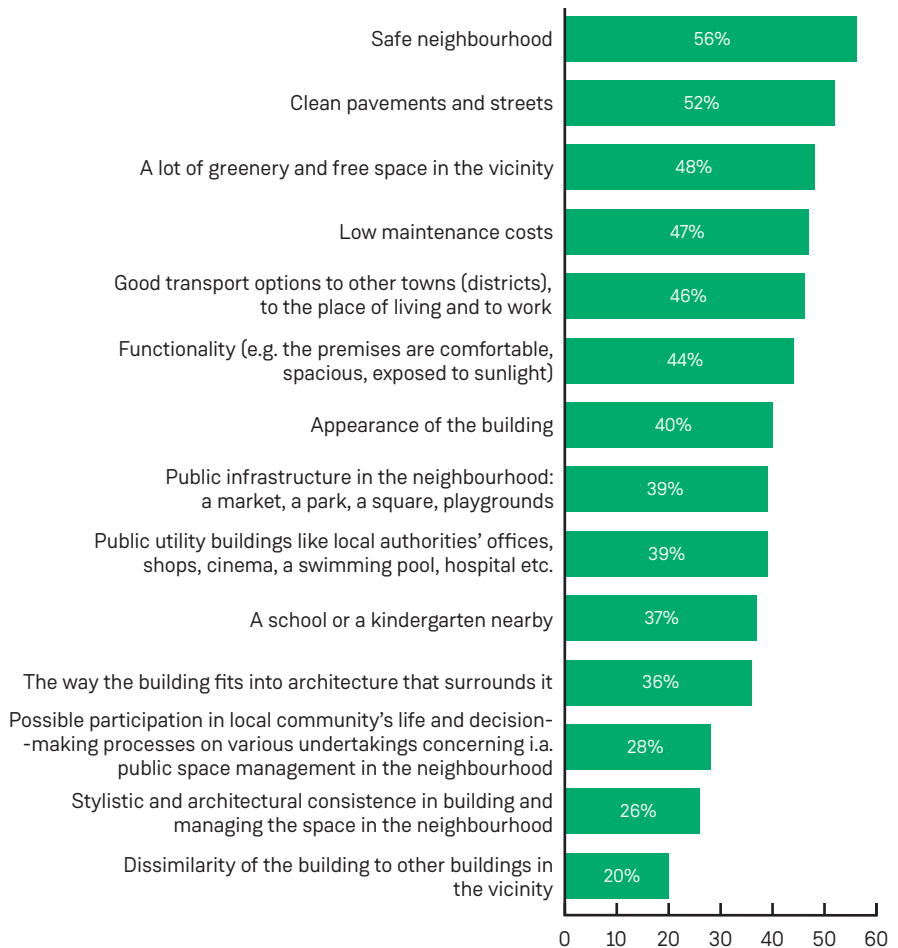
Source: National Centre for Culture Poland/Ipsos 2017 (N=1003)

Another issue that brings us closer to answering the question about what is most important for Poles in architecture were the criteria taken by them into consideration when choosing a place to live.¹⁰ 'Safe neighbourhood' and 'clean pavements and streets' were deemed as very important factors

10 The question was taken from CBOS surveys and slightly modified, *Polacy o architekturze* [Poles about architecture], 2010, https://www.cbos.pl/SPISKOM.POL/2010/K_134_10.PDF [accessed on: 3 July 2018].

by more than half of the respondents. Over 40% pointed also to such aspects as greenery and a lot of space, maintenance costs, public transport and functionality of the premises, recognising them as 'very important'. Public service buildings, squares, parks and schools were less important to the respondents, similarly to the aesthetic criteria or the possibility to participate in the life of local community.

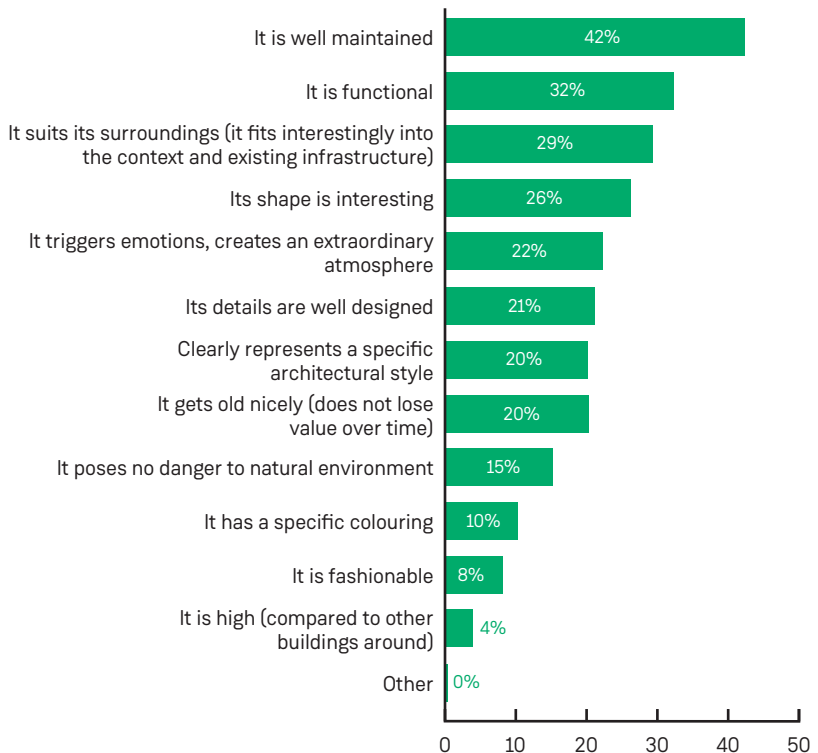
ASSUMING THAT YOU HAVE DECIDED TO CHANGE YOUR PLACE OF LIVING, WHICH OF THE ELEMENTS PRESENTED BELOW WOULD YOU RECOGNISE AS IMPORTANT AND WHICH AS NOT IMPORTANT WHEN CHOOSING A NEW FLAT OR A HOUSE? PLEASE GIVE YOUR OPINION FOR EACH OF THE ELEMENTS (PERCENTAGE OF ANSWERS 'VERY IMPORTANT')



