



**2017**

**POLISH  
CULTURE  
YEARBOOK**



NATIONAL  
CENTRE FOR  
CULTURE  
POLAND

**2017**

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CULTURE  
YEARBOOK**

Warsaw 2018

•	TENETS OF CULTURAL POLICY FOR 2018 Prof. Piotr Gliński, Minister of Culture and National Heritage	5
•	REFLECTIONS ON CULTURE FROM AN INSTITUTIONAL PERSPECTIVE Prof. Rafał Wiśniewski, Director of the National Centre for Culture	13
1.	CENTENARY CELEBRATIONS OF THE REPUBLIC OF POLAND REGAINING INDEPENDENCE	17
•	THE MULTI-ANNUAL GOVERNMENTAL ‘NIEPODLEGŁA’ PROGRAM (Ed. Office of the ‘Niepodległa’ Program)	18
2.	FIELDS OF CULTURE AND NATIONAL HERITAGE	27
•	POLISH STATE ARCHIVES (Ed. Head Office of Polish State Archives)	28
•	LIBRARIES (Ed. The National Library)	38
•	CULTURAL CENTRES (Ed. Centre for Cultural Statistics, Statistical Office in Kraków)	52
•	CINEMATOGRAPHY (Ed. Polish Film Institute)	60
•	MUSEUMS (Ed. National Institute for Museums and Public Collections)	69
•	MUSIC (Ed. Institute of Music and Dance)	82
•	PUBLISHING PRODUCTION - BOOKS AND MAGAZINES (Ed. The National Library)	90
•	BOOK MARKET – THE CREATIVE ECONOMY (Ed. Book Institute)	98
•	ART EDUCATION (Ed. Centre for Art Education)	104
•	DANCE (Ed. Institute of Music and Dance)	113
•	THEATRE (Ed. Zbigniew Raszewski Theatre Institute)	118
•	HISTORICAL MONUMENTS: THE STATE OF CONSERVATION (Ed. National Heritage Board of Poland)	128
3.	POLISH CULTURE ABROAD	141
•	POLISH CULTURAL HERITAGE ABROAD (Ed. Ministry of Culture and National Heritage Department of Cultural Heritage Abroad and Wartime Losses )	142
•	NATIONAL MEMORIAL SITES ABROAD (Ed. Ministry of Culture and National Heritage Department of Cultural Heritage Abroad and Wartime Losses )	162
•	RESTITUTION OF CULTURAL PROPERTY (Ed. Ministry of Culture and National Heritage Department of Cultural Heritage Abroad and Wartime Losses)	169

4.	FINANCING AND ECONOMY OF CULTURE	175
•	FUNDING OF CULTURAL ACTIVITIES BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE (Ed. Ministry of Culture and National Heritage Department of Intellectual Property and Media)	176
•	LOCAL GOVERNMENT SPENDING ON CULTURE*	187
•	CREATIVE SECTORS*	195
5.	PUBLIC MEDIA	203
•	PUBLIC MEDIA IN AN ERA OF DIGITAL CHANGES (Ed. National Broadcasting Council)	204
6.	PARTICIPATION IN CULTURE	217
•	READERSHIP (Ed. The National Library)	218
•	CULTURAL ACTIVITY OF POLES - AN ATTEMPT AT SEGMENTATION*	226
•	THE PLACE OF YOUTUBE IN POLISH CULTURE (Ed. Google Poland)	241
•	COLLECTIVE MEMORY*	250
•	PARTICIPATION IN CULTURE BY SENIORS (Ed. Cardinal Stefan Wyszyński University in Warsaw)	258
7.	VARIA	267
•	NATURAL HERITAGE: KAMPINOS NATIONAL PARK (Ed. National Centre for Culture and the Polish Assessment of Attitudes and Values Unit of Cardinal Stefan Wyszyński University in Warsaw)	268
•	EUROPEAN MUSEUM NIGHT 2016 (Ed. Polish Assessment of Attitudes and Values Unit of Cardinal Stefan Wyszyński University in Warsaw)	274
•	CULTURE FOR CHILDREN*	282
•	CHRONICLES OF TERROR (Ed. Witold Pilecki Center for Totalitarian Studies)	289
•	THE SESSION OF THE WORLD HERITAGE COMMITTEE IN POLAND (Ed. National Heritage Board of Poland)	297
•	EUROPEAN YEAR OF CULTURAL HERITAGE 2018 (Ed. Team of the European Year of Cultural Heritage 2018)	301

\* Ed. National Centre for Culture



# TENETS OF CULTURAL POLICY FOR 2018

Minister of Culture and National Heritage

Culture holds an important place on the list of the priorities of the current government. This is reflected in the work of the Ministry of Culture and National Heritage, which actively implements cultural policy. Key operations include increasing outlays on culture and the protection of heritage from the central budget, conducting responsible historical policies, and consistently introducing legislative changes for the benefit of creators and artists, as well as entities operating in the sphere of culture. The event that will provide a unique character to cultural life in 2018 is the upcoming centenary of regaining independence.

## CELEBRATIONS OF THE REGAINING OF INDEPENDENCE

Independence Day holds an important place in the calendar of state and national celebrations. When asked about which events deserve a special celebration, Poles usually indicate the 11<sup>th</sup> of November. They appreciate the importance of the celebration, which reminds us of the beautiful history of Poland and becomes an opportunity to manifest our pride that we are Poles. National Centre for Culture research shows that there is a clear expectation within society that the centenary of independence should be celebrated in a special way.

Taking into account the unique character of the upcoming anniversary, in appreciation of the significant value of independence, and to address the

needs of Polish society, the Council of Ministers adopted the Multi-Annual Governmental 'Niepodległa' Program for 2017–2021. Its aim is not only to celebrate events from the past, but also to build a common future. It is our wish that the work started in 2017 and continuing until 2021 will help enhance Polish civic society and shape a modern patriotism. The function of the Government Plenipotentiary for celebrations of the Centenary of Regaining Independence by the Republic of Poland is filled by Jarosław Sellin, the secretary of state in the Ministry of Culture and National Heritage.

The hundredth anniversary of regaining independence provides an opportunity not only to reminisce on the events of 1918, but also for in-depth reflection on the whole history of Poland. In the history of our nation, it is possible to see values that have shaped its identity over the centuries: the pursuit of freedom, respect for dignity and human rights, and solidarity. In the pages of history, these were the catalysts for action by many generations of Poles. They were especially visible during the Bar Confederation, in the multicultural life of the Polish-Lithuanian Commonwealth, and at the signing of the Union of Lublin.

The Multi-Annual Governmental 'Niepodległa' Program is divided into three priorities. The first covers projects implemented by institutions reporting to the Ministry of Culture and National Heritage, the second concerns the support of local activities, and the third is responsible for celebrations abroad. The second priority is of particular importance, its aim being the inclusion of the largest possible number of Poles in the celebrations. Within this priority, there are two grant programs to which NGOs and local government cultural institutions may apply. Building a true community must be based on bottom-up initiatives. Independence Day is a celebration for all Poles, and we would like to enjoy it together, regardless of the differences in society: in villages, in small towns and large cities, involving individuals and large institutions.

## **INCREASED EXPENDITURE ON CULTURE**

The year 2018 will see an increase in expenditure on culture from the state budget. Taking into account all means at the disposal of the Ministry of Culture and National Heritage, other ministries and the Chancellery of the President of the Republic of Poland, this will amount to 4 billion PLN, an increase of 20% since 2015. This financial aspect is a significant element of implemented cultural policy. Apart from increasing the expenditure on

culture, action has been taken for the creation of various financial incentives for activities in the sphere of culture undertaken by creators, artists and commercial entities.

Ringfencing of the state budget has resulted in an increase in income that allows for the undertaking of new projects. On the initiative of the Ministry of Culture and National Heritage, between 2017 and 2018 three new institutions will be created: the Institute of Solidarity and Bravery (from December 2017); the National Institute of Polish Heritage Abroad (from 1<sup>st</sup> January 2018); and the National Institute of Architecture and Urban Studies (from 1<sup>st</sup> January 2018). It is worth mentioning that in the last two years the list of institutions managed by the Ministry of Culture and National Heritage has been supplemented with: the Witold Pilecki Center for Totalitarian Studies, the Polish Royal Opera, the Polish Music Publishing House, the National Publishing Institute, the Animated Film Studio in Bielsko-Biała, the KRONIKA Film Studio, the Polish Newsreel, and the Studio Miniatur Filmowych in Warsaw. These address significant gaps visible in national cultural policy.

The Ministry of Culture and National Heritage also supports local government in their cultural activities. Recently, the list of institutions co-managed by the Ministry of Culture and National Heritage was expanded to include the Polish Theatre in Warsaw, the Mieczysław Karłowicz Philharmonic in Szczecin, the Artur Malawski Sub-Carpathian Philharmonic in Rzeszów, the Mazowsze Song and Dance Folk Group, the Music Theatre in Łódź, the Philharmonic in Łódź, the Philharmonic in Łomża, the Amadeus Polish Radio Chamber Orchestra, the Śląsk Song and Dance Ensemble and the Paderewski Centre in Kaźna Dolna.

The Ministry of Culture and National Heritage makes effective use of European grants. In 2018, 99 projects will be implemented financed from structural funds within the VIII priority axis on Protection of Cultural Heritage and Development of Culture Resources of the Infrastructure and Environment Operational Programme. The total budget of such projects is 1.7 billion PLN, of which 1.3 billion PLN comprises grants from the European Regional Development Fund. Among the beneficiaries of the Programme are: the Fryderyk Chopin Museum of Music, the Museum of KIELCE Village, and the Juliusz Słowacki theatre in Kraków.

We are also developing a grant system called the Program of the Minister of Culture and National Heritage. Within the framework of 30 programs, a wide range of activities is supported, from areas such as art, cultural education, literature and the promotion of readership, national heritage, as well as in-



frastructure modernisation. Grants are awarded to bodies independent of the Ministry of Culture and National Heritage, including NGOs, local government cultural institutions and heritage property owners.

Culture and heritage constitute not only an area of public expenditure, but also an important factor in economic development. The Ministry of Culture and National Heritage undertakes activities supporting the creative sectors in Poland. Legislative work for the generation of an environment friendly to representatives of the creative sectors is being implemented. The solutions that have been introduced are to provide balance between freedom and the provision of income from intellectual copyright. Support of the creative sectors falls within the Strategy for Responsible Development 2020.

## **POLITICS OF MEMORY**

In 2018, the Ministry of Culture and National Heritage will continue to conduct an effective, clear politics of memory. The main tenets of this are: development of the museum network, undertaking of research, protection of heritage and restitution of cultural artefacts looted from Poles during the Second World War.

In terms of development of the museum network, work is being undertaken in several institutions. An international tender for the building of a Museum of the History of Poland in the Warsaw Citadel was announced on 5<sup>th</sup> October 2017. The beginning of building works is planned for the last quarter of 2018. Three new establishments are due to open in 2018: the Museum of Cursed Soldiers in Ostrołęka, the Museum of John Paul II and Cardinal Wyszyński in the Temple of Divine Providence, and the Museum of Józef Piłsudski in Sulejów. Work on projects such as the Museum of the Eastern Territories of the Old Commonwealth, the Siberia Museum Memorial, and the Museum of the Warsaw Ghetto will be continued. In the middle of 2017, the National Museum of Technology in Warsaw was launched. It will display collections from the old Museum of Technology and Industry in Warsaw.

Another tenet of the politics of memory is research work. In 2016, the Witold Pilecki Center for Totalitarian Studies was launched. Its task is the research, promotion and documentation of knowledge on Nazi and Communist crimes. The centre runs a project called the Chronicles of Terror in which personal accounts of individual people, the victims and witnesses of German and Soviet crimes, are published on the internet. In 2018, these activities will

be supplemented and intensified by the creation of the Institute of Solidarity and Bravery, which started work in December 2017. Its tasks include conducting historical research, together with honouring and awarding people who helped Poles both during the Second World War and in the Post-War years.

Between 2016 and 2017, a two-phase contest was held which generated a lot of interest. This was for the screen play of a feature film about the history of Poland. In total, 856 ideas for a historical film were sent, on the basis of which 48 treatments were created and, following that, eight screen plays. From these, the jury selected three winners. Work on the awarded screen plays will be continued in 2018.

Activities for the protection of heritage remain in a close relationship with the policy of remembering. Expenditure on this objective has been increased thanks to the work of the Ministry of Culture and National Heritage. The planned budget of the Programme of the Minister of Culture and National Heritage 2018 'Protection of Heritage' amounts to 112 million PLN (a 37% increase over 2014). Additionally, a National Fund for the Protection of Heritage has been created on the initiative of the Ministry of Culture and National Heritage. This provides an independent financing source for the protection of heritage. The planned budget for the Fund in 2018 is 20 million PLN. Simultaneously, educational projects are also being pursued, such as activities addressed to authorities and local government staff (the website [samorzad.nid.pl](http://samorzad.nid.pl)) and a public campaign 'The Landscape of My City', which aims to counter the advertising chaos in the public space.

Although it is seventy years since the end of the Second World War, the problem of items lost by Poland during the war remains unresolved. The Ministry of Culture and National Heritage continues tenaciously to seek restitution. An Act that clarifies the legal status of the recovery of national cultural heritage was passed in 2017. Research and information work on the issue have been conducted. For example, a website containing a catalogue of wartime losses has been created at [dzielautracone.gov.pl](http://dzielautracone.gov.pl). Such undertakings have brought tangible results as in the last five years we have recovered about 400 items, although we are still searching for many more precious items.

## LEGISLATIVE CHANGES

An important element of the cultural policy is legislative changes initiated by the Ministry of Culture and National Heritage. Currently, work is being

carried out on several Acts significant for culture and heritage in Poland; these are at different stages. These Acts refer to various aspects of cultural life and the protection of heritage such as the situation of creators, the audio-visual market, the work of cultural institutions, copyright law, laws regulating the work of the public media, and others.

The amended Act on income tax for natural persons, which doubles the income limit for creators from which they may deduct 50% of costs, will be enacted on 1<sup>st</sup> January 2018. This means that the limit set in 2013 will be increased from around 80 000 PLN to approximately 160 000 PLN. This change will benefit a large group of people involved in cultural work. According to estimates by the Ministry of Finance, the raising of the limit will result in a cost to the state budget of 200 million PLN in 2018.

A law on financial incentives for audio-visual production will also be enacted in 2018. Its aim is the stimulation of the audio-visual market through the creation of incentives for international co-productions on the territory of Poland. This will be based on a rebate mechanism of about 25% of qualifying costs accrued by productions. This will enhance the competitiveness of the Polish audio-visual market in comparison to foreign markets.

Another Ministry of Culture and National Heritage priority is amendment of the Act on organising and carrying out cultural activity. This document is of a fundamental character as it delineates the framework for the functioning of cultural institutions in Poland. We are looking for solutions to address the key needs of artists and organisers of artistic life in Poland. The work has been conducted through a dialogue with artistic communities within the Polish Nationwide Culture Conference. In 2017, there were five symposia for each arts discipline (music, theatre, dance, visual arts and traditional art), and six regional symposia for issues requiring in-depth consideration. The conclusions from these symposia will provide the basis for amendment of the Act on the organising and carrying out of cultural activity.

The work on changes to copyright law will be continued in 2018. Work on the Act on the collective management of copyright and similar laws, which will eliminate irregularities observed in the last twenty years, is at an advanced stage. Work will also be continued on amendment to the regulation issued by the Minister of Culture for defining categories of devices and carriers for recording work, fees from such devices and carriers, and the sale of these devices and carriers by producers and importers. This will result in the rise of income for creators and artists.

Additionally, the Ministry of Culture and National Heritage has undertaken work on several laws regulating the functioning of public media. Work is continuing on amendment of the Act on radio and TV broadcasters, which will introduce a more precise definition of their public mission. Legislative work is also ongoing on guaranteeing stable financing for tasks realised by public media.

## **OTHER WORK**

The issues discussed above are not an exhaustive list of the important undertakings which the Ministry of Culture and National Heritage would like to fulfil in 2018. Others include the drafting of a Bill on the deconcentration of capital in the media, implementation of the National Programme for Readership Development, carrying out thermo-modernisation of art schools, and working in the sphere of digitalisation. Culture, protection of heritage and support for the arts all hold a priority place in the work of the current government and require support from the state. We are aware of the diversity of needs whilst carrying out this task. We are increasing expenditure on culture from the state budget with cultural institutions in mind, we are implementing a responsible politics of memory, and we are creating friendly legislative solutions for artists and entities in the creative sector. Our aim is to conduct Poland's politics of memory and culture, which have been neglected for many years, at the highest international level, and ensure that Polish culture can also radiate into other European nations, becoming a source of artistic inspiration.

Prof. Piotr Gliński

Deputy Prime Minister, Minister of Culture and National Heritage



# REFLECTIONS ON CULTURE FROM AN INSTITUTIONAL PERSPECTIVE

**Director of the National Centre for Culture**

It is with great satisfaction that I present to you another volume of the Polish Culture Yearbook, whose content, index of partner institutions and thematic structure all reflect the multi-dimensional aspect of activities carried out in the sphere of culture and national heritage. Most of all, however, they show the multitude of commitments resulting from the implementation of cultural policy in Poland. It is not often that we face the ambitious, yet difficult task of integrating in a concise publication the varied contexts and dimensions of culture, with reference to public institutions as the authors of efficient studies, auto-evaluators of programmes and projects, and initiators of key studies on culture. The current volume of the Yearbook is a result of collaboration between various communities and bodies, and provides an attempt to create a forum of cooperation for the development and promotion of Polish culture.

The inspiration for the selection of texts were studies conducted and activities undertaken that provide a coherent picture of the exploration of both local cultures and national culture. After all, the key task and challenge for the National Centre for Culture is the inclusion of culturally important themes in the public discourse. Therefore, the structure of the Polish Culture Yearbook is a voice in the national and European debate on the challenges for cultural policy. Most of all, it places the National Centre for Culture as an active institution undertaking effective initiatives in supporting the cultural

development of Poland and, through the undertaking of statutory duties, enhancing national and local social capital. It also fosters civic potential in Polish society, especially at the level of local communities and formed on a sense of collective identities.

The mission of the National Centre for Culture is to fulfil its duties in two perspectives: firstly, the analysis of values and beliefs shared by Poles regarding participation in culture; and secondly, the cultural policy of the Ministry of Culture and National Heritage. The National Centre for Culture methodically implements the need for systematic reflection on the achievements of individual cultural institutions, the participation of Poles in culture, cultural education based upon historical memory, and the idea of providing continuing support for research on culture. These aims are reflected in the structure of the Polish Culture Yearbook. The publication is preceded by the foreword *Tenets of Cultural Policy for 2018* by Professor Piotr Gliński, Deputy Prime Minister and Minister of Culture and National Heritage. Principal topics also include the plan for celebrations of the centenary of regaining independence, prepared by the Director of the Office of the ‘Niepodległa’ Program, Jan Kowalski, which determines a large number of initiatives in 2018. The National Centre for Culture, through building and participating in cultural discourse, is obliged to evaluate the ongoing debate from several perspectives: cognitive-framework, socio-national and praxiological. Thus, the description of the domains of culture and national heritage contains reports on national archives, libraries, centres of culture, cinematography, museums, theatres and music institutions, publishing production, the book market, art education, dance and heritage monuments. Elements presenting Polish culture abroad include essays on Polish cultural heritage abroad, national memorial sites abroad, and restitution of cultural heritage. The Polish Culture Yearbook describes issues of financing and the economy of culture, including the share of expenditure on culture in the structure of household expenditure, the structure of expenditure of the Ministry of Culture and National Heritage, together with financing of the creative sectors, and expenditure by ministerial, regional and local government units on financing culture and national heritage, as well as selected expenditure on culture by Polish households. The subject of public media is also presented in the publication. This descriptive study of culture in Poland finishes with conclusions and recommendations from research on participation in culture: readership, segmentation and profiling, the place of YouTube in Polish culture, collective memory research, and the relationship between culture and active policies

for seniors. Original areas of cognitive exploration include: summaries of studies on natural heritage, the European Museum Night in Warsaw, culture for children, as well as the Chronicles of Terror website by the Witold Pilecki Center for Totalitarian Studies, conclusions from the session of the World Heritage Committee in Poland, and plans for the European Year of Cultural Heritage 2018.

The content of the Polish Culture Yearbook results from the need to include key and current issues from public discourse, but in a filtered way in the form of reports, summaries and recommendations so as to become a method for inspiring a discussion about important issues. The National Centre for Culture's aim in publishing the current volume is to represent good practice in the reflection on culture and national heritage. We share with our readers this thought-provoking publication, which includes fundamental analysis from the perspective of cultural studies.

I would like to thank the authors of the analyses, reviews and reports on research for sharing their knowledge and institutional experience.


I encourage the reader to treat the Polish Culture Yearbook as an example of good practice in collaboration, by engaging many cultural institutions in providing a clear picture of the changes in the spheres of culture and national heritage. Pleasant reading!

Prof. Rafał Wiśniewski  
Director, National Centre for Culture





**1.**



**CENTENARY  
CELEBRATIONS OF THE  
REPUBLIC OF POLAND  
REGAINING  
INDEPENDENCE**

# THE MULTI-ANNUAL GOVERNMENTAL 'NIEPODLEGŁA' PROGRAM

The Office of the 'Niepodległa' Program

The year 2018 will mark the centenary of Poland regaining her independence. To honour this occasion, the Council of Ministers has adopted the Multi-Annual Governmental 'Niepodległa' Program to aid the preparation for and celebration of this important anniversary. The centenary of regaining independence is planned to be an occasion to celebrate the past, but also to build a common future.

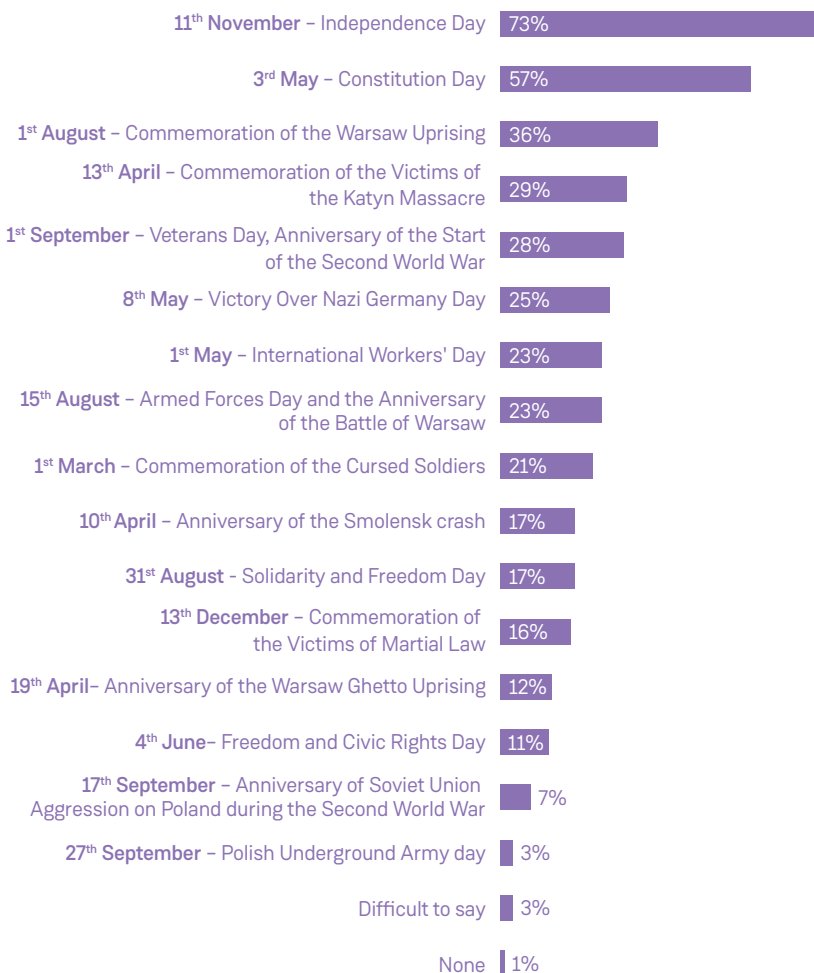
The regaining of independence 100 years ago was a process that did not occur overnight, but lasted several years. To highlight this, the 'Niepodległa' Program will take place between the years 2017-2021. Such a concept aids the remembrance and commemoration of the many events which influenced the shaping of Independent Poland, including anniversaries which up to now were celebrated only regionally or locally.

## HOW DO POLES CELEBRATE?

The basis for establishing the Multi-Annual Governmental 'Niepodległa' Program were the results of research conducted by the National Centre for Culture and TNS Poland in 2016. This clearly indicated that for Poles, it is Independence Day that deserves a special kind of commemoration with 73% of respondents giving this response. The next most important events were the anniversary of the adoption of the Constitution of May 3<sup>rd</sup>, 1791 (57%) and the start of the Warsaw Uprising (36%) – however, both these occasions were mentioned far less often.

WHICH OF THE FOLLOWING CELEBRATIONS/COMMEMORATIONS DESERVE SPECIAL OBSERVANCE? PLEASE CHOOSE FIVE, STARTING FROM THE MOST IMPORTANT.

Data in[%], N=1512.



Source: NCK/TNS Poland 2016

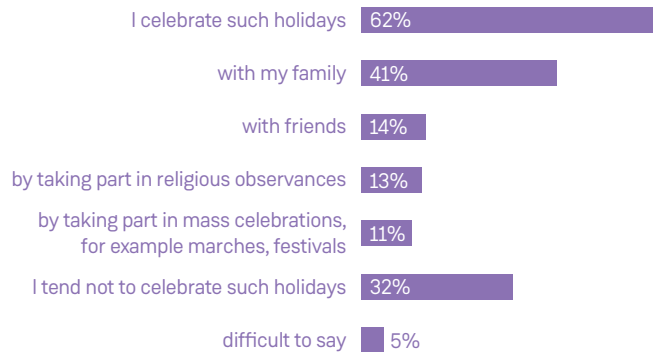
Many people (83%) consider taking part in celebrations of national occasions as an indicator of patriotism, with 6 out of 10 Poles declaring their participation in such observances, while only every 10<sup>th</sup> person partakes in mass celebrations. These can therefore be seen to be the least popular way of celebrating, as most people spend time together with their family (41%),

with friends and acquaintances (14%) or by taking part in masses or other religious observances (13%).

Therefore, there is a visible disproportion between the number of people declaring their celebration of Independence Day, and those who participate in official commemorations of national events. This is a result of, among other factors, the concentration of organisers on central celebrations in which only a small number of people can partake. The 'Niepodległa' Program focuses to a large degree on regional and local projects, and tenders and grants awarded under the auspices of the programme aim to support bottom-up initiatives realised throughout the country, not only in big urban centres. Thus, the idea behind compiling an official program for the centenary celebrations of regaining independence, including smaller initiatives and informal groups, is to reduce the percentage of people (32%) who tend not to participate in important, national celebrations.

#### HOW DO YOU CELEBRATE IMPORTANT STATE AND NATIONAL HOLIDAYS?

Data in [%], N=1512

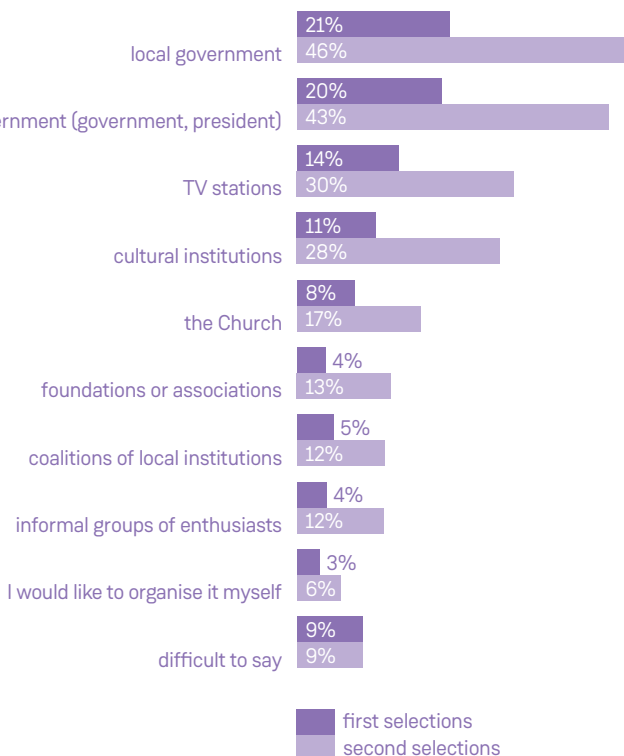


Source: NCK/TNS Poland 2016

It is local (46%) or central (43%) government representatives that are seen most favourably as organisers of Independence Day celebrations. Behind them come TV stations, cultural organisations and local institutions. What is interesting is that as many as 6% of respondents expressed their wish to organise celebrations themselves, with this being the first choice for half of them. The aim of the 'Niepodległa' Program is to aid the realisation of bottom-up initiatives and to increase social engagement in the creation of new forms of celebrating national occasions so that these can satisfy and appeal to the needs of all Poles.

VARIOUS INSTITUTIONS AND ORGANISATIONS ARE INVOLVED IN ORGANISING INDEPENDENCE DAY. IF YOU WERE TO CHOOSE AN EVENT WITH REGARDS TO ITS ORGANISER, WHOSE OFFER WOULD BE THE MOST ATTRACTIVE TO YOU? PLEASE SELECT UP TO THREE ANSWERS.

Data in [%], N=11512



Source: NCK/TNS Poland 2016

## DESCRIPTION OF THE MULTI-ANNUAL GOVERNMENTAL 'NIEPODLEGŁA' PROGRAM

One of the tenets of the Multi-Annual Governmental 'Niepodległa' Program asserts the organisation of celebrations at various levels of social life in order to stimulate the engagement of a greater section of society. Therefore, all activities undertaken as a part of the celebrations have been divided into three priority areas.

The first priority covers all undertakings which are accomplished by state cultural institutions under the authority of the Ministry of Culture and

National Heritage. For example, this includes exhibitions, such as *#heritage* in the National Museum in Kraków, *Signs of Freedom. On the survival of Polish national identity from 1918–1989* in the Royal Castle in Warsaw, *The Centenary of Avant-garde in Poland* in the Muzeum Sztuki in Łódź, concerts, such as a cycle of symphonic concerts *Created in Free Poland* performed by the National Philharmonic, and films, for example, a cycle called *Modernism of the Polish Republic* produced by the Polish Film Institute. Additionally, among others, there are plans for the production of educational games, the creation of murals and the launch of a ‘National Singing’ initiative based on the popular ‘National Reading’ scheme.

The second priority addresses the outcomes of the research. The idea is to enable a shift in the responsibility for the organisation of the celebrations from central to local. Adjusting the form of celebrating to satisfy local needs and abilities will contribute to building a strong sense of civic community. This priority is covered by two financing mechanisms coordinated by the Office of the ‘Niepodległa’ Program. The ‘Niepodległa’ project is aimed at local government cultural institutions and NGOs, whilst the second – ‘Coalitions for the Niepodległa Program’ – is to aid local ventures where two or more participants are involved. Projects selected by regional voivodes will also be financed as a part of local and regional initiatives.

The Adam Mickiewicz Institute is responsible for the third priority, which consists of celebrations abroad. Projects realised and supported by the Adam Mickiewicz Institute have been categorised into seven theme-paths: ‘Ignacy Jan Paderewski. The Independence Icon’, ‘Polonia and Poles abroad’, ‘Polish women’, ‘Niepodległa Generation’, ‘Avant-garde’, ‘Workers’ and ‘Spirituality of the Niepodległa’.

A significant group of activities to honour the anniversary are initiatives outside the formal structures of the Multi-Annual Governmental ‘Niepodległa’ Program. Organisers of interesting activities connected with the centenary of regaining independence who engage local communities, may apply to use the official logo of the celebrations and add their project to the official programme of the celebrations, in this way participating in the nationwide commemoration. Information on the initiative is then available in the celebrations database on the official website ([www.niepodlegla.gov.pl](http://www.niepodlegla.gov.pl)).

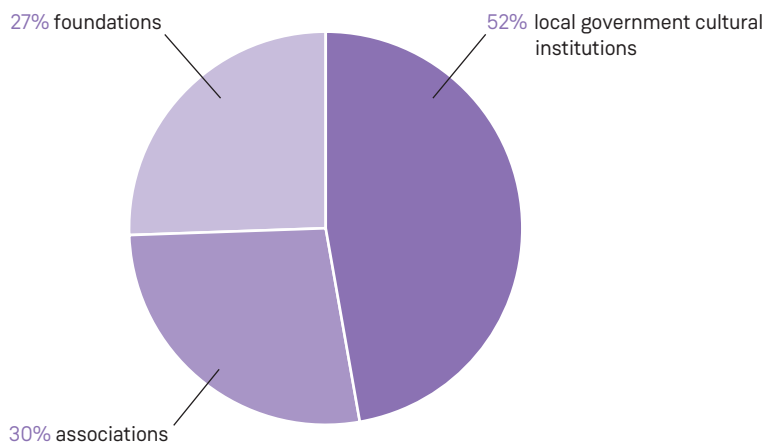
## THE FIRST YEAR OF THE PROGRAM

The Multi-Annual Governmental 'Niepodległa' Program, which was established in March 2017, has already achieved some success.

The outcomes of the first round of the tender process for financing from the 'Niepodległa' Program confirmed the main assumption of the program, that is the need to organise celebrations at the local level. Despite the holiday period, the Office received 672 applications. The success of the first edition and the attention it received suggests that this trend will be stable, and the engagement of Poles in preparing their local commemorations will continue to rise.

In this edition of the 'Niepodległa' financing program, 109 applications will be awarded funds to a total of 3 million PLN. Among the beneficiaries are 52 projects by local government cultural institutions, 30 by associations and 27 by foundations.

NUMBER OF PROJECTS BY TYPE OF INSTITUTION

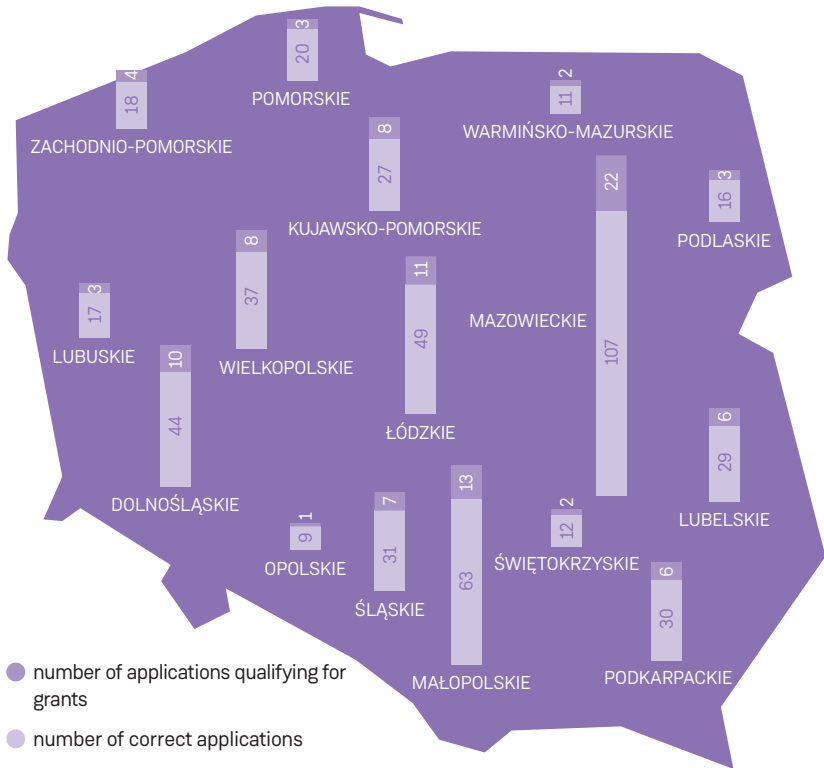


Source: Own study

The largest proportion of funds will be received by applicants from the following voivodeships: Mazowieckie, Małopolskie, Łódzkie, Dolnośląskie and Kujawsko-Pomorskie.



## APPLICATIONS FOR GRANTS BY VOIVODESHIP



Source: Own study

Another round of tenders for the 'Niepodległa' financing program, and also for the 'Coalitions for Niepodległa', will be repeated every year with the intention to select and support additional valuable initiatives.

## SUMMARY

The underlying principles guiding the Multi-Annual Governmental 'Niepodległa' Program are the pursuit of freedom, respect for human dignity, human rights and solidarity. All those who share the same values are encouraged to participate in the festive celebrations of the centenary of Poland regaining her independence. Everybody interested in taking part in the commemorations as both organisers and participants are invited to visit the official website of the celebrations [www.niepodlegla.gov.pl](http://www.niepodlegla.gov.pl).

We hope, like 100 years ago, when all Poles were united in the triumph of regained independence, that the sense of kinship will today be reinforced by the joy of the 100<sup>th</sup> anniversary of this event.



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**2.**



**FIELDS OF CULTURE  
AND NATIONAL  
HERITAGE**

# POLISH STATE ARCHIVES

Head Office of State Archives

The central authority of the government administration of its national archival holdings is the Head Office of State Archives, which is subordinate to the appropriate minister for culture and national heritage. Since 21<sup>st</sup> April 2016, the General Director of Polish State Archives has been Wojciech Woźniak, PhD. The scope of work of the General Director of Polish State Archives involves, among other things, coordinating archival services and State Archives activities in Poland, including supervision over the acquisition, registration, storing, arrangement, description and preservation of archival materials, and providing access to them.

The Polish State Archives operate on the basis of the Polish State Archival Holdings and Archives Act of 14<sup>th</sup> July 1983 (Journal of Laws 2016, item 1506 as amended). The network of archives consists of three central archives:

- The Central Archives of Historical Records,
- The Central Archives of Modern Records,
- The National Digital Archives

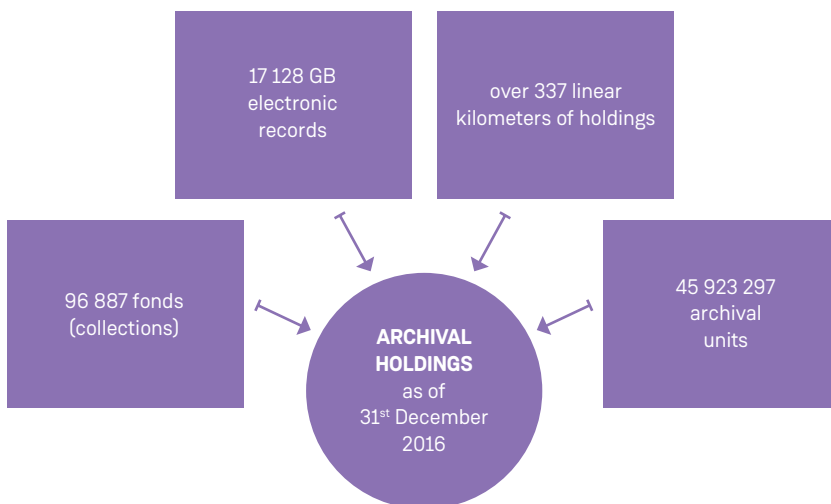
Together with 30 archives, 39 field offices and 3 branch offices (status as of 20<sup>th</sup> November 2017)

The Polish State Archives fulfils tasks of acquisition, storing and preservation of materials, and providing access to them. The Archives also oversee records created in national administration and local government offices, as well as in courts, prosecutor's offices, academic and cultural institutions and many others.

## NATIONAL ARCHIVAL HOLDINGS

Archival materials included in the national archival holdings are of every type of records regardless of their physical form: correspondence, financial, technical and statistical records, maps and plans, photographs, films and microfilms, audio and videophone recordings, electronic records and other records produced in the past and still being produced regardless of their origin but constituting a valuable resource on the transactions or activities of the Polish State, its particular organs and other national agencies, on its relationship with other countries, on the development of social and economic life, on the work of political, social, economic, professional and religious organisations, on the organisation and the development of science, culture and art, and on the work of agencies of local government and other local government institutions.

THE ARCHIVAL HOLDINGS GATHERED IN THE POLISH STATE ARCHIVES ON THE 31<sup>ST</sup> DECEMBER 2016 INCLUDED:



\* Data source: statistical reports KN1 – the archival holdings as of 31<sup>st</sup> December 2016

In the Polish state archives, textual records constitute the greatest part of the holdings, namely 26 619 159 archival units, totalling around 58% of the whole holdings.

TYPES OF ARCHIVAL MATERIALS	POLISH STATE ARCHIVES*	% OF WHOLE HOLDINGS
textual records	26 619 159	57.96
photographs	17 106 082	37.25
technical drawings and records	966 918	2.11
cartography	753 974	1.64
parchment and paper records	142 314	0.31
sound recordings	61 702	0.13
seals	26 170	0.06
films	13 191	0.03
other	233 787	0.51
<b>totals</b>	<b>45 923 297</b>	<b>100</b>

\* Data source: statistical reports KN1 – the archival holdings as of 31<sup>st</sup> December 2016

The main factor influencing the size of the national archival holdings is the practice of taking over archival materials from their creators and storers and from other archives, but also through purchases and gifts.

In 2016 the Polish State Archives supervised over 10 000 organisational units, both of central and local government, which contain over 545 linear kilometers of archival materials created in the course of their work.

## PROVIDING ACCESS TO ARCHIVAL MATERIALS

The Polish State Archives provide access to their collections to all interested parties. They are made available to the public in two ways: directly, by permitting all interested users to study them on-site, free of charge, as well as indirectly as a chargeable service, when the Archive, acting on behalf of users, searches for and retrieves information or records, or makes a copy of a requested item from a specific archive. The Polish State Archives act as an office of public trust, and are therefore authorised to issue textual records, certified copies and true copies.

In 2016, approximately 27 000 users conducted research in the reading rooms of the Polish State Archives. Over 80 000 visits were recorded, during which approximately 1.6 million units of archival records were used.

Similarly to previous years, the most common reason for using the Polish state archives was academic and genealogical research. People searching for property rights also constituted a large group. Such users were interested in,

among other things, records necessary to regulate the legal status of land and property, and therefore sought information in the land registry, cadastral, deed titles or notarial deeds. Some Polish state archives, similarly to the previous year, received numerous users from Ukraine researching records necessary for obtaining the Polish Card.

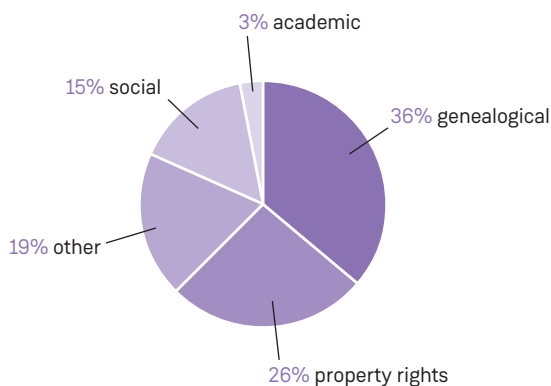
ACCESS PROVIDED TO ARCHIVAL MATERIALS IN 2016*			
Direct use (in reading rooms)			Indirect use
users	visits	released units	queries
27 322	80 641	1 614 991	73 156

\* Data source: statistical reports KN1 – the archival holdings as of 31<sup>st</sup> December 2016.

