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**2019**

**POLISH  
CULTURE  
YEARBOOK**



NATIONAL  
CENTRE FOR  
CULTURE  
POLAND

**2019**

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CULTURE  
YEARBOOK**

Warsaw 2020

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# INTRODUCTION

Minister of Culture and National Heritage

In 2016, the National Centre for Culture undertook to prepare a 'handbook' for anyone interested in learning more about Polish culture. Data and information presented in the Polish Culture Yearbook may prove to be a useful instrument for culture professionals, managers, activists and entrepreneurs. It is a unique compendium of Polish culture that may also serve as a source of information for enthusiasts keen on following the activities of Polish cultural institutions. Consistently implemented by the National Centre for Culture, the initiative to collect and present current data regarding Polish culture inspires cooperation among Polish cultural institutions – co-authors of this publication. It is my pleasure to recommend to you the Polish Culture Yearbook as a publication that not only presents facts and figures, but remains also sensitive to events that have a significant effect on Polish culture.

In 2019, we are celebrating the 15<sup>th</sup> anniversary of Poland joining the European Union (EU). Poland applied officially for EU membership in 1994. This started a long negotiation process that culminated in the signing of the Treaty of Accession of Poland to the EU on 16 April 2003 in Athens. Pursuant to this Treaty, on 1 May 2004, Poland, along with nine other countries, became a fully-fledged EU Member State.

In the jubilee year, we ask questions about the cultural policy of the EU. Pursuant to the Treaty on the Functioning of the European Union, the EU contributes to the flowering of cultures of its Member States, while respecting their national and regional diversity, and bringing the common cultural heritage to the fore. Culture constitutes an undeniable value to the European community. Europe is characterised by the dynamics and a set of forces which Swiss philosopher Denis de Rougemont once described using the famous formula  $E = mc^2$ , where Europe (E) is the product of its mass (m) and exponential growth of its culture ( $c^2$ ).

EU membership cannot be reduced only to its economic dimension. The EU is first and foremost a cultural community. As St. John Paul II said: 'There will be no European unity until it is based on unity of the spirit. [...] For the history of Europe is a great river into which many tributaries flow, and the variety of traditions and cultures which shape it is its great treasure. The foundations of the identity of Europe are built on Christianity.<sup>1</sup> Europe is not culturally homogeneous, but it is 'united in diversity'<sup>2</sup>. This is a beautiful motto of the EU. Culture plays an extremely important role in the community, supporting the process of European integration. Culture cements European identity born out of European dynamics, strength and diversity.

Pursuant to Article 3 of the Treaty on the European Union, it is the Union's aim to respect its rich cultural and linguistic diversity, and to ensure that the cultural heritage of the Member States is safeguarded and enhanced<sup>3</sup>. To this end, the EU has developed the framework of cultural policy. The current activities are included in the programme adopted on 22 May 2018 as a continuation of the 2007 European Agenda for Culture. The aim of the New European Agenda for Culture is to harness the potential of culture to drive greater social cohesion, economic growth, creativity, new

- 1 Homily of John Paul II on the 1000<sup>th</sup> Anniversary of the Death of St. Adalbert, delivered in Gniezno in 1997, available at: <http://www.nauczaniejp2.pl/dokumenty/wyswietl/id/429> [in Polish, accessed on: 10 October 2019], [http://www.vatican.va/content/john-paul-ii/en/homilies/1997/documents/hf\\_jp-ii\\_hom\\_19970603\\_gniezno.html](http://www.vatican.va/content/john-paul-ii/en/homilies/1997/documents/hf_jp-ii_hom_19970603_gniezno.html) [in English].
- 2 The motto of the European Union, available at: [https://europa.eu/european-union/about-eu/symbols/motto\\_pl](https://europa.eu/european-union/about-eu/symbols/motto_pl) [accessed on: 10 October 2019].
- 3 The Treaty on the European Union, EUR-Lex [official website of European Union law], available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:12012M/TXT> [accessed on: 10 October 2019].

jobs and stronger international relationships among Member States. The EU focuses on the sustainable development of European cultural resources. Culture is a valuable resource and development factor that promotes competitiveness. The objectives of the EU cultural policy are implemented through projects and support programmes with the participation of EU Member States which together create the European cultural sector.

Throughout the 15 years of our membership of the EU, Poland has gained the opportunity to participate in networks of European cooperation in the field of culture. In 2016, the Polish city of Wrocław won the honourable title of the European Capital of Culture, which allowed us to present the vast Polish heritage to other Europeans. An important initiative in this area is the European Heritage Label, a recognition awarded to buildings, places, objects and events recognised as milestones in the creation of Europe's history and culture. Among Polish objects of European significance, the European Heritage Label has for example been awarded to: the city of Lublin and its monuments related to the conclusion of the Union of Lublin in 1569 between Poland and Lithuania; the Gdańsk Shipyard as a facility related to the creation of the Solidarity movement; the Constitution of 3 May 1791 as an event; and the First World War Eastern Front Cemetery No. 123 (Łużna-Pustki) as a memorial site.

These are but a few examples of initiatives implemented in Poland as part of the European cultural policy. There have been many more, with all of them constituting an important factor in the development of Polish culture. In 2019, the year that marks the 15<sup>th</sup> anniversary of Poland joining the EU, it is worth reflecting on the impact of the EU cultural policy on Polish culture. To quote Saint John Paul II once again, Poland did not have to return to Europe because 'she was already in Europe, having actively participated in its creation'<sup>4</sup>. I am deeply convinced that Poles have been part of the community for centuries. However, Poland's accession to the EU undoubtedly opened new possibilities for Polish culture.

The Polish Culture Yearbook is a response to the need for a constant reflection on culture. Its fourth edition presents a panorama of phenomena and changes observed in Polish culture throughout the 15 years of Poland's membership of the EU. I hope that the Polish Culture Yearbook 2019, with

4 John Paul II, *Pamięć i tożsamość* [Memory and Identity], Znak, Kraków 2005, p. 142. Unless indicated otherwise English versions of all quotations used in the text come from its translator [translator's note].



articles about the use and effects of EU funds in Poland, and management processes in Polish cultural institutions, will provide a valuable insight for the cultural sector in the new Multiannual Financial Framework for 2021–2027.

Prof. Piotr Gliński  
Deputy Prime Minister, Minister of Culture and National Heritage

# POLISH CULTURE ON BALANCE – 15 YEARS OF POLAND’S MEMBERSHIP OF THE EUROPEAN UNION

Director of the National Centre for Culture Poland

Recent years have marked a number of particularly important anniversaries. In 2018, we celebrated the centenary of Poland regaining independence. This date will certainly be remembered for a long time. The Polish Culture Yearbook 2018 discussed changes that took place in Polish culture in those 100 years, presenting them through the prism of significant historical processes.

The Polish Sejm<sup>1</sup> declared 2019 to be the year of three renowned figures: Stanisław Moniuszko (the 200<sup>th</sup> anniversary of his birth), Gustaw Herling-Grudziński (the 100<sup>th</sup> anniversary of his birth) and Anna Walentynowicz (the 90<sup>th</sup> anniversary of her birth), while emphasising the historical importance of the Union of Lublin (1569) and the Silesian Uprisings (1919–1921). The year 2019 marks also a number of other anniversaries that are significant for the Polish nation: the 40<sup>th</sup> anniversary of the first pilgrimage of Pope John Paul II to Poland; the 30<sup>th</sup> anniversary of the Round Table Talks and the partially free elections of 4 June 1989; and the 80<sup>th</sup> anniversary of the outbreak of the Second World War. In 2020, we will be celebrating the 100<sup>th</sup> anniversary of the Battle of Warsaw and the 100<sup>th</sup> anniversary of the birth of Saint John Paul II. Each of these events requires a proper commemoration, a historical reflection and a scientific analysis.

1 The Sejm of the Republic of Poland is the lower house of the Polish parliament.

The day that held a special place in our hearts in 2019 was undoubtedly 1 May, when we could launch the official celebrations of the 15<sup>th</sup> anniversary of Poland joining the EU. The National Centre for Culture was responsible for organising cultural events as part of the celebrations at the national level, while I was personally entrusted with the honourable function of Plenipotentiary of the Minister of Culture and National Heritage for cultural events related to the celebrations. Consequently, numerous events were held, such as the multimedia musical show *Gramy dla Europy* [We Play for Europe] and the concerts *Symfonia Europejska* [European Symphony] and *Chórem za Europą* [Choir for Europe]. These three events gathered not only over 400 performers and 40,000 direct participants, but also a TV and radio audience of nearly 2 million people. Other interesting initiatives included: the outdoor exhibition *Ojcowie Założyciele UE* [On the Founding Fathers of the EU] that was presented between April and June 2019 in three locations in Warsaw and then in many places in Poland<sup>2</sup>; the particularly successful fair *Rodzinna Europa* [European Family] organised on 1 May in the Royal Łazienki Park in Warsaw; and the book *Wspólna Europa* [Common Europe]. For more information about the activities implemented by the National Centre for Culture as part of the celebrations please see the section *The National Centre for Culture coordinates the celebrations of Poland's 15th anniversary in the European Union* presented below.

Naturally, anniversaries are not only an occasion to celebrate, but they also encourage reflection, summaries and reviews. The motto of the National Centre for Culture, 'Reaching beyond the present, we nurture the past', seems to be of particular importance in this context. EU membership has opened up many opportunities for Poland – not only in terms of economy but also cultural heritage and its development. Therefore, it is also worth analysing Poland's presence in the EU in this respect.

It is my pleasure to present to you the latest edition of the Polish Culture Yearbook which shows how the Polish cultural sector has benefited from all these opportunities. Prepared by the National Centre for Culture already for the fourth time, this publication is a result of joint effort of many institutions

2 The electronic version of the exhibition may be downloaded from the website of the National Centre for Culture. Once printed out or uploaded, the exhibition material may be presented nearly anywhere. See: <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue/aktualnosci/wystawa-ojcowie-zalozyciele-ue> [accessed on: 20 September 2019].

responsible for the shaping and functioning of culture in Poland. The authors of the articles and studies contained in this volume faced a difficult task. On the one hand, they had to present data regarding the respective segments of the Polish cultural sector in 2018; on the other, they had to adhere to the main theme of this year's edition, i.e. the 15<sup>th</sup> anniversary of Poland's accession to the EU. I believe they succeeded in meeting both requirements. As a result, the Polish Culture Yearbook 2019 offers texts that cover a broad thematic spectrum, taking into account both short- and long-term changes in the Polish cultural sector.

This volume consists of five parts. The first section contains texts directly related to the celebrations of the 15<sup>th</sup> anniversary of Poland's EU membership. It describes the activities undertaken by the National Centre for Culture as part of this year's holiday and presents the results of studies on how the integration with the EU is perceived in Poland.

Articles in the next section discuss diverse aspects of the development of Polish culture, related to our membership of the EU. Representatives of the Ministry of Culture and National Heritage summarise the 15 years of European financial support for Polish culture, pointing not only to examples of successful investments but also systemic changes in culture. There is also an article about the Internal Market Information System, which shows how IMI is used to recover lost cultural objects. Experts from the Ministry of Development Funds and Regional Policy present data on cultural projects financed with European structural and investment funds, with a particular focus on the funding allocated and used within regional operational programmes. Selected activities implemented under the Operational Programme Digital Poland and the Operational Programme Infrastructure and Environment are also discussed.

The third part of the Polish Culture Yearbook focuses on the process of building the image of Polish culture. The director of the Adam Mickiewicz Institute shows changes in how Polish culture is promoted abroad, presenting examples of activities implemented by this institution, such as preparations for the staging of a musical about Ignacy Jan Paderewski in the United States. The article of POLONIKA The National Institute of Polish Cultural Heritage Abroad presents the activities of this relatively new institution (established in December 2017) and provides results of studies on Poles' knowledge and awareness of Polish cultural heritage abroad.

The director of the Office of the 'Niepodległa' Program summarises the activities organised to celebrate the centenary of Poland regaining

independence and outlines the vision of the institution's operations for the upcoming years.

The fourth and most extensive part of this Yearbook reviews changes (and achievements) observed between 2004 and 2019 in institutions that have made an invaluable contribution to the development of Polish cultural heritage. The National Heritage Board of Poland provides data on the financing of cultural monuments and their preservation, and shares an interesting insight into the methodology. The article prepared by the National Institute for Museums and Public Collections provides a comprehensive picture of changes that have taken place in Polish museums over the last 15 years, taking into account the context of investment projects co-funded by the EU. In turn, the authors representing the Head Office of State Archives outline the history of their cooperation and projects carried out with European partners. The National Library's articles describe programmes implemented in 2004–2019 with the aim to develop the reading offer of public libraries and thus promote reading books in Poland. Experts of the Foundation for the Development of the Education System present activities that popularise culture and art, and develop cultural competence as part of educational programmes implemented by the Foundation. The Centre for Art Education portrays the functioning of art schools in Poland and shows how they have been influenced by Poland's accession to the EU. The Zbigniew Raszewski Theatre Institute describes interesting projects co-funded by the EU. Polish Radio presents a list of cultural programmes broadcast in 2012–2019 on Channel One, Channel Two, Channel Three, Channel Four – Polish Radio 24 and Polish Radio Chopin (launched at the end of 2017). It is a detailed analysis of the airtime of each show and costs incurred towards its production. In turn, the Polish Film Institute provides a summary of changes observed in Polish cinema in the last 15 years. Data compiled by Statistics Poland illustrates the transformation of selected branches of the cultural sector (theatres, music institutions, art galleries, museums, institutions related to museums, cinemas, libraries and, broadly defined, centres of culture) in that period. The fourth part of the Polish Culture Yearbook ends with an extensive study of the Statistical Office in Kraków, which presents the condition of Polish centres of culture in 2018 in terms of their infrastructure, offer and users. This analysis is further supplemented with data on European funds provided to Polish centres of culture in the recent years.

Traditionally, the Yearbook closes with the section entitled 'Varia'. The first text (thematically related to the article of the Statistical Office

in Kraków), which presents partial results of a comprehensive diagnosis of Polish cultural centres in 2018–2019, may be treated as an announcement of further research activity and its promotion by the National Centre for Culture. The aim of the second text is to draw attention to selected theses discussed in detail in the monograph *O 11 listopada pewnego roku. Świątowanie stulecia odzyskania niepodległości w ujęciu socjologicznym* [One year, on 11 November. Celebrations of the centenary of Poland regaining independence from the sociological perspective], published by the National Centre for Culture. I hope that it will prove to be an important voice in the discussion on celebrations – not only in the context of this particularly important holiday in Poland.

Most of the texts highlight how Poland has used its chance, quoting examples of positive actions and good practices enabled by Poland's membership of the EU. Many endeavours have been possible not only due to European funds (which naturally cannot be underestimated), but because of Poland's sheer presence in the integrated structures which has opened up new opportunities for decision-makers and participants of Polish culture. However, one should never forget the fundamental truth: while it has been 15 years since our accession to the EU, Poland with its cultural heritage has been an integral element of Europe since its very beginning, forever enriching its culture.

I would like to thank the authors of all studies and articles published in the Polish Culture Yearbook 2019. I hope that their texts will inspire a creative reflection in our readers – both in terms of the past 15 years and the future directions of Polish culture. Have a pleasant read!

Prof. Rafał Wiśniewski

Director of the National Centre for Culture Poland



**1.**



**THE 15<sup>TH</sup> ANNIVERSARY  
OF POLAND'S  
MEMBERSHIP OF THE  
EUROPEAN UNION**



# THE NATIONAL CENTRE FOR CULTURE COORDINATES THE CELEBRATIONS OF POLAND'S 15<sup>TH</sup> ANNIVERSARY IN THE EUROPEAN UNION

National Centre for Culture Poland

*Poland has been a member of the European Union for 15 years, but as one of its oldest and largest countries it has been part of Europe for over 1000 years. As Poles we have a variety of experience that we are willing to share through cooperation with other countries and many nations with whom we have built Poland in common Europe for many years. The National Centre for Culture seeks to cultivate centuries-old customs and traditions, encouraging people to learn more about each other, exchange experience and share responsibility. We show Polish values and Polish heritage. We discuss important matters in a friendly manner to teach respect for the achievements of others. We feel proud of what we can offer. Poles have received a lot from and given a lot to the EU, as shown by the recent nationwide celebrations of the 15<sup>th</sup> anniversary of our membership of the EU. Their main idea was to communicate our unity in the diversity of styles, genres and generations.*

Prof. Rafał Wiśniewski

Director of the National Centre for Culture Poland

Pursuant to the decision of Minister of Culture and National Heritage Piotr Gliński, the National Centre for Culture was responsible for organising cultural events to celebrate the 15<sup>th</sup> anniversary of Poland joining the EU. Director Rafał Wiśniewski was appointed the Minister's Plenipotentiary for cultural events related to the celebrations.

The Centre prepared an impressive programme of cultural events which culminated in Warsaw during the holidays between 30 April and 5 May 2019. The highlights of the festivities included three concerts, a family fair and an outdoor exhibition. The National Centre for Culture organised them in

collaboration with the Ministry of Investment and Development (presently, the Ministry of Development Funds and Regional Policy).

- The spectacle *Gramy dla Europy* [We Play for Europe] was held on 30 April 2019, in the event area next to PGE Narodowy (National Stadium in Warsaw). Many well-known Polish artists (Kortez, Organek, O.S.T.R., The Dumplings, Zakopower, Daria Zawiałow, Lemon, Bovska, Ira, Kamil Bednarek, Sylwia Grzeszczak, Natalia Szroeder, Margaret, Enej, Atom String Quartet, Golec uOrkiestra, Bedoes, Dawid Kwiatkowski, Gromee, Mateusz Ziółko, Lao Che, Muniek Staszczyk) gave special duet performances on this occasion, presenting new versions of popular songs from the last 15 years, while Gromee played well-known European hits. The theatre group Art Colour Ballet enchanted the audience with its performance, body painting and dancing. A specially prepared air show was accompanied by spectacular 3D visualisations and animations. In the finale, the artists and the audience, including Prime Minister Mateusz Morawiecki and other representatives of the Polish government, sang one part of the anthem of the EU, *Ode to Joy*. The concert was broadcast live on TVP 1, TVP Polonia, TVP Kultura and Super Polsat, and then presented again by other TV and radio stations, e.g. TVP 1, Polish Radio (Channel One) and Radio Olsztyn. Entrance to the event was free of charge.
- On 1 May 2019, a special event was held at the Teatr Wielki – Polish National Opera. *Symfonia Europejska* [European Symphony] was a concert by Radzimir ‘Jimek’ Dębski and the Polish National Radio Symphony Orchestra conducted by Łukasz Borowicz. The programme combined two worlds of music: classical (*Symphony No. 9* by Ludwig van Beethoven and *Polonaise* by Wojciech Kilar) and popular (compositions by Radzimir Dębski). The concert was attended by representatives of the Polish government, Parliament, Chancellery of the President and diplomatic corps. It was broadcast by Polish Radio (Channel Two).
- The concert *Chórem za Europą* [Choir for Europe] was organised by the National Centre for Culture on 4 May 2019 in Józef Piłsudski Square in Warsaw. The programme included the greatest Polish hits of Polish Radio (Channel Three) from the last 15 years, which were performed by renowned choirs, such as Sound’n’Grace, TGD, Agata Steczkowska’s Children’s Choir, Gospel Rain and the Adam Mickiewicz University Chamber Choir from Poznań. The Grzegorz Urban Orchestra prepared new arrangements of the songs. Admission was free of charge. The concert was broadcast by Polish Radio (Channel Three) and then rebroadcast by TVP Kultura. It was financed

by the Minister of Culture and National Heritage under the Multi-Annual Governmental 'Niepodległa' Program for 2017–2022.

These events gathered approximately 400 artists on three major stages, attracting 40,000 direct participants and nearly 2 million viewers and listeners during broadcasts and rebroadcasts, both in public TV and radio stations (TVP1, TVP Kultura, TV Polonia, Polish Radio Channel One, Two, Three, Four – Polish Radio 24, Polish Radio Olsztyn) and in private ones (Super Polsat).

- The fair *Rodzina Europa* [European Family] proved to be a great success. Organised on 1 May in the Royal Łazienki Park, the event was addressed to families, children, young and elderly people. It was divided into two parts: educational (workshop stands, games, quizzes and competitions, lessons about the EU) and entertainment and recreation (a dance performance, juggling workshops, a parade of police and military orchestras which played the EU anthem). The fair was attended by approximately 30,000 people.
- The outdoor exhibition *Ojcowie Założyciele UE* [On the Founding Fathers of the EU], designed by Michał Łuczewski (The Center for the Thought of John Paul II) was organised in Warsaw. Focusing on the spiritual and ideological roots of the EU, it presented the following figures: Robert Schuman and Konrad Adenauer, Józef Retinger and Karol Wojtyła, Alexandre Kojève and Denis de Rougemont, Jean Monnet and Altiero Spinelli, Edyta Stein and Simone Veil. The exhibition was displayed at three locations in Warsaw: in Krakowskie Przedmieście, near the Kordegarda Gallery of the National Centre for Culture and the seat of the Ministry of Culture and National Heritage (30 April–24 May); on the fence of the Royal Łazienki Park, along Aleje Ujazdowskie (30 April–6 May); and in Bank Square (10 May–30 June). Additionally, the exhibition was made available at <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue/english-version> in the form of electronic files. Non-governmental organisations (NGOs), cultural centres, schools and local administration institutions were encouraged to download the files, print them out and display in public, both in Poland and abroad.

Another important element of the celebrations organised by the National Centre for Culture was the radio show series *Wspólna Europa* [Common Europe], commissioned by the Centre and broadcast by Channel One of Polish Radio.

To commemorate the 15<sup>th</sup> anniversary of Poland's accession to the EU, the Centre also published the book *Wspólna Europa. PL ♥ UE* [Common Europe. PL ♥ EU], written by Katarzyna Walecka and Kinga Wojas, and

illustrated by Ryszard Kajzer. Intended for children aged 9–13, the book has a light and graphically attractive form, and provides important information about EU Member States.

Moreover, in February 2019, the Centre conducted a training course for plenipotentiaries of voivodes regarding the celebrations of the centenary of Poland regaining independence and projects dedicated to the 15<sup>th</sup> anniversary of Poland joining the EU, implemented under the Multi-Annual Governmental ‘Niepodległa’ Program.

## **PROMOTION OF CULTURAL EVENTS ORGANISED BY THE NATIONAL CENTRE FOR CULTURE TO CELEBRATE THE 15<sup>TH</sup> ANNIVERSARY OF POLAND JOINING THE EU**

On 1 April 2019, a multi-campaign was launched to promote events organised to celebrate the 15<sup>th</sup> anniversary of Poland’s membership of the EU. It included commercial activities, such as an online campaign and an external advertising campaign, as well as public relations activities. In addition, promotional activities were supported by strategic and media partnerships.

### **VISUAL IDENTIFICATION**

For the purposes of the promotional campaign, a logo was prepared that related directly to the 15<sup>th</sup> anniversary of Poland joining the EU.



**15 years in European Union**

This sign is a combination of the most characteristic and important symbols: the number ‘15’ and the preposition ‘in’. The latter was used in English

– the most universal language in the EU – to reflect the international nature of the anniversary.

### ONLINE CAMPAIGN

As part of the online campaign, content marketing activities were implemented on the horizontal website Interia.pl. Held between 15 April and 15 May 2019, the campaign included the publication of seven articles displayed for a specific period of time on the Interia homepage and on Facebook. It attracted a total of 76,000 unique users, while the number of total impressions was 98,000.

In addition, Google Ads and Facebook campaigns were launched between 15 April and 15 May 2019. Consequently, the total number of ad displays online amounted to 45.783 million, while that of unique visits to pages related to the celebrations reached 195,000.

In order to promote the celebrations, the National Centre for Culture entered into cooperation with the channel *MaturaToBzdura* on YouTube. A street poll was conducted in which passers-by were asked how much Poland has changed since it joined the EU<sup>1</sup>. By 7 November 2019, the video with the responses had nearly 183,000 views.

### OUTDOOR CAMPAIGN

A wide-range outdoor campaign was carried out to promote the 15<sup>th</sup> anniversary events in Warsaw public transport as well as on billboards and posters in cities. It was targeted at young people aged 18+, residents of Warsaw and other cities and larger towns, interested in cultural events.

Events were promoted on the back of 28 Warsaw buses from 16 to 30 April 2019. The advertising exposure was estimated at 1.477 million. Another campaign was carried out on LCD screens in Warsaw public transport vehicles and on PKP Intercity trains, with the advertising exposure estimated at 10.867 million.

The billboard campaign was launched on 16 April and it lasted until 15 May 2019. In seven cities (Warsaw, Kraków, Łódź, Poznań, Katowice, Wrocław, Gdańsk), the events were promoted on 24 billboards, with the advertising exposure estimated at 2.497 million. In addition, in Warsaw in the periods 15–28 April and 29 April–12 May, campaigns were launched

1 Available at: [https://www.youtube.com/watch?v=Q\\_\\_2T4VScR0](https://www.youtube.com/watch?v=Q__2T4VScR0) [accessed on: 7 August 2019].

on 12 large-format LED screens. Here, the advertising exposure amounted to 14.791 million.

Simultaneously, a campaign was also run on advertising poles and 120 poster places at the same locations (Warsaw, Gdańsk, Kraków, Poznań, Katowice, Łódź, Wrocław). The total advertising exposure amounted to 16.823 million. These actions were further reinforced with a leaflet campaign during which a total of 15.000 brochures were distributed.

### TV AND RADIO CAMPAIGN

A spot promoting the 15<sup>th</sup> anniversary of Poland's accession to the EU was broadcast by three TV stations. It was shown 364 times on Polish TV between 24 April and 5 May, with the advertising exposure estimated at 8.530 million. Polsat broadcast the spot 37 times from 30 April to 2 May, reaching the exposure of 21.565 million. TVN published the material 12 times between 29 April and 1 May, with a combined advertising exposure of 5.845 million. In total, the spot was broadcast by these TV stations 863 times, with the advertising exposure estimated at 35.940 million. It was also published on the YouTube profile of the National Centre for Culture<sup>2</sup>. By 13 June 2019, the spot was displayed by over 240,000 people.

Moreover, for the purposes of the celebrations the National Centre for Culture entered into cooperation with Channel One of Polish Radio. Five radio shows *Wspólna Europa* [Common Europe] were broadcast between 28 April and 26 May<sup>3</sup>. They presented the cultural heritage of Europe, with particular emphasis on Poland.

### PRESS CONFERENCES

On 11 April 2019, a press conference was held at the Foksal Press Centre in Warsaw to present the programme of the celebrations. Paweł Golec from Golec uOrkiestra and Dawid Kwiatkowski were invited to meet with journalists as representatives of the artists. During the briefing the programme of all events was discussed in detail.

Another conference was organised on 9 May at the PAP Press Centre, regarding the book *Wspólna Europa PL ♥ UE* [Common Europe PL ♥ UE],

2 Available at: <https://www.youtube.com/watch?v=Dk9DN-MnytA> [accessed on: 7 August 2019].

3 Available at: <https://www.polskieradio.pl/7/7888> [accessed on: 7 August 2019].

published by the National Centre for Culture. During the meeting, the cultural events held as part of the anniversary celebrations were summarised.

## PR ACTIONS

Next to commercial activities, the National Centre for Culture conducted an information campaign with the use of its own channels. In total, 18 articles were published on the Centre's website regarding the events that were organised as part of the celebrations<sup>4</sup>. Relevant information was also disseminated between 1 April and 13 May in the Centre's Newsletter which is sent out to over 4500 addressees – employees of cultural institutions, local governments, journalists, etc. In total, the articles about the celebrations of the 15<sup>th</sup> anniversary of Poland joining the EU, posted at [www.15latpolskiwue.nck.pl](http://www.15latpolskiwue.nck.pl), had 123,000 readers.

Events taking place as part of the celebrations were promoted in mass media, e.g. through press releases. Between 4 April and 7 May, a total of 12 press releases were sent to over 350 editorial offices and journalists (media with nationwide and regional coverage). These actions were further supported by the publication of four press information packages posted at [www.nck.pl](http://www.nck.pl) in the tab addressed to the media<sup>5</sup>.

Seven events related to the anniversary celebrations were created on the Centre's Facebook profile, with nearly 24,000 users expressing their interest. The total coverage of the Centre's posts published on Twitter amounted to 73,000, while that of Instagram posts and Instastories was 33,000.

The following institutions extended their patronage over all cultural events organised as part of the celebrations: Polish TV, Polish Radio, Ministry of Culture and National Heritage, Teatr Wielki – Polish National Opera, Royal Łazienki Museum. Our strategic partners included Bank Gospodarstwa Krajowego and Totalizator Sportowy.

## INFORMATION IN THE MEDIA

This wide-range promotional campaign resulted in an impressive media coverage. In total, 785 items were published regarding the anniversary

4 Available at: <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue> [accessed on: 7 August 2019].

5 Available at: <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue/dla-mediow> [accessed on: 7 August 2019].

celebrations: 92 on TV, 295 on the radio, 356 online and 42 in the press. The total media exposure was estimated at 75.132 million (22.209 million on TV, 49.487 million on the radio, 2.416 million online, 1.020 million in the press). The Advertising Value Equivalent (AVE)<sup>6</sup> was estimated at approximately PLN 6.594 million (PLN 1.941 million for the TV, PLN 2.946 million for the radio, PLN 1.323 million for the Internet and PLN 383.000 for the press).

Cultural events organised as part of the celebrations of the 15<sup>th</sup> anniversary of Poland joining the EU attracted a lot of interest. They were attended by thousands of Warsaw residents and visitors. Concerts were held on three different stages (*Gramy dla Europy* [We Play for Europe] next to PGE Narodowy/National Stadium in Warsaw; *Symfonia Europejska* [European Symphony] at the Teatr Wielki – Polish National Opera; *Chórem za Europą* [Choir for Europe] in Józef Piłsudski Square in Warsaw), with the participation of approximately 400 artists. The number of direct participants of all events is estimated at approximately 40.000, while a further 2 million people watched and listened to the broadcasts and rebroadcasts on TV and the radio. The promotional campaigns carried out by the National Centre for Culture provided for a wide media coverage. The Centre received many positive comments and thank you notes in connection with the organisation of the anniversary celebrations.

Text by: National Centre for Culture Poland,  
komunikacja@nck.pl

6 The Advertising Value Equivalent (AVE) is used to measure the ad value of a PR campaign.



# POLAND'S MEMBERSHIP OF THE EUROPEAN UNION IN OPINION POLLS

National Centre for Culture Poland

The contemporary debate on the EU revolves around crises currently faced by Member States and their dreams – both fulfilled and failed – regarding European integration. This proves that the EU is a dynamic project whose future is not obvious. The proposed models of its functioning result on the one hand from the current social and economic situation of the respective states; on the other, they are embedded in a world of values and beliefs defined by national identities of its peoples, which in turn are shaped by culture. Therefore, it is essential to know people's views in this respect, as such knowledge may provide arguments for the ongoing debate and a foundation for ensuring the legitimacy of the adopted solutions. The manner of cooperation with the EU and the scope of the integration 'needs to be justified and negotiated with citizens'<sup>1</sup>. For society to participate in the discussion on the shape of the EU, not only time and consultation mechanisms are necessary. People have to be provided with objective knowledge about the European community: its history, basic structures and processes.

In the year in which Poland celebrated the 15<sup>th</sup> anniversary of joining the EU, the National Centre for Culture took a closer look at Poles' views regarding

1 See A. Balcer, P. Buras, G. Gromadzki, E. Smolar, *Polacy wobec UE: koniec konsensusu* [Polish views of the EU: the illusion of consensus], Stefan Batory Foundation, Warsaw, December 2016, available at: <http://www.batory.org.pl/upload/files/Programy%20operacyjne/Otwarta%20Europa/Polacy%20wobec%20UE%20-%20raport%20Fundacji%20Batorego.pdf> [Polish version, accessed on: 4 September 2019], [http://www.batory.org.pl/upload/files/pdf/rap\\_otw\\_eu/Polish%20views%20of%20the%20EU.pdf](http://www.batory.org.pl/upload/files/pdf/rap_otw_eu/Polish%20views%20of%20the%20EU.pdf) [English version].

Poland's presence in the community and their knowledge of the basic facts about the EU. To this end, a nationwide survey was conducted in July 2019 on a representative group of people aged 15 or older (N=1107), controlled in terms of five demographic parameters: sex, age, education, size of the place of residence (city/town/village) and voivodeship. The study was commissioned to PBS and carried out with the use of the computer-assisted personal interviewing (CAPI) method. Its major focus was on the Polish Independence Day (celebrated on 11 November). However, the questionnaire also included questions about the EU which are discussed here. The analysis presented below is supplemented with the results of other relevant studies.

## EVALUATION OF POLAND'S PRESENCE IN THE EU

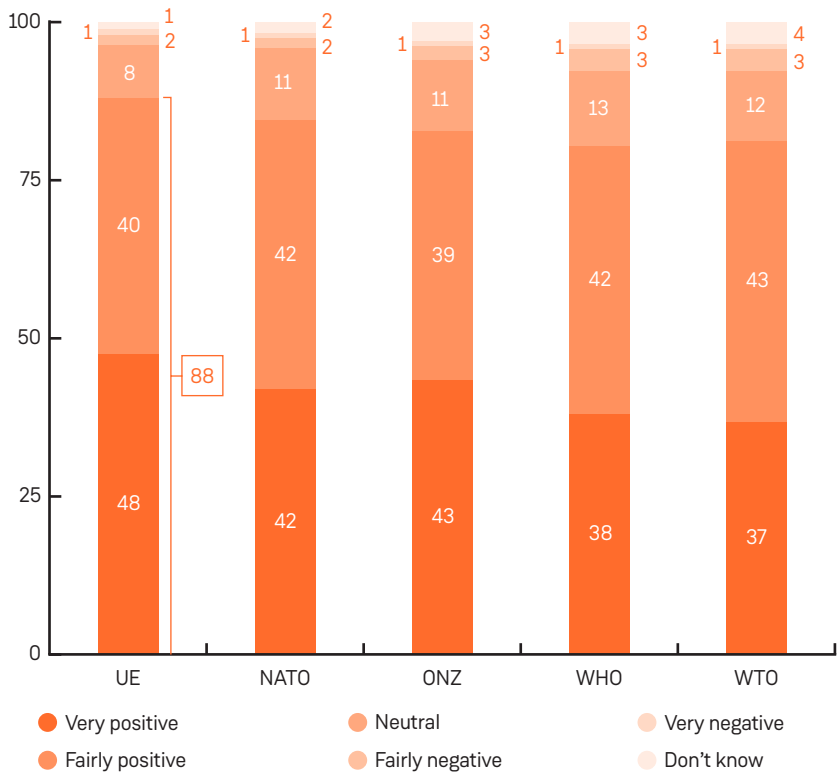
When asked about international organisations of which Poland is a member, respondents most frequently and spontaneously replied: the EU (92.7%), NATO (70.9%) and the UN (50.7%)<sup>2</sup>. In general, Poland's membership of the world's largest organisations was assessed positively, with Poland's presence in the EU evaluated the most favourably (88% of positive responses). However, the EU's advantage over other organisations was rather small.

Poland is one of the countries in which a majority of respondents have a positive image of the EU, with the highest scores reported for Ireland, Bulgaria and Luxembourg<sup>3</sup>, as revealed by a survey of the European Commission

- 2 In the study, first an open-ended question was asked to check the respondents' knowledge of international organisations of which Poland is a member. The respondents who could not mention any organisations on their own were asked a closed-ended question whether they heard of the following organisations: the EU, NATO, the UN, the World Trade Organisation (WTO) and the World Health Organisation (WHO).
- 3 *Standardowy Eurobarometr 90 – Raport Krajowy – Opinia publiczna w Unii Europejskiej, jesień 2018* [Standard Eurobarometer 90 – National Report – Public opinion in the European Union], Autumn 2018, available at: <http://www.europedirect.um.warszawa.pl/publikacje/standardowy-eurobarometr-90-raport-krajowy-opinia-publiczna-w-unii-europejskiej> [accessed on: 15 September 2019]. The survey was conducted between 9 and 20 November 2018 by Kantar Public Poland at the request of the European Commission. It was carried out on a representative sample of 1025 people aged 15 or older, with the use of face-to-face interviews conducted in the respondents' homes.

conducted at the end of 2018. The EU conjured up a positive image for 54% of Poles, which distinguishes Poland from the other nine countries that joined the EU in 2004. The CBOS surveys, also carried out in 2018, revealed that nearly 1/4 of the respondents considered Poland's accession to the EU as one of the most important events in Polish history (24% of the responses) and the country's second (after regaining independence) greatest success in the past 100 years (25%)<sup>4</sup>.

#### ASSESSMENT OF POLAND'S PRESENCE IN INTERNATIONAL ORGANISATIONS (IN %)

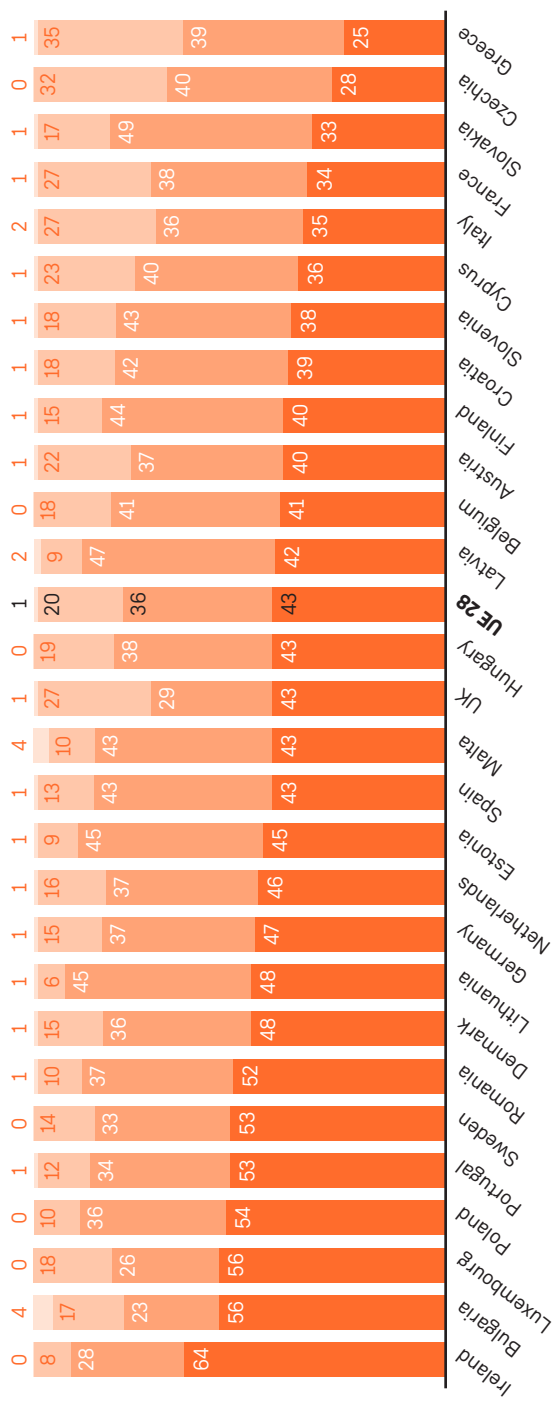


This question was addressed to the respondents who were familiar with these organisations.

Source: National Centre for Culture/PBS 2019, EU (N=1104), NATO (N=1083), UN (N=1018), WTO (N=601), WHO (N=710)

4 CBOS, *Najważniejsze wydarzenia, sukcesy i niepowodzenia w ostatnim stuleciu historii Polski* [The most important events, successes and failures in the last century of Polish history], Research Report 2018, No. 124, available at: [https://www.cbos.pl/SPISKOM.POL/2018/K\\_124\\_18.PDF](https://www.cbos.pl/SPISKOM.POL/2018/K_124_18.PDF) [accessed on: 5 September 2019].

IMAGE OF THE EU AS DECLARED BY INHABITANTS OF MEMBER STATES (IN %)

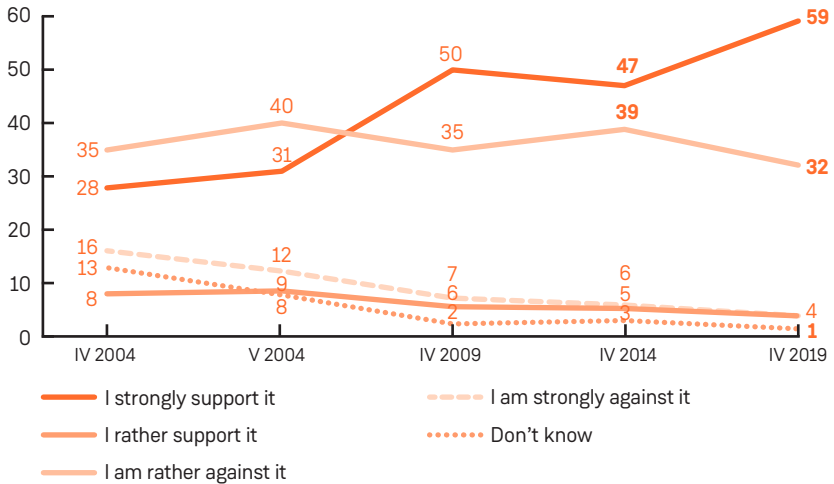


● Total 'Positive' ● Neutral ● Total 'Negative' ● Don't know

Source: Standard Eurobarometer 90, Autumn 2018. N (for Poland) = 866. Question asked: 'In general, does the EU conjure up for you a very positive, fairly positive, neutral, fairly negative or very negative image?.'

Based on the surveys carried out by CBOS<sup>5</sup>, one can see how the public opinion about the EU has changed in the past 15 years. Since 2004, there has been a steady decline in the number of people who are against Poland's membership of the EU: in 2019, they accounted for only 5% of the respondents. In that year, social support for Poland's presence in the EU was also the highest.

#### SOCIAL SUPPORT FOR POLAND'S MEMBERSHIP OF THE EU IN THE LAST 15 YEARS (IN %)



Source: CBOS 2019, N=1064. Question asked: 'Do you support Poland's membership of the EU, or are you against it?'

The majority of the respondents expressed their willingness to vote in the 2019 European Parliament election (60%)<sup>6</sup>. This result turned out to be a good predictor of the voter turnout in Poland – 45.68%, which was a record-high result in the history of the European election in Poland<sup>7</sup>. A significant

5 CBOS, *Poparcie dla członkostwa Polski w Unii Europejskiej i zainteresowanie wyborami do Parlamentu Europejskiego* [Support for Poland's membership of the European Union and interest in the election to the European Parliament], Research Report 2019, No. 63, available at: [https://www.cbos.pl/SPISKOM.POL/2019/K\\_063\\_19.PDF](https://www.cbos.pl/SPISKOM.POL/2019/K_063_19.PDF) [accessed on: 30 August 2019].

6 *Ibidem*.

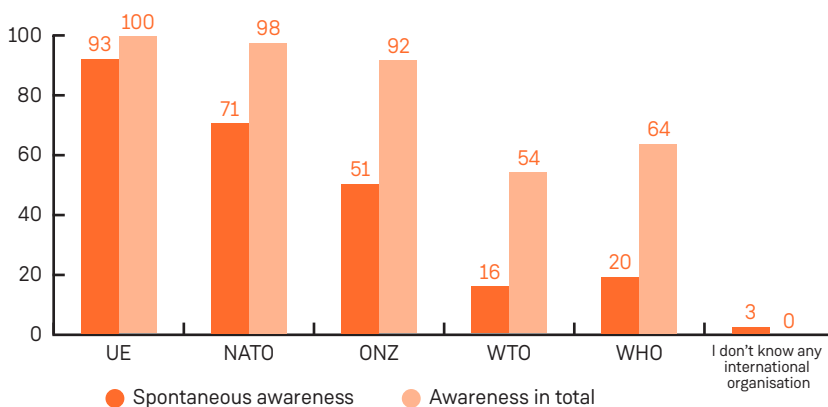
7 National Electoral Commission, *Wybory do Parlamentu Europejskiego 2019* [European Parliament Election 2019], available at: <https://wybory.gov.pl/pe2019/pl/frekwencja/pl> [accessed on: 4 September 2019]. The percentage of people who declare their willingness to participate in the election is always different from the actual turnout.

increase was observed compared to the 2014 election which attracted 30% of people entitled to vote. Moreover, Poland saw the highest rise in turnout compared to previous elections – by nearly 22 percentage points<sup>8</sup>. These results are another indicator of Polish society's positive attitude towards Poland's membership of the EU, pointing to a rise in responsible citizenship – an increasing number of people want to have a say in matters related to our country.

## KNOWLEDGE ABOUT THE EU

In the survey carried out at the request of the National Centre for Culture, nearly all respondents (93%) pointed to the EU when asked about organisations of which Poland is a member. In response to the second – closed-ended – question (with suggested possible answers) this fact was confirmed by 100% of the respondents.

### KNOWLEDGE OF INTERNATIONAL ORGANISATIONS OF WHICH POLAND IS A MEMBER (IN %)

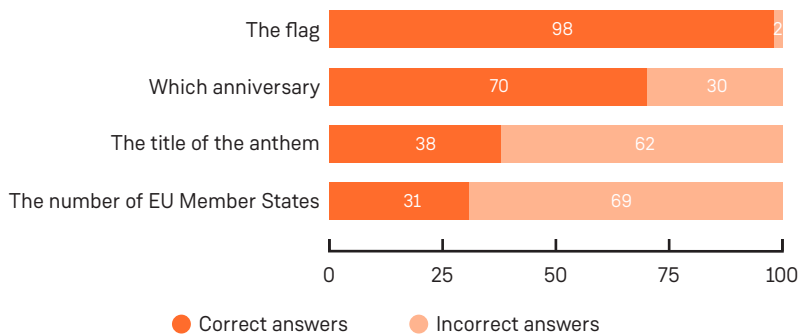


Source: National Centre for Culture/PBS 2019, N=1107. The category 'spontaneous awareness' applies to responses provided in the open-ended question. The category 'awareness in total' presents all answers to open- and closed-ended questions collectively. The questions had the following form: 'Can you name international organisations of which Poland is a member?' and 'Have you heard of the following international organisations of which Poland is a member?'.

8 News. European Parliament, *Elections 2019: highest turnout in 20 years*, 27 May 2019, available at: <https://www.europarl.europa.eu/news/en/headlines/eu-affairs/20190523ST052402/elections-2019-highest-turnout-in-20-years> [accessed on: 4 September 2019].

A fairly high number of the respondents (70%) knew which anniversary of Poland's accession to the EU was celebrated in 2019. On the other hand, significantly fewer of them (only 31%) were able to give the correct number of EU Member States. The respondents were also asked a question about the symbols of the EU. The flag was identified correctly by nearly all of them (98%). However, indicating the correct title of the anthem proved to be a more difficult task, with as many as 57% of the respondents incapable of answering this question. The correct answer (*Ode to Joy*) was provided by every third respondent, with only 4% of the respondents showing a more advanced knowledge (that *Ode to Joy* is part of Ludwig van Beethoven's *Symphony No. 9*). The correct title of the anthem was given by a total of 38% of the respondents.

#### KNOWLEDGE ABOUT THE EU (IN %)



Source: National Centre for Culture/PBS 2019, N=1107

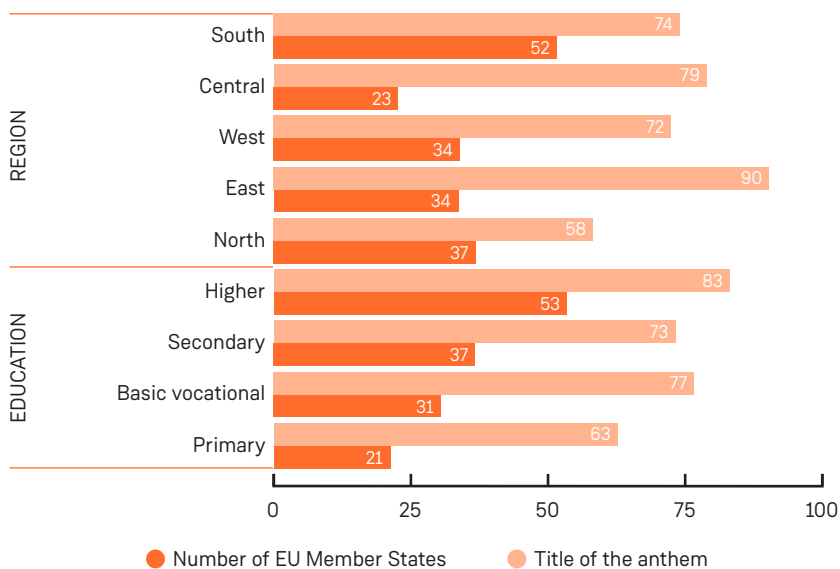
Knowledge about the EU, measured by the correctness of the respondents' answers, depended mostly on the respondents' education and region in which they lived<sup>9</sup>. Over half of the respondents with higher education (53%) indicated the title of the anthem correctly<sup>10</sup>. Incorrect answers were provided significantly more often by people with lower education. The responses were more evenly distributed in the question about the number

9 For the purposes of the study Poland was divided into five regions: North (the Pomorskie and Zachodniopomorskie Voivodeships), East (the Lubelskie, Podkarpackie, Podlaskie and Warmińsko-Mazurskie Voivodeships), West (the Kujawsko-Pomorskie, Lubuskie and Wielkopolskie Voivodeships), Central (the Łódzkie, Mazowieckie and Świętokrzyskie Voivodeships) and South (the Dolnośląskie, Małopolskie, Opolskie and Śląskie Voivodeships).

10 The strength of association between the education level and knowledge of the title of the anthem was: Cramér's  $V = 0.230$ ,  $p < 0.0001$ .

of EU Member States, although a similar relationship could be observed here as well<sup>11</sup>. The number of correct answers was the highest among people with higher education (83%) and the lowest among those with primary education (63%). The largest number of the respondents who knew the title of the anthem lived in the south of Poland (52%)<sup>12</sup>, while those from the east had the least problems with answering the question about the number of EU Member States (90%). The lowest percentage of correct answers to the latter question was recorded among inhabitants of northern Poland (58%)<sup>13</sup>.

#### CORRECT RESPONSES TO QUESTIONS ABOUT THE EU BY RESPONDENTS' EDUCATION LEVEL AND REGION (IN %)



Source: National Centre for Culture/PBS 2019, N=1107

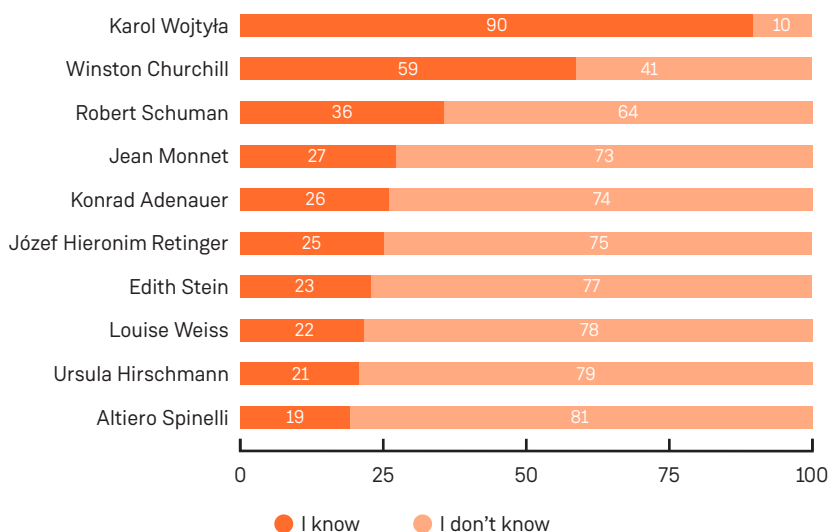
Another question was asked about people who played an important role in the creation of the EU – the Founding Fathers of the EU. It was inspired by one of the Centre's initiatives implemented as part of the anniversary celebrations, i.e. the exhibition *Ojcowie Założyciele UE* [On the Founding Fathers

- 11 The strength of association between the education level and knowledge of the number of EU Member States was: Cramér's  $V = 0.152$ ,  $p = 0.017$ .
- 12 The strength of association between the region of living and knowledge of the title of the anthem was: Cramér's  $V = 0.227$ ,  $p < 0.0001$ .
- 13 The strength of association between the region of living and knowledge of the number of EU Member States was: Cramér's  $V = 0.186$ ,  $p = 0.004$ .



of the EU]<sup>14</sup>. The respondents were asked to assess their own knowledge of people presented on the official website of the EU, such as Konrad Adenauer, Joseph Bech, Johan Willem Beyen, Winston Churchill, Nicole Fontaine, Alcide De Gasperi, Walter Hallstein, Ursula Hirschmann, Sicco Mansholt, Melina Mercouri, Jean Monnet, Robert Schuman, Paul-Henri Spaak, Altiero Spinelli, Simone Veil, Louise Weiss<sup>15</sup>. At the exhibition other figures were added to this list, including Alexandre Kojève, Denis de Rougemont, Edith Stein, Karol Wojtyła, Józef Hieronim Retinger<sup>16</sup>. The analysis of the results revealed that

#### KNOWLEDGE ABOUT THE EU FOUNDING FATHERS (TOP 10) (IN %)



Source: National Centre for Culture/PBS 2019, N=1107. The respondents were asked to assess their knowledge on a scale from 1 to 5, where 1 meant 'I don't know anything about this person' and 5 - 'I know a lot about this person'. The category 'I know' presents all answers from the respondents who evaluated their knowledge between 2 to 5, while the category 'I don't know' - those who evaluated their knowledge as 1.

14 More information is available at: <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue/aktualnosci/wystawa-ojcowie-zalozyciele-ue> [accessed on: 18 October 2019].

15 Europa.eu, *EU Pioneers*, available at: [https://europa.eu/european-union/about-eu/history/eu-pioneers\\_en](https://europa.eu/european-union/about-eu/history/eu-pioneers_en) [accessed on: 4 September 2019].

16 National Centre for Culture, *Wystawa 'Ojcowie Założyciele UE'* [The Exhibition 'On the Founding Fathers of the EU'], 5 April 2019, available at: <https://nck.pl/projekty-kulturalne/projekty/15latpolskiwue/aktualnosci/wystawa-ojcowie-zalozyciele-ue> [accessed on: 4 September 2019].

## SOCIO-DEMOGRAPHIC CHARACTERISTICS OF PEOPLE WITH AN EXTENSIVE KNOWLEDGE ABOUT THE EU COMPARED TO OTHER RESPONDENTS

CHARACTERISTIC	CATEGORIES	PEOPLE WITH AN EXTENSIVE KNOWLEDGE ABOUT THE EU (IN %)	OTHER PEOPLE (IN %)
SIZE OF THE PLACE OF RESIDENCE	Village	43.3	37.5
	Town up to 20,000 residents	5.5	14.2
	Town of 20,000–100,000 residents	22.6	17.9
	City of 100,000–500,000 residents	24.4	17.3
	City of over 500,000 residents	4.3	13.1
EDUCATION	Primary	7.9	21.2
	Basic vocational	15.2	24.0
	Secondary	32.9	33.5
	Higher	43.9	21.3
SELF-ASSESSMENT OF THE FINANCIAL SITUATION	good	51.2	29.5
	average	44.5	56.9
	poor	4.3	13.6
DECLARATION REGARDING VOTING IN THE NEXT ELECTION	'Definitely yes'	43.3	28.3
	'Rather yes'	33.5	38.4
	'Rather not'	6.7	12.6
	'Definitely not'	7.3	6.8
	'I won't be 18 years old yet'	1.8	1.9
	'I don't know yet'	7.3	12.0
HAVE YOU READ A BOOK WITHIN THE LAST 12 MONTHS?	'Yes, many books'	21.3	8.2
	'Yes, a few books'	36.6	21.4
	'Only one book'	14.6	10.1
	'No, I haven't'	27.4	60.3
POLITICAL INTERESTS	Uninterested	51.8	67.2
	Interested	48.2	32.8
REGION	North	9.1	9.3
	East	18.3	18.5
	West	11.6	17.6
	Central	17.7	27.3
	South	43.3	27.3

Source: National Centre for Culture/PBS 2019, N=1107

Values of the respective parameters in the order of appearance: Cramér's  $V=0.158$ ,  $p<0.0001$ ; Cramér's  $V=0.217$ ,  $p<0.0001$ ; Cramér's  $V=0.190$ ,  $p<0.0001$ ; Cramér's  $V=0.136$ ,  $p=0.004$ ; Cramér's  $V=0.262$ ,  $p<0.0001$ ; Cramér's  $V=0.122$ ,  $p<0.0001$ ; Cramér's  $V=0.122$ ,  $p<0.0001$ ; Cramér's  $V=0.143$ ,  $p=0.001$ .

the knowledge about these people is very poor in Polish society. Apart from well-known characters (Winston Churchill and Karol Wojtyła), the other EU Founding Fathers were recognised by a small percentage of the respondents.