Source: National Centre for Culture Poland/Ipsos 2017 (N=1003)

Apart from the information on what criteria lie behind Poles' decisions about their potential place to live, it is also interesting to know what criteria they apply when they evaluate a specific object of architecture. The following features appeared to be especially important: functionality of the building (32%), its good condition/maintenance (42%), and how it suits its surroundings (29%). These three most popular criteria considered when evaluating architecture may be referred to three classical rules of architecture formulated by Vitruvius: utility, stability and beauty.

WHAT FEATURES OF A BUILDING MAKE IT ATTRACTIVE TO YOU?*



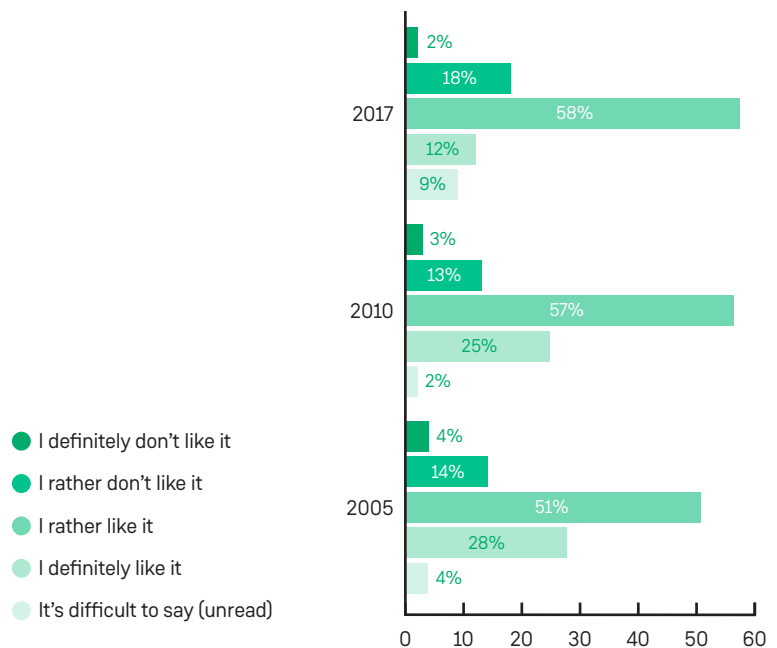
* The figures do not sum up to 100% as the respondents could indicate three most important factors.

Source: National Centre for Culture Poland/Ipsos 2017 (N=1003)

These diagrams give a picture of what lies behind Poles' evaluation of architecture. However, a question arises about their opinions regarding the look and management of space. The data show that, generally speaking,

Poles like the neighbourhoods they live in.¹¹ Of all respondents 70% found their cities/towns good in terms of their appearance, spatial layout and convenience in utilisation of infrastructure. The opinions recorded in the surveys in the last 10 or 15 years have not changed much. The percentage of people who give negative opinions about the architecture of their neighbourhood has increased by a few points. The group of the respondents who are definitely critical about the architecture of their neighbourhood remains more or less the same. Citizens of big cities are relatively more often satisfied with architectural solutions (80% of positive answers for cities with the population of over 500,000).

GENERALLY SPEAKING, DO YOU LIKE THE CITY/TOWN YOU LIVE IN IN TERMS OF ARCHITECTURE, THAT IS ITS APPEARANCE, ARRANGEMENT OF SPACE AND COMFORT OF USE OF ITS INFRASTRUCTURE?*



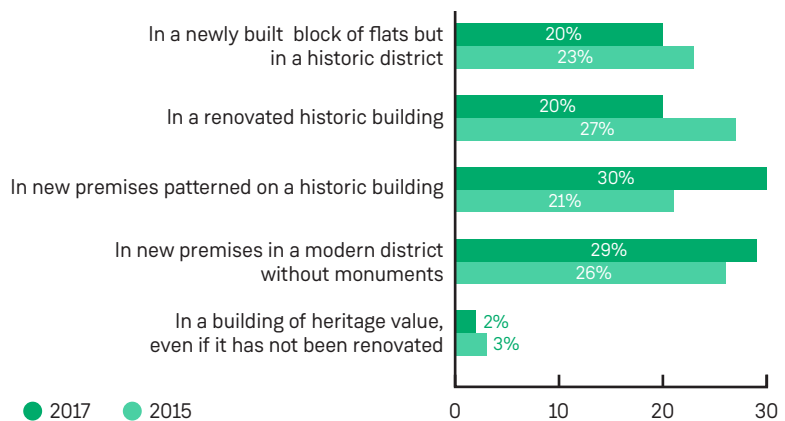
*The percentages do not sum up to 100% as the figures have been rounded off.

Source: National Centre for Culture Poland/Ipsos 2017 (N=1003); CBOS 2010 (N=977); CBOS (N=1073)

- 11 Apart from the general evaluation of the look and functionality of the given space the survey included also a question about the elements that form its surroundings. The respondents' answers are included in the survey report.

Apart from the opinions of Poles on their vicinity, we inquired also what meanings they ascribed to historic objects of architecture in public and private space. Analogically as in the survey conducted by the National Heritage Board of Poland in 2015, we asked the respondents how important the historic value of the building is for them when choosing their new place of living. In 2017, most of the respondents declared that hypothetically they would like to live in new premises patterned on old buildings (30%). This declaration was subject to the greatest change in opinion compared to similar declarations from 2015. The percentage of Poles who expressed their willingness to move into new premises patterned on old buildings increased by 9%. Compared to 2015, the percentage of the respondents choosing a renovated historic building dropped significantly (from 27% in 2015 to 19% in 2017). Currently, more Poles want to live in new buildings patterned on objects of heritage value and fewer – in renovated buildings.