In 2016, the Polish State Archives conducted 73 156 information retrievals (IR) from the archival holdings, meaning that the Archives conducted on behalf of users searches of pertinent records or information. In comparison with the previous year, this number rose by 9.18%.

The predominant type of IR conducted in 2016 was for genealogical research, which constituted 26 440 applications. The second type of IR in terms of the number of applications was property rights (19 001 applications). There were 11 302 IRs of a social nature. The least common were academic IRs, constituting 2 258 applications, as academics tend to choose the option of direct use of archival materials in reading rooms.

#### INFORMATION RETRIEVAL BY SUBJECT



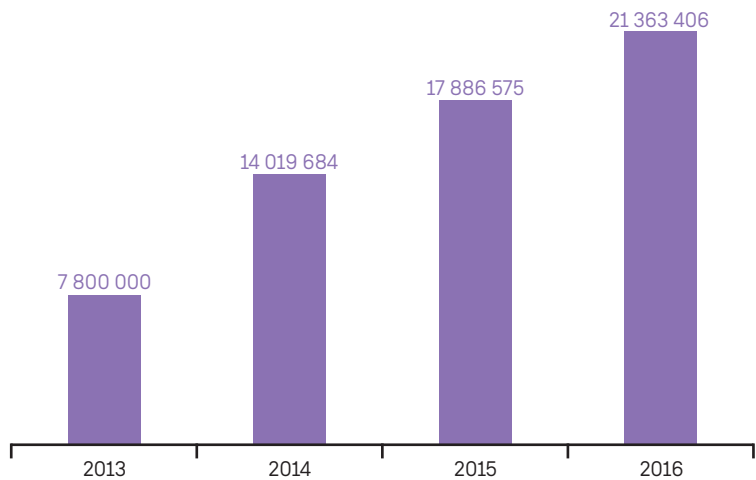
\* Data source: statistical reports KN1 – the archival holdings as of 31<sup>st</sup> December 2016



Materials collected by the Polish state archives can also be accessed via websites such as [szukajwarchiwach.pl](http://szukajwarchiwach.pl) and [genealogiawarchiwach.pl](http://genealogiawarchiwach.pl). The State Archives systematically increase the number of digital copies available on-line. These are published on the Archives' websites, in digital libraries and on the webpages of other collaborating institutions.

The website [szukajwarchiwach.pl](http://szukajwarchiwach.pl), managed by the State Digital Archives, serves the whole network of national archives, and published, as of 20<sup>th</sup> November 2017, 27 087 543 digital copies of archival materials.

#### SZUKAJWARCHIWACH.PL – AVAILABLE DIGITAL COPIES OF ARCHIVAL MATERIAL



\* Data source: reports of the General Director of the Polish State Archives and state archives for 2013-2016

On-line access to 3 171 905 digital copies of vital records and census data of the Kujawsko-Pomorskie voivodeship (as of 31<sup>st</sup> December 2016) was provided by the [genealogiawarchiwach.pl](http://genealogiawarchiwach.pl) website, which was launched as part of a collaborative project with the Polish State Archives in Toruń and Bydgoszcz called 'Genealogical origins of citizens of the Kujawsko-Pomorskie voivodeship'.

Data on the archival holdings and the various functions performed by the archives are collected in the Integrated System of Archival Information (ZoSIA). This tool was developed on the decision of the General Director of the Polish State Archives and is managed by the State Digital Archives.

## POPULARISATION OF KNOWLEDGE ON ARCHIVAL MATERIALS AND ARCHIVES

Widening citizens' knowledge of archival materials and archives is one of the legal duties of the Polish State Archives. It is carried out in a number of ways, including, for example:

- Organising commemorative and thematic exhibitions (in both traditional and virtual formats);
- Participation in celebrations of anniversaries at a national and international level.
- Organising workshops and educational events (such as genealogical workshops and archival and historical seminars);
- Organising and co-organising outreach programs for children and young people (such as street games and quizzes on regional history);
- Preparing and conducting training sessions for history and social sciences teachers (for example, in co-operation with the Mazovian Centre for Continuing Professional Development for Teachers);
- Participation in recurring cultural and educational events at a regional, national and international level, festivals of science (such as Museum Night, Film Museum Night, Night Cultural Trail, the nationwide initiative Entrepreneurship Day, Day of Cursed Soldiers, West Pomeranian Festival of Science, International Day of Archives, European Heritage Days);
- Conducting educational projects (for example, archival lessons and workshops);
- Maintaining cyclical educational events (such as seminars on documents and on family archives);
- Preparing publications (for example, documentary editions, exhibition catalogues, resource guidebooks and handbooks, popular science papers).

In 2016, the Polish State Archives organised and co-organised over 420 traditional exhibitions. Also, over 400 exhibitions and virtual presentations were prepared. The number of accomplished educational projects exceeded 1000. Additionally, 360 publications were printed with the input of the Polish State Archives or its employees.

The Head Office of Polish State Archives prepared and published 11 publications in the field of archival science (for example *Preservation*

and *Releasing of the Archival Holdings of Church Records*), and history (e.g. *Two Brothers. Records and Materials on the Polish-Hungarian Relationship 1918-1920*).

The *Archeion* periodical is the oldest scientific journal in Poland on archival issues.

## **DIGITISATION OF THE POLISH STATE ARCHIVES HOLDINGS**

Digitisation of the Polish State Archives holdings is carried out in accordance with the 'Strategy of Polish State Archives 2010-2020', which aims to address the information needs of society and to provide access to the archival holdings on-line. This involves the scanning of original archival materials and microfilms. During 2016, the digitisation of the archival holdings and on-line publication continued. Cooperation with genealogical organisations, as well as with museums, libraries and social institutions such as the Museum of Romanticism in Opinogóra, the United States Holocaust Museum and the Yad Vashem Institute, resulted in the acquisition of a considerable number of digital copies.

Wider access to the Internet and the awareness of its potential has resulted in increased interest in the archival holdings from two types of users, both professional historians and enthusiasts, who access specific kinds of documents. The Polish State Archives, in an attempt to address these needs, has digitised marital status records from the nineteenth and twentieth centuries from the whole country, vital records (the so-called 'Archiwum Zabuzzańskie'), as well as records pertaining to the history of cities, regions and lands, the work of political parties, the regaining of independence and the Polish Underground State. Some records were digitised due to their physical state to protect them from further deterioration, others as textual records of great historical and research value. Altogether in 2016, collections of digital copies of archival materials gathered by the Polish state archives increased by 10 million.

In addition, a new 'Strategy of Digitisation of the Polish State Archive Holdings for 2018-2022' has been developed, setting out new tasks in this area. One of the goals involves producing 55 million digital copies.

## RETRO-CONVERSION OF ARCHIVAL FINDING AIDS

The 'Retro-conversion of archival finding aids programme' was initiated in 2016. The aim of this initiative is digitisation of traditional finding aids and providing access to them on-line. Retro-conversion refers to the transfer of descriptions of archival units taken from traditional - printed or typewritten - inventories or other finding aids from their paper form to IT systems and databases.

By the end of September 2017, the Polish state archives had realised 82% of the annual plan, and out of over 6.3 million archival units for transcription, 5.4 million unit descriptions were accomplished. This work will be continued in 2018. Altogether, 13 million archival units remain for transcription in the 32 Polish state archives participating in the retro-conversion programme.

As for users, the retro-conversion means an opportunity to use the on-line inventories and catalogues that until now were only available in paper form in the Polish state archives.

## GRANTS OF THE CHIEF EXECUTIVE OF THE NATIONAL ARCHIVES

The General Director of the Polish State Archives financially supports the archival work of NGOs. Therefore, in 2016 two tenders were organised:

- A tender entitled: 'Support of archival activities 2016', where funds have been earmarked for registering, storing, description and processing, providing access and preserving of private archival holdings.
- A tender entitled: 'Support of archival work relating to non-governmental archival holdings 2016 - digitisation priority', where funds have been earmarked for the digitisation of archival materials kept by non-governmental institutions.

## CO-OPERATION WITH POLISH DIASPORA ORGANISATIONS

In 2016, 15 Polish organisations abroad received support as a part of an ongoing programme of assistance to such organisations. The beneficiaries

of the programme were mostly members of the Permanent Conference for Polish Museums, Archives and Libraries Abroad, such as: the Ignacy Domeyko Polish Library in Argentina, the Polish Library in Paris, the POSK Polish Library in London, the Józef Piłsudski Institute in London, the Polish Underground Movement Study Trust in London, the Józef Piłsudski Institute of America, or the Pontifical Institute of Ecclesiastical Studies in Rome. As a result of the archival work conducted, several dozen archival collections and fonds were arranged, catalogued and preserved.

## INVESTMENTS

Preparation work for construction of the new premises of the Polish State Digital Archives at Ordona Street in Warsaw, and the Multi-Annual Investment Program 'Building of the Polish State Archives 2018-2023' are ongoing.

Construction of the new building of the Polish State Archive in Białystok (planned opening - beginning of 2018) and the Polish State Archive in Kraków (planned completion of the project - 2020) are also work in progress.

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# LIBRARIES

The National Library

As institutions of culture, education and science, libraries follow in the footsteps of global changes. It is important that the tempo and degree of adaptation of the work of librarians is matched to the direction and range of the changes they face as they search for new models of work that follow general tendencies, taking into account the current needs of the environments in which they work, or of the groups for whom they were created, while at the same time surpassing them. This can be predicted on the basis of continuing observational research, and quantitative and qualitative analyses.

The directions of the changes occurring in libraries were the subject of discussion at this year's IFLA Congress in Wrocław<sup>1</sup>, where projects and solutions that mapped the future of libraries were presented. Amongst others, these related to equal access to information in libraries and services for readers with special needs, including those with visual impairment, autism, and different local language and cultural minorities. Emphasis was also placed on the idea of the proactive library, whose aim is the integration of the community, and generation of interest in the library and its work using so-called *maker spaces*; library spaces that enable users to implement innovative ideas during group workshops. Moreover, the significant role of libraries was discussed in the context of the growth and spread of 'fake news' on the internet. Also, a new IFLA project (Global Vision Discus-

1 <https://2017.ifla.org/> [accessed: 22.09.2017].

sion), which is directed to librarians all over the world, is to define the shape of contemporary and future librarianship ([globalvision.ifla.org/vote](http://globalvision.ifla.org/vote)).

The governmental multi-annual National Programme of Readership Development 2016-2020, whose aim is to increase the attractiveness of libraries in Poland, follows the general trend of these changes<sup>2</sup>. The project is aimed towards public, pedagogical and school libraries, and is an element of a wider concept of change; amongst others in terms of library infrastructure, raising the qualifications and competences of library employees, including in management, as well as broadening services and building relations (collaboration) between libraries in different networks. The tendency observed for several years in libraries in Poland has been towards the concentration of library services in stronger, multi-functional institutions. Their location, proximity to other institutions, and the possibility of collaboration, is becoming ever more important.

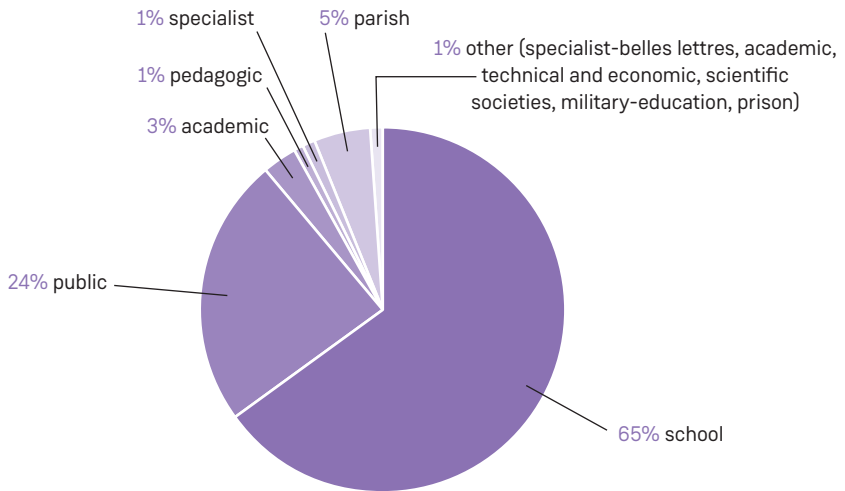
In 2016, there were around 32 500 libraries of various types functioning in Poland<sup>3</sup>. The largest proportion of these were school libraries (21 212), public libraries (7 984), and academic libraries (998). In comparison with the potential of these (94.2%), the remaining types are merely numerical additions, even though the work of such libraries (gathered collections, the profile of staff training and services offered) is unique and addresses the needs of very specialised groups of users. In comparison to the previous year, the number of library institutions recorded by the Central Statistical Office

- 2 The programme comprises three priorities: 1) Purchase of new releases for public libraries (addressed to public libraries), 2) Library infrastructure 2016-2020 (addressed to public libraries), 3) Development of interests of pupils through the promotion and support of readership among children and young people, including purchasing new releases (addressed to school and pedagogic libraries), <http://www.mkidn.gov.pl/pages/strona-glowna/finansowanie-i-mecenat/narodowy-program-rozwoju-czytelnictwa.php> [accessed: 22.09.2017].
- 3 On the basis of the annual survey of the Central Statistical Office, which covered libraries such as: public, academic, pedagogic, specialist, specialist - belles lettres, centres for academic, technical and economic information, and libraries of scientific societies. The 2016 survey covered 9567 library institutions in total. The work of school libraries is recorded in the System of Educational Information of the Ministry of National Education. Surveys of other types of libraries, for example prison, military-education, parish and church libraries are not carried out regularly and their methodologies vary.



fell by 142: the largest fall being in public libraries, by 66, then academic libraries, by 63, while amongst other types of libraries, specialist libraries fell by 13. The institutional potential of these libraries, whose numbers in recent years has been limited, and which stabilised in 2016, needs to be emphasised. This includes pedagogical libraries and their branches (272), specialist-belles lettres libraries (53), libraries of centres for academic, technical and economic information (21), and libraries of scientific societies (12). Among libraries functioning in 2016 (not recorded by the Central Statistical Office) are 118 military-education libraries, 157 prison libraries, and 1 480 parish libraries<sup>4</sup>.

LIBRARIES IN POLAND IN 2016 BY TYPE



Source: Own study

Analysis based on data from the Central Statistical Office<sup>5</sup> shows that the process of closing library institutions is steady among those types of

4 Source: B. Budyńska, M. Jeziarska, G. Lewandowicz-Nosal, G. Walczewska-Klimczak, *Libraries in Poland in 2012*, Warsaw 2016, <http://ksiegarnia.bn.org.pl/396/Biblioteki-w-Polsce-w-2012-roku.html> [accessed: 22.09.2017].

5 The paper discusses the state, potential and usage of libraries covered by the survey of the Central Statistical Office (public, academic, pedagogic, specialist, specialist - belles lettres, centres for academic, technical and economic information, and libraries of scientific societies).

libraries with the greatest number (public, scientific, and specialist). With regard to the remaining types, the process has slowed down, but it is difficult to unambiguously judge whether this is the effect of the organisational stability of these institutions and the implementation of new working practices adjusted to the contemporary expectations of their users. Closure of library institutions has not generally affected the level of indicators in 2016 (per institution), which means that in the majority of cases it is the smallest branch institutions, those least likely to be used by readers, that are closed down.

The most well-prepared libraries that react most rapidly to change are libraries with the greatest potential, i.e. public and academic libraries, even though their capabilities depend on environmental conditions in terms of public libraries, and the range of assigned tasks (main libraries, branches, sub-branches) in the case of both types. Despite the closing of a number of libraries in 2016, the useable floor area increased in total by almost 23 000 m<sup>2</sup> (up to 1 967 100 m<sup>2</sup>). Public libraries had at their disposal 1 104 700 m<sup>2</sup> of floor space, scientific libraries 821 200 m<sup>2</sup>, pedagogic libraries 90 500 m<sup>2</sup>, and specialist libraries 30 700 m<sup>2</sup>. The level of library infrastructure affected other elements of their institutional potential. The larger space in public libraries enhanced availability through, for example, an increase in the number of reading places of 19 400, similarly up in academic libraries by 50 100; while at a lower level, reading places in pedagogic libraries increased by 5 800 and in specialist libraries by 2 200. Modernised library buildings, whilst providing multi-functionality and attractive spaces, also offered the opportunity for the employment of new staff. This is true in the case of public libraries, which in 2016 employed 23 593 employees, including 18 337 front-line staff, while academic libraries employed 10 350 (8 915) and pedagogic libraries 1 965 (1 365). The modernisation of library buildings also provided the possibility for adjusting the space to the needs of people with disabilities; for example, those with reduced mobility (in 2016, 4 279 institutions), although these changes are introduced too slowly and in too narrow a scope. Such adaptations were carried out in public libraries (3 278 institutions providing them), academic libraries (696), in pedagogic libraries (134), as well as in 186 libraries in other networks.

The development of information technologies offers great opportunities in the work of libraries. However, despite the common belief regarding the wide access to computers in contemporary society and in everyday life, they are not uniformly provided by all library institutions. In 2016, 94.8% of public libraries had altogether 48 900 computers, including 26 500 (54.1%) with

access for readers and an internet connection, 86.9% of academic libraries had 22 500 computers, including 44.5% used by readers, and 100% of pedagogic libraries, which had 3 900 computers, including 43.7% accessible to readers. In other types of libraries, the provision of computer facilities was varied (90.5% of centres for academic, technical and economic information), specialist (77.8%), scientific societies (58.3%) and specialist-belles lettres (52.8%).

The problem for libraries is the scope and the way in which computers are used, the introduction of library software to build online catalogues (quick collection browsing, reserving books and ordering publications), making the borrowing process easier (access to user accounts, extending a loan), and the possibility of using the services of, for example, the National Library (downloading bibliographic descriptions, etc). In 2016, access to online catalogues was offered by almost two thirds of libraries in Poland (62.9%). The most impressive in this regard was the situation in pedagogic libraries (92.6%), with academic (69.2%) and public libraries (63.1%) at a similar level to each other. Among other libraries, the situation varied: in the libraries of academic societies it was 58.3% of institutions, centres for academic, technical and economic information 38.1%, specialist 26.2%, and specialist-belles lettres 3.8% respectively. The lack of implementation of new technologies by libraries stymies, for example, the use of the newest software, amongst others the services offered by the National Library, which is currently preparing the 'e-service OMNIS' project, a nationwide information system offering one access point to collections in Polish libraries and the current published titles on the market in Poland<sup>6</sup>.

In accordance with the concepts of modern libraries, institutions in Poland place a great deal of emphasis on building their collections. The work of public libraries in this respect has been supported since 2005 by a grant programme. In 2016, the total resources of libraries contained 263 284 100 inventory units, including 233 238 400 printed volumes (209 036 600 books and 22 201 800 periodicals). The remaining non-electronic items<sup>7</sup> comprise 29 033 000 inventory units, and 1 012 600 electronic inventory units on physical media. The largest proportion of the total library book collection was at the disposal of public libraries, 127 113 900 volumes, then academic

6 <http://www.bn.org.pl/omnis/o-projekcie/> [accessed: 22.09.2017].

7 Described also as special collections. These include: manuscripts, old prints, microfilms, music prints, cartographic and graphic documents, standards, patent descriptions and audio-visual materials (including audiobooks).

libraries, 72 425 900 volumes, and pedagogic libraries, 12 301 100 volumes. The remaining non-electronic collections are present mostly in academic libraries (21 896 200 inventory units), and in public libraries (5 151 400 inventory units), with specialist libraries (4 093 000 inventory units) at a similar level.

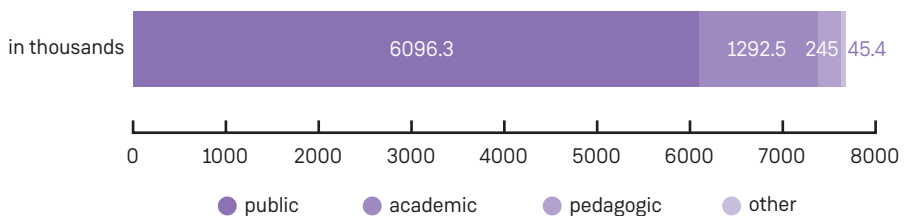
Modern libraries have become hybrid institutions as they provide access to publications in both traditional (print) and electronic (digital) forms. Library access to texts/books in digital form is most often possible through the purchase of a licence. In 2016, libraries in Poland purchased access to 24 890 405 licensed titles, which is 4 861 298 titles less than in the previous year. The biggest access to licensed titles is provided by academic libraries (21 401 986) and public libraries (3 421 270). Pedagogic and specialist libraries, libraries of centres for academic, technical and economic information, and scientific societies, altogether acquired access to 122 525 documents. The purchase of licences results in a growing cost for the service, but this is balanced through the cooperation of libraries through the creation of consortia. As not all libraries can bear large financial obligations from licence fees, and the expectations of readers are growing, the membership of libraries in consortia is decreasing, and thus the cost is increasing for the remaining members. A supplement to access to licenced resources is creation of a collection of digital libraries (national, regional and local, specialist, and institutional)<sup>8</sup> and the creation of repositories and databases. In 2016, 20.3% of academic libraries, 8.1% of pedagogic libraries, 4.5% of public libraries (main branches), and 4.6% of specialist libraries created or co-created a digital library. In public libraries, as a part of this initiative, projects include building digital archives of local traditions (CATL)<sup>9</sup>, whilst academic libraries create academic repositories (13.8%)<sup>10</sup>.

- 8 The most modern portal in Poland that provides on-line access to its collections is the Digital Library of the National Library, POLONA. The majority of Polish digital libraries cooperate, creating the Polish Digital Libraries Federation, which is one virtual (dispersed) library including digital, institutional and regional libraries. Another example of cooperation is the FIDES Digital Library launched in 2006.
- 9 Carried out by the KARTA Foundation as part of the Programme for Library Development.
- 10 Such initiatives are enhanced by the implementation of projects such as *Academica* (<https://academica.edu.pl/>), *Patrimonium* (<http://www.bn.org.pl/patrimonium/o-projekcie/>), and *Merkuriusz* (<http://www.bn.org.pl/programy-i-uslugi/merkuriusz/>).

The issue of diversity (hybridship) in building a library collection affects the size of expenditure for the purchase of collections and licences. Out of the total amount earmarked for this (210 323 900 PLN) in 2016, academic libraries spent 114 257 300 PLN, public libraries 90 619 900 PLN, and the rest, 9 106 400 PLN. The structure of expenditure on library materials shows the preference of libraries towards increasing the availability of titles for readers. Public libraries spent such resources mostly on printed books (83.2% of total expenditure on library materials), which is similar to libraries of scientific societies (93.2%). Pedagogic libraries spent 69.9% and the specialist-belles lettres spent 62.5%. Specialist libraries prefer periodical subscriptions (45.7%) and the purchase of printed books (31.3%). For libraries of the centres of academic, technical and economic information, periodical subscription is important (79.9%). Academic libraries spend most of their financial resources paying fees for access to licenced resources (44.1%); their expenditure on printed books (28.2%) and subscription to periodicals (23.3%) are at a similar level.

The institutional potential of libraries in Poland, their resources, and their ascribed functions affect the range of social influence, but also the way the resources are used. Public libraries have the widest range of influence. Out of the total number of 7 479 400 library readers, 6 096 300 use public libraries, 1 292 500 use academic libraries, and 245 000 use pedagogic libraries, while other networks (specialist, specialist-belles lettres, centres for academic, technical and economic information, and scientific societies) are used by 45 400. In 2016, libraries in Poland recorded a lower number of readers than in the previous year (by 3.8%). The biggest fall in readers was registered by pedagogic libraries (by 10.8%) and scientific (by 9.1%). In sparsely-attended specialist, specialist-belles lettres, and libraries of scientific societies, there was a greater decrease in readers than

#### READERS IN POLAND BY LIBRARY TYPE



Source: Data of the Central Statistical Office on the basis of the K-03 form.

the previous year. Altogether, library users visited libraries in Poland almost 92.4 million times, using public libraries almost 75 million times, academic libraries 16.8 million times, and pedagogic libraries 2.4 million times.

Public libraries also dominate as institutions loaning out their collections. Out of 128 440 600 loans of inventory units (book collections, other types of collections), 113 779 100 were through public libraries, 13 128 500 in academic libraries, 3 844 200 in pedagogic libraries, with 354 900 in the remainder. All types of libraries, except libraries of centres for academic, technical and economic information, and scientific societies, registered a fall in loans. Of all in situ users in 2016 (36 369 200 inventory units), over half of them were in public libraries (52.3%; 19 007 800), the second highest proportion in academic libraries (46.5%; 16 007 300), and to a much smaller extent in pedagogic libraries (1 976 100). Other types of libraries registered 245 200 loans in situ. In academic libraries, centres for academic, technical and economic information, and scientific societies, the use of collections in situ was higher than borrowing.

The use of e-services in libraries varies depending upon the type, but this usually occurs in academic libraries. In 2016, there was an increase in the number of library user sessions by one third in comparison to the previous year. Out of 96 721 700 sessions, 78 781 000 were carried out by users of academic libraries, 17 551 600 in public libraries, and 690 500 in pedagogic libraries. Among other types of libraries, specialist libraries are noteworthy with 840 900 sessions. The total number of 59 103 100 downloaded documents covers 33 698 000 from academic libraries, 25 298 600 from public libraries, 783 600 from pedagogic libraries, and 492 700 from specialist libraries. With regard to the number of views of publications from their own digital libraries, the situation is similar. Of 68 062 100 total viewings, 61 325 100 were carried out in academic libraries, 12 794 500 in public libraries, 812 700 in specialist libraries, and 441 500 in pedagogic libraries.

An important element of the work of libraries in Poland is their promotional work; for example, organisation of literary, temporary and exhibition events, and training. In 2016, out of 291 700 events (which were attended by over 7.9 million people), 283 000 were organised in public libraries with 7.4 million participants. A similar intensity of involvement in such events, but to a much smaller degree than in public libraries, was undertaken by academic libraries (5600 events with 442 200 participants) and pedagogic libraries (5200 events, and almost 270 000 participants). The involvement of libraries in the organisation of training and educational classes also varies

their activity and range of influence. Out of 2.5 million participants taking part in training and educational classes, 2.2 million were those benefiting from the offer of public libraries (114 600 academic libraries, 176 700 pedagogic libraries). Public, academic and pedagogic libraries also actively carried out publishing work.

The previous year for libraries in Poland saw the continuation of ongoing changes. Despite registered losses in the numbers of readers, libraries are changing their services and adjusting their working practices to the needs of ever wider groups. Libraries which, until now, focused on services for a particular group of users (for example, pedagogic, higher education), have begun to release their collections and provide services to new categories of users. They are engaging in a dialogue with users who influence the functioning and directions of development, such as shaping the space and the range of services provided. More and more frequently, they are concentrating on services for a particular user or group of users. They provide services that are not only limited to library work, but which are aimed at, for example, people with disabilities, the over 60s, people of various interests, immigrants, and national minorities. Libraries are moving towards an institutional model that uses new technologies, simultaneously builds traditional and electronic collections, and where digital resources (repositories, digital libraries) are of greater significance. They are modernising their premises, with new buildings created in both big cities and small communities. This is connected with the model of a library that is open, friendly, and utilises various working practices. This is so in the case of public libraries, which utilise an *open space* approach for putting free space to use for access to collections and as a place of involvement for different communities and social groups. Through building consortia, libraries are consolidating their work and collaborating in order to fulfil common objectives and plans. Libraries in Poland use experience resulting from research into the effectiveness of their work, and they strive to reach international standards. This aids the improvement of the quality of their services, but also serves as a basis for the implementation of government programmes supporting libraries.

LIBRARY INSTITUTIONS IN POLAND IN 2016 ACCORDING TO THE CENTRAL STATISTICAL OFFICE - INSTITUTIONAL POTENTIAL

NUMBER	TOTAL*	LIBRARIES/ LIBRARY INSTITUTIONS						
		PUBLIC	SCIENTIFIC	PEDAGOGIC	SPECIALIST	SPECIALIST- -BELLES LETTRES	ACADEMIC, TECHNICAL AND ECONOMIC	SCIENTIFIC SOCIETIES
0	1	2	3	4	5	6	7	8
institutions	9 567	7 984	938	272	302	53	21	12
including those functioning in buildings with access adapted for wheelchair users	4 279	3 278	696	134	148	26	7	5
collections (inventory units)	263 284 086	134 305 428	116 365 088	13 361 446	9 459 998	641 131	590 580	215 943
including books	233 238 395	128 994 580	94 322 123	12 974 776	5 194 560	638 398	378 117	204 688
useable floor space of library buildings (m <sup>2</sup> )	1 967 075	1 104 661	821 201	90 549	30 685	4 678	3 325	1 696
reading places	175 004	119 433	50 117	5 818	2 197	307	235	133
employees - total (people)	34 701	23 593	10 350	1 965	448	97	34	10
including frontline staff	27 897	18 337	8 915	1 365	411	91	34	8
institutions with computers	8 931	7 570	815	272	235	28	19	7
computers used in library institutions	73 402	48 939	22 489	3 893	667	59	51	18
including computers accessible to readers, connected to the internet	37 964	26 485	10 017	1 701	296	20	23	9

\* Column 1 is not a sum of columns 2-8, 14 public libraries (column 2) and 1 pedagogic (column 4) serve as academic libraries and are described in column 3.  
Source: Data of the Central Statistical Office on the basis of the K-03 form



## SELECTED INDICATORS - POTENTIAL

LIBRARIES/ LIBRARY INSTITUTIONS	SELECTED INDICATORS - POTENTIAL				
	COLLECTIONS (INVENTORY UNITS)	NUMBER OF COMPUTERS FOR USERS WITH ACCESS TO THE INTERNET	NUMBER OF FRONTLINE STAFF (PEOPLE)	USEABLE FLOOR SPACE ( m <sup>2</sup> )	NUMBER OF READING PLACES
	1	2	3	4	5
0	PER INSTITUTION				
total	27 520	4.0	2.9	205.6	18.3
public	16 822	3.3	2.3	138.4	15.0
scientific	124 057	10.7	9.5	875.5	53.4
pedagogic	49 123	6.3	5.0	332.9	21.4
specialist	31 324	1.0	1.4	101.6	7.3
specialist-belles lettres	12 097	0.4	1.7	88.3	5.8
academic, technical and economic	28 123	1.1	1.6	158.3	11.2
scientific societies	17 995	0.8	0.7	141.3	11.1

Source: own research based on Central Statistical Office data

## LIBRARY INSTITUTIONS IN POLAND IN 2016 ACCORDING TO THE CENTRAL STATISTICAL OFFICE - USAGE

LIBRARIES/ LIBRARY INSTITUTIONS	NUMBER						VIEWS OF PUBLICATIONS FROM OWN DIGITAL LIBRARY
	READERS	USAGE		SESSIONS	DOWNLOADED DOCUMENTS	6	
		OUT	IN SITU				
0	1	2	3	4	5	6	6
	IN THOUSANDS						
total*	7 479.4	128 440.6	36 369.2	96 721.7	59 103.1	68 062.1	
public	6 096.3	113 695.3	18 907.8	17 551.6	25 298.6	12 794.5	
scientific	1 292.5	13 128.5	16 917.6	78 781.0	33 698.0	61 325.1	
pedagogic	245.0	3 844.2	1 976.1	690.5	783.6	441.5	
specialist	18.3	102.7	195.4	840.9	492.7	812.7	
specialist-belles lettres	24. 6	232.0	21.4	-	-	-	
academic, technical and economic	1.8	15.0	20.3	6.9	4.9	0.4	
scientific societies	0.6	5.2	8.1	3.0	0.7	0.7	

\* This row is not a total sum of the rows, as the data on academic libraries takes into account data on 14 public libraries and 1 pedagogic library with academic status.

Source: Data of the Central Statistical Office on the basis of the K-03 form

## SELECTED INDICATORS – RANGE OF INFLUENCE (USAGE)

LIBRARIES/ LIBRARY INSTITUTIONS	SELECTED INDICATORS - USAGE			
	1 READERS PER INSTITUTION	2 USAGE OF COLLECTIONS* PER INVENTORY UNIT	3 USAGE OF COLLECTIONS* PER READER	4 NUMBER OF DOWNLOADED DOCUMENTS PER USER
0				
total	782	0.6	22	7.9
public	764	1.0	22	4.1
scientific	1378	0.3	23	26.1
pedagogic	901	0.4	24	3.2
specialist	61	0.03	16	26.9
specialist - belles lettres	465	0.4	10	-
other centres	87	0.06	19	2.7
scientific societies	52	0.06	21	1.2

\* Total of book and other collections.

Source: Own calculations on the basis of Central Statistical Office data

  
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- B. Budyńska, M. Jezierska, *Libraries in Poland as of 2015: diversity of types, potential and services*, 'Polish Libraries' 2017, Vol 5.
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- *Report on the State of Libraries in Poland 2012*, Warsaw 2016.

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# CULTURAL CENTRES

Centre for Cultural Statistics  
Statistical Office in Krakow

## NUMBER OF INSTITUTIONS

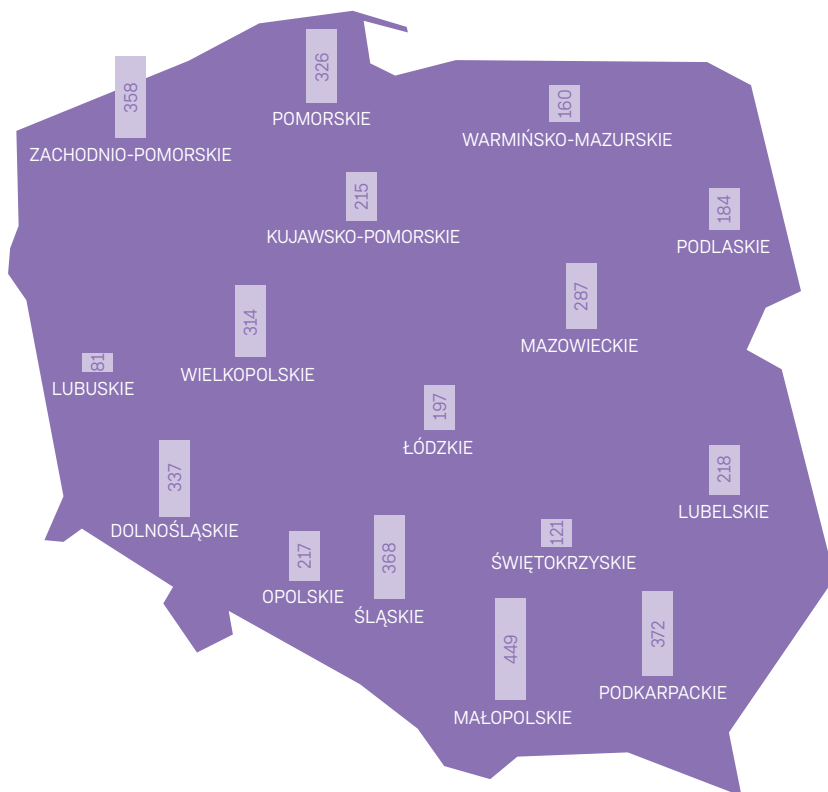
Ongoing research by the President of Statistics Poland, carried out using the K-07 questionnaire, is the source of data on the work of centres of culture, cultural centres and establishments, as well as clubs and community centres. This comprehensive study is carried out annually.

In 2016 there were 4 204 centres of culture, cultural centres and establishments, clubs and community centres, of which 1 499 operated in cities, and 2 705 in rural areas. The most numerous group was community centres (33.9% of the overall number) and cultural centres (33.3%), the least numerous were clubs (7.8%) and centres of culture (9.2%). The majority of institutions (64.3%) were located in villages, and these rural institutions mostly included community centres (94.7% of such units) and cultural centres (60.5%). Clubs, centres of culture and cultural establishments, meanwhile, were prevalent in cities – respectively 75.2%, 59.7% and 59.2% of such institutions functioned in urban areas. The greatest number of such bodies operated in: Małopolskie Voivodeship (449), Podkarpackie Voivodeship (372), Śląskie Voivodeship (368) and Zachodnio-Pomorskie Voivodeship (358). The smallest number operated in: Lubuskie Voivodeship (81) and Świętokrzyskie Voivodeship (121).

Centres of culture, cultural centres and establishments, clubs and community centres were principally managed by public sector institutions (93.6%), with 90.8% of such public institutions run by gmina local government. In the private sector, cooperative bodies ran most private institutions, approximately 95.5%, predominantly in the form of clubs. Almost all private institutions (98.5%) were located in cities. Meanwhile, 68.8% of public bodies operated in rural areas, with half of these being community centres.

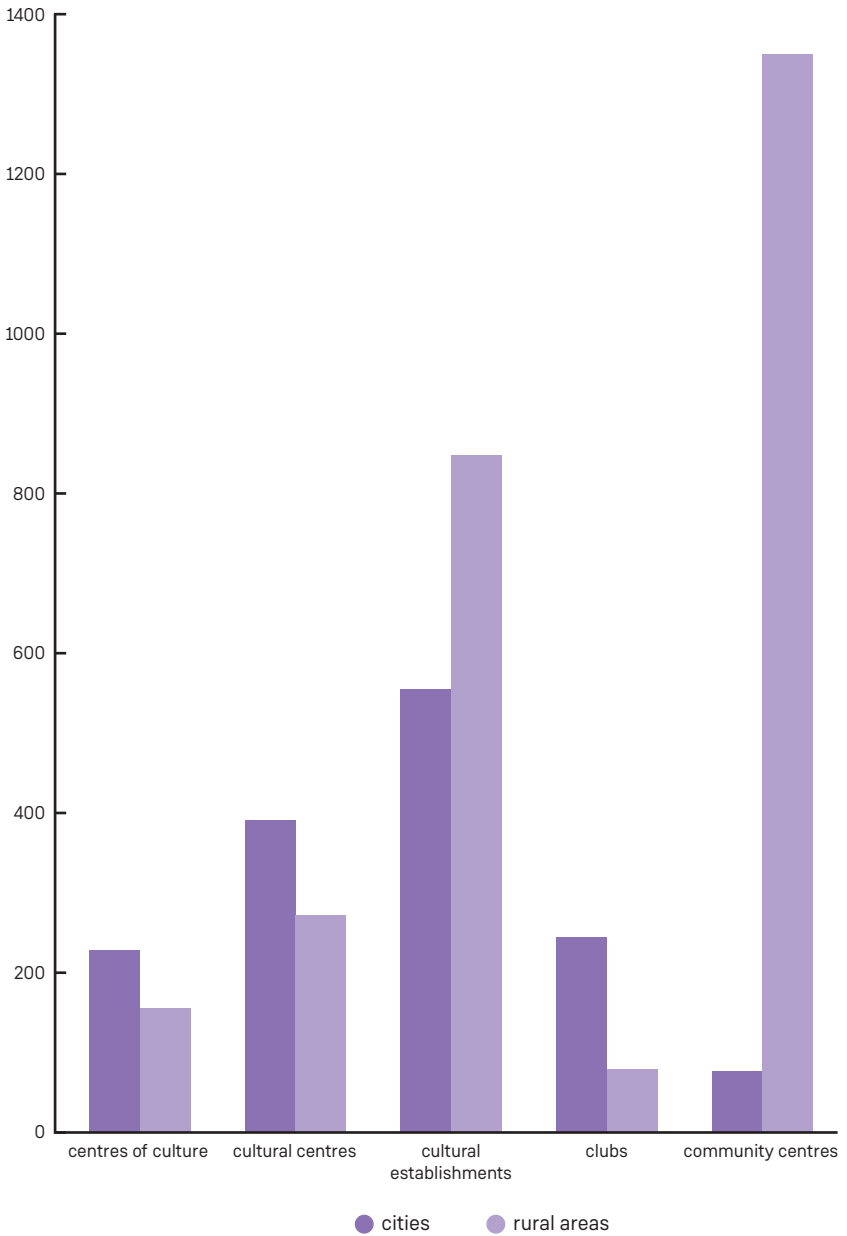
In 2016, there was on average 1 institution per 9 100 people. The highest ratio of people per institution was recorded in Mazowieckie Voivodeship (18 700), the lowest in Opolskie Voivodeship (4 600) and Zachodnio-Pomorskie (4 800).

CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS,  
CLUBS AND COMMUNITY CENTRES BY VOIVODESHIP IN 2016  
as of 31<sup>st</sup> December 2016



Source: Statistics Poland data

CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS,  
CLUBS AND COMMUNITY CENTRES BY LOCATION IN 2016  
as of 31<sup>st</sup> December 2016



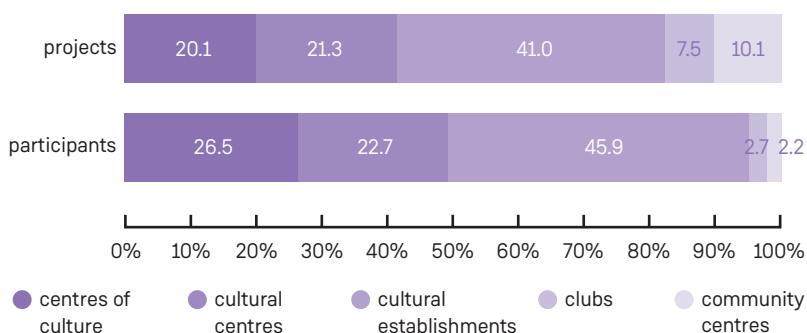
Source: Statistics Poland data

## ACTIVITY AND RECIPIENTS

Centres of culture, cultural centres and establishments, clubs and community centres are entities providing comprehensive cultural activities addressed to all people and covering the wide spectrum of initiatives described in their charter.

In 2016, all the institutions combined organised a total of 285 400 projects engaging 36.5 million participants, wherein cultural centres were responsible for the greatest number of initiatives (41.0%) and participants (45.9%).