A separate analysis was carried out with respect to the respondents with an extensive knowledge about Poland's membership of the EU. The table presents the socio-demographic profile of people who gave correct answers to the four questions regarding the basic knowledge about the EU, i.e. they knew which anniversary of Poland's membership of the EU was celebrated in 2019; knew the correct number of EU Member States; and could recognise the EU symbols (the flag and the anthem)<sup>17</sup>. They were mainly people who had a higher education, a stable financial situation, voted in elections, read books for pleasure, were interested in politics more than the general population, and who more often lived in the south of Poland.

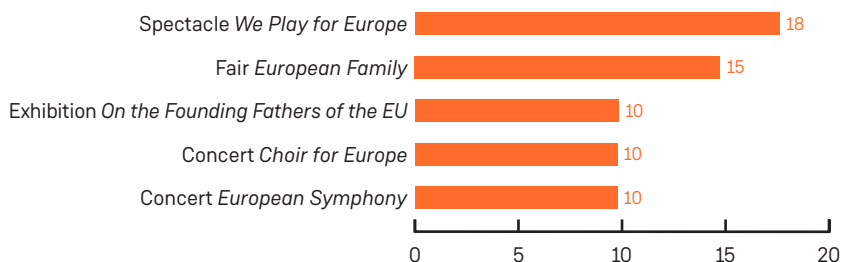
## INITIATIVES ORGANISED TO CELEBRATE THE 15<sup>TH</sup> ANNIVERSARY OF POLAND IN THE EU

At the turn of April and May 2019, the National Centre for Culture held a series of events to celebrate the 15<sup>th</sup> anniversary of Poland's accession to the EU: the spectacle *Gramy dla Europy* [We Play for Europe] on 30 April; the concert *Symfonia Europejska* [European Symphony] and the fair *Rodzina Europa* [European Family] on 1 May; the concert *Chórem za Europą* [Choir for Europe] on 4 May. They were accompanied by the exhibition *Ojcowie Założyciele UE* [On the Founding Fathers of the EU], which presented the visionaries behind the unique project of the European Community.

Two months after these events, we asked Poles which anniversary celebrations they remembered the most. Almost every fifth respondent had heard about the show *Gramy dla Europy* [We Play for Europe] that was held on the grounds of PGE Narodowy/National Stadium in Warsaw, with the participation of Polish stars. In addition, the event was broadcast on public television, which most likely contributed to increasing people's awareness of it. At least 10% of the respondents had heard about other, slightly more niche events. Active participation in the celebrations, most often in concerts and outdoor events, was declared by 4% of the respondents.

17 The size of the sample that met these criteria was N=164.

## RECOGNISABILITY OF EVENTS ORGANISED TO CELEBRATE THE 15<sup>TH</sup> ANNIVERSARY OF POLAND JOINING THE EU (IN %)



Source: National Centre for Culture/PBS 2019, N=1107

## SUMMARY

Respondents name Poland's accession to the EU among the most significant events in our country's history. The vast majority evaluates Poland's membership of the EU positively. Poland's presence in the community is common knowledge. Most respondents recognise the EU flag without difficulty (98%) and know the year in which Poland joined the EU (70%). Significantly fewer respondents are familiar with the title of the EU anthem (38%) or the number of EU Member States (31%). People who contributed to the establishing of the EU are generally not well known, with the exception of Karol Wojtyła, Winston Churchill and Robert Schuman. Among the 10 most recognisable people associated with creating a united Europe was another Pole – Józef Hieronim Retinger, a writer and politician who lived and worked in exile.

Although the participation in the anniversary celebrations was small (4%), the individual events were relatively well recognised. Based on this, one can hope that more people will participate in the celebrations of the future anniversaries of Poland's accession to the EU.

### SELECTED PUBLICATIONS:

- News. European Parliament, *Elections 2019: highest turnout in 20 years*, 27 May 2019, available at: <https://www.europarl.europa.eu/news/en/headlines/eu-affairs/20190523STO52402/elections-2019-highest-turnout-in-20-years> [accessed on: 4 September 2019].

- Balcer A., P. Buras, G. Gromadzki, E. Smolar, *Polacy wobec UE: koniec konsensusu* [Polish views of the EU: the illusion of consensus], Stefan Batory Foundation, Warsaw, December 2016, available at: <http://www.batory.org.pl/upload/files/Programy%20operacyjne/Otwarta%20Europa/Polacy%20wobec%20UE%20-%20raport%20Fundacji%20Batorego.pdf> [Polish version, accessed on: 4 September 2019], [http://www.batory.org.pl/upload/files/pdf/rap\\_otw\\_eu/Polish%20views%20of%20the%20EU.pdf](http://www.batory.org.pl/upload/files/pdf/rap_otw_eu/Polish%20views%20of%20the%20EU.pdf) [English version].
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- CBOS, *Poparcie dla członkostwa Polski w Unii Europejskiej i zainteresowanie wyborami do Parlamentu Europejskiego* [Support for Poland's membership of the European Union and interest in the election to the European Parliament], Research Report 2019, No. 63, available at: [https://www.cbos.pl/SPISKOM.POL/2019/K\\_063\\_19.PDF](https://www.cbos.pl/SPISKOM.POL/2019/K_063_19.PDF) [accessed on: 30 August 2019].
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**2.**



**THE DEVELOPMENT  
OF POLISH CULTURE  
AFTER ACCESSION TO  
THE EUROPEAN UNION**

# FINANCIAL SUPPORT FOR POLISH CULTURE FROM EUROPEAN FUNDS

Department of European Funds and Affairs,  
Ministry of Culture and National Heritage

Travelling through Poland, one can see an increasing number of information boards reading 'Co-financed by the European Union', which have by now become part of our landscape. They inform about projects related to transport, environmental and energy infrastructure, protection of cultural heritage, cultural infrastructure and artistic education. It is also due to these projects that Poland has become a more beautiful country.

Poland's accession to the EU provided Polish culture with a unique opportunity to launch investments on an unprecedented scale and, consequently, make up for many years of neglect in this area. This required a number of specific actions. The most important was to ensure the possibility of financing culture from EU structural funds and to convince the European Commission that culture is not only a source of identity for Poland which defines our country's place in Europe but also a resource that we want to use in order to build our competitive advantage. In fact, this was the primary reason behind the National Culture Development Strategy 2004–2020. It was the first strategic document drawn in 2004 by the Ministry of Culture, which defined the vision and goals of the development of culture for the upcoming years. Specific investments and staff had to be prepared. An evolution was necessary in the way of thinking – Poland needed to shift from its *ad hoc* mode of action to detailed project planning

that brings measurable and clearly defined social and economic effects. At first, many people were sceptical about this challenge. Cultural practitioners were commonly believed to be incapable of handling the Brussels bureaucracy and its requirements. Fortunately, these opinions proved to be wrong.

Analyses conducted by the Department of European Funds and Affairs at the Ministry of Culture and National Heritage show that in the period from 2004 to 2020 Poland will have implemented over 2000 projects in the area of renovation of monuments, development of cultural infrastructure and artistic education, with over PLN 15 billion allocated for this purpose from the European structural funds. These funds are used efficiently and have already produced specific results. The latter seem to prove the thesis suggested by numerous expert reports that culture is nowadays an extremely important factor in regional development because it attracts tourists and investments, improves the quality of life of the local population and builds a creative and innovative society. These projects may also serve as examples of successful revitalisation in which the potential of culture is used to change the image of many places and thus ensure their revival. This is the case of the Culture Zone in Katowice developed in the city centre at post-mining sites. This venture is a perfect symbol of Katowice's transformation from an industrial centre responsible for the negative image of the entire region (which is perceived as an environmental threat and a culturally unattractive area) into a city of culture which in 2015 joined the UNESCO Creative City Network as a City of Music. The new venue of the Polish National Radio Symphony Orchestra constitutes the focal point of the Zone. Co-financed by the EU and inspired by the architecture of Nikiszowiec, a historical mining settlement in Katowice, it is a brick building that refers to the local identity. Another example is the New Centre of Łódź, a revitalisation project within which the former Łódź EC1 CHP plant was turned into a modern area that combines cultural, artistic and social functions. The New Centre of Łódź features EC1 Łódź – City of Culture, a cultural institution which comprises: the National Centre for Film Culture, Planetarium, Science and Technology Centre EC1, Centre for Comics and Interactive Narration and the Łódź Film Commission.

The first EU structural funds for culture came from the Integrated Regional Operational Programme for 2004–2006 (IROP). A total of 358 projects in the field of city revitalisation, renovation of monuments and cultural infrastructure were co-financed with the amount of over PLN 1.7 billion.



Many ambitious, comprehensive and, above all, essential investments were made possible with European funds. They include for example the construction of the Centre for Contemporary Art in Toruń, 'Symphony' Science and Music Education Centre at the Academy of Music in Katowice, revitalisation of the historical Old Town in Zamość, and the renovation of the Tin-Roofed Palace in the complex of the Royal Castle in Warsaw – Museum. Successfully completed, such projects prove that the sector of Polish culture is not only well prepared for the implementation of European funds and ensuring compliance but, even more importantly, that such investments are expected both by residents and tourists visiting Poland.

The next Multiannual Financial Framework (MFF) for 2007–2013 turned out to be a breakthrough: Poland proved to be an undeniable leader in terms of the use of European funds for culture and heritage protection in Europe. Over PLN 5.6 billion was allocated from EU structural funds for investments in this area. As the largest budget for culture in the history of the EU, it accounted for approximately 1/6 of the European funds for culture in all Member States in that financial perspective. The funds for culture were planned both at the central level, as part of the Operational Programme Infrastructure and Environment (OPI&E), and the local one – within 16 Regional Operational Programmes (ROPs). They translated into approximately 900 projects – both those with a large budget, such as the Copernicus Science Centre in Warsaw (PLN 365 million), and smaller but equally necessary and ambitious ones, such as the construction of the Małopolska Garden of Art in Kraków (PLN 48 million) or the adaptation of the 18<sup>th</sup>-century building of the Town Hall in Działdowo for the Interactive Museum of the Teutonic State – presently, the Museum of the Borderland (PLN 3.2 million).

The funds allocated to Poland under the MFF 2007–2013 were primarily intended for projects related to new infrastructure in the area of culture and artistic education. They included large projects, with a budget of over EUR 50 million, which forever changed the cultural map of Poland: the European Solidarity Centre in Gdańsk, the Copernicus Science Centre in Warsaw, the National Forum of Music in Wrocław, the Podlasie Opera and Philharmonic, and the previously mentioned seat of the Polish National Radio Symphony Orchestra. Only under Priority 11 (OPI&E), implemented by the Minister of Culture and National Heritage, 79 investments were implemented for the total amount of PLN 4.2 billion, of which PLN 2.4 billion came from EU structural funds. These funds enabled the restoration of 77 historical buildings, preservation of approximately 9000 facilities and

collections, installation of 41 anti-theft and fire protection systems, construction or reconstruction of 47 cultural institutions (museums, galleries, theatres and music institutions), and modernisation or extension of 37 institutions of art education. Without these funds we probably would still not enjoy new concert halls in the Academy of Music in Łódź and Wrocław, the restored buildings of the Palace in Wilanów, Palace in Rogalin, Castle in Łańcut, or the modernised Stanisław Ignacy Witkiewicz Theatre in Zakopane.

Undoubtedly, European funds have had a significant impact on today's cultural sector in Poland, particularly in its material sense. They have provided for a significant improvement in many areas, including the condition of historical buildings, the operating conditions and offer of cultural facilities, and artistic education of children and youth. According to the 'Summary of projects implemented under Priority 11 of OPI&E 2007–2013 and their impact on Poland's attractiveness'<sup>1</sup>, projects completed in historical objects resulted in an increase of visits to Poland by approximately 1.1 million, and in cultural institutions from approximately 0.7 to 1.7 million per year. Statistical effects were also observed on the national level, with the number of audiences rising from 9.8 million in 2007 to 12.3 million in 2014, and the number of museum visitors rising from 20.4 million to 30.6 million, respectively. The success of the initiatives implemented with the support of the EU is best proved by the Copernicus Science Centre in Warsaw, one of the first projects completed under Priority 11, which was visited by 2.5 million people within the first 2.5 years of operation alone. Recent years have also seen a noticeable increase in the interest in Poland among tourists from abroad, which is undoubtedly a result of our increasingly more attractive cultural offer and Polish heritage. The Ministry of Sport estimates that in 2019 Poland will be visited by over 20 million people compared to 19.6 million tourists from abroad in 2018 and 17.5 million in 2016. Currently, Poland is the 20<sup>th</sup> most frequently visited country in the world.

- 1 Ministry of Culture and National Heritage, *Podsumowanie efektów wdrażania projektów w ramach XI Priorytetu POIiŚ 2007–2013 i ich wpływ na atrakcyjność kraju* [Summary of projects implemented under Priority 11 of OPI&E 2007–2013 and their impact on Poland's attractiveness], Warsaw, December 2015, available at: [https://www.pois.2007-2013.gov.pl/AnalizyRaportyPodsumowania/Documents/Raport\\_koncowy\\_MKiDN\\_XI\\_Priorytet\\_Podsumowanie\\_efektow.pdf](https://www.pois.2007-2013.gov.pl/AnalizyRaportyPodsumowania/Documents/Raport_koncowy_MKiDN_XI_Priorytet_Podsumowanie_efektow.pdf) [accessed on: 10 September 2019].

Beneficiaries were also given a unique opportunity to purchase technologically advanced solutions (e.g. the Forest Opera in Sopot, the Podlasie Opera and Philharmonic, the Gdańsk Shakespeare Theatre), which allows them to meet the requirements of the most renowned artists and thus satisfy cultural appetites of the most demanding of audiences.

New constructions co-funded by the EU have become new architectural symbols of Poland, winning awards and gaining recognition in numerous competitions. A good example is the Philharmonic in Szczecin which in 2015 won the 'architectural Oscar' – the EU Mies van der Rohe Award for Contemporary Architecture.

Under the MFF for 2014–2020, i.e. the current financial perspective, approximately PLN 5.4 billion was allocated for culture and heritage protection in Poland to be spent once again under the central OPI&E and 16 ROPs. Under Priority Axis 8 of the OPI&E, a total of 145 projects received support with the value of the signed co-financing agreements amounting to PLN 2.9 billion, of which nearly PLN 2 billion comes from the EU. The priorities of support have been changed in this perspective. Major focus is put on projects that ensure protection of monuments, improved conditions for the storage and presentation of collections, and modernisation of the offer of cultural institutions. Among the most anticipated benefits of these works are undoubtedly the reopening of the Princes Czartoryski Museum in Kraków and the development of a new exhibition space in the Lublin Museum. Many ongoing projects contribute to the renovation of post-industrial historical sites which were previously not included in revitalisation strategies due to extremely high costs. Among them are such complex projects as the Coal Mining Museum in Zabrze, the Museum of the Bochnia Salt Mine and the 'Krzemionki' Archaeological and Reserve Museum in Krzemionki Opatowskie, which in 2019 were recognised as the UNESCO World Heritage Sites. Unfortunately, under the current MFF no funding is available for the construction of new cultural facilities; however, the Ministry of Culture and National Heritage allocated a total of PLN 325 million from its own funds to finance 28 extension and renovation projects in cultural institutions whose seats are not historical monuments. As many as 29 projects concern the purchase of equipment to modernise the educational and cultural offer. Poland received over PLN 230 million for this purpose. The programme for 2014–2020 is estimated to cover over 400 cultural objects and cultural heritage sites, including over 330 historical and 69 non-historical sites. Over 27 million people will benefit from

the cultural offer created by the co-financed entities. The number of people who visit them is expected to increase by 4.5 million. Approximately 500 new jobs will be created. Beneficiaries will use their grants to create or modernise 87 exhibitions. Over 7000 works of art will undergo a comprehensive renovation. More than 46,000 items of new equipment will be purchased, along with 173 security systems against theft or destruction.

By joining the EU, Poland has not only gained the possibility to benefit from EU funds but also from those provided under the European Economic Area Financial Mechanism (EEA FM) and Norwegian Financial Mechanism (NFM). A total of 56 investment projects have been co-financed under the EEA FM with nearly PLN 748 million. The completed projects include primarily investments in cultural heritage and the most important Polish monuments, including sites on the UNESCO World Heritage List and the List of Historical Monuments of the President of the Republic of Poland. Although these financial mechanisms put emphasis mainly on the protection of cultural heritage, they have also been used to build new facilities or modernise non-historical cultural infrastructure, e.g. the Maritime Culture Centre in Gdańsk, beautifully integrated with the mediaeval architecture of the Motława waterfront, or the European Fairy Tale Centre in Pacanów, which attracts great numbers of children and their families. Other co-financed cultural heritage investments include also the renovation and conservation of the Old Orangery at the Royal Łazienki Museum, conservation of the Castle in Lidzbark Warmiński, and the renovation and modernisation of the Gallery of the 19<sup>th</sup>-Century Polish Art in the Sukiennice in Kraków.

On balance, the past 15 years of Poland's presence in the EU have definitely brought positive results. It would be difficult to indicate all of them; however, in terms of structural funds one could point out three fundamental benefits.

Firstly, the perception of culture has changed: rather than a 'costly superstructure' it is now seen as an actual development factor that not only determines our identity and Poland's place on the map of Europe, but has also a real impact on the development of our country. In the Responsible Development Strategy, the National Strategy for Regional Development and other similar national and regional documents, culture is presented as a resource that increases the competitive value of regions, improves the quality of life and strengthens cultural identity, making the respective

regions and Poland as a whole more attractive, both touristically and economically.

Secondly, with nearly PLN 16 billion from EU structural funds, the EEA FM and NFM, Poland has been able to implement multiple complex investment projects, significantly improving the condition of its monuments and the infrastructure of cultural institutions and art schools. Major support has also been provided for the protection of monuments and development of local cultural institutions (libraries and cultural centres as part of rural development programmes), digitisation of cultural objects (over PLN 440 million for digitisation, also within other investment projects, under the Operational Programme Digital Poland), and support for entrepreneurs in the sector of cultural and creative industries (e.g. the Operational Programme Smart Growth).

Thirdly, the management of cultural institutions has improved, project thinking has been introduced to the cultural sector and public expenditure on culture has increased (e.g. due to the obligation to ensure own contribution and subsequent operational funding).

#### EC1 ŁÓDŹ – CITY OF CULTURE IN ŁÓDŹ



Photo by Paweł Ulatowski/Ministry of Culture and National Heritage

PODLASIE OPERA AND PHILHARMONIC – EUROPEAN ART CENTRE  
IN BIAŁYSTOK



Photo by Mariusz Lis/Ministry of Culture and National Heritage

MUSEUM OF KING JAN III'S PALACE AT WILANÓW



Photo by Mariusz Lis/Ministry of Culture and National Heritage

## THE SEAT OF THE NATIONAL POLISH RADIO SYMPHONY ORCHESTRA IN KATOWICE



Photo by Piotr Krajewski/Ministry of Culture and National Heritage

## ACADEMY OF ART IN ŁÓDŹ



Photo by Paweł Ulatowski/Ministry of Culture and National Heritage

At the dawn of the MFF 2021–2027, we might say that Poland has learned a lot over the past 15 years. Having successfully implemented many projects with the EU support, we know that it is worth fighting for culture within structural funds, even if the European Commission occasionally disagrees with our actions. Currently, we are facing a new challenge – negotiating the position of culture in new operational programmes is difficult due to multiple conditions that regulate the allocation of structural funds. We hope that our proposals will be approved and that we will be able to continue our interesting projects which will undoubtedly contribute to Poland's further development, making our country even more beautiful.



### SELECTED PUBLICATIONS:

- Ministry of Culture and National Heritage, *Podsumowanie efektów wdrażania projektów w ramach XI Priorytetu POIiŚ 2007–2013 i ich wpływ na atrakcyjność kraju* [Summary of projects implemented under Priority 11 of OPI&E 2007–2013 and their impact on Poland's attractiveness], Warsaw, December 2015, available at: [https://www.pois.2007-2013.gov.pl/Analizy-RaportyPodsumowania/Documents/Raport\\_koncowy\\_MKiDN\\_XI\\_Priorytet\\_Podsumowanie\\_efektow.pdf](https://www.pois.2007-2013.gov.pl/Analizy-RaportyPodsumowania/Documents/Raport_koncowy_MKiDN_XI_Priorytet_Podsumowanie_efektow.pdf) [accessed on: 10 September 2019].

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# CULTURAL PROJECTS IMPLEMENTED WITH EUROPEAN STRUCTURAL AND INVESTMENT FUNDS

Department of Development Strategy,  
Ministry of Development Funds and Regional Policy

Support for the cultural sector from EU structural funds is provided mainly under Investment Priority 6c: 'Preserving, protecting, promoting and developing natural and cultural heritage', which ensures the implementation of Thematic Objective 6: 'Preserving and protecting the environment and promoting resource efficiency'. The funds for this investment priority provided under operational programmes are intended for projects that aim to protect cultural heritage, in particular sites on the UNESCO World Heritage List and historical monuments important for the development of a country or a region and its cultural resources<sup>1</sup>.

1 See: *Partnership Agreement for 2014–2020*, available at: <https://www.funduszeuropejskie.gov.pl/strony/o-funduszach/dokumenty/umowa-partnerstwa/> [accessed on: 10 October 2019].

However, support provided under EU structural funds 2014–2020 focuses only on projects that develop the current functions of cultural institutions and on infrastructure investments aimed at adapting the existing facilities to cultural functions. The construction of cultural infrastructure from scratch or the financing of cultural events is not covered.

Cultural projects in Poland are financed under the following operational programmes:

- Operational Programme Infrastructure and Environment for 2014–2020 (hereinafter: OP Infrastructure and Environment);
- Operational Programme Digital Poland (hereinafter: OP Digital Poland);
- 16 Regional Operational Programmes (hereinafter: ROPs).

## FUNDS FOR CULTURAL PROJECTS PROVIDED UNDER OPERATIONAL PROGRAMMES<sup>2</sup>

The total value of funds allocated under national operational programmes to activities in the area of culture amounts to EUR 1.1 billion, i.e. approximately PLN 4.75 billion. Most funds were provided for the OP Infrastructure and Environment – EUR 467.3 million (over PLN 2 billion). The support for activities related to culture implemented under 16 ROPs amounts to a total of EUR 537 million – PLN 2.319 billion.

### FUNDS PROVIDED UNDER PROGRAMMES FOR ACTIVITIES RELATED TO CULTURE

PROGRAMME	AMOUNT ALLOCATED TO THE PROGRAMME (IN EUR)
OP Infrastructure and Environment	467 300 000.00
OP Digital Poland	96 670 756.00
ROP Dolnośląskie	32 000 000.00
ROP Kujawsko-Pomorskie	30 000 000.00
ROP Lubelskie	26 634 104.00
ROP Lubuskie	16 088 104.20

<sup>2</sup> Values in PLN are based on the exchange rate from 7 August 2019 (EUR 1 = PLN 4.3194).

## FUNDS PROVIDED UNDER PROGRAMMES FOR ACTIONS RELATED TO CULTURE (CONTINUED)

PROGRAMME	AMOUNT ALLOCATED TO THE PROGRAMME (IN EUR)
ROP Łódzkie	30 048 487.00
ROP Małopolskie	49 919 975.00
ROP Mazowieckie	46 958 827.00
ROP Opolskie	20 600 000.00
ROP Podkarpackie	39 294 671.00
ROP Podlaskie	9 000 000.00
ROP Pomorskie	22 897 908.00
ROP Śląskie	51 118 750.00
ROP Świętokrzyskie	40 685 260.00
ROP Warmińsko-Mazurskie	39 000 000.00
ROP Wielkopolskie	56 782 000.00
ROP Zachodniopomorskie	25 900 000.00
<b>National programmes</b>	<b>563 970 756.00</b>
<b>Regional programmes</b>	<b>536 928 086.20</b>
<b>Total</b>	<b>1 100 898 842.20</b>

Source: Ministry of Development Funds and Regional Policy, own study

## FUNDS USED IN NATIONAL AND REGIONAL OPERATIONAL PROGRAMMES FOR ACTIVITIES RELATED TO CULTURE

Based on the data in the Central ICT System of the Ministry of Development Funds and Regional Policy, as of 7 August 2019 the total value of cultural projects in national and regional operational programmes amounted to PLN 6.97 billion, of which EU funds accounted for PLN 4.47 billion. The EU funds allocated under the programmes, i.e. PLN 4.755 billion, were used in 94%.

The following amounts were contracted in the area of culture (in total):

- National programmes – PLN 2,270,277,004.69 (93.2% of indicative allocation to programmes);

## FUNDS ALLOCATED AND USED FOR ACTIVITIES RELATED TO CULTURE UNDER NATIONAL AND REGIONAL PROGRAMMES

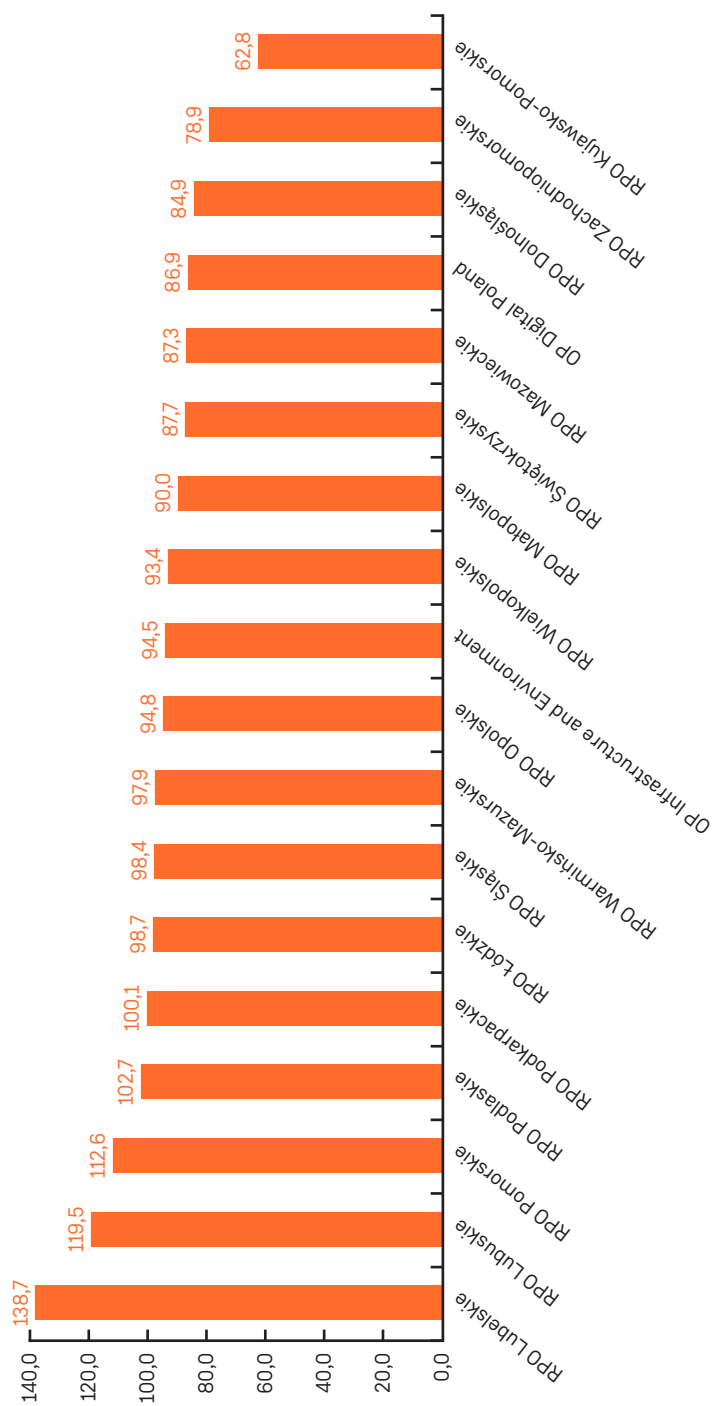
PROGRAMME	AMOUNT ALLOCATED (IN EUR)	AMOUNT ALLOCATED (IN PLN)	AMOUNT USED (IN PLN)
OP Infrastructure and Environment	467 300 000.00	2 018 455 620.00	1 907 595 000.03
OP Digital Poland	96 670 756.00	417 559 663.47	362 682 004.66
ROP Dolnośląskie	32 000 000.00	138 220 800.00	117 325 669.31
ROP Kujawsko-Pomorskie	30 000 000.00	129 582 000.00	81 387 766.34
ROP Lubelskie	26 634 104.00	115 043 348.82	159 532 731.81
ROP Lubuskie	16 088 104.20	69 490 957.28	83 038 862.09
ROP Łódzkie	30 048 487.00	129 791 434.75	128 069 190.45
ROP Małopolskie	49 919 975.00	215 624 340.02	194 031 199.21
ROP Mazowieckie	46 958 827.00	202 833 957.34	177 094 241.96
ROP Opolskie	20 600 000.00	88 979 640.00	84 324 944.86
ROP Podkarpackie	39 294 671.00	169 729 401.92	169 885 784.06
ROP Podlaskie	9 000 000.00	38 874 600.00	39 923 078.56
ROP Pomorskie	22 897 908.00	98 905 223.82	111 332 462.73
ROP Śląskie	51 118 750.00	220 802 328.75	217 176 657.52
ROP Świętokrzyskie	40 685 260.00	175 735 912.04	154 195 891.29
ROP Warmińsko-Mazurskie	39 000 000.00	168 456 600.00	164 982 539.08
ROP Wielkopolskie	56 782 000.00	245 264 170.80	229 066 144.98
ROP Zachodniopomorskie	25 900 000.00	111 872 460.00	88 238 471.75

Source: Ministry of Development Funds and Regional Policy, own study

- Regional programmes – PLN 2,199,605,636 (94.8% of indicative allocation to programmes).

In some programmes the funds for the intervention related to investments in culture were over-contracted. This was the case with the ROPs Lubelskie, Lubuskie, Podkarpackie, Podlaskie and Pomorskie. In relation to the initial allocation most funds were appropriated in the ROP Lubelskie – 138.7% and the ROP Lubuskie – 119.5%.

CONTRACTED ALLOCATION FOR CULTURE IN REGIONAL PROGRAMMES (IN %)

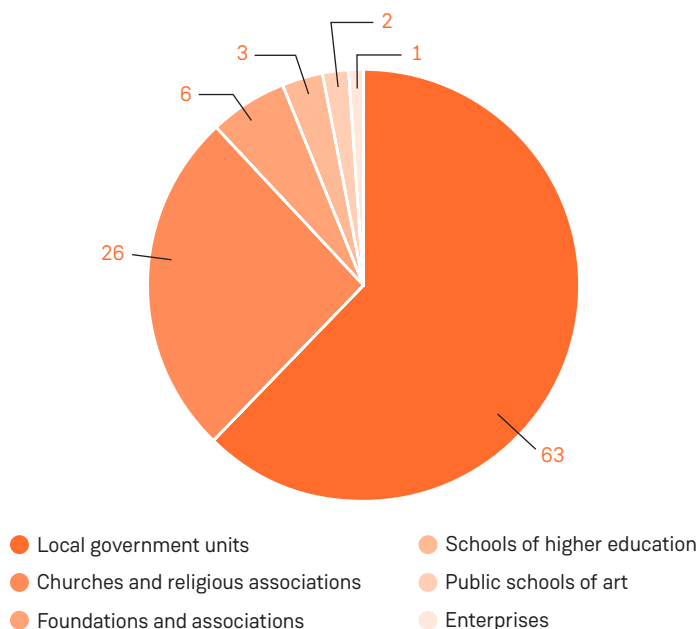


Source: Ministry of Development Funds and Regional Policy, own study

## BENEFICIARIES OF PROJECTS IN THE AREA OF CULTURE

Under the OP Infrastructure and Environment and ROPs, beneficiaries that implement cultural projects of the highest value are local government units. The total value of projects undertaken by them amounts to approximately PLN 4 billion, of which PLN 2.36 billion are EU funds. The second largest beneficiary of cultural projects are the Catholic Church and other religious associations. The total value of projects implemented by these institutions reaches approximately PLN 1.2 billion, of which PLN 960 million are EU funds. Other categories of entities, i.e. enterprises, the non-governmental sector (foundations and associations), schools of higher education and state schools of art, do not implement projects of comparable value.

BENEFICIARIES OF CO-FINANCING AGREEMENTS SIGNED SO FAR  
(PROJECTS IN THE AREA OF CULTURE) (IN %)



Source: Ministry of Development Funds and Regional Policy, own study

In the case of the OP Digital Poland, projects of the highest value are implemented by the following entities:

- Polish Film Institute – project: ‘Digital restoration and digitisation of Polish feature, documentary and animated films in order to provide access through all distribution platforms (cinema, television, Internet, mobile devices) and preserve Polish film heritage for future generations’, project value: PLN 108.4 million (EU funding: PLN 78.6 million);
- National Library of Poland – project: ‘Patrimonium – digitisation and sharing of Polish national heritage from the collections of the National Library of Poland and the Jagiellonian Library’, project value: PLN 99.6 million (EU funding: PLN 83.4 million);
- Polish Television – project: ‘Digitisation of the Polish Television and Film School from the Archives of TVP S.A.’, project value: PLN 76.9 million (EU funding: PLN 55.7 million);
- Polish Television – project: ‘Digitisation of the Regional Television and Film Heritage from the Archives of TVP S.A.’, project value: PLN 53 million (EU funding: PLN 42.2 million).

## THE LARGEST PROJECTS IN THE AREA OF CULTURE

As of 7 August 2018, a total of 882 projects were implemented in the area of culture within the framework of the cohesion policy programmes – most of them (141) under the OP Infrastructure and Environment. In terms of ROPs, most projects are carried out under the ROP Małopolskie (90) and the least under the ROP Podlaskie (19). Projects with the largest EU funding (apart from the Digital Poland OP) include as follows:

- ‘Revitalisation and sharing of the post-industrial heritage of Upper Silesia’ – beneficiary: The Coal Mining Museum in Zabrze, EU funding: PLN 59 million;
- ‘The Old Town in Toruń – protection and conservation of the UNESCO cultural heritage – Stage 2’ – beneficiary: The City of Toruń (gmina), EU funding: PLN 54.3 million;
- ‘Extension of Teatr Polski in Szczecin’ – beneficiary: Teatr Polski [Polish Theatre] in Szczecin, EU funding: PLN 43.3 million.

Projects with the largest EU funding in the respective operational programmes are listed in the table below.

## PROJECTS WITH THE LARGEST EU FUNDING IN THE RESPECTIVE OPERATIONAL PROGRAMMES

PROGRAMME	MAIN BENEFICIARY OF THE PROJECT	PROJECT NAME	EU FUNDING (IN PLN)
OP Infrastructure and Environment	Coal Mining Museum in Zabrze	'Revitalisation and sharing of the post-industrial heritage of Upper Silesia'	59 026 373
OP Digital Poland	Polish Film Institute	'Digital restoration and digitisation of Polish feature, documentary and animated films in order to provide access through all distribution platforms (cinema, television, Internet, mobile devices) and preserve Polish film heritage for future generations'	92 889 975
ROP Dolnośląskie	The Cyprian Kamil Norwid Theatre in Jelenia Góra	'Reconstruction of the historical building of the Cyprian Kamil Norwid Theatre in Jelenia Góra'	13 466 723
ROP Kujawsko-Pomorskie	City of Bydgoszcz	'Revitalisation of the premises of the former Kameralny Theatre at Grodzka Street in Bydgoszcz'	10 377 283
ROP Lubelskie	City of Biała Podlaska (gmina)	'Restoration and modernisation of the Radziwiłł Castle and Park Complex in Biała Podlaska'	14 956 995
ROP Lubuskie	Regional Centre for Cultural Animation	'Extension and construction of the superstructure in the Regional Centre for Cultural Animation in Zielona Góra along with the restoration of the historical park'	16 242 684
ROP Łódź	Roman Catholic Church of the Immaculate Conception of the Blessed Virgin Mary in Rawa Mazowiecka	'Revitalisation of the complex of religious buildings of the Church of the Immaculate Conception of the Blessed Virgin Mary in Rawa Mazowiecka'	14 777 210
ROP Małopolskie	The Tatra Museum in Zakopane	'Reconstruction and modernisation of the historical wooden buildings of the Tatra Museum in Zakopane to preserve and present the unique cultural heritage of Podhale'	7 999 932
ROP Mazowieckie	City of Ciechanów (gmina)	'Raising the touristic potential of the region through the restoration of a historical tenement house and water tower in Ciechanów, and providing them with new educational and cultural functions'	5 589 266



## PROJECTS WITH THE LARGEST EU FUNDING IN THE RESPECTIVE OPERATIONAL PROGRAMMES (CONTINUED)

PROGRAMME	MAIN BENEFICIARY OF THE PROJECT	PROJECT NAME	EU FUNDING (IN PLN)
ROP Opolskie	Prudnik (gmina)	'Reducing anthropogenic pressure on biodiversity, cultural and historical heritage – sustainable development of the Opawskie Mountains and the Moravian Gate'	18 036 359
ROP Podkarpackie	Association of the Rzeszów Functional Area	'Preservation of cultural heritage and support for cultural institutions in the Rzeszów Functional Area'	17 957 576
ROP Podlaskie	Wigry Pro Foundation	'Post-Camaldolese Monastery in Wigry as the cradle of the cultural heritage of the Suwałki region'	9 626 076
ROP Pomorskie	The Wyrbrzeże Theatre	'Improvement of the condition of the historical 17th-century building of the Old Pharmacy with the Gate Passage and the fortified walls of the Main Town in Gdańsk by providing them with new cultural functions'	11 759 624
ROP Śląskie	St. Hyacinth Roman Catholic Church in Bytom	'Raising the cultural attractiveness of St. Hyacinth Church in Bytom'	18 256 031
ROP Świętokrzyskie	European Fairy Tale Centre in Pacanów	'Extension of the European Fairy Tale Centre to include the Fairy Tale Academy Educational Park in Pacanów'	14 733 478
ROP Warmińsko-Mazurskie	St. Thomas the Apostle Roman Catholic Church in Nowe Miasto Lubawskie	'Revitalisation, adaptation and development for cultural and tourist purposes of historical buildings on the Route of Sanctuaries in the Warmia and Masuria region'	12 287 358
ROP Wielkopolskie	Museum in Lewków	'Conservation, renovation and modernisation of the Palace and Park Complex in Lewków'	14 450 000
ROP Zachodniopomorskie	Teatr Polski [Polish Theatre] in Szczecin	'Extension of Teatr Polski in Szczecin'	43 307 000

Source: Ministry of Development Funds and Regional Policy, own study

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# EUROPEAN FUNDS AND THEIR EFFECT ON HERITAGE CONSERVATION AND DEVELOPMENT OF POLISH CULTURE

Department of European Funds' Promotion,  
Ministry of Development Funds and Regional Policy

Without the European funds, it would surely be much more difficult to make use of the potential of the Polish cultural heritage. The support for culture is offered primarily under the OP Digital Poland and the OP Infrastructure and Environment.

## OPERATIONAL PROGRAMME DIGITAL POLAND

Actions implemented under the OP Digital Poland aim to increase the general access to public sector resources. This applies also to collections of scientific and cultural objects, which may now be used on a much wider scale. This is possible thanks to the digitisation and standardised document description with the use of metadata, which makes it easier to search, identify and manage digitised files. This also opens up opportunities for promoting Polish culture through innovative online services and applications in Poland and abroad.

Institutions that were eligible for the funding to ensure digital access to cultural resources under the OP Digital Poland 2014–2020 included the following:

- Cultural institutions managed or co-managed by the Ministry of Culture and National Heritage;
- Head Office of Polish State Archives and State Archives;
- Polish nationwide radio and television broadcasters;
- Governmental entities and entities subordinate to or supervised by them;
- The National Library of Poland in Warsaw and the Jagiellonian Library in Kraków (listed in the Appendix to the Regulation of 4 July 2012 of the Minister of Culture and National Heritage on the National Library Collection);
- Partnerships established within and among these entities as well as partnerships between these entities and entrepreneurs or NGOs.

A total of PLN 411 million was allocated for this purpose. So far, 13 co-financing agreements have been signed for the total value of PLN 363 million, which accounts for 88% of the available financing<sup>1</sup>.

These projects have not been completed yet; however, the effects of some of them are already visible. For example, in the case of collaboration with four beneficiaries: the National Museum in Kraków, the University of Warsaw, Polish Television and the National Library of Poland. Their projects focus both on preparing the appropriate technological facilities and the digitisation itself, along with sharing cultural objects.

## SELECTED PROJECTS – CASE STUDIES

### CLOSER TO CULTURE. THE DIGITISATION OF REPRESENTATIVE COLLECTIONS OF ONE OF THE OLDEST AND LARGEST MUSEUMS IN POLAND – THE NATIONAL MUSEUM IN KRAKÓW – FOR E-CULTURE AND E-EDUCATION

Objects from the collections of the National Museum in Kraków selected for the digitisation process are first prepared by conservators-restorers to ensure their safety. Their digital representations are then drawn up and described accordingly with the use of metadata. The latter will also be translated into English. More than 25,000 objects will be digitised. Furthermore, it will be possible to obtain access to nearly 135,000 valuable items in the museum collections. This undertaking will facilitate interactions between the museums and the public, which is extremely important in the areas of e-culture, e-education, creative industries, design and academic research on history and art.

1 All data presented in this text applies to the period until 31 July 2019.

The amount approved for expenditure under the European funds has already exceeded PLN 3.7 million. The collections are available on the digital platform at [www.zbiory.mnk.pl](http://www.zbiory.mnk.pl).

### **DIGITISATION OF THE POLISH TELEVISION AND FILM SCHOOL FROM THE ARCHIVES OF TVP S.A.**

Approximately 670 hours – this is the total length of masterpieces of the Polish television and film school from the Archives of TVP S.A. These are digitised and prepared for further distribution in modern media. In total, 836 titles will be released, including feature, documentary and animated films as well as Television Theatre productions. Once their digitisation is completed, they are uploaded on <https://cyfrowa.tvp.pl/>. The project is currently in the settlement phase. Digital reconstruction of approximately 205 hours of video material is planned to restore its original quality.

So far over PLN 56.7 million has been spent of nearly PLN 77 million allocated for this purpose from the European funds.

### **PATRIMONIUM – DIGITISATION AND SHARING OF POLISH NATIONAL HERITAGE FROM THE COLLECTIONS OF THE NATIONAL LIBRARY OF POLAND AND THE JAGIELLONIAN LIBRARY**

Access to unique items stored in two largest and most important Polish libraries – the National Library of Poland and the Jagiellonian Library in Kraków – is becoming increasingly easier from every corner of the world. Academics, teachers, students, pupils and anyone who is interested in culture will be able to enjoy improved access to the National Library Collection. Nowadays it is severely limited due to the value of volumes and their strict supervision.

Selected objects, i.e. 652,000 items from the National Library and 348,700 from the Jagiellonian Library, will be digitised and then made available in the National Digital Library POLONA. In addition, the systems for resource sharing of both libraries will be connected, while the Jagiellonian Digital Library System will be modernised and improved.

The progress is impressive. On average, 1000 objects are digitised every day. Patrimonium is the most expensive and time-consuming of all projects presented here. Approximately PLN 33.2 million of the planned PLN 83.4 million from the EU funds has been allocated for the implementation of this project, which is to be completed in mid-January 2020.

## A NEW QUALITY OF ACCESS TO CULTURAL OBJECTS AT THE UNIVERSITY OF WARSAW – THE CENTRE FOR DIGITISATION OF LIBRARY AND MUSEUM COLLECTIONS

The venture of the University of Warsaw combines the qualities of two previous projects – Patrimonium and Closer to Culture. It will digitise a total of 60,000 objects in its collections and make them available to everyone, free of charge. The new infrastructure will also contain items currently available in the electronic library of the University of Warsaw (e-BUW).

Modified and enriched with new digital collections on an ongoing basis, the system is expected to be fully operational and provided for use in early October 2019. So far, PLN 6.3 million has been spent on the project, which accounts for over a half of the contracted PLN 11.5 million from the European funds.

## OPERATIONAL PROGRAMME INFRASTRUCTURE AND ENVIRONMENT

The OP Infrastructure and Environment supports the protection of cultural heritage and the development of cultural resources. It provides funding not only for historical but also non-historical infrastructure projects. For the latter, projects are selected in a competition, while for the former, no competition is required.

### OP INFRASTRUCTURE AND ENVIRONMENT ‘PROTECTION OF CULTURAL HERITAGE AND DEVELOPMENT OF CULTURAL RESOURCES’

TYPE OF INSTITUTION	NUMBER OF BENEFICIARIES	SHARE AMONG ALL BENEFICIARIES (%)
Local governmental entities	51	35
Churches	41	28
Art schools of higher education	11	8
Art schools	7	5
Foundations	4	3
Self-government communities (gminas)	13	9
State organisational units (e.g. museums, theatres)	18	12

Source: Ministry of Development Funds and Regional Policy, own study

## OP INFRASTRUCTURE AND ENVIRONMENT 2014–2020, 'PROTECTION OF CULTURAL HERITAGE AND DEVELOPMENT OF CULTURAL RESOURCES' (BUDGET)

ACTION	AMOUNT (PLN)
'Protection of cultural heritage and development of cultural resources'	1.86 bln
'Protection of monuments – agreements signed'	34.58 mln
'Protection of monuments – agreements planned'	67.80 mln

Source: Ministry of Development Funds and Regional Policy, own study

## SELECTED PROJECTS – CASE STUDIES

### CONSERVATION-RENOVATION RESCUE SERVICE – A MOBILE LABORATORY FOR THE PROTECTION, CONSERVATION AND PRESERVATION OF ARTWORKS AND ARCHITECTURAL HISTORICAL BUILDINGS

The Academy of Fine Arts in Warsaw has established the world's first mobile laboratory for the protection, conservation and preservation of artworks and architectural historical buildings. With this innovation it is possible to launch the conservation renovation and research works faster and more effectively. This will allow for the protection of artworks affected by catastrophes, natural disasters or simply in need of field intervention. It is therefore an investment that provides institutions in charge of cultural heritage objects with even better options to care for the condition of these objects. It is an initiative that will benefit the entire country and anyone interested in art and architecture.

Co-financed with PLN 8.3 million from European funds, the project has been completed.

### STORAGE STUDIO IN THE MUSEUM OF ART IN ŁÓDŹ – BUILDING J

The Museum of Art in Łódź has regained access to Building J, which until recently could not be used. With the support from the European funds (PLN 6.6 million), the building was adapted to serve as a modern and functional storage studio. Once renovated and fitted with new equipment, the museum gained new space. Its function is not limited only to storing collections – it is also used for cultural and educational purposes. This is a great opportunity for the museum to expand its public mission and present how artworks are collected, catalogued and stored.

The renovated Building J was divided into two parts. Its first part seats a workshop room for approximately 30 people. Due to its excellent arrangement potential, the room may be used for multimedia screenings or to display a single museum object. The second part is a storage space that is closed to the public, but may be seen through a safe glass. Both parts are visually and functionally combined through the lighting that is controlled from the outside, allowing for putting the chosen objects in the spotlight.

Three types of workshops are planned for visitors of the storage studio: on the role of the museum as an institution that collects works of art, on the conservation of buildings, and on how works of art are packed and transported.

### **REVITALISATION OF THE LARGEST 17<sup>TH</sup>-CENTURY BAROQUE FRANCISCAN CHURCH IN POLAND – ZAMOŚĆ**

The gem of the Old Town of Zamość and a UNESCO World Heritage Site, the Franciscan Church will gain a new value. The building and its interior will be restored to their historical form, and the basement will be adapted for cultural functions. Ultimately, the church will not only serve liturgical purposes but will also be used to organise cultural events of secular and religious nature.

Once revitalised, the church will hold concerts, exhibitions and art competitions. This is the only project under the OP Infrastructure and Environment presented here that is still ongoing. It is scheduled to finish in July 2020. By then the project will have received PLN 22.3 million from the European funds.

## **ABOUT THE MINISTRY OF DEVELOPMENT FUNDS AND REGIONAL POLICY**

Poland's development and further integration with the rest of Europe cannot be possible without caring for our cultural heritage. This in turn could never be achieved on the scale attainable today if it were not for the European funds. As an institution responsible for the management of these funds in Poland, the Ministry of Development Funds and Regional Policy ensures that they are properly used to preserve artworks and monuments, and to educate the next generations of their visitors.



## SELECTED PUBLICATIONS:

- Programme Website Infrastructure and Environment, *Szczegółowy opis osi priorytetowych Programu Infrastruktura i Środowisko 2014–2020* [A detailed description of the priority axes of the Operational Programme Infrastructure and Environment 2014–2020], available at: <https://www.pois.gov.pl/strony/o-programie/dokumenty/szczegolowy-opis-osi-priorytetowych-programu-operacyjnego-infrastruktura-i-srodowisko-2014-2020/> [accessed on: 15 September 2019].
- Programme Website Infrastructure and Environment, *Zasady działania programu* [Programme rules], available at: <https://www.pois.gov.pl/strony/o-programie/zasady/> [accessed on: 15 September 2019].
- Programme Website Digital Poland, *Zasady działania programu* [Programme rules], available at: <https://www.polskacyfrowa.gov.pl/strony/o-programie/zasady/> [accessed on: 15 September 2019].

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# THE INTERNAL MARKET INFORMATION SYSTEM (IMI) AND ITS FUNCTIONING IN POLAND ON THE EXAMPLE OF THE MODULE FOR THE RETURN OF CULTURAL OBJECTS

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This study is a comprehensive analysis of a new module of the EU Internal Market Information System (IMI). One of its applications is to enable the search for cultural objects stolen or unlawfully removed as a result of illicit import, export or transfer of ownership, in the context of Poland's membership of the EU.

In terms of protecting cultural heritage and tools for recovering lost cultural objects, Poland's accession to the EU has entailed a long-term process of adjusting the Polish legal system to European standards and building public awareness of illicit export and trade in cultural objects across borders. The unification of regulations with the aim to prevent the illicit trade in cultural goods, a process extended over a number of years, was primarily intended to eliminate communication problems among EU Member States. It resulted in the development of another module of the IMI, next to the 12 already functioning ones, dedicated to the return of cultural objects.

The system was developed in order to streamline and modernise the international administrative cooperation at national and local levels in several areas which involve the ongoing exchange and/or verification of information in many fields related to the EU single market. In practice, the IMI enables competent authorities to cooperate with their counterparts in other Member States and with the European Commission which is responsible for the maintenance and further development of the system.

In addition, as a multilingual online tool available through the website of the European Commission, the IMI can be accordingly modified and adapted, with little or no development effort, to support further policy areas. Currently, it supports 56 administrative cooperation procedures in 14 different policy areas<sup>1</sup>, such as: public procurement – to verify information and documents provided by European companies for legal tender purposes; health services – to exchange information and verify the right of health professionals to practise their profession; transport – to check the validity of train driving licences. The system is also used in the most important area in terms of protecting cultural heritage – to exchange information in order to identify the holder of cultural objects when initiating the return proceedings or when searching for and providing information on cultural objects that were stolen or unlawfully removed from the territory of a Member State.

The legal basis for the operation of this IMI module is provided by Directive 2014/60/EU<sup>2</sup> of the European Parliament and of the Council of 15 May 2014 on the return of cultural objects unlawfully removed from the territory of a Member State ('the Directive') and amending Regulation (EU) No. 1024/2012 on administrative cooperation through the Internal Market Information System and repealing Commission Decision 2008/49/EC ('the IMI Regulation')<sup>3</sup>. Compared to previous EU regulations in this area, Directive 2014/60/EU significantly increases the scope of application by including objects classified as 'national treasures' and extending the time-limit for initiating the return proceedings to three years. In addition, to prevent illicit trade in cultural goods, the possessor must now provide proof that he or she exercised due care and attention in acquiring the object, for the purpose of compensation.

- 1 Ec.europa.eu, *About IMI*, available at: [https://ec.europa.eu/internal\\_market/imi-net/about/index\\_en.htm](https://ec.europa.eu/internal_market/imi-net/about/index_en.htm) [accessed on: 16 September 2019].
- 2 OJ L 159, 28 May 2014, p. 1 and OJ L 147, 12 June 2015, p. 24.
- 3 OJ L 316, 14 November 2012, p. 1.

The institution first entrusted with the responsibility to handle the module for the return of cultural objects in Poland was the National Institute for Museums and Public Collections (in 2015–2018). Pursuant to the decision of the Minister of Culture and National Heritage, as of September 2018 this competence was taken over by the Division for Looted Art in the Department of Cultural Heritage Abroad and Wartime Losses at the Ministry of Culture and National Heritage. To this end, a contact point was established within the Division for matters pertaining to cultural objects unlawfully removed from the territory of a Member State.

The Directive on the return of cultural objects was incorporated in Polish law with the Act of 25 May 2017 on the restitution of national treasures (Journal of Laws 2017, item 1086). Pursuant to art. 4, section 1 of the Act, the minister competent for culture and protection of national heritage is the coordinator of the IMI and the competent authority within the meaning of art. 5(e) and 5(f) of the IMI Regulation. Section 3 of the Act emphasises the purpose of using the system for statutory matters (restitution of cultural objects) in order to ensure cooperation and mutual consultations among the competent authorities of EU Member States, including the dissemination of relevant case-related information concerning cultural objects which have been stolen or unlawfully removed from their territory. In addition, the Act introduces the same time-limit as specified in the Directive; in accordance with art. 15 of the Act, the IMI module is used for applications for the return of cultural objects unlawfully removed from the territory of other Member States since 1 January 1993.

In practice, the IMI is used to disseminate relevant case-related information, notify other Member States about the search for or finding of an illegally exported cultural object, request such search and notify other states that the return proceedings were initiated. The IMI has also been equipped with a specific database of legal regulations of EU Member States pertaining to the protection of cultural objects, most of which have been translated into English. This database constitutes a repository of legislations of Member States regarding the return of cultural objects.

The IMI module for the return of cultural objects offers a number of practical options and functionalities. Throughout its use we have observed many advantages as well as some flaws that are discussed in detail below. Firstly, the IMI enables two ways of communication: ‘one-to-one’ exchanges between two competent authorities (IMI requests) and ‘one-to-many’ exchanges where information can be shared with many or all Member

States (IMI notifications). The latter allows for multiple Member States to be simultaneously involved in the proceedings related to the search for and/or return of a cultural object.