WHERE WOULD YOU PREFER TO LIVE (HYPOTHETICALLY):

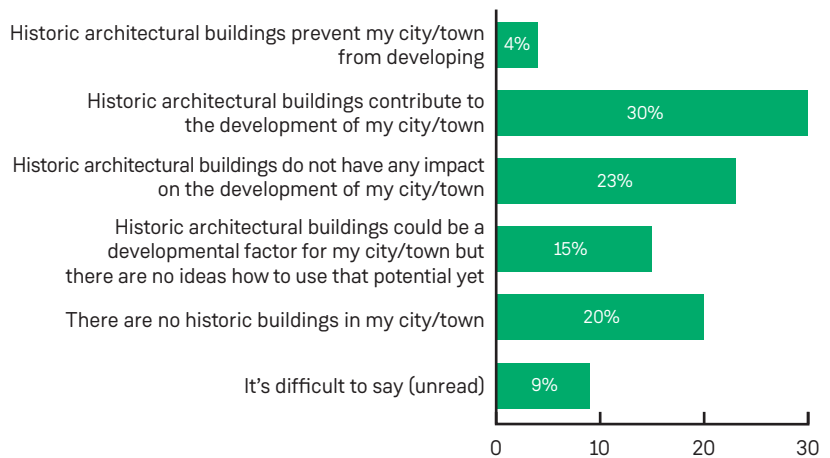


Source: National Centre for Culture Poland/Ipsos 2017 (N=1003); National Heritage Board of Poland/PBS 2015 (N=1067)

We also asked the respondents about their attitude to historic objects of architecture in their cities/towns, i.e. not only to well-recognised buildings included in restoration budgets and placed along tourist trails. Most of the respondents (30%) agreed with the conclusion that historic objects of architecture constitute a factor that supports the development of their cities/towns. With respect to this indication differences were observed in the subgroups of the respondents based on the criterion of education (people

with primary education – 16%, secondary vocational education – 29%, secondary general education – 32%, higher education – 40%) and size of cities/towns of the respondents. The highest percentage (48%) was recorded among the respondents from towns with the population between 50,000 and 100,000, followed by those from cities with the population between 200,000 and 500,000 (47%) and the biggest cities (> 500,000 – 45%). Young people of 15 to 19 years old appreciated the potential of historic buildings the least (15%). This age group concentrated answers that pointed to the lack of historic buildings in the respondents' cities/towns (32%).¹²

WHICH OF THE STATEMENTS PRESENTED BELOW DO YOU AGREE MOST WITH?



Source: National Centre for Culture Poland/Ipsos 2017 (N=1003)

Comparing the relatively low rate of people who acknowledge the developmental value of historic buildings in cities/towns with the rate of respondents for whom historic architecture is a precious source of information about the history of the place (85%), one may assume that historic architecture is situated in the field of values that are symbolic rather than utilitarian.

The survey covered quite a wide field and the results presented above are only a small part of it. The collected data proves that although the problem of the missing spatial order is a subject of public discourse, the interest in how one's vicinity looks is falling. Criticism of the space and buildings

12 In the groups differentiated according to the size of the city/town this conclusion was most often indicated by respondents who lived in rural areas (38%).

remains on the same low level. One could even conclude that the level of the architectural awareness among Poles is low. On the other hand, these results prove that compared to previous years Poles more and more often notice that space is a common good and that its management should be subject to regulations rather than depend on personal decisions. In the process of shaping public space, as imagined by the respondents, the leading role should be taken by local governments; however, the activity promoting involvement of architects and public space users in designing their neighbourhood is also noticeable.

THE ACTIVITY OF THE NATIONAL CENTRE FOR CULTURE IN THE FIELD OF ARCHITECTURAL EDUCATION

The relations between culture, national heritage and the quality of public space may be discussed on several levels. Acknowledging the relevance of cultural institutions in inspiring and satisfying aesthetical needs and their role in caring for cultural legacy, its promotion and popularisation, the National Centre for Culture Poland has been for a couple of years involved in activity that encourages reflection on architecture and public space. The Centre implements a successful programme for children in the field of architectural education 'Archi-przygody' [Archi-adventures].¹³ It is also a co-publisher of the book entitled *Wspólne nie znaczy niczyje, czyli o podwórkach i ulicach coś dla dziecka i rodzica* [Common does not mean no-one's. A few words for children and parents about backyards and streets], whose authors argue how important social participation is in designing and caring for space.¹⁴ The Centre was also a co-author of the latest *Polska Polityka Architektoniczna* [Polish Architectural Policy], in which outstanding architects present conclusions drawn from an analysis of the condition of Polish space and call for activity that must be taken to improve the landscape, public space and architecture in Poland.¹⁵ In 2015, the National Centre for Culture Poland

13 See: <https://nck.pl/projekty-kulturalne/projekty/archi-przygody> [accessed on: 3 July 2018].

14 A. Szygula, J. Gład, *Wspólne nie znaczy niczyje* [Common does not mean no one's], Stowarzyszenie Forum Rewitalizacji, National Centre for Culture Poland, Warsaw 2016.

15 P. Andrzejewski et al., *Polska Polityka Architektoniczna...* [Polish architectural policy] *op. cit.*, National Centre for Culture Poland, SARP, Warsaw 2018.

devoted one of its regular events for managers of culture, 'Ogólnopolska Giełda Projektów' [The All-Polish Market of Projects], to presenting management activities which by means of various tools modified and created new public spaces in many parts of Poland. The Centre is also the publisher of the book entitled *Komunikacja marketingowa w architekturze*¹⁶ [Marketing communication in architecture] and the scientific quarterly 'Kultura Współczesna' [Contemporary Culture] which covers a wide range of issues in the field of architecture from the culture-related perspective.¹⁷ The survey completed at the end of 2017, the findings of which we present in our report, is the result of our interest in architecture as a meaningful part of culture and the previous activity of the National Centre for Culture Poland in the field of architectural education.