### STRUCTURE OF PROJECTS AND PARTICIPANTS BY TYPE OF INSTITUTION IN 2016.

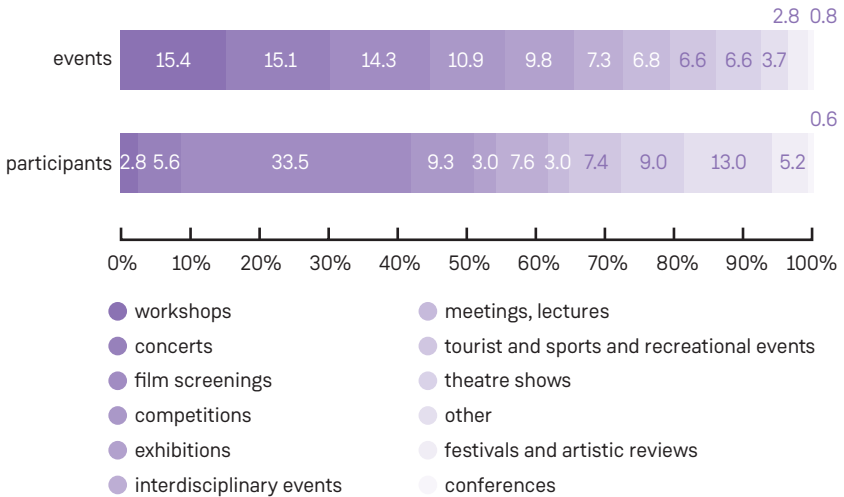


Source: Statistics Poland data

The most popular form of activity was the organisation of a variety of cultural events. In 2016, all the entities combined organised 236 400 events, of which a quarter were co-organised with another body. The most popular were workshops (36 400), meetings and lectures (35 400), and concerts (33 800). Concerts were the most frequently organised type of event in cities, whilst in rural areas, tourist and sports and recreational events were the most prevalent. In total, 35.5 million participants took part in organised events, with the greatest number attending concerts (11.9 million). From the point of view of events organised, the most active institutions were centres of culture – 1 institution organised on average 128 events per year, while the least active were community centres with 19 events per year. The highest ratio of organised events per institution was recorded in Lubuskie Voivodeship (85 events per year) and Mazowieckie Voivodeship (81), the lowest ratio was in Podkarpackie Voivodeship (32) and Opolskie Voivodeship (36).



## EVENTS AND PARTICIPANTS OF EVENTS IN CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES BY EVENT TYPE IN 2016



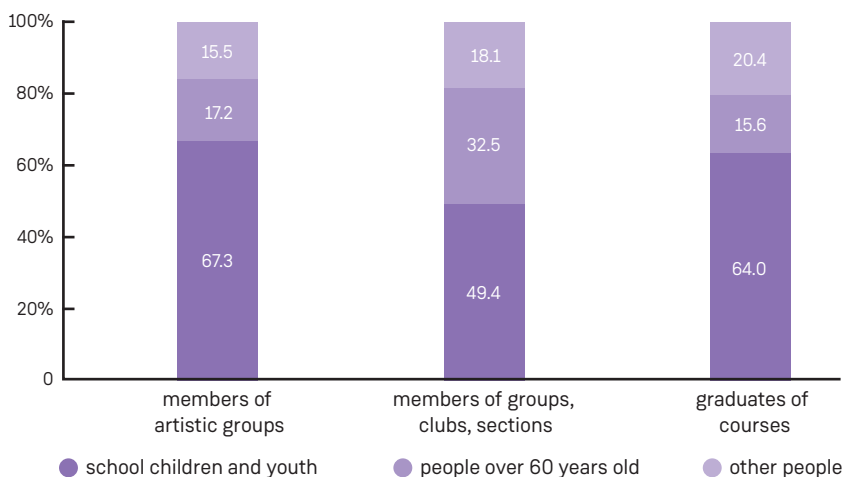
Source: Statistics Poland data

In 2016, centres of culture, cultural centres and establishments, clubs and community centres ran a wide variety of groups, clubs and sections uniting 522 600 members. There were also 17 200 art groups with 291 300 members. Art and technical groups were the most common (21.4%), followed by dance groups (16.2%). Clubs for seniors and the University of the Third Age enjoyed great popularity, and constituted 7.9% of all associations, with membership amounting to 20.0% of all societies, clubs, and interest groups. On average, one club for seniors or the University of the Third Age was attended by 53 people, which is over three times as many as art and craft and technical groups, as well as over twice that of dance groups. Among arts groups run by centres of culture, cultural centres and establishments, clubs and community centres, the most numerous were dance groups (4 800), which were by far the domain of young people, as 90.2% of overall participants were school children and youth. In rural institutions, folk groups (traditional folk groups, song and dance groups, and folk bands) were more prevalent (1 800) than dance groups (1 500).

One of the charter requirements of some institutions is to run courses where completion is awarded with course graduation status. In 2016, such courses were run by 28.7% of all centres of culture, cultural centres and

establishments, clubs and community centres. They organised 6 700 courses, of which over half were fee-paying (61.5%). The most popular courses were musical instruments courses (22.6% of all), foreign languages (19.3%) and dance (17.8%). Graduation was awarded to 110 500 people. Computer courses were most often chosen by people over 60 years of age, who constituted 70.8% of the 4 700 people who graduated courses in this category. School children and youth were the most numerous group in all other types of courses and constituted 64.0% of all graduates.

#### STRUCTURE OF PARTICIPANTS IN ACTIVITIES IN CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES BY AGE GROUP IN 2016



Source: Statistics Poland data

## INFRASTRUCTURE

In 2016, centres of culture, cultural centres and establishments, clubs and community centres in total utilised 4 900 buildings/premises, of which 58.1% were independent buildings. On average, the total floor space of the building/premises used was 642 square meters. In 52.1% of institutions there was a theatre hall, with a total number of 393 000 seats. As many as 1 700 theatre halls were equipped with concert and theatre infrastructure, whilst 1 200 halls were equipped with conference infrastructure and 600

halls with digital or analogue cinema facilities. Moreover, in centres of culture, cultural centres and establishments, clubs and community centres, there were 8 100 specialised workshops, mostly for art, ballet, dance and music purposes (in total 5 300), which corresponded to the most popular types of groups, clubs, sections and artistic groups run by these institutions. Broadband Internet access was provided by 80.4% of institutions, whilst free Internet access was offered by 70.9%. Almost half of the buildings/premises (47.9%) used by centres of culture, cultural centres and establishments, clubs and community centres were adapted to the needs of disabled people, but more often these adaptations related to the entrance to the building rather than adaptation inside the building. Moreover, some buildings/premises (1.9%) had provisions for the visually impaired, enabling the reception of content via audio description.

## **ABOUT THE CENTRE FOR CULTURAL STATISTICS**

The Centre for Cultural Statistics is a Department of the Statistical Office in Kraków, launched in 2009 by the President of Statistics Poland to conduct statistical analyses, methodology work and research in the field of statistics of culture. The key tasks of the Centre are collecting, analysing and releasing statistical data on the work of entities in the field of culture. The Centre conducts research on bodies organising regular stage performances (such as theatres, opera and operetta houses, philharmonic halls, symphonic and chamber orchestras, choirs, song and dance ensembles, and entertainment enterprises) as well as other units involved in professional cultural work: museums, libraries (public, academic, pedagogical and specialist), film institutions and cinemas, galleries and exhibition centres, centres of culture, cultural centres and establishments, clubs and community centres. This research is used principally for providing data on the work of an institution of culture and other affiliated units, as well as on the use of their services by the general public. Regular statistical research on such bodies allows for monitoring of their number and type, the number of events organised, the number of participants in cultural events, basic indicators characterising phenomena and trends in the field of culture, the economic aspects of running cultural activities and the employment rate in the field of culture. This systematic research also covers mass entertainment events and the art and antiques market. The Centre undertakes analyses on the eco-

conomic aspects of culture, taking into account the economic performance of cultural and creative bodies (cultural institutions together with the creative and cultural sectors), international trade in goods and cultural and creative services, as well as public and household expenditure on culture. The Centre has developed and continues to update a methodology for culture satellite accounts to demonstrate the contribution of the cultural sector to GDP. The Centre's scope of interest also includes new areas of research and the possibility of using new sources of data in the field of culture.



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- *Financing of Culture in 2007-2015*, Central Statistical Office, Statistical Office in Kraków, Kraków 2016.

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# CINEMATOGRAPHY

Polish Film Institute

The first ten months of 2017 were marked by prestigious, international successes for Polish cinematography, with audiences for Polish films of over 8.7 million, and the widespread distribution of Polish productions abroad.

Polish films were shown at the most important international film festivals, and Polish film creators were awarded, amongst others, in Berlin, Cannes and Venice. 2017, for Polish cinematography, was definitely a year of women's successes. Directors such as Agnieszka Holland, Aleksandra Terpińska, Dorota Kobiela, Elwira Niewiera, Anna Zamecka, Zofia Kowalewska, Renata Gąsiorowska and Marta Pajek, and actresses such as Jowita Budnik, Michalina Olszańska and Magdalena Berus, were the recipients of prestigious awards at the most important festivals. One box-office hit was a Maria Sadowska film entitled: *The Art of Loving. The Story of Michalina Wislocka*. Films by ten female directors qualified for the feature film contest of the 42<sup>nd</sup> Gdynia Film Festival<sup>1</sup>.

1 [http://www.festiwalgdynia.pl/en/aktualnosci/news/--1-571-\\_filmy-w-konkursie-glownym-i-konkursie-inne-spojrzenie-42-festiwalu-polskich-filmow-fabularnych-w-gdyni-\\_news.html](http://www.festiwalgdynia.pl/en/aktualnosci/news/--1-571-_filmy-w-konkursie-glownym-i-konkursie-inne-spojrzenie-42-festiwalu-polskich-filmow-fabularnych-w-gdyni-_news.html) [accessed: 11.09.2017]

The selection at the Gdynia festival proves the unwavering importance of debutants. Out of seventeen productions which qualified for the main competition, as many as eight were directorial debuts. In the 'Visions Apart' competition, two out of seven were film debuts. The first film by Piotr Domalewski - *Silent Night* - received the Golden Lions award.

## SUCCESSSES OF POLISH FILM MAKERS

For the third year in a row, Polish creators were awarded with a Silver Bear at the Berlin International Film Festival. This year, Agnieszka Holland, with her film *Spoor*, was presented with the Alfred Bauer Prize for films that open new perspectives on the art of cinema. At the same festival, a Polish director – Rafael Kapeliński – won a Crystal Bear for his debut *Butterfly Kisses*, which was considered the best film in the Generation 14plus section.

A young director - Aleksandra Terpińska – received two prizes at the 70<sup>th</sup> Cannes Film Festival for her short film titled *The best fireworks ever*, which was shown in the Semaine de la Critique section. Michał Marczak received the prestigious Cinema Eye award in New York for his *All These Sleepless Nights*. Jakub Gierszał appeared in the prestigious Variety magazine list of 10 Europeans to Watch 2017<sup>2</sup>. The same magazine also acknowledged Dorota Kobiela, placing her on the 10 Animators to Watch 2017 list<sup>3</sup>. The Director of Photography Michał Sobociński was included in Variety's 2017 Artisans Impact Report<sup>4</sup> among 69 of the most interesting and promising professionals in the film industry. A young director – Kuba Czekaj – received awards in Berlin and Cannes for the script to his feature film *Sorry Poland*, whilst Maciej Sobieszczęński received the Best Director award at the 41<sup>st</sup> World Film Festival in Montreal for his feature debut *The Reconciliation*.

Jowita Budnik and Eliane Umuhire were awarded a joint Best Female prize for their roles in Joanna Kos-Krauze and Krzysztof Krauze's *Birds Are Singing in Kigali* at the 52<sup>nd</sup> Karlovy Vary International Film Festival, which is one of the most important events in the region. *The Prince and the Dybbuk*

2 <http://variety.com/2017/film/news/10-europeans-to-watch-1201957559/> [accessed: 11.09.2017]

3 <http://variety.com/gallery/variety-10-animators-to-watch-2017/#!3/dorota-kobiela/> [accessed: 11.09.2017]

4 <http://variety.com/gallery/artisans-impact-report-2017-variety/#!68/undefined/> [accessed: 11.09.2017]

directed by Elwira Niewiera and Piotr Rosołowski won the Venice Classics Award for the best documentary about film at the 74<sup>th</sup> International Film Festival in Venice.

Films co-financed by the Polish Film Institute won Bavarian Film Awards, Czech Film Critics' Awards, Czech Lions, and were also nominated to the Academy of Arts and Techniques of Cinema awards – the Césars, the German Film Awards, the Israeli Film Academy Awards, the British National Film Awards, and the European Parliament Lux Prize 2017. Minority co-productions supported by the Polish Film Institute, such as *Frost* by Šarūnas Bartas, *November* by Rainer Sarnet and *Under the Tree* by Hafsteinn Gunnar Sigurðsson were chosen, respectively, as the Lithuanian, Estonian and Icelandic candidates for an Oscar.

Polish short and animated films, as well as documentary films, are readily shown at film festivals all over the world. In the previous year, 2016, 260 Polish short films had over 1100 festival screenings and received almost 130 awards. Polish short films were also a special guest of the Curtas Vila do Conde Festival in Portugal, the Regensburg International Short Film Week in Germany, and the Seoul International Cartoon and Animation Festival SICAF in Korea<sup>5</sup>. In 2016, Polish documentary films were shown almost 430 times at international film festivals, receiving over 80 awards. Polish documentaries were a special guest at, among others, DOK Leipzig, the Trieste Film Festival and the Chinese GZ DOC. Polish artists were also shortlisted to the Oscars and nominated for the European Film Award<sup>6</sup>.

In 2017, Polish documentaries were awarded in New York, Trieste, Vilnius, Busan and Venice, whilst short films celebrated triumphs in Cannes, Los Angeles, Toronto and Santa Cruz. Polish animations won prizes at the most important world festivals of animated films, such as in Clermont-Ferrand and Annecy. *Loving Vincent* by Dorota Kobiela and Hugh Welchman was nominated for the European Film Award.

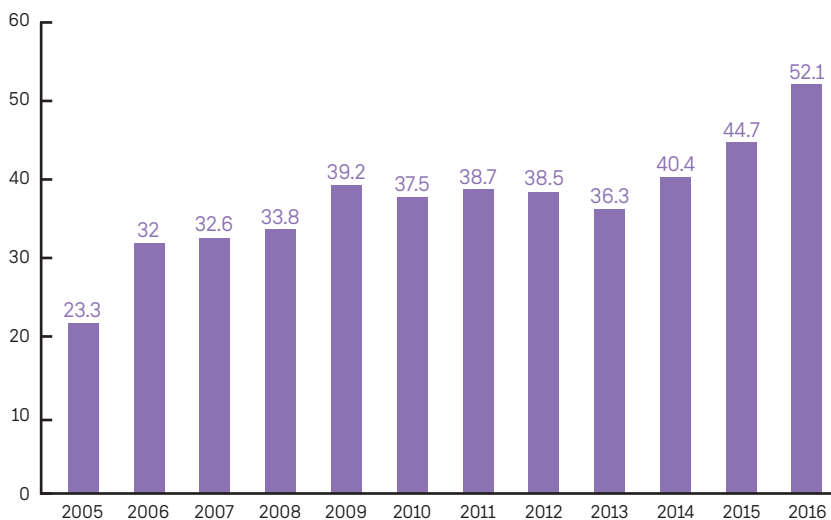
5 <http://polishshorts.pl/en/news/3444/> [accessed: 11.09.2017]

6 <http://polishdocs.pl/en/news/3420/> [accessed: 11.09.2017]

## AUDIENCES OF 13 MILLION FOR POLISH FILMS IN 2016

The sale of tickets for Polish films reached higher levels in 2016 than in previous years. 13 million tickets were sold for Polish productions, which amounted to 24.96% of the market share. Cinema audience numbers are also unprecedented, reaching 52 million cinemagoers. Ticket sales revenue amounted to 967.5 million PLN.

NUMBER OF CINEMAGOERS (IN MILLIONS)

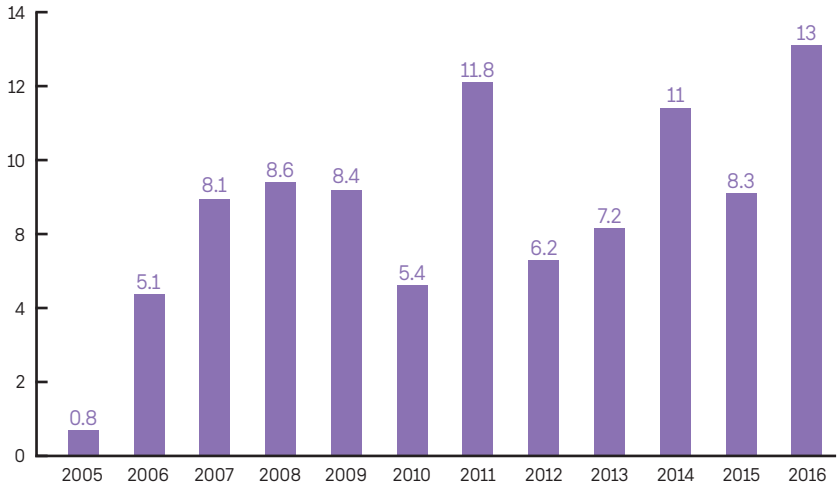


Source: boxoffice.pl

In 2016, Polish productions successfully competed with American blockbusters, with as many as 5 of them together attracting an audience of over a million. The top of the box-office list was occupied by *Pitbull. Dangerous women* by Patryk Vega with a 2.7 million audience, and *Planet of singles* by Mitja Okorn with 1.9 million cinemagoers. Great attendance success was achieved by *Hatred* by Wojciech Smarzowski, which generated sales of 1.4 million tickets. An excellent forecast is emerging in Poland for family productions as a result of the *Behind blue doors* film by Mariusz Palej, which attracted over 244 000 cinemagoers. In 2016, 357 titles premiered, of which 49 were Polish productions. The average price of a cinema ticket was 18.58 PLN.



POLISH FILMS – NUMBER OF CINEMAGOERS (IN MILLIONS)



Source: boxoffice.pl

By the 22<sup>nd</sup> October 2017, Polish productions had been seen by 8.7 million cinema-goers. The top of the box-office hits was *Botox* by Patryk Vega, seen by over 2 million people. Considering the forthcoming premieres planned for the last two months of the year, such as the new film by Łukasz Palkowski *Breaking the Limits*, the third part of the hit *Letters to Santa*, and the Golden Lions winner *Silent Night* by Piotr Domalewski, it is safe to assume that total cinema attendance at Polish films will be at least as good as in recent years.

## EVER WIDER DISTRIBUTION ABROAD

Polish producers are ever more willing to collaborate with foreign partners, which helps with international promotion and a wider distribution reach. In 2017, films distributed to the demanding American market included: *The Lure* by Agnieszka Smoczyńska, *All These Sleepless Nights* by Michał Marczak, and *Afterimage* by Andrzej Wajda, but also minority coproductions such as *Marie Curie* by Marie Noëlle and *I, Olga Hepnarová* by Tomáš Weinreb and Petr Kazda. This year, a Polish-British coproduction, *Loving Vincent*, directed by Dorota Kobiela and Hugh Welchman, is also being distributed in the USA, and has been sold to over 135 countries around the world. In 2017, *United States of Love* by Tomasz Wasilewski was

distributed in a further eight countries. The debut of Jan P. Matuszyński's *The Last Family* was screened in Sweden, the Czech Republic and Hungary. Distributors from the Czech Republic, Slovakia, Finland, Sweden and Spain became interested in *Spoor* by Agnieszka Holland. The latest film by Andrzej Wajda, apart from in the USA, was also shown in 2017 in cinemas in Canada, France, Brazil, Greece, Bulgaria, Latvia, Hungary, Slovakia and the Czech Republic. In July 2017, *Body* by Małgorzata Szumowska reached cinemas in Japan, after selling to over 25 countries. Japanese cinemagoers also watched the Polish-French coproduction *The Innocents*, which in France was viewed by over 720 000 people, brought in over a million dollars at the US box office and was viewed in cinemas in over 20 countries.

## THE POLISH FILM MARKET

In 2016, despite the lack of tax breaks, film crews from the USA, Germany, the United Kingdom, France, Belgium and South Korea chose Poland as their filming location. Due to the engagement, amongst others, of local governments, a regional network of film commissions is emerging together with regional film funds, which constitute an additional source of financing for cinema productions<sup>7</sup>.

In 2017, the Polish Film Institute allocated 137.5 million PLN for activities within its Operational Programmes framework. Of this, 94 million PLN is dedicated to film production, 25 million PLN to film education and the dissemination of film culture, 6 million PLN to cinema development, and 8 million PLN to the promotion of Polish film abroad<sup>8</sup>.

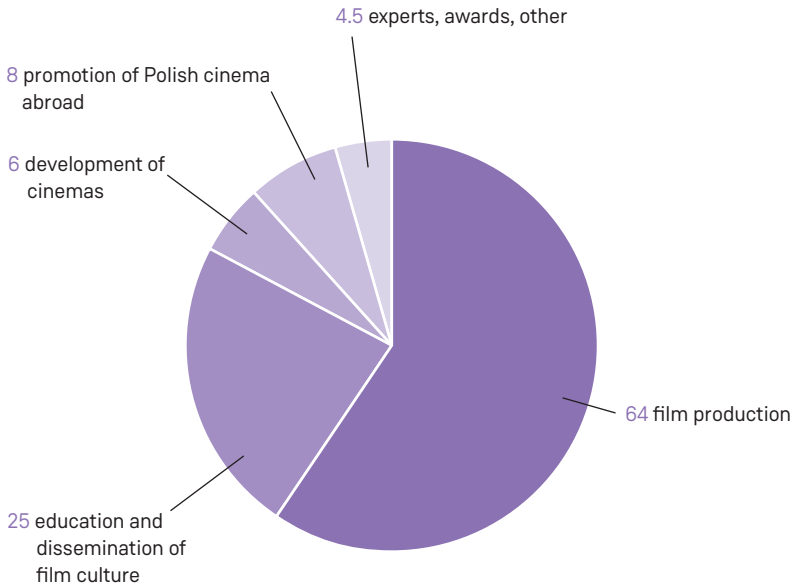
The Film Institute is consistent in financial support of many initiatives not connected directly with film production; for example festivals and film competitions, professionalisation programmes, digital reconstruction and publications on film. In 2017, almost 160 such projects received grants from the Operational Programme Film Education and Dissemination of Film Culture<sup>9</sup>.

7 [http://www.filmcommissionpoland.pl/assets/Zalaczniki/PFM\\_04\\_2017\\_spread.pdf](http://www.filmcommissionpoland.pl/assets/Zalaczniki/PFM_04_2017_spread.pdf) [accessed: 11.09.2017]

8 <http://en.pisf.pl/funding/operational-programmes> [accessed: 11.09.2017]

9 <http://www.pisf.pl/dotacje/dofinansowane-projekty/2017/po-edukacja-i-upowszechnianie-kultury-filmowej> [accessed: 11.09.2017]

## EXPENDITURE ON OPERATIONAL PROGRAMMES BY THE POLISH FILM INSTITUTE IN 2017 (PLANNED IN MILLION PLN)



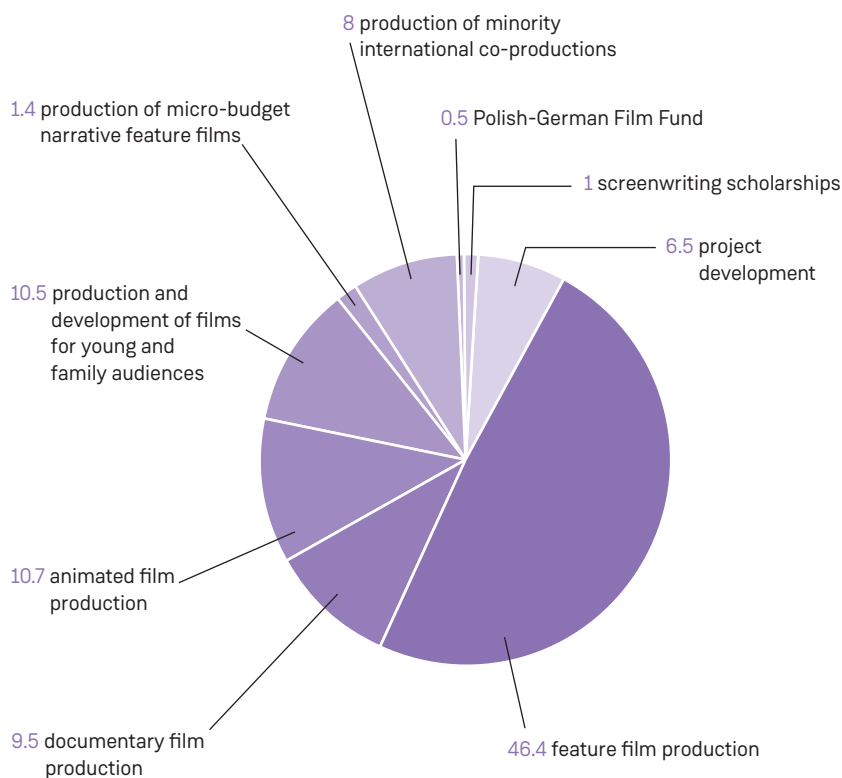
Source: Polish Film Institute

In order to receive a grant from the Film Production Operational Programme, a producer must submit an application to one of three annual sessions. Project assessment consists of two stages and is carried out by experts appointed for a period of 12 months by the Minister of Culture and National Heritage. Such experts include representatives of the film, literary and art community. Leaders of expert committees allocate 80% of funds, whilst the remaining 20% is dispensed by the Institute Director.

## FUNDS ALLOCATED TO CHILDREN'S AND OTHER CINEMATOGRAPHY

In order to stimulate the film market in particular sectors, the Polish Film Institute has since 2016 allocated separate funds for the development and production of children's cinematography and also for minority co-productions. Since 2017, there has been a separate commission for the assessment of applications for micro-budget feature films. Assessments in these areas and in the Polish-German Film Fund are single stage.

## DIVISION OF FUNDING FROM THE FILM INSTITUTE OPERATIONAL PROGRAMME FILM PRODUCTION (PLANNED, IN MILLION PLN)



Source: Polish Film Institute

## ABOUT THE POLISH FILM INSTITUTE

The Polish Film Institute operates under the Cinematography Act of 19<sup>th</sup> August 2005 and is bound by its Charter. The main aims of the Institute include: co-financing of film production, distribution and dissemination of films, the promotion of Polish cinematography worldwide, and providing support to debutants, for whom in previous years making their debut was particularly difficult. The Institute fulfils its statutory obligations through its own work, as well as supporting that of other institutions, such as film schools. The Institute operates under the authority of the Minister of Culture and National Heritage. The Board of the Institute is formed of representatives of artists, film producers, cinemas, distributors, broadcasters, cable TV and digital platform

operators, as well as cinematography trade unions. It makes recommendations about action plans, financial plans and the annual reports of the Institute, as well as accepting the Operational Programmes.

The post of the first Institute Director was occupied by the co-author of the Cinematography Act, Agnieszka Odorowicz, who performed this function for two terms, until 2015. She was succeeded by Magdalena Sroka. Currently, the Deputy Director role of the Institute is filled by Izabela Kiszka-Hoflik. On the 25<sup>th</sup> October 2017, the Ministry of Culture and National Heritage announced a recruitment process which will result in the appointment of a new Director of the Polish Film Institute. The primary source of income of the Institute are payments from TV broadcasters, digital platforms and cable networks, as well as cinema owners and film distributors, who allocate 1.5% of their revenue to the Institute. The rest of the Institute's budget is constituted of, for example, Promotion of Culture Fund monies, revenue from exploitation of films whose copyrights belong to the Institute, and direct subsidies from the state budget.

#### SELECTED LITERATURE:

- M. Walendzik, *Records of 2016. Will Polish Cinemas Earn Even More in 2017?*, Newsweek [http://www.filmcommissionpoland.pl/assets/Zalaczniki/PFM\\_05\\_2017\\_spread.pdf](http://www.filmcommissionpoland.pl/assets/Zalaczniki/PFM_05_2017_spread.pdf) [accessed: 11.09.2017]
- *Polish Films 2017*, [http://www.pisf.pl/files/dokumenty/rozne/npf2017/NPF\\_2017\\_hyperlinks.pdf](http://www.pisf.pl/files/dokumenty/rozne/npf2017/NPF_2017_hyperlinks.pdf). [accessed: 11.09.2017]
- *SFP Film Magazine*, [https://www.sfp.org.pl/magazyn\\_filmowy,86.MF\\_06\\_2017\\_www.pdf](https://www.sfp.org.pl/magazyn_filmowy,86.MF_06_2017_www.pdf) [accessed: 11.09.2017]

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# MUSEUMS

The National Institute for Museums and Public Collections

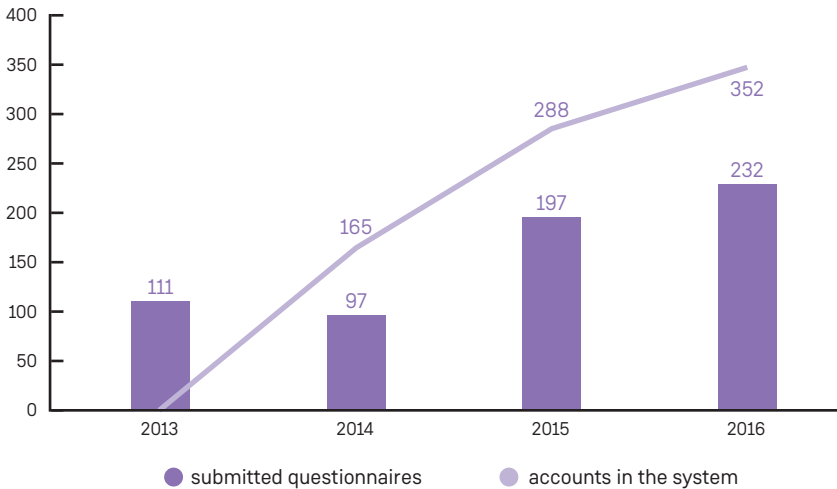
The mission of the National Institute for Museums and Public Collections is to lead progress and innovation in the field of museums and public collections management in Poland. One way in which we fulfil this mission is by creating and updating an integrated information system on museums and collections. Therefore, in 2012, we launched a project entitled 'Museum Statistics', the aim of which is to create a database on Polish museums for the use of decision-makers, both public and private, but also for researchers and museums themselves. The National Institute for Museums and Public Collections also works in the field of standardisation of museum statistics co-operating with national institutions (the Ministry of Culture and National Heritage, the Central Statistical Office and the Polish Committee for Standardization), as well as international ones (the European Group on Museum Statistics - EGMUS).

# WORK OF THE NATIONAL INSTITUTE FOR MUSEUMS AND PUBLIC COLLECTIONS ON MUSEUM STATISTICS 2016–2017

## 'MUSEUM STATISTICS 2016'

Year on year, more museums take part in the Museum Statistics project. In 2016, we succeeded in gathering data from 232 institutions, which constitutes around 25% of all museums in Poland<sup>1</sup>.

### RESPONSIVENESS OF MUSEUMS



Source: Author's own from NIMOZ data

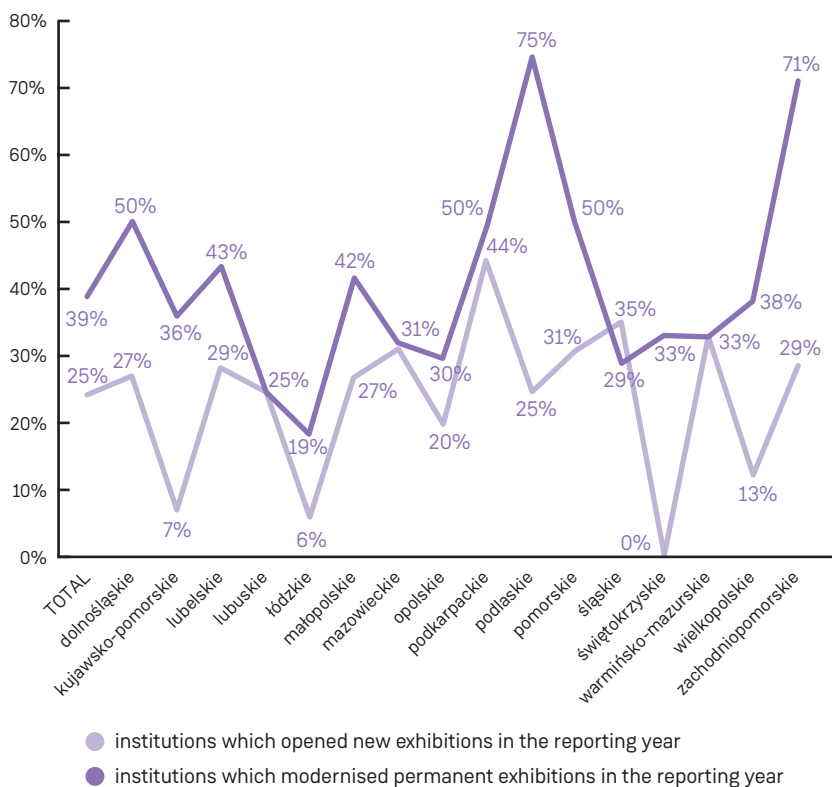
Due to the inevitable limitations of this report, only a small part of the data collected will be discussed. The report will highlight only the key areas of the operation of Polish museums in 2016, focussing on the level of their activity in the last year. A wider report on the 2016 research will be available

1 According to the database of the National Institute for Museums and Public Collections, in 2016 there were around 925 museums operating in Poland. This number is variable though, as every year a number of these, especially small and private museums, end their work, to be replaced by new institutions.

in the publication *Museum Statistics – Museums in 2016*, which will be released at the end of the year.

The primary aims of museums include the gathering of collections and presenting them to public; the latter being fulfilled principally through exhibition work. Research suggests that in 2016, 94% of museums contained permanent exhibitions. New exhibitions of this type were opened by 25% of museums, whilst 39% modernised existing exhibitions (Diagram ‘Museum Exhibitions – permanent exhibitions’<sup>2</sup>).

#### MUSEUM EXHIBITIONS – PERMANENT EXHIBITIONS (N=215)



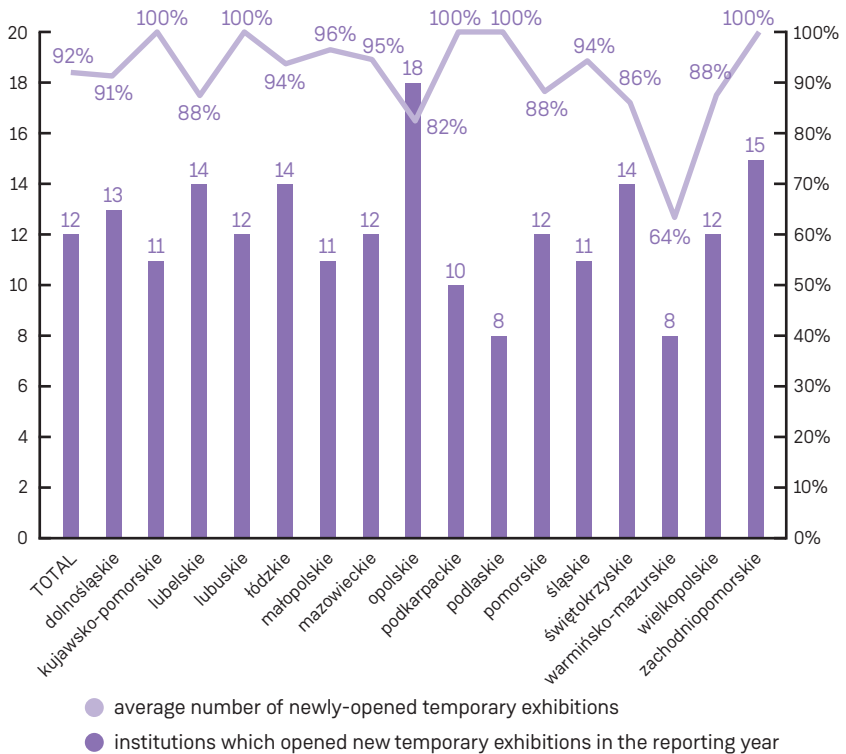
Source: Author's own from the *Museum Statistics* project data

2 The analysis omits responses showing ‘no data’. Thus, each time statistical data is referred to, a different research sample (N) is given.



Permanent exhibitions are those exhibition spaces characterised by a lower degree of variability. The greatest museum activity is noted as that relating to temporary exhibitions, which often generate attendance potential for an institution. It is, therefore, no wonder that as many as 92% of museums declared the opening of new temporary exhibitions (Diagram 'Museum Exhibitions - temporary exhibitions'). Also noteworthy is the average number of exhibitions opened in 2016. For all museums which declared their activity in this field, this value equals 12.

#### MUSEUM EXHIBITIONS - TEMPORARY EXHIBITIONS (N=232)

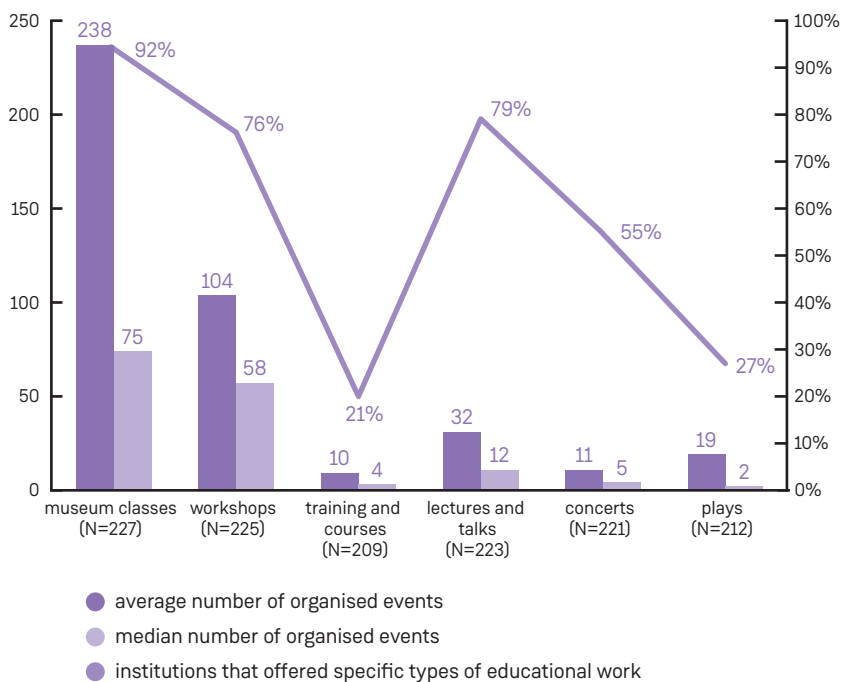


Source: Author's own from the *Museum Statistics* project data

Another important aspect of museum activity is in the field of education. As many as 92% of institutions stated that in 2016 they provided museum classes, whilst 76% offered workshops (Diagram 'Educational work of

museums'). The latter are on the increase as they are more frequently chosen by members of the public. Museums opt more often to provide less conventional activities such as concerts (55% of museums offer them) or theatre plays (27%). The diagram also shows the mean number of organised events as well as the median<sup>3</sup>, which is a middle value demonstrating that 50% of museums conducted fewer activities than the median, and 50% conducted more. The example of museum classes shows the difference in these indicators. The reason for this divergence is that small museums, be they regional, university, Church or private, dominate in terms of sheer numbers, but show a lower number of organised activities, whilst the biggest museums accomplish every year a large, not infrequently impressive number of events, thus inflating the mean value.

### EDUCATIONAL WORK OF MUSEUMS

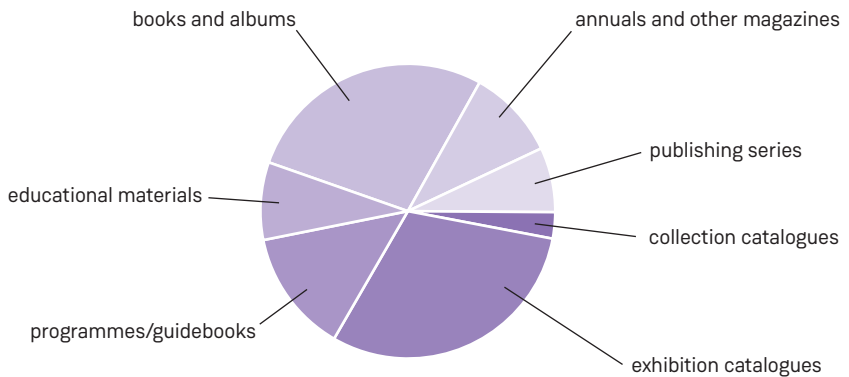


Source: Author's own from the *Museum Statistics* project data

3 The mean and median are the result of calculations for institutions which declared a value other than 0 in their responses.

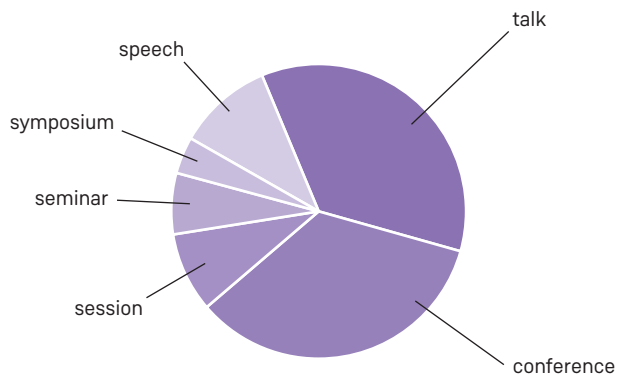
Museums are also involved in wide-ranging publishing and academic work. As many as 71% of institutions declared that they published at least one publication with an ascribed ISBN/ISSN number. Catalogues of exhibitions, books and picture albums were the most favoured forms of publication (Diagram 'Publishing work of museums by type of released publications'). Meanwhile, 55% of the museums studied organised academic events in 2016, most often talks and conferences (Diagram 'Academic work of museums by type of realised projects').