Four standard forms are available in the IMI to share information on the current status of cultural objects:

- Form No. 1 – a notification used to inform other Member State(s) that a cultural object has been illegally exported pursuant to art. 5, section 1, point 1(2) of the Directive; applied in cases where a Member State is looking for an illegally exported or stolen cultural object and does not know its exact location; sent to selected Member States in which the object may potentially be located;
- Form No. 2 – an application to search for an illegally exported cultural object and identify its holder (possessor) pursuant to art. 5, section 1, point 1 of the Directive; submitted to the Member State in which the object is believed to be located, along with any available proof, such as photos, documents pertaining to theft, etc. to authenticate its location and possibly identify its holder (possessor) in that state;
- Form No. 3 – a notification used to inform other Member State(s) that an illegally exported cultural object has been found and that a respective application may be verified or submitted pursuant to art. 5, section 1, points 2-3 of the Directive; used in cases where a Member State has found a cultural object and suspects that it has been illegally exported from another state; after such notification is issued, the recipient, i.e. the Member State from which the cultural object was allegedly illegally removed, has six months to verify whether the object found is indeed the one that was searched for;
- Form No. 4 – a notification used to inform other Member State(s) that the proceedings to secure the return of a cultural object have been initiated pursuant to art. 7, section 1, point 3 of the Directive; submitted to the requested Member State, i.e. the state in whose territory the object has been found; the notification is preceded by the initiation of the return proceedings by the competent central authority of the requesting Member State, i.e. submission of a claim for return.

Regarding the frequency and practical applications of these forms, one may observe that – with the growing number of identified cases of unlawfully removed cultural objects but at the same time lack of certainty as to their potential location – the form most frequently used in the IMI is Form No. 1. It allows the Member which has lost and does not know the current

location of its unlawfully removed cultural object to inform the widest possible group of recipients about this fact. Since January 2019, Poland has submitted over 100 notifications of this type to all EU Member States. Most of the notifications concerned objects selected on the basis of the National Inventory of Stolen or Unlawfully Removed Cultural Objects – which since September 2018, similarly to the IMI module for cultural objects, has been administered by the Ministry of Culture and National Heritage.

Conversely, when a notification is addressed to Poland, it is immediately forwarded, along with all attachments sent via the IMI, to specialist services, primarily the Police, the Border Guard and the National Revenue Administration, which cooperate with the Ministry of Culture and National Heritage in restitution cases.

Form No. 2 is submitted less frequently. It is not an easy task to precisely determine the location of the object sought. Illicit trade in stolen cultural objects constitutes an extremely dynamic market, with objects frequently moving from hand to hand.

Likewise, Form No. 3 is also rarely used for similar reasons. For example, in the first half of 2019, Poland issued two such notifications and received none.

As of today, Form No. 4 has never been used by any Member State whether due to non-compliance with the conditions specified in art. 7 of the Directive or for other, perhaps more prosaic reasons. It may therefore be assumed that in the past three years, i.e. the period in which the IMI module for the return of cultural objects has been in operation, not a single case of initiating the return proceedings has been recorded.

With that in mind, it may be concluded that as of yet this innovative tool – intended as a platform for the exchange of information and requesting the return of unlawfully removed cultural objects – has not fully delivered on hopes associated with it. While it enables a rapid response and notification of all Member States immediately after a cultural object is lost, in bilateral cases in which a specific holder (possessor) is required to authenticate the identity of such object, the IMI seems to require further technical modification and enhancement.



#### **SELECTED PUBLICATIONS:**

- [Ec.europa.eu, About IMI](https://ec.europa.eu/internal_market/imi-net/about/index_en.htm), available at: [https://ec.europa.eu/internal\\_market/imi-net/about/index\\_en.htm](https://ec.europa.eu/internal_market/imi-net/about/index_en.htm) [accessed on: 16 September 2019].

- Official Journal of the European Union (OJ EU) L 316, 14 November 2012.
- Official Journal of the European Union (OJ EU) L 159, 28 May 2014.
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**3.**



## **BUILDING THE IMAGE OF POLISH CULTURE**



# PROMOTION OF POLISH CULTURE ABROAD

Adam Mickiewicz Institute

The Adam Mickiewicz Institute is a national cultural institution whose mission is to build and communicate Polish culture through active participation in international cultural exchange. In 2020, the Institute will celebrate its 20<sup>th</sup> anniversary.

The Institute implements a programme that presents contemporary Polish culture on the international arena and online. Its activities focus on promoting among international audiences the achievements of Polish contemporary art, Polish artists and works of art that constitute Polish heritage. To this end, the Institute administers its flagship website, [www.culture.pl](http://www.culture.pl), where comprehensive information on Polish culture is provided in three languages.

In addition, the Institute runs Polish contact desks for two EU programmes: 'Creative Europe', which offers financial support to cultural audio-visual and creative projects based on European cooperation, and 'Europe for Citizens', which provides support to NGOs, local governments and non-profit organisations and institutions that deal with civil society, culture and education, implementing projects related to European citizenship, local initiatives, social and democratic involvement and European memory. As part of this activity, the Institute seeks to inspire stakeholders to act in accordance with the Institute's strategy.

Promotion of Polish culture is primarily based on international cooperation and exchange. In recent years, the Institute has withdrawn from its

previous strategy of promoting Polish culture through the so-called Polish culture seasons during which multidisciplinary activities were organised in different countries throughout the period of several months. Currently, the Institute focuses on activities that may be implemented as part of major international events (festivals, biennials, conventions, reviews, competitions). The opinion-forming circles gathered around them help the Institute present Polish culture and reach the widest audience possible. Another novelty of the Institute's strategy is the promotion of Polish culture with the help of international artists and performers by inspiring them to reach for Polish works in their projects.

Below we present several examples which show the new model of the Institute's operations, including grant competitions for new media art, and a case study of the spectacular multi-annual project 'Paderewski Musical'. The latter is a long-term endeavour that has already proved successful. The musical project held as part of it, *Three Paderewskis*, is one of the winners of the prestigious 2018–2019 American Prize in Composition in the opera category. Its world premiere took place in the John F. Kennedy Center for the Performing Arts on 20 November 2019.

When discussing changes of trends in promoting Polish culture and Poland through its culture in recent years, one can notice that promotional activities are nowadays largely organised in cooperation with NGOs and local government institutions that operate in the field of culture. Their projects received support within a grant programme of the Ministry of Culture and National Heritage, the operation of which has been entrusted to the Institute. Implemented under the collective name 'Kulturalne Pomosty' [Cultural Bridges], it constitutes part of a bigger initiative – the Multi-Annual Governmental 'Niepodległa' Program. To participate in the 'Cultural Bridges' programme an organisation needs to find a partner abroad who acts as a 'co-host' of the project in the country of the implementation, and is responsible for the project publicity and audience.

One of the competition rules is that grants are given to events held in collaboration between Polish and international artists and institutions. Consequently, support is provided to projects that may be a beginning of a long-term cooperation that will extend beyond the duration of the 'Cultural Bridges' programme, contributing to a more permanent presence of Polish culture abroad.

Another important and also noteworthy trend is the promotion of activities related to new media.

New media art dates back to the 1960s. The clash of the cutting-edge technology (software, hardware, the Internet), with issues related to the advancement of technology and tools for mass communication and content distribution have resulted in a trend eventually labelled 'new media art'. It has evolved along with new emerging technologies and changes in the consumption of culture.

For the past three years the Institute has continued its 'Digital Cultures' programme, promoting Polish achievements in the field of digital art and new technologies. The programme promotes Polish artists in the international arena. Similarly to other programmes of the Institute, it also uses digital technology as an innovative means of expression that can be applied to various fields of culture and art.

Digital culture can therefore be perceived primarily as a medium through which many of the Institute's projects are implemented. Through their 'technological' nature, the events held by the Institute aim to ensure maximum communication effects and build the image of Polish culture as one that renders highly innovative productions.

The past decade has brought a myriad of initiatives which are a testimony to the expansion of new media art. Poland's flagship export product in this field turned out to be computer games. A more global view of changes that have taken place in film, theatre and visual arts allows us to conclude that technology is no longer treated exclusively as a tool and is emerging as a new language of artistic expression in itself. The Institute aims therefore to strengthen the international presence of Polish artists operating in the field of digital culture, and create conditions for innovative and original technology-based artistic projects to be developed either in Poland or with the participation of Polish partners, and then presented to and popularised among international audiences/users.

Another important goal is to inspire international artists with Polish cultural contexts. This is one of the reasons why the Institute is involved in new technology projects, such as the VR installation *Cricoterie*, inspired by Tadeusz Kantor's works and produced by the Belgian-American artistic collective Tale of Tales, or the 6-minute-long VR animation *Gymnasia* co-produced by the Canadian film studio Felix & Paul, which refers to Kantor's aesthetics, too. Modern technologies also played a significant role in musical projects, such as *Paderewski Remixed*, a multimedia installation by the collective Yeast Culture, which was based on the 1937 drama film *Moonlight Sonata*, starring Ignacy Jan Paderewski. Another success came with the

installation *APPARATUM* by the new media art and design collective PanGenerator, which promotes the achievements of the Polish Radio Experimental Studio (downloaded over 40,000 times), and the Map of Polish Composers – [www.mapofcomposers.pl](http://www.mapofcomposers.pl).

A spectacular initiative that illustrates a new approach to international cultural exchange and effective promotion of Polish culture is the project *Paderewski Cycle* implemented by the Institute in the United States. To celebrate the 100<sup>th</sup> anniversary of Poland regaining independence, the Institute held a competition in the USA for a musical inspired by the life and work of Ignacy Jan Paderewski. The third stage of this project was implemented in autumn 2018 and it included the staging of seven *Work in Progress* one-act musical plays selected from the ideas submitted for the *Paderewski Cycle 2017*.

The winning artistic groups presented the great Polish composer in ingenious and highly diverse ways. The shows used different motifs from his biography, while drawing on the rich tradition of the American musical (from a conventional musical to a rock and avant-garde opera). The one-act plays were presented at major centres of culture and performing arts, such as the Contemporary Arts Center in New Orleans, the Los Angeles Theater Center and Geffen Playhouse in Los Angeles, Tricklock Company in Albuquerque, New Mexico, the Institute of Performing Arts at New York University and the University of California, Los Angeles (UCLA). Representatives of academic circles, producers of Broadway performances and potential investors were invited to the shows.

Why did we opt for a musical about Paderewski? A musical, or musical theatre, is a genre particularly well developed in the USA, and the only type of art that successfully combines high culture with pop culture. The revival of musicals devoted to historical figures seems obvious in the view of such internationally acclaimed productions as *Hamilton* or *Bloody Bloody Andrew Jackson*. In addition, Paderewski is a character that ideally represents values important to Americans. His model of engaging in politics *pro publico bono* was and continues to be enthusiastically received by American cultural élites.

Why were American rather than Polish artists involved? The aim of the project was to ensure a long-term promotion and to reach the widest audience possible through a musical that would enter the repertoire of American musical theatres for good. Their artistic and production model is unique, with *modus operandi* extended for several years. Hiring Polish

artists for this specific production would have prevented it from developing in the desired direction, which was staging the final musical in major concert/entertainment halls across the USA. The ultimate goal here was to raise awareness of Polish (and in part also American) history and values rather than to promote Polish artists who, for obvious reasons, do not participate in what is essentially the American system of musical production and promotion governed by its own specific rules.

The most important information regarding the last stage of the project *Paderewski Cycle – Autumn 2018*:

- Seven *Work in Progress* shows, held as part of seven separate projects, involved 236 American artists;
- Performances were held in five cities: New Orleans, Paso Robles, Los Angeles, Albuquerque, New York (collaboration between a theatre from Philadelphia and New York University);
- 11 American producers (partner institutions) became directly interested in cooperation with the Adam Mickiewicz Institute;
- A total of 68 songs were composed; overall, 438 minutes of music were written;
- The main characters of all musicals include: Ignacy Jan Paderewski, Helena Modrzejewska and the spirit of Fryderyk Chopin; every libretto puts a strong emphasis on the history of Poland;
- The productions were presented to over 1200 viewers, including over 65 potential partners, co-producers of the next stages;
- The value of the partners' involvement in these seven productions is twice as high as the financial support provided by the Institute;
- Partners within each project were strongly involved in communication management. The *Paderewski Cycle* already attracts interest as a model example of horizontal project development;
- The cast included three Broadway stars and several well-known and award-winning composers, ensuring a high artistic level of the production.

It is a long path for a show to be staged on Broadway. In order to get there one requires a lot of funding, experience and prudence, but above all, reliable partners. According to the Institute's estimates, the production of a full-fledged musical from the concept to its premiere off-Broadway or on Broadway takes no less than six years. With its involvement from the very beginning and the use of the competition formula during several stages of the project, the Institute managed to shorten this natural process and achieve the communication goal already in the 2019/2020 season.

Every successful musical in the USA needs to be staged in New York at some point; however, its path hardly ever begins there. Therefore, working on a musical about Paderewski outside the New York stages is a natural part in this production development cycle, while the decision to support several completely different versions of this idea is a responsible and strategically justified way of allocating funds for this purpose.

To sum up, initiating and implementing new projects that are in line with the Institute's mission and contribute to a better promotion of Polish culture, building strong relationships and a sense of cultural community among artists, professionals and institutions, is a prerequisite for achieving a lasting change in how Poland and Polish culture are perceived, and repositioning Poland's image abroad.

Upon selection, the submitted projects were evaluated for their possible flywheel effect: the Institute's initially significant support and well-developed cooperation with other institutions is expected to translate into the continuation of the project by its partners independently, regardless of the Institute's financial contribution. This will create an opportunity to build long-lasting relationships between major international cultural centres and the Adam Mickiewicz Institute or Polish culture in general.

Text by: Krzysztof Olendzki,  
Director of the Adam Mickiewicz Institute until 6 September 2019

# POLONIKA AS A NEW CULTURAL INSTITUTION

POLONIKA The National Institute of Polish Cultural Heritage Abroad

## POLONIKA INSTITUTE

POLONIKA The National Institute of Polish Cultural Heritage Abroad is a specialised state institution of culture established on 18 December 2017 by the Minister of Culture and National Heritage.

The mission of the POLONIKA Institute is to:

1. Preserve tangible vestiges of Polish cultural heritage abroad for future generations, whereby Polish cultural heritage is defined as the heritage of the former eastern territories of the multinational and multicultural Polish-Lithuanian Commonwealth, legacy of the migration, emigration and exile, which as such constitutes an integral part of the world heritage;
2. Raise, both in Poland and abroad, the awareness of the role and significance of the Polish cultural heritage outside Poland as an element that shapes national identity and forms a sense of pride and bonds with the homeland;
3. Develop a positive image of Poland and its cultural heritage, particularly in neighbouring countries as successors of the Polish-Lithuanian Commonwealth.

The strategic aims of the POLONIKA Institute include as follows:

1. To preserve tangible vestiges of Polish culture abroad for future generations;

2. To initiate research, documentation and popularisation projects regarding issues of particular importance and/or thus far omitted or studied within a limited extent;
3. To ensure the constant presence of subjects related to Polish cultural heritage abroad in the public debate;
4. To create a complete database of projects related to the protection of Polish cultural heritage abroad;
5. To develop a strategy for state institutions to protect, promote and study Polish cultural heritage abroad.

## STRATEGIC PROGRAMMES

To ensure a successful implementation of its goals, the POLONIKA Institute conducts projects under three strategic programmes: 'Protection', 'Research' and 'Popularisation' of Polish cultural heritage abroad. They are implemented both in the former eastern territories of the Polish-Lithuanian Commonwealth and in other areas related to Polish migration and exile, and Polish migration within the borders of the partitioning powers. The Institute carries out all its activities taking into account the local historical, social and political conditions. Therefore, they may be different depending on the region in which they are put into effect.

The respective projects vary due to the nature of the implemented activities. Those conducted as part of the 'Research' programme include documentation, cataloguing and digitisation of movable and immovable monuments. The aim is to identify and register Polish cultural heritage objects located abroad, and publish the resulting information in books and online catalogues.

Under the 'Protection' programme, the POLONIKA Institute conducts a number of research, conservation and renovation projects, some of which are a continuation of long-term undertakings financed either by the Institute or the Ministry of Culture and National Heritage. Here activities focus on preparing a professional documentation (with conservation/renovation, architectural and construction studies), which then allows for comprehensive conservation and renovation work to be carried out with respect to particularly valuable Polish heritage objects located outside Poland's current borders.

Another important element of the Institute's operation is the 'Popularisation' programme. Popularisation and educational projects are implemented to raise Poles' knowledge about and awareness of our heritage. To this end, the Institute prepares educational material, multimedia presentations,



exhibitions and popular science publications. The actions and publications are addressed to various target groups of all ages so as to reach the widest possible audience. The Institute puts particular emphasis on the education of young children and creates material dedicated specifically to children, teachers and educators.

## **THE EASTERN TERRITORIES OF THE FORMER POLISH-LITHUANIAN COMMONWEALTH**

The activity of the POLONIKA Institute focuses mostly on the eastern territories of the former Polish-Lithuanian Commonwealth, which are currently within the borders of Belarus, Lithuania and Ukraine, and partly also in Latvia, Slovakia, Moldova and the Kaliningrad Oblast of the Russian Federation. The Institute implements its projects under the three aforementioned strategic programmes.

As part of the 'Research' programme, a systematic inventory of Polish cultural heritage sites abroad is conducted, including burial sites of the Polish community, with their particularly valuable examples of funerary art that require preservation, protection and conservation. For various reasons, many of these objects are at risk of inevitable destruction and the only way to save them for future generations is to have them urgently studied and professionally documented. So far, under the 'Research' programme, an inventory of cemeteries in the former Ternopil (Tarnopol) powiat and the Yavorivskiy raion (Rejon Jaworowski) in Ukraine has been carried out, and documentation works have been launched with respect to railway-related monuments.

One of the flagship projects under the 'Protection' programme is the renovation of the vault in the nave of the post-Jesuit Church in Lviv (Lwów), presently the Greek Catholic Saints Peter and Paul Garrison Church. This ongoing project includes the conservation of Baroque illusionist frescoes by Francis and Sebastian Eckstein. After the Second World War, the church was used as a book and press depository (e.g. the part of the collection of the Ossoliński National Institute that was not transferred to Poland was stored here).

By 2018, with the funding provided under the programme of the Ministry of Culture and National Heritage, a total of 360 m<sup>2</sup> of frescoes in the church's presbytery were preserved. The POLONIKA Institute joined the project and financed the conservation of some of the paintings on the

central vault (approximately 120 m<sup>2</sup>). Currently, the next stage of the 'Protection' programme is being implemented, with the work covering approximately 1000 m<sup>2</sup> of the central vault. Technical conservation and preservation works are carried out, such as desalination of the vault walls, removal of secondary paint layers, plaster consolidation, etc. This will allow conservators-restorers to launch the most effective stage – the aesthetic conservation of the frescoes. The project is planned for the next few years and is one of many conservation and preservation activities carried out by the POLONIKA Institute in Lviv. The Institute implements them also in the Latin Cathedral and the Lychakiv (Łyczakowski) Cemetery.

Within the framework of the 'Popularisation' programme, a number of exhibitions were created which are devoted to Polish heritage located in the former eastern territories of the Polish-Lithuanian Commonwealth. All of them are based on the results of the inventory and documentation studies conducted by the POLONIKA Institute, conservation works and relevant publications. Their effects may now be seen at exhibitions in various cities in Poland and abroad.

The first of the exhibitions is entitled *Rossa. Wileńska nekropolia* [The Rasos Cemetery in Vilnius] and it is available in Polish, Lithuanian and English. It presents archival and contemporary photos of the Rasos (Na Rossie) Cemetery, depicting the local picturesque landscape. It reminds the viewers of the enormous historical value and artistic diversity of this final resting place of many important figures in the history and culture of Poland and Lithuania. The exhibition is accompanied by the Polish-Lithuanian publication *Cmentarz Na Rossie w Wilnie – historia, sztuka, przyroda* [The Rasos Cemetery in Vilnius: History, art, nature], which discusses the history and art of this necropolis along with its nature and land development. This portable exhibition was presented in Poland and Lithuania.

Another mobile exhibition, *Polacy w Lipawie – historia znana, nieznaną, zapomniana* [Poles in Liepāja – a history that is known, unknown, and forgotten], available in Polish, Latvian and English, highlights the contribution of the Polish minority to the economic development of this city and region in contemporary Latvia. It is accompanied by a publication of the same title which presents Poles connected with Liepāja, describing their contribution to the city's rise to a port, railway and cultural hub. The exhibition was presented in Latvia and will also be shown in Poland.

The exhibition *Katedra ormiańska we Lwowie i jej twórcy* [The Armenian Cathedral in Lviv and its creators], developed in collaboration with the

International Cultural Centre in Kraków, presents the history of the Cathedral and paintings by Jan Henryk Rosen, restored by a team of Polish and Ukrainian conservators-restorers. It is a multimedia exhibition (videos, podcasts) that is accompanied by educational classes based on specially designed scripts.

## COUNTRIES OF POLITICAL AND ECONOMIC MIGRATION OF POLES

Another priority area of the POLONIKA Institute's activity focuses on the countries of Poles' political and economic migration in the 19<sup>th</sup> and 20<sup>th</sup> centuries, located in Western Europe and the Americas. Our goal is to support the inventory and conservation-preservation works of particularly valuable monuments of art and architecture, related to the heritage of Polish emigration and exile.

Under the 'Research' strategic programme, a report was prepared about Polish graves in Holy Sepulcher Cemetery in Orchard Lake, USA. An enquiry is currently continued to identify the legacy of architects from Piuro, Italy, who operated in the territory of the First Polish Republic. Also, the publication *Słownik polskich artystów plastyków działających poza granicami Polski* [Dictionary of Polish visual artists operating outside of Poland] (France, Canada, the United Kingdom) is being prepared. Another publication is also planned about Polish graves in the Père-Lachaise Cemetery in Paris.

The Institute also implements popularisation activities related to the countries of Poles' political and economic migration. They include for example a short animated film *Eternal Fire*, which is based on Stefan Norblin's paintings from the Umaid Bhawan Palace in Jodhpur, India. The film seeks to disseminate knowledge about this extraordinary vestige of Polish culture among as many people as possible. It may be watched online, free of charge, e.g. on YouTube or at [www.polonika.pl](http://www.polonika.pl). Another initiative is the 'Wywiad-rzeka' [Extended Interview] project – a series of documentaries in the form of extended interviews with people whose lives and work revolved around preserving and popularising Polish cultural heritage in places outside Poland, to which they were thrown by fate and history.

The publications prepared by the Institute include for example *Album Polonicum. Metrica of the Polish nation in Padua: 1592–1745*, a Polish-English-Italian phototypic edition of two extant volumes of the so-called *Metryka nacji polskiej* [The Register of the Polish nation] from the University of Padua, which contain over 2350 entries and extensive heraldic compositions.

## **AREAS OF MIGRATION OF POLES WITHIN THE BORDERS OF THE FORMER PARTITIONING EMPIRES**

Areas of migration of Poles within the borders of the former partitioning empires (Russia, Austria-Hungary and Prussia) require yet a different approach, as the mechanisms of these migrations and the conditions in which Polish communities had to operate in these areas differed significantly from the situation in Western Europe or the Americas. In this case, the priority is to document the achievements of authors, artists and architects who were Polish or had Polish origins, and to commemorate the vestiges of Polish communities in public space.

As part of the 'Research' programme, extensive studies are currently being prepared to cover the achievements of Polish architects in Tbilisi, Georgia, as well as the Augsburg engravers and publishers for the Polish clientele in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

## **COMPLETED PROJECTS AND PLANS FOR THE FUTURE**

Despite its very short history (in fact since the second half of 2018), the Institute has implemented projects in all areas defined in its strategy, taking into account geographical divides and the corresponding types of activities. The Institute's projects have been given a favourable media coverage, as reflected by numerous publications, radio and TV broadcasts.

During the first year of its operation, the Institute managed to gain many partners in Poland, such as the National Digital Archives, National Museum in Kraków, Institute of History of Art at the Cardinal Stefan Wyszyński University in Warsaw, Polish Institute of World Art Studies or the 'Varia' Foundation of the Faculty of History at the University of Warsaw, and abroad – the National Agency for Cultural Heritage Preservation of Georgia and the Department of Cultural Heritage at the Lithuanian Ministry of Culture.

In the coming years, the Institute intends to continue its research, protection and popularisation work. Further book publications and exhibitions are planned. In 2019, the Institute is also going to launch for the first time its own Grant Programme 'Polish Cultural Heritage Abroad – Volunteers'.

PROJECTS OF POLONIKA THE NATIONAL INSTITUTE OF POLISH CULTURAL HERITAGE ABROAD IN 2018

THE 'RESEARCH' PROGRAMME

PROJECT TITLE	CITY/TOWN	COUNTRY
The Ignacy Domeyko Polish Library. A photo collection catalogue and exhibition online	Buenos Aires	Argentina
Album dedicated to the Cathedral. Stage 1	Pinsk (Pińsk)	Belarus
Collection of the Library of Christ Fathers in Curitiba. A collection report and catalogue. Stage 1	Curitiba	Brasil
Antoine de Paris – Antoni Cierplikowski from Sieradz (1884–1976), a world-renowned hairdresser. A publication. Stage 1		France
The tomb of the heart of King John II Casimir in the former Benedictine Abbey of Saint-Germain-des-Prés. A publication. Stage 1	Paris	France
Nancy of Stanisław Leszczyński. A historical and architectural monograph. A publication. Stage 1	Nancy	France
Cartographic work of Guillaume le Vasseur, sieur de Beauplan in the eastern territories of the Polish-Lithuanian Commonwealth. A publication. Stage 1		France
Polish graves in the Père-Lachaise Cemetery. A publication. Stage 1	Paris	France
Dictionary of Polish visual artists operating outside of Poland. A publication. Stage 1		France, Canada, United Kingdom
Polish architects in Tbilisi. A publication. Stage 1	Tbilisi	Georgia
Young Bronisław Piłsudski's diary. A publication. Stage 1		Lithuania
Manors and residences of the nobility in the Grand Duchy of Lithuania. Contribution to the history of architecture. Vol. 1. The former Vilnius Province. A publication. Stage 1		Lithuania
<i>Podymne</i> (hearth tax) from the history of manors and residences of the nobility. A catalogue		Lithuania
Polish posters from the period of the Second Polish Republic. A catalogue. A publication. Stage 1	Vilnius	Lithuania
Work of the Augsburg engravers and publishers for the Polish clientele in the 17 <sup>th</sup> and 18 <sup>th</sup> centuries. A publication. Stage 1	Augsburg	Germany
Polish heritage in Saxony. A catalogue		Germany
The history of the railway in the eastern territories of the Second Polish Republic. A publication. Stage 1		Poland
Polish vestiges in Siberia. A publication. Stage 1		Russia

PROJECT TITLE	CITY/TOWN	COUNTRY
Catalogue. Architectural designs of churches in Polish territories from the late 19th and early 20 <sup>th</sup> century. A publication. Stage 1	Saint Petersburg	Russia
Letters of Polish noblemen to Kolchak Pasha of the Khotyn (Chocim) Fortress. A publication. Stage 1		Ukraine
Catalogue of the collection of the Krzemieniec Lyceum Library. Stage 1		Ukraine
Inventory work of cemeteries in the former Ternopil (Tarnopol) powiat. An online catalogue		Ukraine
Inventory work of cemeteries in the Yavorivskiy raion (Rejon Jaworowski). A publication. Stage 1		Ukraine
Catalogue of the collection of the Polish Mission – collections of the Polish Seminary / Orchard Lake Schools	Orchard Lake	USA
Report on Polish graves in Holy Sepulcher Cemetery	Orchard Lake	USA
Polish parishes and cemeteries in the United States. An exhibition. Stage 1	e.g. Chicago, Detroit, Cleveland, Pittsburgh, Syracuse and Buffalo	USA
Identification and evaluation of the collection of Polish work in the collection of Matthew Bateson in London. A report	London	United Kingdom
Architects and bricklayers from Piuro, and their role in the development of architecture in the territories of the Polish-Lithuanian Commonwealth in the 16 <sup>th</sup> and 17 <sup>th</sup> centuries. A publication. Stage 1		Italy, Belarus, Ukraine

Source: POLONIKA Institute, own study

#### THE 'PROTECTION' PROGRAMME – CONSERVATION-RENOVATION WORK

PROJECT TITLE	CITY/TOWN	COUNTRY
Chapel in Ashmyany. Placing a new shingle roof on the chapel	Ashmyany (Oszmiana)	Belarus
The Hietaniemi Cemetery and the Vainämöinen Park. Renovation and conservation work on tombstones	Helsinki	Finland
The Notre-Dame Church. Conservation and restoration of paintings	Cendras	France
The Les Champeaux Cemetery. Conservation and restoration of graves	Montmorency	France
The Père-Lachaise Cemetery. Preventive conservation of tombstones restored in recent years	Paris	France

THE 'PROTECTION' PROGRAMME – CONSERVATION-RENOVATION WORK  
(continued)

PROJECT TITLE	CITY/TOWN	COUNTRY
National Parliamentary Library of Georgia. Conservation and restoration of frescoes by Henryk Hryniewski	Tbilisi	Georgia
The Sapichkhia (Saphiczka) Cemetery. Conservation of the tombstone of Edward Rodziewicz	Kutaisi	Georgia
Conservation of the organ	Šalčininkėliai (Małe Soleczniki)	Lithuania
St. Louis Church. Conservation of the side altar	Krāslava (Krasław)	Latvia
Memorial Chamber – the Memorial House of 'Zofia Rizi'. Construction and renovation work	Polonezköy, former Adampol	Turkey
The Adam Mickiewicz Museum. Conservation of the plaques on the façade and the symbolic tomb of Mickiewicz	Istanbul	Turkey
Saints Peter and Paul Church. Protection of the central vault frescoes	Lviv (Lwów)	Ukraine
The Armenian Cathedral. Conservation of wall polychromes in the presbytery	Lviv (Lwów)	Ukraine
St. Mary Magdalene Secondary School. Conservation of wall polychromes	Lviv (Lwów)	Ukraine
The Lychakiv (Łyczakowski) Cemetery. Conservation of four tombstones	Lviv (Lwów)	Ukraine
The chapel of the Sykst family at the Church of St. Mary Magdalene. Conservation of the column and stone roof with the reconstruction of sculptures. Stage 1 Conservation of the column and stone roof with the reconstruction of sculptures. Stage 1	Lviv (Lwów)	Ukraine
Archcathedral Basilica of the Assumption of the Blessed Virgin Mary. Conservation of the so-called small organ in the presbytery, as well as the organ cabinet and prospect	Lviv (Lwów)	Ukraine
Archcathedral Basilica of the Assumption of the Blessed Virgin Mary	Lviv (Lwów)	Ukraine
The Greek Catholic Church of the Holy Eucharist (former Dominican Church of Corpus Christi). Renovation of the stone stairs in front of the main entrance	Lviv (Lwów)	Ukraine
A tenement house at 9 Stecki Street. A plaque that commemorates Prof. Mieczysław Gębarowicz	Lviv (Lwów)	Ukraine
The Holy Trinity Collegiate Church. Renovation of the façade. Stage 1	Olyka (Ołyka)	Ukraine
Church of St. John of Nepomuk. Renovation of the side façade	Dubno	Russia

PROJECT TITLE	CITY/TOWN	COUNTRY
Church of the Exaltation of the Holy Cross. Conservation of the illusionist painting of the altar of St. Francis	Berezdivtsi (Brzozdowce)	Ukraine
Church of the Exaltation of the Holy Cross. Emergency conservation of the statue of St. Peter	Berezdivtsi (Brzozdowce)	Ukraine
The Basilian Cemetery. Conservation of four tombstones	Kremenets (Krzemieniec)	Ukraine
The Basilian Cemetery. Cleaning works in the cemetery	Kremenets (Krzemieniec)	Ukraine
The Parish Cemetery in Yavoriv. Conservation of tombstones	Yavoriv (Jaworów)	Ukraine
The Column of the Pensive Christ. Conservation of the column and statue	Nemyriv (Niemirów)	Ukraine
The centre of the former spa in Nemyriv. Reconstruction of the monument of John III Sobieski	Nemyriv (Niemirów)	Ukraine
The Collegiate Church of St. Lawrence. Conservation of the frieze and stuccowork on the drum (tholobate)	Zhovkva (Żółkiew)	Ukraine
The Collegiate Church of St. Lawrence. Conservation of the stained glass window in the oculus	Zhovkva (Żółkiew)	Ukraine
The building of the former power plant at Doroshenko Street. Bas-relief work	Zhovkva (Żółkiew)	Ukraine
Saints Peter and Paul Church. Conservation of the sacristy entrance portal	Berezhany (Brzeżany)	Ukraine
Church of the Assumption of the Blessed Virgin Mary. Conservation of the central portal	Bishche (Buszcze)	Ukraine
Church of the Assumption of the Blessed Virgin Mary. Conservation of the main altar	Rudky (Rudki)	Ukraine
The Józef Piłsudski Astronomical and Meteorological Observatory. Reconstruction of the flat roof	Pip Ivan (Pop Iwan)	Ukraine
Church of St. Stanislaus Bishop and Martyr. Conservation of the main door	Chortkiv (Czortków)	Ukraine
The Polish Museum of America. Conservation of paintings and sculptures	Chicago	USA
Church of Our Lady of Częstochowa and St. Casimir. Preservation and emergency conservation work	London	United Kingdom
The Pontifical Basilica of St. Anthony. The Polish Chapel. Conservation of busts and commemorative plaques	Padua	Italy

Source: POLONIKA Institute, own study



## THE 'PROTECTION' PROGRAMME – EXPERT OPINIONS

PROJECT TITLE	CITY/TOWN	COUNTRY
Archcathedral Basilica of the Assumption of the Blessed Virgin Mary and the post-Jesuit Saints Peter and Paul Church. Expert opinion and assessment of the technical condition of two organ prospects	Lviv (Lwów)	Ukraine
Lviv Historical Museum (the Royal Residence). Examination of wall paintings in the conference room and a conservation programme	Lviv (Lwów)	Ukraine
Lviv Historical Museum (the Royal Residence). Expert opinion and a conservation programme for sculptures on the attic	Lviv (Lwów)	Ukraine
The Lychakiv (Łyczakowski) Cemetery. The chapel of the Krzyżanowski family. Research documentation and designs	Lviv (Lwów)	Ukraine
The Lychakiv (Łyczakowski) Cemetery. The mausoleum of the Barczewski family. Renovation (construction and conservation) designs	Lviv (Lwów)	Ukraine
The chapel of the Boim family. Examination of objects selected for renovation – defining the scope of work	Lviv (Lwów)	Ukraine
St. Anthony Church. Construction and conservation design of the stairs and historical objects next to the church. Architectural inventory of the stairs, examination of the technical condition of the historical objects next to the church, 3D scanning	Lviv (Lwów)	Ukraine
Church of the Immaculate Conception of the Blessed Virgin Mary. Construction and conservation programme	Lopatyn (Łopatyn)	Ukraine
Church of the Assumption of the Blessed Virgin Mary. Construction and conservation programme	Navariya (Nawaria)	Ukraine
Church of the Reformati. Examination of objects selected for renovation – defining the scope of work	Rava-Ruska (Rawa Ruska)	Ukraine
The building of the former synagogue. Architectural inventory and 3D scanning	Zhovkva (Żótkiew)	Ukraine
Church of St. Nicholas. Expert opinion regarding construction and renovation	Kamianets-Podilskyi (Kamieniec Podolski)	Ukraine

PROJECT TITLE	CITY/TOWN	COUNTRY
Church of St. Michael. Expert opinion regarding construction and renovation	Kamianets-Podilskyi (Kamieniec Podolski)	Ukraine
Church of the Annunciation of the Blessed Virgin Mary. Expert opinion regarding construction and renovation	Klevan (Klewań)	Ukraine
Church of St. Archangel Michael. Examination and a conservation programme for the painting of Our Lady of Tyvriv	Tyvriv (Tywrów)	Ukraine
St. Peter and St. Paul Cathedral. Expert opinion regarding construction and renovation. Construction design –installation for the rainwater drainage system	Lutsk (Łuck)	Ukraine
Saints Peter and Paul Church. Expert opinion regarding construction and renovation	Olyka (Ołyka)	Ukraine
Belfry at the Holy Trinity Collegiate Church. Expert opinion regarding construction and renovation	Olyka (Ołyka)	Ukraine
The chapel of the Sieniawski family. Expert opinion regarding construction and renovation	Berezhany (Brzeżany)	Ukraine
The monastery complex of the Discalced Carmelites. Review in terms of the construction industry	Berdychiv (Berdyczów)	Ukraine
Lower church at the monastery of the Discalced Carmelites. Architectural inventory	Berdychiv (Berdyczów)	Ukraine
The Rasos Cemetery. Expert report on conservation work carried out by the Vilnius authorities	Vilnius (Wilno)	Lithuania
Church of St. Archangel Michael. Examination of the state of preservation and scope of research	Tabariškės (Taboryszki)	Lithuania
Chapel of the Branicki family. Inventory and design documentation, research and a conservation programme. Stage 1	Montrésor	France
Chapel of Pallottines at the Centre du Dialogue. Expert opinion and a conservation programme for the stained-glass window by Jan Lebenstein	Paris	France
Plaque commemorating Catherine Jagiellon. Conservation programme	Taxinge	Sweden
Church of Our Lady of Częstochowa and St. Casimir. Assessment of risks and the scope of emergency work. Preservation and emergency conservation work	London	United Kingdom

Source: POLONIKA Institute, own study

## THE 'POPULARISATION' PROGRAMME

PROJECT TITLE	PROJECT TYPE
EDUCATIONAL PROJECTS	
Lesson plans with educational aids. Stage 1	Lesson plans adapted to respective levels of education
Polo and Nika. The first expedition	Animated film for children about Polish cultural heritage abroad
Educational notebook. On the track of the Polonica	An attractive notebook for young children about Polish cultural heritage abroad
Eternal fire, an animated film based on Stefan Norblin's paintings from the palace in Jodhpur; Ramayana from the palace in Jodhpur. The rediscovered streak of Stefan Norblin's artistic output, a documentary	Films presenting the life and work of Stefan Norblin
Extended interview with Stanisław Morawski	Documentary
Bronisław Piłsudski – from a political exile to ethnographer	Documentary
Stanisław Vincenz and his Hutsul Country	Documentary
Animated posters	Short computer animations of posters by Stefan Norblin, Zygmunt Glinicki, Antoni Wajwód and Bolesław Surafko
CULTURAL EVENTS: OWN EXHIBITIONS AND CO-PRODUCTIONS, CONCERTS	
The Rasos Cemetery in Vilnius	Mobile exhibition about the Rasos Cemetery in Vilnius
The Master and Catherine. Hans von Kulmbach and his work for Kraków	Exhibition co-organised by the POLONIKA Institute, with the National Museum in Kraków as the main organiser
Armoured wings	Exhibition commemorating the 75 <sup>th</sup> anniversary of the liberation of Belgium from Nazi Germany, prepared in cooperation with the POLONIKA Institute
The British and Poland in the late 18 <sup>th</sup> century	Exhibition presenting the collection of the Polish Library POSK in London related to the Constitution of 3 May 1791, organised by the Polish Library POSK in cooperation with the POLONIKA Institute
Post-Jesuit Saints Peter and Paul Church in Lviv (Greek Catholic Church). Stage 1 (preparatory work)	Exhibition that will accompany the conservation of paintings by Francis and Sebastian Eckstein financed by the POLONIKA Institute

CULTURAL EVENTS: OWN EXHIBITIONS AND CO-PRODUCTIONS, CONCERTS	
PROJECT TITLE	PROJECT TYPE
Organ concert in the Archcathedral Basilica of the Assumption of the Blessed Virgin Mary in Lviv	Recording of the album before the concert in May 2019. Both events mark the culmination of the conservation of the small organ in the presbytery of the Latin cathedral in Lviv
CONFERENCES, SEMINARS, TRAINING COURSES: OWN AND CO-ORGANISED	
POLONIKA. Identifying the needs, devising strategies for action	Symposium (own conference)
Polish cultural heritage in Sweden. Material objects and history	Conference (co-organised)
Museum at Court. Management of institutions located in historical residences in Belarus, Lithuania, Latvia, Poland and Ukraine	Conference (co-organised)
180 years of the Society for the Protection of Polish Monuments and Historical Tombs in France	Conference (co-organised)
4 <sup>th</sup> International Congress 'The state of research on the multicultural heritage of the former Polish-Lithuanian Commonwealth'	Conference (co-organised)
Henryk Siemiradzki and the international artistic milieu in Rome	Conference (co-organised)
Art education in reborn Poland	Conference (co-organised)
COOPERATION WITH MAGAZINES	
'Mówią Wieki', a special issue of the historical magazine, 3/2018	Publication devoted entirely to Polish cultural heritage abroad
'Odkrywca' [Explorer], National Geographic	Publications about Polish cultural heritage abroad, addressed to readers of the monthly (children aged 8-12)
'Kumpel' [A Friend], Cogito	Publications about Polish cultural heritage abroad, addressed to readers of the monthly (children aged 6-10)
PUBLICATIONS	
Poles in Liepāja – a history that is known, unknown, and forgotten, Marek Głuszko	Popular science publication
Dom Kombatanta Polskiego im. gen. Władysława Andersa w Paryżu [General Władysław Anders Polish Veteran's Home in Paris], Hanna Olejniczak-Zaworonko	Popular science publication
Album Polonicum. Metrica of the Polish nation in Padua: 1592-1745	Popular science publication
B jak Batory [B for Batory], Barbara Caillot, Aleksandra Karkowska	Popular science publication. In collaboration with Oficyna Wydawnicza Oryginały

## THE 'POPULARISATION' PROGRAMME (CONTINUED)

PUBLICATIONS	
PROJECT TITLE	PROJECT TYPE
Rafajłowa – huculska wieś w Karpatach Wschodnich [Rafajłowa, a Hutsul village in the Eastern Carpathians] by Jan Skłodowski	Popular science publication. In collaboration with Ruthenus
POLONIKA – notes [POLONICA – a notebook]	Popular science publication
Na skraju imperium [On the edge of the empire], Mieczysław Jałowiecki. Stage 1 (editorial work)	Popular science publication (translated into Lithuanian)
Zapomniane uczelnie Rzeczypospolitej. Kroże – Krzemieniec – Podoliniec [Forgotten universities of the Polish-Lithuanian Commonwealth. Kražiai – Kremenets – Podoliniec] by Jan Skłodowski. Stage 1 (editorial work and graphic design)	Popular science publication
Polacy na Łotwie [Poles in Latvia] by Monika Michaliszyn. Stage 1	Popular science publication
'Polish Cathedrals' in Chicago, an album, a collective work. Stage 1 (preparatory work)	Popular science publication
Pamiętki miasta Żółkwi [Mementoes from the town of Zhovkva], Sadok Barącz, Włodzimierz Herycz (Eds.). Stage 1 (editorial work and graphic design)	Popular science publication (translated into Ukrainian)
Katedra w Pińsku [The Pinsk Cathedral]. Stage 1 (editorial work)	Popular science publication
Henryk Bukowski, Michał Haykowski. Stage 1 (preparatory work)	Popular science publication
Material from the 39th Standing Conference of Polish Museums, Archives and Libraries in the West. Emigrants for Poland's independence in 1914–1920	Scientific publication. In collaboration with the Polish History Museum
Rocznik Chopinowski [Chopin Annual], vol. 26	Scientific publication. Co-financing of articles related to Chopin's legacy abroad, published by the Fryderyk Chopin Society
De París a Girona Mela Muter i els artistes polonesos a Catalunya [From Paris to Girona. Mela Muter and Polish Artists in Catalonia], an exhibition catalogue	Scientific publication. Co-financing of the publication that accompanied the exhibition of Polish artists in Catalonia, presented at Museu d'Art in Girona
Regeneracja i modernizacja. Architektura Lwowa okresu dwudziestolecia międzywojennego, [Regeneration and modernisation. Architecture of Lviv from the interwar period], Jakub Lewicki. Stage 1 (editorial work)	Scientific publication
Polonica ze zbiorów Gabinetu Rycin i Rysunku The British Museum [Polonica from the collection of Prints and Drawings of the British Museum], Waldemar Deluga. Stage 1 (editorial work and graphic design)	Scientific publication

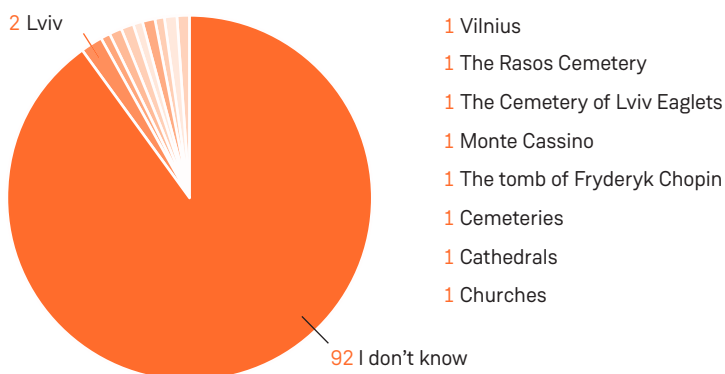
PUBLICATIONS	
PROJECT TITLE	PROJECT TYPE
Pałace i dwory [Palaces and manors], Andrzej Betlej (Ed.). Stage 1 (preparatory work)	Scientific publication
Cmentarz Na Rossie w Wilnie – historia, sztuka, przyroda [The Rasos Cemetery in Vilnius: History, art, nature], Anna S. Czyż, Bartłomiej Gutowski (Eds.). Stage 1 (editorial work)	Scientific publication
O pamięci w kamieniu wyrytej [On memory concealed in rock], Urszula Olbromska. Stage 1 (preparatory work)	Scientific publication

Source: POLONIKA Institute, own study

## RESULTS OF STUDIES REGARDING POLES' KNOWLEDGE ABOUT AND AWARENESS OF POLISH CULTURAL HERITAGE ABROAD

At the beginning of its activity, the POLONIKA Institute commissioned a series of surveys to check Poles' knowledge about Polish cultural heritage abroad. They were conducted in 18 groups of young people (aged 13–18) in six cities (Warsaw, Przemyśl, Żnin, Gorzów Wielkopolski, Słupsk, Brzeg nad Odrą) with the use of qualitative (FGI) and quantitative (the nationwide Omnibus Survey, face-to-face CAPI, on a sample of 1000 people aged 15+) techniques.

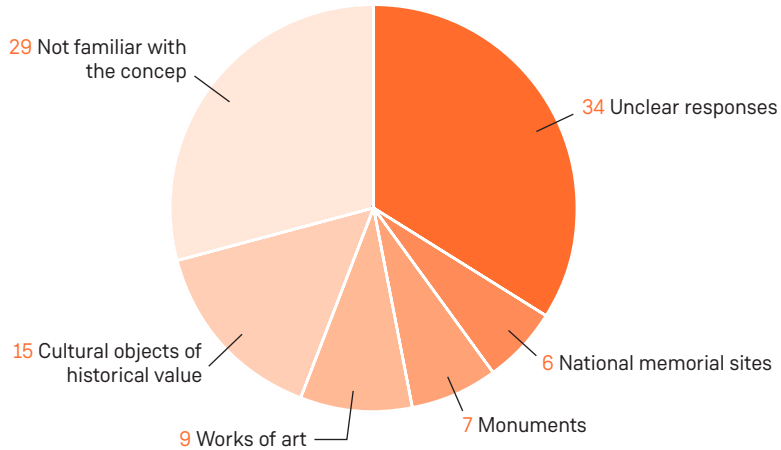
### KNOWLEDGE OF PLACES, MONUMENTS AND EVENTS RELATED TO POLISH CULTURE ABROAD (IN %, MULTIPLE CHOICE)



Source: POLONIKA Institute, own study (Omnibus 2018)

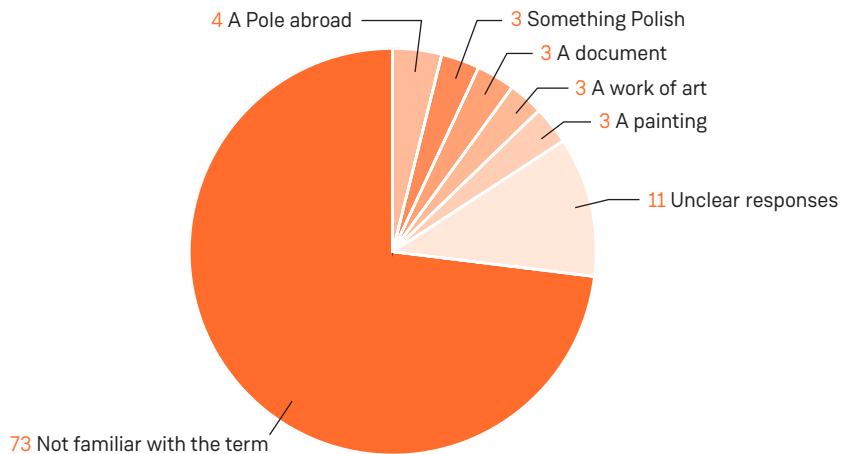
The studies show that young people are generally not interested in history and have a limited knowledge about Polish cultural heritage. They do not recognise places or objects that are examples of Polish cultural heritage abroad. One of the surveys reveals that 29% of the respondents do not know what Polish cultural heritage abroad is, while 73% do not know the meaning of the term 'Polonicum' (Plural 'Polonica'; from Latin: 'that what is

#### KNOWLEDGE OF THE CONCEPT 'POLISH CULTURAL HERITAGE ABROAD' (IN %)



Source: POLONIKA Institute, own study (Omnibus 2018)

#### KNOWLEDGE OF THE TERM 'POLONICUM' (IN %)

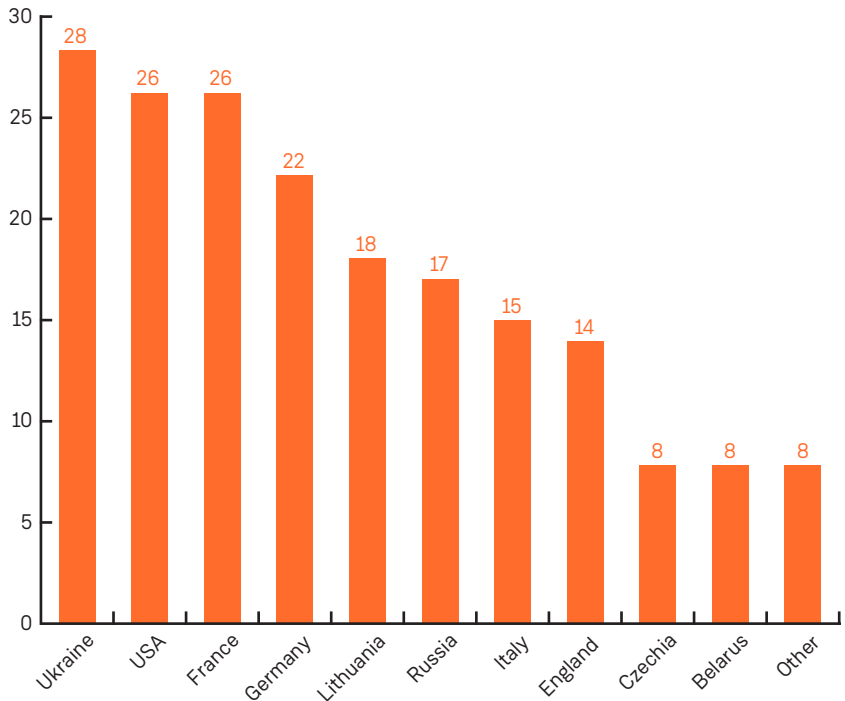


Source: POLONIKA Institute, own study (Omnibus 2018)

Polish', the term applies to documents, cultural objects and historical sites of Polish origin).

The respondents were also asked questions about the impact of Poles and Poland on the culture of other present-day countries and how to preserve Polish cultural heritage abroad. The study shows that 35% of the respondents could not name any country influenced by Polish culture.

#### IMPACT OF POLES/POLAND ON THE CULTURE OF OTHER CONTEMPORARY COUNTRIES (IN %)

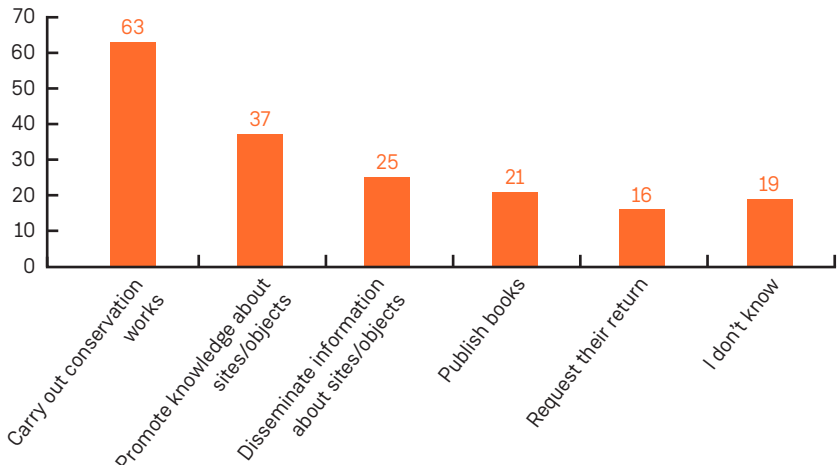


Source: POLONIKA Institute, own study (Omnibus 2018)

The respondents were also asked how we should care for Polish cultural heritage that is located outside of Poland. For 63% of the respondents this means conducting conservation work; however, popularisation of these sites and objects, informing about them online and preparing publications about them are also recognised as important. Over 60% of the respondents believe that state institutions should be responsible for preserving Polish cultural heritage abroad.

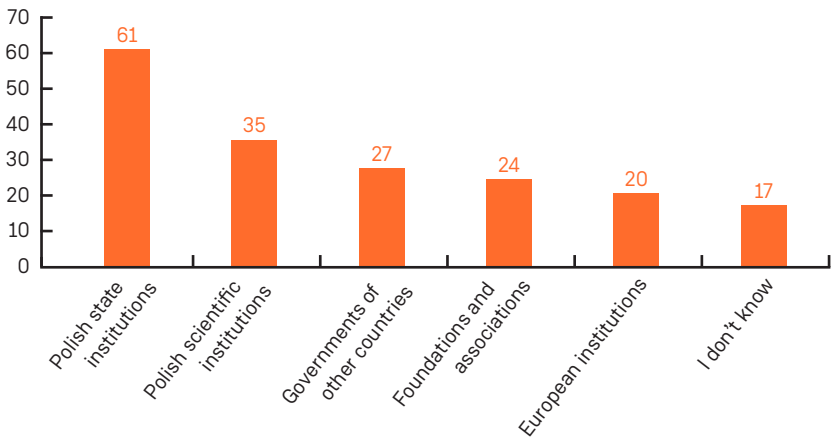


### WHAT SHOULD BE DONE TO PRESERVE POLISH CULTURAL HERITAGE ABROAD? (IN %)



Source: POLONIKA Institute, own study (Omnibus 2018)

### WHO SHOULD BE RESPONSIBLE FOR PRESERVING POLISH CULTURAL HERITAGE ABROAD? (IN %)



Source: POLONIKA Institute, own study (Omnibus 2018)

Based on the results of these surveys, one may conclude that despite their limited knowledge about Polish cultural heritage abroad, once the respondents learned about such sites and objects, they began to show interest in Polish legacy in the world and felt proud of it.

In 2019, the POLONIKA Institute carried out many important and critical emergency and conservation projects with the aim to protect and preserve tangible vestiges of Polish cultural heritage abroad, research and increase our knowledge about them, and popularise Polish history and culture. In the future, the Institute plans to continue the research, protection and popularisation projects commenced so far, as well as work on new projects.

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# ACTIVITIES ORGANISED AS PART OF THE CELEBRATIONS OF THE 100<sup>TH</sup> ANNIVERSARY OF POLAND REGAINING INDEPENDENCE

Office of the 'Niepodległa' Program

The last months of 2018 were the time when the celebrations of the 100<sup>th</sup> anniversary of Poland regaining independence reached their culmination point. Prepared since early 2017, the celebrations were held under the Multi-Annual Governmental 'Niepodległa' Program for 2017–2022, attracting crowds of participants in Poland and abroad. Following the central theme 'Niepodległa dla Wszystkich' [Independence For All], representatives of various social and professional groups, artists, athletes – Poles and friends of Poland – who value freedom, human rights, human dignity and solidarity, have all joined the festivities.