FULL TEXT OF THE REPORT:

Z. Maciejczak-Kwiatkowska, M. Retko-Bernatowicz, R. Wiśniewski, *W dialogu z otoczeniem? Społeczne postrzeganie przestrzeni publicznej i architektury w Polsce* [In dialogue with the surroundings? Social perception of public space and architecture in Poland], National Centre for Culture Poland, Warsaw 2018, <https://www.nck.pl/badania/projekty-badawcze>.

SELECTED PUBLICATIONS:

- Andrzejewski P. et al., *Polska Polityka Architektoniczna. Polityka jakości krajobrazu, przestrzeni publicznej, architektury* [Polish architectural policy. The policy of the quality of landscape, public space and architecture], Warsaw 2018.
- Chabiera A. et al., *Dziedzictwo kulturowe w badaniach. Polacy wobec dziedzictwa. Raport z badań społecznych* [Cultural heritage in research. Poles and heritage. Social research report], Warsaw 2017.
- CBOS, *Polacy o architektach* [Poles about architects], 2014.
- CBOS, *Polacy o architekturze* [Poles about architecture], 2010.

16 R. Janowicz, *Komunikacja marketingowa w architekturze* [Marketing communication in architecture] National Centre for Culture Poland, Warsaw 2012.

17 For example, in issue No. 4 (92)/2016 'Kultura mieszkania' [The culture of living].

- CBOS, *Polacy o architekturze* [Poles about architecture], 2005.
- Jałowiecki B. and Szczepański M., *Miasto i przestrzeń w perspektywie socjologicznej* [City and space from the sociological perspective], Warsaw 2009.
- Kusiak J., *Chaos Warszawa. Porządki przestrzenne polskiego kapitalizmu* [Chaos Warsaw: A Cognitive Mapping of the City], Warsaw 2017.
- *Przestrzeń życia Polaków* [The life space of Poles], Sepioł J. (ed.), SARP 2015.
- Rybicki P., *Spółczesność miejska* [Urban society], PWN Publishing House, Warsaw 1972.
- Springer F., *Wanna z kolumnadą* [A bathtub with a colonnade], Wołowiec 2013.
- Wantuch-Matla D., *Przestrzeń publiczna 2.0. Miasto u progu XXI wieku* [Public space 2.0. The city at the dawn of the 21st century], Łódź 2016.

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STANISŁAW MONIUSZKO AND HIS RECOGNITION IN POLAND

National Centre for Culture Poland

RESEARCH CONTEXT AND METHODOLOGY

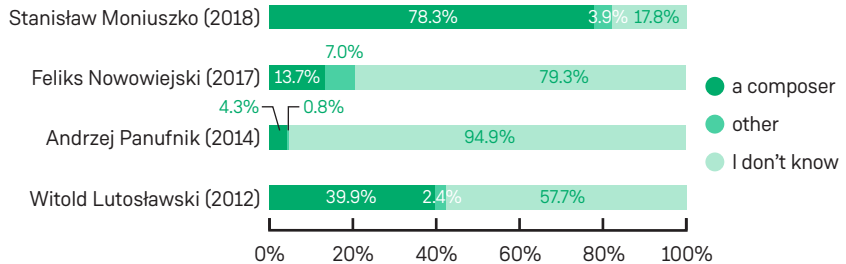
In 2019, Poland will celebrate the 200th anniversary of the birth of Stanisław Moniuszko. For the purposes of the events planned for this occasion the National Centre for Culture Poland carried out a number of studies in 2018 focused on the composer and his recognition in Poland. They comprised in-depth interviews with experts, focus group interviews with educators and people interested in classical music, an expert opinion on Moniuszko's presence in school education and a nationwide survey. The text presented here was written after the survey but before the qualitative analysis, and it is therefore based on the quantitative data only. The poll was conducted by the Public Opinion Research Centre (CBOS) on 23–28 August 2018 on a representative sample of 1000 adults (18+) living in Poland. A controlled sample was selected in terms of the voivodeship, age, sex and size of the place of residence (city/town/village). The study was carried out by means of the computer-assisted personal interviewing (CAPI) method. The questionnaire contained questions not only about Stanisław Moniuszko but also about other classical music composers as well as respondents' musical preferences and other cultural practices. The initial analysis leads to interesting conclusions.

POLISH SOCIETY IS FAMILIAR WITH STANISŁAW MONIUSZKO...

Since 2012, the Institute of Music and Dance has carried out research on classical music and its popularity in Poland. Whenever a given year is devoted

to celebrating a particular composer of classical music, the Institute's studies are additionally complemented with questions about this composer and his or her general recognition which, as shown by research, may be diverse.¹ Some composers are relatively well-known, while others are recognisable only to a few percent of respondents. Answers given by the respondents (including the question about Stanisław Moniuszko in the survey of the National Centre for Culture Poland) were distributed as follows:²

DO YOU KNOW WHO (COMPOSER'S NAME) WAS?



Sources:

2018: A survey carried out for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23–28 August 2018, N=1000.

2017: CBOS, *Results of an omnibus survey on people's familiarity with the person of Feliks Nowowiejski and the frequency of listening to classical music*, a study carried out on behalf of the Institute of Music and Dance on 1–7 December 2017, N=925.