#### PUBLISHING WORK OF MUSEUMS BY TYPE OF RELEASED PUBLICATIONS (N=165)



Source: Author's own from the *Museum Statistics* project data

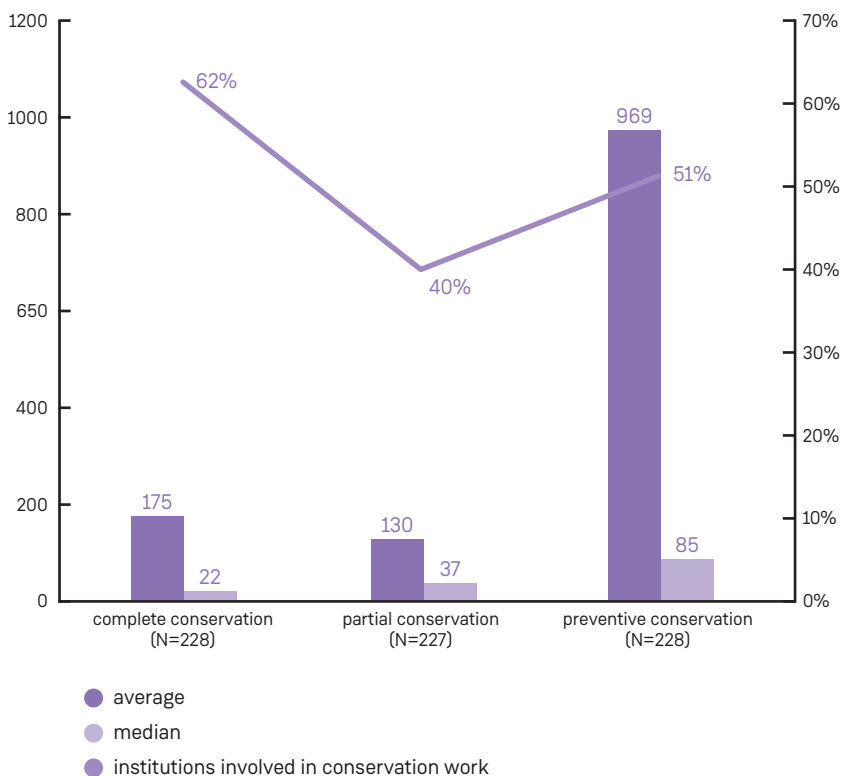
#### ACADEMIC WORK OF MUSEUMS BY TYPE OF REALISED PROJECTS (N=126)



Source: Author's own from the *Museum Statistics* project data

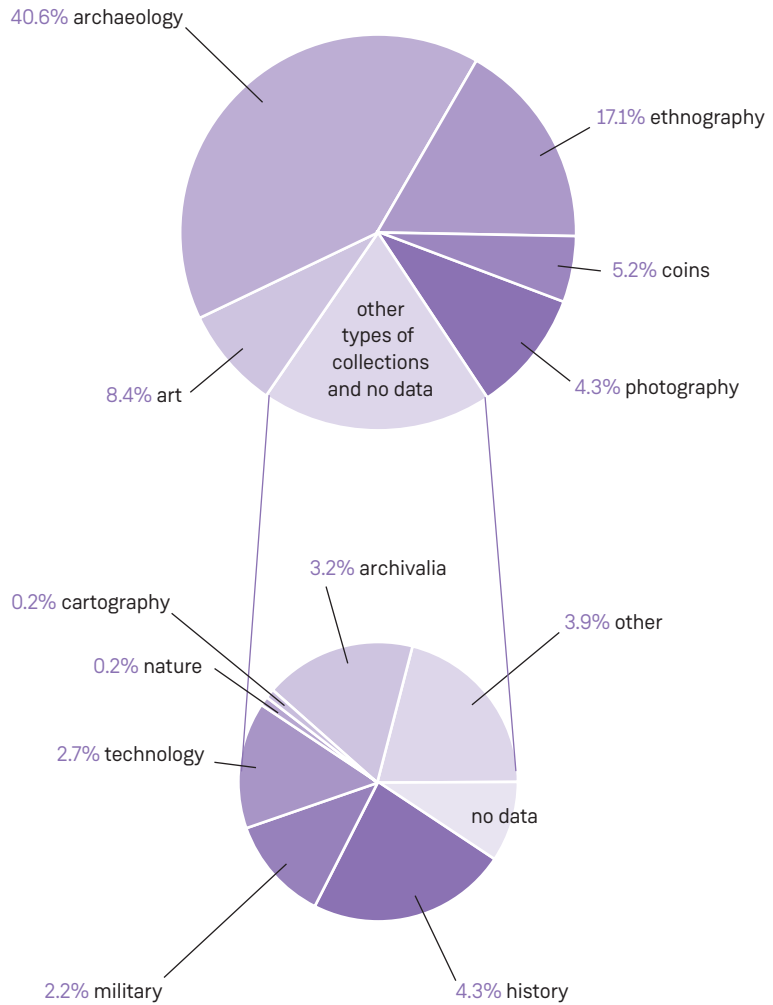
According to the Museum Act, one of a museum's roles is to protect and preserve artefacts in their possession. This is mostly accomplished through preservation and digitisation work. In terms of preservation work, in 2016, 62% of museums declared the conducting of comprehensive conservation work, 40% partial conservation work, and 51% prevention conservation work (Diagram 'Conservation work of museums'). Prevention is the most frequent type of work as it takes the least time and money. The diagram 'Distribution of accomplished complete conservation work by collection type' demonstrates that the most common complete conservation work was applied to archaeological and ethnographic objects; the reason for this may be the fact that these objects are usually small in size.

### CONSERVATION WORK OF MUSEUMS



Source: Author's own from the *Museum Statistics* project data

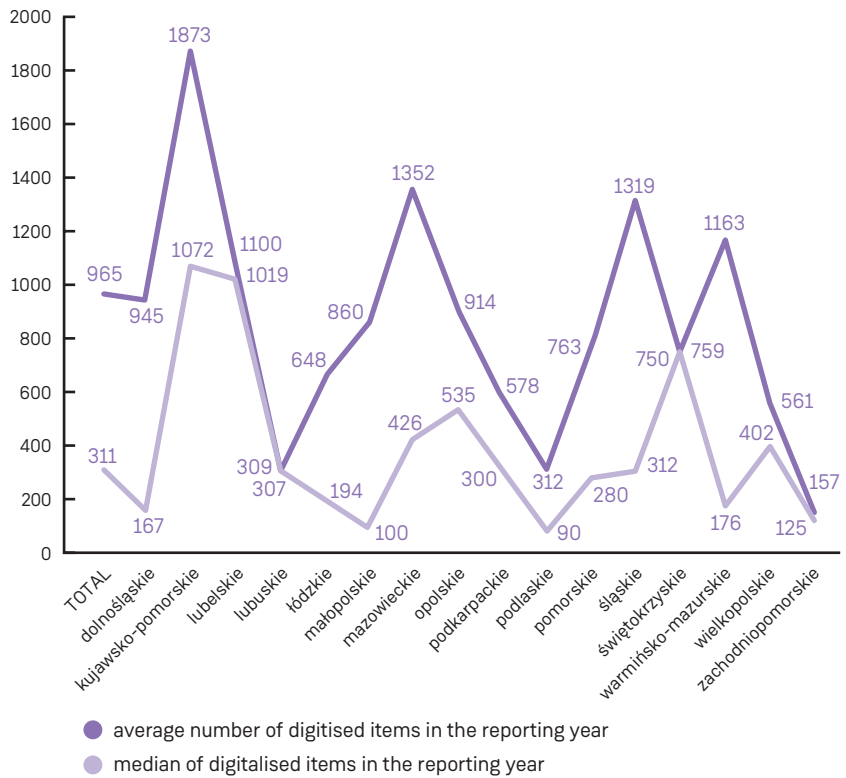
## DISTRIBUTION OF ACCOMPLISHED COMPLETE CONSERVATION WORK BY COLLECTION TYPE



Source: Author's own from the *Museum Statistics* project data

Among the institutions which responded to a query on the progress of digitisation for creating visual documentation of collections, 63% declared their involvement in such work in 2016. The diagram 'Digitisation work of museums by voivodeship' shows the mean number of digitised objects in the year under consideration, together with the median. Both of these values are shown with regards to voivodeships.

## DIGITISATION WORK OF MUSEUMS BY VOIVODESHIP (N=125)



Source: Author's own from the *Museum Statistics* project data

## AUDIENCE RESEARCH PROJECT

In March 2017, the National Institute for Museums and Public Collections launched a multi-annual survey of public visits to museums in Poland. The first phase covered the analysis of existing data and the results of previous research conducted by individual institutions. A pilot study was also conducted, utilising quantitative and qualitative methods. Within this framework, 104 museums which have already conducted audience research were sent an internet survey (the sample being chosen on the basis of the *Museums Statistics* project). Based on data from the quantitative research, and workshops with volunteers at a focus group with National Institute for Museums and Public Collections and National Centre for Culture staff (who

support the Institute with their experience), 11 institutions of different types, backgrounds and regions were chosen. These organisations constituted a sample for further qualitative research, namely, individual in-depth interviews with chief executives, and workshops with the staff of individual museums. In this way, a rich set of data was gathered to capture the needs of various types of museums in terms of public surveys and key research areas, as well as a training programme for museum staff to be run by the National Institute for Museums and Public Collections in 2018.

### **INTERNATIONAL MUSEUM STATISTICS ISO STANDARD**

In March 2016, an international ISO norm was published entitled *International Museum Statistics*. This document contains a set of definitions and indications for creating statistical surveys connected with museums. Its initiators and authors were people and institutions working for the European Group on Museum Statistics (EGMUS). As the document could potentially provide a basis for the standardisation of Polish museum statistics, the National Institute for Museums and Public Collections launched a project aimed at publishing a Polish version of the publication. This entailed work by the Technical Panel of the Polish Committee for Standardization, followed by further consultation with interested organisations, experts and museums themselves. Completion of the procedure is planned for the first part of 2018. At that time, the standard will be widely available via the Polish Committee for Standardization, while for the National Institute for Museums and Public Collections, this will create a basis for discussion with national partners (such as the Central Statistical Office and the Ministry of Culture and National Heritage) about possible modifications and ways of improving the Polish reporting system.

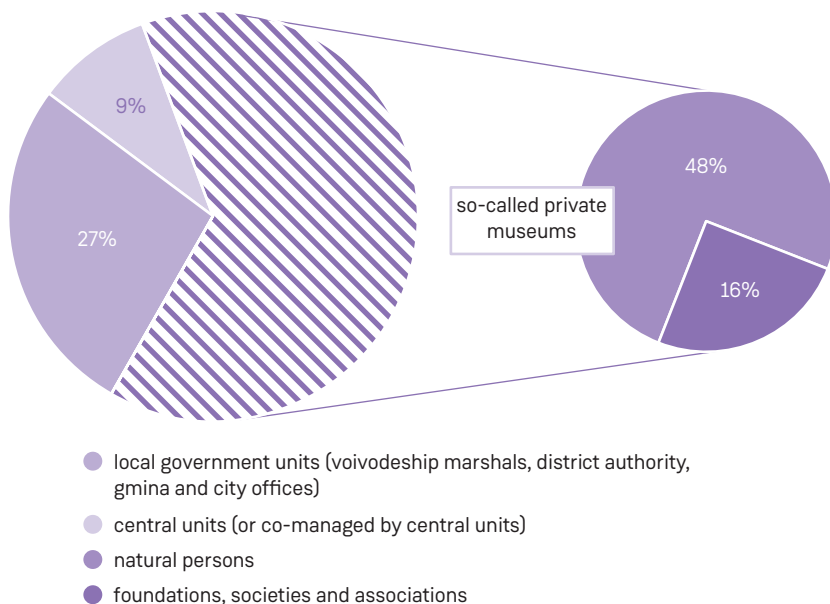
## **NEW TRENDS: SO-CALLED PRIVATE MUSEUMS**

Every year, the Ministry of Culture and National Heritage receives about 100 drafts of charters and regulations for authorisation (a small number of such applications request renewed agreement for a document with amendments by an organiser). In 2015, there were 113 applications; in 2016, 100<sup>4</sup>. A large

4 Data acquired by the National Institute for Museums and Public Collections from the Ministry of Culture and National Heritage.

proportion of such applications refer to so-called private museums, i.e. founded by natural or legal persons or organisational units without legal personality. This is illustrated by data from the first half of 2017. In this period, 56 applications were received by the Ministry of Culture and National Heritage for the authorisation of a charter or regulation. The following diagram shows the distribution of these numbers taking into account the organiser of the applying institution.

#### APPLICATIONS FOR THE AUTHORISATION OF A CHARTER OR REGULATION BY A MUSEUM ORGANISER



Source: Author's own from the Department of Cultural Heritage of the Ministry of Culture and National Heritage and the National Institute for Museums and Public Collections data

A large proportion of the applications constitute those referring to private museums (presented in the diagram in different shades of blue); altogether 71% of all applications. This data unmistakably shows that there is an increase in museums founded by natural persons, and this tendency, according to information from the Ministry of Culture and National Heritage, has remained stable for several years. The National Institute for Museums and Public Collections is aware of the difference between museums as cultural institutions and private museums, and is working on an educational offer for the organisers, chief executives and staff of such institutions.



# LATEST REVIEWS, REPORTS AND BOOKS IN THE FIELD OF MUSEOLOGY

## PUBLICATIONS OF THE NATIONAL INSTITUTE FOR MUSEUMS AND PUBLIC COLLECTIONS

*Museums in Poland. Reports based on data from the Museum Statistics Project (2013–2015)* - a collection of reports on various aspects of museum work. Available also in English.

*Museum Statistics - Museums in 2016* - release planned for the end of 2017.

## OTHER PUBLICATIONS

M. Murzyn-Kupisz, J. Działek (contributing author), *Museums from the Perspective of the Economy of Culture* - the book is an analysis of museums from an economic aspect. It combines theory with empirical research in Poland.

*Mapping the Creative Value Chains. A Study on the Economy of Culture in the Digital Age* - a European Commission report. The authors of this publication created a map of creative value chains indicating the key role of digitisation in the development of the creative market. One part of their analysis is on the creative value chain in the area of cultural heritage, where one of the most important actors are museums.

*Reuse of public sector information act - one year after coming into effect. Report 2017* - the publication analyses examples of this phenomenon, also in museums.

*Access to Culture in the European Union* - a report of the European Parliament regarding the level of access to culture and barriers to culture.

## SELECTED LITERATURE:

- K. Izdebski, N. Mileszyk, M. Siwanowicz, *Reuse of public sector information act - one year after coming into effect. Report 2017*, Fundacja ePaństwo i Fundacja Centrum Cyfrowe, Warsaw 2017.
- M. Murzyn-Kupisz, J. Działek (contributing author), *Museums from the Perspective of the Economy of Culture*, Towarzystwo Autorów i Wydawców Prac Naukowych 'Universitas', Kraków 2016.

- M. Pasikowska-Schnass, *Access to Culture in the European Union*, European Parliamentary Research Service, European Union 2017.
- R. Pater, A. Knast, A. de Rosset, K. Osiewicz, M. Murzyn-Kupisz, *Museums in Poland. Reports based on data from the Museum Statistics Project (2013–2015)*, National Institute for Museums and Public Collections, Warsaw 2016.
- I. de Voldere, J.-F. Romainville, S. Knotter, E. Durinck, E. Engin, A. Le Gall, P. Kern, E. Airaghi, T. Pietosu, H. Ranaivoson, K. Hoelck, *Mapping the Creative Value Chains. A Study on the Economy of Culture in the Digital Age: Final Report*, Publications Office of the European Union, Luxembourg 2017.

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# MUSIC

The Institute of Music and Dance (IMiT)

The III Convention of Polish Music, on 15<sup>th</sup> May 2017, saw the presentation and official launch of the Internet portal, MuzykaPOLSKA.org.pl, run by the Institute of Music and Dance.

The basic tenet of this initiative is for the service to continue the work of the annuals and reports published by IMiT by analysing the state of the newest Polish music as seen from numerous perspectives, including that of creators and their works, educational systems, ways of financing, publishers' work and the reception by audiences. The material published on the website is divided into five categories: Polish music, music education, financing, the music market and an atlas. The home page contains selected latest articles of all of these, as well as the *Chronicle of Polish Music* – a time axis presenting the most significant moments in Polish music, year by year. The overview of Polish music is illustrated linearly – chronologically, but also spatially – through dynamic, interactive maps in the Music Atlas, both qualitatively – with the help of reviews and descriptive articles – and quantitatively – with the help of diagrams, summary tables and statistics – and, finally, comprehensively – from modern music, through classical, jazz, pop, rock, hip-hop, traditional and folk music, and film and theatre music to dance. The Music Atlas is a highly innovative, attractive and unique application. The guiding principle of this application is that it has no

equivalent on any music website, either in Poland or abroad. It is full of interactive maps combined with descriptive labels of institutions and statistics providing, in one place, data on the majority of institutions involved in all kinds of music in Poland. They are presented visually in various ways: spatially on a map, chronologically using the 'slide axis of time' and as adjustable numeric diagrams. Data can be browsed by applying different filters, such as the name of an institution, region or type of activity; the latter contains as many as 65 categories, from offices, through music organisations, radio and TV stations to music websites. Each label available in the Atlas is linked to a form accessible on-line for representatives of an institution to submit and update their data. Moreover, the MuzykaPOLSKA.org.pl website was designed as a responsive website, adjusting itself visually and content-wise to different sizes of screen, from standard screens to mobile devices, tablets and smartphones.

The expert panel appointed by the IMiT to annually monitor and examine the current state of Polish music has therefore acquired a new medium with this website with which to present the results of their research and analyses. The newest reports are dedicated to events in 2016, celebrated in Poland as the Year of Feliks Nowowiejski, and the jubilees of conductors Agnieszka Duczmal, Jerzy Maksymiuk and Jan Krenz<sup>1</sup>. It was also a year of important competitions, such as the 9<sup>th</sup> International Stanisław Moniuszko Vocal Competition (9<sup>th</sup>-14<sup>th</sup> May) and the 15<sup>th</sup> International Henryk Wieniawski Violin Competition in Poznań (8<sup>th</sup>-23<sup>rd</sup> October)<sup>2</sup>. The winner of the former in the male vocal category was a Polish baritone, Andrzej Filończyk, and in the female vocal category, a Georgian soprano, whilst in the second competition, the winner was a representative of Georgia and Turkey - Veriko Tchumburidze. In 2016, there were also further successes for Polish opera artists abroad. Wagner's opera *Tristan und Isolde*, directed by Mariusz Treliński, and conducted by Simon Rattle, with Nina Stemme and Stuart Skelton in the title roles, opened the 2016/2017 season at the Metropolitan Opera in New York. A truly European event was the May cycle of *Lohengrin* spectacles in Semperoper, Dresden, where, for the first time, Anna Netrebko

- 1 J. Marczyński, *2016 – Year of Feliks Nowowiejski and conductors' jubilees* <http://muzykapolska.muzykapolska.org.pl> [accessed: 10.09.2017].
- 2 J. Marczyński, *2016 – The year of competitions dedicated to Wieniawski and Moniuszko* - ibidem.

and Piotr Beczała performed Wagner's characters<sup>3</sup>. Contemporary Polish operas which had their world premiere in 2016 distinguished themselves by transcending genres, leaning towards multimedia through the use of unusual settings and a lack of narrative, acting or decorations. Such tendencies were visible in performances shown at festivals, for example, *Aaron S* by Sławomir Wojciechowski, and *Memoopera* by Marta Śniady at the Warsaw Autumn, *Rêve Rave* by Jagoda Szmytka and *Ivy Snowstalkers of Ancient Apron* by Piotr Kurek at the Lublin Kody, but also in the scenic work of Wojciecha Blecharz *Park-Opera and Soundwork*<sup>4</sup>. Paweł Mykietyn was awarded the annual Award of the Union of Polish Composers 2016 for his opera work *The Magic Mountain* and 'an important, individual mark on the panorama of contemporary Polish music', whilst Agata Zubel, an outstanding composer and vocalist, was awarded the Coryphaeus of Polish Music 2016 award.

2016 was informally celebrated in jazz as the year of Jan 'Ptaszyn' Wróblewski, who turned 80, and was touring with jubilee concerts all over Poland. Other phenomena which, until recently, were considered to be innovative, and these days are taken as the norm are also set to continue, such as the use of native folklore, searching for inspiration in classical music, developing one's own repertoire based only on one's own compositions or taking an interest in electronic music in various forms<sup>5</sup>. In pop music, 2016, without any doubt, belonged to hip-hop artists. The best-selling Polish music album, as well as the bestseller on the whole national market, was the release *Life after Death* by the rap artist and producer Adam Ostrowski a.k.a. O.S.T.R.<sup>6</sup>. Whilst in streaming, the Marcin Przybyłowicz soundtrack for the *Witcher 3: Wild Hunt* was the most successful, being nominated to several trade awards and winning Best Original Music category at the Imagine Games Network 2016<sup>7</sup>. Music composed especially for theatre plays also become more noteworthy. The theatre music scores created in 2016 are noticeable for their inspirations from various music styles, performance

3 J. Marczyński, *Polish artists abroad in 2016* – ibidem.

4 K. Kwiatkowski, *Premieres and opening nights in 2016* – ibidem.

5 K. Brodacki, *Protagonists and new faces of Polish jazz 2016* – ibidem.

6 B. Chaciński, *O.S.T.R. and others. Polish hip-hop dominates, but does it everywhere?* – ibidem.

7 B. Chaciński, *Witcher and others. Successes of Polish illustrative music* – ibidem.

techniques and numerous methods of designing the soundspace. Among theatre premieres in 2016 were shows where music functions as a means of expression, but also as the subject of a play as, for example, in the previously mentioned works accompanied by the music of Wojtek Blecharz – *Soundwork*, *Park-Opera* and *Schubert, A Romantic Composition for 12 Performers and String Quartet*, but also a play directed by Katarzyna Kalwat titled *Holzwege*, which is the story of the life and work of one of the forerunners of minimalism in music – Tomasz Sikorski<sup>8</sup>. Music and musicians were the main characters of as many as ten Polish films and documentaries which premiered on cinema screens, for example, *Eccentrics – on the Sunny Side of the Street* accompanied by the music of Wojciech Karolak awarded with the Orzeł statuette, the *#Well played* musical with music by Paweł Lucewicz, and the hit film of 2016 – *Singles Planet* with a soundtrack by Łukasz Targosz, where the main character is a music teacher<sup>9</sup>. Among music documentaries, two are especially noteworthy: *Andrzej Korzyński – Rough Diamond* directed by Grzegorz Brzozowicz and; and *Inner Ear* directed by Magdalena Gubała and Szymon Uliasz, which is a biographical story of the saxophone and clarinet player and composer Mikołaj Trzaska. Also, the soundtrack of Janusz Wojtarowicz and Motion Trio to the motion picture *Joy of the world* triumphed at film festivals in Gdynia and Września, whilst Mikołaj Trzaska's *Wołyń OST* was awarded the Orzeł statuette and the Grand Prix at the Krzysztof Komeda Film Festival in Ostrów Wielkopolski (2017).

One of the most important events of 2016 in traditional culture was the 50<sup>th</sup> anniversary of the Polish Festival of Folk Bands and Singers in Kazimierz nad Wisłą, which took place on 24<sup>th</sup>-26<sup>th</sup> June. As part of the jubilee celebrations, a special concert called *Scena Mistrzów* was organised, with the most distinguished folk artists invited. Additionally, an open-air concert-play, *Wedding Procession, Funeral Elegy*, was shown, which had previously been presented at the Witold Lutosławski Polish Radio Concert Studio during the final celebrations of the 2014 Oskar Kolberg Year<sup>10</sup>. It is also worth noting the significant successes of Polish folk artists abroad. In 2016, the Kapela

8 M. Figzał, *Polish theatre music 2016* – ibidem.

9 J. Topolski, *Music in Polish films 2016* – ibidem.

10 W. Grozdew-Kołacińska, *On traditional music two years after the Oskar Kolberg Year* – ibidem.

band played at the prestigious Womad festival in Chile. The Sutari Trio had an artistic residency in Brazil (including concerts, workshops and meetings) and a tour covering Germany, the Netherlands, Estonia and Italy. Also, bands such as Hańba!, Kroke, Dagadana, Kapela ze Wsi Warszawa, Kompania Janusza Prusinowskiego, Kapela Maliszów, Čači Vorba and Maria Pomianowska gave many concerts abroad<sup>11</sup>.

The results of research conducted in 74 institutions of culture were published in 2017, the aim of which was to describe their educational work. The report says that ‘altogether, in all institutions covered by the study, in the 2016/2017 season, 268 various educational activities were provided aimed at different target groups, of which over half were conducted in philharmonic houses’<sup>12</sup>. Among 135 diverse initiatives accomplished by philharmonic houses, the highest number was addressed to nursery school and primary school children (45%), and the lowest to seniors (2%) and teachers (1%). A similar result was seen with regards to activities organised by symphonic orchestras, and musical and opera theatres. There were 74 educational activities altogether, mostly provided by philharmonic houses. Higher education students and adults were the target group of 22 various educational projects, of which almost half (9) were included in opera brochures. The offer for families with children covered altogether 55 events, of which 35 were organised in philharmonic houses. Out of 268 different types of educational initiatives, only 4 of them were directed at teachers, and the same number to seniors.

In 2016, the national budget allocated to musical projects awarded by the state (taking into account the costs of artistic education), was 2 008 798 109 PLN. Of this, 176 602 606 PLN was designated to institutions of culture<sup>13</sup>. A significant part of all music projects in Poland was carried out by local government units, NGOs and business entities. The systematic method of financial support for such initiatives coming from the budget of the Ministry of Culture and National Heritage is called the Minister’s Programmes.

- 11 T. Janas, *Successes of Polish folk artists abroad in 2016* – ibidem.
- 12 J.J. Roguz, *Educational work in the music field in selected institutions of culture* – <http://edukacja.muzykapolska.org.pl> [accessed: 11.09.2017].
- 13 M. Ostatek, *Financing of institutions of culture in 2016* – <http://finansowanie.muzykapolska.org.pl> [accessed: 11.09.2017].

These Programmes distribute funds through a tender process. Of the 12 programmes operating in 2016, two music projects – Artistic events. Music and Composition orders, whose organiser is the Institute of Music and Dance – were granted 100% funding<sup>14</sup>. Moreover, the Institute of Music and Dance carries out their own resident programmes, such as ‘Composer-resident’, ‘Conductor – resident’, ‘Artist – resident’, creative programmes, such as, ‘School of masters of tradition’, ‘School of masters of folk music instrument-making’, academic programmes, such as ‘Uncharted musical spaces’, ‘Music critique 2.0’, and publishing programmes such as ‘Jazz music debut’<sup>15</sup>.

In 2016, similarly to previous years, social and public institutions involved in musical work utilised numerous alternative financing tools for activities outlined by their charter, such as the so-called 1% mechanism (an opportunity for natural persons to transfer 1% of their income tax to a public benefit organisation), sponsoring and donations, as well as crowdfunding. However, taking into account the total budget of all public benefit organisations studied in 2016, it is clear that the financial contribution of the 1% mechanism towards their overall financing is marginal, totalling 2.8%. Even gifts do not constitute a significant slice of the budget. Nevertheless, among the institutions studied, some achieve a much higher level of inflow of such funding, usually dance organisations and those supporting folk bands<sup>16</sup>.

The global phonographic industry ended 2016 with a rise in income of 5.9% in comparison to 2015, and is estimated by the International Federation of the Phonographic Industry (IFPI) to be \$15.7 bn. The key factor in this growth was an increase in digital distribution income, specifically of streaming services subscriptions<sup>17</sup>. The Polish phonographic industry is in 22<sup>nd</sup> position of all markets analysed by the IFPI. In 2016, the Polish phonographic industry recorded a significant increase in income, by 6.5%, whilst

14 M. Ostatek, *Programmes of the Ministry of Culture and National Heritage in 2016* – ibidem.

15 *In-house programmes of the Music and Dance Institute in 2017* – ibidem.

16 J. Łysiński, *Financing of music societies in 2016 from the 1% income tax measure* – ibidem.

17 K. Korzeniewska *Polish phonographic industry in 2016* – <http://rynek.muzyka-polska.org.pl> [accessed: 11.09.2017].



the retail value of all segments of the phonographic industry is estimated by the Polish Society of the Phonographic Industry to total 350 million PLN. With regards to the sale of physical copies, the division between particular segments – types of publications – was shaped as follows: 60% – albums by Polish artists, 29% – albums by foreign artists, 10% – compilations and 1% – film soundtracks. Income from publishing classical music has been stable for years, fluctuating around 5%. In terms of digital distribution, the Polish phonographic industry is in 36<sup>th</sup> position in the world with these earnings forming 18% of income.

At the end of 2016, the Music and Dance Institute requested the Centre for Public Opinion Research to conduct a poll on how often Poles listen to classical and traditional music. The survey results disclose that, as in previous years, the majority of classical music enthusiasts listen at home. However, as many as 40% of respondents stated that in 2016 they did not listen to this type of music at all. Only 18.2% of respondents visited a philharmonic house or other concert hall at least once, 7.9% listened to live classical music once, and 2.4% many times. When it comes to fans of traditional music, a single participation in a traditional music concert, festival or open-air event was declared by 12.6% of respondents, several times by 24.5% and multiple times by 4.7% of respondents. The research proved a strong relationship between listening to classical music and the level of education. Only 5.2% of respondents with primary and secondary school education attended a classical music concert, while 43.6% of respondents with primary education and 45.5% with vocational education listened to this kind of music at home at least once. On the other hand, among higher education graduates this proportion equalled 40% attending concerts, and 81.1% listening to classical music at home<sup>18</sup>.

18 A. Jagiełło-Skupińska, *Selected public opinion polls in 2016 on music* – ibidem.

  
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# PUBLISHING PRODUCTION – BOOKS AND MAGAZINES

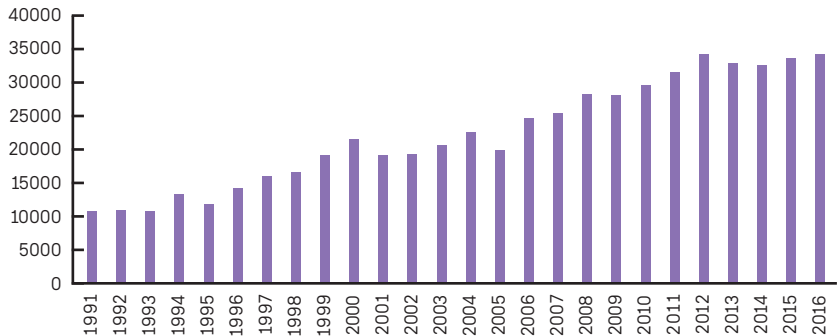
The National Library of Poland

## BOOKS

### INCREASE IN THE NUMBER OF BOOK TITLES

In 2016, 34 235 book titles were published in the Republic of Poland and recorded in the national bibliographic register, which is a 2% increase on the previous year. Considering that this is the second year in a row of such an increase and that this is a new record number of titles recorded in the statistics of the National Library, this suggests that, after a short period of decrease in the number of published titles, the upward trend is back.

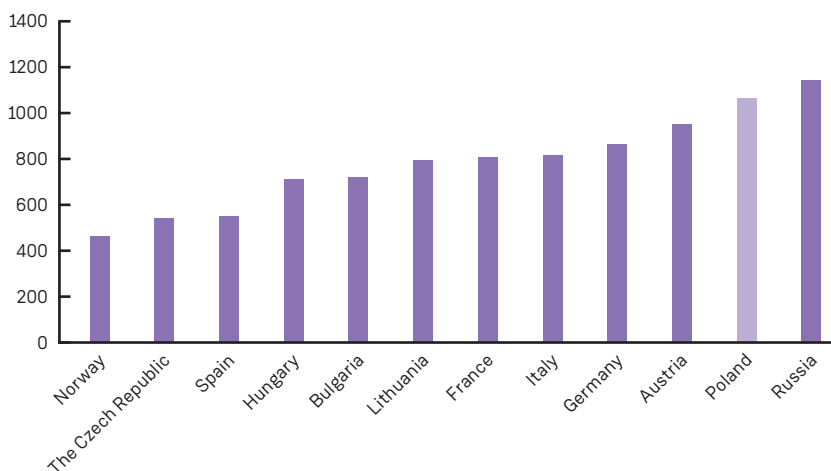
NUMBER OF BOOKS PUBLISHED ANNUALLY IN POLAND  
BETWEEN 1991-2016



Source: *The Publishing Market in Numbers 1991-2016*

The total number of books published annually places Poland highly among European countries. The publishing offer of countries such as France, Germany, Spain and Italy is considerably larger, of course, but that of Hungary, Norway, the Czech Republic, Bulgaria, Austria and Lithuania is smaller.

NUMBER OF CITIZENS PER PUBLISHED BOOK IN SELECTED EUROPEAN COUNTRIES -COMPARISON\*



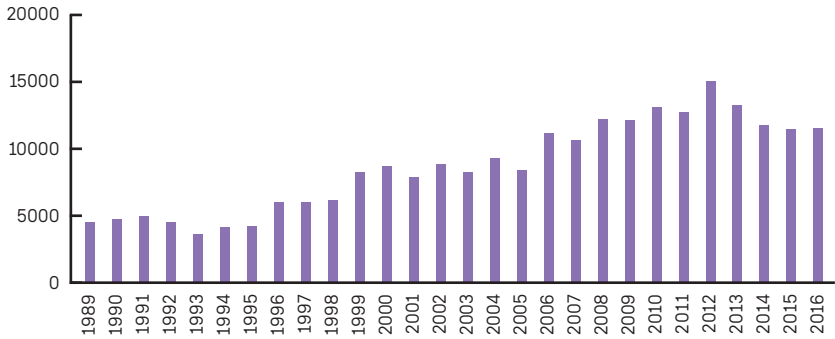
\* Data from individual countries from 2014-2016 varies depending on the availability of statistics, thus this comparison is only approximate. Source of data: see Bibliography.

The relatively high total number of books published in Poland is, to some extent, a result of its rather large population. A population of this size, even at a low level of readership, has the potential to create and maintain a comparatively high level of publishing production. A much better indicator of creative capability, as well as market receptivity, may be the ratio of the number of citizens to the number of published titles. When such a metric is used, Poland is placed in a much lower position. With 1 123 citizens per title, Poland is better only than Russia in comparison with all the European countries included.

### SLIGHT INCREASE IN ACADEMIC TITLES

Between 2013-2014, there was a large fall in the number of academic titles published in Poland; altogether the total decreased by a quarter. In 2016, for

## NUMBER OF ACADEMIC TITLES PUBLISHED ANNUALLY IN POLAND 1989–2016



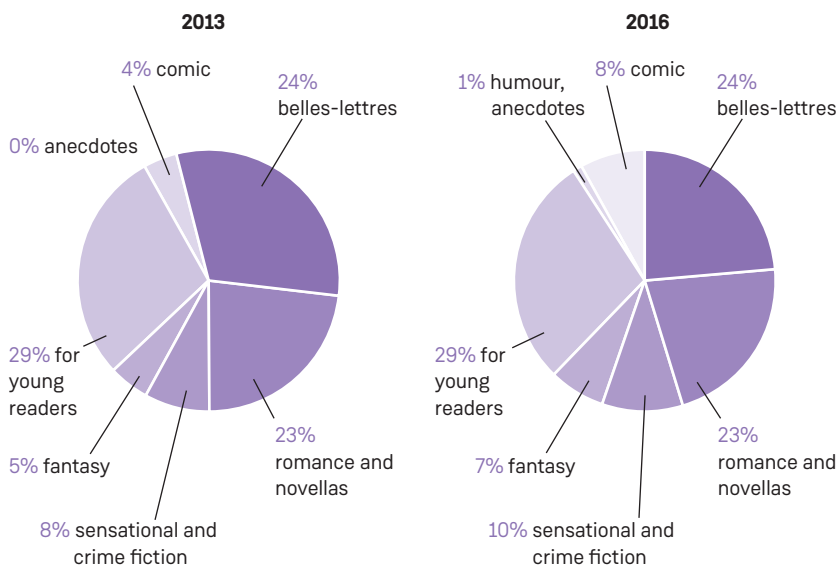
Source: *The Publishing Market in Numbers, 1991-2016*

the first time in three years, there was a small rise, by 0.8%, but not one big enough to be regarded as a return to the previously upward trend. It may rather be stated that the situation has stabilised at a level lower than several years previously. If we have correctly identified changes in academic practice which caused the aforementioned fall, such as the progression towards publishing papers in peer-reviewed journals instead of writing books, it is safe to assume that the influence of such changes is over and there will be no further significant change in the number of published books.

### **EVER MORE LITERATURE – THE NUMBER OF COMIC BOOKS, FANTASY FICTION AND POETRY COLLECTIONS IS ON THE RISE**

In 2016, not dissimilar to a year or two ago, there was a noticeable increase in the number of published literary titles, reaching a total of 9 531 items, 600 more than the previous year. This is due predominantly to the rise in fantasy literature, comic books, and children's and teen literature. In the case of the first two categories, it is the continuation of a trend. The quantity of fantasy titles has risen rapidly in recent years (over 50% in three years), and the quantity of comic books has risen almost exponentially (a three-fold rise in three years), whilst the number of titles for children and teens fluctuates wildly year on year (last year saw a decrease). There has been a slight growth in belles-lettres titles (of higher literary quality); this is, however, mostly due to the rising volume of books of poetry released through various self-publishing avenues. There is no increase in fiction of

## SHARE OF DIFFERENT LITERARY GENRES IN TOTAL NUMBERS OF LITERARY TITLES – COMPARISON BETWEEN 2013 AND 2016



Source: *The Publishing Market in Numbers*, 2013 and 2016

a higher literary quality. The literary genres recording a fall in 2016 were romance and novellas, as well as thrillers and crime fiction. This downward trend emerged after several years of growth. The following year will prove whether this was a significant change in the dominating trend, or just a temporary fluctuation.

### SCHOOL TEXTBOOKS – THE EFFECTS OF REFORMS

In 2016, the National Library was sent 1 187 textbooks (3% of the total) that is slightly more than in 2015 (1 149), which was a sign of a change in the downward trend observed since 2013 (in 2014 it was 1 368 textbooks, in 2013 – 1 525). This tendency was caused by the diminishing number of primary education textbooks, which was the effect of the implementation of the governmental ‘Free textbook’ programme (Darmowy podręcznik). More recently, the number of primary education textbook titles, which was the lowest since 2015, has been increasing. The implementation of the current education reform will probably bring another increase in the number of textbook titles.

## PUBLISHING HOUSES AND SELF-PUBLISHERS

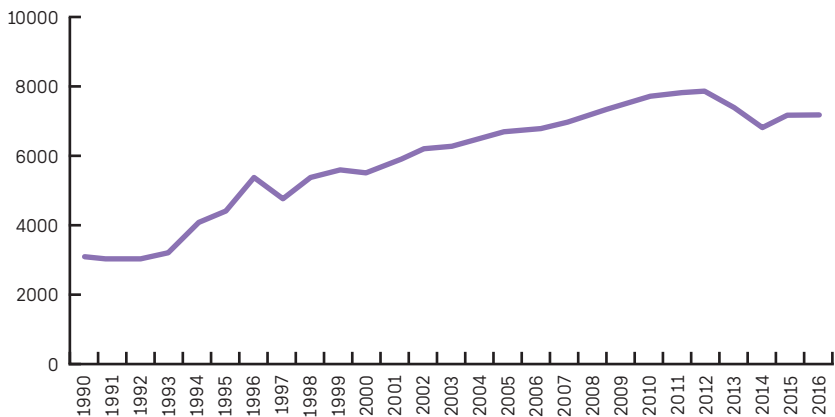
Book publishers in Poland constitute a heterogeneous group. Side by side with professional, commercial enterprises are many institutions for which book publishing is an auxiliary operation. Of the latter, the largest group is formed by higher education institutions and academic institutes, who published 19% of titles in 2016. Academic, social and cultural societies are responsible for 5% of publications, cultural institutions for 3% and religious organisations, central and local government institutions, public bodies and private businesses and companies for the rest. The self-publishing area is also important, as 9% of all books in 2016 were published in this way. This value is 1% higher than a year ago.

## PERIODICALS

### THE NUMBER OF PERIODICALS REMAINS UNCHANGED

In 2016, the National Library received copies of 7 154 newspapers and magazines, which is almost the same number as in the previous year (7 178). After noticeable changes in recent years – a fall in the period between 2013-2014 and a rise in 2015 – for the moment, the number of periodicals has achieved a certain stability.

NUMBER OF PERIODICALS PUBLISHED ANNUALLY IN POLAND 1990–2016



Source: *The Publishing Market in Numbers 1991–2016*

## SLIGHT DECREASE IN THE NUMBER OF IRREGULARLY PUBLISHED MAGAZINES

The most commonly represented titles of Polish magazines are publications of medium and low frequency, such as monthlies (24%), quarterlies (26.5%), and periodicals that are published less often than quarterly or are irregularly published (29%). Periodicals of low frequency are responsible for the changes noted in recent years in the overall number of titles (both falls and rises). In 2016, the quantity of magazines published the least often or irregularly decreased slightly in comparison to the previous year (3%). Magazines of high frequency form a small proportion of periodical titles; journals constitute 0.7% of the overall number, and weeklies 7%. Their number has changed only a little in recent years.

## CHANGES IN TOTALS OF ACADEMIC AND LOCAL JOURNALS

As in the previous year, the primary focus of change in 2016 to the total of periodical titles was in academic journals and local magazines published by local government institutions. The number of local magazines in recent years has been growing, but that of academic journals is fluctuating, as the number of the latter fell by 20% in 2013-2014, grew by 7% in 2015, and fell again in 2016, by approximately 5%. It is worth noting that this group is characterised by a proportion of titles released irregularly and which disappear from the database and then re-appear, resulting in an unstable situation.

## FORECASTS

The forecast is that the number of book titles in future years will remain broadly similar, perhaps slowly increasing.

An increase in the number of book titles may be generated primarily by the development of self-publishing. A wide offer of services is provided increasingly by printing companies and publishing houses and directed at those who wish to publish books themselves.

The further growth of the number of belles-lettres book titles is likely, as it is predominantly this type of book that is self-published.

A slow decrease in the number of academic book titles is conceivable as the academic system favours publications in academic journals. This is



reinforced by a population decline that will lead to lower student numbers, which in turn many cause a decreasing number of academics. These are long-term and slow-moving factors and their influence at the moment may be marginal, so therefore the number of titles will remain stable.

The need for textbooks and other educational materials addressing the new educational policy will most surely cause the reinvigoration of the textbook market in Poland.

The number of periodicals in future years may still fluctuate. This is suggested by the unclear direction of changes in the total of academic journals, such as the disappearing and reappearing of a great number of titles every year.

### FURTHER READING:

*The Publishing Market in Numbers 2016. Books.* and *The Publishing Market in Numbers 2016. Periodicals.* (*Ruch Wydawniczy w Liczbach 2016. Książki oraz Ruch Wydawniczy w Liczbach 2016. Periodyki*). (in preparation) [on-line]: <http://www.bn.org.pl/zasoby-cyfrowe-i-linki/elektroniczne-publicacje-bn/ruch-wydawniczy-w-liczbach>

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# BOOK MARKET – THE CREATIVE ECONOMY

The Book Institute

A regular and reliable assessment of the situation of books on the Polish publishing market helps to create a valuable information resource of practical use. In this milieu, several indicators emerge that affect conclusions resulting from study of the publishing and readership market.

The annual Book Institute report commissioned by the Analysis Library and published to demonstrate directions and trends in publishing in Poland, as well as their intensity and effectiveness, mostly aids researchers in their assessment of the value of the book market. This value has been decreasing over recent years, shown by the income from book sales. Such reports cover, amongst others, data on the number of publishing entities in Poland, the market share of individual publishing houses depending on their size, the market value, the production of books depending upon whether they are original or translations, total sales of titles, the biggest publishing houses in Poland, and the average book price and book distribution.

These forms of statistics provide metrics (of an entirely professional nature) describing, for example, the position of a book as a cultural medium in public awareness, but, also, this public as an intellectual group nurturing values resulting from the need for reading and discovering their surrounding reality. This is brought about through contact with a book, making individual choices as a reader, and engaging in both amateur and professional activities for increasing the popularity of books as a cognitive tool.

However, in order to achieve a full assessment of the situation of books on the domestic market, an indicator that is socio-educational in character should also be taken into account.

For many years in Poland, an increase has been observed in the number of institutions and organisations of various charters, whose mission is education in readership in the broad sense. Through a variety of activities such as competitions, plebiscites, happenings, stagings, meetings, talks or traditional speeches and audiences, these centres reinforce and prove the need for the development of readership culture. The Book Institute has since its inception tried to enrich the definition of readership, and at the same time, endorse the value of the book as a means to satisfy aesthetic and intellectual needs.