## THE CENTENARY WEEKEND

### CONCERT FOR INDEPENDENCE

The focal point of the anniversary celebrations was the Centenary Weekend of 10–11 November 2018. The event that undoubtedly attracted the largest audience was the Concert for Independence, which took place on the eve of the National Independence Day at the PGE National Stadium in Warsaw.

Poland's top stars became involved in the preparation of the show which used the universal language of music to present the history of 100 years of Polish independence. New arrangements of the most important compositions from the last century were performed. Supported by archival footage, the reinterpretations of well-known melodies created a spectacle that pointed out the inseparable links between the past and the present. The concert was a free event that was attended by 40,000 people, with an additional seven million viewers watching it live on TV. The show was broadcast by five largest Polish TV stations (TVP, TVN, Polsat, TV Republika, TV Trwam). It was the first broadcast of a cultural event that was shown by five independent TV broadcasters. According to audience measurement reports, it is estimated that the concert could be watched by up to 17 million viewers (three-minute reach). It was also broadcast by radio stations (Polish Radio, Radio Plus). The recording of the concert is available on YouTube on the 'Niepodległa' channel and on channels of other users.

### **INDEPENDENCE FESTIVAL IN KRAKOWSKIE PRZEDMIEŚCIE**

On 11 November 2018, the official central celebrations in Józef Piłsudski Square in Warsaw were accompanied by the Independence Festival in Krakowskie Przedmieście. Prepared by the Office of the 'Niepodległa' Program, its offer was filled with a variety of attractions. A tent was set up in the courtyard of the Ministry of Culture and National Heritage in which participants could learn some Polish folk dances under the watchful eyes of professionals. The courtyard of the Academy of Fine Arts hosted workshops, classes, shows and theatre performances for children, while that of the University of Warsaw became a concert stage on which Polish stars presented a diverse repertoire of music. The events were accompanied by interwar period fashion shows, performances of historical reenactment groups and parades of brass bands and historical carriages in Krakowskie Przedmieście. Many participants joined the group dance of the polonaise.

The Chancellery of the President of the Republic of Poland, the Kultura cinema along with the Polish Filmmakers Association, the Kordegarda gallery managed by the National Centre for Culture, and the Bristol hotel, were all involved in the organisation of the Festival which attracted over 300,000 people.

The success of the Festival is a confirmation of what emerges from the centennial celebrations studies carried out by the National Centre for Culture – Poles are eager to participate in the celebrations of the National

Independence Day<sup>1</sup>. In 2018, over 1/4 of the respondents declared their participation – nearly 10% more than the year before.

In 2019, another edition of the project is being planned and developed. The Independence Festival in Krakowskie Przedmieście provided a wonderful opportunity to joyfully celebrate the events from the past and create a sense of community that is necessary to build a common future.

### **HYMN FOR INDEPENDENCE**

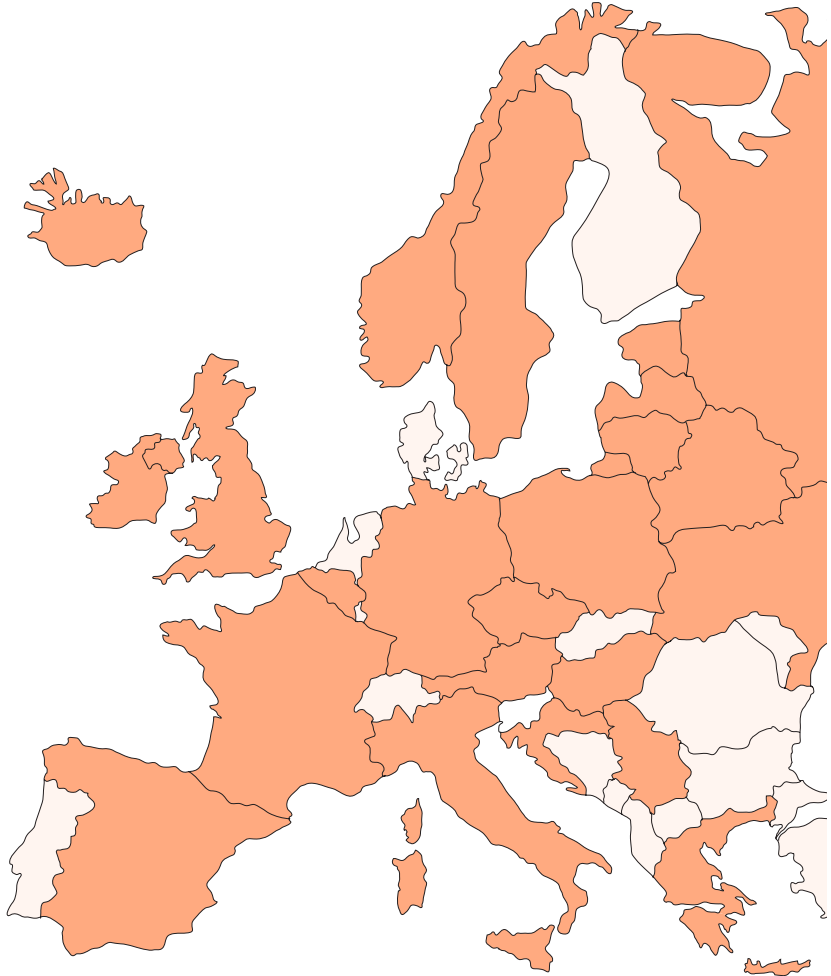
One of the ideas of the ‘Niepodległa’ Program is to create opportunities for Poles to celebrate and enjoy important events also locally, in their ‘small homelands’. To this end, a nationwide campaign was launched addressed to people in all regions of Poland, cities and towns, large and small, who were encouraged to join in the common singing of the Polish national anthem on 11 November 2018 at noon. The action Hymn for Independence was widely promoted in mass media, such as TV, radio, and the Internet (through communication channels edited by the Office of the ‘Niepodległa’ Program, Niepodległa’s website, on Facebook, Twitter and Instagram). Our campaign soon gained the support of local governments, cultural institutions, athletes, artists and many other people who helped us encourage Poles to participate.

As a result of this joint effort, the Polish anthem, *Mazurek Dąbrowskiego*, could be heard both at official state ceremonies and during local celebrations: in churches, parks, markets, squares, streets, at fairs and meetings. It was also sung in unusual places, e.g. on the Śnieżka mountain at a height of 1602 m or in the Dywickie Lake, where the anthem was performed by a local club of winter swimmers. Adding to the campaign’s uniqueness, even the famous bugle call traditionally played from St. Mary’s Basilica in Kraków precisely at noon could – for the first time in history – be heard only a few minutes later, after the trumpeter finished playing *Mazurek Dąbrowskiego*.

- 1 M. Modzelewska, T. Kukułowicz, *Obchody 100. rocznicy odzyskania niepodległości oczami Polaków. Komunikat z badań* [Celebrations of the 100<sup>th</sup> anniversary of regaining independence in the eyes of Poles. Research report], National Centre for Culture, Warsaw 2018, p. 2, available at: <https://www.nck.pl/badania/aktualnosci/obchody-100-rocznicy-odzyskania-niepodleglosci-oczami-polakow> [accessed on: 7 August 2019].

The action was met with enormous interest. Over 120,000 people across more than 800 locations in Poland and abroad took part in it, which proves that Poles are happy to join grassroots activities that engage local communities.

EUROPEAN COUNTRIES IN WHICH THE POLISH ANTHEM WAS SUNG AS PART OF THE ACTION 'HYMN FOR INDEPENDENCE'



Source: Office of the 'Niepodległa' Program, own data

## NON-EU COUNTRIES IN WHICH THE POLISH ANTHEM WAS SUNG AS PART OF THE ACTION 'HYMN FOR INDEPENDENCE'

EUROPEAN COUNTRIES	THE WORLD
Russia (Saint Petersburg), Ukraine (Cherkasy, Oleshkivtsi, Lviv), Belarus (Brest, Pinsk), Serbia (Belgrade), Norway (Mysen), Georgia (Tbilisi), Iceland	Indonesia (in Sorong, on a diving boat), Japan (in the port of Osaka, at the mooring site of the sale training ship Dar Młodzieży, where the anthem was sung by the participants of the Independence Voyage), Kazakhstan (Almaty), Kyrgyzstan (Bishkek), Uzbekistan (Tashkent), Mexico (Mexico City), South Korea (Seoul), Azerbaijan (Baku), Ecuador (Valladolid), Peru, Bolivia, South Africa, Kenya, Turkey, Canada, USA, Australia, New Zealand

Source: Office of the 'Niepodległa' Program, own data

Information about places where one could join the action of singing the anthem was provided in a special search engine available at the official website edited by the Office of the 'Niepodległa' Program and dedicated to the centenary celebrations: [www.niepodlegla.gov.pl](http://www.niepodlegla.gov.pl).

The search engine could be used to find information not only about this action but also about different types of events held as part of the celebrations. Nearly 5000 events were organised across the world and 2500 institutions received permission to use the 'Niepodległa' logo to ensure a greater uniformity of all actions implemented within the Multi-Annual Governmental 'Niepodległa' Program.

So far in 2019, as many as 300 further permissions have been issued for the use of the visual identification of the programme. This number is bound to grow. When this text is prepared, we are still before the culmination of the celebrations on 11 November 2019, which is when the number of applications is the highest.

## SUPPORT FOR LOCAL INITIATIVES

The Office of the 'Niepodległa' Program supports local celebrations with grant programmes addressed to local government cultural institutions and NGOs. In the jubilee year of 2018, we managed to obtain funds for additional recruitments, as a result of which further 58 projects could be co-financed. The 2019 edition of the programme resulted in 2079 applications, of which 140 were approved and financed with a total amount of PLN 8 million. We also launched another grant programme, 'Coalitions for Niepodległa',

within which support is provided to initiatives developed by local government cultural institutions or NGOs in collaboration with such groups as local government units, educational facilities and religious associations, contributing to the promotion of local activities. A total of 335 applications were submitted within this programme.

## THE PROCESS OF REBUILDING THE POLISH STATEHOOD

Regaining independence in 1918 was not a single event but a long and complex process. The reconstruction of Polish statehood took many years. As a result of comprehensive involvement from many social groups, first organisations were formed which ensured the effective operation of the newly re-established state.

The present-day Poland, independent and free, is the effect of the perseverance, courage and dedication of generations of Poles. Regaining independence and rebuilding Poland as a free state was a great success of our ancestors. It makes us all very proud today and protecting it is a challenge for years to come.

In 2019, we continue to implement actions that commemorate people, events and processes without whom and which it would be impossible to ensure the functioning of the Polish statehood after Poland regained independence. When designing this year's celebrations, priority was given to proposals that would engage wide audiences and which could be remembered for a long time as events of unique character.

## CENTENARY OF THE STATE POLICE

To celebrate the 100<sup>th</sup> anniversary of the establishment of the State Police, an organisation without which no country could operate effectively, the Office of the 'Niepodległa' Program – in collaboration with the General Police Headquarters of Poland and the Central Forensic Laboratory of the Police – organised a competition for the best crime or thriller story 'Stulecie polskiego kryminału [The Centenary of the Polish Crime Story]. Nearly 400 texts were submitted which will be evaluated in three categories: crime stories 100 years ago, nowadays and in 100 years. The jury composed of representatives of the Police, the Office of the 'Niepodległa' Program and leading authors of Polish crime novels will award prizes in each of the categories.



The winners will receive financial prizes and the best works will be published as a post-competition anthology. The funds obtained from the sale of this publication will be donated to a foundation that helps widows and orphans of fallen police officers (Fundacja Pomocy Wdowom i Sierotom po Poległych Policjantach).

## **REGAINING INDEPENDENCE – A PEACEFUL POLITICAL TRANSFORMATION**

In 2019, Poland also celebrated other significant events, such as the 40<sup>th</sup> anniversary of the first pilgrimage of Pope John Paul II to Poland and the 30<sup>th</sup> anniversary of the first, partly free parliamentary election in 1989. By the decision of the Minister of Culture and National Heritage, the Director of the Office of the ‘Niepodległa’ Program was appointed Minister’s Plenipotentiary for the celebrations of these two events, both of which mark the beginning of peaceful political changes in Central and Eastern Europe, forever changing the course of history.

The elevated atmosphere of those days was evoked by a number of cultural events. At their centre was the concert ‘Wsluchiwać się w Papieża’ [Listening to the Pope] organised in Józef Piłsudski Square in Warsaw on 2 June 2019, i.e. precisely on the anniversary of the famous homily of John Paul II with the historic words: ‘Let your Spirit descend and renew the face of the earth, the face of this land.’

The Pope’s pilgrimage to Poland 40 years ago resonated across the country, stirring up emotion and encouraging reflection. At that time, John Paul II visited places particularly important in Polish history, tradition and culture, recalling the 1000-year-long history of Polish statehood. To celebrate those days, outdoor exhibitions ‘Wielka Pielgrzymka – polski album rodzinny’ [The Great Pilgrimage – Polish Family Album] were organised in the Polish cities visited by the Pope during his pilgrimage in 1979. The exhibitions were accompanied by a series of free piano concertos ‘Fortepiany Wolności’ [Pianos of Freedom].

## **CULTURAL HERITAGE**

The story about the rebuilding of the Polish statehood carries yet another component. It is the joy of celebrating Poland’s success, manifested through taking pride in Polish cultural heritage, national symbols and colours.

The Office of the 'Niepodległa' Program promotes the value and uniqueness of our cultural heritage through a variety of actions, such as exhibitions and social campaigns.

Presented at Warsaw Chopin Airport, the exhibition 'Polski album rodzinny' [Polish Family Album] prepared in cooperation with the National Museum in Warsaw, proved to be a truly unique project. The adaptation of Poland's largest transfer hub, which serves nearly 17.8 million passengers annually, and turning it into an art gallery allowed for a wide promotion of Polish culture not only among people living in Poland but also those who visit it.

As we were working on this text, the next edition of the airport exhibition was being prepared – presenting the objects of cultural heritage that were awarded the status of Historic Monuments. This project is implemented in collaboration with the National Heritage Board of Poland.

Another campaign carried out by the Office of the 'Niepodległa' Program, '#mojaflaga' [#myflag], promoted respect for national colours and encouraged people in Poland to hang out the white-and-red flag on the Polish Flag Day celebrated on 2 May. The action was well received, while the Instagram hashtag #mojaflaga was among top 10 most popular Polish hashtags on that day.

## PLANS FOR THE UPCOMING YEARS

Rebuilding the Polish statehood was a long-term process, extended in time. The Office of the 'Niepodległa' Program celebrates the subsequent milestones in our country's history by commemorating them through a variety of actions. The next year, 2020, marks the 100<sup>th</sup> anniversary of Poland's Wedding to the Sea, which undoubtedly contributed to the development of the Polish economy, and the centenary of the Battle of Warsaw which is said to have changed the fate of Europe. Using this opportunity, we would like to invite you to join us in our joyful celebrations of these events – and many others in the future.



### SELECTED PUBLICATIONS:

- Modzelewska M., Kukułowicz T., *Obchody 100. rocznicy odzyskania niepodległości oczami Polaków. Komunikat z badań* [Celebrations of the 100<sup>th</sup> anniversary of regaining independence in the eyes of Poles. Research report],

- National Centre for Culture, Warsaw 2018, available at: <https://www.nck.pl/badania/aktualnosci/obchody-100-rocznicy-odzyskania-niepodleglosci-oczami-polakow> [accessed on: 7 August 2019].
- Modzelewska M., Maciejczak Z., Kukołowicz T., Wiśniewski R., *Raport: Świątowanie Niepodległości 11 listopada 2017 roku* [Report: Celebrating Independence on 11 November 2017], National Centre for Culture, Warsaw, January 2018, available at: <https://www.nck.pl/badania/projekty-badawcze/raport-swietowanie-niepodleglosci-11-listopada-2017-roku> [accessed on: 7 August 2019].
  - National Centre for Culture/TNS, *Raport z badania zrealizowanego na potrzeby wieloletniego programu rządowego 'Niepodległa'* [Report on a study carried out for the purposes of the Multi-Annual Governmental 'Niepodległa' Program], 2016, available at: <https://nck.pl/badania/projekty-badawcze/raport-niepodlegla-> [accessed on: 7 August 2019].
  - 'Niepodległa'/Poland. The Centenary of Regaining Independence (the official website dedicated to the celebrations), available at: [www.niepodlegla.gov.pl](http://www.niepodlegla.gov.pl) [accessed on: 7 August 2019].
  - Multi-Annual Governmental 'Niepodległa' Program for 2017–2022 [Appendix to Resolution No. 111/2018 of 21 August 2018 of the Council of Ministers], available at: <https://niepodlegla.gov.pl/bip/wp-content/uploads/sites/2/2018/09/PW-Niepodleg%C5%82a-sierpie%C5%84-2018.pdf> [accessed on: 31 July 2019].

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**4.**



**CULTURE IN  
2004–2019**

# FINANCING THE PROTECTION OF MONUMENTS

National Heritage Board of Poland

Fifteen years of Poland's membership of the EU have had an impact on the protection of monuments in Poland – as evidenced primarily by changes in how this field is financed. Structural funds, regional programmes, European programmes and initiatives – all these names represent the actual possibility to obtain additional funding for the protection and conservation of monuments. In order to benefit from these funds, Poland has to ensure its own contribution, which motivates the central and local authorities, and other entities, to secure the necessary resources. However, having such options is one thing – using them is a different story. The broadly understood protection of monuments may be financed not only within cultural but also other programmes that at first glance have nothing to do with culture. Conservation of monuments is very often one of possible eligible actions/costs, particularly in infrastructure programmes. Because of this it is difficult to unequivocally determine – without an in-depth analysis – how much funding has been allocated strictly for the protection of monuments under a given programme. This is for example the case with the Operational Programme Infrastructure and Environment, implemented in 2007–2013 and 2014–2020, and its actions in the area of culture, in which the Ministry of Culture and National Heritage acts as an intermediate body. Support provided under this programme focuses on preserving heritage, which applies to projects related to conservation and renovation of historical objects. In addition, funding is also granted to projects of extension, reconstruction and renovation of non-historical infrastructure of cultural institutions as well as art education for cultural purposes.

This article presents only a small fraction of the available statistical data regarding the impact of the EU on the protection of monuments. The analyses and studies published so far focus primarily on the previous programme frameworks, i.e. 2004–2006 and 2007–2013, and need to be updated<sup>1</sup>.

One of the objectives of the National Heritage Board of Poland under the National Programme for the Protection and Preservation of Monuments for 2019–2022 is to carry out a detailed analysis of how Polish entities avail themselves of the opportunities provided by the EU, or more broadly, to develop a systematic and flexible model for collecting and analysing data, primarily statistical data, regarding cultural heritage protection and preservation of monuments, and present this data in the widest possible economic and social context.

In order to allow a better understanding of this topic and highlight some problems faced by researchers, we will start by discussing one of the funding sources for projects related to the protection of monuments. The European Territorial Cooperation Programmes (ECT), better known as Interreg programmes, were developed as a community initiative. Financed by the European Regional Development Fund, Interreg has been present within all periods, i.e. 2004–2006, 2007–2013 and 2014–2020. Its overarching objective is to strengthen cross-border, transnational and interregional cooperation. It is divided into several regional projects.

The chart (see p. 110) presents the sum of subsidies for the implementation of projects by Polish partners, including projects related to cultural heritage protection, within the Interreg programmes managed by Poland.

- 1 See: K. Kubiszewska, *Finansowanie odnowy zabytków w Polsce przy wykorzystaniu pomocy UE* [Financing the renovation of monuments in Poland with the use of EU assistance], 'Ochrona Zabytków' 2012, Issue No. 3–4 (65), pp. 258–259; P. Ciesiółka, *Wpływ funduszy Unii Europejskiej na proces rewitalizacji w Poznaniu na tle największych miast w Polsce* [Impact of EU funds on the revitalisation process in Poznań, compared to other major cities in Poland], 'Rozwój Regionalny i Polityka Regionalna' 2014, Issue No. 27, pp. 101–121; S. Madej, M. Madej, *Finansowanie dziedzictwa kulturowego z funduszy UE* [Financing cultural heritage from EU funds], 'Ekonomia. Wrocław Economic Review' 2015, Issue No. 4 (21), pp. 43–59; J. Pieczonka, L. Płatkowska-Prokopczyk, *Wykorzystanie RPO w systemie finansowania ochrony zabytków na przykładzie RPO WO* [The use of Regional Operational Programmes in the system of financing the protection of monuments on the example of the ROP for the Opolskie Voivodeship], 'Nauki o Finansach' 2015, Issue No. 3 (24), pp. 80–98.

In 2007–2013, they included: Poland-Brandenburg, Poland-Slovakia and South Baltic, and in the current edition: Poland-Saxony, Poland-Slovakia and South Baltic. Importantly, over half of the funds provided within the Interreg programmes in 2017 was intended for the protection of cultural heritage.

#### SUBSIDIES FOR THE PROTECTION OF CULTURAL HERITAGE IN POLAND WITHIN THE INTERREG PROGRAMMES IN 2007–2018\*



\* This data refers only to programmes managed by Poland (Poland-Brandenburg, Poland-Slovakia and South Baltic in 2007–2013, and Poland-Saxony, Poland-Slovakia and South Baltic in the current edition).

Source: Data provided by the Ministry of Development Funds and Regional Policy

Local government units (LGUs) were the most numerous beneficiaries of the Interreg programmes. According to the data provided by the Ministry of Development Funds and Regional Policy, a total of 111 LGUs in Poland were allocated EUR 42,694,372.38 for the protection of cultural heritage under the Interreg programmes in 2007–2018.

However, the Interreg programmes are just one of many possible sources of funding for projects related to the protection of monuments available to LGUs. The table on p. 113 shows the expenditure of local governments on the protection of monuments compared to the entire spending under Section 921 of the budget: 'Culture and protection of national heritage'. Over the past 15 years, the average expenditure in this category did not exceed 8% and was the highest in 2008 (7.44%). Part of this expenditure are European and EU funds; however, an in-depth analysis would be necessary to establish their exact share.

Projects implemented by LGUs with respect to the protection of monuments are likely to have a much broader scope. As such they may be enlisted in other sections of the budget classification and are therefore not included in this statement. According to information available to the National Heritage Board of Poland, activities related for example to the maintenance of historical war graves and cemeteries are classified in Section 710: 'Servicing', Chapter 71035: 'Cemeteries'. The relevant data seem therefore to be significantly dispersed, making it difficult, if not impossible, to collect and analyse them in their entirety. It is one of the problems of monument protection statistics that the National Heritage Board of Poland intends to solve under the National Programme for the Protection and Preservation of Monuments for 2019–2022.

The 15<sup>th</sup> anniversary of Poland joining the EU is a good opportunity to analyse the financing of the protection of monuments also from the state budget. Data presented here stem primarily from statements published by the Ministry of Finance. Monument protection is addressed in the following chapters of the budget classification: 92119: 'Centres for monument protection and documentation'; 92120: 'Monument protection and preservation'; 92121: 'Regional Offices for the Protection of Monuments'; 92122: 'Council for the Protection of the Memory of Struggle and Martyrdom Sites'; 92123: 'National Fund for the Renovation of Monuments in Kraków'; 92124: 'Board for the Renovation of Historical Complexes of the City of Kraków'; 92127: 'Activities related to national memorial sites and protection of the memory of struggle and martyrdom sites'.

Qualification of expenditure on the protection of monuments under different budget classification chapters poses a problem that requires a thorough analysis. For example, financial support for the conservation and renovation of churches and religious objects of historical value provided from the Church Fund managed by the Ministry of the Interior and Administration is classified in Section 758: 'Various settlements', Chapter: 75822: 'Church Fund', while the said expenditure on the maintenance of historical war graves and cemeteries is classified in Section 710: 'Servicing', Chapter 71035: 'Cemeteries'. These funds have so far never been included in the total expenditure allocated for the protection of monuments, which means that the financial statements do not reflect the entire picture in this respect and thus need to be supplemented based on in-depth analyses.

Another problem that arises here is that Chapter 92122: 'Council for the Protection of the Memory of Struggle and Martyrdom Sites' was often included in its entirety as funds for the protection of monuments for example



in reports by Statistics Poland (where they are listed as ‘Other activities for the protection of monuments’). In fact, protection of monuments was only one of many activities of that Council in the time of its operation (1947–2016). Interestingly, after its responsibilities were taken over by the Ministry of Culture and National Heritage and the Institute of National Remembrance, Chapter 92127: ‘Activities related to national memorial sites and protection of the memory of struggle and martyrdom sites’, introduced in the budget classification in 2016, has not been included in the respective statistical reports on the protection of monuments. To ensure uniformity of information for the purposes of this study, financial support classified under Chapter 92127 is here included as expenditure on ‘Other activities for the protection of monuments’; however, this subject requires verification.

The information on the state budget expenditure on the protection of monuments, with the administrators of the funds, is presented in tables on pp. 114 and 115.

Analysing the contents of the tables, one needs to bear in mind the problems discussed earlier and the resulting possible information gaps or errors. In addition, our statement does not include data on the expenditure for the protection of monuments from special purpose funds managed by the Ministry of Culture and National Heritage, i.e. the Culture Promotion Fund (operating since 2005) and the National Monuments Protection Fund (established in 2018). While the latter has not existed long and its expenditure in 2018 amounted to PLN 0, the former has been active since 2006, providing support for the protection of Polish national heritage and tasks implemented as part of investment projects and projects co-financed from European and international funds in the field of culture and protection of national heritage. Based on the data published by the Ministry of Culture and National Heritage, the actual expenditure on the protection and preservation of monuments under the Culture Promotion Fund cannot be established.

The state budget expenditure on other activities for the protection of monuments includes also additional funds for the protection of monuments in Kraków: the still existing National Fund for the Renovation of Monuments in Kraków (at the disposal of the Polish President) and the Board for the Renovation of Historical Complexes of the City of Kraków (managed by the Małopolskie Voivode), which was closed in 2009.

We are aware that this article asks more questions than it provides answers for; however, the objectives pursued by the National Heritage Board of Poland under the National Programme for the Protection and Preservation

## SHARE OF LOCAL GOVERNMENT EXPENDITURE ON THE PROTECTION OF MONUMENTS IN RELATION TO EXPENDITURE ON CULTURE AND PROTECTION OF NATIONAL HERITAGE IN 2004-2018

VOIVODESHIP	2004			2007			2014			2018		
	A	B	C	A	B	C	A	B	C	A	B	C
dolnośląskie	279 590	12 620	4.51	456 509	46 646	10.22	976 663	66 866	6.85	837 530	90 039	10.75
kujawsko-pomorskie	143 867	3689	2.56	239 165	22 598	9.45	341 813	21 560	6.31	500 985	56 666	11.31
lubelskie	131 815	2359	1.79	212 020	30 909	14.58	470 930	42 814	9.09	430 337	44 947	10.44
lubuskie	80 537	3263	4.05	115 595	7359	6.37	183 802	10 050	5.47	220 239	10 261	4.66
łódzkie	205 752	7087	3.44	307 799	10 709	3.48	487 721	18 665	3.83	582 459	13 516	2.32
małopolskie	262 651	15 108	5.75	386 073	33 997	8.81	690 740	30 163	4.37	847 942	69 960	8.25
mazowieckie	503 537	5220	1.04	871 320	60 674	6.96	1 017 284	17 177	1.69	1 538 523	69 589	4.52
opolskie	75 649	2254	2.98	129 955	13 007	10.01	173 693	7599	4.37	267 598	26 078	9.75
podkarpackie	140 233	4243	3.03	230 797	34 300	14.86	322 144	24 102	7.48	503 052	47 213	9.39
podlaskie	71 219	1685	2.37	141 269	2989	2.12	197 529	8852	4.48	279 866	11 915	4.26
pomorskie	176 617	6080	3.44	263 326	17 458	6.63	529 699	11 739	2.22	587 499	41 219	7.02
śląskie	370 769	13 294	3.59	557 722	23 205	4.16	976 940	27 715	2.84	883 542	20 504	2.32
świętokrzyskie	68 234	2586	3.79	102 592	1533	1.49	186 387	3109	1.67	225 917	6619	2.89
warmińsko-mazurskie	96 554	3008	3.12	152 941	12 460	8.15	226 570	17 422	7.69	316 837	15 929	5.03
wielkopolskie	263 721	5344	2.03	360 927	14 730	4.08	582 942	11 609	1.99	784 051	35 195	4.49
zachodniopomorskie	126 672	4429	3.50	203 816	7488	3.67	358 274	17 941	5.01	402 874	30 384	7.54

A - Local government expenditure on culture and protection of national heritage (in thousand PLN)

B - Local government expenditure on the protection of monuments (in thousand PLN)\*

C - Share of local government expenditure on the protection of monuments in relation to expenditure on culture and protection of national heritage (in %) \* For the purposes of this table the expenditure was summed up for the following budget classification chapters: 92119: 'Centres for monument protection and documentation'; 92120: 'Monument protection and preservation'; 92121: 'Regional Offices for the Protection of Monuments'; 92122: 'Council for the Protection of the Memory of Struggle and Martyrdom Sites'; 92127: 'Activities related to national memorial sites and protection of the memory of struggle and martyrdom sites'.

Source: Ministry of Finance, own study

## STATE BUDGET EXPENDITURE ON THE PROTECTION OF MONUMENTS IN 2004–2018\*

YEAR	EXPENDITURE CATEGORY				
	A	B	C	D	E
2004	1 062 487	44 410	91 580	135 990	12.80
2005	1 032 087	44 366	97 812	142 178	13.78
2006	1 114 514	72 331	111 059	183 390	16.45
2007	1 313 661	176 532	120 209	296 741	22.59
2008	1 486 713	171 685	125 160	296 845	19.97
2009	1 592 791	143 978	129 779	273 757	17.19
2010	1 448 147	129 995	129 950	259 945	17.95
2011	1 493 687	94 900	136 369	231 269	15.48
2012	1 716 955	135 761	143 628	279 389	16.27
2013	1 632 782	137 170	138 670	275 840	16.89
2014	1 739 496	126 112	132 076	258 188	14.84
2015	1 964 810	136 062	147 763	283 825	14.45
2016	2 586 680	130 505	144 449	274 954	10.63
2017	3 331 937	156 815	154 639	311 455	9.35
2018	2 307 716	206 365	164 456	370 821	16.07

A – Expenditure on culture and protection of national heritage (in thousand PLN)

B – Expenditure on the protection and preservation of monuments (in thousand PLN)

C – Expenditure on other activities for the protection of monuments (in thousand PLN)\*\*

D – Total expenditure on the protection of monuments (B+C) (in thousand PLN)

E – Expenditure on the protection of monuments in relation to expenditure on culture and national heritage (in %)

\* Including grants and subsidies for local government units

\*\* For the purposes of this table the expenditure was summed up for the following budget classification chapters: 92119: 'Centres for monument protection and documentation'; 92121: 'Regional Offices for the Protection of Monuments; 92122: 'Council for the Protection of the Memory of Struggle and Martyrdom Sites'; 92123: 'National Fund for the Renovation of Monuments in Kraków'; 92124: 'Board for the Renovation of Historical Complexes of the City of Kraków; 92127: 'Activities related to national memorial sites and protection of the memory of struggle and martyrdom sites'.

Source: Ministry of Finance, own study

of Monuments for 2019–2022 will soon compel a series of data source queries and in-depth analyses – in cooperation with other bodies responsible for the protection of national heritage.

STATE BUDGET EXPENDITURE ON THE PROTECTION OF MONUMENTS IN 2004–2018 PER ADMINISTRATOR OF THE FUNDS\*

INSTITUTION/ YEAR	CHANCELLERY OF THE PRESIDENT OF POLAND					MINISTRY OF CULTURE AND NATIONAL HERITAGE					VOIVODES				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
2004	30 500	-	30 500	30 500	100	770 410	17 547	29 890	47 437	6.16	132 216	26 863	31 190	58 053	43.91
2005	30 500	-	30 500	30 500	100	838 140	24 700	35 569	60 269	7.19	88 774	19 666	31 744	51 410	57.91
2006	37 500	-	37 500	37 500	100	912 055	49 060	37 128	86 188	9.45	100 827	23 271	36 431	59 702	59.21
2007	45 500	-	45 500	45 500	100	1 072 018	125 552	37 768	163 320	15.23	108 674	50 979	36 941	87 920	80.90
2008	44 300	-	44 300	44 300	100	1 232 012	129 637	38 697	168 334	13.66	104 861	42 048	42 163	84 211	80.31
2009	42 000	-	42 000	42 000	100	1 358 569	108 026	36 436	144 462	10.63	89 588	35 952	51 343	87 295	97.44
2010	42 000	-	42 000	42 000	100	1 196 200	96 983	38 855	135 838	11.36	90 325	33 012	49 095	82 107	90.90
2011	42 000	-	42 000	42 000	100	1 231 608	62 950	45 065	108 015	8.77	85 032	31 950	49 303	81 253	95.56
2012	42 000	-	42 000	42 000	100	1 471 274	103 484	51 578	155 062	10.54	86 226	32 277	50 049	82 326	95.48
2013	39 800	-	39 800	39 800	100	1 389 586	104 065	48 465	152 530	10.98	85 897	33 105	50 405	83 510	97.22
2014	30 000	-	30 000	30 000	100	1 473 449	92 932	50 136	143 068	9.71	89 697	33 180	51 939	85 119	94.90
2015	30 000	-	30 000	30 000	100	1 690 012	102 356	66 274	168 629	9.98	90 300	33 706	51 490	85 196	94.35
2016	30 000	-	30 000	30 000	100	2 358 843	97 092	59 310	156 402	6.63	91 338	33 413	55 139	88 552	96.95
2017	30 000	-	30 000	30 000	100	3 033 841	119 435	63 195	182 631	6.02	104 387	37 629	56 605	94 233	90.27
2018	30 000	-	30 000	30 000	100	1 929 432	139 908	51 506	191 414	9.92	134 956	66 458	67 021	133 479	98.91

A – Expenditure on culture and protection of national heritage (in thousand PLN)

B – Expenditure on the protection and preservation of monuments (in thousand PLN)

C – Expenditure on other activities for the protection of monuments (in thousand PLN)\*\*

D – Total expenditure on the protection of monuments (B+C) (in thousand PLN)

E – Expenditure on the protection of monuments in relation to expenditure on culture and national heritage (in %)

\* Including grants and subsidies for local government units

\*\* For the purposes of this table the expenditure was summed up for the following budget classification chapters: 92119: 'Centres for monument protection and documentation'; 92121: 'Regional Offices for the Protection of Monuments'; 92122: 'Council for the Protection of the Memory of Struggle and Martyrdom Sites'; 92123: 'National Fund for the Renovation of Monuments in Kraków'; 92124: 'Board for the Renovation of Historical Complexes of the City of Kraków'; 92127: 'Activities related to national memorial sites and protection of the memory of struggle and martyrdom sites'.

Source: Ministry of Finance, own study



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- Statistics Poland, *Statistical Yearbooks 'Culture'* from 2004 to 2018, available at: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/kultura-w-2004-r-,%202,2.html> [accessed on: 26 August 2019].
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# INVESTMENTS IN THE DEVELOPMENT OF MUSEUMS

National Institute for Museums and  
Public Collections

## INTRODUCTION

Since the 1980s investments related to culture (including museums) in Western Europe have become an important factor in the urban and social revitalisation of many places. Museums have a development potential that can contribute to the sustainable development of regions.

The recently observed investment boom in museology has had an extremely significant impact on the development of museums. The role of museums in urban planning has a long tradition in Europe and North America. Ever since the 19<sup>th</sup> century their seats have been treated as the most important and prestigious city buildings<sup>1</sup>. Polish museology has also gone through fundamental changes in the past 30 years. Poland's accession to the EU has created opportunities for museums on an unprecedented scale, not only for participation in the intercultural dialogue but also in terms of direct financial support. With infrastructure investments (resulting in new modern buildings and modernisation projects, either completed or currently ongoing), Polish museums are gradually being adapted to global

1 A. Rottermund, *Muzea – perspektywy* [Museums – perspectives], 'Muzealnictwo' 2015, vol. 56, p. 20.

standards. Exhibitions and related spaces use new technologies, while museums focus more on educational activities and visitors' comfort<sup>2</sup> (leisure areas, additional services, access for people previously excluded from this form of culture, museum offer available online, etc.).

This study attempts to briefly analyse how museums use European funds to implement their investment projects. Considering the topic of this publication, our analysis focuses only on state-owned, local government and co-managed museums (i.e. public utility buildings that are seats of the largest institutions of this type), and their infrastructure projects implemented under national programmes co-financed from European funds.

## THE CURRENT SITUATION AND TRANSFORMATION OF MUSEUMS

Operation of museums in Poland is regulated by the Act of 21 November 1996 on museums (consolidated text: Journal of Laws 2019, item 917). Pursuant to art. 1: 'a museum is a non-profit organisational unit whose purpose is to collect and preserve natural and cultural heritage, both tangible and intangible, inform about the values and contents of its collections, promote fundamental values of Polish and world history, science and culture, develop cognitive and aesthetic sensitivity, and ensure access to its collections.'

According to the list of museums managed by the minister competent for culture and protection of national heritage<sup>3</sup>, there are 846 museums in Poland:

- 21 state-owned museums;
- 323 museums owned by local governments;
- 13 co-managed museums, entered into registers managed by local government units;

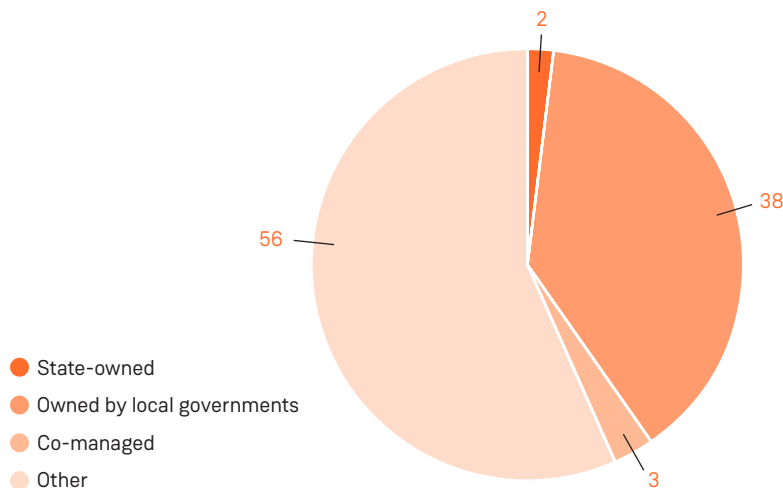
2 K. Jagodzińska, *Charakterystyka działalności kulturalnej w Polsce po transformacji ustrojowej* [Characteristics of cultural activity in Poland after the political transformation], [in:] *Kultura a rozwój* [Culture and development], J. Hausner, A. Karwińska, J. Purchla (Eds.), National Centre for Culture, Warsaw 2013, p. 128.

3 See: *Rejestry muzeów* [Registers of Museums], Ministry of Culture and National Heritage, available at: <http://bip.mkidn.gov.pl/pages/rejestry-ewidencje-archiwa-wykazy/rejestry-muzeow.php> [accessed on: 18 September 2019].

- 14 co-managed museums, entered into the register managed by the Minister of Culture and National Heritage;
- 475 other museums<sup>4</sup>.

The chart on p. 119 illustrates this division, while the one on p. 120 presents the distribution of museums by voivodeship.

#### MUSEUMS IN POLAND BY TYPE (IN %)



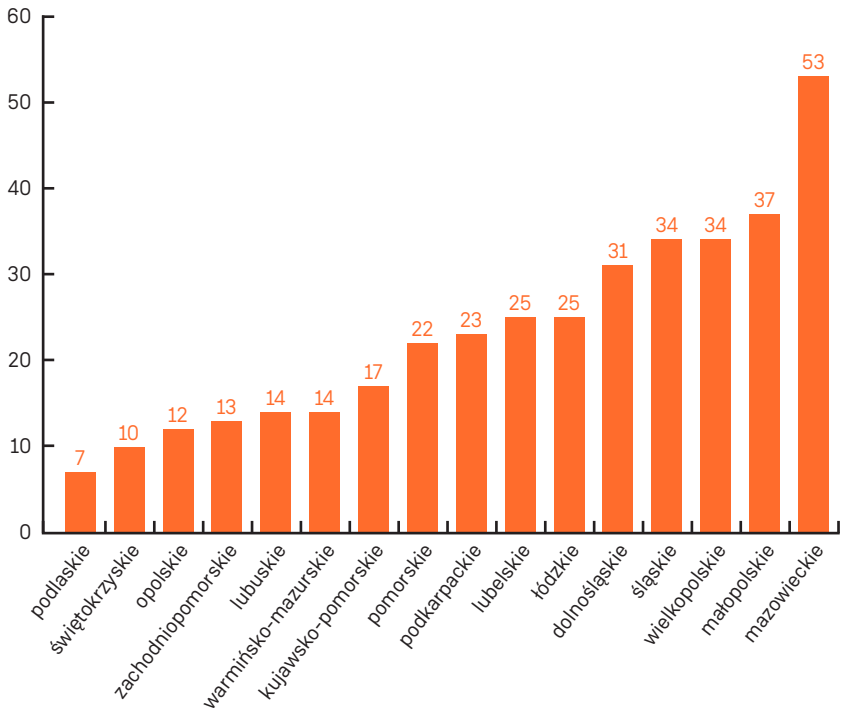
Source: Own study based on the List of Museums

Dorota Folga-Januszewska<sup>5</sup> reports that only a few new museum buildings were erected in Poland between 1989 and 2008, with investments

- 4 *Wykaz muzeów* [List of Museums], published on: 28 August 2019, [in:] Bulletin of Public Information (BIP), *Rejestry muzeów* [Registers of Museums], available at: <http://bip.mkidn.gov.pl/pages/rejestry-ewidencje-archiwawykazy/rejestry-muzeow.php> [accessed on: 18 September 2019] (hereinafter: 'List of Museums').
- 5 D. Folga-Januszewska, *Muzea w Polsce 1989–2008. Stan, zachodzące zmiany i kierunki rozwoju muzeów w Europie oraz rekomendacje dla muzeów polskich* [Museums in Poland in 1989–2008. The state, changes and directions in museum development in Europe, and recommendations for Polish museums] (one of the Reports on the State of Culture), Ministry of Culture and National Heritage, Warsaw, December 2008, p. 11, available at: [http://www.kongreskultury.pl/library/File/RaportMuzea/muzea\\_raport\\_w.pelna\(1\).pdf](http://www.kongreskultury.pl/library/File/RaportMuzea/muzea_raport_w.pelna(1).pdf) [accessed on: 18 September 2019].



### NUMBER OF STATE-OWNED, LOCAL GOVERNMENT AND CO-MANAGED MUSEUMS BY VOIVODESHIP



Source: Own study based on the *List of Museums*

focused mainly on current maintenance of the existing museum seats and branches (65 institutions).

Poland's accession to the EU on 1 May 2004 was important not only symbolically but also economically. With EU funds (their scale and a relatively short term of processing), our country has changed a lot. Complex investments have been carried out, providing a significant value added in social terms – Polish society has begun to perceive culture (and museums) as resources worth investing in. In addition, the percentage of public funds invested in museums has also increased due to the obligation of the partner's own contribution (typically, the equivalent of 15-25% of eligible costs).

Poland is the largest beneficiary of EU assistance. It is also among the EU Member States that are the most effective and efficient in spending the allocated funds, the first effects of which are discussed here on the example of museums.

# MUSEUM INVESTMENT PROJECTS CO-FINANCED BY THE EU IN 2004–2019

## INTEGRATED REGIONAL OPERATIONAL PROGRAMME FOR 2004–2006 (IROP)<sup>6</sup>

In 2004–2006, Poland obtained financing for a variety of projects related to culture within the European Regional Development Fund (ERDF). Significant opportunities were provided in this respect particularly under the IROP. Defining the objectives of financial support for culture, the programme focused on the growing importance of cities and regions as places of greater concentration of cultural activities, and on improving residents' access to social infrastructure. The main measure within cultural infrastructure and protection of national heritage (Measure 1.4 'Development of tourism and culture') sought to: raise the importance of culture as a factor that stimulates socio-economic development; improve access to cultural facilities, e.g. by developing the infrastructure; and increase inbound tourism to Poland and domestic tourism.

### PROJECTS UNDER MEASURE 1.4 OF IROP 2004–2006

CO-FINANCED PROJECTS	NUMBER/ SHARE OF CO-FINANCED PROJECTS	PROJECT VALUE/SHARE	VALUE/SHARE OF EU FINANCING
Co-financed projects in total	155	1 976 413 705.50 zł	870 615 971.36 zł
Museum projects in relation to co-financed projects in total	10.97%	15.63%	18.56%

Source: Own calculations based on historical data from the Ministry of Culture and National Heritage

Under Measure 1.4 of the IROP, museums received the EU financing in the amount of PLN 161,565,370.74 for 17 projects whose total value amounted to PLN 308,834,155.46. The list of the projects may be found in the appendix

6 Information about the programme is available at: [https://www.fundusze-europejskie.2007-2013.gov.pl/OrganizacjaFunduszyEuropejskich/Strony/Fundusze\\_Europejskie\\_2004\\_2006.aspx](https://www.fundusze-europejskie.2007-2013.gov.pl/OrganizacjaFunduszyEuropejskich/Strony/Fundusze_Europejskie_2004_2006.aspx) [accessed on: 27 August 2019].

below. The table on p. 121 presents information on the number of co-financed museum investments, also in relation to the total number of projects co-financed under the analysed measure.

The table shows that the implementation of the IROP in the area of museums was successful, which proves that this sector was quite well prepared for effective structural funds absorption<sup>7</sup>.

### **THE EUROPEAN ECONOMIC AREA FINANCIAL MECHANISM AND NORWEGIAN FINANCIAL MECHANISM 2004–2009, PRIORITY 3 ‘PROTECTION OF THE EUROPEAN CULTURAL HERITAGE’<sup>8</sup>**

Next to structural funds, the so-called EEA and Norway Grants constitute another source of funding for projects in the area of museums. In 2004–2009, Poland was the largest beneficiary of these funds, with a total amount of EUR 78.65 million allocated for the priority related to culture. The objectives of Priority 3 were to preserve and restore cultural heritage of European significance along with its surroundings, and to create cultural tourism products in historical Polish cities.

These objectives emerged from the role that culture plays in social life, building a sense of regional and national identity, and integrating people. It is a universal instrument for developing international cooperation and a common European cultural and social identity. Under the EEA and Norway Grants in 2004–2009, museums received the financing in the amount of PLN 126,188,873.15 for 10 infrastructure investments, with the total value of projects amounting to PLN 199,721,142.08. The list of the projects may be found in the appendix below.

The table on p. 123 presents information on the number of co-financed museum investments, also in relation to the total number of projects co-financed under the analysed priority.

The data presented in the table shows that museums constituted a large group of beneficiaries in this programme (nearly 1/3).

7 See: *Finansowanie kultury z funduszy europejskich w Polsce w latach 2004–2006* [Financing culture from European funds in Poland in 2004–2006], Department of Cultural Strategy and European Affairs, Ministry of Culture and National Heritage, Warsaw 2006.

8 Information about the programme is available at: <http://www.eog2011.mkidn.gov.pl/> [accessed on: 27 August 2019].

## PROJECTS UNDER PRIORITY 3 OF EEA AND NORWAY GRANTS 2004–2009

CO-FINANCED PROJECTS	NUMBER/ SHARE OF CO-FINANCED PROJECTS	PROJECT VALUE/SHARE	VALUE/SHARE OF EU FINANCING
Co-financed projects in total	34	511 673 825.00 zł	345 309 909.00 zł
Museum projects in relation to co-financed projects in total	29.41%	39.03%	36.54%

Source: Own calculations based on historical data from the Ministry of Culture and National Heritage

### OPERATIONAL PROGRAMME INFRASTRUCTURE AND ENVIRONMENT (OPI&E) FOR 2007–2013, PRIORITY 11 ‘CULTURE AND CULTURAL HERITAGE’<sup>9</sup>

Pursuant to its decision of 7 December 2007, the European Commission approved the OPI&E for 2007–2013. One of the key investment priorities in this programme was Priority 11, for which a total of EUR 553.56 million was allocated. The overarching objective of the programme was to ‘use Poland’s potential in culture and cultural heritage, renowned throughout Europe and the world, to increase the country’s attractiveness.’

Under Priority 11, museums received the EU financing in the amount of PLN 249,277,441.97 for 14 projects whose total value amounted to PLN 377,893,049.19. The list of the projects may be found in the appendix (see p. 133). The table below presents information on the number of co-financed museum investments, also in relation to the total number of projects co-financed under the analysed priority.

## PROJECTS UNDER PRIORITY 11 OF OPI&amp;E 2007–2013

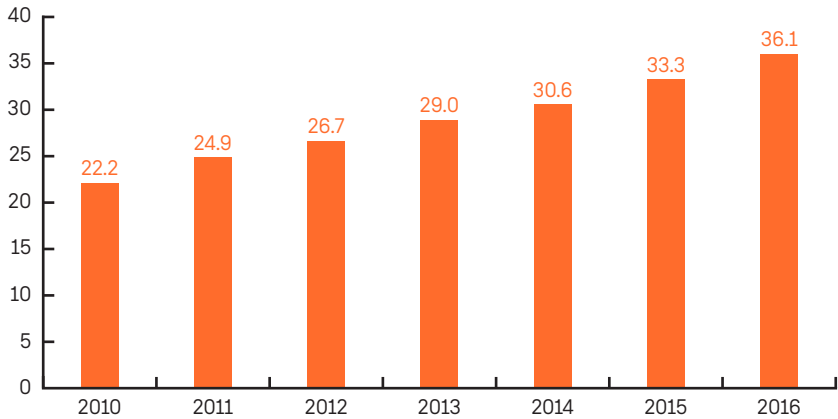
CO-FINANCED PROJECTS	NUMBER/ SHARE OF CO-FINANCED PROJECTS	PROJECT VALUE/SHARE	VALUE/SHARE OF EU FINANCING
Co-financed projects in total	79	4 083 742 368.77 zł	2 299 284 661.98 zł
Museum projects in relation to co-financed projects in total	17.72%	9.25%	10.84%

Source: Own calculations based on historical data from the Ministry of Culture and National Heritage

9 Information about the programme is available at: <http://www.eog2011.mkidn.gov.pl/> [accessed on: 27 August 2019].

The chart below shows a high interest in culture in Poland in the years when the OPI&E 2007–2013 was implemented, reflecting the systematically and significantly growing number of museum-goers.

NUMBER OF MUSEUM-GOERS IN 2010–2016 (IN MILLION)



Source: Statistical Office in Kraków, *Działalność muzeów w 2016 roku* [Activity of museums in 2016], p. 3, available at: <https://stat.gov.pl>

Such a dynamic increase in interest in museums may be partly explained by improved access to new/renovated museum infrastructure and a greater activity of museums themselves. To a certain extent, this was the effect of the said investments<sup>10</sup> but also of higher education levels, improved economic status and growing educational aspirations of Polish society<sup>11</sup>.

Research shows that for many tourists (also those from abroad) visiting institutions, such as museums that received financial support under

10 As a result of museum projects implemented under the OPI&E 2007–2013, over 12.85 million people visited the cultural heritage sites that received financial support within this programme.

11 P. Majewski, *Przeszłość jako inspiracja, przeszłość jako przestroga. 'Kultura pamięci' i jej instytucje a kształtowanie postaw współczesnych Polaków* [The past as an inspiration, the past as a warning. 'Culture of Remembrance' and its institutions, and shaping the attitudes of contemporary Poles; a speech given at the Polish Interdisciplinary Scientific Conference 'Polish society nowadays: Self-awareness, recognition, education' organised by the National Centre for Culture and the Faculty of Humanities at the Cardinal Stefan Wyszyński University in Warsaw on 8–9 December 2016], available at: <http://muzealnictwo.com> [accessed on: 18 September 2019].

Priority 11, is an important reason for coming to a given city or town. Moreover, 630 jobs were created as a result of the co-financed projects<sup>12</sup>.

### THE EEA AND NORWAY GRANTS 2009–2014<sup>13</sup>

Due to the nature of projects implemented in the field of culture, two programmes were analysed: (1) ‘Conservation and revitalisation of cultural heritage’ for infrastructure projects; and (2) ‘Promotion of diversity in culture and arts within European cultural heritage’. A total of EUR 70.2 million were allocated for these two programmes within the EEA and Norway Grants 2009–2014.

Under the former (‘Conservation and revitalisation of cultural heritage’), museums received the financing in the amount of PLN 183,099,908.44 for 11 projects whose total value amounted to PLN 275,244,818.47. The list of the projects may be found in the appendix.

The table below presents information on the number of co-financed museum investments, also in relation to the total number of projects co-financed under the analysed programme.

#### PROJECTS UNDER THE ‘CONSERVATION AND REVITALISATION’ PROGRAMME OF THE EEA AND NORWAY GRANTS 2009–2014

CO-FINANCED PROJECTS	NUMBER/ SHARE OF CO-FINANCED PROJECTS	PROJECT VALUE/SHARE	VALUE/SHARE OF EU FINANCING
Co-financed projects in total	22	444 150 167.47 zł	309 276 573.95 zł
Museum projects in relation to co-financed projects in total	50.00%	61.97%	59.20%

Source: Own calculations based on historical data from the Ministry of Culture and National Heritage

- 12 *Podsumowanie efektów wdrażania projektów w ramach XI Priorytetu POIiŚ 2007–2013 i ich wpływ na atrakcyjność kraju. Raport końcowy z badania* [Summary of the effects of projects implemented under Priority 11 of the OPI&E 2007–2013 and their impact on Poland’s attractiveness. Final report from the study], PAG Uniconsult, Badania Społeczne MSK, Warsaw, December 2015, available at: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/dzialalnosc-muzeow-w-2016-r-,12,1.html> [accessed on: 18 September 2019].
- 13 The European Economic Area Financial Mechanism and Norwegian Financial Mechanism. More information available at: <http://www.eog.gov.pl/strony/zapoznaj-sie-z-funduszami/efekty/efekty-ii-edycji/> [accessed on: 27 August 2019].

As the table shows, museums accounted for half of the co-financed projects, receiving nearly 60% of the total financial support provided under this programme.

### **OPERATIONAL PROGRAMME INFRASTRUCTURE AND ENVIRONMENT (OPI&E) FOR 2014–2020, PRIORITY AXIS 8 ‘PROTECTION OF CULTURAL HERITAGE AND DEVELOPMENT OF CULTURAL RESOURCES’<sup>14</sup>**

Support provided under Priority Axis 8 focuses on the preservation of cultural heritage and development of cultural resources. In order to increase access to cultural resources, a certain novelty was introduced – investments in the reconstruction of spaces for storage studios, modernisation of permanent exhibitions and protection of objects against theft and destruction. In addition, it is also possible to purchase equipment that is necessary to conduct cultural activities and specialised equipment to protect and preserve cultural heritage, and develop cultural resources. The total allocation from the ERDF for projects implemented under Priority Axis 8 of the OPI&E 2014–2020 is EUR 467.3 million, which includes EUR 50.8 million for the Mazowieckie Voivodeship.

Under Priority Axis 8, museums have been granted the EU financing in the amount of PLN 683,992,111.99 for 43 infrastructure projects whose total value amounts to PLN 1,037,868,370.75. The list of the projects may be found in the appendix (see p. 133).

The table below presents information on the number of co-financed museum investments, also in relation to the total number of projects co-financed under the analysed priority.