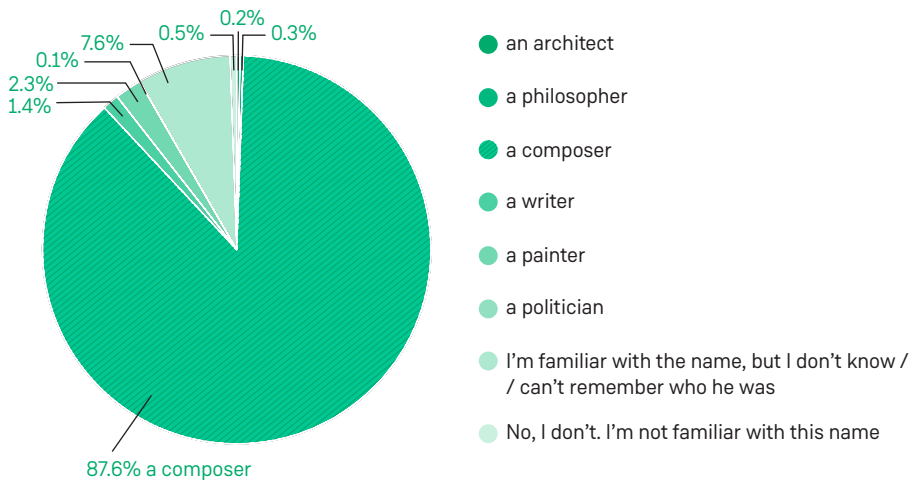
2014: CBOS, *Results of an omnibus survey on people's familiarity with the person of Andrzej Panufnik and the frequency of listening to classical music*, a study carried out on behalf of the Institute of Music and Dance in January 2014, N=989.

2012: CBOS, *Results of an omnibus survey on people's familiarity with the person of Witold Lutosławski and the frequency of listening to classical music*, a study carried out on behalf of the Institute of Music and Dance on 7–13 December 2012, N=1036.

- 1 The surveys in 2013 and 2015 additionally contained questions about Oskar Kolberg. However, as Kolberg's scope of interest extended greatly beyond composing, we decided not to compare him with other composers.
- 2 In the studies of the Institute of Music and Dance (2012, 2014, 2017), all respondents were asked the question: 'Do you know who (composer's name) was?'; to which the correct answer was: 'Yes, I do. He was a composer.' In the study of the National Centre for Culture Poland (2018), this question was asked to the respondents who were familiar with the name of Stanisław Moniuszko. The results presented here reflect the responses for the entire sample (N=1000). Those marked as 'I don't know' refer to the respondents who did not hear of Moniuszko before.

Compared to other composers, the results for Stanisław Moniuszko are quite spectacular. In the National Centre for Culture's studies of 2018, the correct answer was marked by as many as 78% of all respondents and then 87.6% of those who were familiar with his name.³ Some respondents were not able to indicate what they associated the composer's name with (7.6%). A small number of people associated Moniuszko with fields other than the areas of his focus.⁴

DO YOU KNOW WHO STANISŁAW MONIUSZKO WAS?



Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23–28 August 2018, N=894

Nevertheless, these results should be approached with cautious optimism. For a more complete picture it would be necessary to compare them with responses about composers who enjoy greater popularity among public opinion. When this text was written, we did not have comparable data collected with the use of the tool applied in the studies on other composers.

3 The question was: 'Do you know who Stanisław Moniuszko was?' People who did (N=894) were asked the following closed question: 'Who was Stanisław Moniuszko?'

4 Some of the incorrect answers might have been selected at random.

... AND KNOWS MORE ABOUT HIM THAN JUST THAT HE WAS A COMPOSER

Moniuszko is not a frequently discussed topic in Polish society. Nearly 1/4 of the respondents said that they heard a lot about him⁵, a little over 40% were not able to give a precise answer⁶, and slightly more than 1/3 answered that they did not hear much about him.⁷ Nevertheless, the knowledge of Moniuszko extends beyond just knowing who he was. The respondents who were familiar with the composer's name were asked what associations they had about him.⁸ Most of them were correct. Moniuszko was mainly associated with classical music (23.5%), opera (17.9%), music in general (17.5%), titles of composed works (15.1%). Relatively many people could not provide any associations (12.4%). Extra-musical associations were also reported connected with places of which Moniuszko is a patron, street names, etc. (1.2%).

WHAT DO YOU ASSOCIATE STANISŁAW MONIUSZKO WITH? (OPEN QUESTION) ANSWERS PROVIDED BY AT LEAST 1% OF THE RESPONDENTS

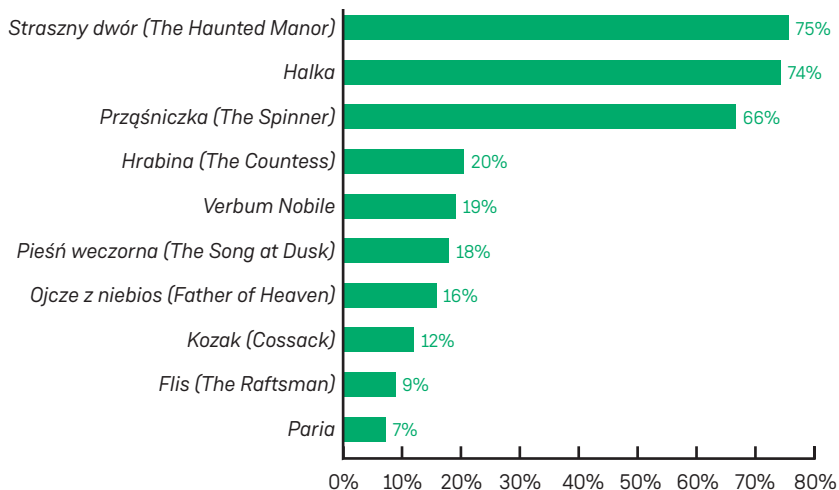
Classical music	23.5%
Opera	17.9%
Music - in general	17.5%
Titles of works composed by S. Moniuszko	15.1%
I don't know, I can't remember, no associations	12.4%
A composer	9.4%
Incorrect associations with other fields of art / other artists	2.5%
A pianist, piano, piano songs	1.8%
Polishness	1.3%
Songs, a songbook with Polish songs	1.2%
Correct extra-musical associations: patron of a street / school / housing estate, a banknote, a vodka brand	1.2%
An artist, creator of culture, art, culture - in general	1.1%

Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23-28 August 2018, N=894

- 5 The sum of the responses 'very much' (4%) and 'much' (19.5%) to the question: 'How much have you heard about Stanisław Moniuszko?'
- 6 The percentage of the responses 'neither much nor little' (41.1%) to the question: 'How much have you heard about Stanisław Moniuszko?'
- 7 The sum of the responses 'a little' (27.5%) and 'very little' (7.8%) to the question: 'How much have you heard about Stanisław Moniuszko?'
- 8 The question was: 'What do you associate Stanisław Moniuszko with?', and it was asked as an open question.

The respondents were also asked if they knew any Moniuszko's compositions. The most frequently given answers included: *Halka* (74%), *Straszny dwór* (The Haunted Manor; 75.3%) and *Prząśniczka* (The Spinner; 66.4%). These three works were definitely much more popular than others which are much less recognisable among general society.

PLEASE TAKE A LOOK AT THIS LIST OF WORKS OF MUSIC. WHICH OF THEM HAVE YOU HEARD OF BEFORE?



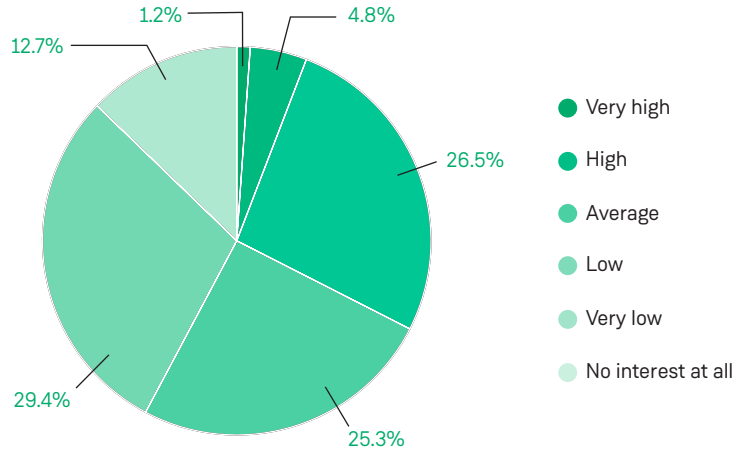
Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23–28 August 2018, N=894

Stanisław Moniuszko is a figure recognised by the majority of Polish society. Poles are not only able to correctly indicate that he was a composer, but have also heard of his works and correctly associate him mainly with music (classical and general), opera and his compositions.

POLISH PEOPLE LISTEN TO CLASSICAL MUSIC...

Part of the questionnaire was devoted to cultural practices. Amongst other things, it contained questions about people's interest in classical music. Not many respondents declared a high interest in it (6%); it was mostly described as average (26.5%) and low (54.7%). Some respondents declared not to be interested in classical music at all (12.7%). The chart below presents the distribution of these responses in detail.

HOW WOULD YOU DESCRIBE YOUR INTEREST IN CLASSICAL MUSIC?



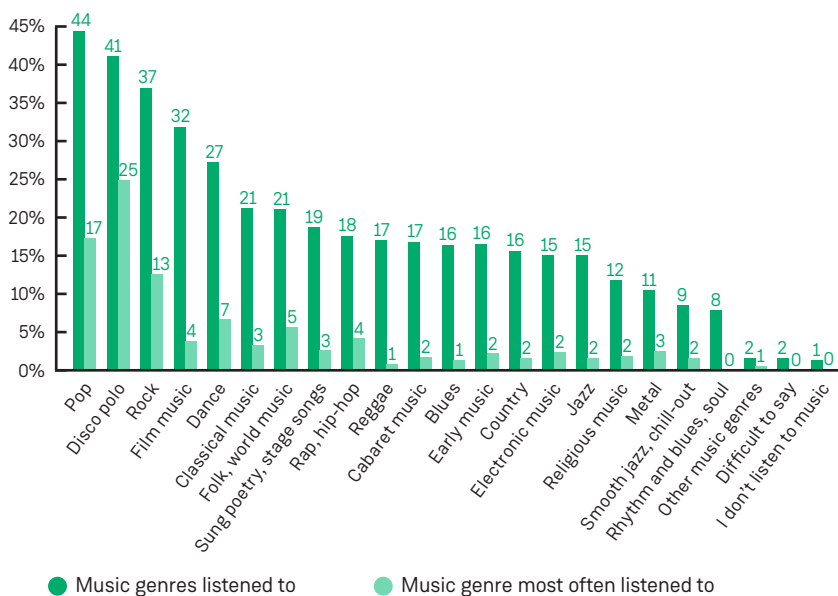
Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23–28 August 2018, N=894

While these results do not seem very optimistic, it is worth taking a look at the next ones. The survey also contained a question about Poles' favourite genres of music. In the light of other research results, it was no surprise that the music genre most frequently listened to was pop music (44%), followed by disco polo (41%), which is also Polish society's most favourite genre of music.⁹ At the same time, classical music is ranked sixth. This shows that despite the interest declared as low, people eagerly listen to it.

9 See: TNS OBOP, *Muzyczny portret Polaków* [Musical portrait of Poles], Warsaw 2008, wyrzykowska.net/wp-content/uploads/2014/10/Muzyczny-portret-Polakow.doc [accessed on: 18 October 2018]. In the study, pop music and disco polo were indicated as the most popular music genres (37% and 29%, respectively).