As a national institution for culture, the Institute has at its disposal a wide spectrum of instruments to achieve these ambitions. Important aims include the promotion of Polish literature in the country and abroad, and, more generally, fostering the level of readership. The Institute also actively supports libraries, librarians and publishers, and assists in the translation of Polish books abroad through the organisation of Polish stands and the preparation of cultural programmes presented at overseas literary events such as book fairs.

Due to broadly familiar alarming research results on the state of Polish readership, the Book Institute focuses on increasing the number of readers in Poland. The Director of the Institute, Dariusz Jaworski, when asked why it is so important to support the development of readership and the status of books said: 'Reading makes people reflective, capable of auto-analysis, helps to develop their intellectual stance within the context of reality [...] Our literature provides a sense of the continuity of traditions and embeddedness, reading assists in creating our cultural identity'<sup>1</sup>. Therefore, the common aim of the institutionalised literary and publishing world ought to be nurturing the development, education and support of an 'engaged reader'.

The work of the Institute is addressed to all institutions and groups associated with the book and its functioning. Thus, we become development coaches of libraries and bookshops, which are fighting for survival in a difficult market, publishers, and last but not least, readers in all age groups. Through its dynamic activities, the Institute promotes readership amongst Poles as a social process, raising awareness of the intellectual, aesthetic and academic values mentioned earlier, and also the act of reading as a cognitive process. Apart from these activities, a series of other programs and projects supporting readership are also undertaken, however, the initiatives discussed above are the most noteworthy and significant due to their influence on the book market.

1 *Tolle et lege – take and read*, in: 'New Letter' 2017, No 12, p. 7.

The two factors described above are closely connected, and determine the state of readership and the life of books on the Polish book market.

The Culture of Books is understood as a set of practices (such as reading itself, knowledge exchange on books, encouraging the reading of particular books, but also acquiring, exchanging and gathering a personal book collection) connected with this issue, which ought to provide a reference point for the field of book retail and publishing.<sup>2</sup> In turn, this field, through monitoring the dynamics of change in the interests of actual and potential readers, is presented with an organic report suggesting required production and distribution trends.

Creators and organisers of the literary and publishing world in Poland have for years been tasked with the careful monitoring of and dynamic reacting to changing and sometimes re-appearing needs. However, it needs to be emphasised that one rule of the creative economy works perfectly in the sector under discussion. This principle provides encouragement not only to survey and address the needs of the community, but also to assist in creating such needs in an innovative way, even though this may entail changes in existing patterns.

## STATISTICS 2017

The Polish book market constitutes almost 3% of the European publishing market. The number of people in Poland makes up 7.5% of the European population. This suggests that the domestic market should be included in the upward trend, despite the stagnation which started in 2011. There are a great many indicators evidencing the significant role of book publication in the creative sector in Poland and its development potential, such as the relatively low level of readership, the role of pricing as a basic instrument of competition between particular segments of the book market, but also the consequent increase of activities originating in institutional programmes and the financial input of the state in the progress of readership and the publishing market.

Until the first half of 2017, almost 45 000 Polish publishers were registered in the ISBN database maintained by the National Library, even though no more than 20 000 of them are in fact active i.e. they publish at least a few books annually.

2 R. Chymkowski, J. Kopeć, I. Koryś, Z. Zasacka, *The State of Readership in Poland in 2016*, National Library 2017, p. 5.

However, the Polish book market is very concentrated; 300 of the most active publishers cover around 98% of the whole market. About 600–700 companies publish over 10 titles per year. According to estimates by the Analysis Library, around 250 companies achieved a turnover of over 1 million PLN, whilst 130 publishers had a turnover of over 2 million PLN in 2016. The majority of the rest of the registered publishers published only a few titles, and therefore do not take an active part in book market turnover, as is illustrated in the following table:

SHARE OF PUBLISHING HOUSES IN THE POLISH BOOK MARKET 2016  
(by size)

	NUMBER IN GIVEN GROUP	SALES INCOME IN THE GROUP IN PLN (MILLION)	SALES INCOME IN EUROS (MILLION)	PERCENTAGE SHARE OF MARKET
Large publishing houses (annual income > 4 million Euros)	35	1695	406.5	73.0
Medium publishing houses (annual income 200 000 – 4 million Euros)	250	609	140.4	24.5
Small publishing houses (annual income < 200 000 Euros and at least 2 published titles)	over 1500	49	11.7	2.0
Inactive publishing houses (occasional publications)	over 4000	10	2.4	0.5

Source: *The Book Market in Poland 2017, Biblioteka Analiz Sp. z o.o.*

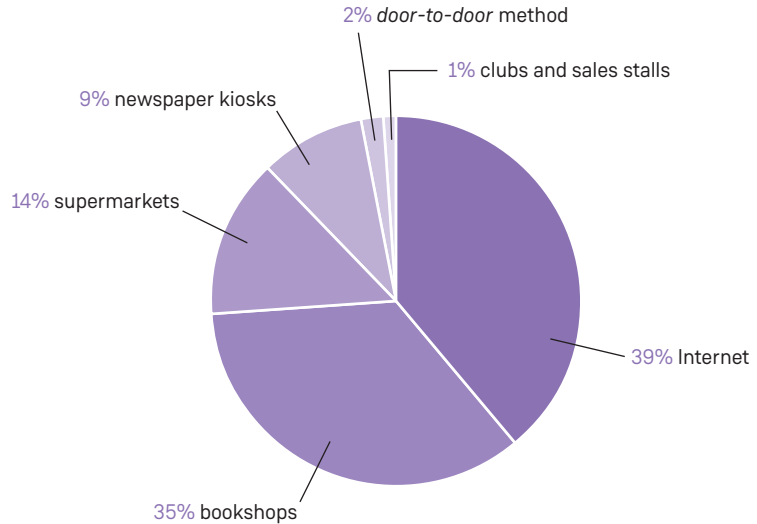
Another interesting issue is that regarding book distribution itself and its forms. Wholesale traders hold a 48% share of the publishing market in Poland, however their number is decreasing. The biggest companies which are most active on the market include Azymut, FK Olesiejuk, Ateneum and Super Siódemka.

There has been noticeable growth and increased popularity in internet sales. The value of such sales is rising at the expense of high-street sales, especially small bookshops, which in 2014 were deprived of textbook distribution. Internet sales provide competition predominantly in terms of pricing as they offer reductions, sometimes of as much as 35-40% on the retail price.

A stable level of trading is presented by press kiosks and shops offering mostly new releases and bestsellers. Sales in supermarkets are growing.

This is caused by the attractive thematic range of the literature offered by discount stores (popular literature, fiction, how-to guides and educational books), and equally attractive prices in relation to the recommended retail prices, amounting to reductions of around 25-35%.

#### DIVISION OF THE DISTRIBUTION MARKET



Source: National Library

We would also like to show an interesting comparison with regard to the sources of book purchases conducted by the Book Institute and the National Library:

#### WHERE DO POLES BUY BOOKS? (%)

	2010	2012	2014	2016
Multimedia shops	22	29	21	21
Traditional bookshops	58	55	49	48
Second-hand bookshops	7	6	6	4
Book clubs	12	4	4	5
Internet bookshops	15	12	16	17
Newspaper kiosks or shops	6	6	10	9
Low price shops	6	6	9	9
Supermarkets	4	5	12	16
Other	8	4	2	2

Source: National Library

The selected analyses presented here are just a foretaste of a wider study of the state of the Polish book market. Many indicators have not been discussed even though they may be pertinent to the subject, such as detailed revenue of book sales depending on genre, the production of particular publications, and the number of titles published within a genre, but also publications in the original and in translated editions. An interesting issue is also the average book price and the increase in recent years of the retail price of books. This and other contemporary forms of publishing (e-books and audio books) are discussed in this year's catalogue *The Book Market in Poland*, prepared by the Book Institute in collaboration with the Analysis Library.



### SELECTED LITERATURE:

- 'New Letter', no 12/2017, p. 7.
- The National Library Report, *The State of Readership in Poland*, R. Chymkowski, J. Kopeć, I. Koryś, Z. Zasacka, p. 5.
- *The Book Market in Poland 2017*, Biblioteka Analiz Sp. z o.o (in preparation)

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# ART EDUCATION

Centre For Art Education

Art education in Poland constitutes a separate schooling system. The supervising authority for all art schools, and the managing authority for some of them, is the Minister of Culture and National Heritage. Public art schools are also run by local government units. Private schools are managed by various organisations, such as foundations, associations or individuals. Some of these have the status of public schools.

Despite preserving a traditional education system based on a master-student relationship, which is the model for many countries, art education is dynamically reacting to changes occurring in the contemporary world. It is modern, creative and open to new challenges. It is formed of small organisational units which adjust their educational activity to the expectations of students and needs of the job market. Its educational offer is constantly updated to include new courses.

Artistic education constitutes a coherent and effective system in the shape of a pyramid. The base of this pyramid consists of primary schools, above them are secondary schools, topped by higher education schools.

## PRIMARY AND SECONDARY ART SCHOOLS

Art schools at the primary and secondary level number 755 schools, in which 98 475 students are being educated. Their education focuses on a chosen artistic field: music, visual art or dance.

In the reformed education system, there are the following types of public and non-public art schools providing general and art education:

- **Music Schools:**
  - a) general music schools at the primary level: schools with an 8-year educational cycle providing an education that is at a primary school level and concluded with an '8<sup>th</sup>-grader exam' in the last year and an exit exam.
  - b) general music schools at the secondary level: schools with a 6-year educational cycle. Graduation from such schools, upon passing the professional diploma exam, is awarded with a professional musician's licence. These schools also give students the right to take the secondary school 'Matura' exit exam. These schools provide general education at the VII and VIII level of primary school, followed by a secondary level education. An '8<sup>th</sup>-grader' exam is held in year II.
- **General Visual Art Secondary Schools:** schools with a 5-year educational cycle. Graduation from such a school, upon passing the professional diploma exam, is awarded with a professional visual artist's licence. These schools also give students the right to take the secondary school 'Matura' exit exam. These schools provide general education at the secondary level.
- **General Ballet Schools:** schools with a 9-year educational cycle. Graduation from such a school, upon passing the professional diploma exam, is awarded with a professional dancer's licence. These schools also give students the right to take the secondary school 'Matura' exit exam. They provide general education at the IV-VII level of primary school, followed by a secondary level education. An '8<sup>th</sup>-grader' exam is held in year V.
 

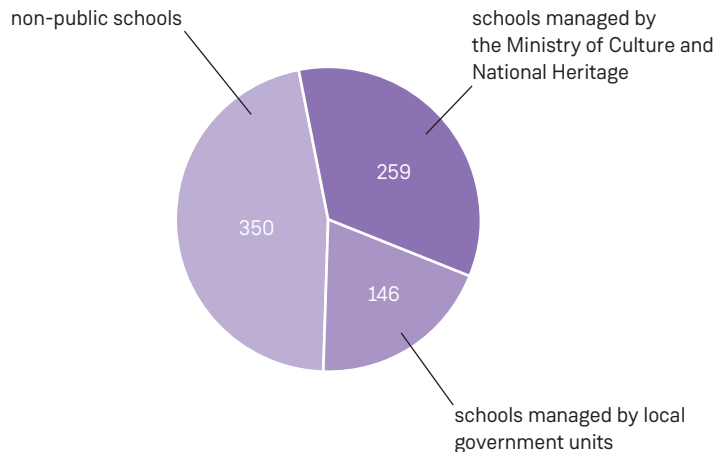
Schools providing solely art education include:
- **Music Schools:**
  - a) music schools at primary level: schools with 6- or 4-year educational cycles, depending on the student's age. Such schools provide foundations for a professional music education, which is concluded with an exit exam in the last year.
  - b) music schools at secondary level: schools with 6- or 4-year educational cycles, depending on the chosen specialisation. Graduating from such a school, upon passing the professional diploma exam, is awarded with a professional musician's licence.
- **Dance Art Schools:** schools with a 9-year educational cycle. Graduation from such a school, upon passing the professional diploma exam, is awarded with a professional dancer's licence.

- **Circus Art Schools:** schools with a 3-year educational cycle. Graduating from such a school, upon passing the professional diploma exam, is awarded with a professional circus artist's licence.
- **Further Education Colleges:**
  - a) further education music colleges: schools with a 3-year educational cycle. Graduation from such a school, upon passing the professional diploma exam, is awarded with a professional musician or musical theatre actor's licence.
  - b) further education visual art colleges: schools with a 2-year educational cycle. Graduating from such a school, upon passing the professional diploma exam, is awarded with a professional visual artist's licence.

The Minister of Culture and National Heritage manages 259 schools and educational bodies (including 8 boarding schools), which employ 10 769 teachers and educate 55 986 students.

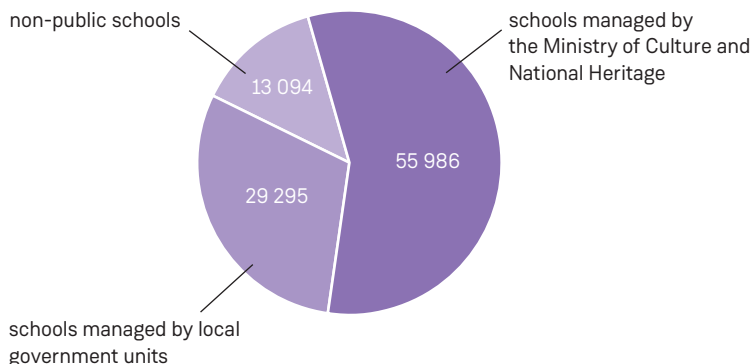
Within its supervising capacity, the Ministry of Culture and National Heritage coordinates the work of 146 schools run by local government units. These schools employ 5 694 members of staff and educate 29 395 students. The Minister of Culture and National Heritage supervises the work of 350 non-public schools, of which 164 have the rights of a public school. Altogether, these have 3 064 employed teachers and 13 094 students.

#### PRIMARY AND SECONDARY ART SCHOOLS



Source: System of Educational Information

## NUMBER OF PUPILS BY TYPE OF ART SCHOOL



Source: System of Educational Information

Music schools at the primary level dominate in the network of art schools. They offer training in playing a chosen instrument and enrich musical appreciation. Apart from their educational work, they also organise concerts and numerous music contests. Students are trained to play a selected instrument, such as piano, harpsichord, organ, violin, viola, cello, double bass, guitar, harp, accordion, bassoon, flute, clarinet, oboe, trombone, horn, saxophone, trumpet, tuba, and percussion. They also participate in individual classes with an accompanist, and in group classes such as rhythm ear training, instrumental ensembles, orchestra and choir. Education in a music school at the primary level covers also group theory classes on ear training with music audio recordings. The most talented graduates of such schools continue their education in music schools at the secondary level, enabling them to obtain a diploma providing them with a licence in the music or musical theatre acting profession. The diploma gives students the right to apply to music academies.

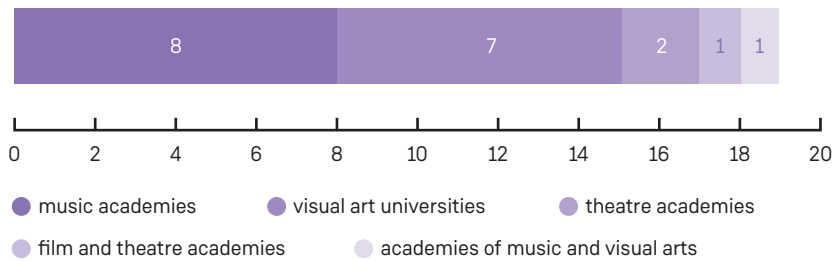
Visual art education has a two-stage structure: at the secondary level art vocational school, which enables graduates to gain the professional title of visual artist, and at the higher education level in Academies of Fine Arts. Art schools provide the following core classes: art history, drawing and painting, sculpture, design foundations, and modular classes to widen interests and knowledge on, optionally, either multimedia and photography or collective art projects, as well as classes within a chosen speciality or vocational specialisation.

Ballet education also has a two-stage structure: at the secondary level art vocational school, which enables students to gain the professional title of dancer, and at the higher education level in Music Academies. Dance schools deliver the following core subjects: classical dance, contemporary dance, folk and characteristic dance, historic dance, rhythmic training, music audio recordings, history of dance, make-up foundations and modular auxiliary classes.

Circus art schools, with a 3-year educational cycle, deliver education that enables graduates to obtain a diploma qualifying in the circus artist profession upon passing the diploma exam.

Higher art education comprises 19 universities: 8 music academies, 7 visual art academies, 2 theatre academies, 1 film and theatre academy and 1 educating in music and the visual arts. They educate approximately 16 000 students, which amounts to about 1% of all HE students in Poland.

#### ART UNIVERSITIES IN POLAND



Source: [www.mkidn.gov.pl](http://www.mkidn.gov.pl)

Despite the current demographic dip, the interest in art degrees is unwavering. This year, university recruitment saw over 20 applications per place for some degrees. The quality of education is proven by the number of foreign students, who constitute about 3% of students. In comparison, in general higher education, foreign students make up about 1%.

The basic tenet of art education is the individual development of each pupil and student. The specific type of didactics, based on a master and student relationship has an influence on personality, sensitivity and creative abilities. Universities constantly modify their educational offer towards the management and organisation of cultural life. People educated at art universities that combine art education with the management of culture have the potential to become the best culture managers. Therefore, higher

art education academies train not only professional artists, but also staff for institutions and places of culture. Even though schools and universities are institutions of culture in the legal sense, they form culture-generating centres that are pivotal for local communities. A rich offer of concerts, exhibitions and other cultural events presented to a wide audience, often free or costing the proverbial peppercorn, provides a substantial supplement to the work of professional institutions.

Didactic and culture-generating success depends, to a large degree, on procuring the right property. Investments aimed at creating buildings fit for the twenty-first century have been carried out or concluded in many schools, and almost all art universities.

The art education system also uses a separate system for supporting talent. Each year, the Minister of Culture and National Heritage grants scholarships to pupils of art schools for their exceptional achievements, as well as to undergraduate, postgraduate and doctoral students. They are also supported by the Minister through the Young Poland programme. Similarly, on National Education Day, teachers are awarded with the Minister of Culture and National Heritage Prize for remarkable achievements or innovative solutions in their pedagogic work. Further, teachers and heads of art schools are presented with awards by the Art Education Centre Director.

The Minister also awards art scholarships or culture promotion scholarships to people involved the Arts, culture promotion or national heritage preservation. Moreover, prominent artists, whose work especially aids in the development, promotion and protection of culture, are awarded with the annual Minister of Culture and National Heritage Prize.

## **ABOUT THE CENTRE FOR ART EDUCATION**

The Centre for Art Education is a special supervisory unit, through which the Ministry of Culture and National Heritage provides pedagogical overseeing of public and non-public schools and art institutions. School inspectors from the Centre for Art Education are tasked with the role of pedagogical supervisors.

The Centre for Art Education also runs Nationwide Consultation Points for teachers and students of music schools at the primary and secondary level. The idea behind its work is to present the most innovative working practices for music instrument training, to enable experience exchange, to provide teachers with help on teaching methods, and to support the

teaching of gifted students and those with special education needs. The teachers of these classes are renowned artist-teachers.

In terms of the support for pupils and teachers of art schools, the Centre for Art Education runs three Specialist Psychology and Pedagogy Counselling Services, which provide services in the area of: counselling, integration and supervision, information and training, as well as publication and research. These include: psychology consultations, therapeutic counselling, psychology diagnostics, integration of the community of psychologists and pedagogic therapists, workshops and training in the psychology of art education, together with research projects and publications.

In the school year 2016/2017, the counselling service delivered 375 psychological consultations to art school teachers (40.5%), pupils (24.3%) and their parents (35.2%). 44 therapeutic sessions were conducted, and 13 diagnoses and psychological evaluations were carried out. There were 8 regional meetings in their integration and supervision capacity, whilst in their training capacity, 35 workshops and pedagogic workshops were conducted. In terms of publications, the following volumes were released in the Psychological and Pedagogical Bulletins of the Centre for Art Education series No. 3. *Development and Prevention in Art Schools* (CEA Publishing, Warsaw 2016) and *Psycho-Pedagogical Methods of Working with the Youngest Pupils and Pupils with the Risk of Dyslexia in Art Schools. Guidebook for Music Instrument Teachers Including over 50 Exercises and Games Aiding in Playing a Music Instrument* by U. Bissinger-Ćwierz (CEA Publishing, Warsaw 2016).

Apart from its core work, the Counselling Service provides reports on development and prevention work in art education, which enables the comparison of data of tasks completed under multi-annual governmental programmes.

## FORECAST FOR 2018

In 2015, a new artistic initiative was launched called *The Polish Nationwide Music Contest of the Centre for Art Education*, organised for all core specialisations (instrumental and vocal) taught in secondary music schools, but also for small instrumental ensembles (including pop and jazz bands) and early music ensembles. The main aim of this contest is selection and promotion of gifted young musicians. Due to the great number of specialisations, the Contest has been organised in a 3-year cycle for instruments, specialisations and ensembles.

In 2016, an edition for cello, double bass, trumpet, clarinet, guitar, organ, jazz vocal, chamber brass bands, and percussion bands was organised, which was crowned with two concerts by the winners, performed at the Witold Lutosławski Polish Radio Concert Studio and in the Polish Army Field Cathedral in Warsaw. The 2017 edition included harpsichord, flute, oboe, harp, vocal, piano, percussion, piano duets, early music ensembles, and jazz bands. This event also ended with the presentation of the winners at the Witold Lutosławski Polish Radio Concert Studio. The 2018 edition is planned for violin, viola, accordion, French horn, saxophone, bassoon, trombone, tuba, stage singers, and chamber ensembles. A concert by the winners will take place on 25<sup>th</sup> May 2018 in the Witold Lutosławski Polish Radio Concert Studio .

As a result of the parliamentary Act on Celebrations of the Centenary of Regaining Independence, the Ministry of Culture and National Heritage (the department of Art Education and Cultural Education), the Centre for Art Education and the State Visual Art Schools in Warsaw have organised a Nationwide Competition for Art School Students for the Centenary of Regaining Independence. The contest will be run in five categories: drawing, graphic design, sculpture, painting and multimedia. The key aims are the celebration of the Centenary of Regaining Independence, commemoration of the events of November 1918, development of patriotic feeling among art school pupils, and promoting and strengthening knowledge of Polish history, especially in the times of the partitions and regaining independence. The winners will be announced on 10<sup>th</sup> October 2018.



## SELECTED LITERATURE

Specific information on art education in Poland is available at:

- *Report on Primary Level Music Schools*, Music and Dance Institute 2012, Warsaw, available at: [www.cea.art.pl](http://www.cea.art.pl).
- *Report on Secondary Level Music Schools*, Music and Dance Institute 2014, Warsaw, available at: [www.mkidn.gov.pl](http://www.mkidn.gov.pl).
- The 2017 CEA Report on Learning Results with the Subject *Music Foundations with Elements of Notes Edition* available at: [www.cea.art.pl](http://www.cea.art.pl).
- *Psychological and Pedagogical Bulletins of the Art Education Centre, Bulletin Nos. 1-3*, available at: [www.cea.art.pl](http://www.cea.art.pl).



- *Bulletin\_visual artist* – An on-line bulletin of visual art schools, available at: [www.cea.art.pl](http://www.cea.art.pl).
- *Bulletin\_visual artist\_musician\_artist\_animator* – A Facebook page presenting information of recent events in art schools and institutions of culture.

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# DANCE<sup>1</sup>

The Institute of Music and Dance

The world of dance in Poland is organised around ballet troupes, music groups, several leading centres for modern dance and, to a large degree, festivals of predominantly modern dance, which are the basic form for presenting Polish and international productions. Polish creators operate on the international market as participants and partners in networks and residency projects. In recent times, more and more theatres, museums and centres of culture and cultural centres have opened themselves to dance, including guest performances and joint productions.

Within Poland, there are several hundred song and dance ensembles with amateur and semi-professional status, and three professional groups: The Mazowsze Song and Dance Folk Group, The Śląsk Stanisław Hadyna Song and Dance Ensemble and The Representative Artistic Ensemble of the Polish Armed Forces. In addition, a professional historical dance ensemble called the Cracovia Danza Court Ballet operates in Kraków. In recent years, there has been a rapid development of the so-called new tradition movement, which is based on practices originating in traditional folk dance and music.

1 This article is an updated summary of the *Dance* paper published in the first issue of the *Annual of Polish Culture*.

## INSTITUTIONS AND THE INDEPENDENT COMMUNITY

There are 22 public institution groups and ensembles in Poland (ballet, music, song and dance ensembles) employing professional dancers, of whom 20% are foreigners. There are also musical theatres, which are partially financed from public subsidies (the Roma Theatre in Warsaw), while others operate as private ventures (for example, the Buffo Theatre).

Of the institutional ensembles, the Polish National Ballet, employing around 80 dancers and operating within the framework of the Grand Theatre – National Opera, enjoys autonomous status. There are also eight ballet troupes associated with opera houses (Poznań, Kraków, Łódź, Szczecin, Bytom, Bydgoszcz, Wrocław, Gdańsk), two modern and jazz ensembles – the Polish Dance Theatre and the Dance Theatre in Kielce – and one pantomime ensemble, the Wrocław Henryk Tomaszewski Pantomime Theatre. The Lublin Dance Theatre and the Chorea Theatre also operate under the auspices of the Lublin local authorities. Recently, the Baltic Dance Theatre under the artistic directorship of Izadora Weiss, which previously operated within the framework of the Baltic Opera in Gdańsk, changed its status to become autonomous, and altered its name to the White Dance Theatre.

Apart from institutional ensembles, there is a community of independent artists of around 400 people (choreographers and dancers), who base their work on grants and projects, and are frequently involved in undertakings at home and abroad. Additionally, the Polish National Ballet and Polish Dance Theatre organise projects for young choreographers, who later develop their work also outside their home institution.

In Poland, there is only one dance production house, located in Poznań (*Old Brewery New Dance*) embedded in a post-industrial space, specialising in the production and promotion of new trends in contemporary choreography. In addition, there are several interdisciplinary centres, of which the most powerful is currently the Centre of Culture in Lublin. There is also the emerging ROZBARK Dance and Movement Theatre, the Chorea Theatre in Łódź, the Dance Theatre in Kraków, the Dance Theatre in Kielce, and the Żak Club in Gdańsk. The most important groups and collectives include: Dada von Bzdülów, Dance Theatre in Sopot, and an independent collective of choreographers operating in the Centre in Motion. Characteristic of the Polish dance scene is well-developed cooperation between choreographers and theatre directors.

The world of dance in Poland is focussed to a large extent around festivals, of which the oldest have been operating for over 20 years; for example, the International Dance Theatre Festival in Lublin, the International Body/Mind Contemporary Dance Festival, and the Łódź Ballet Meetings. In Poland, around 30 festivals of modern, traditional and ballet dance are held annually. Moreover, several reviews and festivals of traditional dance are organised, of which one of the most interesting is the International Festival of Highland Folklore in Zakopane. Communities of the new tradition also organise their own festivals, the largest one being the All Mazurkas of the World festival.

Due to the drastic shortfall in dance infrastructure, such as centres for dance, dance centres and choreographic centres, performances are organised within existing theatre structures, whilst regular modern and ballet dance reviews within the Dance Stage Studio are undertaken by the Studio Theatre in Warsaw in cooperation with the Institute of Music and Dance. In Warsaw, starting in September 2017, the Dance Art Centre began permanent residence in the KADR Culture Centre. A permanent contemporary dance programme is also presented by the New Theatre.

Roughly every two years in Poland, the Polish Dance Platform is organised, which provides a review of the most interesting modern dance productions, addressed to a professional, international audience. The next edition is planned for Spring 2019 in Gdańsk.

## FINANCING

Apart from locally-funded institutions and the Polish National Ballet, funding of dance in Poland is based on a grant system i.e. artists may apply for financing to the Ministry of Culture and National Heritage, the Music and Dance Institute, city and voivodeship offices, as well as for additional special projects. This results in a situation where artists function in a climate of financial instability and precarity, and sustaining a troupe in such conditions is virtually impossible due to the lack of long-term subsidies.

## EDUCATION

Dance education in Poland is provided at a general and higher education level. There are five public General Ballet Schools, located in Bytom, Gdańsk, Łódź, Poznań, and Warsaw. Admission for children of 10 years of

age to the 1<sup>st</sup> level is subject to an entry exam, whilst the whole education cycle lasts 9 years.

At the higher education level, the most comprehensive programme for an artist/performer is offered by the National Academy of Theatre Arts in Kraków, the Department of Dance Theatre in Bytom and the Frederic Chopin Music University in Warsaw, which also offers ballet education studies and a postgraduate degree in dance theory.

Undergraduate level education is also available at a private higher education school: the University of Humanities and Economics in Łódź, in the Art Department, which has, since 2008, provided degrees in Dance Studies with the specialisation: dancer-choreographer.

Auxiliary training at the postgraduate level of dance or choreography studies is offered by the Music Academy of Grażyna and Kiejstut Bacewicz in Łódź and the Frederic Chopin Music University in Warsaw. The Academy of Physical Education in Poznań has also launched a new undergraduate degree: dance in physical culture.

## **ABOUT THE MUSIC AND DANCE INSTITUTE**

The Music and Dance Institute is a state cultural institution. The primary mission of the Institute is the development of music and dance culture in Poland. The Institute provides its own residency, artistic, academic, publishing and scholarship programmes addressed to the Polish music and dance community, maintains several internet websites, and also, in its managing capacity, carries out Ministerial programmes. A great deal of the Institute's activities consist of broadly-understood cultural education, implemented through independent projects, as well as through programmes managed directly by the Institute and addressed to various social and age groups. The Music and Dance Institute offers analysis of the dance and music communities, presents reports and proposals to the Minister, provides expert advice, conducts documentation and archival work, orders research, works to improve the quality of music and dance education, supports existing cultural institutions and NGOs, initiates celebrations of anniversaries that are important for the history and development of dance and music, and also coordinates the work of cultural institutions. The Institute is part of an information exchange programme between national and international professional organisations.

[www.imit.org.pl](http://www.imit.org.pl)



## LITERATURE

- *I Dance Congress*, red. J. Hoczy, J. Szymajda, IMIT, [http://imit.org.pl/uploads/materials/files/kongres\\_tanca\\_raport.pdf](http://imit.org.pl/uploads/materials/files/kongres_tanca_raport.pdf) [accessed: 10.09.2017]
- <http://muzykapolska.muzykapolska.org.pl/taniec.html> [accessed: 10.09.2017]
- Website: [www.taniecpolska.pl](http://www.taniecpolska.pl) offers access to a database of artists, institutions (ensembles, festivals) and a current events programme, in English [accessed: 20.10.2017].
- Website: [www.tance.edu.pl](http://www.tance.edu.pl) presents Polish national and traditional dances. The website contains articles and audio-visual materials [accessed: 20.10.2017].

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# THEATRE

The Zbigniew Raszewski Theatre Institute

Since 2010, the Theatre Institute has published a *Theatre in Poland* yearbook documenting every theatre season, showing the diversity and richness of Polish theatre and recording the work of several hundred theatres of all types (national, voivodeship, city, county, those within cultural institutions, private theatres, associations, foundations and community projects) and various types of performance (dramatic, musical, puppet, dance and movement theatres, educational and visual arts). Data on the number and types of performances in theatres is supplemented by information on theatre institutions, the educational system, theatre halls, festivals, academic conferences, exhibitions, dramaturgy and design competitions etc.

The *Theatre in Poland 2017* yearbook documents the artistic production of 847 theatres of diverse status, character and administrative dependence in the 2015/2016 season, as well as providing an up-to-date contact details database. For comparison, in the 2014/15 season there were 795 theatres, in 2013/14 – 778 and in 2012/13 – 752. Of such theatres 120 are public institutions under the authority of the Ministry of Culture and National Heritage. Two of these are dramatic theatres, the National Theatre in Warsaw and the Helena Modrzejewska National Stary Theatre in Kraków, as well as one music theatre, the Grand Theatre – National Opera in Warsaw. Under voivodeship authority, there are 26 dramatic, 15 musical and 2 dance and movement theatres. City mayors administer 36 dramatic theatres, 6 musical, 24 puppet, 3 dance and movement and 4 other theatres.

In terms of performance type, the theatres can be divided into: 90 dramatic theatres (including 64 public institutions), 67 puppet theatres (including 25 public), 38 musical theatres (including 22 public), and 96 dance and movement theatres (including 5 public). There are 556 companies in the other category, as their type of performance cannot be ascribed to any of the categories already mentioned.

#### THEATRES CLASSIFIED BY THEIR ADMINISTRATIVE AUTHORITY AND PERFORMANCE MODE

	DRAMATIC	MUSICAL	PUPPET	DANCE AND MOVEMENT	OTHER
national	2	1			
voivodeship	26	15		2	
city	36	6	24	3	4
county			1		
private	8	9	23	16	116
associations	8		3	16	120
foundations	4	4	6	12	65
offices of city cultural institutions	4	1	1	14	86
offices of gmina cultural institutions			1	1	9
community initiatives				11	48
other	2	2	8	21	108
total	90	38	67	96	556

Source: Author's own based on *Theatre in Poland 2017*

847 theatres are located in 159 cities and towns. It needs to be emphasised that this number includes both large public institutions, such as repertory theatres and opera houses, as well as small companies and troupes which work on an intermittent basis. Therefore, the number of theatres itself does not say much about the size of these units and their organisational status, but it does certainly show the diversity and vitality of theatre culture.



## THEATRES IN THE BIGGEST CITIES, BY TYPE OF PERFORMANCE

	DRAMATIC	MUSICAL	PUPPET	DANCE AND MOVEMENT	OTHER	TOTAL
Warsaw	29	9	15	30	111	194
Kraków	10	4	4	8	52	78
Wrocław	4	4	3	11	41	63
Poznań	2	2	1	5	32	42
Łódź	4	2	6	4	23	39
Gdańsk	1	1	3	9	16	30
Lublin	7	1	1	4	16	29
Szczecin	2	2	2	2	13	21
Białystok	1	1	3	3	11	19

Source: Author's own based on *Theatre in Poland 2017*

In 2016, the budgets of public theatres amounted to 1 123 358 250 PLN. Grants within these budgets totalled 908 425 638 PLN. National theatres had 168 332 735 PLN at their disposal, voivodeship theatres – 497 607 934 PLN, city institutions - 456 401 105 PLN, and county theatres (in fact a single theatre) – 1 016 476 PLN. Grants constituted, on average, 80.9% of theatre budgets.

In the 2015/2016 season, there were 4 431 members of staff employed in the artistic teams of 120 public theatres, which included 1 607 actors, 370 puppeteers, 322 singers, 623 choir singers, 555 dancers and 10 mime artists.

*Theatre in Poland 2017* registered 1 520 premieres in the 2015/2016 season. This included 119 pre-premieres performed in Poland for the first time – 8% of the total repertoire. This relatively small number suggests that Polish theatres prefer to stage well-known plays. Premieres of classical works were performed 468 times, whilst contemporary plays 1 052 times. Among plays shown for the first time, there were 5 premieres of classical plays, and 76 of contemporary Polish plays.

The figure of 1 520 premieres constitutes 27% of the overall repertory; out of a total of 5 665 recorded in the theatre Yearbook.

Premieres were staged in 530 theatres. They were performed 10 908 times, with an audience of 2 020 055 spectators.

#### PREMIERES IN THE 2015/2016 SEASON, BY GENRE

	2015/2016 SEASON		
	CLASSICAL	CONTEMPORARY	TOTAL
dramas	151	364	515
screenplays		4	4
comedies and farces	32	96	128
adaptations	88	80	176
ballets	9	6	15
dance theatre shows	8	109	117
musicals	3	15 (including one for children)	18
operas	46	7 (including two for children)	53
operettas	7		7
concerts	5	6	11
cabarets		21	21
pantomime	2	7 (including one opera/ pantomime)	9
performance	7	76	83
poetry performance	15	6	21
performances for children	61	129	190
musical performances	27	60	87
street performances	1	6	7
improvised performances		5	5
animation theatre		1	1
puppet performances for adults	1	7	8
religious performances	2		2
social performances		9	9
stand up		2	2
shadow play		1	1
physical performances		1	1
spectacles		1	1

Source: Author's own based on *Theatre in Poland 2017*

The Yearbook also registered 29 amateur plays (3 classical and 26 contemporary), an original clowns' performance, 4 educational performances and 1 preventative. Perhaps, in future seasons, these new categories will be included officially in the classification.

41% of all premieres – 627 – took part in public theatres (including 100 first productions in Poland). The 8 754 premiere plays in public theatres were watched by 1 787 467 people.

20 532 performances of 1933 plays in the theatre repertory were seen by 4 523 944 spectators.

In the 2015/2016 season, theatres presented altogether 2 560 plays, which were performed 29 286 times, whilst these performances were seen by 6 311 411 spectators, more than in the previous season by 614 928 people! In the previous season, these numbers were as follows: there were 2 565 plays staged, which were performed 27 846 times and seen by 5 696 483 spectators.

Premieres and first premieres comprised 24.4% public theatres' repertory (in the previous season this figure was 30.4%).

#### PUBLIC THEATRES WITH THE GREATEST NUMBER OF PLAYS IN THEIR REPERTORY

2015/2016 SEASON	
THEATRE NAME	NUMBER OF PLAYS IN REPERTORY
Wrocław Opera	55 (8)
Ludowy Theatre in Kraków	43 (5)
Dramatic Theatre of the Capital City of Warsaw	44 (9)
Wybrzeże Theatre	45 (11)
Białystok Puppet Theatre	36 (7)
Polish Theatre in Warsaw	34 (9)
Ludwik Solski Theatre in Tarnów	34 (6)
Grand Theatre in Poznań	34 (6)
Kazimierz Dejmek Nowy Theatre	33 (10)
Helena Modrzejewska National Stary Theatre in Kraków	33 (5)
Kraków Opera	33 (10)
Capitol Musical Theatre	33 (22)
Polish Theatre in Szczecin	32 (6)
Bagatela Theatre	31 (4)

Groteska Theatre	31 (4)
The Stanisław Wyspiański Śląski Theatre	31 (10)
Olsztyn Puppet Theatre	28 (4)
Polish Theatre in Bydgoszcz	27 (12)
Stanisław Ignacy Witkiewicz Theatre	27 (4)

Source: Author's own based on *Theatre in Poland 2017*

In the 2015/2016 season, there were 1 459 authors' names and 4 511 titles on the playbills of 847 theatres, and 705 authors of 1 039 works had their premieres and first performances.

#### PREMIERES, BY AUTHOR'S ORIGIN AND NUMBER OF FIRST PERFORMANCES

COUNTRY	2015/2016 SEASON			
	CLASSICAL		CONTEMPORARY	
	PREMIERES	PRE-PREMIERES	PREMIERES	PRE-PREMIERES
Antiquity	3			
Argentina			1	
Australia			2	1
Austria	16		6	3
Belarus			3	1
Belgium	1		1	
Brazil				1
Canada	2		7	3
Chile			1	
Croatia			2	
Czech Republic	5		6	
Denmark	9		3	
Estonia			1	
Finland				
France	49		33	2
Germany	21	2	17	3
Great Britain	63		25	5
Hungary	3		6	

COUNTRY	2015/2016 SEASON			
	CLASSICAL		CONTEMPORARY	
	PREMIERES	PRE-PREMIERES	PREMIERES	PRE-PREMIERES
India				
Ireland			3	2
Italy	17		6	
Japan	2			
Lebanon				1
Lithuania			1	
Netherlands			4	1
Norway	3		5	
Peru				
Poland	163	1	423	76
Romania			4	1
Russia	30		15	3
Serbia			2	
Slovakia			1	
Slovenia			1	
Spain	3		6	1
Sweden	3	1	6	
Switzerland	1			
Syria				
Turkey			1	
Ukraine	1			1
USA	14		28	9

Source: Author's own based on *Theatre in Poland 2017*

The Yearbook also records data on the mobility of Polish theatre companies. In the 2015/2016 season, out of 847 theatres registered in *Theatres in Poland 2017*, 387 performed at other locations 3 449 times. Of these, 3 185 were national tours, including festivals (1 441), and 264 tours were abroad, including to festivals (123).

For public theatres, the statistics are as follows: out of 120 public theatres, 113 companies performed at other locations 1 822 times in total, including 615 festivals. Public theatres went abroad 139 times, including to 56 festivals.

## CITIES IN POLAND THE MOST FREQUENTED BY THEATRE COMPANIES.

2015/16 SEASON	
Warsaw	246
Kraków	182
Łódź	104
Gdańsk	100
Poznań	97
Wrocław	89
Katowice	85
Lublin	59
Toruń	52
Szczecin	50
Częstochowa	48
Rzeszów	47
Białystok	39
Kielce	37
Chorzów	34
Gdynia	32
Bydgoszcz	31
Tarnów	31
Tychy	29

Source: Author's own based on *Theatre in Poland 2017*

## ABOUT THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE

The Zbigniew Raszewski Theatre Institute was founded on 1<sup>st</sup> July 2013. It is an institution reporting to the Ministry of Culture and National Heritage. It documents, promotes and publicises Polish theatre, as well as supporting and endorsing research, publishing and educational work. The Institute is a book publisher and produces an on-line journal in English on Polish theatre, the *Polish Theatre Journal*. The Institute runs the largest website on Polish theatre [www.e-teatr.pl](http://www.e-teatr.pl), a specialist bookshop, PROSPERO, [www.prospereo.e-teatr.pl](http://www.prospereo.e-teatr.pl), and manages the biggest thematic archives in Poland, storing documentation on contemporary theatre at the Barbara Krasnodębska Theatre Documentation Office. It is the editor and publisher of the *Encyclopedia of*

*Polish Theatre* (available on-line [www.encyklopediateatru.pl](http://www.encyklopediateatru.pl)), which is an open source website combining elements of a classically-organised academic publisher, and a thematic platform including entries relating to theatre phenomena and its terms, biographical entries, a record of premieres, a chronicle of theatre events illustrating the history of Polish theatre on a time axis in the context of the world theatre history, as well as databases storing information on the history of theatres and companies, Polish TV Theatre, Polish Radio Theatre, theatre architecture, scenography, critique etc. The Institute also conducts research on theatre through the organisation of expert lectures, academic conferences, and the preparation of reports and analyses.

The Theatre Institute is an organiser of its own programmes and coordinator of the programmes of the Ministry of Culture and National Heritage, such as:

- The Nationwide Competition for the Exhibition of Polish Contemporary Art
- The Contest on Staging Historical Polish Literature 'Live Classics'
- The Jan Dorman Competition
- Theatre Poland
- Summer in the Theatre
- The Theatre Photography Contest
- The 'Placówka' project
- The Academic and Publishing Competition
- The Best Master's thesis on theatre studies, spectacles and performance

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Hard copies of the *Theatre in Poland* yearbook are available in the Prospero bookshop, and on-line editions are available at: [www.encyklopediateatru.pl](http://www.encyklopediateatru.pl).

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# HISTORICAL MONUMENTS. THE STATE OF CONSERVATION

National Heritage Board of Poland

One of the statutory duties of the National Heritage Board of Poland is to monitor the state of conservation and the valuation of cultural heritage properties, in addition to recording and analysing threats to cultural heritage, especially objects inscribed in the World Heritage List and thereby recognised as monuments of history, and those under special threat.