#### PROJECTS UNDER PRIORITY AXIS 8 OF THE OPI&E 2014–2020

CO-FINANCED PROJECTS	NUMBER/ SHARE OF CO-FINANCED PROJECTS	PROJECT VALUE/SHARE	VALUE/SHARE OF EU FINANCING
Co-financed projects in total	138	2 541 520 327.38 zł	1 813 830 797.23 zł
Museum projects in relation to co-financed projects in total	31.16%	40.84%	37.71%

Source: Own calculations based on historical data from the Ministry of Culture and National Heritage

14 Information about Priority Axis 8 and co-financed projects is available at: <http://poiis.mkidn.gov.pl/> [accessed on: 27 August 2019].

Similarly to previously discussed programmes, museum projects stand out also in this case, both in terms of their number and value.

## SUMMARY

The infrastructure projects discussed in this study, co-financed from the European funds in the period from 2004 to 2019, have been part of the development strategies of many Polish cities and regions, as well as activities aimed at creating a completely new space for the presentation of art. Museums have also evolved in terms of their philosophy which Katarzyna Jagodzińska summarised with three words: ‘openness’, ‘involvement’ and ‘participation’<sup>15</sup>.

Undoubtedly, as a result of these investments Polish museums have been able to increase their collections and ensure better storage conditions. The objects with respect to which the investment projects have been implemented are mainly used for permanent and temporary exhibitions, museum lessons, workshops, meetings, debates, etc. Museums are increasingly more involved in digitisation of their collections in order to protect valuable exhibits from damage or theft, and to share them with wider audiences. Digitised collections are also used to create online museums. With the construction/extension and conservation of the infrastructure, museums gain new spaces and increase the quality of the already existing ones. Furthermore, institutions are adapted to people with limited options, including those with disabilities.

Economically, the projects have directly contributed to creating new jobs<sup>16</sup>. Next to museology professionals, people of other professions are also employed for functions and services related to the operation of museums<sup>17</sup>.

The four charts presented below clearly show that investments in museums account for a significant part of all projects: in terms of quantity (Chart 1, p. 128), obtained financing (Charts 2 and 3, p. 129) and percentage-wise (Chart 4, p. 130). The figures reveal that the distribution of museum investments per region is not even. In light of this, one may venture the following

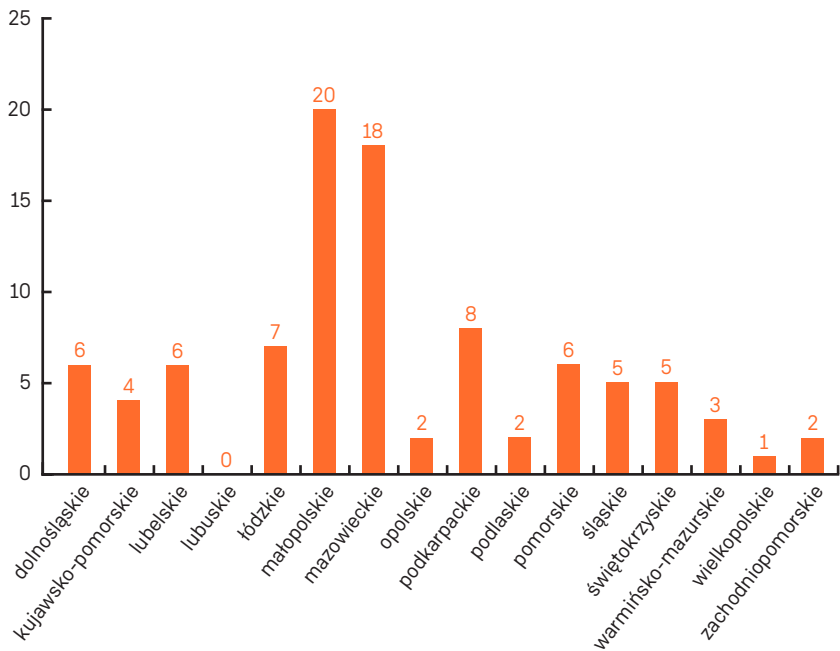
- 15 K. Jagodzińska, *Nowe miejsca nowej sztuki w Europie Środkowej* [New places of new art in Central Europe], ‘Muzeologia’, vol. 19, Universitas, Kraków 2019.
- 16 The ‘total number of new jobs (FTE) created’ as a result of museum projects implemented under the OPI&E 2007–2013 is nearly 80 (FTE – full-time equivalent).
- 17 See: K. Jagodzińska, J. Purchla, J. Sanetra-Szeliga, P. Niedźwiecki, K. Tylus-Sowa, C. Thys, A. Vandesande, K. Van Balen, S. Van der Auwera, L. Verpoest, *Cultural Heritage Counts for Europe. Full Report*, CHCfE Consortium by the International Cultural Centre, Kraków 2015.



hypothesis: the uneven distribution of projects may reflect how museums are spread across Poland<sup>18</sup>, how they are managed, that their condition is satisfactory (no investments necessary, sufficient funding from the state) or that they have no ready-made projects that they could use to apply for the funding. Undoubtedly, further studies would be necessary to confirm these conclusions.

Summing up the co-financed investments (95 projects, total value: PLN 2199.56 million, total co-financing: PLN 1404.12 million) and comparing them to the 2017 plan for the state budget expenditure (Part 24, Section 921, Chapter 92118: 'Museums') clearly shows that:<sup>19</sup>

#### NUMBER OF MUSEUM PROJECTS CO-FINANCED UNDER EUROPEAN PROGRAMMES IN 2004–2019 – BY VOIVODESHIP

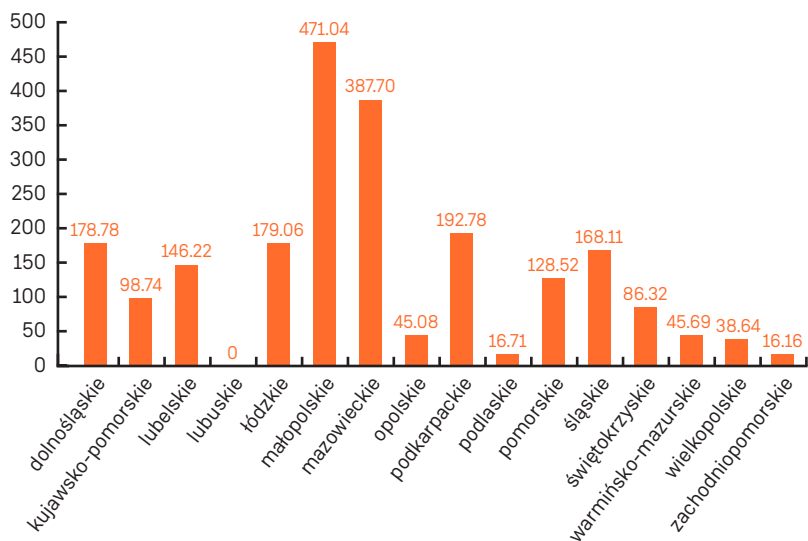


Source: Own study based on historical data from the Ministry of Culture and National Heritage

18 See the chart on p. 120 in this study.

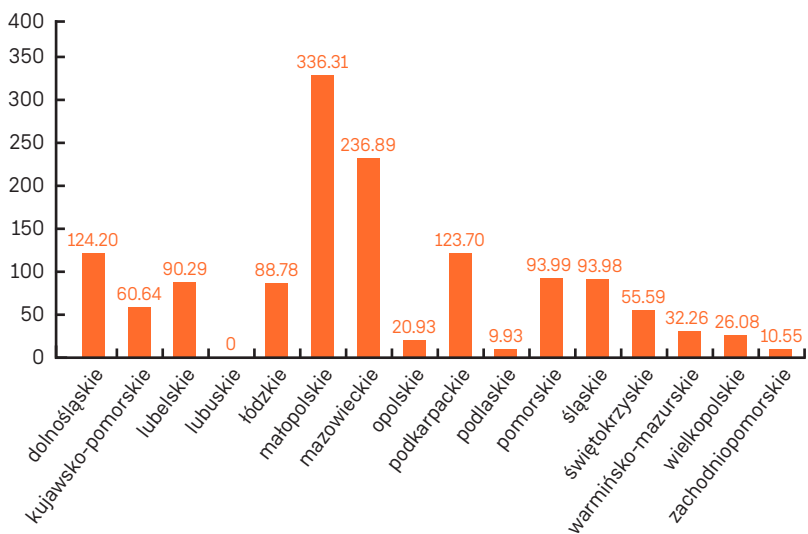
19 Own study based on the data from the Budget Act for 2017, Part 24: 'Culture and protection of cultural heritage'. Appendix No. 2, [in:] Budget for Part 24: 'Culture and protection of cultural heritage', 2017; published on: 7 March 2017, [in:] Bulletin of Public Information (BIP), *Budżet MKiDN* [Budget of the Ministry of Culture and National Heritage], available at: <http://bip.mkidn.gov.pl/pages/budzet-mkidn.php> [accessed on: 18 September 2019].

### TOTAL VALUE (IN MILLION PLN) OF MUSEUM PROJECTS CO-FINANCED UNDER EUROPEAN PROGRAMMES IN 2004-2019 - BY VOIVODESHIP



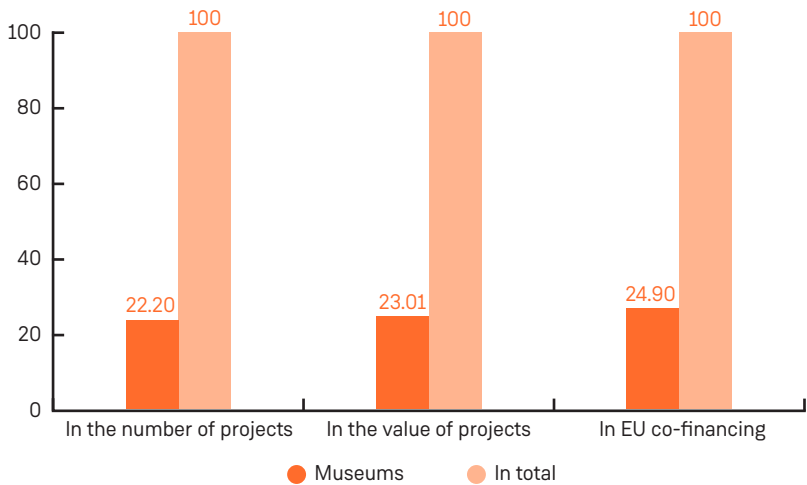
Source: Own study based on historical data from the Ministry of Culture and National Heritage

### VALUE OF EUROPEAN SUPPORT (IN MILLION PLN) FOR MUSEUM PROJECTS CO-FINANCED UNDER EUROPEAN PROGRAMMES IN 2004-2019 - BY VOIVODESHIP



Source: Own study based on historical data from the Ministry of Culture and National Heritage

## SHARE OF MUSEUM PROJECTS IN RELATION TO TOTAL CULTURAL INVESTMENTS CO-FINANCED UNDER EUROPEAN PROGRAMMES IN 2004-2019 (IN %)



Source: Own study based on historical data from the Ministry of Culture and National Heritage

The total value of the projects in relation to the 2017 plan is the equivalent of as many as 3.1 annual budgets;

The total value of the projects in relation to the 2017 plan for state budget expenditure on property (i.e. investments and investment purchases) is the equivalent of 6.8 annual budgets.

The data presented in this study shows the scale of European funds invested in the sector of state-owned, local government and co-managed museums in 2004-2019.

## COMMENTARY

Investments in museum infrastructure are said to provide an opportunity to increase the dynamics and ensure the sustainability of regional development. In the last 15 years museology (particularly in Poland) has changed dramatically owing to a wave of investments in infrastructure (financed also from the state budget). Having contributed to the socio-economic and urban transformation, they have often provided an impulse for further development of local areas.

A museum may be an important factor that determines the quality of public space. Museum objects and complexes, along with surroundings that correspond to their function, enrich the cityscape with public spaces that define its urban

composition, status and image, and should also become a catalyst for the revitalisation of the next districts. European examples (e.g. London Docklands, Manchester, Bilbao, Kreuzberg or the former Berlin-Gatow airfield) show that the status of a district or a city may change at the local, national or even international level as a result of successfully implemented projects in the field of culture.

Undoubtedly, European funds have improved the quality of access to culture (museum offer). However, this is only the beginning of changes in this area because as of yet the opportunity for structural modernisation (in terms of management, organisationally and legally) has not yet been used in its entirety. There is still room for improvement in this area. To this end, further studies are needed that should include an in-depth analysis of strengths and weaknesses of the museum sector, opportunities used by the institutions as well as risks related to European funds in terms of investments and 'soft' measures.

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- Jagodzińska K., Purchla J., Sanetra-Szeliga J., Niedźwiecki P., Tylus-Sowa K., Thys C., Vandesande A., Van Balen K., Van der Auwera S., Verpoest L., *Cultural Heritage Counts for Europe. Full Report*, CHCfE Consortium by the International Cultural Centre, Kraków 2015.
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- Folga-Januszewska D., *Muzea w Polsce 1989–2008. Stan, zachodzące zmiany i kierunki rozwoju muzeów w Europie oraz rekomendacje dla muzeów polskich* [Museums in Poland in 1989–2008. The state, changes and directions in museum development in Europe, and recommendations for Polish museums] (one of the Reports on the State of Culture), Ministry of Culture and National

Heritage, Warsaw, December 2008, available at: [http://www.kongreskultury.pl/library/File/RaportMuzea/muzea\\_raport\\_w.pelna\(1\).pdf](http://www.kongreskultury.pl/library/File/RaportMuzea/muzea_raport_w.pelna(1).pdf) [accessed on: 18 September 2019].

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- The Budget Act for 2017, Part 24: 'Culture and protection of cultural heritage'. Appendix No. 2, [in:] Budget for Part 24: 'Culture and protection of cultural heritage', 2017; published on: 7 March 2017, [in:] Bulletin of Public Information (BIP), *Budżet MKiDN* [Budget of the Ministry of Culture and National Heritage], available at: <http://bip.mkidn.gov.pl/pages/budzet-mkidn.php> [accessed on: 18 September 2019].
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## APPENDIX

### LIST OF MUSEUM PROJECTS CO-FINANCED FROM EUROPEAN FUNDS BY SELECTED NATIONAL PROGRAMMES

No.	NAME OF THE BENEFICIARY	PROJECT TITLE	TOTAL VALUE (IN PLN)	AMOUNT OF EUROPEAN CO-FINANCING (IN PLN)	VOIVODESHIP
1	2	3	4	5	6
<b>Integrated Regional Operational Programme (IROP) 2004–2006, Measure 1.4: 'Development of tourism and culture'</b>					
1	City of Wrocław	Renovation and modernisation of the Municipal Museum of Wrocław – stage 2	9 986 751.01	4 525 326.66	dolnośląskie
2	City of Toruń (gmina)	Design and construction of the Contemporary Art Centre	46 442 339.00	29 648 319.12	kujawsko-pomorskie
3	Ethnographic Museum in Toruń	Multiculturalism, tolerance, integration – modernisation of the Ethnographic Museum in Toruń	4 779 496.99	2 094 232.93	kujawsko-pomorskie
4	Lublin Museum	Protection and conservation of Lublin Castle – the most valuable monument in the region between the Vistula and Bug River	8 956 332.14	5 475 752.87	lubelskie
5	City of Łódź	Culture and tradition of Łódź as a centre of textile industry – modernisation and development of the Geyer factory complex	29 641 104.96	15 349 038.96	łódzkie
6	Museum of Art in Łódź	Modernisation and adaptation of a former factory building from the 19 <sup>th</sup> century for the Museum of Art in Łódź	54 486 171.12	16 798 899.13	łódzkie
7	District Museum in Nowy Sącz	Construction of the Galician Town in Nowy Sącz – implementation of the first stage	12 282 859.88	7 484 610.29	małopolskie
8	City of Oświęcim	Renovation and adaptation of the Piast Castle in Oświęcim	5 182 960.95	3 160 321.18	małopolskie
9	Royal Castle in Warsaw Monument of National History and Culture	Renovation and reconstruction of the Tin-Roofed Palace in the Royal Castle Complex in Warsaw	41 199 844.11	21 745 029.44	mazowieckie

## LIST OF MUSEUM PROJECTS (continued)

1	2	3	4	5	6
10	Wilanów Palace Museum	Restoration of the interior of the first art museum in Poland – the Wilanów Palace Museum	6 000 054.98	4 097 274.82	mazowieckie
11	Museum of Opole Silesia in Opole	Mons Universitatis. Extension and renovation of the Museum of Opole Silesia in Opole	30 017 355.39	13 300 421.23	opolskie
12	National Museum of the Region of Przemyśl	Construction of the Museum – Multicultural Centre of History and Art in Przemyśl	22 833 919.62	15 635 853.92	podkarpackie
13	Father Krzysztof Kluk Museum of Agriculture in Ciechanowiec	Renovation of the historical substance of the Museum of Agriculture in Ciechanowiec	5 762 378.16	3 144 567.79	podlaskie
14	Museum of Central Pomerania in Słupsk	Strengthening the touristic potential of 'Kraina w kratę' ['Land of Chequered Houses'] – reconstruction of the Albrecht homestead in Swołowo	6 214 900.23	3 437 732.87	pomorskie
15	Museum in Pszczyna	Renovation of the castle complex in Pszczyna	8 637 421.46	5 185 703.42	śląskie
16	Żywiec (gmina)	Revitalisation and cultural development of the complex of the Old Castle and Habsburg Park in Żywiec	3 749 709.63	2 811 532.11	śląskie
17	National Museum in Szczecin	Modernisation of the buildings of the National Museum in Szczecin	12 660 555.83	7 670 754.00	zachodnio-pomorskie
<b>The European Economic Area Financial Mechanism and Norwegian Financial Mechanism 2004–2009, Priority 3: 'Protection of the European Cultural Heritage'</b>					
1	National Museum in Kraków	Renovation and modernisation of the Gallery of the 19 <sup>th</sup> -Century Polish Art at Sukiennice (The Cloth Hall) in Kraków	41 303 393.00	20 600 251.00	małopolskie
2	The Princes Czartoryski Foundation at the National Museum in Kraków	Protection against destruction and theft of the holdings of the Princes Czartoryski Foundation at the National Museum in Kraków as a form of Protection of European Cultural Heritage	18 986 748.00	16 138 737.00	małopolskie

1	2	3	4	5	6
3	Wilanów Palace Museum	Renovation of the Royal Palace and Garden complex in Wilanów – stage 2	19 711 007.00	13 756 468.00	mazowieckie
4	Castle Museum in Łańcut	Revitalisation of historical buildings of the Manege, Officials Club and Orchid House in the Castle Museum in Łańcut	23 637 146.00	9 099 180.00	podkarpackie
5	Subcarpathian Museum in Krosno	The 'Carpathian Troy' Open-Air Archaeological Museum – a tourist attraction in the region	10 278 189.00	6 873 575.00	podkarpackie
6	Malbork Castle Museum	The Residential Complex of the Grand Masters at the Middle Castle in Malbork – palace with the west wing – continuation of works	17 387 575.00	10 432 543.00	pomorskie
7	National Maritime Museum in Gdańsk	Reconstruction and development of the cultural infrastructure in the National Maritime Museum in Gdańsk for the purposes of the Maritime Culture Centre	48 336 816.00	33 677 290.00	pomorskie
8	Historical Museum of the City of Gdańsk	Emergency conservation work of the Wisłoujście Fortress – a unique monument of the fortification works in Europe	5 997 406.00	5 097 794.00	pomorskie
9	The Jan Pazdur Museum of Nature and Technology 'Ecomuseum' Starachowice	Regio Ferrea – renovation and adaptation for cultural purposes of the historical iron foundry in Starachowice	9 508 152.05	6 624 533.39	świętokrzyskie
10	Museum of Warmia and Mazury in Olsztyn	Emergency conservation work in the galleries of the castle of Lidzbark Warmiński	4 574 710.04	3 888 501.76	warmińsko-mazurskie
<b>Operational Programme Infrastructure and Environment for 2007-2013, Priority 11: 'Culture and Cultural Heritage'</b>					
1	National Museum in Wrocław	Restoration and reconstruction of the Four Dome Pavilion for the exhibition purposes of the National Museum in Wrocław	79 344 170.00	50 000 000.00	dolnośląskie
2	City of Zamość	Creating the Museum of Fortifications and Weaponry within Bastion III and the Arsenal in Zamość	27 646 230.27	20 000 000.00	lubelskie



## LIST OF MUSEUM PROJECTS (continued)

1	2	3	4	5	6
3	National Museum in Kraków	The European Centre of Polish Numismatics in the National Museum in Kraków	22 850 574.21	18 985 775.03	małopolskie
4	Wawel Royal Castle – State Art Collection	Renovation of the exterior courtyard and adaptation of the building as a promotion and information centre in Wawel	16 005 785.90	10 986 986.18	małopolskie
5	Manggha Museum of Japanese Art and Technology in Kraków	Construction and launch of the Europe – Far East Gallery at the Manggha Museum of Japanese Art and Technology in Kraków	27 555 395.93	18 409 691.00	małopolskie
6	Auschwitz–Birkenau State Museum in Oświęcim	Conservation of five wooden barracks at the former Auschwitz II–Birkenau Concentration Camp	5 299 466.94	4 455 460.85	małopolskie
7	Wilanów Palace Museum	Revitalisation and digitisation of the 17th-century palace and garden complex in Wilanów – stage 3	25 140 561.09	21 508 793.75	mazowieckie
8	Wilanów Palace Museum	Revitalisation and digitisation of Wilanów, the only Baroque royal residence in Poland	18 854 348.06	12 675 218.15	mazowieckie
9	Royal Castle in Warsaw	Renovation of the eastern facade of the Royal Castle in Warsaw	6 366 629.01	4 000 640.85	mazowieckie
10	Royal Łazienki Museum in Warsaw	Conservation and renovation of the Palace on the Isle together with its surroundings in the Royal Łazienki Museum in Warsaw	36 519 150.20	24 000 000.00	mazowieckie
11	Capital City of Warsaw	The Praga Museum of Warsaw	35 882 472.42	12 123 380.04	mazowieckie
12	Museum of Folk Architecture	The Galician Market Square – construction of an urban sector in the Ethnographic Park in Sanok	20 747 044.99	11 684 974.70	podkarpackie
13	Auschwitz–Birkenau State Museum in Oświęcim	Conservation and construction work in the former Auschwitz I Concentration Camp – Blocks No. A-2 and A-3	17 042 134.77	14 363 980.00	śląskie
14	National Museum in Poznań	Revitalisation and modernisation of the Palace and Park Complex in Rogalin – Department of the National Museum in Poznań – stage 2	38 639 085.40	26 082 541.42	wielkopolskie

1	2	3	4	5	6
<b>The European Economic Area Financial Mechanism and Norwegian Financial Mechanism for 2009–2014, Programme: 'Conservation and revitalisation of cultural heritage'</b>					
1	Ossoliński National Institute	The Pan Tadeusz Museum in Wrocław – innovative space – education through culture	44 807 422.99	37 858 158.47	dolnośląskie
2	Museum of Papermaking in Duszniki-Zdrój	Upgrade and adaptation of the historical drying facility for cultural purposes as well as fire protection of the Museum of Papermaking complex in Duszniki-Zdrój, along with the maintenance and digitisation of Museum collections	9 562 660.00	6 442 241.87	dolnośląskie
3	National Museum in Kraków	Construction of the Józef Czapski Pavilion at the National Museum in Kraków	18 931 038.00	15 504 832.00	małopolskie
4	Wawel Royal Castle – State Art Collection	Pieskowa Skała. Conservation of architectonic qualities of the castle and expanding the educational and cultural offer	11 270 948.48	9 504 929.48	małopolskie
5	Royal Łazienki Museum	Sphere of Muses and Thoughts of Stanisław August – renovation and maintenance of the 18th-century Old Orangery with the Stanisławowski Theatre for the new exhibition of sculpture and implementation of the cultural programme at the Royal Łazienki Museum	18 561 165.00	15 210 053.00	mazowieckie
6	Museum of Warsaw	The modernisation, conservation and digitisation of historical facilities of the Museum of Warsaw's Principal Seat at the Old Market Square [Rynek Starego Miasta] in Warsaw	53 407 915.00	18 284 823.28	mazowieckie
7	Castle Museum in Łańcut	Preserving and improvement of the cultural heritage of the former Łańcut Estate through the renovation, conservation and digitisation of the holdings of the Castle Museum in Łańcut (OR-KAlI)	18 860 176.00	13 058 822.00	podkarpackie
8	Malbork Castle Museum	Conservation and construction work at the Holy Virgin Mary Church complex in the Malbork Castle Museum	23 370 747.00	19 047 355.00	pomorskie

## LIST OF MUSEUM PROJECTS (continued)

1	2	3	4	5	6
9	National Maritime Museum	Shipwreck Conservation Centre with Studio Warehouse in Tczew – construction of new cultural infrastructure of the Polish Maritime Museum in Gdańsk	27 210 613.00	22 292 960.00	pomorskie
10	Silesian Museum in Katowice	Revitalisation of the historical buildings of Main Baths and Carpenter's Shop together with the adjacent area of the former Katowice Mine and the construction of the infrastructure necessary to fulfill the needs of the Silesian Museum in Katowice	29 893 263.00	12 593 858.34	śląskie
11	Museum of Warmia and Mazury in Olsztyn	Conservation and Restoration of the 14 <sup>th</sup> -century Castle in Lidzbark Warmiński – the Pearl of Gothic architecture in Poland – stage 2	19 368 870.00	13 301 875.00	warmińsko-mazurskie
<b>Operational Programme Infrastructure and Environment 2014–2020, Priority Axis 8 'Protection of Cultural Heritage and Development of Cultural Resources', Measure 8.1</b>					
1	National Museum in Wrocław	Modernisation of the Panorama of the Racławice Battle complex – stage 3	10 308 730.00	7 989 081.30	dolnośląskie
2	National Museum in Wrocław	Design and implementation of an exhibition system that optimises the arrangement possibilities of exhibition activities and other types of cultural presentations at the Museum of Contemporary Art – Branch of the National Museum in Wrocław, 1 Wystawowa Street	24 766 049.99	17 384 778.64	dolnośląskie
3	City of Toruń (gmina)	The Toruń Fortress Museum – adaptation of the Chełmińska (Chełmno) Gate Barracks building for museum purposes	22 236 408.00	14 382 298.52	kujawsko-pomorskie
4	The Leon Wyczółkowski District Museum in Bydgoszcz	Renovation and extension of the Leon Wyczółkowski District Museum in Bydgoszcz, 4 Gdańska Street	25 286 673.62	14 519 840.34	kujawsko-pomorskie
5	Lublin Museum	Lublin Museum – preservation of the heritage of the past and new challenges for the future: education, science, innovation, promotion of the region, tourism	34 153 641.96	17 690 712.41	lubelskie

1	2	3	4	5	6
6	The Zamoyski Museum in Kozłówka	Reconstruction, revitalisation and conservation of the buildings of the palace and park complex in Kozłówka (two outbuildings, a stable, the theatre) with their adaptation for cultural and tourist purposes	40 685 475.39	24 790 574.25	lubelskie
7	The Nadwiślańskie Museum in Kazimierz Dolny	Renovation, conservation and modernisation of the exhibition in selected historical buildings of the Nadwiślańskie Museum in Kazimierz Dolny	16 514 463.74	9 713 318.72	lubelskie
8	Museum of Ziemia Lubuska	Extension and modernisation of the Museum of Ziemia Lubuska	18 267 534.70	12 623 056.08	lubelskie
9	Museum of Art in Łódź	Studio warehouse for the Museum of Art in Łódź - Building J	9 845 097.18	6 577 249.31	łódzkie
10	Archaeological and Ethnographic Museum in Łódź	Modernisation of Buildings 'B', 'D', 'E' and rooms along with the courtyard of the Archaeological and Ethnographic Museum in Łódź	30 564 734.00	14 681 455.00	łódzkie
11	Museum of Art in Łódź	Revitalisation of the infrastructure of the Museum of Art in Łódź - 43 Gdańska Street	18 279 162.50	12 242 057.00	łódzkie
12	City of Łódź	Revitalisation, modernisation and improving the infrastructure of the historical building of the Museum of the City of Łódź - the Poznański Palace in the part used by the Museum of the City of Łódź	20 785 794.61	14 164 617.96	łódzkie
13	Central Museum of Textiles in Łódź	Enriching the offer of the Central Museum of Textiles in Łódź by modernising its infrastructure, conservation work and purchase of equipment	15 458 994.85	8 963 559.18	łódzkie
14	Auschwitz-Birkenau State Museum in Oświęcim	Adaptation of the Old Theatre building to the activities of the International Centre for Education about Auschwitz and the Holocaust of the Auschwitz-Birkenau State Museum in Oświęcim	28 696 854.87	22 178 168.66	małopolskie

LIST OF MUSEUM PROJECTS (continued)

1	2	3	4	5	6
15	Historical Museum of the City of Kraków	Krzysztofory Once Again – the Complete Museum: The modernisation, renovation and conservation of the Krzysztofory Palace along with its adaptation to the function and tasks of a modern, multifunctional museum facility	42 033 167.45	29 047 310.83	małopolskie
16	The Walery Rzewuski Museum of the History of Photography in Kraków	Modernisation and adaptation of the historical seat of the Walery Rzewuski Museum of the History of Photography in Kraków for the purposes of a modern warehouse, conservation, digitisation and research centre	25 274 435.82	14 673 312.63	małopolskie
17	National Museum in Kraków	The Past for the Future – Renovation and furnishing of the Princes Czartoryski Museum, the National Museum in Kraków, in order to make its unique collection available to the public	51 540 019.83	42 986 632.86	małopolskie
18	The Tatra Museum in Zakopane	Reconstruction and modernisation of the historical wooden buildings of the Tatra Museum in Zakopane to preserve and present the unique cultural heritage of Podhale	12 833 516.44	8 923 373.27	małopolskie
19	Museum of Municipal Engineering in Kraków	Restoration of the historical residence of the Museum of Municipal Engineering in Kraków for a modern museum of science and technology	40 851 808.34	28 284 529.74	małopolskie
20	Polish Aviation Museum in Kraków	Restoration of the historical complex of the former Rakowice-Czyżyny airport along with its adaptation for the purposes of the Polish Aviation Museum in Kraków	13 963 438.06	9 371 344.10	małopolskie
21	District Museum in Nowy Sącz	SKANSENOVA – systemic preservation of cultural heritage in open-air museums of the Małopolska Region	13 563 788.79	8 850 565.73	małopolskie

1	2	3	4	5	6
22	Wawel Royal Castle – State Art Collection	Wawel – heritage for the future	30 007 848.77	25 166 577.64	małopolskie
23	Auschwitz-Birkenau State Museum in Oświęcim	Improving the access to cultural resources by extending the visitors' route of Auschwitz-Birkenau State Museum with post-camp space of Schlachthaus and Molkerei buildings together with the reconstruction of the cinema hall	32 606 237.38	21 592 902.85	małopolskie
24	Museum of Independence in Warsaw	Adaptation of the Przebendowski/Radziwiłł Palace to its new cultural and educational functions, including for people with disabilities	24 423 843.89	13 863 483.04	mazowieckie
25	Royal Castle in Warsaw – Museum. The Residence of Kings and the Republic of Poland	Reconstruction of the Lower Gardens of the Royal Castle in Warsaw	23 123 535.78	18 775 982.06	mazowieckie
26	National Museum in Warsaw	Reorganisation of permanent exhibits in the National Museum in Warsaw's Gallery of Ancient Art	16 084 867.67	12 226 736.27	mazowieckie
27	Museum of King Jan III's Palace at Wilanów	Restoration and protection of the symbol of the Polish cultural heritage – the Museum of King Jan III's Palace in Wilanów	17 783 784.44	13 651 607.12	mazowieckie
28	Royal Łazienki Museum	Pegasus Stables. Conservation and renovation of the Kubicki Stables in the Royal Łazienki Museum in Warsaw. Adaptation of the building for exhibition-related and educational purposes and implementation of energy-efficient solutions	10 954 631.61	8 882 383.73	mazowieckie
29	National Ethnographic Museum in Warsaw	Purchase of equipment and exhibits for the purposes of modern exhibitions at the National Ethnographic Museum and its educational and cultural activities	7 426 645.78	4 126 816.41	mazowieckie

## LIST OF MUSEUM PROJECTS (continued)

1	2	3	4	5	6
30	Capital City of Warsaw	Purchase of equipment and exhibits for the implementation of Stage 2 of the main exhibition at the Museum of Warsaw and conducting cultural activities in the seat at the Old Market Square in Warsaw	8 754 094.86	4 640 983.25	mazowieckie
31	Royal Łazienki Museum	Sources of Transformations. Protection and sharing of the Historic Heritage of the Royal Łazienki. Conservation and renovation of the White Pavilion and the Water Tower together with the historical garden of the Royal Łazienki Museum in Warsaw	17 510 146.37	13 319 730.80	mazowieckie
32	Polish Song Museum in Opole	Modernisation of cultural institutions to improve access to objects and services in the field of music, in particular in the field of Polish song	15 057 932.17	7 632 098.35	opolskie
33	Castle Museum in Łańcut	Preserving and improvement of the cultural heritage of the former Łańcut Estate through repair and maintenance work, and creating new exhibition spaces in the castle and historical park of the Castle Museum in Łańcut (OR-KA II, III, IV, VII)	42 860 355.23	29 634 203.22	podkarpackie
34	Castle Museum in Łańcut	Repair and maintenance work in the Manege and Old Orangery buildings as part of the project 'Preserving and improvement of the cultural heritage of the former Łańcut Estate through repair and maintenance work, and creating new exhibition spaces' (OR-KA II, III, IV, VII)"	31 954 823.53	22 782 879.34	podkarpackie
35	Regional Museum in Stalowa Wola	Restoration of modernist school workshops in Stalowa Wola for the purposes of the Museum of the Central Industrial District	21 608 749.96	14 932 254.03	podkarpackie

1	2	3	4	5	6
36	Sybir Memorial Museum in Białystok	Implementation of a permanent exhibition and purchase of equipment for the needs of the Sybir Memorial Museum	10 947 753.47	6 783 630.07	podlaskie
37	Coal Mining Museum in Zabrze	Revitalisation and sharing of the post-industrial heritage of Upper Silesia	108 784 770.51	59 026 372.92	śląskie
38	National Museum in Kielce	Modernisation of the Archaeological Museum in Wiślica is a Branch of The National Museum in Kielce, together with its surroundings, in order to preserve and protect unique objects of national heritage	18 778 989.97	13 978 969.08	świętokrzyskie
39	National Museum in Kielce	Palace in the museum, Museum in the Palace. Protection, preservation and sharing for public purposes of movable and immovable monuments of national importance	21 559 772.02	17 324 907.69	świętokrzyskie
40	Museum of the Kielce Region Countryside	Expansion and modernisation of the Mausoleum of the Martyrdom of Polish Villages in Michniów	21 212 156.89	10 008 094.00	świętokrzyskie
41	Historical and Archaeological Museum in Ostrowiec Świętokrzyski	Improving access to the Historical and Archaeological Museum in Ostrowiec Świętokrzyski by improving the infrastructure of the Archaeological Museum, Krzemionki Reserve and the Wielopolski Palace	15 263 074.46	7 654 733.25	świętokrzyskie
42	Museum of the Battle of Grunwald in Stębark	Extension, reconstruction and renovation of the building of the Museum of the Battle of Grunwald in Stębark	21 750 946.14	15 065 040.65	warmińsko-mazurskie
43	National Museum in Szczecin	Conservation Sky - purchase of equipment for the Conservation Department of the National Museum in Szczecin	3 503 619.71	2 883 889.69	zachodniopomorskie

Source: Own study based on historical data from the Ministry of Culture and National Heritage, and *Mapa dotacji UE* [EU grants map], available at: <https://mapadotacji.gov.pl> [accessed on: 18 September 2019]



# POLISH STATE ARCHIVES AND INTERNATIONAL COOPERATION

Head Office of State Archives

The idea of broader cooperation among archival bodies in Europe was first proposed by the Netherlands during its presidency in the second half of 1991. This is when the Resolution of the Council and the Ministers of Culture, meeting within the Council of 14 November 1991 on arrangements concerning archives was adopted<sup>1</sup>. A group of experts, representatives of national archives, was appointed which compiled a special report on the situation in the archives, calling for a more extensive collaboration in this area. Entitled 'Archives in the European Union' (also known as the 'Black Book' from the colour of its cover), the report was published in 1994 and it resulted in the Council Conclusions of 17 June 1994 concerning greater cooperation in the field of archives<sup>2</sup>. This document gave rise to several important European initiatives, such as the DLM Forum and INSAR. It also recommended including the then candidate countries (e.g. Poland) in actions taken in this area.

- 1 Resolution of the Council and the Ministers of Culture, meeting within the Council of 14 November 1991 on arrangements concerning archives, OJ C 314, 5.12.1991.
- 2 Council conclusions of 17 June 1994 concerning greater cooperation in the field of archives, OJ C 235, 23.08.1994.

In April 2001 in Lund, Sweden, during the meeting of directors of national archives from EU Member States, a draft resolution was put forward on greater archival coordination in Europe. The purpose of this initiative was to amend the provisions of the Resolution and Council Conclusions of 1991 and 1994 in light of the EU enlargement and changes in the work of archives, such as increased use of new technologies. The Resolution was adopted by the Council on 6 May 2003<sup>3</sup>. Its most important provisions addressed public access to documents and archives, and development of archival science in the context of information society. Similarly to 1991, the Resolution obliged the European Commission, to appoint a working group whose aim was to develop and publish in 2004 a new report on archives in the enlarged EU<sup>4</sup>. The State Archives of Poland joined the working group, contributing significantly to the emerging report<sup>5</sup>. The report was also published in Polish by the Head Office of State Archives<sup>6</sup>.

The efforts of the EU national archives services towards a greater integration with the archives in candidate countries resulted in an active participation of Polish archives in the DLM Forum, one of the most important European initiatives regarding electronic documents and digital records. The DLM Forum (from French: *Données lisibles par machine* – machine-readable data) was established in 1994 pursuant to the aforementioned Council Conclusions of 17 June 1994. The purpose of this initiative was to create a platform for the exchange of experience and a discussion about European archives services and archival science, as well as ICT industry and its solutions in the field of the management, storage, conservation and retrieval of electronic archival records. The first DLM Forum conference

- 3 Council Resolution of 6 May 2003 on archives in the Member States, OJ C 113, 13.05.2003.
- 4 General Report on the Activities of the European Union 2003, Chapter X, point 1171 'Cooperation in the archive sector at European level'.
- 5 *Report on archives in the enlarged European Union. Increased archival co-operation in Europe: action plan*, Office for Official Publications of the European Communities, Luxembourg 2005.
- 6 *Raport o archiwach w Unii Europejskiej po rozszerzeniu. Pogłębiona współpraca archiwalna w Europie – plan działania*, Head Office of State Archives, Warsaw 2011. For more see: E. Rosowska, *Archiwa w polityce Unii Europejskiej. Vademecum* [Archives in the policy of the European Union. Handbook], Head Office of State Archives, Warsaw 2004, available at: <https://issuu.com/archi725/docs/vademecum> [accessed on: 15 August 2019].

was held in December 1996 in Brussels. It was attended by over 300 experts representing public administrations, state archives services, ICT industry and research centres. The DLM Forum is recognised for its multidisciplinary approach to electronic archives and high professionalism<sup>7</sup>. Representatives of Polish archives have been active on the DLM Forum since its beginning, using it as a platform for learning new skills and innovative solutions in the management of electronic documentation and archives. In 2003, based on the DLM Forum, a European DLM Network was established whose aim is to build a European network for research and exchange of experience in the field of electronic documents. The name of the DLM Forum also evolved, with its acronym now reinterpreted as the ‘Document Lifecycle Management’<sup>8</sup>.

With the signing of the Nice Treaty in 2001, new opportunities opened up for candidate countries – among them programmes offering access to EU funds in a broadly understood sector of cultural heritage. The State Archives of Poland availed of them by engaging in digitisation projects of objects of cultural heritage within such programmes as: Culture 2000, DigiCult, eCulture, Media+, eTEN, or Framework Programmes for Research and Technological Development<sup>9</sup>.

The first major project that Polish archives joined was the DELOS Network of Excellence in Digital Libraries (DELLOS NoE), implemented in

- 7 See: *The History of the DLM Forum*, available at: <http://www.dlmforum.eu/index.php/about-us/our-history> [accessed on: 15 August 2019].
- 8 For more see: *Proceedings of the DLM-Forum. European citizens and electronic information – the memory of the Information Society, Brussels, 18–19 October 1999*, Office for Official Publications of the European Communities, Luxembourg 2000; *@ccess and preservation of electronic information. Best practices and solutions. Proceedings of the DLM-Forum 2002, Barcelona, 6–8 May 2002*, Office for Official Publications of the European Communities, Luxembourg 2002; K. Schürer, *Better access to electronic information for the citizen. The relationship between public administration and archives services concerning electronic documents and records management*, Office for Official Publications of the European Communities, Luxembourg 2001; *The proceedings of the DLM-Forum on electronic records, Brussels, 18–20 December 1996*, INSAR: European Archives News, Supplement II, Office for Official Publications of the European Communities, Luxembourg 1997; etc.
- 9 For more see: *Archives in the New Age. The Strategic Problems of the Automation of Archives. Papers of the International Conference, Warsaw, September 28–29, 2001*, E. Rosowska (Ed.), Head Office of State Archives, Warsaw 2002.

2000–2003 as part of the Fifth Framework Programme and coordinated by the European Research Consortium for Informatics and Mathematics (ERCIM) from France<sup>10</sup>. The first DELOS network brought together dozens of institutions from EU Member States and candidate countries, representing scientific communities responsible for digital libraries and archives, user communities (cultural heritage institutions, electronic media) and the ICT industry. The overarching objective of the network was to create conditions in Europe that would be conducive to research in the field of digital libraries and archives<sup>11</sup>. Another focus was on disseminating the results of research among interested communities of users of digital archives and libraries in the countries of Central and Eastern Europe (CEE), in particular those with candidate status. This objective was addressed by the DELOS CEE project, which covered the candidate countries, and initiatives implemented within the International Cooperation Forum. The DELOS CEE project was coordinated by the Head Office of State Archives of Poland, with the consortium consisting of the International Centre for Information Management Systems and Services (ICIMSS) in Toruń, Univerzita Komenského v Bratislave (Comenius University in Bratislava), Latvijas Universitāte (University of Latvia in Riga) and Könyvtári Intézet – Budapest (Library Institute in Budapest). As part of the project, international workshops and conferences about digital archives and libraries were organised in 2002–2003: ‘Planning for a Digital Library’ (October 2002, Toruń); ‘Standardisation. From General

10 More information about the project is available at: <https://cordis.europa.eu/project/rcn/55028/factsheet/en> and <http://delosw.isti.cnr.it> [accessed on: 15 August 2019].

11 More information about research initiatives within the DELOS network may be found for example in: *Digital Libraries: Research and Development*, C. Thanos, F. Borri, L. Candela (Eds.), Springer-Verlag, Berlin–Heidelberg 2007; L. Candela, D. Castelli, P. Pagano et al., *Setting the Foundations of Digital Libraries: The DELOS Manifesto*, ‘D-Lib Magazine’, March/April 2007, Vol. 13, No. 3/4, available at: [https://www.researchgate.net/publication/232095792\\_Setting\\_the\\_Foundations\\_of\\_Digital\\_Libraries\\_TheDELOS\\_Manifesto](https://www.researchgate.net/publication/232095792_Setting_the_Foundations_of_Digital_Libraries_TheDELOS_Manifesto) [accessed on: 19 September 2019]; C. Thanos, V. Casarosa, *The key role of the DELOS Network of Excellence in establishing Digital Libraries as a research field in Europe*, ‘LIBER Quarterly’ 2017, Vol. 26, No. 4, pp. 296–307, <http://doi.org/10.18352/lq.10165>. See all the DELOS websites developed under the Sixth Framework Programme: <http://delosw.isti.cnr.it>, <https://cordis.europa.eu/project/rcn/71130/factsheet/en> [accessed on: 19 September 2019].

International Standard Archival Description to Encoded Archival Description. Implementation and Best Practice' (April 2003, Warsaw); 'The International Cooperation Workshop' (May 2003, Prague); 'Current Trends in Digitisation' (April 2003, Toruń); 'Archives in Society' (May 2003, Elbląg); 'Metadata in Digital Libraries' (April 2003, Riga); 'Preservation of the Digital Cultural Heritage: Initiatives and Technologies' (May 2003, Budapest); 'Information Behaviour in Digital Libraries' (May 2003, Bratislava); 'Creation of Sustainable Digital Libraries' (June 2003, Warsaw)<sup>12</sup>. Also, a series of publications was published in the languages of the project partners to promote the latest achievements in the field of digital libraries and archives<sup>13</sup>.

The experience acquired during the DELOS CEE project could then be used by the State Archives in the EURIDICE (European Recommended Materials for Distance Learning Courses for Educators) project implemented in 2005–2007 as part of the eTEN programme. Coordinated by the Head Office of State Archives of Poland, the consortium was composed of the following partners: Fratelli Alinari, International Centre for Information Management Systems and Services (ICIMSS), Copernicus Library, Jagiellonian University, Katholieke Universiteit Leuven, Universitat de Barcelona Virtual, Swedish School of Library and Information Science (SSLIS), Universität Wien, Information Society Open To ImpairmentS e-ISOTIS. The aim of the project was to develop a methodology for preparing digitised documentary sources (mainly photographs and archival records) to enable their use for e-learning, professional scientific publications and regular Internet users. One of the tasks was to establish an online multilingual e-learning service that would provide general access to unique and mostly unpublished records from various resources, including archives, libraries and collections of photographs, multilingual and based on client/server technology. The

12 Conference materials are available at: <http://www.icimss.edu.pl/delos/pl/publikacje.html> [accessed on: 19 September 2019].

13 Polish publications of the series 'Delos Network of Excellence on Digital Libraries' include: *Ochrona dziedzictwa cyfrowego. Zalecenia* [Guidelines for the preservation of digital heritage], National Library of Australia (Ed.), transl. I. Sojka, Head Office of State Archives, Warsaw 2003; *Archiwa w postaci cyfrowej: materiały międzynarodowych warsztatów DELOS CEE* [Archives in digital form: Materials from the DELOS CEE international workshops], E. Rosowska (Ed.), Head Office of State Archives, Warsaw 2003; *Archives in the Society. Materials of the International Conference, Elbląg, May 22–24, 2003*, W. Stępnik (Ed.), Head Office of State Archives, Warsaw 2003.

system offered dynamic solutions to mark documents with proprietary markings, apply different resolution categories and zoom images. The EURIDICE project covered issues related to technology, digital content, e-learning platform (Moodle), user communities and digital content providers. The project tested the then cutting-edge technologies to preserve the copyright of the shared materials and ensure high-quality images. Through their participation in the EURIDICE project, employees of the State Archives had the opportunity to acquire knowledge and experience in digitisation and sharing archival materials for educational purposes, and to learn the latest techniques in scanning, storing and sharing digital resources<sup>14</sup>.

The State Archives also joined the European network CULTIVATE that supported cooperation among archives, libraries and museums under the Fifth Framework Programme for Research and Technological Development of the EU. The network consisted of two components: CULTIVATE-EU for 16 countries of Western Europe and CULTIVATE-CEE for 10 countries of Central and Eastern Europe which applied for EU membership. Both networks aimed to develop cooperation among European libraries, museums and archives, and support these institutions in applying for grants from the European Commission. In 2001–2003, the CULTIVATE-CEE network comprised 31 partners from candidate countries. The main task of the respective national centres associated within CULTIVATE-CEE was to coordinate activities and provide information services regarding European programmes in the sector of cultural heritage. The Head Office of State Archives was one of three centres that represented Poland in the network (next to the Museum of Art in Łódź and the ICIMSS in Toruń)<sup>15</sup>.

Experts from the State Archives participated also in the work of the Expert Group on Digitisation and Digital Preservation within the MINERVA+ project (2004–2006)<sup>16</sup>. It was a network of European cultural ministries established during the Italian EU Presidency on the initiative of the Italian Ministry of Culture. One of the project objectives was to support 10 new EU

14 *EURIDICE European Recommended Materials for Distance Learning Courses for Educators. Final review report*, 28 February 2007, Chancellery of the Head Office of State Archives. See also: *Project Sheet*, <https://www.promoter.it/euridice> [accessed on: 10 September 2019].

15 More information about CULTIVATE-CEE is available at: <https://cordis.europa.eu/project/rcn/57162/factsheet/en> [accessed on: 15 August 2019].

16 More information about MINERVA and MINERVA+ is available at: <http://www.minervaeurope.org/home.htm> [accessed on: 15 August 2019].

Member States in the coordination of cultural heritage digitisation policies and programmes. The National Representatives Group was appointed along with several expert groups that focused on issues related to digital culture, such as: digitisation, benchmarking, intellectual property rights, technology, etc., basing on the then primary document in this regard, i.e. the *Lund Principles*<sup>17</sup>. The State Archives organised digital technology workshops for cultural institutions, 'Cooperation of cultural institutions in cyberspace' (in 2005)<sup>18</sup>, and the seminar 'Management of digitisation projects in the sector of culture' (in 2006)<sup>19</sup>.

In 2008, the State Archives (represented by the Central Laboratory for Conservation of Archival Records, Central Archives of Historical Records in Warsaw) joined the Training for Audio-visual Preservation in Europe (TAPE), a project supported within Culture 2000 for 2004–2007 and coordinated by the European Commission for Preservation and Access (ECPA). The project addressed cultural and research institutions that had video and audio collections that were not recognised as part of their main collections. The aim of the project was to promote modern methods of preserving and protecting audio-visual resources, train specialists, and develop auxiliary training and information materials. The project partners included: Finnish Jazz & Pop Archive, Phonogrammarchiv of the Austrian Academy of Sciences (Österreichische Akademie der Wissenschaften) and the Italian Centre for Photoreproduction, Binding, and Restoration of State Archives (Centro di Fotoriproduzione Legatoria e Resturo degli Archivi di Stato – CFLR). As part of the project, a survey was conducted among 374 institutions in Europe (including 67 from Poland) that are in charge of audio and video collections<sup>20</sup>.

- 17 *Raport z Lund – koordynacja w zakresie digitalizacji* [Creating Cooperation for Digitisation – Lund Principles], M. Śliwińska (Ed.), transl. M. Marcinek, International Centre for Information Management Systems and Services (ICIMSS), Toruń 2003.
- 18 See: <http://www.icimss.edu.pl/Aktualnosci/index.php?id=08> [accessed on: 15 August 2019].
- 19 See: [http://www.minervaeurope.org/events\\_2006.htm#jan](http://www.minervaeurope.org/events_2006.htm#jan) [accessed on: 15 August 2019].
- 20 See a report from the study: E. Klijn, Y. de Lusenet, *W świecie szpul i rolek. Przegląd kolekcji audiowizualnych w Europie* [In the world of spools and reels. An overview of audio-visual collections in Europe], [in:] *Europejskie dziedzictwo audiowizualne. Materiały Międzynarodowej Konferencji Projektu TAPE* [European Audio-visual Heritage. Materials from the TAPE International Conference], E. Rosowska (Ed.), Warsaw 2008.

A dozen or so training courses were held in local languages regarding the conservation, storing and digitisation of audio-visual archives on modern technology devices, including three training sessions for employees of the State Archives of Poland. The project was summarised at the conference ‘European Audio-visual Heritage’ in Warsaw in 2008<sup>21</sup>.

The EURIDICE project was followed by the eRMIONE (e-Learning Resource Management) project, with the Head Office of State Archives as its partner. Implemented between 2006 and 2008 as part of the eTEN programme, the project aimed to prepare an e-learning platform with specialised resources for e-learning services dedicated to European cultural heritage.

In 2006, the European Commission set up the High Level Expert Group on Digital Libraries<sup>22</sup>. Prof. Daria Natęcz, General Director of the State Archives of Poland, was one of its members and was involved in preparing a report on copyright and sharing works online. The proposals and solutions developed by this group provided the basis for the European Commission principles for sharing cultural property within the European Digital Library EUROPEANA project<sup>23</sup>.

*The Report on archives in the enlarged European Union. Increased archival cooperation in Europe: action plan* calls for stronger cooperation of national archives at the European level. On the initiative of the Historical Archives of the European Commission, the APENet (Archives Portal Europe) project was developed. Implemented in 2009–2012 within the Best Practice Network funded by the eContentplus programme, it associated 12 national archives from Greece, Spain, the Netherlands, Finland, France, Latvia, Germany, Malta, Poland, Portugal, Slovenia and Sweden. The aim of the project was to make European archives available online through a platform offering access to documents and archives in Europe. As a result, a logical and physical model of the archival portal was developed that enabled access to information on historical archives of European countries, primarily through access to archival aids with the use of the EAD standard. The Polish Archives carried out the following tasks in the project:

- 21 More information about the TAPE project is available at: <http://www.tape-online.net/index.html> [accessed on: 15 August 2019].
- 22 Commission Decision of 27 February 2006 setting up a High Level Expert Group on Digital Libraries, OJ L 63, 4 March 2006.
- 23 *Report on Digital Preservation, Orphan Works, and Out-of-Print Works (adopted by the High Level Expert Group at its third meeting on 18 April 2007)*, [http://ec.europa.eu/information\\_society/newsroom/cf/document.cfm?action=display&doc\\_id=295](http://ec.europa.eu/information_society/newsroom/cf/document.cfm?action=display&doc_id=295) [accessed on: 15 August 2019].



- A total of 2,048,253 records were prepared and verified which contained data on archival materials stored in the State Archives of Poland;
- A mechanism was developed for mapping the Polish archives databases, following the description model adopted under the APEnet project and based on the EAD standard;
- A mechanism was developed which enabled data conversion from the Polish archives description system to the EAG and EAD standards in XML;
- An application (data converter) was developed for database conversion from Access to XML-EAD, which enabled the conversion and publication of over a million data from Polish archives on APEnet.

In 2012–2015, the APEX (Archives Portal Europe Network of Excellence) project was implemented as the continuation of APEnet, covering national archives from Albania, Austria, Belgium, Bulgaria, Croatia, Estonia, Finland, France, Spain, Germany, Greece, Hungary, Ireland, Latvia, Luxembourg, Malta, Norway, Poland, Portugal, Slovakia, Slovenia, Sweden, Switzerland, and the International Centre for Archival Research ICARUS. The Archives Portal Europe Foundation was established to manage the project. It has administered the portal ever since, expanding it over the years. The main purpose of the activities implemented within the project was on the one hand to maintain and develop the Archives Portal Europe, and on the other, to ensure its interoperability with EUROPEANA and enable the transfer of data and digitised objects uploaded to the Archives Portal Europe. Consequently, over 3 million description data and over 1 million digital objects from 24 Polish state archives were made available on the Archives Portal Europe and simultaneously on EUROPEANA. It contains information about archival materials, from the Middle Ages to present times, and it covers a wide range of research topics related to the history of countries, their relations and contacts on political, economic and cultural levels.

The State Archives of Poland also implement projects financed from structural funds. The first was a joint project of the State Archives in Toruń and Bydgoszcz ‘Genealogical roots of inhabitants from the Kujawsko-Pomorskie Voivodeship’, co-financed under the Regional Operational Programme and implemented in 2007–2013. The aim of the project was to digitise genealogical research sources stored in both archives and make them available online. A total of 1.8 million digital copies were made of official records from the registrar’s offices, Roman Catholic churches and registration books, and the necessary technical infrastructure was built. The project may be actively developed by the users, e.g. through indexing digital copies of the records.