Also, see: A. Białkowski, M. Migut, Z. Socha, K.M. Wyrzykowska, *Muzykowanie w Polsce. Badanie podstawowych form muzycznej aktywności Polaków* [Musical activity in Poland. Research on Poles' musical activity and its basic forms], 'Muzyka jest dla wszystkich' ['Music Is for All'] Foundation, Warsaw 2014, p. 54. In the study questions were asked about favourite music genres. Pop music (50.4%) turned out to be the most popular one, followed by rock (48.3%). Disco polo ranked seventh (20%).

WHICH GENRES OF MUSIC DO YOU LISTEN TO OF YOUR OWN ACCORD?
WHICH OF THEM DO YOU LISTEN TO MOST OFTEN?



Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23–28 August 2018, N=894

... BUT RARELY GO TO OPERA OR PHILHARMONIC CONCERTS

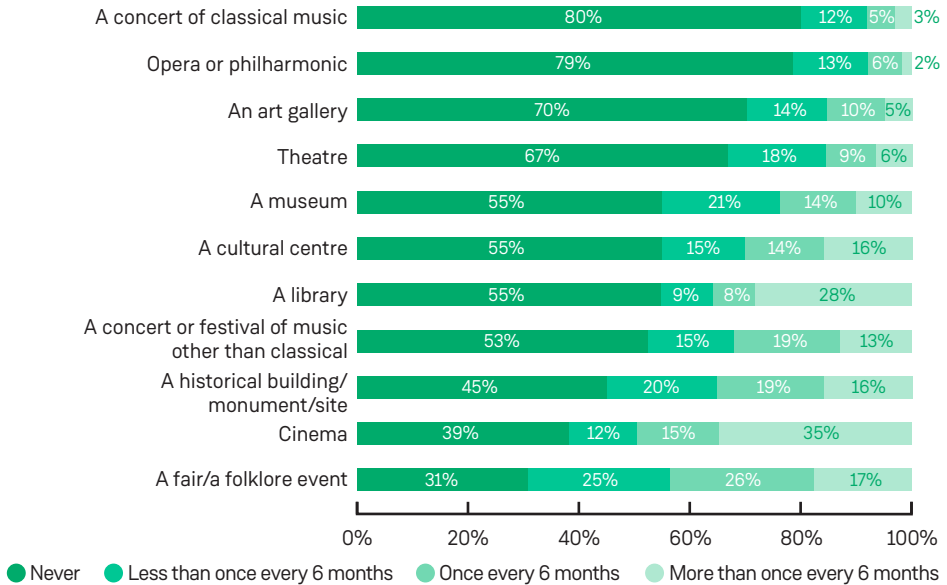
Despite changes that have taken place over the years in terms of Poles' cultural practices, the forms of culture which according to some researchers have lost their 'élite' status either completely or to a large extent are still less frequently practised than other.¹⁰ The interest in them has increased significantly over the years: nowadays, more than a few percent of Poles attend opera and philharmonic concerts.¹¹ Among reasons for general

10 See: R. Drozdowski *et al.*, *Praktyki kulturalne Polaków* [Poles' cultural practices], Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, Toruń 2014, http://ozkultura.pl/sites/default/files/stronaarchiwum/PRAKTYKI_KULTURALNE_POLAK%C3%93W.pdf [accessed on 16 October 2018].

11 In 2009, 4.9% of people declared to have attended an opera/operetta, and 4.4% visited the philharmonic.

non-participation in this type of cultural offer (apart from frequently given answers such as 'lack of time' and 'lack of interest'), respondents point to such significant barriers as problems with accessibility, lack of money, lack of freedom/discomfort, lack of information, lack of knowledge about benefits resulting from participation in this type of events.

HAVE YOU ATTENDED/BEEN TO ANY OF THE FOLLOWING IN THE PAST 12 MONTHS?



Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture Poland on 23-28 August 2018, N=894

See: Statistics Poland, *Uczestnictwo ludności w kulturze w 2009 roku* [Participation of the population in culture in 2009], Warsaw 2012, http://stat.gov.pl/cps/rde/xbcr/gus/kts_uczestnictwo_ludnosci_w_kulturze_w_2009.pdf [accessed on: 18 October 2018].

In 2014, this percentage increased to 5.2% for opera and 6.3% for the philharmonic.

See: Statistics Poland, *Uczestnictwo ludności w kulturze w 2014 roku* [Participation of the population in culture in 2014], Warsaw 2016, https://stat.gov.pl/download/gfx/portalinformacyjny/pl/defaultaktualnosci/5493/6/2/1/uczestnictwo_ludnosci_w_kulturze_2014.pdf [accessed on: 18 October 2018].

People seem to be more willing to listen to classical music at home. Over half of the respondents (56%) declared that they had listened to classical music on the radio, TV, the Internet, CDs or other media in the past 12 months.

... AND DO NOT KNOW MANY COMPOSERS OF CLASSICAL MUSIC

The respondents were also asked to name other composers of classical music known to them. By far most of them pointed to Fryderyk Chopin (58%), which is consistent with what could be intuitively expected and also with the results of a study of the National Centre for Culture carried out for the purposes of the Multi-Annual Governmental 'Niepodległa' Program.¹² In one of its questions, Chopin was the composer that was most often indicated as a historical figure who Polish people can be proud of.¹³ In the study from 2018, the respondents named the most popular composers: Wolfgang Amadeus Mozart, Johann Sebastian Bach and Ludwig van Beethoven. Among Polish composers, they mentioned Krzysztof Penderecki (8%), Ignacy Jan Paderewski (5.2%), Karol Szymanowski (3.4%). Of all the respondents, 18% could not name any composer. As classical music is not mass music, it seems that a significant percentage of the respondents are familiar only with world-renowned composers of classical music.