The National Heritage Board of Poland is a unit responsible for the creation of the *Report on the State of Preservation of Immovable Monuments in Poland* (Books A and C) within the *National Programme for the Protection and Guardianship of Monuments for the years 2014–2017*, adopted by the resolution of the Council of Ministers No. 125/2014 of 24<sup>th</sup> June 2014 (Specific Objective 1: The support of systemic solutions for the protection of cultural heritage in Poland, Line of Action 6). The main aim of the National Programme, which provides a framework for specific objectives, is the strengthening of the role and protection of cultural heritage in the development of the cultural and creative potential of Poles (Specific Objective 4 SRKS 2020).

The starting point for the aforementioned activities is the documentation of the register of monuments and the national inventory of monuments collected by the National Heritage Board of Poland, as well as the monument databases created on the basis thereof. The properties recorded on the list of monuments, as of 30<sup>th</sup> June 2017, are presented in the tables below.

Between 2009–2015, the National Heritage Board conducted verification of all items recorded in the register of immovable monuments with relation to their status as of 30<sup>th</sup> September 2008. This verification consisted of two stages: administrative analysis of documents on monument conservation and their documentation, including evidence materials, followed by field visits. Altogether, 63 919 properties – architectural monuments, buildings, green areas and cemeteries – were subjected to this verification.

## MONUMENTS ENTERED INTO THE REGISTER OF MONUMENTS (as of 30<sup>th</sup> June 2017)

PROVINCE	IMMOVABLE (BOOK A)	ARCHAEOLOGY (BOOK C)	MOVABLE (BOOK B)	TOTAL
Dolnośląskie	8 738	1 480	39 376	49 594
Kujawsko-Pomorskie	3 438	190	10 308	13 936
Lubelskie	4 240	176	19 254	23 670
Lubuskie	4 490	539	6 568	11 597
Łódzkie	2 811	143	14 407	17 361
Małopolskie	5 981	488	25 816	32 285
Mazowieckie	7 382	406	22 273	30 061
Opolskie	3 312	1 219	8 367	12 898
Podkarpackie	5 010	480	52 241	57 731
Podlaskie	2 391	276	4 535	7 202
Pomorskie	3 552	566	6 040	10 158
Śląskie	4 084	241	7 818	12 143
Świętokrzyskie	1 895	210	13 762	15 867
Warmińsko-Mazurskie	6 173	286	5 235	11 694
Wielkopolskie	7 757	677	23 494	31 928
Zachodnio-Pomorskie	3 934	370	2 236	6 540
TOTAL	75 188	7 747	261 730	344 665

Source: National Heritage Board of Poland

The key point of this exercise was to determine the actual state of monuments under statutory protection, and to identify threats to such monuments and their causes. The verification revealed 6 categories of monuments divided according to the state of conservation:

- Non-existent monuments (non-existent objects, yet still present in the records),
- Monuments which lost their heritage value (due to large-scale deterioration caused by lack of protection, or damaging construction works),
- Endangered monuments (which have not yet lost their heritage value),
- Monuments transferred to museums (retained in the records of monuments, despite their inclusion in a museum inventory),
- Translocated monuments (transferred to another location after the date of their inclusion in the monument records),
- Monuments unidentified in the field (due to insufficient information included in the decision to enter them into the register of monuments)

STATISTICAL REPORT ON IMMOVABLE MONUMENTS  
ENTERED INTO THE REGISTER (book A)  
(as of 30<sup>th</sup> June 2017)

PROVINCE	URBAN	SACRAL	DEFENSIVE	INDUSTRIAL	UTILITY	
Dolnośląskie	132	1 388	276	451	641	
Kujawsko-Pomorskie	20	539	153	214	258	
Lubelskie	43	826	152	115	233	
Lubuskie	34	554	143	172	250	
Łódzkie	34	515	44	211	118	
Małopolskie	57	930	168	131	363	
Mazowieckie	130	999	127	395	292	
Opolskie	32	573	100	154	205	
Podkarpackie	48	1094	167	126	262	
Podlaskie	66	526	19	121	101	
Pomorskie	58	501	176	229	294	
Śląskie	65	609	70	285	265	
Świętokrzyskie	34	500	48	87	70	
Warmińsko-Mazurskie	63	609	164	350	523	
Wielkopolskie	130	1 172	77	417	740	
Zachodnio-Pomorskie	53	869	112	210	178	
TOTAL	999	12 204	1 996	3 668	4 793	

Source: National Heritage Board of Poland

	RESIDENTIAL	CEMETERIES/ GRAVEYARDS/PALACES	PUBLIC UTILITY	COMMUNICATION	MANOR HOUSES	GREEN AREAS	SMALL ARCHITECTURE	OTHER	TOTAL
	2 709	797	738	67	332	831	56	320	8 738
	668	596	227	9	132	409	10	203	3 438
	764	484	223	76	327	554	148	295	4 240
	2 442	283	202	14	59	199	19	119	4 490
	720	314	196	11	141	388	24	95	2 811
	1 788	466	382	49	409	419	140	679	5 981
	2 292	781	633	56	368	907	82	320	7 382
	1 222	190	189	40	125	229	79	174	3 312
	1 511	357	310	36	280	349	184	286	5 010
	718	109	161	9	313	109	28	111	2 391
	1 035	323	278	24	120	273	33	208	3 552
	1 666	235	405	40	74	187	37	146	4 084
	281	210	84	16	182	223	24	136	1 895
	2 215	383	316	67	597	433	280	173	6 173
	1 880	1 067	549	30	340	1 034	32	289	7 757
	477	381	310	44	297	743	19	241	3 934
	22 388	6 976	5 203	588	4 096	7 287	1 195	3 795	75 188

STATISTICAL REPORT ON ARCHAEOLOGICAL IMMOVABLE MONUMENTS  
 ENTERED INTO THE REGISTER (book C)  
 (as of 30<sup>th</sup> June 2017)

PROVINCE	HILLFORT	SETTLEMENTS / CAMPS	BURIAL SITES	RAW MATERIAL PRODUCTION SITES	OTHER	TOTAL
Dolnośląskie	250	898	180	31	121	1 480
Kujawsko-Pomorskie	156	17	10	0	7	190
Lubelskie	51	6	99	2	18	176
Lubuskie	45	374	89	4	27	539
Łódzkie	70	23	39	0	11	143
Małopolskie	46	328	27	13	74	488
Mazowieckie	82	186	69	10	59	406
Opolskie	100	875	50	30	164	1 219
Podkarpackie	62	271	75	2	70	480
Podlaskie	51	38	181	1	5	276
Pomorskie	119	196	231	11	9	566
Śląskie	42	100	24	5	70	241
Świętokrzyskie	26	78	23	12	71	210
Warmińsko-Mazurskie	164	56	47	0	19	286
Wielkopolskie	249	286	114	3	25	677
Zachodnio-Pomorskie	243	69	53	1	4	370
TOTAL	1 756	3 801	1 311	125	754	7 747

Data published at: <https://danepubliczne.gov.pl>

Source: National Heritage Board of Poland

STATISTICAL REPORT ON MOVABLE MONUMENTS  
ENTERED INTO THE REGISTER (book B) together  
with movable technological heritage  
(position as of 30<sup>th</sup> June 2017)

PROVINCE	ART AND HANDICRAFT MONUMENTS			TECHNOLOGICAL HERITAGE	TOTAL
	CHURCH INTERIOR	COLLECTIONS	OTHERS		
Dolnośląskie	34 195	392	4 408	381	39 376
Kujawsko-Pomorskie	9 684	88	453	83	10 308
Lubelskie	17 020	779	1 375	80	19 254
Lubuskie	5 705	0	692	171	6 568
Łódzkie	12 783	602	928	94	14 407
Małopolskie	21 227	1 087	3 453	49	25 816
Mazowieckie	14 090	3 538	3 099	1 546	22 273
Opolskie	7 124	744	436	63	8 367
Podkarpackie	14 431	36 345	1 352	113	52 241
Podlaskie	3 955	65	502	13	4 535
Pomorskie	5 790	65	139	46	6 040
Śląskie	4 897	2 193	667	61	7 818
Świętokrzyskie	11 331	1 251	1 084	96	13 762
Warmińsko-Mazurskie	4 810	265	78	82	5 235
Wielkopolskie	21 284	1 036	915	259	23 494
Zachodnio-Pomorskie	1 990	4	112	130	2 236
TOTAL	190 316	48 454	19 693	3 267	261 730

Data published at: <https://danepubliczne.gov.pl>

Source: National Heritage Board of Poland

Among 7 100 monuments included in the verification categories, over half of them (3 984) qualified as endangered monuments which have not lost their heritage value. It was discovered that 1 864 objects no longer exist, and 641 properties had lost their heritage value. 154 objects had been transferred to museums, whilst 86 monuments were translocated to other sites (including private or association-run open-air museums). Monuments not meeting conditions for the above-mentioned groups were regarded as not in danger. This includes items in variable condition, which covers monuments of preserved heritage value, including those in good technical condition, as well as those requiring renovation to a varying degree. Monuments not included in the verification groups do not require urgent conservation works. The general results of the verification by province are presented in the table on the next page.

As a result of the verification process, it was discovered that the most common causes of endangering monuments are the lack of preservation, ongoing conservation works and protection (68%), the lack of usage (60%) and the wear and tear on the construction and building material (60%). Much rarer were threats caused by inappropriate construction and renovation works carried out within monuments, for example modernisation or extensions (6%) or works in the vicinity, for example transport infrastructure, and new buildings in the closest vicinity (3%). At least two reasons causing the threat to a monument were usually identified.

The most common reason for the loss of heritage value of registered objects are transformations of the original historical form together with the destruction of authentic fabric as a result of modernisation and adaptation (65%). This mostly refers to buildings still in use, often in a good technical condition, for example, residential, public utility, workshops and industrial buildings, but also religious and luxury residential property. Properties where the primary use is no longer viable due to economic and technological changes have lost their heritage value, usually as a result of abandonment and subsequent, long-standing technical devastation (such properties include windmills, manor farm buildings, and some industrial buildings). This refers to 32% of objects in this group

Among non-existing objects, and those having lost cultural heritage value, timber-built properties are overrepresented. They comprise 11% of the statutory protected total, 39% of non-existing objects and 19% of those which have lost their heritage value.

VERIFICATION OF THE REGISTER OF IMMOVABLE MONUMENTS  
carried out in the years 2009–2015

PROVINCE	NUMBER OF VERIFIED ITEMS	NON-EXISTENT MONUMENTS	LOSS OF VALUE	ENDANGERED	OPEN-AIR MUSEUMS	TRANSLOCATED	UN-IDENTIFIED	TOTAL NUMBER OF ITEMS RECORDED IN VERIFICATION GROUPS
Dolnośląskie	7 864	181	39	726	5	2	24	977
Kujawsko-Pomorskie	2 817	50	19	167	2	1	8	247
Lubelskie	3 693	24	24	65	2	3	3	121
Lubuskie	4 029	276	49	84	10	1	105	525
Łódzkie	2 455	67	11	146	5	5	14	248
Małopolskie	4 917	200	50	390	30	12	7	689
Mazowieckie	6 471	106	38	171	7	7	20	349
Opolskie	2 856	149	112	239	12	2	34	548
Podkarpackie	4 232	101	49	156	25	11	43	385
Podlaskie	2 126	85	43	75	1	11	0	215
Pomorskie	3 214	90	27	216	21	6	9	369
Śląskie	3 653	159	50	309	12	3	17	550
Świętokrzyskie	1 585	15	27	74	2	0	3	121
Warmińsko-Mazurskie	5 733	172	45	351	6	10	55	639
Wielkopolskie	6 698	104	32	327	14	11	20	508
Zachodnio-Pomorskie	3 139	85	26	488	0	1	9	609
TOTAL:	65 482	1 864	641	3 984	154	86	371	7 100

Source: National Heritage Board of Poland

According to the guidelines in the National Programme for the Protection and Guardianship of Monuments, in 2016, additional field studies of immovable monuments were conducted. The research covered a representative sample of 1 303 immovable monuments recorded in the register of



monuments. Purposive random sampling was used with a proportional representation of the selected types of objects. The aim of this research was to obtain information on the state of conservation, in terms of the technical condition of such objects in the context of authentic cultural heritage fabric and historical form.

The results of the conducted research demonstrated a relationship between the state of property preservation and its attributes:

- primary function of a monument (religious, defensive, residential, storage and workshops, industrial, luxury residence, public use, green areas, cemeteries/graveyards and others);
- materials used for the main part of the monument that dominate in its structure (wooden, brick, and other);
- type of ownership (state, local government, private, churches and religious communities and other types of ownership such as companies, partnerships, banks etc, and mixed),
- denomination of religious objects and cemeteries (Catholic, Greek Catholic, Protestant, Orthodox, Jewish, and other denominations),
- location of a monument with regards to the size of town/city (provincial cities, other cities with county status, other places).

Focusing on the examination of the monuments enabled the identification of their state of conservation in terms of their general technical condition, the state of preservation of the historical fabric and the state of preservation of their historical form. Based on these elements, a general monument assessment was conducted, with the focus on the most important parts of the property determining its value.

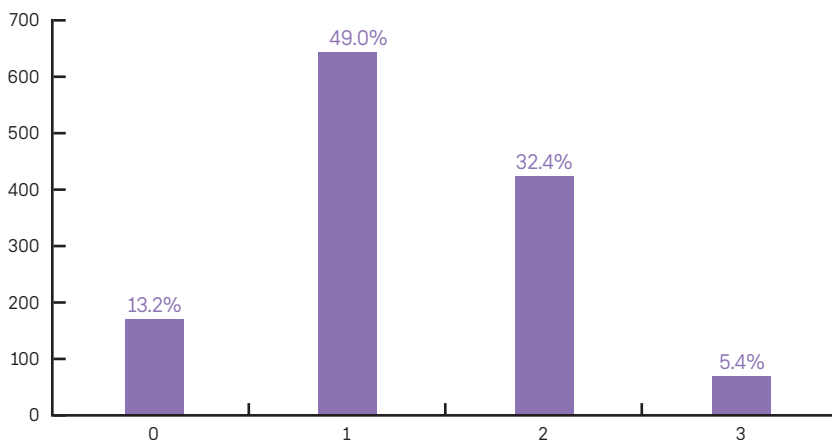
The overall assessment of monument conservation showed that 13.2% of objects are very well preserved, 49% are well preserved, 32.4% moderately preserved, and 5.4% are badly preserved (Table 6).

The assessment of the technical condition of properties was carried out in several categories such as: no damage (27.9%), little damage (42.3%), moderate damage (23.3%) and severe damage (6.5%).

The examination of the preservation of the historical fabric showed that it is fully preserved in 7.8% of monuments, largely in 46%, moderately preserved in 36.5%, and little or not preserved in 9.7% of cases.

The state of preservation of the historical form is as follows: fully preserved form in 22.9% of monuments, largely preserved in 48.3%, and moderately preserved in 24.3%. In the case of 4.6% of objects, the historical form was not preserved or preserved to a small degree.

GENERAL ASSESSMENT OF THE STATE OF MONUMENT CONSERVATION recorded in the register on the basis of research conducted in 2016 by the National Heritage Board on a representative sample of 1 303 immovable monuments inscribed to the register of monuments.



The state of immovable monument conservation recorded in the register presented on the scale 0-1-2-3, where:

- 0 – very well preserved objects
- 1 – well preserved objects
- 2 – moderately preserved objects
- 3 – badly preserved objects

Source: National Heritage Board of Poland

The disproportion between the results of the technical state and the degree of preservation of the historical fabric i.e. 27.9% of monuments do not exhibit signs of damage, whilst only 7.8% of monuments have fully preserved historical fabric, indicates that not all objects in a good technical condition are authentic. This results partially from the fact that a part of the total comprises properties which lost their historical fabric due to damage, long-standing lack of care and protection, and where renovation works were undertaken too late and mostly consisted of reconstruction, or to some extent, attempts at adaptation at the cost of losing authenticity.

In both stages of the research, it was ascertained that the best state of conservation is demonstrated by buildings utilised in accordance with their primary functions, such as religious monuments, residential buildings

(especially those located in cities) and public utility buildings. The worst state is displayed by properties which over the years lost their function as a result of socio-economic changes such as luxury residential properties together with manor farm buildings and green areas, and industrial buildings.

Chronologically, the best preserved are the oldest properties of unquestionable cultural heritage value, the worst are monuments created in the 19<sup>th</sup> century.

This is the result of three factors: the large number of properties, the large proportion of endangered monuments (for example, farm or industrial buildings), and the lack of common social acceptance and perception of them as monuments.

The results obtained from both research stages show a relationship between the size and administrative status of locations and the overall state of the monuments located there. In big cities, especially cities with statutory county rights, the number of well-preserved monuments is much greater, and the percentage of endangered monuments, and those which lost their cultural heritage value, is the lowest. Results show that provincial cities have the largest proportion of monuments in a very good or good state of preservation (74%), whilst in county cities and other locations, the percentage of similar objects amounts to 58% and 59% respectively. The largest proportion of monuments in the worst technical state is in the smallest places (6%). In county cities it is about 1%<sup>1</sup>. This is the result of greater financial possibilities (such as the concentration of institutions, the economic attractiveness of urban areas, large self-financing input and financial opportunities from different sources), the awareness of the need to protect monuments, and better supervision by the conservation office.

The best condition is displayed by monuments owned by religious groups (not only for religious purposes), local governments, institutions and companies; private property is in the worst state. This stems from the system of financing monuments from public means and the procedures for obtaining grants. Properties owned by the State Treasury comprise the most polarised properties in terms of state of conservation. Some are preserved in perfect condition (offices of governmental institutions), whilst some are under threat of losing their heritage value (objects temporarily managed by the State).

1 The percentage data result from research by the National Heritage Board, carried out on a representative sample.

Archaeological monuments were verified in situ between 2009-2017. In this period, 7 672 objects were verified. The results of the study on the state of conservation of immovable monuments are currently in preparation.

All statistical data, analyses and conclusions are included in the *Report on the State of Preservation of Immovable Monuments in Poland* (Books A and C) within the National Programme for the Protection and Guardianship of Monuments for the years 2014-2017.

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**3.**



**POLISH CULTURE  
ABROAD**

# POLISH CULTURAL HERITAGE ABROAD

Department for Cultural Heritage Abroad and Wartime Losses -  
Ministry of Culture and National Heritage (MKiDN)

The broad remit of the Ministry of Culture and National Heritage (MKiDN), together with its departments and associated agencies, is to fulfil the aims of the foreign cultural strategy of the Polish Government, of which preservation of cultural heritage abroad is a part. One of the tasks of the Minister of Culture and National Heritage is to develop a framework for the efficient preservation and promotion of two inherent elements of Polish cultural heritage abroad, namely:

- **Historical legacy of the multicultural Polish-Lithuanian Commonwealth** which stretched into territories now belonging to sovereign states neighbouring the Republic of Poland such as Lithuania, Belarus, Ukraine, and, partially, Latvia and Moldova;
- **Cultural inheritance from the many generations of Polish emigrants** (predominantly political migrants) created, collected or kept in Western Europe, North America and other parts of the world.

Implementation of MKiDN projects on the preservation of Polish cultural heritage abroad carried out by the Department for the Cultural Heritage Abroad and Wartime Losses, relies mostly on the strong cooperation of a number of institutions such as the General Directorate of National Archives, the Ministry of Foreign Affairs (diplomatic and consular posts, Polish institutes), the Polonia Bureau of the Senate of the Republic of Poland, the National Ossoliński Institute (the Ossolineum) in Wrocław, cultural institutions such as the National Library of Poland, and museums, together with higher education and research institutions and non-governmental organisations.

The Department for Cultural Heritage Abroad and Wartime Losses, together with its Polish Cultural Heritage Abroad Section, employs the 'Preservation of Cultural Heritage Abroad' programme issued by the Minister of Culture and National Heritage as a pivotal tool, enabling the implementation of its tasks. The programme offers funding opportunities through grants aimed to fulfil its overarching aim, which is the preservation and protection of Polish cultural heritage abroad, together with education and promotion of knowledge of Polish cultural legacy. Therefore, organisations whose objectives and activities fall within the scope of the programme are invited to bid for grants in a tender process. Departmental staff are available to support beneficiaries of the programme in achieving their set objectives, guide them through the process and carry out quality checks on tasks performed. In 2017, over 190 projects awarded with grants were funded to a total of almost 12 million PLN.

An overarching aim of this programme is the amelioration of the state of preservation of cultural heritage, strengthening its protection, as well as dissemination of knowledge on cultural heritage.

In order to fulfil the overarching aim, the implementation of the following tasks is particularly important:

- Activities that aim for the protection or preservation of particularly valuable cultural heritage abroad;
- Activities that aim to conserve cultural heritage abroad or restore it to an appropriate state.

As a result of the cooperation of the staff of Polish diplomatic posts and representatives of local government, the Department has initiated projects to commemorate notable people and places connected with Poland.

Another significant objective fulfilled by the Department for Cultural Heritage Abroad and Wartime Losses is initiating investigations, making inventories and keeping records of people associated with Poland and their achievements, as well as places connected with Poland. The Department offers professional advice for those conducting research in art history and art conservation and restoration.

Selected projects undertaken by beneficiaries of the programme of the Minister of Culture and National Heritage 'Preservation of Cultural Heritage Abroad', grouped in three categories, are described below:

- Conservation work,
- Inventory/documentation work,
- Promotion/dissemination of knowledge.



Selected activities of the Department in 2017:

- 125<sup>th</sup> anniversary of the birth of H. Józewski, Lutsk, Ukraine;
- Participation in the 39<sup>th</sup> session of the Permanent Conference for Polish Museums, Archives and Libraries Abroad, New York, USA;
- Participation in the opening of the Museum Space of Witold Gombrowicz in Venice;
- Visit to Georgia, aimed at intensifying cooperation on common cultural heritage.

## UKRAINE

### Conservation work

- Berdychiv – conservation-renovation work of the fortress walls of the Our Lady of Berdyczow shrine. Stage III – Northern tower, part of Eastern walls (continuation);
- Bilohiria (previously Liakhivtsi) – emergency roofing of the church, Stage II: roof replacement;
- Bilshivtsi – re-building of the Sanctuary of the Virgin Mary– Polychrome: stage II; conservation-renovation works: stage XIX;
- Berezhany – conservation work on elements of the chancel arch of the parish church (continuation);
- Chervonohrad (previously Krystynopil) – conservation-renovation work on the burial chapel of the Wiśniewscy family;
- Drohobycz – restoration of Polish tombstones at the Catholic cemetery on Truskawiecka Street –stage V;
- Dubno – renovation of the front of the St. John of Nepomuk parish church in Dubno, II stage;
- Hrusiv – renovation of the old church;
- Yampil (previously Lviv Prussia) – the cemetery chapel of the Strzembosz family. Conservation -renovation work of the roof and facade;
- Kamianets-Podilskyi – conservation work in the post-Dominican St. Nicholas church, stage V;
- Kutv – conservation-renovation work in the Christ the King church;
- Kutv – conservation-restoration work of two Armenian tombstones in the cemetery;
- Lviv – conservation-restoration work on J.H. Rosen’s murals (continuation) and the epitaph of Father Izaak Mikołaj Isakowicz in the Armenian Cathedral;

- Lviv – conservation work in the Latin Cathedral: Chapel of Crucified Christ (of the Jabłonowski family), murals, stage III; conservation of stained glass from the Chapel of Crucified Christ; inventory of organs created by Jan Śliwiński;
- Lviv – restoration of the side altar of Mary, mother of God in the St. Antoni Padewski church;
- Lviv – emergency conservation work on polychrome in the post-Jesuit St. Peter and Paul church, stage V;
- Lviv – restoration works in the Lychakiv Cemetery in Lviv, stage X;
- Lviv – conservation work on the relief from the former St. Lazarus hospital;
- Lopatyn – XI stage of conservation-restoration work on S. Stroiński's murals in the Church of the Immaculate Conception of the Blessed Virgin Mary;
- Lutsk – restoration of murals and furniture of the old Latin Chapel designated to be an exhibition of the Diocesan Museum;
- Olyka – emergency conservation work in the Collegiate Church of the Holy Trinity, stage IV;
- Pidhaytsi – preservation of the Church of the Holy Trinity, stage III;
- Pomoriany – restoration of the bell tower and the bell of King John the III, stage II;
- Pip Ivan (mountain top in Chornohora) – conservation-preservation work in the old Astronomical and Meteorological Observatory of Warsaw University;
- Rava-Ruska – roof replacement of the Abbey of Archangel Michael;
- Rudky – conservation work on the side altar in the parish church, stage II;
- Stojaniw – renovation-conservation works of the Sacred Heart Church;
- Tywriw – reconstruction of windows of the baroque St. Michael Church;
- Vizhnani – renovation-conservation works in the St. Nicholas Church;
- Złoczów – renovation-conservation works of parish church organs, stage V;
- Zhovkva – conservation work on the frieze in the St. Lawrence's Church, stage III;
- Zhovkva – XXVII field studies of Polish conservation studies students.

#### **Inventory/documentation work**

- Inventory of the collection of Polish sculptures and those associated with Poland, gathered in the Lviv National Art Gallery;
- Preparation for printing the catalogue of portraits of Polish notables from collections in the Lviv National Art Gallery;

- Digitisation of heritage in the castle complex in Pidhirtsi (field branch of the Lviv National Art Gallery);
- Publication of the *Antique Coins in the Collections of the Lviv National Art Gallery* volume in the 'Outside the Country' series;
- Lviv – inventory of tombstones in the Lychakiv Cemetery (continuation);
- Inventory of Jewish cemeteries in Hutsulshchyna – stage II;
- Documentation of Polish tombstones in the old Ternopil County cemeteries. Southern region.

#### Promotion/dissemination of knowledge

- Publication of a popular-science book *Music in Lviv. From Mozart to Majerski. Composers, Musicians, Institutions*
- Publication of the *Lviv Annual 2017* jubilee issue;
- Publication of Żanna Komar's book *Especially Stanisławów 20/XX*;
- Design of the interior and exhibition in the Karol Szymanowski Museum in Kropyvnytskyi (previously Yelisavetgrad).

### BELARUS

#### Conservation work

- Grodno – renovation and conservation of a listed storage outhouse (Iamus) from 1796 for future location of the Diocese Museum in Grodno (continuation);
- Horodniki near Ashmyany – renovation and conservation work of cemetery at the Roman Catholic abbey with the Śniadecki crypt;
- Iyanets – restoration of the Franciscan Church facade;
- Lida – restoration of the nineteenth century parish cemetery, stage I: establishing the scope of work, creating a design with cost estimate;
- Luzhki – emergency work on the dome of the Eastern tower of the St. Michael Church and the cross atop it;
- Nyasvizh – stage I of preservation work on the polychrome on the facade of the Roman Catholic Corpus Christi Church;
- Polany near Ashmyany – renovation-preservation work of the Mother of God Church;
- Makarivtsi – repair and preservation of liturgical paraments in the Feast of the Cross Church;
- Vitebsk – water-proofing preservation and renovation of the pro-cathedral St. Barbara Church wall, stage V.

### Inventory/documentation work

- Scanning of parts of the Radziwiłł Archive stored in the National Historical Archive of Belarus in Minsk, stage III;
- Documentation, photogrammetric measurements and research work on the Kalozha Church of Sts. Boris and Gleb in Grodno, III stage;
- Manuscripts from the Nyasvizh collections stored in libraries in Belarus, France and Poland, II stage.

### Promotion/dissemination of knowledge

- Bogdanow – Life and work of Ferdynand Ruszczyk (1870–1936). Exhibition and conference commemorating 150<sup>th</sup> anniversary of the birth of the artist.

## RUSSIA

### Conservation work

- Preservation and restoration of the tombstone of King Stanisław II Augustus in the Catholic Church of St. Catherine in St. Petersburg;

### Inventory/documentation work

- A collection of books from the Załuski Library in the All-Russia State Library for Foreign Literature in Moscow, I stage;
- Music polonica in Moscow libraries and archives. Academic research, queries, inventorying;
- Research and queries: acquiring digital copies from the Russian State Historical Archive in Petersburg: projects and inventories;
- Sobieski artefacts in collections of the Russian State Archive of Ancient Documents in Moscow, stage I –preliminary research.

## LITHUANIA

### Conservation work

- Vilnius – conservation work on four tombstones in the Rasos Cemetery;
- Vilnius – I stage of preservation work of wall polychromes in the chancel of the Church of St. Francis and St. Bernard;
- Vilnius – the Church of the Assumption of the Blessed Virgin Mary, preservation of the chapel of St. Ivon stage II;

- Vilnius – I stage of preservation work on organs created by Adam Gottlob Casparini in the Church of the Holy Spirit;
- Podbereze – preservation of two family monuments funded by the Jeleński family.

#### **Inventory/documentation work**

- Queries, research and publishing of the Crimean Karaites national heritage as a part of the Commonwealth heritage in Lithuania.

#### **Promotion/dissemination of knowledge**

- *Vilnius* – map of the Old Town for the visually impaired.

### **MOLDOVA**

#### **Conservation work**

- Chişinău – conservation work on tombstones in the Polish cemetery;
- Raşcov – Conservation work on tombstones in a cemetery.

### **GEORGIA**

#### **Conservation work**

- Batumi – conservation work in a cemetery.

### **CZECH REPUBLIC**

#### **Inventory/documentation work**

- Polonica in the collections of Czech museums – part II.

### **SLOVAKIA**

#### **Inventory/documentation work**

- Polonica in the collections of the State Archives in Levoča– III stage.

### **FRANCE**

#### **Conservation work**

- Dourges – conservation work on a wooden parish church (continuation): preservation of the pulpit;

- Montresor – preservation of the Pilawa coats of arms composition together with surrounding details, the south-western wall of the Branicki family burial chapel;
- Paris – preservation of the tomb of Fryderyk Chopin in the Père Lachaise cemetery;
- Paris – preservation of a group of paper-based items from the collections of the Historical and Literary Society / The Polish Library in Paris;
- Vence – Conservation work on the Alexandrine villa in Vence in order to create the Witold Gombrowicz Museum Space.

#### **Inventory/documentation work**

- Inventory of the Archives of the Society for the Protection of Historic Memorials and Polish Graves in France (previously called the ATOZ Inventory).

#### **Promotion/dissemination of knowledge**

- Release of a book: Jerzy Giedroyc, Witold Jedlicki, *Letters 1959–1982*, Ed. Marek Kornat (Towarzystwo Więź);
- Publishing of the correspondence between Jerzy Giedroyc and Bohdan Osadczyk (Kolegium Europy Wschodniej im. Jana Nowaka Jeziorańskiego in Wrocław).

### **GREAT BRITAIN**

#### **Inventory/documentation work**

- London – continuation of the digitisation of files of the VI Bureau of the Commander-in-Chief's Staff and the Relacje group in the collections of the Polish Underground Movement Study Trust in London;
- London – digitisation of archival fonds of the Józef Piłsudski Institute in London, the Tytus Filipowicz collection;
- Polish community and private archives in Great Britain (stage III) – Fundacja Ośrodka KARTA.

### **ITALY**

#### **Inventory/documentation work**

- Rome – inventory and digitisation of selected files in the Main Centre for the Pastoral Care for Poles Abroad in Rome (part 2).

## Promotion/dissemination of knowledge

- Promotion of the Memorial Museum of the Polish II Corps on Monte Cassino in Italy and the Polish War Cemetery on Monte Cassino.

## AUSTRIA

### Conservation work

- Vienna – Conservation work on two side altars in the church in Kahlenberg, II stage.

## GERMANY

### Inventory/documentation work

- Research in the Department of Historical Prints of the Berlin State Library – V stage.

## INDIA

### Conservation work

- Morvi – preservation work, together with the digitisation of the paintings of Stefan Norblin in the palace in Morvi, V stage.

## UNITED STATES OF AMERICA

### Conservation work

- Chicago – preservation of 100 posters and artworks from the collections of the Polish Museum of America;
- Orchard Lake – preservation of a collection of letters and paintings from the collections of the Polish Mission of Orchard Lake.

### Inventory/documentation work

- Parishes and Polish churches in the USA – source and photographic inventory. *Polish Cathedrals* (part I);
- Digitisation of fonds of the Polish Institute of Arts & Sciences of America – *Polish Diplomatic Mission in Rio de Janeiro*;
- Digitisation of the Liquidation Commission fond of General Lucjan Zeligowski in The Pilsudski Institute of America.

### Promotion/dissemination of knowledge

- Cultural heritage as a fight for freedom – Exhibition commemorating Ryszard Kukliński in the USA.

## ARGENTINA

### Inventory/documentation work

- Polish private and community archives in Argentina (The KARTA Center Foundation);
- Protection of Polish archival heritage in Argentina. Inventory and editing of the Lubicz-Orłowski family archive – stage I.

## NEW ZEALAND

### Inventory/documentation work

- The project: *The Forgotten Polish Community of New Zealand – preserve and popularise.*

## VARIOUS COUNTRIES

### Inventory/documentation work

- Cataloguing and other library assistance to Polish institutions abroad – V stage (project carried out by the National Library);
- Programme of digitisation of library collections *National heritage to be preserved and publicly released*;
- Inventory of gardens in the old Eastern Borderlands – continuation (Arboretum and the Department of Physiography in Bolestraszyce);
- PODKOWA 2017. A Programme of Inventory and Digitisation of Church Archives in the East;
- Research and examination of iconographic materials in monasteries in Russia, Lithuania and Belarus;
- Documentation of Polish film heritage through archival research abroad;
- Publishing of Alberto Vimina's book *History of Polish Civil Wars Divided into Chapters.*





## SELECTED LITERATURE:

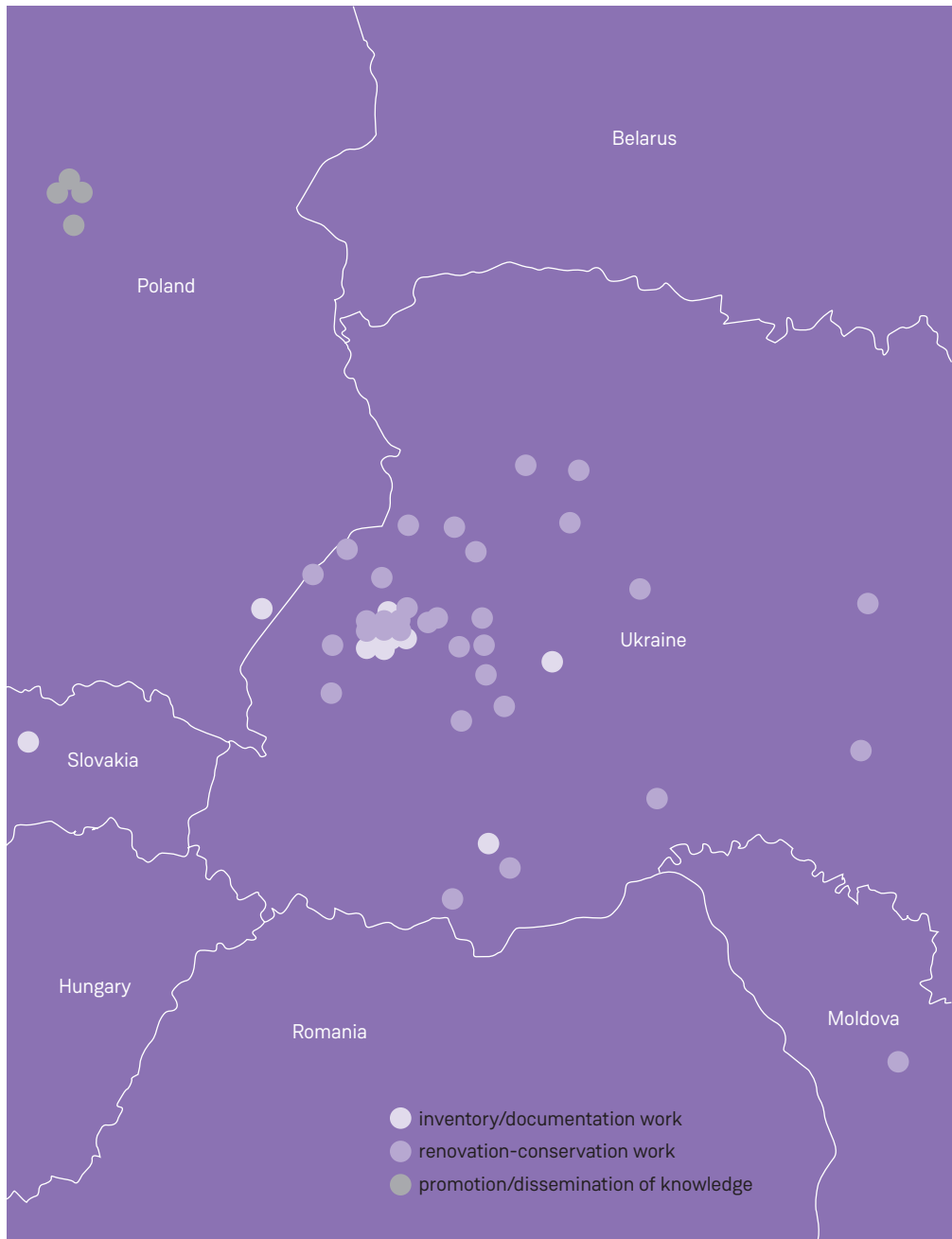
- *The State of Research on the Multi-cultural Legacy of the Old Polish–Lithuanian Commonwealth, Vol. 1-6*, Ed. W. Walczak, K. Łopatecki, Białystok 2010, 2012, 2013.
- D. Janiszewska-Jakubiak, *Protection and revalorisation of Polish Cultural Heritage in the Eastern Territories of the Former Republic of Poland in Work of the Ministry of Culture and National Heritage*, in: *Polish Spiritual and Cultural Legacy in the East on the 1050<sup>th</sup> Anniversary of the Baptism of Poland*, Warsaw 2016.
- D. Janiszewska-Jakubiak, *CULTURAL DIPLOMACY: Bilateral efforts continue to preserve Poland and Ukraine's common historical heritage in: Business Ukraine*, Warsaw 2016.

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PROJECTS IMPLEMENTED BY BENEFICIARIES OF THE 'PRESERVATION OF CULTURAL HERITAGE ABROAD' PROGRAMME OF THE MINISTER OF CULTURE AND NATIONAL HERITAGE



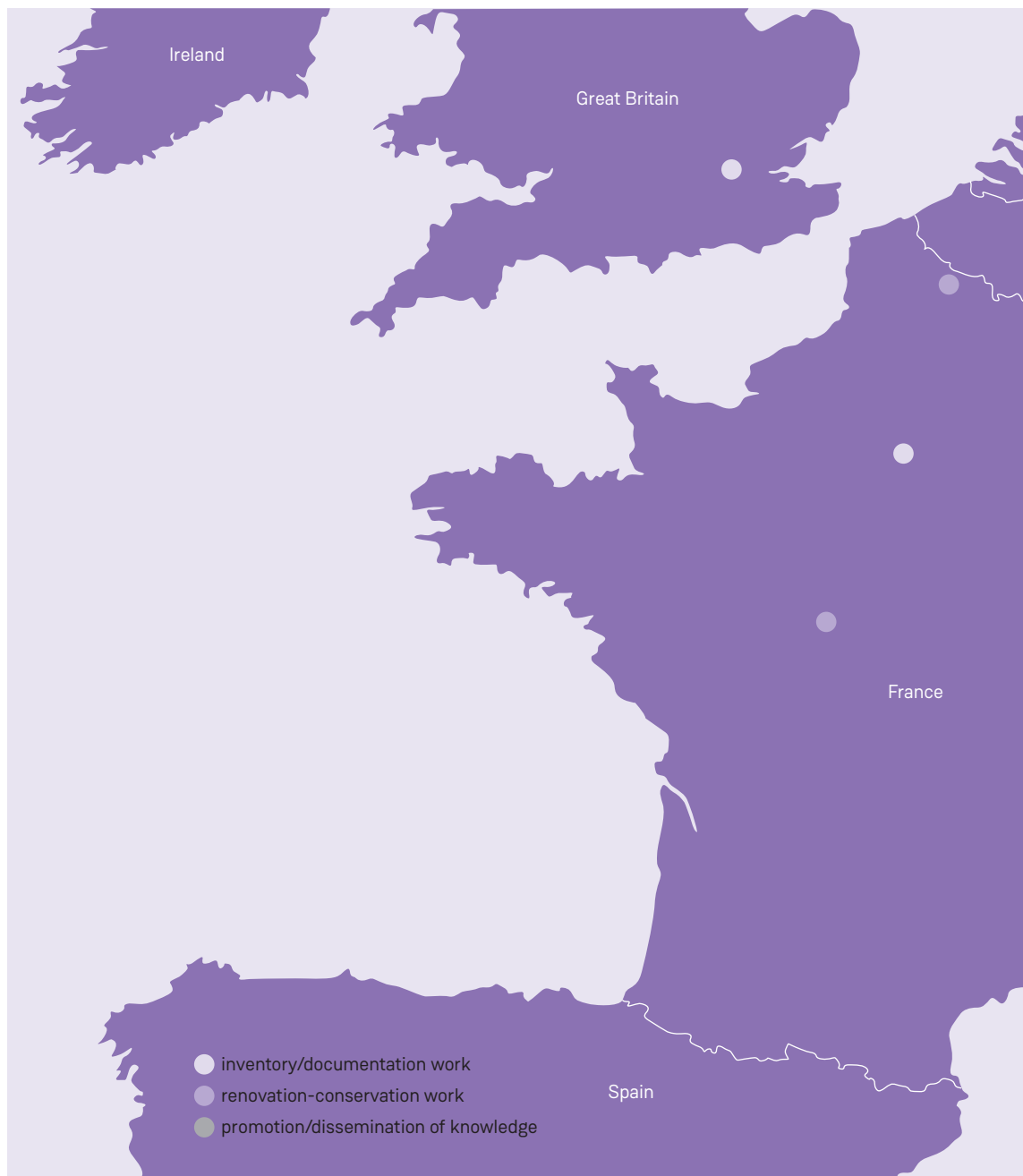
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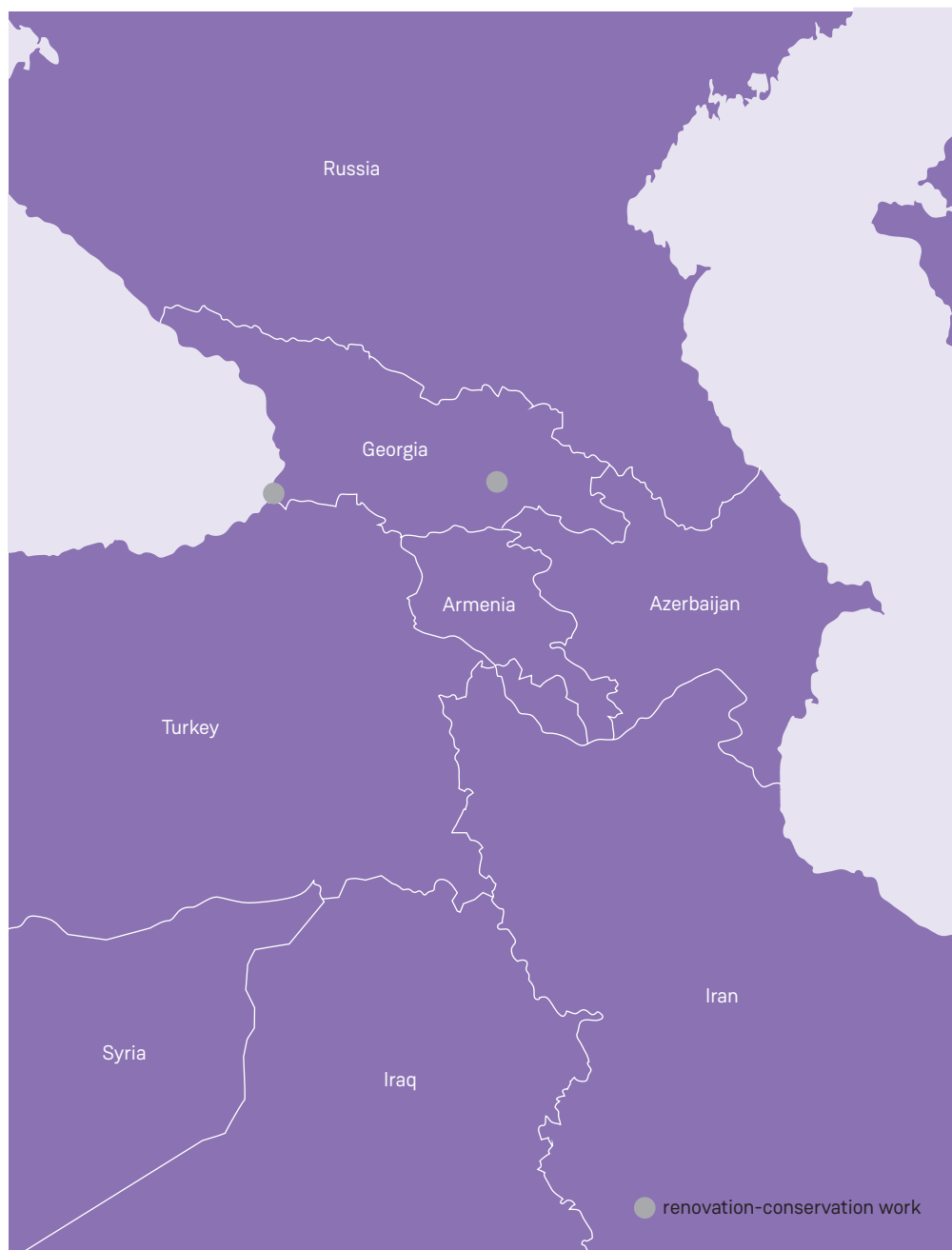


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# NATIONAL MEMORIAL SITES ABROAD

Department of Cultural Heritage Abroad and Wartime Losses of the  
Ministry of Culture and National Heritage

According to Art. 14. of the Government Administration Act of 4<sup>th</sup> September 1997, Journal of Laws 2015, item 812 as amended, any matter relating to national war memorials, graves and war cemeteries, Holocaust memorials and their buffer zones are the responsibility of the Minister of Culture and National Heritage Protection.