Currently, the Electronic Documents Archives (ADE) project is being implemented. Scheduled for 2018–2020 under the Operational Programme Digital Poland (Action 2.1 ‘High availability and quality of public e-services’), it aims to enable state and local government entities to submit to the State Archives – in accordance with applicable legal regulations – their electronic documentation that constitutes archival materials. The system developed within this project is to ensure long-term storage and protection of archival materials in the electronic form. The idea is to provide for the transfer of electronic documents from the archiving systems of the institutions that produced them directly to the State Archives, and to ensure the necessary searching and sharing support services with respect to both general and limited access resources. Finally, the project will also introduce standards for preparing electronic documents before their transfer to the State Archives, permanently secure the archival materials created by public institutions in the electronic form and improve access to information about these resources.

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# READERSHIP OF BOOKS IN POLAND

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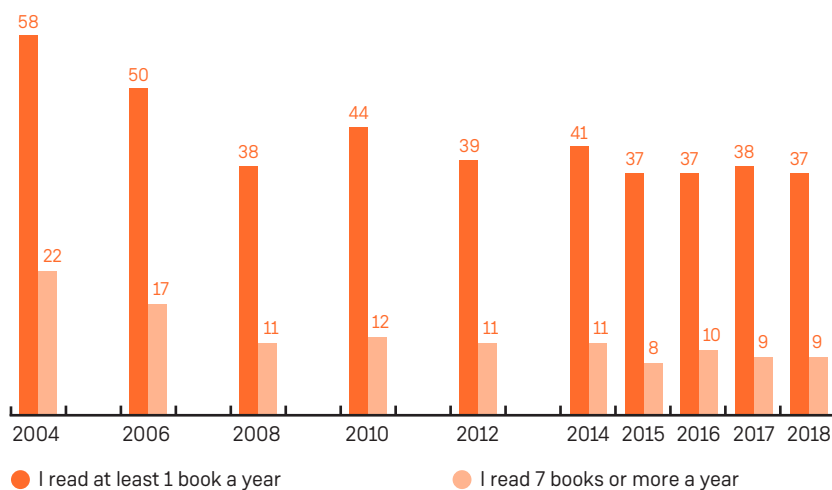
## ABOUT THE STUDY

The National Library of Poland has conducted regular quantitative book readership studies since 1992 (until 2003 every two years and since 2004 – every year). They are carried out with the use of computer-assisted personal interviews (CAPI) on a representative sample of Poles aged 15 or older. This nationwide study is accompanied by target group surveys conducted by means of computer-assisted web interviews (CAWI). Specialists from the National Library prepare initial hypotheses, sample selection criteria and questionnaires, and then analyse and interpret the results, while data collecting in the field is entrusted to a research company specialised in opinion polling.

## WHO READS BOOKS?

While the basic indicators of book readership in Poland have remained at a very similar level for years, in the long term the declared readership (at least one book a year/at least seven books a year) clearly dropped in 2004–2008. There are many reasons for this: changes in lifestyle and leisure time activities, rising popularity of digital forms of entertainment, limited effect of reading books in adult life on one's success in the labour market, and changes in communication technologies (books are no longer the only source of information and knowledge).

## DECLARATIONS REGARDING BOOK READERSHIP IN THE PAST 12 MONTHS, 2004–2018 (IN%)



Source: National Library of Poland

The social structure of book readers, characterised by demographic variables, such as age, education, place of residence and sex, has also been relatively stable since 2008. Younger people statistically read more than older people. In groups of the youngest respondents (up to 24 years of age), many people are students, which makes them more active readers. The number of book readers is the smallest in the oldest group – respondents over 60 years of age. However, subsequent studies show that lower readership levels are a less and less distinctive feature for this group. Senior age seems to have been reached by a generation that on average is better educated, has a more active lifestyle, can use electronic media, and has broader intellectual interests – which they continue to pursue also after retirement.

Books are mainly read by students and university graduates. However, the study from 2018 reveals that in the group of people with a university diploma age is a crucial factor, with respondents under 40 years of age reading fewer books than the older ones. A similar relationship may be observed with respect to press in paper form. The ‘university diploma’ effect is probably less visible among younger Poles because of increasing numbers of people with higher education.

As the subsequent editions of the study show, women are more active readers than men. In the youngest group of the respondents (aged between

15 and 24), being a student is of significance in terms of readership. Attending a school or university is connected with reaching for a book and reading at least three-page-long texts more frequently. This is because education still approaches texts as a linear and independent whole rather than part of a multimedia message. This observation is true of both women and men. Women's greater activity in terms of readership, diagnosed for years in all readership categories, may for example result from the fact that on average women tend to stay in schooling programmes/university education longer than men.

Managers and specialists typically retain or even intensify their reading practices after retirement. This observation does not apply to workers who generally do not read much. Readership levels in this group are similar, both for workers who are still in employment and those who have retired. The latter reach more eagerly for press articles in paper form compared to their younger and still professionally active counterparts who have replaced paper articles with reading news online.

The studies from 2017 and 2018 reveal an interesting observation in the group of farmers, pointing to a clear difference between generations of younger and professionally active people, and those in retirement. For example, younger farmers read newspapers and news online much more often than their older counterparts. No statistically significant differences were found for reading news on paper depending on the place of residence (city/town/village), or reading at least three-page-long texts in the group of younger respondents, although place of residence and age are otherwise strongly differentiating variables in terms of reading books. Professionally active farmers read more books than workers. The young generation of Polish farmers is significantly different from the older one in terms of their participation in the written culture, presenting attitudes that until recently were more typically associated with urban lifestyle. This is due to changes in the cultural aspirations and lifestyles of young farmers, and the increasing 'de-agrarisation' of the Polish countryside. In addition, technology plays a vital role: the fact that a given town or village has no bookshop is nowadays no obstacle, as the Internet, at least in some respects, effectively solves the problem of access to culture – which until not such a long time ago was determined by one's place of residence.

The habit of reading books is passed on within families and circles of friends – readers produce next readers and motivate each other to read more. Children raised in families who read books tend to join social circles in which reading is not an exotic practice. This principle of family- and

friend-driven reading practices applies also to non-readers who tend to reproduce the behavioural patterns, particularly in terms of leisure time activities, in which reading a book hardly ever ranks high.

## BOOK READING AND WRITTEN CULTURE

Reading books is part of a broader concept of written culture. In our studies respondents are also asked what methods they use to stay informed on current events. The media they use may be described in terms of their type and the role that literacy plays in their use. On the one hand, people watch TV and listen to the radio; on the other, they use the media of written culture, both analogue and digital, to have access to news. In 2018, nearly half of the respondents sought information primarily on TV and radio, while every fourth opted mainly for reading texts on electronic devices (computers, tablets, smartphones). Therefore, the latter group seems to show preference for the written culture. The share of the written culture media (digital and analogue) as sources of information on current events in Poland and the world depends on the respondents' age. The younger the respondents, the more often they turn to reading texts for news, while the older ones prefer TV or radio. On the one hand, this reflects the education levels in the respective age groups; on the other, older generations grew up surrounded by different media than younger generations. In terms of the media of written culture, people tend to reach for a newspaper or magazine in paper format less frequently than for their digital equivalents.

Excluding pupils and students, the share of the written culture media as sources of information rises with the level of education, with the increasing role of texts in the electronic form. E-reading is even more important for pupils and students compared to people with a university degree. Evidence shows that the digital revolution in Poland in terms of access to information is now complete.

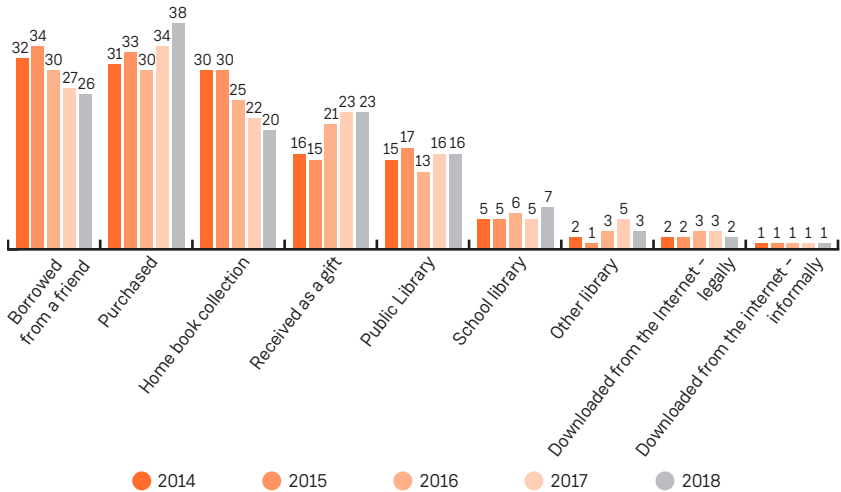
People who read books prefer to read texts to obtain current information and learn about the world, which confirms that, on the one hand, reading books, i.e. extensive and complex texts (e.g. literary works), requires specific cognitive skills; and on the other, contributes to the consolidation and further development of these skills. The preference for written texts is observed in 2/3 of book readers and approximately 1/3 of those who do not read books. The number of people who tend to stay informed by reading

texts on electronic devices is nowadays over twice as high among book readers compared to the rest of the population.

## WHERE DO WE FIND BOOKS TO READ

In the past five years, buying books has become more popular, while borrowing books from friends or reading the ones we already have in our home collections has become less important. This may result from a relatively positive opinion of Polish readers about their financial situation. The same applies to books borrowed from public libraries, which also rank much lower than individual purchases. The role of a book as a gift has increased. This trend was first observed in 2016, and then confirmed in 2017 and 2018. It might be an effect of the recent build-up of a positive image of books, which paradoxically has been driven by alarming media reports on low readership.

SOURCES OF BOOKS READ IN 2014–2018 (IN %)



Source: National Library of Poland

## E-READING

Although reading e-books is still a practice of relatively few people, even in 2018, book readers who are also regular computer users are increasingly eager to reach for titles available in electronic formats. Nevertheless, even

in this group e-books are read less frequently compared to relatively long texts (which are not books) in the electronic form. E-books are read primarily on laptop computers and mobile phones, less often on reading devices and tablets, with desktop computers ranking the lowest. The popularity of laptops in this area may be linked to the practice of reading things 'by the way', during breaks, also those from work. In turn, smartphones are devices which we part with very rarely these days and only for brief moments. We use them not only to make phone calls and send messages, but also to read books and listen to audiobooks. Certain literary genres and practices related to them have been almost entirely digitised. This is particularly true of encyclopaedias, with even the greatest paper editions giving way to the electronic ones. However, despite the growing popularity of e-reading, digital libraries are still lagging behind – only every fifth book reader uses them to have access to e-books.

## READING IN FOREIGN LANGUAGES

In 2018, people reading any texts in foreign languages accounted for 7% of the general population and 38% of the target sample of book readers. Such reading is done mostly for practical reasons – information online (press articles, posts, blogs, thematic websites), texts related to work (business correspondence, documentation, reports, etc.), and for private use (instruction manuals, handbooks, guidebooks, recipes). The most rarely read texts in foreign languages include fiction and newspapers in paper form.

Texts in foreign languages are statistically more often read by men than women, which is particularly evident in case of texts read for work. This is probably due to the fact that compared to women more men are employed in high positions where they have to process information in other languages than Polish on daily basis.

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# THE ROLE OF THE NATIONAL LIBRARY IN SHAPING THE READING OFFER OF PUBLIC LIBRARIES

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At the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries, an intensive systemic diagnosis was carried out of the situation in Polish cultural sector and the needs of cultural institutions and their users. This action was inspired by the belief that changes in culture and other areas of social life should be based on a long-term vision of development. As a result, the National Strategy for the Development of Culture for 2004–2013<sup>1</sup> was proposed based on legal, economic, institutional and organisational analyses of spheres related to culture. The National Library played an active role in their preparation, offering the necessary research resources and results of its regular studies on readership, libraries, their social function and impact on the development of reading practices and attitudes. It was a comprehensive diagnosis that enabled us to define the role of culture in Poland's economic development using economic terms. For example, it showed that Polish expenditure on culture was among the lowest in Europe. It also revealed large disparities in

1 See: The National Strategy for the Development of Culture for 2004–2013, available at: [http://www.mkidn.gov.pl/media/docs/2019/20190617\\_Narodowa\\_Strategia\\_Rozwoju\\_Kultury\\_2004-2013\\_%282004%29.pdf](http://www.mkidn.gov.pl/media/docs/2019/20190617_Narodowa_Strategia_Rozwoju_Kultury_2004-2013_%282004%29.pdf) [accessed on: 5 August 2019]. In 2005, a Supplement to the National Strategy for the Development of Culture for 2004–2020 was adopted, available at: [http://www.mkidn.gov.pl/media/docs/2019/20190617\\_Narodowa\\_Strategia\\_Rozwoju\\_Kultury\\_2004-2013\\_%282004%29.pdf](http://www.mkidn.gov.pl/media/docs/2019/20190617_Narodowa_Strategia_Rozwoju_Kultury_2004-2013_%282004%29.pdf) [accessed on: 5 August 2019].

terms of access to culture between regions, and between cities and rural areas. Consequently, with the financial support from the state budget and EU funds, five strategic areas of culture were identified for which the respective National Programmes for Culture (NPC) were developed as basic tools to implement the Strategy. One of them was the NPC ‘Readership Promotion and Development of the Book Sector’<sup>2</sup>.

The National Strategy for the Development of Culture for 2004–2013 focused mostly on regions, which resulted from the then state policy and general European trends which promoted regions as places where the implemented programmes could be the most effective. Since the administrative reforms in Poland (in 1989/1990 and 1999) the vast majority of cultural institutions, including public libraries, have been managed by local governments of respective levels (gmina, powiat, województwo).

The aim of the NCP ‘Readership Promotion and Development of the Book Sector’ for 2004–2013<sup>3</sup> was to improve the condition of libraries and access to library services, increase the quality of collections and emphasise the role of reading in education. In 2010, the Multi-Annual Governmental Programme ‘Culture+’ was adopted for 2011–2015, which provided further grants for the purchase of new releases, modernisation of library infrastructure in rural and urban-rural areas, as well as for the digitisation and sharing of library collections<sup>4</sup>.

As part of the NCP ‘Readership Promotion and Development of the Book Sector’ for 2004–2015, another programme was implemented: ‘Purchase of

- 2 The NCP ‘Readership Promotion and Development of the Book Sector’, along with other NCPs, i.e. ‘Protection of Monuments and Cultural Heritage’, ‘Development of Art Institutions’, ‘Signs of Time. Centres of Modernity – Regional Collections of Contemporary Art’ and ‘Supporting Debuts and Development of Art Schools of Higher Education “Maestria”’, have all been included in the National Strategy for the Development of Culture for 2004–2013. The Strategy set new tasks for the Ministry of Culture in terms of cooperation with local governments, defining the rules for using structural funds and other European funds in the sector of culture.
- 3 See: [http://bip.mkidn.gov.pl/media/docs/NPK\\_Czytelnictwo.pdf](http://bip.mkidn.gov.pl/media/docs/NPK_Czytelnictwo.pdf) [accessed on: 5 August 2019].
- 4 The programme was adopted pursuant to Resolution No. 176/2010 of 12 October 2010 of the Council of Ministers (as amended in 2011 and 2012) as a multi-annual governmental programme for 2011–2015, available at: [http://kulturacy-frowa.mkidn.gov.pl/media/dokumenty/dok\\_kultura\\_/PW\\_Kultura.pdf](http://kulturacy-frowa.mkidn.gov.pl/media/dokumenty/dok_kultura_/PW_Kultura.pdf) [accessed on: 9 August 2019].

New Releases for Libraries' (with a budget of PLN 153.5 million), while under the Culture+ programme – Priority 1 'Library Infrastructure' (PLN 150 million) and Priority 2 'Digitisation of Library Collections' (PLN 120 million) were pursued<sup>5</sup>.

In accordance with the provisions of the Culture Pact and the Social Capital Development Strategy 2020, another document was drawn: the National Programme for the Development of Reading 2014-2020<sup>6</sup>. It focused on strengthening the role of a library as a primary place of contact with books, e.g. by purchasing new releases, constructing and modernising library buildings, modernising library services, installing broadband in libraries, training librarians and developing a uniform central computer system MAK+ for library collections management, exchange of information, interlibrary loans and online access to library information for readers. To this end, a number of subprogrammes were implemented, such as: 'Purchase of Novelty Publications for Libraries', 'Promotion of Literature and Reading', 'Training Programmes for Librarians', Book Discussion Clubs, MAK+, 'Kraszewski. Computers for Libraries'. In the meantime, the Corpus of Polish Publications (catalogue descriptions for titles published in Poland, e.g. books, periodicals, maps, CDs and DVDs with music and films, audio-books) was continued, which resulted in uniform descriptions for all publication types in national libraries and introducing online catalogues in libraries across Poland.

In 2015, the diagnosed needs were listed, along with objectives, in strategic documents, such as the Multi-Annual National Programme for the Development of Reading 2016-2020<sup>7</sup>, adopted by the Ministry of Culture and National Heritage, and the Ministry of National Education pursuant to

- 5 The total expenditure on the programme (as amended) in 2011-2015 amounted to PLN 369,761,000. See: <http://kulturacyfrowa.mkidn.gov.pl/pages/finansowanie/programy/program-wieloletni-kultura.php> [accessed on: 9 August 2019].
- 6 See: [http://www.mkidn.gov.pl/media/docs/2013/20131220\\_\\_NPRCZ.pdf](http://www.mkidn.gov.pl/media/docs/2013/20131220__NPRCZ.pdf) [accessed on: 5 August 2019].
- 7 Resolution No. 180/2015 of 6 October 2015 of the Council of Ministers on the Multi-Annual National Programme for the Development of Reading, available at: [http://www.mkidn.gov.pl/media/docs/2016/uchwaly/uchwala-nr-180-rm-z-2015-r\\_-national-read-development-program.pdf](http://www.mkidn.gov.pl/media/docs/2016/uchwaly/uchwala-nr-180-rm-z-2015-r_-national-read-development-program.pdf) [accessed on: 5 August 2019].

Poland's National Development Strategy 2020<sup>8</sup> and the Social Capital Development Strategy 2020<sup>9</sup>, which intend to support readership as one of the most important elements of cultural capital. The multi-annual programme focuses on improving infrastructure standards and activating public, school and pedagogical libraries as important points of access to books which increase readership levels. Its implementation was to improve the image of libraries and promote them as: local community centres that ensure access to culture and knowledge, attractive institutions with a wide offer of literature and new releases, places that constantly enrich and diversify their book collections so as to offer books of interest to all users. Another objective of the programme was to develop a network of modern public libraries in rural, rural-urban and urban areas with a population of up to 50,000.

## **PURCHASE OF NEW PUBLICATIONS FOR PUBLIC LIBRARIES**

Launched in 2004, the programme for the purchase of new publications for public libraries has evolved along with its objectives and implementation methods. The National Library has always been actively involved in the programme: initially, in developing its concept, aims and criteria, and then in its operation and execution.

The first editions of the programme focused on grants for the purchase of new releases for libraries in rural areas and those in need of special support (until 2011), e.g. libraries in areas with high unemployment and low income per capita. Throughout the years, one of the priorities was to allocate part of the grant for the purchase of literature for children and youth (2012–2014), and cultural and social periodicals (since 2015). In the 2014 edition, particular emphasis was put on developing partnerships between public and school libraries. With regular funds for new publications for public

- 8 Resolution No. 157 of 25 September 2012 of the Council of Ministers on the adoption of the National Development Strategy 2020 (M.P. 2012, item 882), available at: <http://prawo.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WMP20120000882> [accessed on: 5 August 2019].
- 9 Resolution No. 61 of 26 March 2013 of the Council of Ministers on the adoption of the Social Capital Development Strategy 2020 (M.P. 2013, item 378), available at: [http://ks.mkidn.gov.pl/media/download\\_gallery/20130520SRKS\\_na\\_stronie\\_internetowej.pdf](http://ks.mkidn.gov.pl/media/download_gallery/20130520SRKS_na_stronie_internetowej.pdf) [accessed on: 5 August 2019].

libraries, the latter could develop their potential and cooperation with their organising authorities.

In the meantime, the programme changed its operator from the Ministry of Culture (in charge of the programme until 2009) to the National Library (since 2010). Throughout all editions, the National Library has continued to analyse the implementation and effects of the programme, developing its criteria and rules for the distribution of funds, in collaboration with the Ministry of Culture and National Heritage, local government libraries and their organisers. The evolution of the programme is reflected in its names and position within other programmes and priorities:

- 2004 – ‘Readership Promotion and Development of the Book Sector’, Priority 1: ‘Improving the quality of library services and increasing public access to collections’, Measure 1.2: ‘Improving the quality of library collections’;
- 2005 – Operational Programme ‘Promotion of Readership’, Priority 1: ‘Development of libraries and improvement of the quality and accessibility to collections’, Task: ‘Purchase of new releases for public libraries’;
- 2006–2008 – Operational Programme ‘Promotion of Readership’, Priority 1: ‘Development of library collections’, Task: ‘Purchase of new releases for libraries’;
- 2009 – Programme of the Ministry of Culture and National Heritage ‘Literature and Readership’, Task: ‘Purchase of new releases for libraries’;
- 2010–2015 – Programme of the National Library ‘Purchase of new releases for libraries’;
- 2016–2020 – Multi-Annual National Programme for the Development of Reading, Priority 1: ‘Purchase of new releases for public libraries’.

Taking into account the pre-defined aims and objectives, the Multi-Annual National Programme for the Development of Reading for 2016–2020<sup>10</sup> was divided into three priorities which are implemented by the minister responsible for culture and protection of national heritage through its partners: the National Library (Priority 1), the Book Institute in Kraków (Priority 2) and the minister competent for education (Priority 3). The programme is financed from the state budget and has been allocated the amount of PLN 435,000,000 for a period of five years.

The programme is addressed directly to: public libraries that are independent cultural institutions, other local government cultural institutions that manage public libraries as part of their organisational structure, school and pedagogical libraries; and indirectly – to schools. The target group, and

10 Cf. Footnote No. 8 in this article.

thus the end beneficiaries of the programme, are users of public, school and pedagogical libraries all over Poland.

#### GRANTS FOR THE PURCHASE OF NEW RELEASES IN 2004–2019 – GRANT AMOUNT, AGREEMENT TYPE AND CRITERIA

YEAR	GRANT AMOUNT (IN PLN)	AGREEMENT TYPE	CRITERIA
2004	10 000 000	Agreements with local governments	Number of readers
2005	30 000 000	Agreements with local governments	Population, number of readers, GDP per capita
2006–2008	28 500 000	Contracts with libraries	Population, number of readers, GDP per capita (in 2006 – gross disposable income of households per capita)
2009–2010	10 000 000	Contracts with libraries	Population, number of readers, GDP per capita
2011	15 000 000	Contracts with libraries	Population, number of readers, GDP per capita
2012–2013	20 000 000	Contracts with libraries	Population, number of readers
2014	Priority 1: 20 000 000 Priority 2: 3 000 000	Contracts with libraries	Population, number of readers, partnership with school libraries
2015	25 000 000	Contracts with libraries	Population, number of readers
2016–2019	26 500 000	Contracts with libraries	Population, number of readers

Source: Own study based on data from the National Library

Priority 1 was developed with a view to strengthening readership in public libraries through increased numbers of book loans and readers subscribing to libraries. Particular emphasis was put on the development of reading habits through a variety of measures, such as regular supply of new publications, regular updates of collections, and consequently, constant improvement of the library offer.

Public libraries can use these grants to purchase books, both printed and in other formats (audiobooks, books in Braille, e-books), multimedia, music sheets and maps that are available in the market, first and following editions, nationwide cultural and socio-cultural periodicals, from monthlies to yearlies.

The grants cannot be used to purchase: school textbooks, handbooks, abridged versions and summaries of required reading books, computer software and games, films and music recordings, iconographic documents, historical collections from private persons or institutions, books and other documents available on the market of antiques, licenses for access to databases, newspapers, regional magazines, electronic journals, magazines/journals that come out more frequently than monthlies, or to pay subscription fees.

Two criteria were adopted to divide the grants among 16 voivodeships (the responsibility of the programme operator, i.e. the National Library): readership (the number of readers) and demographic (population size). For dividing the grants among individual libraries within each voivodeship (the responsibility of voivodeship libraries), the following criteria were proposed: demographic (population size), readership (unlike at the national level here readership is defined as the number of readers per 100 inhabitants). In addition, each voivodeship library may also apply its own criteria to account for regional specificity and recent circumstances (in the past year) in a given area or library, assigning part of the voivodeship grant (up to 5%) for this purpose.

## EFFECTS OF THE PROGRAMME

As a result of their participation in Priority 1 of the Multi-Annual National Programme for the Development of Reading, the position of public libraries in their local communities has changed. They have become important partners to local governments, and local cultural and educational institutions, evolving as attractive facilities that have been modernised and are up-to-date with their offer, capable of using the acquired resources not only for lending books but for a variety of activities and events (permanent, cyclical, occasional) dedicated to literature. Such changes may be observed in the majority of public libraries that participate in the programme. Compared to the first years of the programme, their number is on the rise.

NUMBER OF LIBRARIES THAT HAVE PARTICIPATED IN PRIORITY 1 IN 2005–2018 (MAIN LIBRARIES)

2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
2283	2278	2347	2409	2423	2433	2455	2460	2471	2487	2495	2503	2508	2509

Source: Own study based on data from the National Library

Another important result of the subsequent editions of the programme and Priority 1 is a more equal access to new releases in Poland's socially diversified areas (urban and rural). Purchasing new titles for public libraries while withdrawing those that are damaged or obsolete is the primary way to develop library collections.

Importantly, the programme has led to a greater cooperation with local governments (responsible for local libraries) in terms of purchasing new publications. Regular, constantly increasing and targeted funding defined within a governmental programme was intended as an incentive for local governments and their institutions to apply for grants. It emphasised the fact that financing libraries is in general a responsibility of local governments, while government grants may only be used for specific tasks. One of the grant criteria is founded on the principle of growing contribution from local governments (depending on their budgets). This mechanism proves to be effective as reflected by the share of public library organisers in total financing allocated for this purpose.

#### PURCHASE INDICES OF BOOKS IN PUBLIC LIBRARIES IN 2004–2018

YEAR	PURCHASE OF BOOKS IN PUBLIC LIBRARIES (VOLUMES PER 100 INHABITANTS)		
	TOTAL	URBAN AREAS	RURAL AREAS
2004	6.6	6.8	6.3
2005	9.0	9.0	9.0
2006	9.2	9.1	9.3
2007	9.5	9.4	9.6
2008	9.6	9.6	9.7
2009	7.5	7.6	7.3
2010	7.1	7.1	7.1
2011	7.2	7.1	7.4
2012	7.8	7.5	8.1
2013	7.6	7.4	8.1
2014	8.2	7.9	8.7
2015	8.5	8.5	8.6
2016	8.8	9.0	8.6
2017	8.9	9.1	8.7
2018	9.3	9.6	8.8

Source: Own study based on data from Statistics Poland



## VALUE AND STRUCTURE OF THE EXPENDITURE ON THE PURCHASE OF LIBRARY ITEMS IN 2004-2018

YEAR	EXPENDITURE ON LIBRARY ITEMS IN PLN (BOOKS, SPECIAL COLLECTIONS)			PURCHASE FINANCING			
				IN PLN		IN %	
	TOTAL	BOOKS	SPECIAL COLLECTIONS	ORGANISER	MKIDN	ORGANISER	MKIDN
2004	54 357 204	52 203 164	2 154 040	44 357 204	10 000 000	81.6	18.4
2005	71 869 624	69 152 327	2 717 297	41 869 624	30 000 000	58.3	41.7
2006	72 455 176	69 724 382	2 730 794	43 955 176	28 500 000	60.7	39.3
2007	75 564 265	72 557 139	3 007 126	47 064 265	28 500 000	62.3	37.7
2008	79 630 248	75 925 326	3 704 922	51 130 248	28 500 000	64.2	35.8
2009	63 984 775	60 535 210	3 449 565	53 984 775	10 000 000	84.4	15.6
2010	62 833 182	59 179 588	3 653 594	52 833 182	10 000 000	84.1	15.9
2011	68 257 462	64 622 016	3 635 446	53 257 462	15 000 000	78.0	22.0
2012	76 548 104	73 253 893	3 294 211	56 548 104	20 000 000	73.9	26.1
2013	73 800 435	70 594 872	3 205 563	53 800 435	20 000 000	72.9	27.1
2014	71 952 982	68 251 557	3 701 425	48 952 982	23 000 000	68.0	32.0
2015	76 509 057	72 483 843	4 025 214	51 509 057	25 000 000	67.3	32.7
2016	79 774 343	75 353 174	4 421 169	53 274 343	26 500 000	66.8	33.2
2017	82 494 740	77 945 244	4 549 496	55 994 740	26 500 000	67.9	32.1
2018	85 968 550	81 125 313	4 843 237	59 468 550	26 500 000	69.2	30.8

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

The first edition of the Multi-Annual National Programme for the Development of Reading, Priority 1, will end in 2020; however, similar programmes of support for public libraries have been implemented, with the National Library as partner, since 2004, i.e. for over 15 years. Following the Scandinavian model of public libraries and their highly effective cooperation with local communities, libraries in Poland should also be given the possibility to participate in the next editions of support programmes dedicated to them. Changing how libraries operate and how they are approached by librarians and library users is a process. Understanding this mechanism and cooperation with public libraries is one of the tasks of the National Library and local governments supported by the state.

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# EUROPEAN EDUCATIONAL PROGRAMMES

Foundation for the Development of the Education System

## ERASMUS+

The main task of the Erasmus+ programme of the EU is to support countries in the effective use of their potential in terms of social capital and promoting the idea of lifelong learning. Planned for the period from 2014 to 2020, the programme offers financial support to mobility projects within which participants can go abroad to study, teach, do an internship, a training course or volunteer work. In addition, Erasmus+ enables international strategic partnerships designed to develop and share innovative practices while facilitating cooperation, peer learning and exchange of experience among institutions/organisations whose operations are related to education.

The Erasmus+ projects concern various areas of education and may therefore be implemented also in the field of culture and art by organisations and institutions active in the field of education, both formal and informal. While the name Erasmus is most often associated with students and higher education, Erasmus+ has now a much broader scope and covers all areas and levels of education.

The programme is divided into the following sectors: Higher Education, School Education, Vocational Education and Training, Youth, Adult Education. Next to mobility and strategic partnerships projects, the Youth sector develops international youth initiatives and activities related to the development of youth policy.

In 2014–2019 (until August 2019), a total of 455 projects were financed in Poland under the Erasmus+ programme in the area related to culture and art, with their total value amounting to over EUR 22 million. They provided for over 5100 trips of pupils/students and staff from Poland, giving them the opportunity to go abroad. Some of these projects were financed under the Operational Programme Knowledge Education Development (OP KED) in accordance with the principles described below.

#### PROJECTS RELATED TO CULTURE AND ART. FINANCING UNDER ERASMUS+ BY SECTOR (IN EUR; DATA AS OF AUGUST 2019)

SECTORS	FINANCING PER SECTOR (IN EUR)
Higher Education	10 420 560
Adult Education	2 573 337
School Education	1 251 645
Vocational Education and Training	3 085 916
Youth	4 740 102
Cross-sectoral projects	338 539
<b>Total</b>	<b>22 410 099</b>

Source: Own study based on data from EPlusLink (Erasmus+ database). Creative Commons Attribution 4.0 International (CC BY 4.0) licence

Projects implemented in the sectors of Youth and Higher Education account for the majority of financed initiatives, both in terms of their number and value of the funding. At the level of voivodeships, most projects were financed in the Mazowieckie Voivodeship (a total of over EUR 5.1 million), followed by Małopolskie (EUR 3.2 million) and Dolnośląskie (EUR 3.1 million).

Below are presented examples of projects and activities carried out under Erasmus+, eTwinning and the OP KED in particular sectors with the aim to develop the cultural competence of project participants and raise their awareness/knowledge of culture.

NUMBER OF PROJECTS RELATED TO CULTURE AND ART, AND FINANCED UNDER ERASMUS+ SINCE 2014 (DATA AS OF AUGUST 2019)

VOIVODESHIP	HIGHER EDUCATION	ADULT EDUCATION	SCHOOL EDUCATION	VOCATIONAL EDUCATION AND TRAINING	YOUTH	CROSS-SECTOR PROJECTS	TOTAL
dolnośląskie	18		1	8	26		53
kujawsko-pomorskie	17		1	3	4		25
lubelskie		4	1		6		11
lubuskie					1		1
łódzkie	15	8	2		5		30
małopolskie	29	4	5	1	25		64
mazowieckie	24	10	2	7	45	1	89
opolskie			3				3
podkarpackie		1			7		8
podlaskie			1		33		34
pomorskie	20	1	1		2		24
śląskie	14	11	4	5	11		45
świętokrzyskie			2	1	9		12
warmińsko-mazurskie		2	6	5	5		18
wielkopolskie	12		1	2	3		18
zachodnio-pomorskie	9	1			10		20
<b>Total</b>	<b>158</b>	<b>42</b>	<b>30</b>	<b>32</b>	<b>192</b>	<b>1</b>	<b>455</b>

Source: Own study based on data from EPlusLink (Erasmus+ database). Creative Commons Attribution 4.0 International (CC BY 4.0) licence

## SECTOR: HIGHER EDUCATION

**Project title:** 'Open innovative resources for filmmaking education and training'

**Project leader:** The Film School in Łódź

The aim of the project is to create an open online database of specialised materials in film editing and thus improve the quality of education in the realm of film art. Partner schools, led by the Film School in Łódź, will develop the concept of film materials for independent creative work, focusing on four areas in the theory of film language and editing: space, tempo/rhythm/time, point of view and visual style. The emerging materials will be

included in film education curricula for the respective faculties, such as editing, screenwriting, direction and cinematography. The database will be open and accessible to all interested people. It is intended to facilitate further exchange of educational content among European film schools.

**Project title:** 'Exploring European cultural heritage for fostering academic teaching and social responsibility in higher education'

**Project leader:** The University of Lower Silesia in Wrocław

Implemented by a consortium of universities under the leadership of the University of Lower Silesia in Wrocław, the project focuses on promoting the educational and social value of European cultural heritage. Seeking to strengthen the presence of universities and their impact on the immediate social environment, the project partners have taken action to create local networks of institutions interested in protecting and promoting European cultural heritage. The activities are addressed to social enterprises, academic centres, educators in cultural institutions, employers and decision-makers who are in charge of cultural heritage objects within their region, and indirectly, teachers, students and members of local communities. The project partners will reach these communities through a number of events, such as local workshops, open lectures, international conferences and study visits.

**Project title:** 'European cities in the process of constructing and transmitting European cultural heritage. International curriculum for undergraduate and master students'

**Project leader:** Division of Mediterranean Policy and Culture, Institute of European Studies, Jagiellonian University in Kraków

The project aims to develop an international curriculum for a module-based teaching course with e-lectures, a summer school programme and an international textbook for students. The programme is intended to improve the quality of teaching in partner institutions, e.g. through the use of modern technologies and teaching online. It should take into account the needs of the first- (bachelor's) and second-cycle (master's) students as well as the requirements of the labour market and intercultural environment. The programme also aims to build awareness of cultural unity based on common cultural heritage of Europe (on the example of selected cities). The materials will be available on the websites of partner universities, academic platforms, YouTube and social networks, and will also be disseminated at conferences, lectures and through publications.

**Project title:** 'SURE: Sustainable Urban Rehabilitation in Europe'

**Project leader:** Lublin University of Technology

The project focuses on the topic of sustainable development and its cultural dimension. Coordinated by Lublin University of Technology (in collaboration with the Polish National Committee of International Council on Monuments and Sites ICOMOS-POLAND, and others). The project aims to develop a multidisciplinary programme of master's studies in order to educate a new generation of architects who understand the need and objectives of sustainable development, both in terms of architecture and urban planning, as well as in terms of society and cultural heritage protection.

**Project title:** 'Advanced Learning and Inclusive Environment (ALIEN) for Higher Education through greater knowledge and understanding of migration processes'

**Project leader:** Polish-Japanese Academy of Information Technology in Warsaw

The project aims to develop intercultural competence by building the necessary knowledge and attitudes based on a transnational and interdisciplinary cooperation of academics who deal with migration issues. Led by the Polish-Japanese Academy of Information Technology in Warsaw, the project aims to facilitate a greater involvement of partner universities in the cooperation with local and international immigrant organisations and regional authorities. A closer collaboration is expected to translate into stronger relationships, enabling the exchange of knowledge and good practices while raising public awareness in terms of migration. As part of the project, educational modules will be prepared and disseminated online (open licence model), student teams will implement projects for NGOs involved in work with migrants and migration policy, and exhibitions will be held to present students' works.

## SECTOR: VOCATIONAL EDUCATION AND TRAINING

**Project title:** 'Music without frontiers - 2'

**Beneficiary:** The Karol Szymanowski State Music School Complex No. 4 in Warsaw

The project 'Music without frontiers - 2' is an example of activities financed under Erasmus+ in the area of vocational education. Implemented by the Karol Szymanowski State Music School Complex No. 4 in Warsaw and international educational institutions as project partners, the initiative intended to improve the quality of vocational music education at the secondary level. To this end, it aimed to increase awareness of the cultural

community of European nations and exchange of good practices among project participants, while allowing Polish students to learn new methods of working as an instrumentalist and participate in joint concerts (solo, chamber music and symphonic) with peers from other European countries. Through their stay in a partner educational institution abroad, future Polish professional musicians could engage in cooperation with musicians of other nationalities as part of chamber ensembles and orchestras, putting their professional, linguistic, organisational and adaptation skills to test in an international environment.

**Project title:** ‘Renovation – bringing monuments back to life’

**Beneficiary:** The Marian Osiński State Schools of Construction in Gdańsk

‘Renovation – bringing monuments back to life’ is the title and at the same time the essence of the project by the Marian Osiński State Schools of Construction in Gdańsk, implemented in partnership with the University of Pisa. During their two-week internships in Italy, Polish students were able to learn other practices (different than in Poland) used in organising the work of a restoration professional and wood technologist, while teachers who accompanied them could expand their experience in preparing training courses dedicated to the renovation of architectural elements, studying wood properties and innovative monument conservation methods. The project allowed students to acquire their first professional experience abroad and inspired teachers to use new methods of working with students. As a result, a modern renovation workshop was established at the Gdańsk school, which applies state-of-the-art technology for monument conservation.

**Project title:** ‘European countries’ national music as a perspective in education and professional careers of young musicians’

**Project coordinator:** The Bronisław Rutkowski Primary and Secondary Music School in Kraków

The project coordinated by the Bronisław Rutkowski Primary and Secondary Music School in Kraków focuses on ethnic music. Implemented in partnership, it is intended to expand the education offer in music schools by adding a new repertoire of ethnic music from Poland, Hungary and the Balkans. In Poland, the project corresponds to the plans of the Polish school (and project coordinator) to enrich its curriculum with ethnic music – for a long time neglected in Polish music education.

## SECTOR: SCHOOL EDUCATION

**Project title:** 'Through artistic abilities to developed basic skills'

**Beneficiary:** The Jan Twardowski Lower Secondary School in the School Complex in Rozogi

This project was implemented as a partnership of four schools, with each country contributing its cultural potential to the programme. Students participating in the project were able to develop crucial skills through a variety of multi- and interdisciplinary methods, while using their artistic abilities and natural need for learning through playing on the one hand and the national and regional heritage of cultures and traditions on the other. The project allowed them to learn national dances and history of theatre (through various drama techniques), as well as discover regional art and music. During these international student exchanges, four workshops were organised in schools in: Greece ('Drama and ancient Greek theatre workshops with the elements of music and art'), Croatia ('Croatian art – straw sculpture, drama and different nations' dance workshops'), Slovenia ('Local art in the open air, folk dance and Maths Drama workshops') and Poland ('Local folk art, stand up drama, craftwork, singing and dance workshops'). As a result, the students who participated in the project improved their key skills (including personal and social) and knowledge about the cultures of the partner countries. In parallel, the project activities also took place on the eTwinning platform.

## SECTOR: YOUTH

**Project title:** 'You(th) in pictures'

**Beneficiary:** International Projects Association INPRO

'You(th) in pictures' was a seven-day programme during which 20 young people from five partner countries learned the basics of photography and prepared an exhibition for a local community in Rzeszów. The aim of the project was primarily to enable personal development of young people and discuss problems faced by them in today's world. Participants agreed on the topic of their photos as an artistic illustration of problems that are most important to them. They worked in international groups guided by five leaders (including professional photographers). The project allowed the young participants to learn more about artistic photography. They were also entrusted with preparing the final photo exhibition (with the support of their



supervisors and coordinators), which gave them the opportunity to develop skills necessary for organising similar cultural events.

## SECTOR: ADULT EDUCATION

**Project title:** 'Go digital! Culture at your fingertips'

**Beneficiary:** Etk Cultural Centre (Etk, Poland)

Partner organisations from Czechia, Italy, Lithuania, Poland, Slovenia and Sweden, which work with adults and are highly aware how important lifelong learning is in this age group, decided to join forces and pursue a common goal: to develop their employees' knowledge and skills through exchange of experience and good practices in the field of culture and adult education. The project is to result in an offer of cultural activities that will improve digital skills of people aged 50 or older. The organisations that participate in the project have different profiles and include: a company that deals with innovation and knowledge transfer in lifelong learning, folk universities that carry out a variety of educational activities, cultural centres that provide cultural education and an association whose operations revolve around visual arts, languages and new forms of communication. Digital skills training is to take place through carefully selected activities in the broadly understood area of culture and art, so as to awake participants' creativity and tap into their innate potential. Indirectly, the project also engages NGOs, universities of the third age and other local institutions that are active in the project partners' environment and offer support in pursuing the project objectives. The emerging network will continue to support the partner organisations also in the future, after the project is completed.

**Project title:** 'In Europe, with us or without us – the fate of the excluded and foreign'

**Beneficiary:** The Poleski Art Centre in Łódź

The project implements activities for vulnerable groups, such as seniors, women in difficult situation, victims of all kinds of violence, people with educational disabilities, migrants (with particular emphasis on women), opposing their discrimination. A series of meetings and training sessions is planned during which educators from partner countries will learn three methods that they may use in their work: biographical narrative interview, biographical conversation and drama. The newly acquired skills will help them diagnose problems and try to resolve them. To this end, profiles of adults of various ages (25+/60+), representatives of different groups at risk

of exclusion, will be compiled. In each country, several biographical interviews and conversations will be carried out with representatives of the target groups and their fates will be visualised with the use of drama techniques. The project will address issues related to migration, refugees and Euro-orphan, i.e. children whose parents migrate to other countries and who are raised by their grandparents. The Poleski Art Centre, which coordinates the project, will also engage members of the local Active Senior Centre in artistic activities. The project is aimed at educational staff and instructors of European institutions, their students and people from groups at risk of marginalisation.

## eTWINNING

eTwinning is a programme that promotes international cooperation among teachers and students through educational projects with the aim to develop crucial skills (language, digital and intercultural) in a creative and innovative way. It is addressed to teachers of all subjects (including music and art), who work with students aged 3–19, including school librarians and pedagogues employed in institutions that implement the current curriculum. Institutions cooperate in eTwinning projects using a special online platform which presently has over 580,000 registered teachers (eTwinners) from countries participating in the programme (i.e. EU Member States, candidate countries and non-EU countries from the European Economic Area, e.g. Norway), as well as from the Eastern Partnership countries covered by the eTwinning Plus programme (Armenia, Azerbaijan, Georgia, Jordan, Lebanon, Tunisia, Ukraine and Moldova).

eTwinning is a flexible, universal and diverse programme. Teachers agree on the topic of the project and its duration, choose the necessary tools and types of activities, adapting them to the respective curriculum, accessible technology and student interests. Every project may be modified during its implementation – if necessary, new activities can be added (e.g. a one-time action of exchange of Christmas cards may turn into a long-term and multi-dimensional cooperation) while those that do not work may be cancelled.

The eTwinning programme provided also for the implementation of events held as part of the celebrations of the European Year of Cultural Heritage 2018, such as the contact seminar ‘Cultural heritage in eTwinning projects’.

On the website of the eTwinning programme one may find a tab with lesson scripts devoted to cultural heritage, developed by programme expert

Rafał Mazur from the Music School Complex No. 1 in Rzeszów, and the University of Information Technology and Management in Rzeszów. The introduction on the website reads: 'All ideas presented here follow a typical lesson plan, which makes it possible to implement them both by one school and in collaboration with international partners. Naturally, the duration of every lesson and methods used will depend on teachers' intentions, participants' interests, complexity of the project and the expected final effect. The general idea behind these scripts was to create new cultural texts based on those that already exist. This allows young people to get to know the discussed works better'<sup>1</sup>.

**Project title:** 'LSVC – Learning by Sharing in Virtual Cafes'

**School name:** The Bishop Józef S. Pelczar Lower Secondary School – School Complex in Korczyn, winner of the competition 'Our eTwinning Project 2017'<sup>2</sup>

The project aimed to improve students' general knowledge and discover their potential in various school subjects, while encouraging them to be more engaged in school and social life. Specific tasks were prepared to develop students' language and IT skills, both as part of independent work and activities carried out in an international group. The project was to show students how important European diversity is and what an interesting experience studying can be.

Communication was the core of this project – both teachers and students frequently used the forum and chat on TwinSpace, next to Facebook and WhatsApp. They conducted two video conferences with schools from Norway and Turkey, using Skype and Webex. Working mainly in international teams, students carried out tasks assigned to six thematic Internet cafés: Europe, History, Literature, Languages, Mathematics and Art. The assignments concerned Europe and the EU, various historical figures, poets and writers from the project participants' countries of origin. Students recited and recorded poems, prepared posters with a message addressed to their peers from other countries, wrote short poems about mathematics, looked for mathematical figures in everyday objects, solved mathematical

- 1 R. Mazur, *Dziedzictwo kulturowe – pomysł na projekt* [Cultural heritage – an idea for a project], eTwinning, available at: <https://etwinning.pl/dziedzictwo-kulturowe-pomysl-na-projekt/> [accessed on: 20 September 2019].
- 2 More information about the competition is available at: <https://etwinning.pl/laureaci-konkursu-nasz-projekt-etwinning-2017/> [accessed on: 20 September 2019].

puzzles, wrote stories based on famous paintings, made their own paintings and posed for photos in their own recreations of famous paintings. As a result of the project, several e-books were prepared.

**Project title:** 'We are all Children of Ancient Greece and Rome'

**School name:** The 'Dębinka' Social Lower Secondary School in Poznań

The project focused on a search for a common heritage based on Ancient Greece and Rome, and still present in the lives of modern Europeans. Architecture, art, history and scientific achievements of these two ancient civilisations continue to inspire contemporary people even today. Four schools worked together in the project – one from Poland, one from Spain and two from Italy. Most tasks were carried out on the eTwinning platform over the period of three years (from the school year 2015/2016 to 2017/2018). After the first year, with the funding obtained under the Erasmus+ programme, the project partners were able to organise six meetings combined with four short-term student exchanges (in 2016–2018). Two meetings with accompanying training sessions were also held only for teachers. The project was a joint effort of teams of teachers and students with the involvement of NGOs. Each school was responsible for coordinating at least one of the activities. The CLIL (Content and Language Integrated Learning) methodology was used which offers innovative teaching methods and active learning techniques. Numerous workshops, seminars and master classes were held, contributing to the exchange of experience and knowledge online.

## **OPERATIONAL PROGRAMME KNOWLEDGE EDUCATION DEVELOPMENT (OP KED)**

The OP KED 2014–2020 is the successor of the Human Capital Operational Programme. As part of it, the Foundation for the Development of the Education System implements projects which support mobility among school and adult education staff, international internships for vocational school students and graduates, mobility of students with disabilities, students in a difficult financial situation and training for vocational education staff. Projects are implemented in accordance with principles of the Erasmus+ programme and financed with additional funding for applications submitted within Erasmus+ grant competitions.

The programme enables international trips for students and teachers of secondary schools of art, giving them the opportunity not only to learn

history and culture of other nations but also to meet representatives of artistic professions from various environments and circles, and get to know their experience, methods of work and teaching, as well as study foreign languages. This knowledge will help them establish direct relationships which in the future might translate into a professional collaboration.

Below are presented examples of projects implemented with teachers and students of secondary schools of art.

**Project title:** 'Workshops with Italian masters'

**Beneficiary:** The Catholic Educational Association in Nowy Sącz

'Workshops with Italian masters' is a project aimed at improving professional art education at the Catholic Secondary School of Art in Nowy Sącz. It intends to do it through personal contacts of students and teachers with Italian masters of art, development of artistic skills in a cultural, historical and geographical context, and cooperation with international institutions that specialise in arts and crafts. An additional objective was to strengthen the European potential of the school through improved knowledge of professional language which is fundamental in international communication among people of various artistic professions.

The project participants, students and graduates of the Catholic Secondary School of Art, completed internships in marble intarsia (in Rome) and in Florentine relief (in Florence). Taking into account their experience, approach to art and contact with works of art, Italian artisans helped Polish students see a variety of possible ways and techniques of artistic expression (such as fresco and encaustic techniques, rarely used in Poland due to scarcity of specialists), often involving the use of modern technologies. The project carried an additional value, giving Polish teachers the opportunity to observe teaching methods used in the education of religious art and artistic subjects in general, derived from the renowned tradition of Florentine crafts.

**Project title:** 'Development of artisanal handicraft technique – mobility of students and teachers of the Kielce Schools of Art'

**Beneficiary:** The Complex of State Schools of Art in Kielce

The primary aim of the project was to prepare students for the role of creators and recipients of European cultural heritage, develop their artistic personality, give them a more thorough knowledge of the artisanal handicraft, and the ability to use new technologies and trigger creativity and artistic sensitivity in students. The project was addressed to students and teachers of

art, and it attracted students of six specialisations: sculpting techniques, traditional painting and gilding techniques, artistic furniture, artistic fabric, artistic printing techniques and ceramic art. Teachers benefited from job shadowing at a school in Seville, while students completed internships in fine art conservation and renovation studios in Seville and Granada. During the project students could take part in the conservation and renovation of original monuments, which in the Polish education system is possible only for students in higher education. It was also an opportunity for these young people to learn about Spanish culture, seek inspiration and translate the thus acquired experience into new artistic projects. The project also proved to be an inspiration for teachers who could observe the work of Spanish artists and therefore develop their own artistic skills. Consequently, the process of teaching art at the school in Kielce gained an international dimension.

**Project title:** 'Art without borders'

**Beneficiary:** The Leon Wyczółkowski Art School Complex in Bydgoszcz

This project aims to enable the professional development of teachers and improve their knowledge of English and Italian, while enriching their experience related to non-physical aspects of European cultures. As part of the project, the 'Folk Design' competition will be held whose participants will be inspired by modern art and cultural heritage – including the folklore of selected Western countries. Skills acquired during the project will translate into the development of both students and teaching staff of the Art School Complex in Bydgoszcz, and the local community. The project participants will include teachers of general subjects and art who will go to three countries: the United Kingdom, Spain and Italy. The intention of the school in Bydgoszcz is to help students improve their language skills, develop their interest in culture, teach them more about the multicultural heritage of Europe and strengthen European identity. To this end, teachers are to visit other countries and learn innovative methods which they will then implement in their work with students.

Projects related to culture were also implemented within the OP KED – Adult Education.

**Project title:** 'I learn to teach. Development of social skills through programmes for seniors at the Museum of King Jan III's Palace at Wilanów'

**Beneficiary:** The Museum of King Jan III's Palace at Wilanów

The project focuses on non-vocational education of adults in the area of history and cultural heritage. Through its activities it aims to develop a variety of non-vocational skills, including attitudes related to the protection of culture and national heritage. As a result of the project, the Museum of King Jan III's Palace at Wilanów will be able to implement adult education programmes in the local community and at a regional level. At the national level, the project will result in the development of ideas and materials for the training course 'A museum open to seniors', which will then be conducted by trainers, employees of cultural institutions, all over Poland. The training module will cover all issues revealed during study visits and recognised as necessary in education addressed to seniors. This will allow trainers to create programmes for use in non-vocational adult learning in order to support and develop the skills that have been diagnosed as necessary in a given region or local community.

**Project title:** 'Supporting the development of Bibliodrama leaders'

**Beneficiary:** The Polish Society for Bibliodrama

This project focuses on supporting the development of Bibliodrama leaders. It includes trips to events organised by the European Bibliodrama Network (EBN) and in-between meetings held in Poland by the Polish Society for Bibliodrama. Bibliodrama is a form of cultural and religious education that refers to the common European Christian tradition associated with the Bible, using different means of expression, mainly aesthetic, to ensure a deeper and more up-to-date understanding of its teachings. Bibliodrama encompasses various methods of work with biblical texts which engage a person as a whole, i.e. in terms of the body, psyche and spirit, while inspiring creativity and spontaneity. This makes Bibliodrama workshops particularly suitable for use in the educational context of groups that are diversified in terms of language and culture. Bibliodrama leaders initiate actions that support a multidimensional personal development by organising and conducting workshops, also for linguistically and culturally mixed groups. The workshops are used also in work with socially disadvantaged groups, promoting a greater open-mindedness, tolerance and sensitivity to others.

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# MODERNISATION OF THE INFRASTRUCTURE IN ART SCHOOLS

Centre for Art Education

The Centre for Art Education is an institution financed within the budget of the Minister of Culture and National Heritage, currently operating pursuant to the Regulation of 27 March 2019 (Journal of Laws 2019, item 607). It performs tasks defined by its managing authority and exercises pedagogical supervision over primary and secondary schools of art, both public and non-public, and art institutions.

The Ministry of Culture and National Heritage pursues an active policy, seeking to make the buildings of art schools and universities more energy efficient. These activities are financed both from the state budget and European funds. One of the most important projects implemented in this area in 2017–2021 is ‘Comprehensive energy modernisation of selected state-owned art schools in Poland’, co-financed within sub-measure 1.3.1 ‘Promoting energy efficiency in public utility buildings’ of the Infrastructure and Environment Operational Programme for 2014–2020. The Ministry of Culture and National Heritage is both the author and beneficiary of the project, while the Department of Development Funds and European Affairs, in collaboration with the Centre for Art Education, is responsible for its implementation. The Ministry of Energy is the Intermediate Body, and the National Fund for Environmental Protection and Water Management is



the Implementing Authority (and therefore a party to the co-financing agreement).

## FUNDS OBTAINED AND SPENT IN THE SECTOR OF CULTURE IN 2004–2019

Expenditure classified in Part 24 of the State Budget as Section 801: 'Education and upbringing' and Section 854: 'Educational care' is used primarily to finance the operation of primary and secondary schools of art. The table below shows the amount of funding allocated to art schools in 2004–2019. In 2004, the total expenditure amounted to PLN 424,992,038.

### EXPENDITURE ON ART SCHOOLS UNDER SECTIONS 801 AND 854 IN 2004–2019 (IN PLN)

EXPENDITURE TYPE	YEARS				
	2004	2007	2014	2018	2019
Grants for non-public schools	9 893 000	12 296 000	23 767 169	40 861 063	38 275 000
Grants for public schools	0	269 064	2 767 749	7 257 665	10 264 000
Repairs	7 476 258	12 351 386	21 432 378	21 282 077	23 611 952
Instruments	1 104 672	4 167 674	8 270 572	27 393 570	3 729 932
Current needs	394 128 506	463 027 950	754 770 739	836 473 520	902 365 941
Events	2 382 602	3 058 395	5 612 076	6 332 949	5 442 000
Additional education and training	No data	2 075 495	2 860 271	3 620 805	4 104 212
Investments	8 770 000	10 862 400	53 675 603	68 879 791	63 627 619
Co-financing	1 237 000	3 300 000	5 835 000	40 708 462	20 216 615
EU funds	0	0	60 344 248	194 824 882	120 193 096
<b>Total</b>	<b>424 992 038</b>	<b>511 408 364</b>	<b>939 335 805</b>	<b>1 247 634 784</b>	<b>1 191 830 367</b>

Source: Centre for Art Education

This expenditure was distributed as follows: the Section 'Education and upbringing' received PLN 405,949,028, of which PLN 938,846 was spent

on the purchase of teaching aids, including musical instruments, while PLN 6,790,939 on repairs, PLN 8,070,000 on investment tasks, and PLN 9,893,000 was allocated for grants for non-public art schools with public art school credentials, managed by a legal person that is not a local government unit or by a natural person. Under the Section 'Educational care', a total of PLN 19,943,010 was spent, whereby PLN 165,826 was used to purchase teaching aids, including musical instruments, while PLN 685,319 was spent on repairs and PLN 700,000 on investment tasks.