To conclude, the picture of classical music in Polish society is ambiguous. While not many respondents declare a high interest in it, it turns out to be quite popular with a significant percentage of people. Classical music concerts may enjoy a relatively low attendance (compared to other cultural practices), but more people listen to this genre online, on TV, radio, CDs and other media. Poles are familiar with a relatively low number of classical music composers, and their knowledge in this respect is dominated by

12 See: P. Kwiatkowski *et al.*, *Założenia badawcze* [Research assumptions]; M. Werner, T. Kukołowicz, M. Modzelewska, *Raport z badania zrealizowanego na potrzeby Wieloletniego Programu Rządowego 'Niepodległa'18'* [Report on a study carried out for the purposes of the Multi-Year Governmental Program 'Niepodległa'18'], National Centre for Culture / TNS, Warsaw 2016, <https://www.nck.pl/badania/projekty-badawcze/raport-niepodlegla> [accessed on: 17 October 2018].

13 The distribution of the responses was very uneven. The most frequently named figure, John Paul II, was indicated by 46% of the respondents, followed by Lech Wałęsa as second (20%) and Józef Piłsudski as third (19%). Chopin closed the top ten with the result of 4%.

composers of international fame. Although classical music is increasingly more often present in people's awareness, for example through talent shows, marketing and advertising,¹⁴ it still cannot be considered mass music.

WHICH COMPOSERS OF CLASSICAL MUSIC HAVE YOU HEARD OF?
(OPEN QUESTION) THE TABLE LISTS COMPOSERS NAMED BY AT
LEAST 1% OF THE RESPONDENTS

Fryderyk Chopin	58.3%
Wolfgang Amadeus Mozart	34.5%
Johann Sebastian Bach	33.2%
Ludwig van Beethoven	24.3%
Antonio Vivaldi	10.0%
Krzysztof Penderecki	8.0%
Johann Strauss, the Father; Johann, Eduard, Josef Strauss, the brothers; here also: German composer Richard Strauss	8.0%
Pyotr Tchaikovsky	6.2%
Ignacy Jan Paderewski	5.2%
Giuseppe Verdi	4.6%
Franz Liszt	4.0%
Karol Szymanowski	3.3%
Richard Wagner	2.7%
Franz Schubert	2.0%
Witold Lutosławski	1.9%
Johannes Brahms	1.5%
Franz Joseph Haydn	1.2%
George Frideric Handel	1.1%
Wojciech Kilar	1.1%
Antonín Leopold Dvořák	1.0%
Henryk Wieniawski	1.0%
I don't know, difficult to say, I don't know any	18.0%
Incorrect answers (the respondent gave the name of a virtuoso, an opera singer, a singer, a poet, a painter)	2.5%

Source: A survey conducted for the purposes of the Year of Stanisław Moniuszko by CBOS on behalf of the National Centre for Culture on 23–28 August 2018, N=894

14 L. Borhulevych, *Medialne formy popularyzacji muzyki poważnej* [Media forms in the popularisation of classical music], 'Rozprawy społeczne' 2016, No. 3 (10), pp. 28–35.

WHAT CAN BE CONCLUDED FROM THE PRELIMINARY ANALYSIS OF THE SURVEY RESULTS?

Recognition of Stanisław Moniuszko in the general population is high: 78% of Polish society knows that he was a composer. The knowledge about the composer is also relatively extensive. Poles have heard of his works, and most of them have correct associations with him. In the study, some questions were also devoted to classical music. Based on the results, an ambiguous picture of classical music may be painted. On the one hand, only a small percentage of the population declares a high interest in classical music and relatively not many people attend opera or philharmonic concerts; on the other hand, classical music is willingly listened to and relatively often played on various music playing devices, media and online. While it is not music for the masses, it is eagerly listened to. It is worth using this potential when planning events to celebrate the Year of Stanisław Moniuszko.



SELECTED PUBLICATIONS:

- Białkowski A., Migut M., Socha Z., Wyrzykowska K. M., *Muzykowanie w Polsce. Badanie podstawowych form muzycznej aktywności Polaków* [Musical activity in Poland. Research on Poles' musical activity and its basic forms], Warsaw 2014.
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Warsaw 2017, <http://imit.org.pl/listit2/141/default/badanie-cbos-2017.html> [accessed on: 15 October 2018].

- Drozdowski R. *et al.*, *Praktyki kulturalne Polaków* [Poles' cultural practices], Toruń 2014, http://ozkultura.pl/sites/default/files/stronaarchiwum/PRAKTYKI_KULTURALNE_POLAK%C3%93W.pdf [accessed on: 16 October 2018].
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- Kwiatkowski P. *et al.*, *Założenia badawcze* [Research assumptions], M. Werner, T. Kukołowicz, M. Modzelewska, Raport z badania zrealizowanego na potrzeby Wieloletniego Programu Rządowego 'Niepodległa'18' [Report on a study carried out for the purposes of the Multi-Year Governmental Program 'Niepodległa'18'], National Centre for Culture Poland / TNS, Warsaw 2016, <https://www.nck.pl/badania/projekty-badawcze/raport-niepodlegla> [accessed on: 17 October 2018].
- National Centre for Culture Poland, *A survey conducted for the purposes of the Year of Stanisław Moniuszko*, Warsaw 2019 (working title, in preparation).
- TNS OBOP, *Muzyczny portret Polaków* [Musical portrait of Poles], Warsaw 2008, wyrzykowska.net/wp-content/uploads/2014/10/Muzyczny-portret-Polakow.doc [accessed on: 18 October 2018].

The text was prepared based on the preliminary analysis of the results of the survey carried out as part of the celebrations of the Year of Stanisław Moniuszko. The full report on the quantitative and qualitative results of the study will be published at <https://www.nck.pl/badania/projekty-badawcze> at the beginning of 2019.

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