Due to the dissolution of the Council for the Preservation of the Memory of Struggle and Martyrdom Sites on the 1<sup>st</sup> June 2016, its responsibilities relating to the fulfilment of international agreements and the protection of war memorials, graves and cemeteries abroad were transferred directly to the Minister of Culture and National Heritage. Within the Ministry, the Department of Cultural Heritage Abroad and Wartime Losses and its newly created National Memorials Abroad Section, has been tasked with:

- Fulfilment of obligations resulting from international agreements relating to national memorials, including graves and cemeteries abroad;
- Protection of national memorial sites and permanent commemorations of facts, events and persons abroad;
- Development of new, permanent commemoration sites including national war memorials and associated facts, events and persons;

- Assistance provided to other institutions for the protection of war memorials and permanent commemorations;
- Collaboration with Polish expatriate organisations and communities abroad for the protection of war memorials and permanent commemorations, as well as for promotion of knowledge about them;
- Management of the new programme of the Minister of Culture and National Heritage, 'National Memorials Abroad' (in 2017, for the first time, beneficiaries of the programme received grants for their projects).

## **'NATIONAL MEMORIAL SITES ABROAD' PROGRAMME**

The strategic aim of the programme is to provide a dignified burial site for those who died or were murdered, as well as protection and preservation of burial sites abroad.

This programme focuses specifically on burial sites and war cemeteries, places and objects connected with notable people or historical events significant for national heritage, commemorations of battles for the independence of Poland, and sites of mass murders by totalitarian regimes and other war crimes amounting to genocide and ethnic cleansing. The programme places emphasis on education about the most important historical events, promotion and dissemination of knowledge on memorial sites and their meaning for history, heritage and national identity, and also support of voluntary work carried out by Poles and Polish communities abroad for preserving national identity through the protection of memorial sites.

In 2017, applicants received almost 4 million PLN in grants from the National Memorial Sites Abroad programme for the implementation of 34 projects.

Selected projects undertaken by beneficiaries of the 'National Memorial Sites Abroad' programme of the Minister of Culture and National Heritage, grouped in four categories, are described below:

- conservation/ conservation-renovation work,
- inventory/documentation/research work,
- stewardship of memorial sites,
- new commemorations / celebrations.

## UKRAINE

### Conservation/conservation-renovation work

- Bilshivtsi – conservation work on the tombstone of Ezechiel Berzewicz, lieutenant in the Karol Różycki Polish Cavalry Brigade and steward of the estate in Bószowce (in the parish cemetery);
- Lviv – restoration of three tombstones of Lviv presidents who participated in national uprisings; restoration of the burial site of participants of the November Uprising, the so-called ‘Iron Company’ in the Lychakiv Cemetery;
- Lopatyn – restoration of the burial site and monument of Polish soldiers who died in Lopatyn and those who were murdered in Cyganovka in 1920;
- Mostyska – a plan for a war burial site in the Mostyska cemetery for soldiers of the Polish Army fallen in Lviv in 1939;
- Nyskynytschi (currently a part of Novovolynsk) – conservation work on the alabaster tombstone epitaph of the Voivode of Kiev Adam Kisiel in Nyskynytschi (stage I).

### Inventory/documentation/research work

- Guardians of National Memory. The search for the graves of Polish Army soldiers fallen in Lviv in 1939.

### Stewardship of memorial sites

- Protection and overseeing of the Polish war cemeteries in Ukraine: the Cemetery of Eaglets, the Insurgents’ Hill (Górka Powstańcza), Zadwórze and Mostyska;
- Regimental cemeteries in Ukraine (ZHP Chorągiew Łódzka);
- War cemetery in Kovel on the Hill (ZHP Chorągiew Łódzka).

### New commemorations/celebrations

- Anniversary commemoration of the obliteration of the Polish town Huta Pieniacka;
- Celebrations of the anniversary of the Battle of Dytiatyn;
- Commemoration of the 127 murdered inhabitants of the Niemilia village in Volynia.

## BELARUS

### Conservation/conservation-renovation work

- Conservation work on Polish war burial sites in the following locations: Dokshytsy, Dunilavicy, Glubokoye, Padswilie, Zadorozhyje.

## LITHUANIA

### Knowledge dissemination

- Organisation of conferences and celebrations commemorating the victims of the Ponary massacre in Vilnius and the Vilnius region

## ROMANIA

### New commemorations/celebrations

- Centenary celebrations of the Battle of Rarańcza and the internment of Polish Legionnaires in Sighetu Marmatiei 1918-2018.

## ITALY

### New commemorations/celebrations

- *Polish Soldiers with a red cross armband*. Expedition of Polish Scouts on the 73<sup>rd</sup> Anniversary of Battle for Monte Cassino.

## FRANCE

### Conservation/conservation-renovation work

- Conservation work at the monument-mausoleum of General Tadeusz Kościuszko in Sorgues, Montigny-sur-Loing.

## GREAT BRITAIN

### Conservation/conservation-renovation work

- London – restoration of the tombstone of Colonel Tadeusz Schaetzel and Lieutenant Colonel Edmund Charaszkiwicz in South Ealing cemetery.

## GERMANY

### Inventory/documentation work

- Polish Commemoration Sites and war graves in the North-Western and South-Western parts of Germany – inventory and documentation.

## GEORGIA

### New commemorations/celebrations

- Bakurciche – commemoration of the Holy Martyr Grigol and Georgian generals and officers serving in the Polish Army.

## IRAN

### Stewardship of memorial sites

- Protection of war cemeteries in Iran: Teheran, Bandar Anzali, Isfahan, Maszhad, Ahwaz.

## OTHER COUNTRIES

### Inventory/documentation work

- Na bistar – Roma remembrance sites (database of the Regional Museum in Tarnów).

### Knowledge dissemination

- Edition and printing of the historical commentary *Out on the Frontier* (Na Rubieży) magazine;
- *The Lineage of Katyn Families. Bulletin of the Katyn Families Federation*, Vol. 5 2016–2017;
- Publishing of a book: Kira Banasińska's *Autobiography*.

In 2017, the Department for National Remembrance Sites also initiated several projects. A selection are included in the list below, divided in two categories: tangible projects are those associated with the building or restoration of monuments, whilst intangible projects refer to the organisation of commemorative events.

## BUILDING AND RENOVATION PROJECTS

Works conducted by the Department of Cultural Heritage Abroad and War-time Losses

- Stewardship over Polish War Cemeteries (for example, maintenance work, making them accessible to the public etc) in: Italy (Monte Cassino, Loreto, Bolonia), Lebanon (Beirut), Uzbekistan (17 cemeteries), Kazakhstan (4 cemeteries) and Kyrgyzstan (1 cemetery).

- General renovation of Polish War Cemeteries in Iran (Polish War Cemetery in Dulab and in Teheran, the Polish section at the Jewish Cemetery, as well as Polish sections at the cemeteries in Isfahan, Meszhed and Ahwaz).
- Exchange of plaques at the Polish War Cemeteries in Uzbekistan ahead of the celebrations of the 75<sup>th</sup> anniversary of the exit of the Anders' Army from the Soviet Union.
- Archaeological-anthropological works on the site of the previously existing Polish War Cemetery in Katymiołka and Laucesa near Daugavpils in Latvia led by a team from the Pomorskie Medical University (discovery of remains of nine Polish Army soldiers fallen fighting the Bolsheviks in 1919).

#### **Organisation of anniversary celebrations abroad**

- Organisation of a burial ceremony in the crypt of the Catholic church in Chernivtsi in Ukraine for soldiers of Brigade II of the Polish Legions fallen in 1918 in the Carpathian Mountains.
- Organisation of anniversary celebrations in Zadvirya and the Black Forest in Ukraine.
- Organisation of anniversary celebrations of the Battle of Vienna.
- A ceremonial funeral in Laucesa of nine soldiers of the Polish Armed Forces who fell in the Polish-Soviet war of 1919.



#### **SELECTED LITERATURE:**

- The Act of 29<sup>th</sup> April 2016 on the Amendment of the Act on the IPN (The Institute of National Remembrance – Commission for the Prosecution of Crimes against the Polish Nation).
- The Act of 28<sup>th</sup> March 1933 on Burial Sites and War Memorial Cemeteries.
- Convention for the Amelioration of the Condition of the Wounded and Sick in Armies in the Field, adopted on 27<sup>th</sup> July 1929
- The agreement between the Government of the Republic of Poland and the Government of the Russian Federation on Burial and Memorial Sites for War and Repression Victims, adopted in Kraków on 22<sup>nd</sup> February 1994
- The agreement between the Government of the Republic of Poland and the Government of Ukraine on the Protection of Memorial and Burial Sites for War and Political Repression Victims, adopted in Warsaw on 21<sup>st</sup> March 1994.



- The agreement between the Government of the Republic of Belarus and the Government of the Republic of Poland on the Protection of Burial and Memorial Sites for War and Repression Victims, adopted in Brest on 21<sup>st</sup> January 1995.
- The agreement between the Government of the Republic of Poland and the Government of the Italian Republic on War Burial Sites, signed in Rome on 30<sup>th</sup> March 2012.

Editor: Maciej Dancewicz, Bureau for National Remembrance Sites Abroad,  
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# RESTITUTION OF CULTURAL PROPERTY

Department of Cultural Heritage Abroad and Wartime Losses of the Ministry of Culture and National Heritage

The Wartime Losses Section is a part of the Department of Cultural Heritage Abroad and Wartime Losses of the Ministry of Culture and National Heritage, and is tasked with issues of repatriation, both in Poland and abroad. Since 1992, the Ministry of Culture and National Heritage has been gathering data on cultural property lost from the territory of Poland within its post-1945 borders and is undertaking action to recover them.

Movable cultural property lost from the territory of Poland within its post-1945 borders from various collections, public, private and Church-owned, are regarded as Polish wartime losses.

Tasks of the Wartime Losses Section include:

- Gathering information on cultural property lost as a result of the Second World War;
- Managing the only nationwide database of wartime losses;
- Undertaking searches for cultural property lost as a result of the Second World War;
- Popularisation of knowledge on wartime losses through, amongst others, publishing catalogues, running an Internet site and engagement in additional projects, such as the Lost Museum;
- Restitution of lost property discovered both in Poland and abroad.

# DOCUMENTING WARTIME LOSSES

## WARTIME LOSSES DATABASE

The digital wartime losses database of the Wartime Losses Section of the Department of Cultural Heritage Abroad and Wartime Losses is the only Polish nationwide inventory of cultural property from Polish territories lost after 1945 as a result of World War Two. The main purpose of this initiative is the recording of all available information on artefacts looted during and after the war. The records held in the database provide a framework for the Section to initiate searches and for the repatriation procedures. Since 2008, there has been an on-line catalogue of wartime losses ([www.dzielautracone.gov.pl](http://www.dzielautracone.gov.pl)), which publishes lost artwork registered in the database. So far, it contains over 3 300 items.

## PROGRAMME OF THE MINISTRY OF CULTURE AND NATIONAL HERITAGE

A new tool for raising awareness and disseminating knowledge on Polish wartime losses is a Ministry of Culture and National Heritage programme launched in 2016 to finance provenance research.

The strategic aim of the programme is the provision of assistance to institutions conducting provenance research on wartime losses in artistic collections. An additional aim of the programme is the development of good practice and quality benchmarks applicable to provenance research on the wartime fate of cultural heritage collections, and losses suffered because of the Second World War. An indirect objective of the programme is to verify current stock in order to identify any possible wartime losses of other institutions and individuals, both in the country and abroad, as well as collating all previously dispersed documentation necessary for researching the history of collections.

Due to the need for the creation of high quality and homogenous standards of provenance research in Polish cultural institutions, priority will be given to comprehensive projects, which are conducted outside the standard set of applicant tasks, and which will allow them to establish the scale and range of wartime losses experienced by individual institutions. Projects important for the objectives of the programme are to introduce a new quality benchmark for researching Polish wartime losses, with special emphasis on multidisciplinary research including conservation analysis of objects preserved, researching resources to establish the origins of an item, its

wartime and post-war fate and preserved iconography. An integral part of the programme will be the dissemination of results through their publication.

In 2017, 7 projects were awarded grants within the programme to a total of 195 500 PLN. Simultaneously with the first application process, applicants were invited to submit comments and suggestions that were taken into account for the preparation of the next edition of the programme in 2018.

## RECOVERY OF ARTWORKS

Restitution procedures are conducted according to the principles of international Civil Law, as well as the law of the country where the object was found. The appropriate course of action is determined by the place where the artefact was found and its current legal status. A restitution order is issued on the basis of documentation gathered, which must unambiguously confirm the object's provenance, describe the circumstances of it being lost, but most of all prove the ownership rights.

Artworks which returned to Poland in 2017, include:

- *Portrait of a Lady by Aimée Zoe Lizinka de Mirbel - a miniature from 1833*  
This miniature belonged to the Silesian Arts-and-Crafts and Antiquities Museum in Wrocław. It was transported in 1943 under German administration to an art warehouse in Lower Silesia. It was stolen just prior to the destruction by fire of the warehouse and its contents. The fate of the object remained unknown until September 2013, when the ministry of culture discovered the painting on a website about miniatures. It was determined that the artwork was located in a private American collection. The item returned to Poland as a result of the cooperation between the ministry and the FBI. Currently, it is placed in the collections of the National Museum in Wrocław.
- *On the Stovebench Franciszek Mrażek*  
Before the war, the painting was most likely a part of the furnishings of the palace of the President of the Republic of Poland in Spała. Unfortunately, during the war the palace was plundered and completely burned. In January 2017, a grandson of a German officer stationed at Spała in 1940 contacted the Polish authorities, declaring his willingness to return the painting. In March 2017, the painting was handed over to the District Museum in Nowy Sącz.
- *Stormy Sea with Ships by Simon de Vlieger*  
The painting was stolen during the Warsaw Uprising from a private Warsaw collection by the head of the Propaganda Department in the General

Government, Wilhelm Ohlenbusch. Its fate remained unknown until May 2016, when a representative of a London company, The Art Loss Register, submitted a request for verification to the Ministry of Culture and National Heritage regarding an object that had appeared in an antiquarian offer of a German auction house. As a result of negotiations with the owner, the painting was returned to Poland in 2017. Currently, it is placed in the collections of the National Museum in Warsaw.

● *Street with Castle Ruins by Robert Śliwiński*

The painting comes from the collections of the pre-war Silesian Museum of Fine Arts in Wrocław. In 1942, the German administration transported the artwork together with the rest of the museum collections to an artwork warehouse in Kamieniec Ząbkowicki in Lower Silesia, where it was lost. It was only found at the beginning of 2017, when a private person indicated to the ministry of culture that the item was on sale in a small antique shop in Pennsylvania, USA. The FBI was informed about the case and was able to secure the painting. In November 2017, the item was returned to the collections of the National Museum in Wrocław.

## KNOWLEDGE DISSEMINATION

One of the aims of the Wartime Losses Section is also knowledge popularisation on artworks lost from Poland, which raises social awareness and, at the same time, enables more effective restitution.

The objective of knowledge popularisation entails the active participation of the Section staff in national and international conferences together with the organisation of training sessions on provenance research in collaboration with the National Institute for Museums and Public Collections.

An important tool aiding the search for lost artworks is an application started in 2016 - ArtSherlock. This free application enables automatic recognition of paintings, drawings and fabrics lost from Poland during World War Two. It uses an electronic database of Polish wartime losses provided by the Ministry of Culture and National Heritage.

This free app enables instantaneous verification of pictures of artworks through their matching with the records of paintings lost from Polish territories as a result of World War Two that are gathered in the wartime losses database of the Ministry of Culture and National Heritage. This is the first solution of this type which helps the identification of artworks from

wartime lootings. The innovative app allows a user to verify objects anywhere and anytime. Both photos taken at a given moment or those stored in the memory of a device can be used. The tool can be used in any conditions. Users can photograph artworks at any point, either physical copies or those displayed in an auction catalogue or on a computer screen.

The app has both Polish and English language versions, and is available for operating systems such as Android, iOS, Windows Phone and BlackBerry.

The ArtSherlock application is an original project run by the Communi Hereditate Foundation, financed by the Kronenberg Foundation of Citi Handlowy, conducted with expert support from the Ministry of Culture and National Heritage. Banners with links for the free download were placed, among other places, on Polish diplomatic missions' websites. The application has been installed on mobile devices in 24 countries. The biggest number of downloads was in Poland, then in Great Britain, Germany and the United States. Thanks to the application, three objects have been positively verified.

One of the most significant promotion projects in the first half of 2017 was the 'Lost Museum' project.

## 'LOST MUSEUM' PROJECT

This is an ongoing project, begun in 2010, carried out in collaboration with the SAR Marketing Communication Association. It mostly takes the form of a spectacular, multimedia performance presented in an urban space and accompanied by large-format visualisations displayed on the walls of surrounding buildings.

In 2017, as is the tradition on Museum Night, there was the premiere of the eighth edition of the *Lost Museum* film about the war and the post-war fates of the Jagiellonian tapestries. This sensational story was illustrated with drawings by Przemysław TRUST Truściński, whilst the music was composed by Hubert Zemler. The film was accompanied by a presentation about several Polish wartime losses still being sought.

According to organisers' estimates, since 2013, film screenings created as a part of the *Lost Museum* project have been attended by 1.1 million viewers, equivalent to 330 000-360 000 people annually.

## **AIMS**

The overarching aim of the Wartime Losses Section for 2018 is the continuing documentation, search for and recovery of artwork looted as a result of the Second World War.

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**4.**



**FINANCING AND  
ECONOMY OF  
CULTURE**



# FUNDING OF CULTURAL ACTIVITIES BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE

Ministry of Culture and National Heritage Department of Intellectual Property Rights and Media

## EXPENDITURE ON CULTURE BETWEEN 2015–2018

The types of expenditure on culture and the protection of national heritage planned annually in the Budget are as follows.

### TYPES OF EXPENDITURE ON CULTURE AND THE PROTECTION OF NATIONAL HERITAGE DETERMINED IN THE BUDGET

State budget	Part 24. Culture and protection of national heritage (proportion of the budget at the disposal of the Minister of Culture and National Heritage)
	Expenditure described in the 921 Section Culture and protection of national heritage in other parts of the state budget.
European funds budget	Part 24. Culture and protection of national heritage
Special purpose funds	Promotion of Culture Fund

Source: Author's own

This report presents the most up-to-date data on the financing of culture, such as the budget expenditure of 2015 and 2016, together with expenditure earmarked in the Budget for 2017, and the planned Budget for 2018.

The four types of expenditure on culture described above and earmarked in the 2017 Budget amount to 4 284.5 million PLN. Nominally, this is 4% less than the previous year, and 5% more than 2015. The fall in spending, in comparison with 2016, results predominantly from the unique additional cost of the purchase of the Czartoryski family collection acquired by the Ministry of Culture and National Heritage in December 2016, which increased the expenditure on culture in the last year by 11.9%. If this cost was not included, then the expenditure on culture earmarked for 2017 would be higher by 7% than that in 2016.

In the projected Budget for 2018, planned expenditures for culture will total 4 664.8 million PLN, which shows a nominal increase of 9% compared to 2017. Diagram 1 depicts expenditure on culture in 2015–2018 at current prices and at 2015 prices (in million PLN)

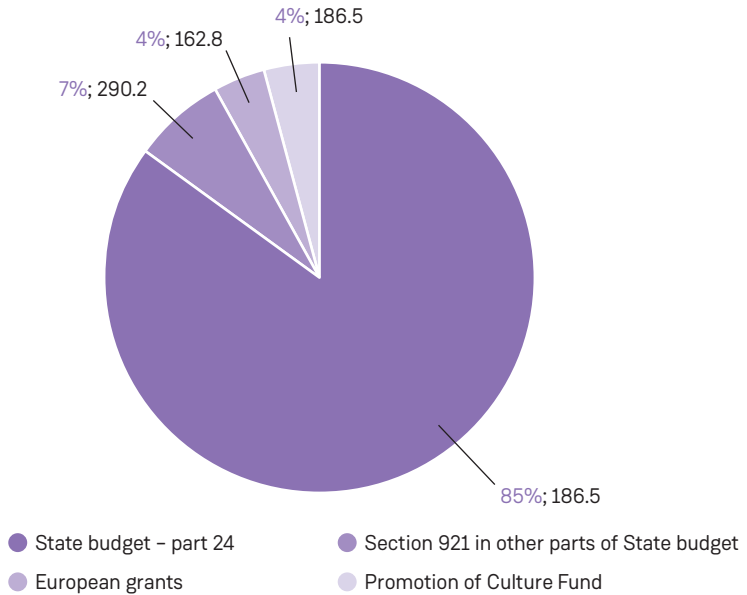
EXPENDITURE ON CULTURE FOR 2015–2018 (IN MILLION PLN): REALISED FOR 2015 AND 2016, AND PLANNED EXPENDITURE FOR 2017 AND 2018

	2015	2016	2017	2018
Expenditure on culture (current prices)	4 092.7	4 475.8	4 284.5	4 664.8
Expenditure on culture (2015 prices)	4 092.7	4 502.8	4 234.1	4 506.3
Change from 2015 (2015 prices)	-	10%	3%	10%

Source: Author's own

Within the financial outlays at the disposal of the Minister of Culture and National Heritage (henceforth the Minister of Culture), there are the remaining expenditures: Part 24 of the state budget and two types of expenditure which do not constitute a part of budget, such as Part 24 of the European funds budget and the Promotion of Culture Fund. In 2017, the total amount of such financial means was 3 994.3 million PLN, which constituted 93% of combined financial outlays on culture. The remaining part of expenditure on culture (7%) consists of spending described in Section 921, planned in other parts of the state budget (at the disposal of ministers, the Chancellery of the President and voivodeship marshals). The Diagram 'Structure of expenditure on culture in 2017' depicts the proportions and amounts (in million PLN) of types of expenditure on culture in 2017.

## STRUCTURE OF EXPENDITURE ON CULTURE IN 2017 (in million PLN)



Source: Author's own

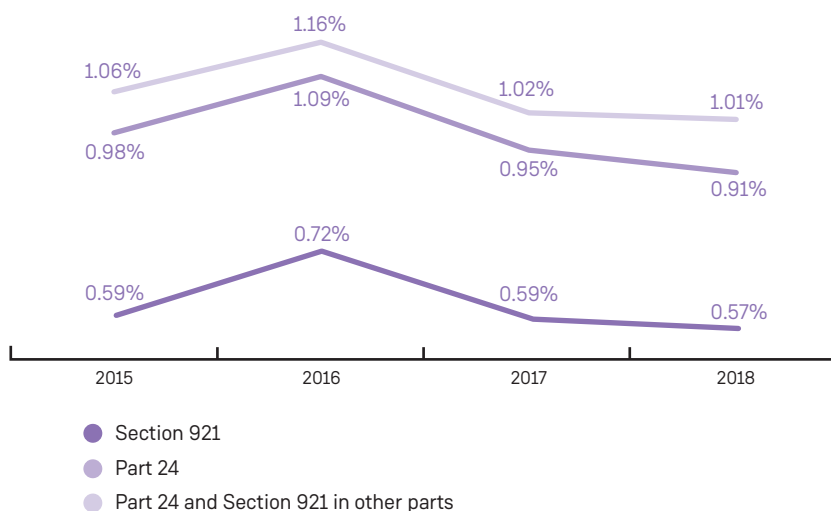
## THE PROPORTION OF OUTLAYS ON CULTURE IN TOTAL STATE BUDGET EXPENDITURES

In order to describe the relative value of expenditure on culture in the state budget, there are two approaches which: a) demonstrate which part of the total state budget expenditure is comprised of expenditures described in Section 921 Culture and protection of national heritage, or b) specify what part of the total budget expenditures is made up of expenditures within Part 24 Culture and protection of national heritage. A budget section is a budget classification category indicating the type of incurred expense, whilst a budget part is an element of the budget classification indicating the organ of government (or other public organ), which controls a given expense. In other words, Section 921 covers all expenditures on culture, regardless of at whose disposal they are, whilst Part 24 includes all expenditures incurred by the Minister of Culture, regardless of their type (Section). In 2017, expenses in Part 24 were established at the level of 3 645 million PLN, whilst in

Section 921, at the level of 2 255.8 million PLN; the proportion of these sums of the state budget expenditure is 0.95% and 0.59% respectively.

In order to fully describe the expenditure on culture and its significance in the state budget, it is possible to determine the total share of expenditures in Part 24 with expenditures of Section 921 incurred by other entities incurring such expense (the Chancellery of the President, selected ministers and voivodeship marshals)<sup>1</sup>. The total sum of expenditure on culture established this way in 2017 is 3 935.2 million PLN, and the share of this amount in the total expenditures of the state budget is 1.02%. The diagram 'The share of expenditure on culture in the total state budget' depicts the sizes of the outlays under discussion on culture in 2015-2018.

THE SHARE OF EXPENDITURE ON CULTURE IN THE TOTAL STATE BUDGET



Source: Author's own

The analysed proportions of expenditure on culture in the state budget expenses in 2017 and 2018 are slightly lower than in previous years. The fall of all proportions under discussion is principally the result of unusually high shares in 2016 (which was caused by the aforementioned expenditure for

1 The sum of the percentage share of expenditures of all budget parts and sections will significantly exceed 100%, because individual categories of expenditure (for which shares are established) will not be mutually exclusive.

the purchase of the Czartoryski family collection). Reductions in the following year are the effect of, as regards Part 24, a nominal decrease of expenditure in comparison to the previous year (by 1%), and as regards Section 921, an increase in the amount of expenses, which was proportionally smaller than the increase in the budget expenditure in total.

When the proportion of the expenditure of the state budget in total in 2017 for Section 921 – Culture and protection of national heritage (0.59%) is considered in relation to other areas, it remains behind certain sections such as family (9.5%), national defence (7.7%), higher education (4.1%), healthcare (1.9%), science (1.5%) or social security (0.9%), but outstrips sections such as education (0.48%), housing and infrastructure with environmental protection (0.1%), and physical health (0.07%).

## THE SHARE OF EXPENDITURE ON CULTURE IN RELATION TO GDP

The description above of the relative significance of expenditure on culture does not take into account expenses committed outside the state budget, i.e. incurred within the European funds budget or the Culture Promotion Fund. Meanwhile, the relative significance of expenditure coming from the European fund has grown in recent years, for example in the planned budget for 2018, the share of European monies for culture increased from 4% to 9%. When all financial means allocated for culture described in the Budget are considered and this amount is compared to GDP, as before, the increase of expenditure on culture in 2016 and its fall in 2017 will be obvious. However, unlike before, there will be a growth in expenditure on culture in 2018. The appropriate data is shown in the table below.

### THE PROPORTION OF EXPENDITURE ON CULTURE OF GROSS DOMESTIC PRODUCT

	2015	2016	2017	2018
The proportion of expenditure on culture (expenditures in: Part 24 of the state budget, Section 921 in other segments, in Part 24 of the European funds budget, within the Culture Promotion Fund) in GDP	0.229%	0.242%	0.221%	0.227%

Source: Author's own

## EXPENDITURE IN PART 24 AND EXPENDITURE IN SECTION 921 OF THE STATE BUDGET IN 2017.

Table 3 provides expenditures of the Minister of Culture and expenditures of other money allocating bodies in Section 921, as planned in the state budget in 2017. The first three columns of the table show expenses in Part 24 of the state budget, whilst columns three, four and five present expenditure in Section 921 of the state budget.

EXPENDITURE IN PART 24 OF THE STATE BUDGET ACCORDING TO SECTIONS OF THE BUDGET CLASSIFICATION AND STATE BUDGET EXPENDITURE IN SECTION 291 ACCORDING TO BUDGET PARTS (IN THOUSANDS PLN)

Expenditure of the state budget in the budget Part 24 CULTURE AND PROTECTION OF NATIONAL HERITAGE according to sections of the budget classification TOTAL (Part. 24): 3 644 979				
Section	amount	Part 24 and Section 921 1 965 589	TOTAL	290 222
801 - Education	906 192		54 - Office for War Veterans and Victims of Oppression	750
803 - Higher education	652 012		31 - Employment	3 990
750 - Public administration	85 817		13 - The Institute of National Remembrance - Commission for the Prosecution of Crimes against the Polish Nation	5 884
854 - Childcare education	35 101		32 - Agriculture	6 485
752 - National defence	183		28 - Science	8 000
754 - Public security	85		30 - Education and child welfare	8 000
TOTAL	1 679 390		46 - Healthcare	10 605
			43 - Religious denominations and national and ethnic minorities	16 294
			1 - Chancellery of the President of the Republic of Poland	30 000
			45 - Foreign affairs	33 384
		29 - National defence	78 027	
		85 - Budgets of voivodeship marshals	88 803	
		Part of the budget	Amount	
Expenditure in the state budget in Section 921 CULTURE AND PROTECTION OF NATIONAL HERITAGE according to budget parts Total (Section 921): 2 255 811				

Source: Author's own

Over half of the expenditure of Part 24 (54%) comprises the expenditure of Section 921, this is followed by Section 801 – Education and child welfare (25%) – and expenditure in Section 803 – Higher education (18%). Compared to the structure of expenditure in 2016, there is a slight decrease in the share of expenditure in Section 921 (by 4 percentage points), but a modest growth in the share of expenditure in Sections 801 and 803, each by 2 percentage points.

In 2017, the Minister of Culture, as in every year, will transfer monies to several thousands of entities implementing projects in the field of culture. In terms of expenditure in Section 921, it is planned to provide:

- Core grants to 51 governmental cultural institutions and 46 bodies co-run by local government and the Minister of Culture, the Polish Film Institute, the Centre for Polish-Russian Dialogue and Understanding, and the Ossolineum;
- Special purpose grants to 35 cultural institutions;
- Special purposes grants to various groups of bodies within the Programmes of the Minister of Culture and National Heritage (henceforth the Minister's Programmes); by the end of August, grants had been awarded to 1 306 entities, including over 400 churches, religious organisations or their legal entities, over 400 NGOs and over 300 cultural institutions of local government<sup>2</sup>;
- Financing the work of budgetary units: General Directorate of National Archives, three central archives, 30 regional archives and the Budget and Administration Bureau of the Ministry of Culture and National Heritage for selected expenditure on culture.

Expenditure in Sections *801 – Education and child welfare* and *854 – Childcare education* consist mostly of:

- Financing the work of budgetary units: the Centre for Art Education, the Centre for Training of Art School Teachers, and 279 art schools and boarding schools;
- Core grants for 173 non-public art schools and boarding schools with the authority of public schools and 3 public art schools established by natural or legal persons that are not a local government unit.

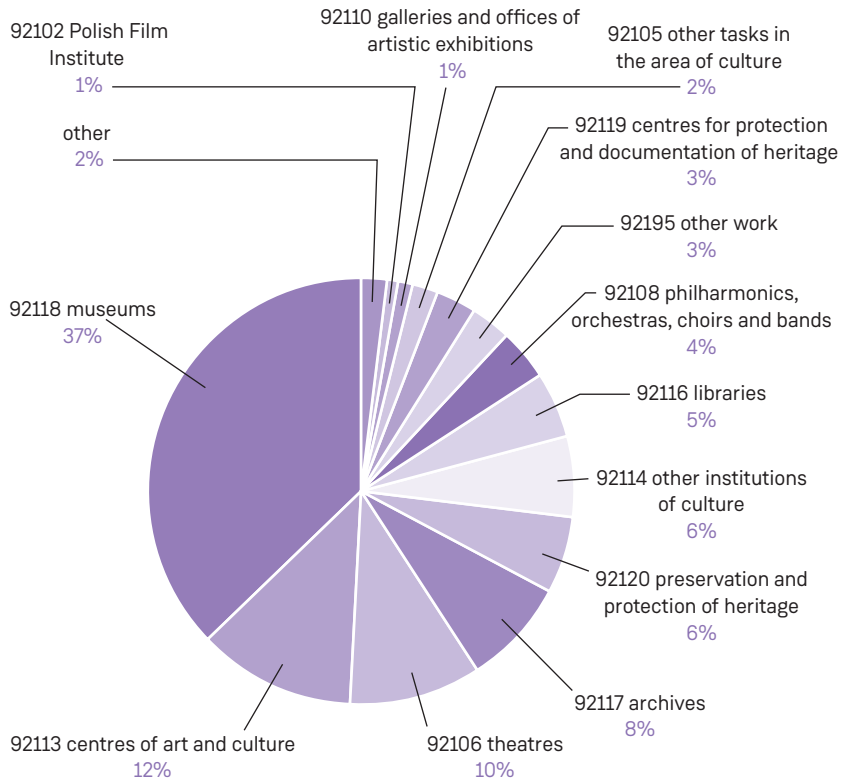
2 This set of entities awarded grants covers subventions from the Minister's Programmes financed from the state budget. Grants from the Minister's Programmes financed from the Culture Promotion Fund is described in the 'Expenditure of the Culture Promotion Fund' section

Section 803 – *Higher education* covers grants planned for 19 art universities for their learning and teaching work and student scholarships. Section 750 – *Public administration*, includes finance for the Ministry of Culture and National Heritage.

## TYPES OF CULTURAL ACTIVITY FINANCED BY THE MINISTER OF CULTURE IN SECTION 921

The diagram below shows the structure of expenditures of the Minister of Culture in Section 921 according to the type of financed cultural activity.

### EXPENDITURE IN SECTION 921 PART 24 OF THE STATE BUDGET ACCORDING TO BUDGET CLASSIFICATION CATEGORIES



Source: Author's own



In most cases, the proportions of individual cultural activities in Section 921 in 2017 are close to those of 2016, and to those planned for 2018. Only the proportion of museum expenditure, and for philharmonics, orchestras, choirs and bands substantially decreased in 2017 in comparison to the previous year. In the first case, the share fell by 25% (12 percentage points), in the second it fell by 43% (3 percentage points). In the case of museums, the reason for the change is, again, the expenditure for the purchase of the Czartoryski family collection in 2016, whilst in the second case, the extraordinarily high amount of expenditure in 2016 was associated with the culmination of events within the Multi-Annual Programme entitled 'European Capital of Culture 2016' and the related, unusually high special purpose grant to the National Forum of Music.

## EUROPEAN GRANTS BUDGET

The European grants budget is used to finance tasks described in the Operational Programme 'Infrastructure and Environment 2014-2020' (where it constitutes 85% of expenditure); Table 3 presents the allocation of European monies planned in Part 24 for 2017.

PROGRAMME	THOUSANDS PLN	%
OP I&E 2014-2020, VIII priority axis 'Protection of cultural heritage and development of cultural resources' for financing projects on the preservation of national heritage, distributed in a tender process bidding	81 050	49.8
OP I&E 2014-2020, I priority axis 'Reduction in the carbon use of the economy. The comprehensive thermo-modernisation of public art schools in Poland' (covers 139 schools)	57 830	35.5
European Economic Area Financial Mechanism, 2009-2014	12 600	7.7
OP Digital Poland 2014-2020	8 719	5.4
Norwegian Financial Mechanism 2009-2014	2 250	1.4
Other programmes	371	0.2
Total	162 820	100

Source: Author's own

## CULTURE PROMOTION FUND

Expenditure of the Culture Promotion Fund in 2017 relates to three types of projects described in the Gambling Games Act:

	THOUSANDS PLN	%
Promotion or support of: <ul style="list-style-type: none"> <li>- Nationwide and international art projects, including educational ones</li> <li>- Literary work and journalism, as well as projects on Polish language culture and the development of readership, enhancement of cultural magazines and low-circulation literature</li> <li>- Activities for the protection of Polish national heritage</li> <li>- Creators and artists, including social benefits</li> <li>- Activities for the access of the disabled to culture</li> <li>- Tasks implemented as projects, including investment projects, and those co-financed from European and international funds on culture and protection of national heritage</li> <li>- Implementation of investments for the promotion and support of art projects, development of readership, protection of national heritage, promotion of young creators and artists, and contemporary art</li> </ul>	172 107	92
Polish Film Institute projects	10 500	6
Remuneration for authors, translators and publishers for library borrowings	3 881	2
<b>Total</b>	<b>186 488</b>	<b>100</b>

Source: Author's own

The largest of the Fund's tasks utilises 92% of the financial means planned for 2017. This task is implemented primarily through the process of awarding grants within the framework of the Minister's Programmes. In this way, 98% of the sum is distributed. The rest (3.3 million PLN) is provided in the form of prizes and social financial assistance to artists and creators. By the end of August, 2 822 entities had been financed within the Minister's Programmes using monies from the Fund. This included over one thousand local government cultural institutions, over a thousand foundations and associations, over three hundred business entities and over one hundred units of local government.

Edited by the Strategy, Analysis and Creative Sectors Section of the Department of State Patronage in the Ministry of Culture and National Heritage based on the Budget 2017 Act (Journal of Laws, item 108), the proposed Budget 2018 Act, transferred to the Sejm of the Republic of Poland and accepted by the Council of Ministers on 26<sup>th</sup> September 2017, the Report on Budget Implementation and European Grants Budget in Part 24 and Section 921 – *Culture and protection of national heritage* for 2016, Ministry of Culture and National Heritage, Warsaw, June 2017, ([http://www.mkidn.gov.pl/media/docs/budzet/20170619\\_sprawozdanie\\_budzet\\_KiODN\\_2016.pdf](http://www.mkidn.gov.pl/media/docs/budzet/20170619_sprawozdanie_budzet_KiODN_2016.pdf)) and reports prepared by the Financial Department of the Ministry of Culture and National Heritage : *Budget for Part 24 – Culture and Protection of National Heritage for 2017*, *Outlays for Culture 2005–2018*, the List of Grants to be awarded in 2017.

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# LOCAL GOVERNMENT SPENDING ON CULTURE

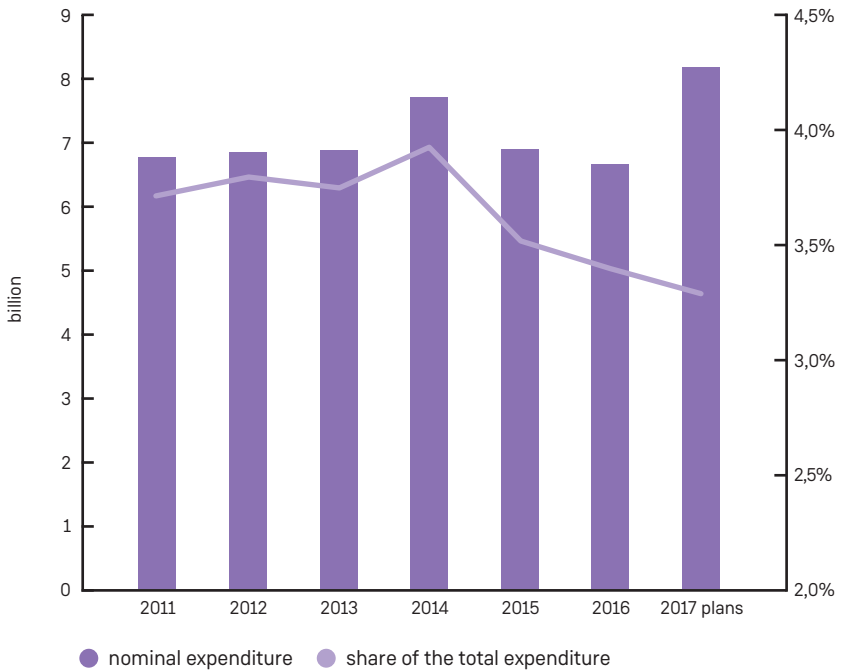
National Centre for Culture

According to financial plans<sup>1</sup>, local government will spend 8.147 billion PLN on culture in 2017, which is 1.474 billion PLN more than in 2016. This sum is also larger than in 2014, when 7.723 billion PLN was spent on culture, making it the largest amount since 1989.