In the following years, a gradual increase was observed in the expenditure on artistic schools. As a result, excluding the allocations for co-financing and financing of tasks with the participation of European funds, the expenditure in 2019 rose by approximately 150% compared to 2004. The state budget expenditure on investments in primary and secondary art schools included investment tasks related to construction and investment purchases.

Consequently, schools could be adapted to the requirements of a modern educational facility, which translates into: better working conditions for teachers, better administration of the respective institutions, improved people's safety, development of artistic activity because of better conditions for organising artistic events on the macroregional and national scale, and improved technical condition of the buildings, along with their technical equipment and catering facilities. Moreover, since 2008 parallel projects have been financed and co-financed under the Operational Programme Infrastructure and Environment (OPI&E).

As a result of projects implemented under the OPI&E, primary and secondary art schools have been able to extend their existing infrastructure. New concert halls were built with adjacent rooms and equipment, and multifunctional rooms were created for artistic and exhibition purposes, which enriched the cultural offer and improved access to it in many regions of Poland.

Pursuant to agreements signed with the Foundation for the Development of the Education System, art schools managed by the Minister of Culture and National Heritage implemented projects under the Comenius, Leonardo and Erasmus programmes, and the Operational Programme 'Knowledge Education Development' (OP KED, in 2016–2019).

## FINANCING OF PROGRAMMES IMPLEMENTED IN 2016-2019 (IN PLN)

PROGRAMME NAME	2016		2017		2018		2019	
	CO-FINANCING - STATE BUDGET	FINANCING - EUROPEAN FUNDS	CO-FINANCING - STATE BUDGET	FINANCING - EUROPEAN FUNDS	CO-FINANCING - STATE BUDGET	FINANCING - EUROPEAN FUNDS	CO-FINANCING - STATE BUDGET	FINANCING - EUROPEAN FUNDS
Norwegian Financial Mechanism 2009-2014	4 084	36 755	0	0	0	0	0	0
The European Economic Area Financial Mechanism 2009-2014	55 453	499 076	0	0	0	0	0	0
OP Infrastructure and Education 2014-2020 Priority Axis 8	5 829	8 989	798 271	4 081 193	3 309 476	14 183 914	4 417 760	18 412 737
OP Infrastructure and Education 2014-2020 Priority Axis 1	0	0	13 810 318	70 073 774	34 301 072	162 364 538	13 464 000	100 271 000
OP Knowledge Education Development	0	47 000	0	564 840	2 538	401 278	59 035	1 291 986
ROP of the Świętokrzyskie Voivodeship 2014-2020	0	0	0	0	53 268	441 446	26 820	217 373
Erasmus+	0	0	378 135	0	606 067	0	2 249 000	0
<b>Total</b>	<b>65 366</b>	<b>591 820</b>	<b>14 986 724</b>	<b>74 719 807</b>	<b>38 272 421</b>	<b>177 391 176</b>	<b>20 216 615</b>	<b>120 193 096</b>

Source: Centre for Art Education

Under the programme Education 2014–2021, activities are implemented in the European Economic Area with the aim to strengthen relations between Poland and Iceland, Liechtenstein and Norway. Teachers benefit from the EEA and Norway Grants that support the development of staff working in education system in order to improve the quality of education (through study visits, exchange of experience, development of the vocational education offer).

The Operational Programme ‘Knowledge, Education and Development’ for 2014–2020 aims to improve professional skills, and diagnose the needs of students and teachers of vocational subjects. Participation in the programme contributes to a multi-faceted development of students and teachers through improved technical skills (advanced computer programmes), improved methods and methodology in teaching art and design in creative professions, taking into account student talents, thorough knowledge of foreign languages, learning new cultures, traditions and folk art.

Erasmus+ for 2014–2020 promotes: mobility among teachers who can go abroad in search of new teaching methods, including those based on ICT tools; work with students with special educational needs; teaching cross-curricular skills to students; individual work with students; counselling regarding further education. The programme is primarily addressed to art school teachers interested in the development of their professional skills. For example, the Complex of State Schools of Art in Kielce developed an e-learning platform with courses of vocational (artistic) subjects which require the use of modern learning techniques based on multimedia.

Below we present one of such projects – ‘Comprehensive thermo-modernisation of state art schools in Poland’.

## **COMPREHENSIVE THERMO-MODERNISATION OF STATE ART SCHOOLS IN POLAND**

The project originated from the strategic action implemented by the Ministry of Culture and National Heritage, in cooperation with the Centre for Art Education (as an authorised entity), with the aim to ensure optimal conditions for teaching art through the modernisation of the infrastructure of art schools in Poland.

This innovative and unique investment has been implemented across Poland by the Ministry of Culture and National Heritage within two EU Multiannual Financial Frameworks: 2007–2013 and 2014–2020, covering the public sub-sector of art schools. It will result in energy savings (due to reduced demand and consumption), lower emissions and improved conditions of art education for children and young people. Buildings modernised under the project will gain new functional and aesthetic values.

Significant reduction in energy demand will be achieved through insulation of structural elements of buildings, replacement of windows, radiators, ventilation ducts and pipes, construction of lighting systems, and installation of new boilers and heat pumps. This will help reduce the so-called 'low' emission, i.e. pollutants generated during fossil fuel and wood combustion in individual heat sources (boiler-rooms and furnaces). Modernisation will contribute to this effect in three ways: through reduced heat demand, more efficient energy conversion and changes in fuel mix. Consequently, buildings will be more energy-efficient and will maintain the necessary temperatures indoors without consuming too much energy. Modernisation will also translate into electricity savings due to the installation of energy-efficient devices and lighting. The buildings qualified for the project will also gain new aesthetic and functional values, which will improve the conditions in which children and young people study.

The first stage of the project, implemented in 2014–2015 (under the OPI&E 2007–2013), covered the design and cost documentation, while the second stage (2016–2020) focuses on the relevant works carried out under the OPI&E 2014–2020.

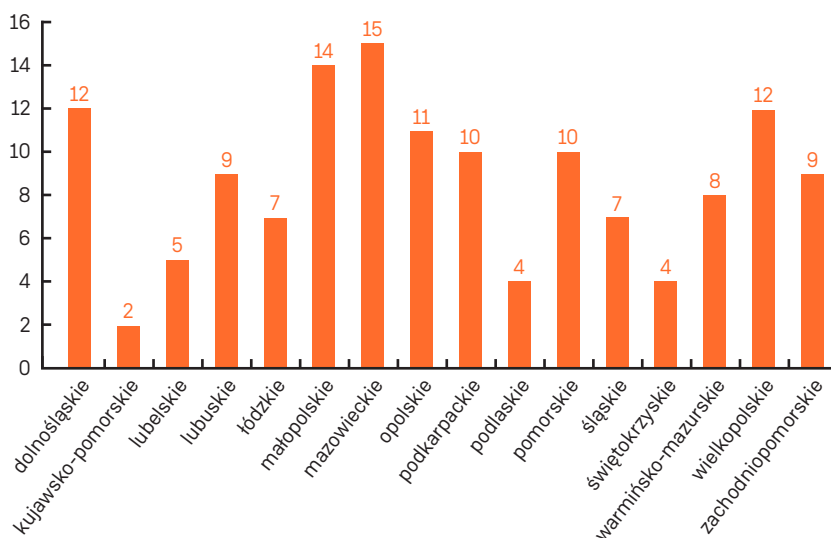
Stage 1: In 2014–2015, a total of 155 primary and secondary art schools (215 buildings, of which 1/3 was listed as monuments) participated in the project. The total cost of the project was PLN 15.5 million, of which 15% was obtained from the state budget and 85% from the Cohesion Fund. As a result, architectural and construction inventories, energy audits, design and cost documentation were prepared for each building, and all necessary decisions, approvals and permits were obtained (e.g. permits to derogate from the prohibition on destroying nests and habitats).

Stage 2. The initial agreement for co-financing the project of thermo-modernisation of art schools was concluded in December 2016. It provided the co-financing in the amount of PLN 377 million for the modernisation of 114 art schools. The appendix signed in May 2017 extended the scope and financial conditions of the project. Consequently, the amount of funding

was increased by more than PLN 124 million and the number of art schools included in the project – by 25.

Ultimately, the total cost of the project was PLN 501.4 million, of which PLN 481.4 million (96%) came from EU funds. The Ministry of Culture and National Heritage obtained this amount to modernise 139 public art schools (music schools, art schools, a ballet school, dormitories) across Poland. The funding was used to renovate a total of 187 old and damaged buildings, whose maintenance generated high costs, located all over Poland – mainly in towns and medium-sized cities in 16 voivodeships.

NUMBER OF SCHOOLS TAKING PART IN THE PROJECT – BY VOIVODESHIP



Source: Centre for Art Education

The implementation of the comprehensive thermo-modernisation project will reduce the final annual energy demand (consumption) by over 60%. Insulation of the buildings, which had never been renovated to such an extent before, and their deeper thermo-modernisation will contribute to the final effect of the project.

## SUMMARY

With the funding from the state budget, provided under the Sections ‘Education and upbringing’ and ‘Educational care’ as the main source of financing

for the operation of art schools, and EU funds, the base of public schools in Poland improved significantly in the period between 2004 and 2019, which has a significant impact on the level of education. Many schools were extended and had their infrastructure modernised, both in terms of functionality and reduction of maintenance costs. Historical buildings were renovated to protect cultural heritage. New concert halls (and in some case professional recording studios) and exhibition halls were built, art classrooms received new equipment, modern brand-name musical instruments were purchased, and computer laboratories were established which now offer the necessary software to students.

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# THEATRE INFRASTRUCTURE, PROJECTS AND ARTISTS FROM THE PERSPECTIVE OF POLAND'S ACCESSION TO THE EUROPEAN UNION

Zbigniew Raszewski Theatre Institute

The Zbigniew Raszewski Theatre Institute in Warsaw was established in June 2003 – 11 months before Poland's accession to the EU. As an institution whose task, among others, is to document life of contemporary theatre in Poland and cooperate with similar centres abroad, the Institute has observed changes in the operation of Polish theatres and activity of artists since Poland joined the EU, monitoring their relationships with artistic circles in Europe.

## INVESTMENTS IN THEATRE INFRASTRUCTURE

The most obvious and visible change has taken place in infrastructure. Thanks to EU funds many theatre buildings were renovated and modernised, which significantly improved their aesthetic and technical condition, and ultimately, the viewers' comfort. Many Polish theatres benefited from EU grants for renovation projects carried out primarily within Regional Operational Programmes (ROPs), e.g. Teatr Wielki – Polish National Opera in Warsaw,



Teatr Powszechny in Warsaw, Teatr Wybrzeże in Gdańsk, the Stefan Jaracz Theatre in Olsztyn, Teatr Stary in Lublin or the Centre for Theatre Practices in Gardzienice. Newly erected buildings include for example the Podlasie Opera and Philharmonic in Białystok, the Cultural and Congress Centre Jordanki in Toruń, the Centre for the Meeting of Cultures in Lublin. Between 2004 and 2019, a total of 79 projects of this type were co-financed by the EU with the amount of nearly PLN 786 million.

#### FINANCING THEATRE FROM EU FUNDS IN 2004–2019

PROJECT TYPE	NUMBER OF PROJECTS	TOTAL VALUE (IN PLN)	CO-FINANCING (IN PLN)
Integrated Regional Operational Programme 2004–2006	15	211 001 392.61	81 295 016.77
Operational Programme Infrastructure and Environment 2007–2013	11	629 218 077.04	371 595 326.41
Regional Operational Programmes 2007–2013	40	392 678 036.92	219 383 473.44
Regional Operational Programmes 2014–2020	4	41 993 828.73	26 086 511.42
Operational Programme Infrastructure and Environment 2014–2020	9	138 275 309.55	87 522 865.11
<b>Total</b>	<b>79</b>	<b>1 413 166 644.85</b>	<b>785 883 193.15</b>

Methodology: The table includes projects submitted by theatres and by local government units for theatres, as well as projects submitted by operas. It does not include cultural centres or amphitheatres.

Source: Own study based on data from the Department of European Funds and Affairs, Ministry of Culture and National Heritage

## PERFORMANCE AS A PROJECT

One of the forms of artistic activity that received the greatest support from EU funds for so-called soft projects were performing arts. A variety of performances and artistic projects were developed with the use of EU funding, often stepping beyond traditional divides and models of art. Next to artistic, also educational, popularising, social and research projects were carried out. Although their diverse nature was often a result of the funding requirements, such approach to artistic creativity seems to have entered the world of Polish theatre for good. Consequently, a theatre performance is

nowadays in Poland commonly perceived as a multidimensional undertaking, very often implemented in collaboration with other institutions.

In projects co-financed by the EU, applicants are often obliged to find international partners. Therefore, ever since Poland joined the EU Polish theatre has become more open and more involved in international activities. This has translated into international contacts and a greater activity of Polish theatres, institutions, associations and theatre companies in European (and not only) theatre networks.

## **POLISH THEATRE IN EUROPE**

Poland's membership of the EU has resulted in a greater activity of Polish artists in the European artistic space. Its most spectacular manifestation came in the form of Europe Theatre Prizes granted to Polish artists. Established in 1986 and supported by the European Commission, the Europe Theatre Prize promotes cultural integration in Europe. It is awarded for lifetime artistic achievement to individual artists and theatre institutions whose works 'promote understanding and the exchange of knowledge between peoples'. In 2009, the Europe Theatre Prize was awarded to Krystian Lupa. Two more Poles have also won the Europe Prize New Theatrical Realities (awarded since 2008): Krzysztof Warlikowski in 2008 (who was the first artist to receive it) and Jan Klata in 2018.

Joining the EU has also made it easier to organise international theatre festivals in Poland. One of the most spectacular examples is the 2016 Theatre Olympics 'The World as a Place of Truth', held in Wrocław as part of the European Capital of Culture 2016 programme. A total of 159 events were presented by artists from Belgium, West Bengal, Brazil, China, Czechia, Denmark, Egypt, France, Greece, Haiti, Iran, Japan, Germany, Poland, Russia, the United States, Serbia, Slovakia, Turkey, Italy and other countries.

## **PROJECTS CO-FINANCED BY THE EU AND IMPLEMENTED BY THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE**

The Zbigniew Raszewski Theatre Institute has also implemented projects co-financed by the EU – each time in collaboration with international partners and to an international reach.

## IMPLEMENTATION OF PROJECTS IN COLLABORATION WITH INTERNATIONAL PARTNERS – TOTAL COSTS AND EU FINANCING

PROJECT NAME	YEAR	TOTAL COST (IN PLN)	EU FINANCING (IN PLN)
TACE (Theatre Architecture in Central Europe) – Development, Influences, Present State and Possibilities of Further Development	2008–2011	909 643.41	446 444.25
SharedSpace: Music, Weather, Politics	2013–2016	320 529.66	128 536.36
ERHT (European Route of HistoricTheatres)	2013–2017	152 381.51	130 507.69
EMERGENCE – From Shared Experience to New Creativity – Living Heritage/Reframing Memory	2018–2020	14 638.99 (first half of 2019)	14 638.99

Source: Own study based on data from the Department of European Funds and Affairs, Ministry of Culture and National Heritage

### THEATRE ARCHITECTURE IN CENTRAL EUROPE (2008–2011)

This project was initiated by representatives of theatre institutes from Central European countries at the theatre festival in Nitra in 2007. Its authors focused on presenting theatre architecture as a specific component of Europe's cultural heritage.

The project was carried out by Národní divadlo (National Theatre) in Prague as the main organiser, and Divadelný ústav (Theatre Institute) in Bratislava, Országos Színháztörténeti Múzeum és Intézet (Hungarian Theatre Museum and Institute), Slovenski Gledališki Muzej (National Theatre Museum of Slovenia) and the Zbigniew Raszewski Theatre Institute as co-organisers.

It was a three-year-long project whose primary aim was to present, using various means and forms of expression, the existing knowledge about the development of theatre architecture in Central Europe. As a result, integrated electronic archives of theatre architecture were developed in all institutions participating in the project, along with an accompanying online presentation. The project resulted also in the publication entitled *Beyond Everydayness. Theatre Architecture in Central Europe* (in English). It is a comprehensive, richly illustrated monograph about theatre space and its development in Central Europe. An exhibition of the same title was also organised in the capital cities of the countries participating in the project.

## SHAREDSPACE: MUSIC, WEATHER, POLITICS (2013–2016)

SharedSpace was organised by the Prague Quadrennial with the following partners: Finnish National Gallery, Museum of Contemporary Art, Kiasma Theatre, New Theatre Institute of Latvia, Santarcangelo dei Teatri, Victoria and Albert Museum, Theatre Faculty Utrecht School of the Arts, Academy of Performing Arts in Prague, Royal Central School of Speech and Drama, Centre for Creative Actions IMPACT Macedonia, Centre of Scenography – Department of the Silesian Museum in Katowice, Zbigniew Raszewski Theatre Institute, University College of Østfold – Norwegian Theatre Academy, Swiss Arts Council Pro Helvetia, School of Visual Theatre Jerusalem.

SharedSpace was a research and artistic initiative. Planned for three years (2013–2016), it engaged 12 institutions from all over Europe. Its peak event was the Prague Quadrennial of Performance Design and Space, which took place from 18 to 28 June 2015.

The aim of SharedSpace was to redefine, illustrate and actively create a new way of thinking about performance space, and explore and unleash the potential of performance design as a space for interaction (not only human interaction), so as to shake and transform the existing hierarchies, inspire imagination, establish creative liaisons and uncover the political side of theatrical discourse. The ambition of the project was to create a broad forum of professional theatre artists, students and audience who together could discuss and search for new ideas and inspiration.

## THE EUROPEAN ROUTE OF HISTORIC THEATRES (2013–2017)

The European Route of Historic Theatres (ERHT) is a European project that was implemented between 2013 and 2017 by a partnership of cultural institutions from Spain, France, Germany, Sweden, Poland, the United Kingdom, Czechia, Croatia and Italy.

The aim of the project was to propose an alternative way of visiting Europe – the European Route of Historic Theatres. Their buildings are not only excellent examples of architecture of different eras but also witnesses of important events. The project task was to prepare 11 routes that lead through historic theatres in Europe. Each route comprises 9–12 buildings erected at least 100 years ago in a uniform style (both outside and inside), which still function as theatres.

The ERHT was a continuation of an EU project implemented in 2007–2009 by the Association of Historic Theatres in Europe PERSPECTIV in Germany. The first route – the German Route – was created in 2007, and it was then followed by the Nordic Route, Channel Route and Italian Route.

Visiting historic theatres turned out to be a great idea for people who enjoy travelling and going to the theatre, which encouraged the EU to support the project in its extended version including entire Europe. Consequently, 16 partners from 12 countries joined forces to:

Extend the routes across the entire continent by selecting 120 most beautiful, best preserved and most interesting buildings of historic theatres in Europe;

Develop the first ever online database of all existing historic theatres in Europe;

Create a touring exhibition 'The History of Europe – Told by Its Theatres', which was presented in 2015–2017 in Warsaw (in the foyer of Teatr Narodowy), Copenhagen, Vienna, Munich, Ljubljana, Hanau, London and Bellinzona.

On the Polish side the project was coordinated by the Zbigniew Raszewski Theatre Institute. We were responsible for preparing the Baltic Route that leads through 10 theatres in Poland, Lithuania, Latvia and Estonia.

### **EMERGENCE – FROM SHARED EXPERIENCE TO NEW CREATIVITY – LIVING HERITAGE/REFRAMING MEMORY (2018–2020)**

Being part of the activities related to the Prague Quadrennial, the Institute is also one of the partners of the international project EMERGENCE. Other project partners include: Institut Umeni – Divadelnit Ustav (Arts & Theatre Institute's Prague Quadrennial) from Czechia, Victoria and Albert Museum from the United Kingdom, IZOLYATSIA from Ukraine, Cyprus Theatre Organisation/THOC from Cyprus, HOGSKOLEN I ØSTFOLD (Norwegian Theatre Academy/Østfold University College) from Norway, Latvijas Jauna Teatre Instituts (New Theatre Institute of Latvia) from Latvia and the National Kaohsiung Centre for the Arts from Taiwan.

Following the project plan, the Institute implements activities related to stage design as part of the exhibition at the Prague Quadrennial and the Institute's long-term and multidimensional research on avant-garde theatre in Central and Eastern Europe. A project meeting was held which accompanied a conference on avant-garde theatre that took place on 16–17 November 2018 in London.

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# EFFECTS OF INSTITUTIONAL SUPPORT FOR POLISH CINEMATOGRAPHY

Polish Film Institute

The Polish Film Institute was launched in 2005, i.e. one year after Poland's accession to the EU. Its establishment helped the Polish film industry join the world of European cinema in terms of public funding mechanisms applied at all stages of film production and promotion, dissemination of film culture and film education.

'Having joined Europe' in the field of film, Poland was able to significantly increase the number of produced films, promote young directors and achieve a qualitative leap in terms of film production. In a relatively short time, viewers came back to cinemas where Polish films successfully compete with international productions. In 2018, the share of Polish films in the domestic film market was 33% and as such was one of the highest in Europe. In terms of the number of tickets sold, Poland is the sixth largest market in Europe, after France, Germany, the United Kingdom, Italy and Spain.

The Polish audio-visual market is also growing in terms of funds provided for film production and diversity of financing sources. Good financial results of Polish films encourage producers and distributors to invest in the most profitable projects. The most significant change in 2019 was undoubtedly the Act on financial support for audio-visual production<sup>1</sup>, which allows

1 Act of 9 November 2018 on financial support for audio-visual production (Journal of Laws 2019, item 50).

the Polish audio-visual industry to compete on equal terms with other European countries and manage international film productions.

## **INCREASE IN FINANCIAL SUPPORT FOR FILM PRODUCTION SINCE 2005**

Since 2005 the Polish Film Institute has allocated on average PLN 108 million for film production. In 2018, the grants amounted to PLN 128 million. These funds guaranteed a stable source of financing for feature films, documentaries and animated films (feature-length, medium-length and short).

Approximately 40 Polish films debut on Polish screens every year – most of them are co-financed by the Polish Film Institute. Compared to 2005–2007, this marks an increase by 60%. With 40–50 premieres a year, Polish audiences have access to new productions nearly every week. The total number of all film premieres has also been regularly growing. While in 2005 there were 224 of them, in 2018 Polish cinemas presented as many as 384 film premiers.

In light of the above, it is all the more important to ensure a diversified offer of film production that will appeal to a diverse audience. To this end, allocations for film production are divided according to different genres – from family films and other typical film genres to microbudget productions. Regular support for the former is one of the pillars of building future audiences for Polish films. Moreover, as evidenced by other European countries, in which family films often account for the core of local box-office earnings, this segment has a large growth potential while not competing with audiences of auteur films.

With the funding available for co-productions, Polish film producers operate successfully in the European film market – they do not only obtain the funds for Polish films in Europe but also participate in European film projects co-produced by Polish filmmakers and made with the use of Polish infrastructure. This experience allows us to effectively build the brand of Polish film producers, which in turn translates into European funds for Polish films – also from transnational sources such as Creative Europe and Eurimages. Co-production projects account for approximately 25% of annual film production.

## NUMBER OF FILMS CO-FINANCED BY THE POLISH FILM INSTITUTE IN 2005–2018 – BY FILM TYPE

FILM TYPE/YEAR	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Features	2	15	21	29	37	41	26	32	19	28	31	32	44	36
Documentaries (feature-length, medium-length and short)	7	24	40	56	57	56	51	44	49	44	48	36	43	45
Animated (feature-length, medium-length, short and TV series)	0	9	11	15	14	29	20	9	10	15	14	26	11	14

Source: Polish Film Institute, own data

## FINANCIAL SUPPORT FOR AUDIO-VISUAL PRODUCTION

In 2019, when the Act on financial support for audio-visual production entered into force<sup>2</sup>, the funding for film production increased significantly. Pursuant to the Act films and TV series may be granted up to PLN 200 million of additional financing. Consequently, the growth potential of audio-visual production in Poland has been strengthened with over PLN 600 million per year.

The Act regulates the system of financial incentives for audio-visual production, offering the reimbursement of production costs in the amount of 30% of Polish eligible costs. The subsidies for audio-visual production come directly from the state budget and are distributed throughout the year

## NUMBER OF FILMS DISTRIBUTED IN POLISH CINEMAS IN 2006–2018

FILM TYPE/YEAR	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Number of premieres*	248	272	266	264	277	303	302	312	341	343	357	355	384
of which: Polish films	26	25	36	35	35	41	27	39	39	41	49	46	41
European films	92	106	95	93	100	114	140	126	134	163	130	158	177
American films	105	110	117	117	122	127	114	123	129	119	145	119	126

\* All films shown in cinemas.

Source: Box-office.pl

2 Cf. Footnote No. 1 in this article.



until their exhaustion. At least 10% of the annual budget is allocated for animated productions. The system is managed by the Polish Film Institute.

With the new Act in force, the Polish audio-visual industry can effectively attract commissions from all over the world and co-produce projects with much larger budgets than ever before.

## PROMOTION OF POLISH FILMS

Professionalisation of the industry, increased expenditure on film production and promotion of Polish cinematography have resulted in new talents and a greater interest in Polish filmmakers and their productions at international festivals.

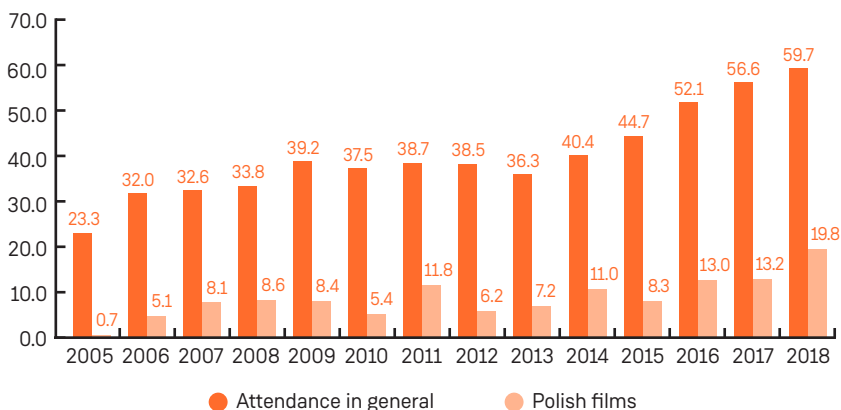
A breakthrough came in 2015 when a Polish film won the Academy Award for Best Foreign Language Film for the first time. Before that Paweł Pawlikowski's *Ida* took the film world by storm, receiving the European Film Award for Best Film, Best Director and Best Screenwriter. Łukasz Żal and Ryszard Lenczewski won the Carlo Di Palma European Cinematographer Award. The film also received the EFA People's Choice Award, i.e. in the category in which the winner is chosen by European viewers in an online vote. Another film by Paweł Pawlikowski, *Cold War*, also won Best Director Award at the Cannes Film Festival and was nominated for the Academy Award in three categories: Best Director, Best Cinematographer and Best Foreign Language. The production also triumphed at the European Film Awards.

Polish films are regularly shown and awarded in the main competition of the Berlin International Film Festival, featuring premiers by renowned Polish filmmakers, such as Agnieszka Holland, Małgorzata Szumowska and Tomasz Wasilewski. Polish titles are present in the programmes of major film events, e.g. Toronto or Venice International Film Festival.

## CINEMA ATTENDANCE

Cinema attendance in Poland continues to grow with every year. Polish productions are extremely popular, attracting increasingly more cinema-goers. In the previous years of the Institute's operation (from 2005 to 2018), the number of viewers attending the screenings of Polish films rose from 700,000 to 19.8 million.

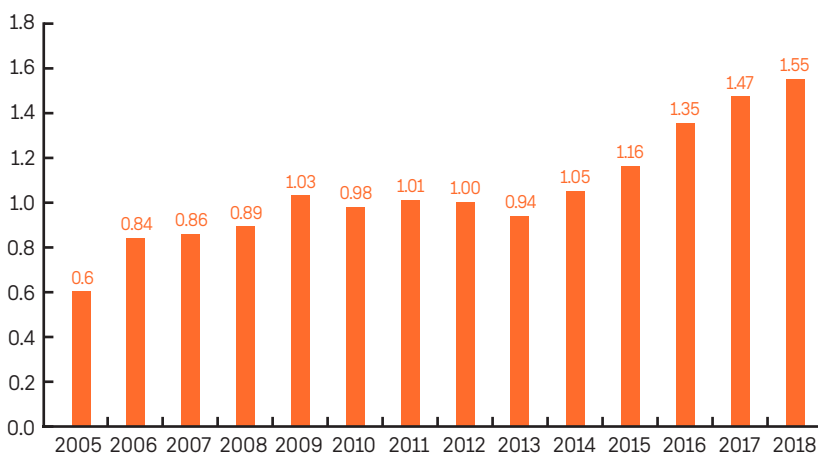
### CINEMA ATTENDANCE IN POLAND IN 2005–2018 (IN MILLION)



Source: Box-office.pl

This means an increase in the average annual cinema attendance from 0.6 to 1.55 per person, as illustrated on the chart below. Since the establishment of the Institute the number of Polish productions introduced to cinemas has doubled. The popularity of European films also continues to grow, with their share in the cinema market rising every year. These are the effects of, among others, Poland joining the EU and active support provided to distributors under the MEDIA programme.

### CINEMA ATTENDANCE PER CAPITA IN 2005–2018



Source: Box-office.pl

## DEVELOPMENT OF CINEMAS IN POLAND

The Polish Film Institute has provided regular support to the Arthouse Cinemas Network and smaller cinemas not associated within the network, which has resulted in a revival of cinema in Poland. With digital technology (the Institute has supported the process of digitisation of Polish theatres since its beginning), access to the most recent film productions is nowadays easier than ever. Modernised cinemas in smaller towns have become attractive centres offering access to film culture. Several hundred cinemas have received support for modernisation and digitisation, with many of them returning to the map of cinemas in Poland.

Between 2010 and 2018, nearly 550 applications for modernisation and nearly 190 applications for digitisation were co-financed and implemented. Both private cinemas and those managed by local governments can benefit from support programmes offered by the Polish Film Institute. In 2010–2018, over PLN 60 million were allocated for the development of cinemas within the Institute's operational programmes. As a result, Polish cinemas have been equipped with digital projectors, modern ticketing systems, comfortable seats, high-quality sound systems and other modern functionalities.

As reported by Statistics Poland, there were 497 fixed cinema theatres in Poland in 2018, with the total number of screens amounting to 1454.

## DIGITAL POLAND

The financial support from the EU has enabled the digital restoration and digitisation of Polish features, documentaries and animated films. The aim of the Operational Programme Digital Poland is to digitise Polish film productions in order to promote and increase access to Polish film heritage, and preserve it for future generations. Under the programme the Polish Film Institute (project leader), in partnership with the Documentary and Feature Film Studios, and the Animated Film Studio in Bielsko-Biała, will provide access to approximately 160 pieces of film stock footage (features, animated films and documentaries) and 10,000 minutes of animated films and series, short films, educational films, short documentaries and newsreels.

The project ‘Digital restoration and digitisation of Polish feature, documentary and animated films in order to provide access through all distribution platforms (cinema, television, Internet, mobile devices) and preserve Polish film heritage for future generations’ is co-funded by the EU from the European Regional Development Fund under the Operational Programme Digital Poland for 2014–2020.

The total value of the project is PLN 111,838,378.72, of which the EU financing amounts to PLN 78,612,786.05.

## ABOUT THE POLISH FILM INSTITUTE

The Polish Film Institute operates pursuant to the Act of 19 August 2005 on cinematography<sup>3</sup>, the Act on financial support for audio-visual production<sup>4</sup> and the Regulation of 11 February 2019 of the Minister of Culture and National Heritage<sup>5</sup>. Its main tasks include: co-financing of film production and providing support for audio-visual production, co-financing of distribution and dissemination of films, promoting Polish cinematography in the world and providing support to debutants.

Radosław Śmigulski has been General Director of the Polish Film Institute since December 2017. 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 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

3 Act of 30 June 2005 on cinematography (Journal of Laws 2018, item 597).

4 Cf. footnote No. 1 in this article.

5 Regulation of 11 February 2019 of the Minister of Culture and National Heritage regarding a detailed list of Polish eligible costs, parameters of audio-visual productions and documents related to financial support for audio-visual production granted by the Polish Film Institute (Journal of Laws 2019, item 309).

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. Since 2019 the Institute has also been in charge of the system of financial support for audio-visual production which is financed from the state budget.

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# CULTURAL PROGRAMMES ON POLISH RADIO

Polish Radio

In 2012, the programme and financial plans of Polish Radio were for the first time prepared taking into account the division into different types (genres) of shows presented by each radio station: news, opinion shows, culture, entertainment, education and sport. A similar division was applied with respect to information on relevant costs.

The costs of preparing and broadcasting radio shows classified as culture are presented in the table below (pp. 206–207).

Based on this data one can see that expenditure on cultural programmes in Polish Radio channels is diversified.

In 2012, Channel One spent PLN 7.4 million on preparing and broadcasting cultural programmes, Channel Two allocated over PLN 20 million, Channel Three over PLN 7.5 million, and Channel Four – Polish Radio 24 – PLN 1.3 million. In total, Polish Radio allocated over PLN 36.3 million for programmes related to culture in 2012.

In 2013, the expenditure of the respective stations on cultural programmes was as follows: Channel One – PLN 7.3 million, Channel Two – PLN 30.3 million, Channel Three – PLN 10.3 million, while Channel Four – Polish Radio 24 spent nearly PLN 5.5 million. In total, PLN 53.4 million was allocated for culture in 2013.

## COSTS OF PREPARING AND BROADCASTING CULTURAL PROGRAMMES IN 2012–2018 AND

	COSTS	IMPLEMENTATION IN 2012	IMPLEMENTATION IN 2013	IMPLEMENTATION IN 2014
Channel One	Total costs	60 254 543.72	68 420 506.75	63 169 817.51
	of which: Culture	7 416 814.99	7 327 332.89	6 588 367.11
Channel Two	Total costs	39 256 145.92	50 550 697.47	46 250 776.68
	of which: Culture	20 060 905.96	30 339 779.94	26 085 509.18
Channel Three	Total costs	46 473 964.09	50 619 633.48	45 591 574.00
	of which: Culture	7 554 504.43	10 307 530.16	7 196 788.82
Channel Four – Polish Radio 24*	Total costs	25 633 228.62	30 632 475.97	27 725 076.22
	of which: Culture	1 300 982.26	5 476 656.88	3 229 944.19
Polish Radio Chopin	Total costs	0	0	0
	of which: Culture	0	0	0
<b>Total</b>	<b>Total costs</b>	<b>171 617 882.35</b>	<b>200 223 313.67</b>	<b>182 737 244.41</b>
	<b>of which: Culture</b>	<b>36 333 207.64</b>	<b>53 451 299.87</b>	<b>43 100 609.30</b>

\* Until 30 September 2016 Channel Four, since 1 October 2016 Channel Four – Polish Radio 24.

\*\* The National Broadcasting Council [in Polish: KRRiT – *Krajowa Rada Radiofonii i Telewizji*].

Source: Polish Radio, own study

In 2014, over PLN 6.5 million was allocated for cultural programmes broadcast by Channel One, followed by over PLN 26 million for Channel Two, nearly PLN 7.2 million for Channel Three, and PLN 3.2 million for Channel Four – Polish Radio 24. In total, PLN 43.1 million was provided for radio content related to culture in 2014.

In 2015, the expenditure looked as follows: Channel One – over PLN 6 million, Channel Two – over PLN 31.1 million, Channel Three – PLN 6.5 million, while Channel Four – Polish Radio 24 spent PLN 3.6 million. In total, PLN 47.4 million was allocated for radio programmes dedicated to culture in 2015.

In 2016, Channel One allocated over PLN 8.5 million for cultural programmes, Channel Two – nearly PLN 27 million, Channel Three – PLN 7.1 million, while Channel Four – Polish Radio 24 spent nearly PLN 2.4 million. In total, over PLN 44.9 million was allocated for culture in 2016.

In 2017, Channel One spent PLN 9.8 million on culture, Channel Two – nearly PLN 25.5 million, Channel Three – PLN 10.5 million, while Channel Four – Polish Radio 24 spent nearly PLN 614,000. In total, PLN 46.4 million was allocated for culture in 2017.

## THE PLAN FOR 2019 (IN PLN)

IMPLEMENTATION IN 2015	IMPLEMENTATION IN 2016	IMPLEMENTATION IN 2017	IMPLEMENTATION IN 2018	KRRIT'S PLAN FOR 2019 (AS OF AUGUST)**
62 952 852.38	67 228 331.75	66 317 472.71	78 717 551.64	76 984 100.00
6 099 564.54	8 544 742.06	9 828 535.95	10 983 691.18	16 731 100.00
50 765 458.63	47 514 775.77	47 263 850.11	49 782 793.12	54 747 200.00
31 164 458.63	26 927 624.22	25 496 107.76	24 703 718.46	30 889 200.00
46 825 378.08	48 237 426.79	52 395 192.19	60 174 521.52	55 006 400.00
6 519 335.38	7 103 312.08	10 520 453.87	14 611 017.80	10 503 900.00
29 800 770.65	19 884 340.73	27 492 038.58	32 576 726.29	38 970 200.00
3 619 002.54	2 391 863.20	613 868.36	395 298.41	560 100.00
0	0	0	3 113 883.00	3 107 100.00
0	0	0	2 398 277.13	2 367 600.00
190 344 459.74	182 864 875.04	193 468 553.59	224 365 475.57	228 815 000.00
47 402 361.09	44 967 541.56	46 458 965.94	53 092 002.98	61 051 900.00

In 2018, nearly PLN 11 million was spent on cultural programmes broadcast by Channel One, over PLN 24.7 million on those broadcast by Channel Two, PLN 14.6 million on Channel Three, and nearly PLN 400,000 on those prepared and presented by Channel Four – Polish Radio 24.

In 2018, Polish Radio Chopin was launched as a new DAB+ (Digital Audio Broadcasting) station dedicated entirely to culture. The costs of its cultural programmes amounted to nearly PLN 2.4 million. In total, Polish Radio allocated over PLN 53 million to cultural content in 2018.

The costs of preparing and broadcasting cultural programmes were financed with subscription fees, own funds as well as EU funds and grants provided by Euranet Plus.

Euranet Plus is a European project in which Polish Radio has participated from the beginning. Its purpose is to provide information on current affairs in European politics, economics and culture. Until 2016, as part of the Euranet Plus project, programmes with European content were prepared in all Polish Radio channels available at that time as analogue stations, including Channel Two and Channel Four. Programmes broadcast by these



channels often focused on issues related to European culture, science and education.

*Magazyn Europejski* [European Daily News], presented on Channel Two and Channel Four, included interviews with EU representatives responsible for public policies related to culture, education, ecology and consumer rights. It discussed projects co-financed by the EU and implemented in Poland, and current affairs in other EU Member States in areas such as the European labour market, European academia, cultural events and tourist attractions. Implemented as part of the Euranet Plus project, the programme also dealt with education, in particular the Erasmus programme, as well as EU funds and how to apply for them.

Since 2017, as a result of changes in Euranet Plus financing, European programmes have been broadcast only on Channel One and Channel Three, and focus mainly on European politics.

In addition to expenditure on culture, below we also present a summary of airtime allocated for cultural programmes (see p. 209).

In 2012, the total duration of cultural programmes was as follows: over 108,000 minutes on Channel One, nearly 380,000 minutes on Channel Two, over 241,000 minutes on Channel Three, and over 41,000 minutes on Channel Four – Polish Radio 24. In total, Polish Radio dedicated 771,549 minutes of its airtime to culture.

In 2013, the duration of radio shows with cultural content was as follows: over 132,000 minutes on Channel One, nearly 383,000 minutes on Channel Two, over 242,000 minutes on Channel Three, and over 115,000 minutes on Channel Four – Polish Radio 24. In total, 873,089 minutes of radio airtime in 2013 revolved around culture.

For 2014 the following figures are reported: over 138,000 minutes for Channel One, 398,000 minutes for Channel Two, nearly 246,000 minutes for Channel Three, and nearly 129,000 minutes for Channel Four – Polish Radio 24. In total, over 911,202 minutes of the 2014 airtime was allocated for cultural content.

In 2015, cultural programmes accounted for the following part of the total airtime: over 135,000 minutes on Channel One, over 457,000 minutes on Channel Two, almost 259,000 minutes on Channel Three, and over 110,000 minutes on Channel Four – Polish Radio 24. In total, they amounted to 961,934 minutes of cultural radio shows broadcast in 2015.

The corresponding figures for 2016 are as follows: over 115,000 minutes for Channel One, nearly 454,000 minutes for Channel Two, nearly 229,000 minutes

## DURATION OF CULTURAL PROGRAMMES BROADCAST IN 2012-2018 AND THE PLAN FOR 2019

	DURATION (IN MINUTES)	IMPLEMENTATION IN 2012	IMPLEMENTATION IN 2013	IMPLEMENTATION IN 2014	IMPLEMENTATION IN 2015	IMPLEMENTATION IN 2016	IMPLEMENTATION IN 2017	IMPLEMENTATION IN 2018	KRRIT'S PLAN FOR 2019 (AS OF AUGUST)**
Channel One	Programme duration of which: minutes for culture	514 125	508 634	506 299	503 530	494 616	495 494	495 276	497 100
Channel Two	Programme duration of which: minutes for culture	108 599	132 628	138 371	135 699	115 582	108 238	118 522	124 896
Channel Three	Programme duration of which: minutes for culture	525 382	514 064	513 500	514 310	515 401	514 739	517 680	513 240
Channel Four - Polish Radio 24*	Programme duration of which: minutes for culture	379 971	382 766	398 011	457 473	453 957	435 650	425 742	443 952
Polish Radio Chopin	Programme duration of which: minutes for culture	510 430	506 944	502 165	498 877	494 590	493 219	491 562	491 520
Total	Programme duration of which: minutes for culture	2 410 877	2 424 467	2 458 852	2 586 648	2 286 674	2 494 474	2 436 663	2 386 089
	Programme duration of which: minutes for culture	518 233	513 491	509 454	505 342	378 872	502 023	501 788	498 600
	minutes for culture	41 102	115 228	128 968	110 114	83 269	12 081	12 002	12 299
	Programme duration of which: minutes for culture	0	0	0	0	0	0	0	371 100
	minutes for culture	0	0	0	0	0	0	0	371 100
	Programme duration of which: minutes for culture	2 068 170	2 043 133	2 031 418	2 022 059	1 883 479	2 005 475	2 006 306	2 371 560
	minutes for culture	771 549	873 089	911 202	961 934	881 482	805 443	799 929	1 190 336

\* Until 30 September 2016 Channel Four, since 1 October 2016 Channel Four - Polish Radio 24.

\*\* The National Broadcasting Council [in Polish: KRRiT - *Krajowa Rada Radiofonii i Telewizji*].

Source: Polish Radio, own study

for Channel Three, and over 83,000 minutes for Channel Four – Polish Radio 24. In 2016, Polish Radio broadcast a total of 881,482 minutes of cultural programmes.

In 2017, the following amount of airtime was dedicated to culture: over 108,000 minutes on Channel One, over 435,000 minutes on Channel Two, over 249,000 minutes on Channel Three, and 12,000 minutes on Channel Four – Polish Radio 24.

In 2018, the total duration of cultural programmes was over 118,000 minutes on Channel One, over 425,000 minutes on Channel Two, over 243,000 minutes on Channel Three, and 12,000 minutes on Channel Four – Polish Radio 24. In 2018, a total of 799,929 minutes of radio airtime was dedicated to culture.

In view of the above, the situation of Polish Radio's most recently launched station, Polish Radio Chopin, is unique, as 100% of its airtime is devoted to cultural programmes.

In 2019, the amount of airtime for cultural programmes is planned to be the longest on Channel Two (nearly 444,000 minutes), followed by Polish Radio Chopin (371,000 minutes), Channel Three (238,000 minutes), Channel One (nearly 125,000 minutes), and Channel Four – Polish Radio 24 (over 12,000 minutes).

Airtime devoted to cultural broadcasts on Polish Radio has increased significantly with the launch of Polish Radio Chopin – the new channel dedicated entirely to culture.

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# CULTURAL INSTITUTIONS IN THE PAST 15 YEARS

Tourism, Sport, Culture and National Heritage Statistics Division,  
Statistics Poland

10 years after Poland's accession to the European Union, 4/5 Poles aged 15 or older considered culture as important or very important<sup>1</sup>.

In 2018, there were 15,724 entities<sup>2</sup> operating in the area of culture in Poland. Similarly to the previous year, most of them were libraries and library and information centres (59.8% of all entities), followed by centres of culture, cultural centres and establishments, clubs and community centres, which accounted for 26.9% of all entities. Most of them were located in the following voivodeships: Mazowieckie (11.8% of all entities), Małopolskie (10.5%) and Śląskie (9.8%). In terms of poviats and cities/towns with poviat

- 1 Based on the survey *Uczestnictwo ludności w kulturze w 2014 r.* [Participation in culture in 2014], Statistics Poland, available at: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/uczestnictwo-ludnosci-w-kulturze-w-2014-r-,6,2.html> [accessed on: 10 October 2019].
- 2 For the purposes of this analysis, 15 types of entities operating in the field of culture were distinguished: theatres (dramatic and puppet), musical theatres (operas and operettas), philharmonic halls, orchestras, choirs, song and dance ensembles, museums and institutions related to museums, libraries and library and information centres, galleries and art salons, centres of culture [in Polish: *centra kultury*], cultural establishments [in Polish: *domy kultury*], cultural centres [in Polish: *ośrodki kultury*], clubs, community centres [in Polish: *świątlice*] and permanent cinemas.

## NUMBER OF CULTURAL INSTITUTIONS (AS OF 31 DECEMBER) AND PARTICIPANTS IN CULTURAL EVENTS (THROUGHOUT THE YEAR) IN 2005–2018

INSTITUTION/YEAR	2005	2010	2017	2018
Theatres and music institutions	181.0	183.0	187.0	189.0
spectators and listeners (in thousands)	9 609.3	11 522.2	13 264.0	14 895.5
Permanent cinemas	536.0 <sup>c</sup>	438.0	491.0	497.0
Attendance <sup>a,d</sup> (in thousands)	24 865.5	37 674.6	56 878.5	59 340.0
Screens in permanent cinemas	937.0	1 076.0	1 416.0	1 454.0
Museums and art galleries	982.0	1 152.0	1 290.0	1 270.0
visitors <sup>d</sup> (in thousands)	21 443.5	26 183.5	41 908.1	42 670.4
Public libraries and branches	8 591.0	8 342.0	7 953.0	7 925.0
readers <sup>d</sup> (in thousands)	7 337.3	6 501.9	6 020.7	5 953.1
Centres of culture, cultural establishments and centres, clubs and community centres <sup>b</sup>	3 937.0	3 708.0	4 230.0	4 237.0
events (in thousands)	208.9	185.7	239.7	242.3
participants in events <sup>d</sup> (in thousands)	32 283.4	30 750.3	36 321.5	39 485.5

<sup>a</sup> – In permanent and mobile cinemas.

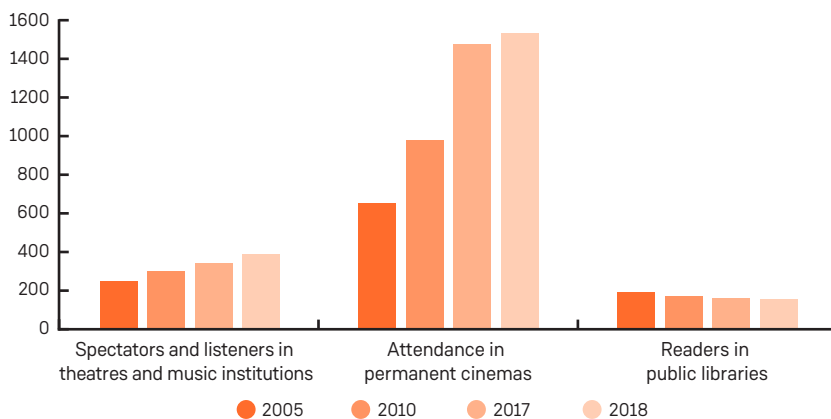
<sup>b</sup> – Data from 2011. Since 2011 the survey has been carried out every year (before that – every two years).

<sup>c</sup> – In addition, one drive-in cinema: 100 parking spaces, eight screenings, viewers in 121 cars.

<sup>d</sup> – During the year.

Source: Own calculations based on data from Statistics Poland

### ATTENDANCE, LISTENERS AND READERS PER 1000 PEOPLE



Source: Own calculations based on data from Statistics Poland

rights, most of them operated in Warsaw (652, i.e. four entities per 10,000 inhabitants), followed by Kraków (407 and 5, respectively), Łódź (239; 3), Wrocław (198; 3), Poznań (187; 3), Lublin (142; 4), Gdańsk (129; 3), Katowice (127; 4), and the poviats: Słupski (122; 12), Nowosądecki (118; 5), Poznański (112; 3), Nowotarski (106; 6) and Rzeszowski (100; 6). In 2018, on average there were 2400 people per one entity operating in the field of culture.

## PUBLIC LIBRARIES

In 2018, there were 9406 public libraries and other library and information centres in Poland. Most of them were public libraries – 7925 (a fall of 8.4% compared to 2004). They included 5314 library branches, the majority of which operated in rural areas (65.4%). There were 4847 inhabitants per public library or branch (compared to 4412, i.e. 9.9% less, in 2004). In urban areas this indicator was nearly three times higher than in rural areas (8400 compared to 2963). Including libraries and library service points, there were 4264 people per one facility, or 6902 in urban areas and 2708 in rural areas, respectively. In terms of the number of readers per 1000 inhabitants, the leading voivodeship was Małopolskie (194), followed by Mazowieckie (172), Lubelskie and Śląskie (168 each). In poviats, the highest numbers of readers in public libraries per 1000 inhabitants were recorded in the following cities/towns with poviat rights: Sopot (309), Opole (307), Jaworzno (304), Gliwice (290), Kraków (288), Krosno (278), Gdańsk (256), Biała Podlaska (249), Katowice (244) and Tarnobrzeg (243), and in the following poviats: Łęczyński (253), Wieluński (222), Krapkowicki (220), Chrzanowski (218) and Janowski (208).

## THEATRES AND MUSIC INSTITUTIONS

In 2018, there were 189 theatres and music institutions in Poland that employed their own artistic staff (an increase of 6.2% compared to 2004), whose performances/concerts attracted a total of 14.9 million people (59.8% more than in 2004). The number of theatres and music institutions employing their own artistic staff was the highest in the Mazowieckie Voivodeship (35) and the lowest in the Podkarpackie Voivodeship (3). A total of approx. 69,000 theatre performances/concerts were given on 372 stages. Theatres and music institutions offered approx. 98,000 seats in their permanent auditoriums. Public sector owned 80.6% of all theatres and music

institutions, of which 93.1% were organised by local government units. Audience of theatres and music institutions in the Mazowieckie Voivodeship accounted for 32.6% of the total audience. On average, there were 216 viewers/listeners per one performance/concert and 365 performances/concerts per one institution.

## MUSEUMS AND ART GALLERIES

In 2018, there were 945 museums and museum branches in Poland (41.5% more than in 2004). They were visited by 38.1 million people (an increase of 117.9% compared to 2004), with 15 million of them attending the exhibitions for free. A total of approx. 5500 temporary exhibitions were organised in museums. The highest numbers of museums and visitors were recorded for the Mazowieckie and Małopolskie Voivodeships. On average, there were 992 museum-goers per 1000 inhabitants. A total of approx. 886,000 visitors took part in the Night of Museums. The largest number of museums were owned by the public sector (78.3%), with most of them organised by local government units. In the private sector most museums were managed by natural persons (35.1%). Most museums operated in the Mazowieckie and Małopolskie Voivodeships – 28.7% of the total number. The total number of museum collections was 22.1 million items, most of which were classified as archaeology items (22.6%). In addition to their basic activity (collecting and exhibiting the collected items), museums organised many educational and cultural events, e.g. approx. 88,100 museum lessons.

In 2018, there were 325 art galleries in Poland (18.6% more than in 2004). Małopolskie and Mazowieckie were the leading voivodeships in terms of the number of art galleries (60 and 51, respectively) and visitors (1.4 million and 1.1 million, respectively). Public art galleries attracted most visitors (87.1%). On average, there were approx. 14,000 visitors per art gallery and 1100 people per exhibition. Art galleries organised a total of approx. 4000 exhibitions in 2018, which were visited by 4.5 million people. Nationwide exhibitions accounted for the majority of exhibitions (87.1% of their total number) and were attended by 85.7% of all visitors. Open-air exhibitions were visited by 33% of all visitors. A significant number of art galleries was owned by the public sector (60.9%), with most of them organised by local government units. The remaining ones were owned by the private sector. People visiting art galleries in the Małopolskie and Mazowieckie Voivodeships accounted for 54.5% of the total number of visitors.

## CENTRES OF CULTURE, CLUBS AND COMMUNITY CENTRES

In 2018, multi-faceted socio-cultural activities were implemented by 4237 centres of culture, cultural establishments, cultural centres, clubs and community centres (an increase of 7.6% compared to 2005<sup>3</sup>). Cultural centres and community centres accounted for the majority of them (64.1%). A total of approx. 2700 facilities operated in rural areas – most of them community centres (48.7%) and cultural centres (30.6%), while cultural establishments and cultural centres prevailed in urban areas (59.5%). A total of 92.9% of centres of culture, cultural establishments, cultural centres, clubs and community centres were organised by public sector entities, mostly local governments (90.7% of all public institutions). In the private sector, most of them were organised by cooperatives (95%), which managed mostly clubs (48% of the total number of clubs). There were 1375 community centres, 1342 cultural centres, 674 cultural establishments, 504 centres of culture and 342 clubs, with most of these facilities located in the Małopolskie (457) and Podkarpackie (379) Voivodeships. Centres of culture, cultural centres and establishments, clubs and community centres managed approx. 27,500 cultural groups, clubs and sections which had approx. 600,400 members. Most active were visual arts and technical groups (21.6%). Senior clubs and universities of the third age were also numerous, accounting for 8% of all groups, clubs and sections, and associating 19.5% of all members. Cultural institutions offered a total of approx. 6500 courses with approx. 100,700 course graduates. Most of them were foreign language courses (22.9%) and music instruments courses (20.1%). A total of approx. 17,100 artistic groups/ensembles operated at these facilities, which had approx. 291,200 members. Most of them were dance groups (27.7%), which attracted 32.9% of the total number of members. Vocal groups and choirs accounted for 20% of all artistic groups (and 19.1% of the total number of members), while folk groups accounted for 18% of them (and 19.4% of the total number of members). Cultural institutions prepared a total of approx. 242,300 events that were attended by 39.5 million people. Cultural centres organised the largest number of events (39%), which also attracted the largest number of participants (43.4%). The lowest number of events was reported for clubs (8%),

3 Data from 2005. Since 2011 the survey has been carried out every year (before that – every two years).



while that of participants – for events organised by community centres (1.9% of all participants). Compared to 2005, the number of events increased by 16%, while that of participants – by 22.3%.

## CINEMAS

In 2018, there were 497 permanent cinemas with the vast majority of them located in cities/towns (97%). They offered approx. 1400 screens with 290,600 seats. A total of 2.2 million screenings were organised for 59.2 million viewers (78.1% more than in 2004). Most permanent cinemas operated in the Mazowieckie (81) and Śląskie (51) Voivodeships, with the former also reporting the largest audience (11.3 million). In 2018, Poland had 345 cinemas with one or two screens (69.4% of the total number of cinemas), 92 miniplexes (3–7 screens) and 60 multiplexes (eight screens or more). The latter held the majority of screenings (51.2%), attracting 49.8% of all viewers. On average, per every multiplex there were approx. 2100 seats and 18,800 screenings per year (nearly four times more than in cinemas with one or two screens).

## INSTITUTIONS RELATED TO MUSEUMS

In 2018, there were 125 institutions related to museums [in Polish: *instytucje paramuzealne*] in Poland (compared to 54 in 2004), which offered approx. 696,400 items on display (excluding natural exhibits presented in botanical gardens). Most of these institutions were owned by the public sector (80.8%). Institutions related to museums prepared 228 permanent exhibitions and 571 temporary exhibitions. In addition, they showed five exhibitions abroad. Exhibitions in Poland were visited by a total of 12.9 million people, including 2 million schoolchildren in organised groups who accounted for 15.8% of all visitors. Institutions related to museums were visited free of charge by 11.7% of all visitors. Most popular were zoological gardens which attracted 5.8 million people (90.6% more than in 2004), e.g. Zoo Wrocław – 1.6 million and Zoo Warsaw – 0.9 million. Similarly to museums, these institutions also conducted educational activities, organising a total of approx. 27,000 educational events for 1.6 million people. A total of approx. 27,800 people took part in 193 competitions. Institutions related to museums published 518 titles with a total circulation of 1.8 million copies. Most of them were posters (197 titles with a circulation of approx. 76,200 copies),

information brochures and folders (125 titles with a circulation of approx. 950,100 copies).

In 2018<sup>4</sup>, a statistical inhabitant of Poland was at least once in the cinema, nearly every person visited a museum and every third went to a theatre or a music institution.

#### SELECTED INDICATORS DESCRIBING CULTURAL INSTITUTIONS IN POLAND

INDICATOR/ YEAR	PUBLIC LIBRARIES (WITH BRANCHES)			NUMBER OF INHABITANTS PER LIBRARY	SEATS <sup>a</sup> IN THEATRES AND MUSIC INSTITUTIONS	SEATS <sup>a</sup> IN PERMANENT CINEMAS	VISITORS <sup>d</sup> OF MUSEUMS AND EXHIBITIONS	VISITORS <sup>a</sup>	
	READERS <sup>b,d</sup>	BOOK COLLECTION <sup>a</sup> IN VOLUMES	BOOKS LOANED <sup>b,c,d</sup> PER READER IN VOLUMES					IN THEATRES AND MUSIC INSTITUTIONS	IN PERMANENT CINEMAS
2005	192	3 541	19.2	3 689	1.8	6.2	484	252	651
2010	169	3 458	18.4	3 940	1.9	6.4	582	299	974
2017	157	3 340	17.5	4 194	2.5	7.5	976	345	1 476
2018	155	3 319	17.1	4 264	2.6	7.6	992	388	1 541

<sup>a</sup> – As of 31 December.

<sup>b</sup> – Including library service points.

<sup>c</sup> – Excluding interlibrary loans.

<sup>d</sup> – During the year.

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Statistics Poland,  
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- 4 The data presented in this text comes from surveys conducted by Statistics Poland with the use of the following forms: K-01 Report on the artistic and entertainment activity, K-02 Report on the activity of the museum and institutions related to the museum, K-03 Report on the library, K-05 Report on exhibition activities, K-07 Report on the activity of the centre of culture, cultural establishment, cultural centre, club, community centre, and K-08 Report on the cinema.

# CENTRES OF CULTURE IN 2018

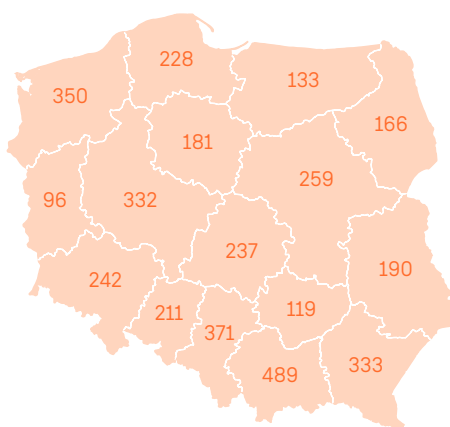
Centre for Cultural Statistics, Statistical Office in Kraków

The activity of centres of culture, cultural centres, cultural establishments, clubs and community centres is studied by Statistics Poland with the use of the K-07 report forms. Since 2011 the survey has been carried out every year, but before that it was conducted every two years.

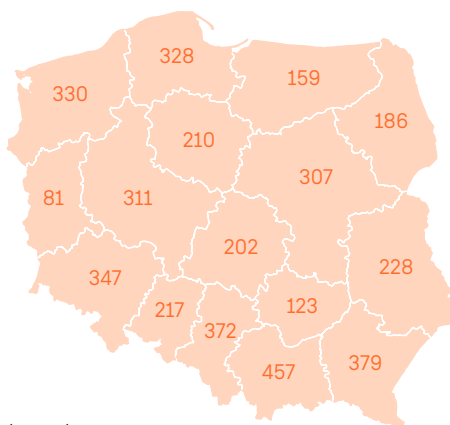
Next to public libraries, centres of culture, cultural centres, cultural establishments, clubs and community centres constitute the most numerous group of entities that operate in the field of culture. In 2018, there were 4,237 of them in Poland (compared to 3,937 in 2005 and 4,230 in 2017). In 2005–2015, most of them were cultural centres; however, since 2016 – community centres. The majority of these facilities (63.3%) were located in rural areas, with most of them operating as community centres (48.7%). Cultural centres prevailed in urban areas (33.6%). In 2018, the number of cultural establishments, clubs and cultural centres fell compared to 2005 (by 18.8%, 13.2% and 9.8%, respectively); however, centres of culture started emerging as a new type of facility (included in the K-07 form since 2015), which in many cases replaced the previous cultural establishments and cultural centres. Centres of culture accounted for 11.9% of all facilities in 2018. In that same year, compared to 2005, the number of community centres also increased (by 12.2%).

NUMBER OF CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES  
(AS OF 31 DECEMBER)

**2005**



**2018**



Source: Statistics Poland, own data

## INFRASTRUCTURE

In 2018, 58.5% of centres of culture, cultural centres, cultural establishments, clubs and community centres operated in a separate building. The average floor area at their disposal was 618 m<sup>2</sup>, with 54% of facilities operating in a building/premises with the floor area exceeding 250 m<sup>2</sup>. A total of 16.2% of the buildings/premises were modernised, i.e. reconstructed, extended, renovated or upgraded. Nearly half of them (49.5%) were adapted to the needs of wheelchairs users – most of the adapted

buildings belonged to centres of culture (58.7% of all buildings/premises that housed this type of facilities), cultural establishments (58.3%) and cultural centres (55.1%). In addition, some buildings/premises (4.6%) were equipped with facilities for the blind and sight impaired.

Of all institutions discussed here, 50.3% had their own theatre halls that offered a total of approx. 387.8 thousand seats. Most of the theatre halls were located at cultural centres (43%). However, an analysis of their total number per type of facility reveals that centres of culture ranked first, with 76% of them having their own theatre hall. Of all theatre halls, 1.7 thousand had their own concert and theatre infrastructure, 1.2 thousand had the conference infrastructure and 0.4 thousand could serve as digital cinemas. Moreover, centres of culture, cultural centres, cultural establishments, clubs and community centres offered 9 thousand specialised workshops – most of them workshops of art (2.2 thousand), followed by music and ballet/dancing rooms (1.8 thousand each).

BUILDINGS/PREMISES USED BY CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2018  
(IN % PER FACILITY TYPE)

BUILDING/PREMISES TYPE	CENTRES OF CULTURE	CULTURAL CENTRES	CULTURAL ESTABLISHMENTS	CLUBS	COMMUNITY CENTRES
Independent building	66.4	67.1	59.7	32.2	53.0
Premises with the floor area of over 250 m <sup>2</sup>	65.0	77.6	64.6	41.7	21.1
Buildings/premises modernised during the year	16.5	20.6	16.9	19.1	11.8
Buildings/premises adapted for wheelchairs users	58.7	58.3	55.1	37.1	33.6
Buildings/venues with facilities for the blind and sight impaired	7.7	4.4	4.8	2.6	2.6
Facilities with an theatre hall	76.0	74.5	68.3	36.5	14.9

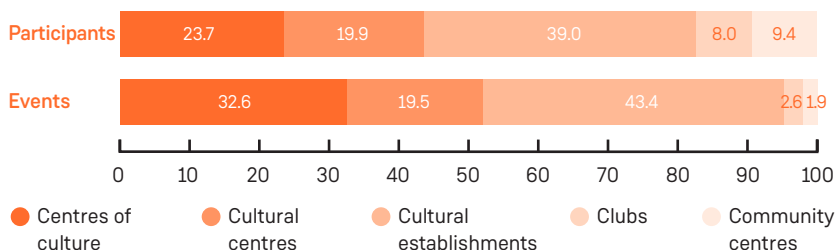
Source: Statistics Poland, own data

## OFFER AND USERS

Centres of culture, cultural centres, cultural establishments, clubs and community centres address their diverse cultural offer to people of all ages.

In 2018, they organised 242.3 thousand events (239.7 thousand in 2017) that were attended by 39.5 million participants (36.3 million in 2017). Most of them were held by cultural centres (39%), attracting the largest number of participants (43.4%). The lowest number of events was reported for clubs (8%), while that of participants – for events organised by community centres (1.9%).

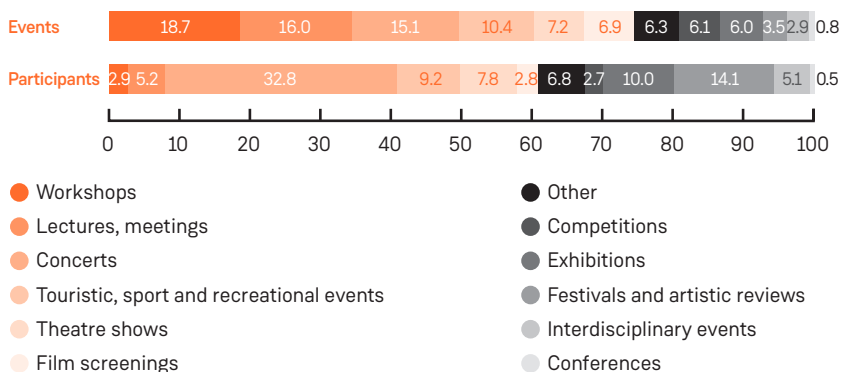
#### EVENTS AND PARTICIPANTS BY FACILITY TYPE IN 2018 (IN %)



Source: Statistics Poland, own data

Workshops were the most frequently organised type of activity (18.7%), followed by lectures, meetings (16%) and concerts (15.1%), with the latter attracting the largest number of participants (13 million).

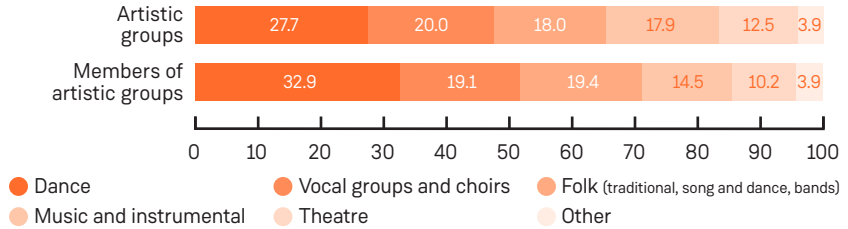
#### EVENTS AND PARTICIPANTS IN CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES BY EVENT TYPE IN 2018 (IN %)



Source: Statistics Poland, own data

In 2018, there were approx. 17.1 thousand artistic groups operating in all types of facilities, with a total of approx. 291.2 thousand members. Dance groups ranked first, both in number (27.7% of all artistic groups) and size (32.9% of all members). Vocal groups and choirs accounted for 20% of all groups (and 19.1% of all members), while folk groups – for 18% (19.4%).

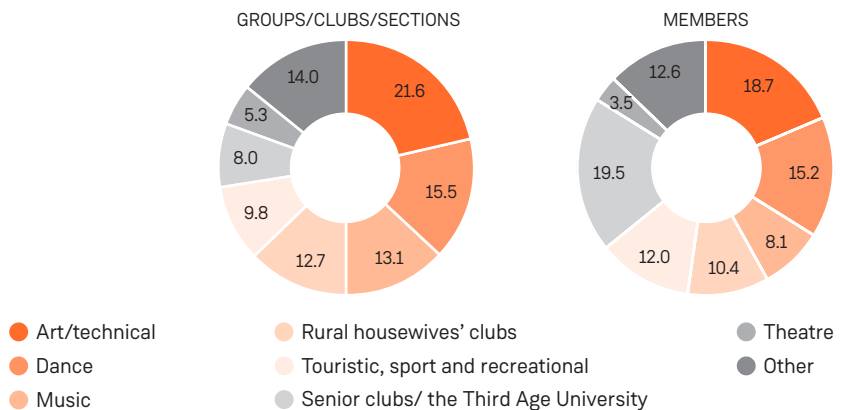
ARTISTIC GROUPS AND THEIR MEMBERS IN CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2018 (IN %)



Source: Statistics Poland, own data

In total, these facilities managed approx. 27.5 thousand cultural groups, clubs and sections which had approx. 600.4 thousand members. Most active were arts and technical groups (21.6%). Senior clubs and the Third Age Universities were also numerous, accounting for 8% of all groups, clubs and sections, and associating 19.5% of all members.

GROUPS/CLUBS/SECTIONS AND THEIR MEMBERS IN CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2018 (IN %)



Source: Statistics Poland, own data

In 2018, cultural institutions discussed here offered a total of 6.5 thousand courses with 100.7 thousand course graduates. Most of them were foreign language courses (22.9%) and musical instruments courses (20.1%).

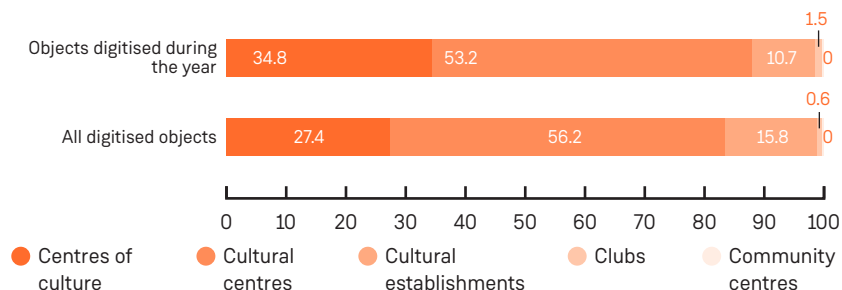
## DIGITISATION OF INSTITUTIONS' CULTURAL OBJECTS

The aim of digitisation is to prepare metadata about cultural objects in order to ensure their most accurate digital representation, and consequently, preservation in corresponding databases.

In 2018, centres of culture, cultural centres, cultural establishments, clubs and community centres had 190.6 thousand digitised cultural objects, with 69.1 thousand objects digitised in that year alone. With a total of 107.2 thousand digitised items, cultural centres ranked first (56.2% of all digitised objects). However, if analysed per institution, the number of objects digitised in 2018 during the year was the highest in centres of culture – on average, 47 digitised objects per facility of this type compared to 27 per cultural centre.

The expenditure on objects digitised during the year by all cultural facilities included in this study amounted to PLN 890 thousand.

DIGITISED CULTURAL OBJECTS BY FACILITY TYPE IN 2018 (IN %)



Source: Statistics Poland, own data

## SOURCES OF FINANCING

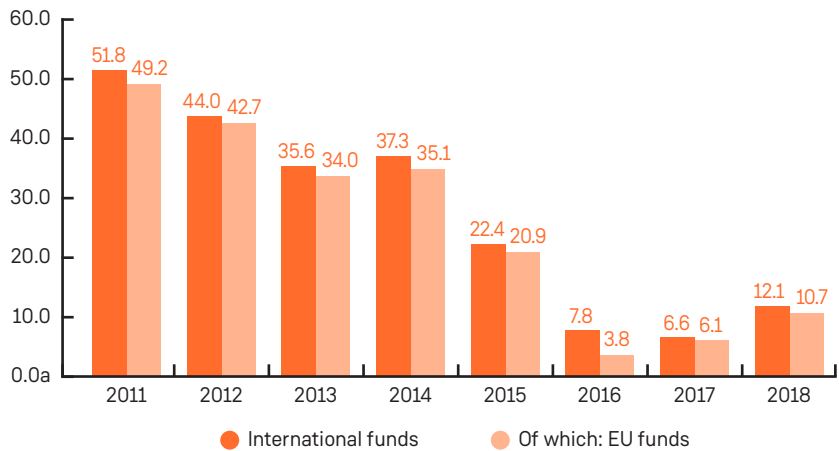
The operation of centres of culture, cultural centres, cultural establishments, clubs and community centres is financed primarily from the budgets of local government units (LGUs). In 2011–2018, the financial support provided by them was constantly on the rise, amounting to PLN 2.2 billion in 2018, which marks an increase of 64% compared to 2011.



The subsidies from the state budget for these cultural facilities accounted every year for approximately 2% of total public expenditure (the total expenditure from the state budget and LGUs) for this purpose. Compared to 2011, the amount of subsidies from the state budget for the operation of the cultural institutions included in the study more than doubled; however, this rise was not of a continuous nature.

Another source of financing the operation of centres of culture, cultural establishments, cultural centres, clubs and community centres are international funds, of which the financial support provided by the EU is by far the largest.

FINANCIAL SUPPORT FROM INTERNATIONAL FUNDS FOR CENTRES OF CULTURE, CULTURAL CENTRES, CULTURAL ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2011-2018 (IN MILLION PLN)



Source: Statistics Poland, own data

In 2011, centres of culture, cultural centres, cultural establishments, clubs and community centres obtained PLN 49.2 million from EU funds – over twice as much as the amount of subsidies allocated for these institutions from the state budget. However, this discrepancy continued to decrease in the subsequent years. Since 2016 the amount of subsidies from the state budget has exceeded that from EU funds. In 2018, a total of PLN 10.7 million was obtained from EU funds for the activities implemented by these cultural facilities – a decrease of 78.3% compared to 2011.

In 2018, 76.7% of all EU subsidies intended for the operation of centres of culture, cultural establishments, cultural centres, clubs and community centres were obtained by facilities located in cities/towns.

## ABOUT THE CENTRE FOR CULTURAL STATISTICS

The Centre for Cultural Statistics is a department of the Statistical Office in Kraków responsible for research, methodology and development of cultural statistics. The Centre carries out tasks related to acquiring, analysing and publishing information on entities operating in the field of culture. Its employees conduct statistical research with respect to cultural institutions and their operation, cinematography, mass art and entertainment events, the market of works of art, finances of cultural institutions and people's participation in culture. Regular studies provide information on cultural networks and facilities, both in terms of their cultural offer and consumption of culture in society. They include data on the number and types of cultural institutions, number of implemented projects, number of people participating in cultural events, basic information on cultural trends, phenomena, economic aspects of cultural activities and employment rate in the sector of culture. The employees of the Centre have developed a methodology for studying cultural and creative industries, and the Culture Satellite Account. In September 2018, the Centre published *Przemysły kultury i kreatywne w latach 2014-2016* [Cultural and creative industries in 2014-2016], which presents basic data and indicators that define the operation of cultural and creative industries in Poland in 2014-2016. The results of the Culture Satellite Account will be regularly published in the coming years.



### SELECTED PUBLICATIONS:

- Statistics Poland, Statistical Office in Kraków, *Kultura w 2018 r.* [Culture in 2018], Statistics Poland, Warszawa-Kraków 2019.
- News releases:
  - *Biblioteki publiczne w 2018 r.* [Public libraries in 2018].
  - *Kultura w 2018* [Culture in 2018].

- *Przemysły kultury i kreatywne w 2017 r.* [Cultural and creative industries in 2017].
  - *Rynek dzieł sztuki i antyków w 2018 r.* [Market of works of art and antiques in 2018].
  - *Wyniki finansowe instytucji kultury w okresie I-VI 2019 r.* [Financial results of cultural institutions from January to June 2019].
  - *Wyniki finansowe instytucji kultury w 2018 r.* [Financial results of cultural institutions in 2018].
- Results of studies are available at: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/> [accessed on: 5 November 2019].

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**5.**



**VARIA**

# SELECTED RESULTS OF A COMPREHENSIVE DIAGNOSIS OF CULTURAL CENTRES

National Centre for Culture Poland

## INTRODUCTION AND RESEARCH METHODOLOGY

Culture is increasingly perceived as a strategic development resource and therefore a significant factor – and a catalyst – of change at the local, national and transnational level<sup>1</sup>. Special place should be reserved in cultural policy, both at the stage of its drafting and implementation, for broadly understood cultural centres of various types. Their operation has always been at the centre of interest of the Ministry of Culture and National Heritage<sup>2</sup>,

- 1 See: W. Kowalik, K. Malczyk, Ł. Maźnica, J. Strycharz, *Kompetencje kadr kultury a rozwój kapitału społecznego* [Competences of cultural staff and the development of social capital], Małopolska Institute of Culture, Kraków 2013, pp. 10–11; J. Hausner, *Kultura i polityka rozwoju* [Culture and development policy], [in:] *Kultura a rozwój* [Culture and development], J. Hausner, A. Karwińska, J. Purchla (Eds.), National Centre for Culture, Warsaw 2013, pp. 81–103.
- 2 In this context, it is worth mentioning other programmes implemented by the Ministry of Culture and National Heritage, such as the digitisation of local cultural centres (ongoing, implemented with the Ministry of Digitisation since 30 May 2019). The programme aims to ensure broadband connection, computer equipment and training courses in ICT skills in all local cultural centres [in Polish: *GOK – Gminny Ośrodek Kultury*] in Poland. The Ministry of Culture and National Heritage has also financed a number of studies on cultural centres and the resulting reports, e.g. *Aktywne domy kultury* [Active cultural centres] (2009) and *Lokalne centra kultury: działania a diagnozy* [Local

and the National Centre for Culture. Since its very beginning the latter has continued to implement a variety of programmes to support the activities of cultural centres, such as: Dom Kultury+ [Culture Centre+], Kultura – Interwencje [Culture – Interventions], Bardzo Młoda Kultura [Very Young Culture], EtnoPolska [EthnoPoland] or Infrastruktura Domów Kultury [Infrastructure of Cultural Centres]<sup>3</sup>.

Locally embedded, cultural institutions are one of crucial and most easily accessible facilities that provide cultural services. According to data from Statistics Poland, in 2018 there were 1342 cultural centres, 674 cultural establishments, 504 centres of culture, 1375 community centres and 342 clubs in Poland<sup>4</sup>, with 93% of them organised by public entities (mainly local governments).

In 2018–2019, the National Centre for Culture carried out a comprehensive – quantitative and qualitative – study of broadly understood cultural centres in Poland which is to provide a diagnosis of their operation, both in terms of their organisation (e.g. financing, staff and infrastructure) and activity (e.g. priorities, users).

This text presents partial results of the study in which cultural centres were broadly defined as institutions that operate pursuant to the Act of 25 October 1991 on organising and conducting cultural activity. As such they have a legal personality and are organised by local government units at the level of *gmina*, *powiat* and *voivodeship*<sup>5</sup>. The National Centre for Culture compiled a list of nearly 2500 facilities that comply with this definition. Consequently, the following were excluded from our analysis: community centres functioning as branches of cultural centres/establishments, clubs

centres of culture: activities and diagnoses] (2016). The need for further support for cultural centres, e.g. through the continuation of programmes implemented by the National Centre for Culture, has been included in the Social Capital Development Strategy (cooperation, culture, creativity) 2030, which is currently being developed by the Ministry.

3 More information about the programmes is available at: <https://www.nck.pl/dotacje-i-stypendia/dotacje> [accessed on: 24 September 2019].

4 Statistics Poland, Statistical Office in Kraków, *Kultura w 2018 r.* [Culture in 2018], Statistics Poland, Warsaw–Kraków 2019, p. 4.

5 See: The Act of 25 October 1991 on organising and conducting cultural activity (Journal of Laws 1991, No. 114, item 493). *Gmina*, *powiat* and *voivodeship* are the principal units of the administrative division of Poland, similar to a municipality, a county and a province, respectively.

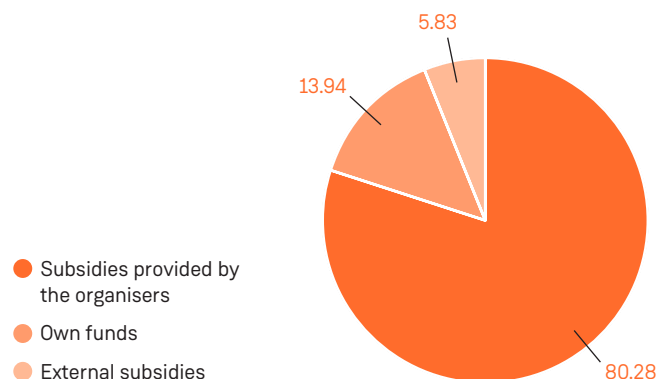
and other entities without the status of local government cultural institution, institutions managed by cooperatives (e.g. cultural clubs and centres established by local estate communities/cooperatives), and broadly understood educational institutions and facilities, such as community centres that operate pursuant to the Law on School Education.

Below are presented selected results of the quantitative part of the study which was commissioned by the National Centre for Culture and conducted by Danae in mid-2019. The study was carried out until the sample (a complete list of cultural centres) was exhausted. The response rate was 45%. Eventually, a representative group of employees from 1076 cultural centres were asked questions with the use of a mixed-mode technique (CAWI, CATI and CAPI combined)<sup>6</sup>. The complete results of the study will be presented in 2020.

## SOURCES OF FINANCING AND THE BUDGET

The vast majority (97%) of the cultural centres included in the study were municipal institutions. In 2018, as indicated by the respondents, subsidies provided by their organising authorities accounted for most of their revenues in 2018.

SOURCES OF REVENUES OF CULTURAL CENTRES AS REPORTED BY RESPONDENTS IN 2018 (IN %)



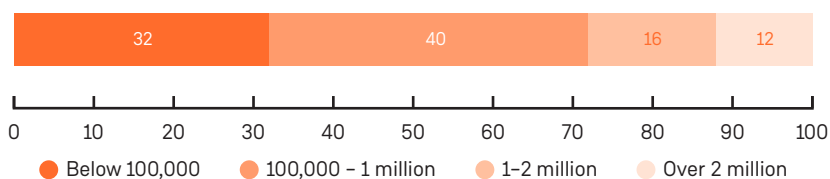
Source: National Centre for Culture/Danae 2019, N=1076

6 CAWI – Computer Assisted Web Interview; CATI – Computer Assisted Telephone Interview; CAPI – Computer Assisted Personal Interview.

The study shows that cultural centres in urban areas were less dependent on subsidies provided by their organising authorities. In 2018, in cities with the population over 500,000, own funds accounted for over 20% of these facilities' revenues, while subsidies – for over 10%.

Over half of the respondents did not provide the specific amount of revenues achieved by their cultural centre in 2018. Based on the remaining responses, the following ranges of annual revenues were adopted: below PLN 100,000; between PLN 100,000 and PLN 1 million; between PLN 1 million and PLN 2 million; and over PLN 2 million.

#### REVENUES (IN PLN) OF CULTURAL CENTRES AS REPORTED BY RESPONDENTS IN 2018 (IN %)



Source: National Centre for Culture/Danae 2019, N=1076

The vast majority (93%) of the first group – with the lowest annual revenues (below PLN 100,000) – are cultural centres from rural areas and small towns (with the population of up to 20,000). This clearly points to a financial disparity and – as will be shown below – discrepancy in terms of the cultural offer that can be provided by the given organiser, e.g. a local government unit of a certain type and size.

The respondents were also asked about changes in the budget of their institution in past five years. A large increase was reported by 11%, small by 53% and no change by 28% of the respondents, while according to 9% the budget decreased during that period. The increase was described as large slightly less frequently by representatives of cultural centres in rural areas and significantly more frequently by the respondents from towns and cities. At the same time, a reduced budget was more often reported by the respondents from larger cities (18% in cities with the population of 200,000–500,000 and 17% in cities with the population of over one million).

Approximately 90% of the respondents stated that with a higher budget they were able to make the offer of their cultural centre richer and more attractive, and could conduct more activities. The impact of increased funding



was the smallest in terms of improving the condition of the building/venue in which a given institution operated. While 40% of the respondents said that with the additional funds they were able to renovate the building, an extension of a facility or a newly opened branch was reported only by 8%. Conversely, a budget reduction most often prevented the purchase of the necessary furnishing/equipment (90% of the respondents) or a planned renovation (70%). Furthermore, a reduction was observed in the number of full-time employees (by 42%; more often in towns) and salaries (by 14%; more often in cities).

Significant differences were revealed in terms of infrastructure, which may largely impact the offer of the respective cultural centres: 60% of them operated in a separate, independent building (however, only 46% of those in rural areas), half of the facilities included in the study had one building, 1/5 had two and every tenth has three buildings at its disposal. The most easily accessible elements of their infrastructure include auditoria/events halls, conference, ball or dance rooms and the Internet (broadband).

#### INFRASTRUCTURE IN CULTURAL CENTRES – BASED ON RESPONDENTS' ANSWERS TO THE QUESTION: 'IS THERE A/AN ... IN YOUR INSTITUTION?'

auditorium/events hall	76
broadband Internet**	73
conference room	70
ballet/dance room	60
specialised arts studio/workshop	41
computer room	35
cinema room	34
specialised music studio	34
café	20
ceramics studio/workshop	17
recording studio	11
specialised photographic studio/workshop	6
specialised film studio/workshop	4
radio studio	2
specialised technological studio/workshop	2
TV studio	2

\* Respondents could choose more than one answer.

\*\* Access to broadband is not the same as access to high-speed Internet connection over 100 Mb/s. According to the Office of Electronic Communications, the latter is currently available only in approximately 1/5 of cultural centres in Poland. Source: *Program cyfryzacji gminnych ośrodków kultury (GOK)* [The digitisation programme of local cultural centres (GOK)], Ministry of Digitisation, May 2019, p. 12, available at: <https://www.gov.pl/attachment/6ab5e4e3-a0f9-401e-8965-764ea702ad22> [accessed on: 5 November 2019].

Source: National Centre for Culture/Danae 2019, N=1076

Nearly all elements of infrastructure listed above (except for a computer room) were less frequently reported as present by the respondents representing cultural centres in rural areas. These facilities were also less often equipped with a cinema room, specialised arts and music studios/workshops or a café (or a similar place).

Speaking of accessibility, while 60% of the respondents declared that the building or venue in which they worked was adapted to people in wheelchairs, only 9% said that it offered facilities for the blind and visually impaired.

## CULTURAL CENTRES AND THEIR PRIORITIES

Among events most often organised by cultural centres were concerts, workshops and competitions – nearly 80% of representatives pointed to

TYPES OF EVENTS ORGANISED BY CULTURAL CENTRES AS REPORTED BY RESPONDENTS IN 2018 (IN %)\*



\* Respondents could choose more than one answer.

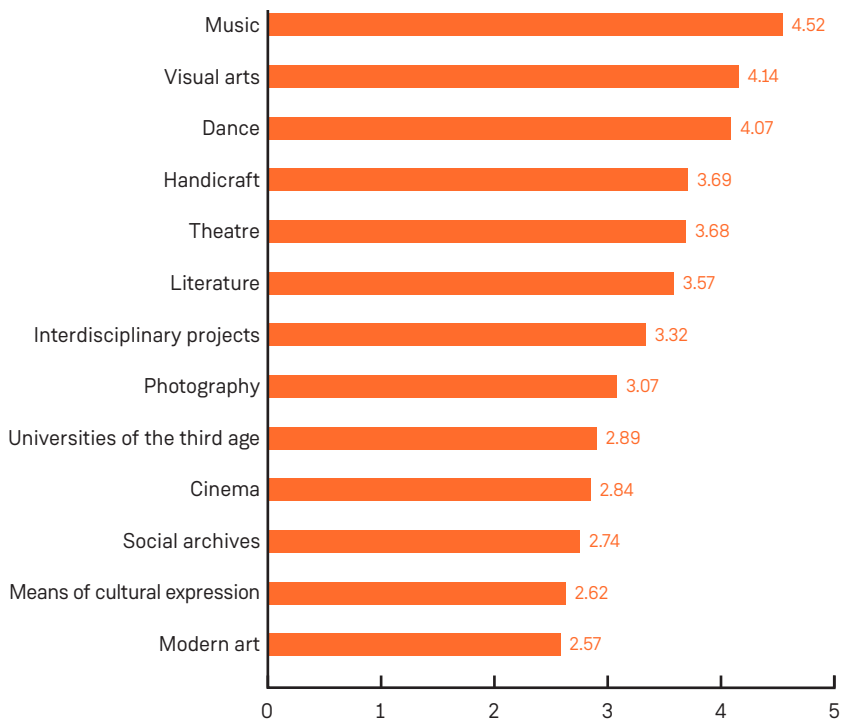
Source: National Centre for Culture/Danae 2019, N=1076

these activities as offered by their institutions in 2018. Exhibitions, festivals and artistic reviews, as well as lectures, meetings, sport and recreation events were also relatively popular. Compared to those, film screenings and conferences were held rather rarely.

The frequency of nearly all activities implemented by cultural centres located in rural areas was well below average. Only tourism, sport and recreation events were organised by them more often than in facilities in urban areas.

Types of events held by cultural centres may also be linked to priorities in terms of their operation. They were assessed based on the average of responses in which the specific fields of culture and art were ranked according to their importance for a given facility.

#### IMPORTANCE OF DIFFERENT FIELDS OF CULTURE AND ART IN THE ACTIVITY OF CULTURAL CENTRES\*



\* The fields of culture and art were rated on a scale from 1 to 5, with 1 denoting an activity not present in the offer and 5 - the key activity in the offer of a given cultural centre.

Source: National Centre for Culture/Danae 2019, N=1076

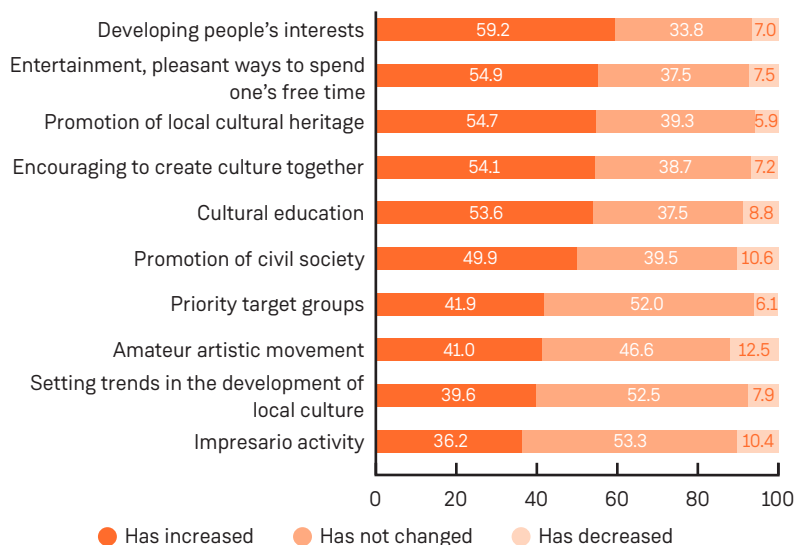
The study reveals the particular role of music, which could explain the willingness of cultural centres to organise concerts. Visual arts and handicraft also ranked high (perhaps this is why workshops and exhibitions are so often held by these facilities), followed by dance and theatre.

The frequency of cultural events organised or co-organised by respective cultural centres is also diverse. In 2018, up to 25 events (i.e. less than one every two weeks) and over 100 events were held by 21% of facilities each. In turn, those that organised 25–50 and 51–100 events accounted for 23% and 20% of all studied cultural centres, respectively.

Lower activity was reported particularly for cultural centres in rural areas, of which only 8% organised more than 100 events. In turn, those located in mid-size towns and cities are much more active. However, here two things need to be pointed out. Firstly, cultural centres differ in terms of the number of users. Secondly, as emphasised in the section on financing, rural and urban facilities operate with significantly different budgets and institutional support/infrastructure.

The study was also to reveal possible changes in the activity profile of cultural centres. The respondents reported an increase in activity with respect to a significant number of the studied areas.

#### CHANGES IN THE SIGNIFICANCE OF SELECTED TASKS OF CULTURAL CENTRES IN PAST YEARS AS REPORTED BY RESPONDENTS (IN %)\*



\* Respondents could choose more than one answer.

Source: National Centre for Culture/Danae 2019, N=1076

The largest increase – reported for more than a half of the studied facilities – was revealed in activities related to raising people’s interests, entertainment and broadly understood local socio-cultural activities (promotion of local culture and its creation, cultural education). However, the observed changes seem to be rather of consumerist type. Taking into account the high ratings of both ‘promotion of local cultural heritage’ and ‘encouraging to create culture together’, it is surprising that ‘setting trends in the development of local culture’ ranked relatively low – even more so that, according to the respondents, 48% of the studied cultural centres had their own strategy (particularly those in cities). This may suggest that not all facilities focus on defining their multi-annual development plan, mission and strategic aims. If in addition they do not evaluate their activities, they might find it difficult to come up with an offer that would correspond to the changing needs of the local population<sup>7</sup>.

## CULTURAL CENTRES AND THEIR USERS ACCORDING TO RESPONDENTS

The offer of cultural centres should correspond to the needs of their potential users<sup>8</sup>. Over 70% of the respondents said that their facility studied the cultural needs of the local population (typically through public consultations and questionnaires). They also defined the motivation of people who visited their institution. The results shed some light on how they perceive their potential users.

According to the respondents, the offer of cultural centres attracts users who are interested in developing their skills, entertainment in their free time (which is not necessarily the same as relaxing after work) and meeting other

- 7 See for example: A. Świętochowska, M. Rogaczewska, *‘Żywa kultura’ w polityce publicznej – problemy, wyzwania i rekomendacje* [‘Living culture’ in public policy – problems, challenges and recommendations], [in:] *Kultura i rozwój. Analizy, rekomendacje, studia przypadków* [Culture and development. Analyses, recommendations, case studies] J. Hausner et al. (Eds.), Institute of Advanced Studies – Foundation for Economy and Public Administration, Warsaw-Kraków 2016, p. 148; K. Wittels, *W stronę kreatywnego regionu – nowa rola regionalnych instytucji kultur* [Towards a creative region – a new role for regional cultural institutions], [in:] *Strategie dla kultury. Kultura dla rozwoju. Zarządzanie strategiczne instytucją kultury* [Strategies for culture. Culture for development. Strategic management of a cultural institution], M. Śliwa (Ed.), Małopolska Institute of Culture, Kraków 2011, pp. 44–59.
- 8 See for example: *Diagnoza w kulturze* [Diagnosis in culture], M. Krajewski, A. Skórzyńska (Eds.), National Centre for Culture, Warsaw 2017, p. 5.

people. Group celebrations of local and other events also play an important role. These observations correspond to the previously discussed opinions on the importance of tasks carried out by cultural centres and the rating of the respective fields of culture and art in their activity.

#### WHY PEOPLE COME TO CULTURAL CENTRES – ASSESSMENT OF USERS’ MOTIVATION ACCORDING TO RESPONDENTS\*



\* Each reason was rated on a scale from 1 to 5, where 1 described the activity which was definitely not the reason while 5 – the activity which was definitely the reason why users visited a given cultural centre.

Source: National Centre for Culture/Danae 2019, N=1076

The respondents were also asked to point out which ways they used most often to inform their users about organised events. The most popular method (used always, almost always or often) was to hang out the relevant information on the institution’s information board (indicated by as many as 98% of the respondents). Nearly just as popular were posters, leaflets and brochures (93%), local news websites and social media (92%), and the institution’s website (91%). Spreading the information in cooperation with other cultural institutions (31%, much more often in cities) or through paid advertising (9% on average) proved to be the least frequently used methods.

## SUMMARY

The cultural centres included in this study are strongly embedded in their local areas – also financially, with most of them relying on subsidies pro-

vided by their organising authorities. They differ in terms of the frequency of cultural events that they organise. Those operating in towns/cities with the population of over 20,000 are typically more active, better financed and better equipped. Cultural centres located in rural areas usually have significantly lower revenues and a less developed infrastructure.

According to respondents, concerts, workshops, competitions and festivals are the most frequently organised events in cultural centres. Most popular areas of art in their activity include music, visual arts, dance and handicraft. The image emerging from the (self-)presentation of priorities and projects, based on the responses of a representative group of employees of cultural centres, reveals their focus on ensuring a wide offer of activities related particularly to developing people's interests, providing them with entertainment, promoting local cultural heritage, cultural education and participation.

This text was prepared based on the preliminary analysis of the quantitative study of cultural centres. A full report on both quantitative and qualitative results of the study – which will try to provide a more comprehensive analysis of cultural centres and their operation in Poland – will be published in 2020.

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# CELEBRATIONS OF THE CENTENARY OF POLAND REGAINING INDEPENDENCE FROM THE SOCIOLOGICAL PERSPECTIVE

National Centre for Culture Poland

Part of the Centre's research and analytical activity is to conduct regular social studies regarding celebrations of Poland's independence. In 2016, we participated in preparing a diagnosis that became the starting point for the Multi-Annual Governmental 'Niepodległa' Program which was adopted for the centenary celebrations of Poland regaining independence. The main aim of the programme is to strengthen a shared sense of civic community in Poles, e.g. by encouraging them to also participate in the creation of the celebrations<sup>1</sup>.

Surveys were conducted for the programme purposes to study people's knowledge about the period in which Poland regained independence, Poles' attitude to patriotism and their preferred and actual ways of celebrating this anniversary<sup>2</sup>. The most extensive research project was carried out in the

- 1 See: The Multi-Annual Governmental 'Niepodległa' Program for 2017– 2022. Appendix to Resolution No. 111/2018 of 21 August 2018 of the Council of Ministers, available at: <https://niepodlegla.gov.pl/%0Abip/wp-content/uploads/sites/2/2018/09/PW-Niepodleg%C5%82a-sierpie%C5%84-2018-1.pdf> [accessed on: 26 August 2019].
- 2 P. Kwiatkowski et al., *Raport z badania zrealizowanego na potrzeby wieloletniego programu rządowego 'Niepodległa'*. TNS Polska dla Narodowego Centrum Kultury [Report on a study carried out for the purposes of the Multi-Annual Governmental 'Niepodległa' Program. TNS Polska for the National Centre for Culture]; research assumptions were developed by the Centre's team: M. Werner, T. Kukołowicz, M. Modzelewska, Warsaw, September 2016, available at: <https://www.nck.pl/upload/attachments/318315/Raport%20Niepodleg%C5%82a%20NCK%20TNS.pdf> [accessed on: 11 June 2019] and

jubilee year. With abundant theoretical background, it employed a variety of social research methods. The material collected during the centenary celebrations is presented, along with conclusions from preceding years, and discussed in detail in a scientific monograph. Entitled *O 11 listopada pewnego roku. Świętowanie stulecia odzyskania niepodległości w ujęciu socjologicznym* [One year, on 11 November. Celebrations of the centenary of Poland regaining independence from the sociological perspective], the publication was prepared by Rafał Wiśniewski, Tomasz Kukołowicz, Zuzanna Maciejczak-Kwiatkowska, Marlena Modzelewska, Kamila Węglarska and Marcin Zarzecki. Below we present excerpts from this study.

## RESEARCH AIMS AND METHODOLOGY

The aim of the monograph was to present an in-depth analysis of the centenary celebrations of Poland regaining independence which is to provide a starting point for a better understanding of changes currently observed in celebration practices. Without disregarding the social perceptions of the past and narratives about it (i.e. contents of memory), the authors focused on social and cultural practices that nurture collective memory, enabling its transfer from generation to generation. Conducted in 2018, the research sought to record Poles' experiences, emotions and first reactions to celebrating the 100<sup>th</sup> anniversary of Poland regaining independence. Four complementary studies were planned which were carried out in autumn 2018: two quantitative studies (CATI and CAPI surveys), a qualitative (ethnographic) study and an analysis of the content published online and in social networks (SNA). The obtained material was then juxtaposed with the archival information from CBOS studies carried out between 1987 and 2018, and from other research projects by the National Centre for Culture from 2016 (together with TNS Polska) and 2017. The analysis carried out for the purposes of the book also included the results of a youth study from December 2018, which was carried out independently of the research on the centenary of Poland regaining independence. It was a survey which next to questions

M. Modzelewska, Z. Maciejczak, T. Kukołowicz, R. Wiśniewski, *Świętowanie Niepodległości 11 listopada 2017 roku* [Celebrating Independence on 11 November 2017], National Centre for Culture, Warsaw, January 2018, available at: <https://www.nck.pl/badania/projekty-badawcze/raport-swietowanie-niepodleglosci-11-listopada-2017-roku> [accessed on: 26 August 2019].

about social issues asked also about young people's participation in the centenary celebrations. All results were included in the monograph dedicated to 11 November 2018.

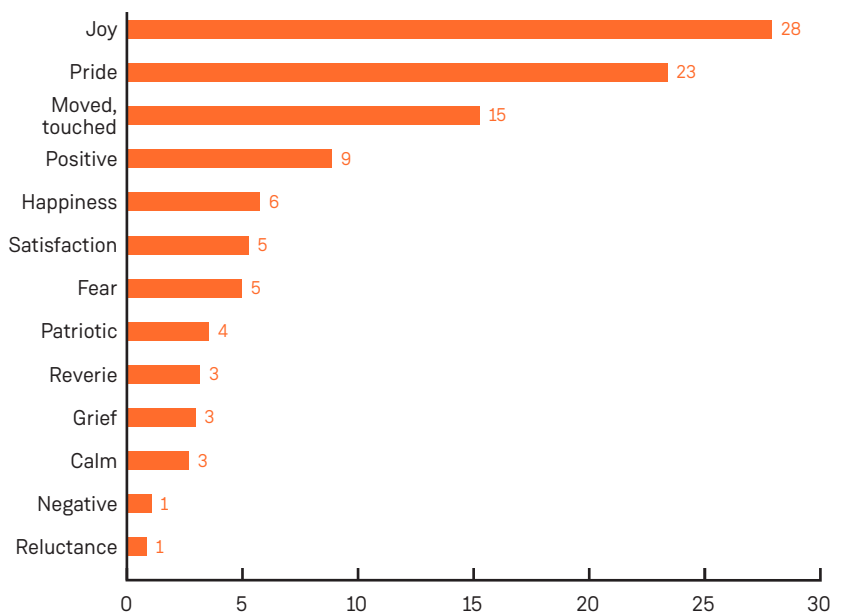
The monograph is the work of many authors, as a result of which the collected material is seen and analysed from different points of view and with reference to the theory of social and cultural sciences. The first chapter, 'On the theoretical foundations, analytical categories and conceptual framework', introduces the most important concepts and analytical categories adopted in the book to interpret the empirical data presented in the following sections. The next chapter, 'On the methodology', focuses on research methods and techniques adopted in the studies. The context is provided in the third chapter, 'On the history of Independence Day', which briefly reconstructs the history of the celebrations of 11 November in Poland. In chapter four, 'On the centenary and its significance', the authors provide the basic data on the centenary celebrations, juxtaposing them with the information about the previous years. They also present in detail the assumptions of the Multi-Annual Governmental 'Niepodległa' Program. Chapter five, 'On emotions', analyses the feelings and emotions that were prevalent throughout November 2018, referring to the sociology of emotion and the theory of interaction rituals. Chapter six, 'On practices', contains crucial data on the ways of celebrating, with interpretations referring to research on collective memory and participation in culture. Chapter seven, 'On non-celebrating', supplements the overall picture of Independence Day depicted in the book and presents an ethnographic profile of people who distance themselves from the celebrations. The chapter 'On community' summarises the discussion, shifting its focus from analysing the respective empirical data to interpreting the collected material through the prism of the concept of civil religion. The book closes with a short conclusion.

## SELECTED RESULTS

The first, theoretical chapter of the book presents two patterns of celebrating national holidays – characteristic of the modern and late modern order. The latter assumes that the three areas of social life distinguished by French sociologist Pierre Bourdieu, i.e. politics, economy and culture, become autonomous. Unlike in the modern order, political actors and their actions are no longer the only rule that organises the space of culture. Next to stories that are consistent with official history, other narratives begin to emerge that may be oppositional to or independent of the main narrative. The hierarchical

sacred–profane dichotomy diminishes. Compared to the modern order, a crucial change occurs here as people are given a freedom of choice. The modern order introduces a moral imperative – internalised through the process of socialisation, particularly at school – which enforces participation in official celebrations, treating it as an ennobling act. At the same time it allows the possibility of other activities and forms of entertainment that do not carry the symbolic value in the way the official celebrations do. In turn, in the late modern order it is a matter of personal decision how one chooses to spend their time. One can opt for a collective event that gives a sense of belonging to a national community, join an independent initiative characteristic of contemporary historical culture or find any form of activity that is perceived as positive (e.g. as it promotes postmaterialist values). In light of these two patterns, the authors adopted the hypothesis that when choosing a form of celebration people consider the expected emotion as an important criterion.

EMOTIONS NAMED BY RESPONDENTS IN AN OPEN-ENDED QUESTION ABOUT WHAT THEY FELT ON 11 NOVEMBER [THE QUESTION WAS ADDRESSED TO THOSE WHO PREVIOUSLY DECLARED THAT ON 11 NOVEMBER 2018 THEY FELT PARTICULAR EMOTIONS] (IN %)



Source: National Centre for Culture/Kantar Public 2018, N=577. The chart presents spontaneous responses provided by at least 1% of respondents.

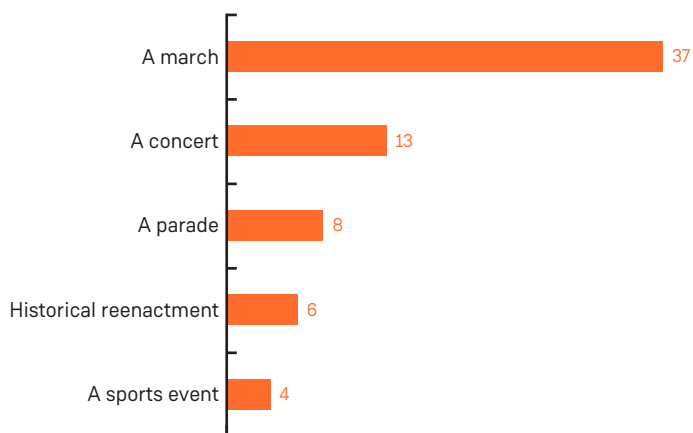
The survey conducted immediately after Independence Day in 2018 revealed that 11 November 2018 was a day on which most Poles (58%) felt particular emotions – above all, pride and joy. Significantly fewer respondents reported negative emotions. Most of those who did spoke of fear, naming the reasons for it (original responses to the open-ended question, prior to their coding). It turns out that the respondents' anxiety was mostly caused by the Independence March, manifestations and what they saw or heard in mass media. The analysis of the content posted online reveals that the march was the main topic of discussions on Facebook and Twitter.

In the celebrations of 11 November, described in the relevant survey and ethnographic research, the authors recognised elements characteristic of Collins's theory of interaction ritual chains, such as outcomes of a successful interaction ritual chain. People who took part in collective events more often felt particular emotions or, as Collins phrases it, emotional energy on that day. Another element, group solidarity, could be found in the fact that the majority of the population perceived 11 November as a holiday that connects people – 72% of the respondents said that the celebrations united people rather than divided them. Showing respect for national symbols and defending them against transgressors were the next manifestations of a successful interaction ritual chain. Independence Day evoked primarily positive emotions, i.e. high emotional energy. Negative emotions were much less common; however, they could be more visible compared to emotions typically experienced on 11 November (mostly pride and joy).

This emotional diversity was associated with different ways of celebrating. A survey carried out in 2018 shows that approximately 1/4 of Poles aged 15 or older (27%) took part in collective events organised on Independence Day<sup>3</sup>. The most popular forms of celebrating were undoubtedly marches and parades. A similar percentage (38%) was recorded in 2017.

- 3 Of all respondents, 12% named these events spontaneously in response to an open-ended question about ways in which they spent 11 November and further 15% – in a closed-ended question about participation in events. In turn, a CAWI survey conducted among teenagers (aged 12–17) in December 2018 shows that 72% of young Poles participated in events related to the centenary of Poland regaining independence (responses to a closed-ended question). Teenagers from rural areas and towns/cities with the population of up to 500,000 declared their participation in such events more often than those from cities with the population over 500,000 (70–74% and 57%, respectively).

## THE MOST POPULAR FORMS OF PARTICIPATION IN EVENTS ORGANISED TO CELEBRATE INDEPENDENCE DAY (IN %)



Source: National Centre for Culture/Kantar Public 2018, N=267. The chart presents the responses of people who declared their participation in collective events.

The ethnographic research focused on participation in official celebrations attended by the authorities, holy masses and marches as well as runs, artistic, historical, and other cultural and social initiatives. In addition to the ethnographic observation of initiatives implemented under the 'Niepodległa' programme, data mapping was also carried out for alternative events on the example of Warsaw and surrounding areas. Based on the collected material, a wide spectrum of attitudes towards Independence Day was revealed: affirmation (prevalent for example in official celebrations, local artistic events), redefinition (e.g. cultural projects focused on women's suffrage rather than the fight for independence), distance and irony (projects whose participants chose to approach the celebrations in a less serious manner), and opposition (against specific forms of celebrating and related slogans rather than the holiday itself, e.g. anti-fascist initiatives).

The authors of the book dedicate a separate chapter to this part of Polish society that did not join the celebrations. Studies from 2016 show that contrary to a stereotypical belief the attitude towards the holiday of 11 November is not a result of one's political preferences but rather of the lack of them. People that do not celebrate this day are also the ones who do not participate in public life. Based on this, the authors venture a hypothesis that the last research of Independence Day revealed the existence of two Polands: one that celebrates and one that does not celebrate. The former

comprises people with established political views (regardless of their party preferences), while the latter – people who are not interested in public life.

## SUMMARY

The quantitative studies showed that Poles participated in the public celebrations of Independence Day more often than in the previous years. The qualitative research revealed many concurrent narratives in the celebrations or processes that blur the historical context of this holiday. A nation-state is strongly attached to modern order, with its clear hierarchy of practices determined by the axis between the sacred (transcending the individual) and the profane (individual consumption). Participation in interaction rituals based on the traditional model of celebrating gives the feeling of group solidarity which increases the emotional energy of the individual. However, the victory of the late modern order is not clear. The trends, conventionally referred to as modern and late modern, now exist next to each other, giving rise to a variety of practices, ambiguity and mixed orders within the respective events related to the studied holiday. Nevertheless, the bond-forming and integrating function of collective celebrations seems to be preserved. The impact of some symbols, such as the national anthem, remains high – almost irrespective of the context in which they are used, as revealed by the material collected within the ethnographic research.

The 100<sup>th</sup> anniversary of Poland regaining independence provided a unique opportunity to participate in collective memory and culture, and to express and (re)construct the individual and collective identities. Using the instruments of social science, the authors managed to capture this moment and prepare the first so extensive and multi-faceted study on the celebrations of this Polish holiday. Working on the book, the authors realised that the culture of celebration – both as a subject of research and an excerpt of social reality arbitrarily chosen to be analysed in greater detail – encourages more general questions about: relationships among politics, culture and the market, changes in individual identities, transmission of collective memory, or late modernity and its dominant features. It is therefore through this prism that the current social and cultural changes should be observed.

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