The increase of expenditure by local government units on culture is a part of a general trend of growing overall expenditure of local government. Consequently, despite the rise in nominal outlays on culture, their share in the local government's budget will fall to 3.2% of the overall expenditure. This will be another year of decrease to the levels of 2004–2005.

- 1 In Poland, local government has a duty to present a plan of expenditure for the following year at the end of the preceding budget year. This plan is later modified, nevertheless the incurred expenditure is usually similar to the planned one. This analysis is based on data from the first six months of 2017, published by the Ministry of Finance. Expenditure by local government is presented together with grants and subventions from the state government budget and transfers between local government units.

## LOCAL GOVERNMENT EXPENDITURE ON CULTURE



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

The territorial division of Poland consists of three administrative levels:

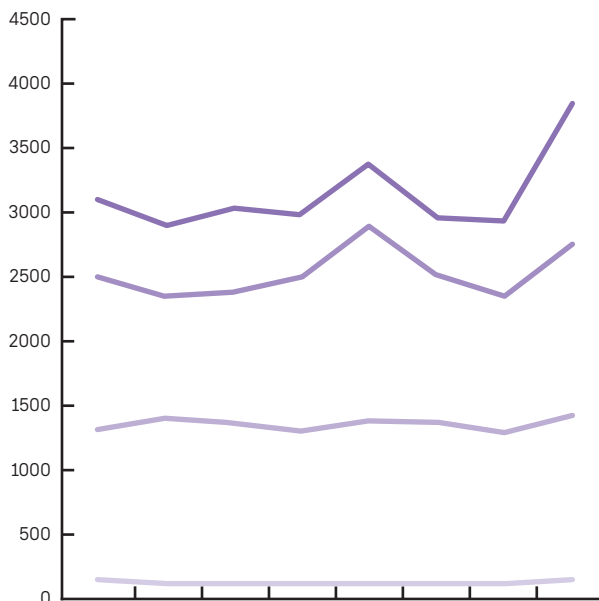
- 16 voivodeships (equivalent to provinces),
- 380 counties (in Polish. *powiat*; including 66 cities with county rights),
- 2 478 *gmina* (equivalent to municipality).

Each of these administrative units is responsible for a different set of duties. Culture is the responsibility of *gmina* and cities with county rights, meaning that in Poland the smallest local government units are responsible to the largest extent for financing culture from the public purse. Their work is supported by voivodeships. The role of counties is marginal.

The input of individual levels of local government into the expenditure on culture is as follows:

- voivodeships: 1 423 million PLN
- counties: 142 million PLN
- *gmina* without the cities with county rights: 3 834 million PLN
- cities with county rights: 2 748 million PLN

## LOCAL GOVERNMENT EXPENDITURE ON CULTURE (IN MILLION PLN)

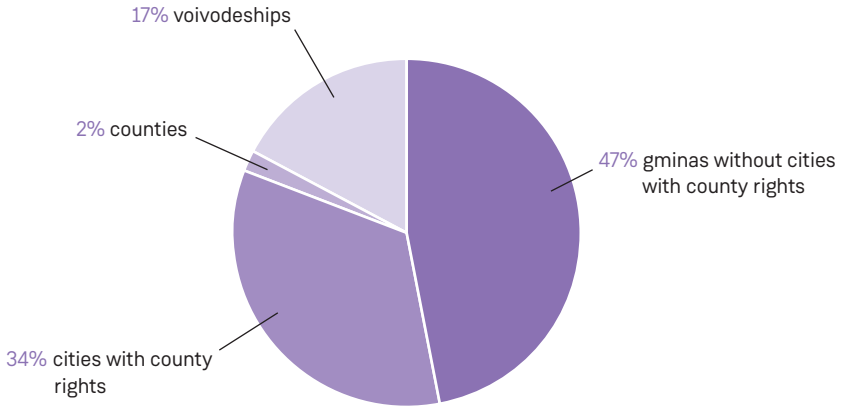


	2010	2011	2012	2013	2014	2015	2016	2017 plans
gminas without cities with county rights	3 092	2 905	3 012	2 979	3 355	2 942	2 921	3 834
cities with county rights	2 482	2 341	2 362	2 495	2 888	2 501	2 354	2 748
voivodeships	1 297	1 384	1 351	1 302	1 364	1 367	1 290	1 423
counties	135	125	123	111	116	113	108	142

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

In terms of the share of different types of local government within culture financing, the trend observed in recent years remains. Almost half of the financial means is spent by gminas without cities with county rights (47%, 3% more than the previous year). One third is at the disposal of cities with county rights (34%, 3% less than the previous year). 17% comes from local governments at the voivodeship level (1% less than the previous year). The input of counties into culture financing is marginal.

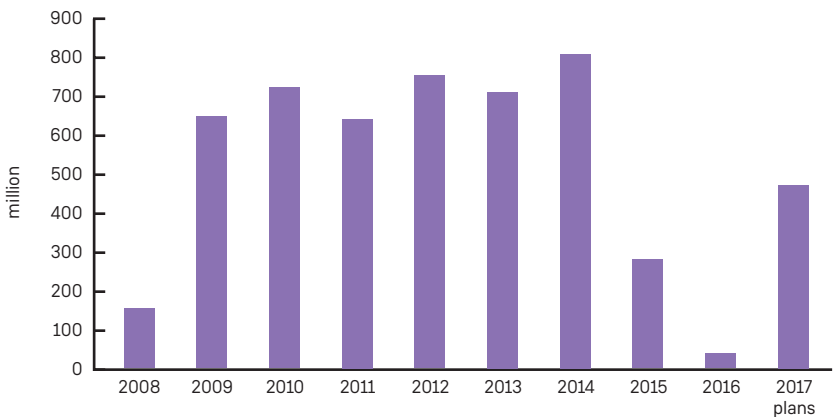
## STRUCTURE OF LOCAL GOVERNMENT EXPENDITURE IN 2017



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

One of the factors responsible for the nominal increase in local government expenditure on culture, is the planning of expenditure from foreign, especially European, grants to the amount of 478 million PLN. This represents clear growth in comparison to 2015–2016, yet it is still less than in 2012–2014. The dynamic of culture financing from foreign grants is connected with the multi-annual frameworks for awarding European grants. 2017 begins a new period for the implementation of tasks from the 2014–2020 financial planning period.

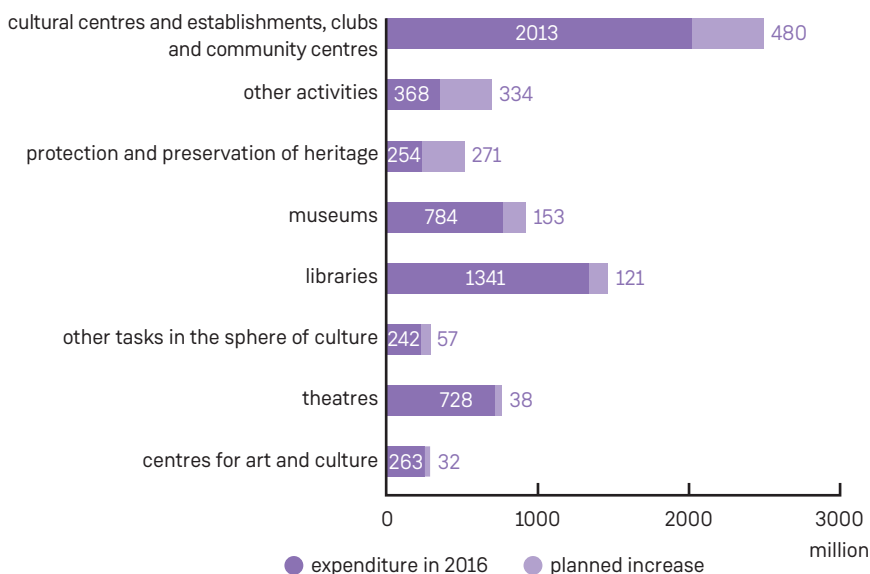
## LOCAL GOVERNMENT EXPENDITURE ON CULTURE FROM FOREIGN GRANTS



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

The comparison of plans for 2017 with the expenditure incurred in 2016 shows that the largest part will go to centres of culture and cultural centres, community centres and clubs (480 million PLN). This is not surprising, because local government in 2017 plans to spend as much as 2.5 billion PLN, making 31% of outlays from Section 921 Culture and protection of national heritage on this item of the budget. Year on year, the greatest change has been registered in the area of financing the preservation and conservation of cultural heritage, which has seen a rise from 254 million PLN to 525 million PLN in 2017, amounting to an increase of more than double. Significant growth is also noted in the section titled 'Other activities', which is associated with the implementation of foreign grants.

#### LOCAL GOVERNMENT EXPENDITURE ON SELECTED FIELDS OF CULTURE (IN PLN) (PLANNED)

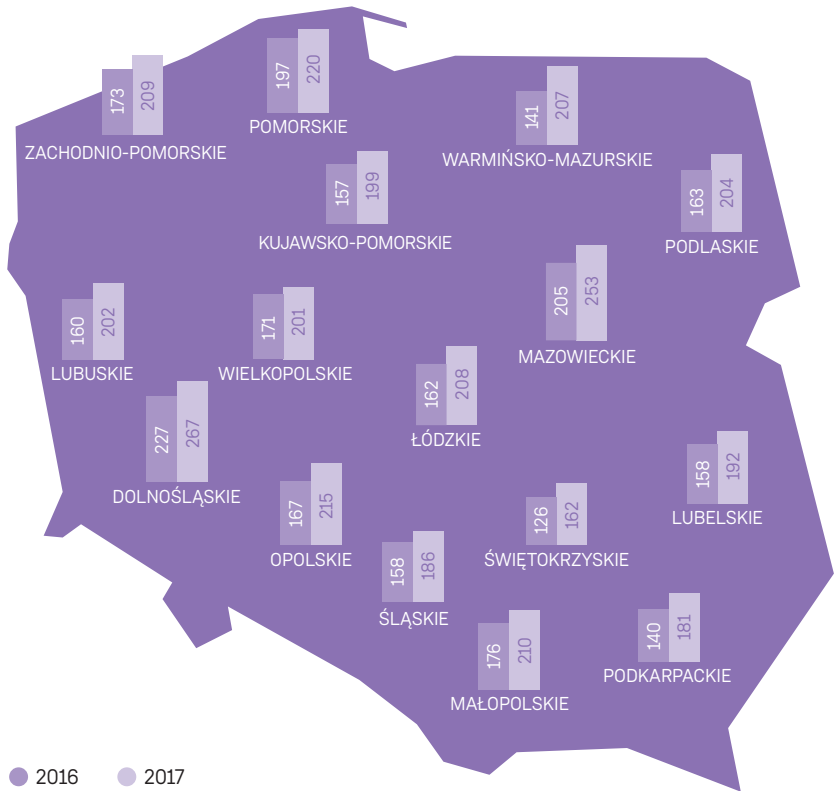


Source: Own study based on the data published on the website of the Ministry of Finance

Expressed per capita, in 2017, local government plans to spend 212 PLN on culture, which is 38 PLN more than the previous year. In terms of geographic location, the largest expenditure is planned by the local government of the Dolnośląskie voivodeship (266 PLN per capita), with only slightly less in the Mazowieckie voivodeship (253 PLN per capita). The lowest expenditure is in the Świętokrzyskie voivodeship, 162 PLN.



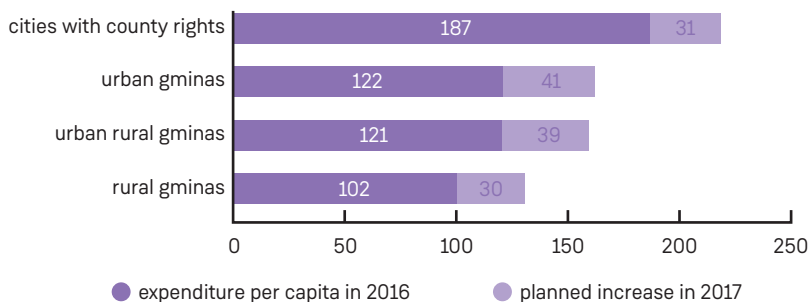
LOCAL GOVERNMENT EXPENDITURE ON CULTURE PER CAPITA IN 2016 AND  
PLANNED EXPENDITURE ON CULTURE IN 2017  
(IN PLN)



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

The geographical variations in culture financing relate to the number of people inhabiting rural areas of a voivodeship where the expenditure on culture is much smaller than in cities with county rights. It is worth noting that in 2017 there is expected to be a levelling of the differences between the per citizen expenditure of big cities and the expenditure in the rest of gminas. Whilst cities with county rights expect a growth in expenditure by 17%, in rural gminas it will be by 29%, urban-rural gminas by 32%, and in urban gminas by 34%. This slow evening out of disproportions in expenditure between different kinds of gminas has been observed for some time.

## EXPENDITURE ON CULTURE PER CAPITA (PLN)



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

Much larger budgets for culture and the protection of national heritage are available in the biggest cities. The leader here is Warsaw. In the Warsaw budget in 2017, the planned expenditure amounted to 574.6 million PLN, which equals 328 PLN per capita. Other cities with substantial budgets include Kraków (324.4 million PLN, equal to 306 PLN per capita), Łódź (177.4 million PLN, equal to 255 PLN per capita) and Wrocław (154.8 million PLN, equal to 243 PLN per capita).

	EXPENDITURE PLANNED IN 2017	
	IN PLN	PER CAPITA
Warsaw	574 588 586	328
Kraków	234 432 945	306
Łódź	177 436 281	255
Wrocław	154 765 922	243
Poznań	113 933 743	211
Gdańsk	102 476 517	221
Lublin	102 031 288	300
Szczecin	68 413 200	169
Katowice	67 711 876	227
Gdynia	64 616 793	262
Toruń	59 769 750	295
Bydgoszcz	50 482 917	143
Białystok	40 362 916	136
Radom	40 115 570	187
Sosnowiec	38 150 868	185
Bielsko-Biała	35 811 165	208
Opole	35 251 501	297
Wałbrzych	34 692 572	303
Zabrze	34 120 911	194
Częstochowa	31 016 398	137

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

  
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- A. Celiński, J. Burszta, Z. Penza, M. Sęk, M. Wenzel, *City DNA. Urban Cultural Policies. Edition 2016*, Fundacja Res Publica, <http://nck.pl/media/attachments/318571/Raport-DNA-Miejskie-Polityki-Kulturalne-2016.pdf> [accessed: 20.09.2017].

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# CREATIVE SECTORS

National Centre for Culture

A definition by the Ministry of Culture and National Heritage from the Development of Creative Sectors programme by the Minister of Culture and National Heritage states that:

‘The cultural and creative industries consist of such sectors of the economy whose outputs are based on cultural potential, individual creativity, skills and talents through establishing the value of intellectual property. An intrinsic attribute characterising creative sectors is their dual function which, on the one hand, is to promote culture and art as well as to preserve cultural heritage, and on the other hand, to encourage economic growth by creating jobs, innovativeness and attracting investments. The creative sectors include branches of the economy such as: architecture, archives and libraries, handicraft, the audio-visual sector (including film, TV, video games and multimedia), cultural heritage, design, festivals, the performing arts, music, books and publications, radio and the visual arts’<sup>1</sup>.

There is no comprehensive report reflecting the overall situation of the creative sectors in Poland, but there are individual studies available. This

1 Citation in: [http://www.mkidn.gov.pl/media/po2017/dokumenty/20161102\\_regualmin\\_Rozwoj\\_sektorow\\_kreatywnych\\_2017.pdf](http://www.mkidn.gov.pl/media/po2017/dokumenty/20161102_regualmin_Rozwoj_sektorow_kreatywnych_2017.pdf) [accessed: 28.09.2017].

text presents information on two markets: video games and music (with special emphasis on the export of music).

## THE STATE OF THE VIDEO GAME INDUSTRY IN POLAND

Twenty years ago, when Poland was still a part of the Eastern Block, our opportunities for access to new technologies were limited. However, even before the socio-political transformation of 1989, computer games were being created in Poland. For example, a game created in 1986 by Marcin Borkowski for the ZX Spectrum computer called *Pandora's Box* was the first game by a Polish designer to be reviewed in a Polish magazine and the first attempt to enter the commercial market.

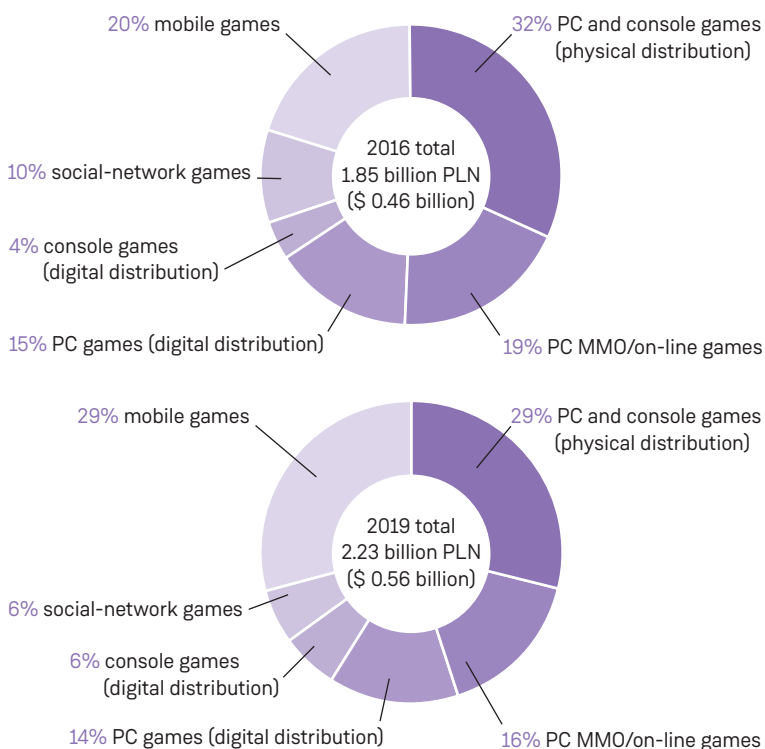
Today, when over 15 million people in Poland declare that they play computer games, it can be seen that the industry has come a long way from the niche hobby of 30 years ago to become an important feature of modern mass entertainment. Nor is it limited to enthusiasts of new technologies and the young. Computer games have now become a lively element of popular culture and an important field of goods exchange within the creative sectors. Polish game designers have acquired skills and experience that result in a better product, and there are now over 240 companies in Poland producing games. Polish producers exhibit their creations at trade fairs all over the world alongside the biggest foreign producers, and every year brings new successes.

The most comprehensive and up-to-date reference source on the Polish games industry remains a report published by Kraków Technology Park and partners (Co-financed by the Ministry of Culture and National Heritage of the Republic of Poland) entitled *The state of the Polish games market 2017*. The aim of this report was to outline the characteristics of the home video game market in comparison to world trends, to describe the current profile of gamers in Poland, and to assess the value of the market and identify the key components constituting this value. Some of the data sources for this, amongst others, were Polish and foreign reports on the games market, Polish Gamers Research conducted in 2014–2016, a survey on salaries in the games market conducted in cooperation with the Advisory Group TEST Human Resources, Polish Game Day 2017 research, and a series of structured interviews with representatives of the major market segments.

Between 2015 and 2016 there was a shift in the leaders on the world games market. In 2015, the leading market, with annual revenue of \$23.6 billion, were the countries of North America, just ahead of Asian markets (\$23.1 billion p.a.), followed by Europe, the Middle East and Africa (\$22.1 billion p.a.). In 2016, Asia and the Pacific were already responsible for 47% of games market revenue, whilst this proportion for North American countries was only 25%.

According to April 2017 data from the analyst company Newzoo Polska, Poland is placed at number 23 of the 100 most important games markets with regards to revenue generated. At the end of 2016, the value of the Polish games market equalled 1.85 billion PLN. According to a forecast by KPT, by 2019 this should rise to 2.23 billion PLN, a 20% increase. On a global scale, however, this result is not particularly impressive as it is only 0.5% of the global market as a whole.

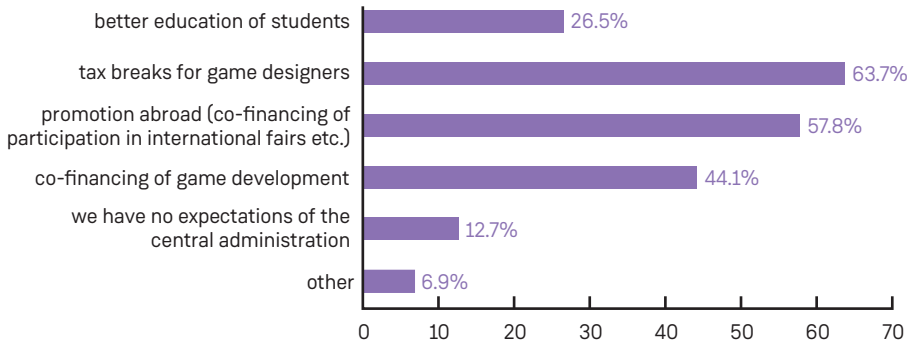
#### THE VALUE OF THE POLISH GAMES MARKET IN 2016 AND THE FORECAST FOR 2019



Source: Kraków Technology Park et al., *The State of the Polish Video Game Industry '17*, p. 12

80% of respondents consider that support of public institutions is necessary for the sector; 68% perceive existing forms of support as insufficient i.e. either not properly fulfilled (36%) or at an inadequate level (32%).

#### WHAT FORMS OF SUPPORT WOULD COMPANIES EXPECT FROM CENTRAL AND LOCAL GOVERNMENT INSTITUTIONS?

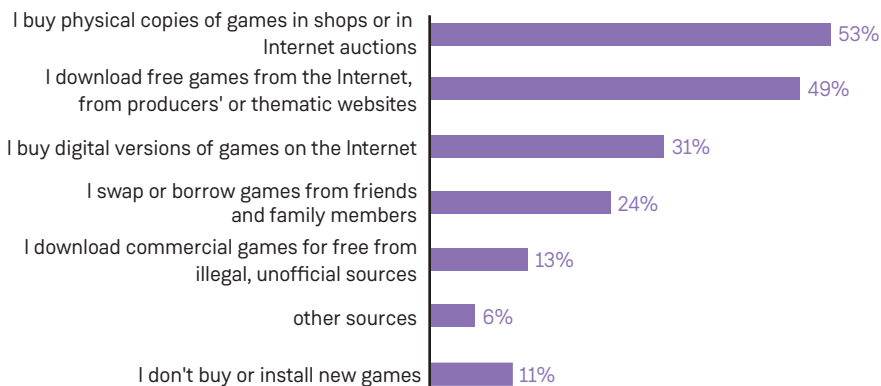


Source: Krakow Technology Park et al, *The State of Polish Video Game Industry '17*, p.88

There has also been a shift in the profile of the Polish gamer in accordance with global trends. Over last 10 years, there has been an increase in the number of players among people who did not have a lot in common with entertainment of this type, such as middle-aged women and seniors. This is caused by the rising popularity of mobile devices. Games began using augmented reality and the urban environment as an important part of gameplay, therefore entering the world of 'real' interactions and emotions, which had only been the domain of sport up to this point. This was proven by the popularity of the urban game *Pokémon Go*, created by Niantic and published in July 2016. Despite receiving mixed reviews, within three days of its release it had become the most downloaded app in the USA.

Forecasts predicting the diminishing role of the physical distribution of games in Poland is deemed premature. Premiere releases of hits by Polish designers, such as *The Witcher 3: Wild Hunt*, and the rising number of the newest generation of consoles (PlayStation4, Xbox One) in Polish households, has resulted in the increase in income from the sale of physical copies by almost 15%. Even though there were no spectacular premieres of Polish games in 2016, sales increased by a further 3%. At the same time, it is worth mentioning that legally bought games comprise a maximum of 30% of all games, the rest are, amongst others, games downloaded from the net.

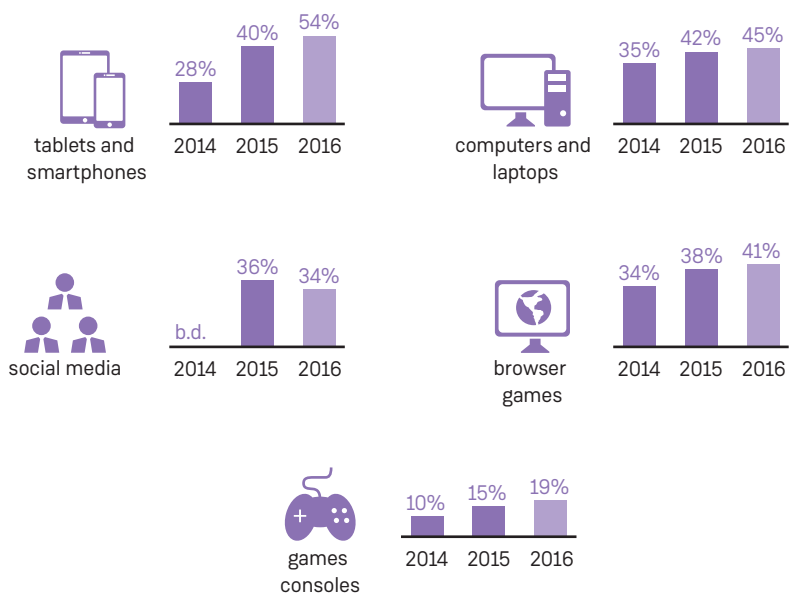
## HOW DO POLES ACQUIRE THEIR GAMES?



Source: Kraków Technology Park et al, *The State of the Polish Video Game Industry '17*, p.44

The mobile games market is the most rapidly developing market in the sector. On-line games are also the most popular platform among Polish gamers (54%). Despite losing its dominating position, the PC still remains at the top (45%).

## NUMBER OF GAMERS DEPENDING ON PLATFORM



Source: Technology Park et al, *The State of the Polish Video Game Industry '17*, p.33



## THE STATE OF THE POLISH MUSIC SECTOR

Another market which has undergone a massive transformation in recent years is the music market. Changes in this sector have mostly been caused by the Internet and the use of new data carriers, such as digital files and *streaming*, which have had an influence on distribution. Music distribution, even several years ago, was dependent upon the transport of physical data carriers. Today, as this issue is no longer relevant, the process of reaching listeners abroad is much easier, for example by the use of services such as Spotify. The negative effects of this are the rise in competition on the global market and the importance of music promotion.

According to data from the Polish Society of the Phonographic Industry, in 2016 both global and home markets registered a rise in income from music trading. Both kinds of sales are on the increase – digital and physical. Physical sales still dominate on the Polish market (74% of overall music sales), which places Poland in 12<sup>th</sup> position in the world. Digital sales are also increasing, with a 26% share of the market. Analysis of digital formats reveals that streaming services are the most popular, and constitute approximately 80% of the digital market. Nearly 13% of the digital market is downloads from the Internet – a fall of almost 20% in comparison with 2015. Mobile phone downloads are in third place (8.15% of the market).

What is interesting, yet again, is that the biggest growth in sales was recorded in vinyl records (a 29.11% increase compared to 2015 in Poland, and 23.3% abroad).

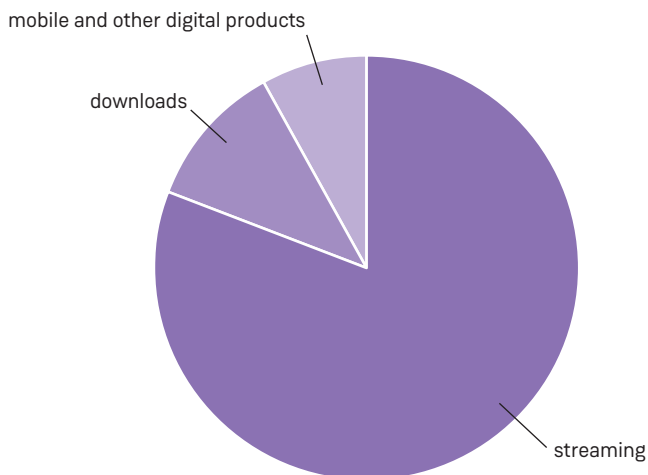
### VALUE OF THE MUSIC MARKET IN POLAND

	VALUE IN PLN	MARKET SHARE	2016 IN COMPARISON WITH 2015
WHOLE MARKET	249 790 748	100%	7.85%
DIGITAL SALES	63 845 033	26%	17.58%
PHYSICAL SALES	185 945 715	74%	4.87%

Source: ZPAV, <http://www.zpav.pl/aktualnosc.php?idaktualnosc=1520>

[accessed: 27.09.2017]

## POLISH DIGITAL MARKET (SALES CHANNELS IN 2016)



Source: ZPAV, <http://www.zpav.pl/aktualnosc.php?idaktualnosc=1520>

[accessed: 27.09.2017]

Detailed information on global music market income is provided by the annual report of the International Federation of the Phonographic Industry (IFPI). According to the current edition of the report, the global music market recorded 5.9% growth, which is the largest since 1997, the first year when results were recorded by the IFPI. For the first time, digital sales made up as much as half of all income on the market. The most substantial increase was recorded in India (26.2%), Mexico (23.6%) and China (20.3%), proving that *streaming* enhances the growth of developing music markets.

At the 2<sup>nd</sup> Music Export Conference in Warsaw, Bogusław Pluta, the Director General of the Polish Society of the Phonographic Industry, and Marek Hojda, Deputy Chief-Executive of the Polish Society of Authors and Composers (ZAiKS), stated that estimated income from the sale of Polish music abroad totalled 22.1 million PLN. This is a much smaller amount than other countries, for example Great Britain. However, the British pro-export campaign provides only a limited comparison with Poland as their results are not only the effect of promotion, but are also due to other factors (historical, linguistic and cultural). Thus, it is more useful to utilise the experiences of those countries where English is not the first language and the tradition of music export is much shorter.

  
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**5.**



**PUBLIC  
MEDIA**

# PUBLIC MEDIA IN AN ERA OF DIGITAL CHANGES

The National Broadcasting Council

Many factors influence the development of the media. One of the most important is technology, which over recent years has strongly determined the way programmes are created, from a one-platform model to multi-directory content creation.

A particular turning point for public media was the arrival of the Internet and the introduction of computer networks i.e. digitalisation. In the case of public broadcasters, such innovations triggered changes in several areas:

- Internal:
  - Implementation of digital production and broadcast of content;
  - Re-organisation of the process of communication between broadcaster and audience.
- External – relating to market position i.e. the arrival of strong competition.

Public media broadcasting changed its technological character, shifting from analogue to digital, the quality of broadcasts improved, and content became available in new areas, the so-called ‘new media’, such as the Internet (including social platforms), mobile devices and hybrid solutions. The following article presents the work of public broadcasters on these communication platforms.

## DIGITAL BROADCASTING OF PUBLIC MEDIA CONTENT

All channels of Telewizja Polska SA (TVP, Polish Television) have been digitally broadcast across the whole country since the 31<sup>st</sup> July 2013. Due to the technological shift, viewers receive a richer programme offer (more channels), broadcast in better quality. Around a month later, the broadcaster extended the broadcasting time of regional channels from 3.5 to 5 hours per day, and in place of TVP INFO, which was launched as a separate licence-holding channel, a new 15-hour-long joint broadcast was aired simultaneously for all regions. The length of regional broadcasts has progressively been extended; in 2016 it was already 5 hr 45 min. Moreover, in 2013, TVP started broadcasting TVP Rozrywka (Entertainment), and a year later TVP ABC.

In such a situation, the only 'analogue island' in the media world remained radio. Therefore, on 1<sup>st</sup> October 2013, Polskie Radio SA (Polish Radio) and public regional radio broadcasters reached a decision on the start of DAB+ broadcasts.

More than three years from the beginning of this process, public radio started airing channels in the FM format, but also developed a new offer available only in DAB+. Currently, listeners can tune in to 5 nationwide channels, 17 regional ones and 9 broadcast in digital formats (DAB + and Internet).

### **POLSKIE RADIO SA CHANNELS BROADCAST IN DAB+**

Polskie Radio SA airs three channels in DAB+:

**Czwórka** – this channel is directed at young people (pupils and students, as well as people at the start of their professional careers). It focuses mostly on education, the jobs market and new technologies. The channel, by decision of the Polskie Radio SA Board, has been available in DAB+ since 1<sup>st</sup> September 2016.

**Polskie Radio Dzieciom** – a channel for children and parents. It comprises children's drama, stories, and educational programmes. The offer for adults includes discussions, reports, commentaries and advice on children's development and parent-child relationships. The service includes no commercial content or advertisements.

**Polskie Radio Rytm** – is a music service on the DAB+ platform, presenting current popular music hits, especially the most recognisable songs of the last 30 years.

## **SPECIALISED FORMAT CHANNELS OF REGIONAL BROADCASTERS**

**Radio Kraków SA – OFF Radio Kraków** – is a music and culture channel, dedicated to recent trends, cultural events, lifestyle and education. It is addressed mostly to a young audience interested in culture and music entertainment at a ‘higher’ level.

The channel is broadcast 24/7, of which on average 7 hours are live shows. Music, together with discussion and commentary shows, take up the largest proportion of the programming. In 2016, the channel was extended to include new music genres such as jazz, blues, and film soundtracks. It also provides a wide range of information on the cultural and music life of Kraków.

**Radio Szczecin SA – Radio Szczecin Extra** – is a music and culture channel for people aged 18-30 years old. It is broadcast 24/7. It revolves around current cultural events and hits of the twenty-first century, as well as Polish and foreign pop hits. The music format of the radio consists of jazz, electronic music and alternative rock. The radio also presents local cultural events and local artists. This is supplemented with general, economic, sports and cultural news. What is interesting is that the channel is also well received in Germany.

**Radio Wrocław SA – Radio Wrocław Kultura** – a channel broadcast 24/7, providing coverage from various cultural events. Special emphasis is placed on the presentation of Wrocław as the European Capital of Culture. It is notable that the programming is devised with the cooperation of Wrocław artists and young promoters of culture.

**Radio Merkury – Radio Klasyka** – is a new channel (launched 1<sup>st</sup> April 2016) available only on the Internet for classical music. It is broadcast 24/7. In 2016, it broadcast transmissions from concerts and festivals, as well as auditions for music competitions (for example, the Henryk Wieniawski Violin Competition). The programming includes programmes on classical music, but also world music news, schedules of music events in Poznań and interviews with artists (solo artists, conductors, and composers).

Digital radio means not only new programme propositions, but has also enabled additional services to be made available on digital devices.

Polskie Radio SA and regional channels offer such additional services, such as:

- Dynamic Label Segment (DLS): a scrolling description of programmes;
- Slideshow System (SLS): slide displays;
- Journaline service –hierarchically structured textual information; on the one hand the equivalent of teletext, on the other a simplified version of a website divided into columns, which helps quick information retrieval;
- Electronic program guide (EPG) service – an electronic guide to the programmes broadcast.

On regional radio, the offer is as follows:

#### ADDITIONAL SERVICES OFFERED BY RADIO BROADCASTERS

COMPANY	DLS	SLS	EPG	JOURNALINE
Radio Białystok				
Radio Gdańsk	OK			
Radio Katowice	OK	OK		
Radio Koszalin	OK	OK		
Radio Kraków				
Radio Lublin				
Radio Łódź	OK	OK	OK	OK
Radio Merkury	OK			
Radio Olsztyn			OK	OK
Radio Opole	OK	OK		
Radio PiK	OK	OK		
RDC				
Radio Rzeszów				
Radio Szczecin	OK	OK		OK
Radio Wrocław	OK	OK	OK	OK
Radio Zachód	OK	OK		

Source: see Bibliography

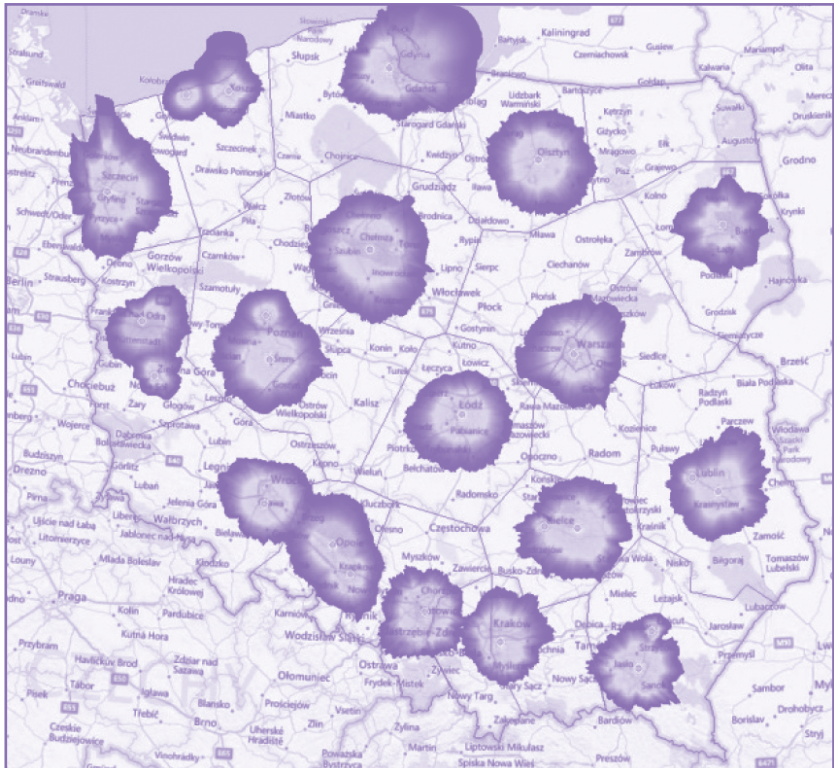
In terms of additional services offered by radio, there has been observable progress, as in comparison with 2015, the number of companies



providing such services has grown. In 2015, there were five: Radio Łódź SA, Radio Wrocław SA, Radio Koszalin SA, Radio Szczecin SA, and Radio Merkur SA, while in 2016, six more were launched: Radio Gdańsk SA, Radio Katowice SA, Radio Olsztyn SA, Radio Opole SA, Radio PIK SA, Radio Zachód SA. Moreover, radio stations have shown their potential for developing such services and declared their willingness to progress in this direction.

The current range of digital radio broadcasting reaches 21.3 million people (55.6 %) and 103 000 square kilometres (33.0 %). On the map of Poland, it looks as follows:

#### APPROXIMATE MOBILE RANGE OF DAB+ (since 1<sup>st</sup> December 2015)



Source: see Bibliography

The ultimate goal is to reach 99.5% of the territory of Poland and 38.3 million citizens with DAB+.

## WEBSITES

Public media websites started to develop at the end of the 1990's. The first broadcaster to launch such a service was Polskie Radio SA in 1994. Regional radio entered the world of the Internet between 1996-1999. The website of Telewizja Polska SA appeared in 2000. In the first phase, this was only an 'introductory' website including the most important information about the company such as name, address, and information about the Board. Later, content promoting programmes and its broadcasters arrived. Gradually, multimedia content augmented services, both live (for example, live on-line radio programmes) and those on demand.

Intensive development in this area has occurred over last 10 years. In the case of Telewizja Polska SA, it was the launch, in 2010, of the TVP.pl website containing information on broadcast programmes, which also provided access to a VoD library. Shortly afterwards, Telewizja Polska SA started the *vod.tvp.pl* platform, which currently contains over 43 500 various programmes divided into several categories: archival materials, contemporary productions, feature films, documentary films, commentary, news etc. In recent years, the company has also placed special emphasis on live coverage of various events: sports, culture, and news. In 2016 there were 5 212 broadcasts about and from, among others, World Youth Day 2016, EURO 2016, the Summer Olympics in Rio de Janeiro, Eurovision and Junior Eurovision, the 15<sup>th</sup> International Henryk Wieniawski Violin Competition, the Young Musician of the Year competition, the 53<sup>rd</sup> National Festival of Polish Song in Opole, the 1050<sup>th</sup> anniversary of the Baptism of Poland, celebrations of Independence Day and National Commemoration Day of the Cursed Soldiers.

The company has invested in the development of thematic Internet channels including TVP Parlament (TVP Parliament), where the number of regular users in 2016 totalled 2 637 938. To commemorate special events, TVP SA launched special thematic channels on the Internet; for example, between 2014-2016 these included: TVP – 25 years of freedom; TVP Regional – following in the footsteps of John Paul II; TVP Sail; TVP – Two Theatres Festival; TVP – Chopin, WYD TVP – World Youth Day 2016, Baptism of Poland TVP. Other multimedia projects were started too: The Internet Theatre for Schools (which has operated since 2012 within which time there have been 55 theatre play transmissions watched by over 5.1 million pupils); an additional service of TV Theatre is offering materials about theatre plays and enabling the watching of live plays, also on mobile devices.

TVP services are gaining ever greater popularity, for example, in 2010 the number of visits reached about 2 million, whilst the average monthly number of real users of the TVP group in 2015 was 3.9 million, in 2016 reaching 5.1 million.

In recent years, changes have also occurred in Polish Radio. The number of visits has grown annually, starting from about 800 000 at the beginning of 2010 to reach over 26.5 million in 2016. The Polskie Radio SA website contains Polish and world news, as well as descriptions of programmes and special services. The website regularly develops history web pages on, for example, the Warsaw Uprising, the fate of the Silent Unseen soldiers, August 1980 and the Battle of Warsaw. These resources, apart from text information, also contain archival sound material, commentaries from historians and video recordings. Some web pages are accompanied by narrated books, which enrich listeners' knowledge with the socio-historical context of the issue presented. For example, the page on the Battle of Warsaw is accompanied by J. Mackiewicz's 58-part novel *Lewa wolna* narrated by Jerzy Radziwiłowicz. Altogether, there are 670 000 audio and 22 000 video files available on the web page.

Apart from the service discussed earlier, an important service for listeners is the *Mojepolskieradio.pl* website, launched in 2010, which offers *streaming* of 7 channels from Polish Radio, but also an opportunity to listen to 47 thematic channels, such as Radio Free Europe archival materials, John Paul II on the Radios of Freedom, the History of the Polish Underground Army, Language Games, the Newest History of Poland, the Music of Chopin, Concerts on Trójka, Sea Shanties, Marek Niedźwiecki Interviews etc. On average, about 150 000 individual listeners use this service weekly.

The period between 2010–2016 was a time of dynamic development of internet services of public regional radio broadcasters, whose web pages tend to concentrate on regional issues. Such services rapidly gained large popularity among users (sometimes annually even 2.3 million visits) and achieved high esteem among regional sources of information. Such efficient organisation and wider content delivery was enabled by the creation, in 2012, of autonomous editorial offices for new media employing high-class experts, journalists, IT specialists and graphic designers. Recent years have also been characterised by the development of a video offer provided on radio web pages. Video materials, which are used to illustrate and enrich the news, sports, cultural and investigative programmes, appear more often on the websites of radio broadcasters.

Public media are not limited only to their own web pages. Their content is also available on the most popular social platforms such as Facebook, YouTube, Twitter, Instagram, and Snapchat.

In 2015, the National Broadcasting Council carried out an analysis of 19 public broadcasters' web pages, as a result of changes in the dynamics of the presence of public media companies on the new media platforms. The published content, together with the creation and implementation of a communication function i.e. providing the audience with an opportunity to rate and co-author a programme, was closely assessed. All nationwide, regional, and thematic channels broadcast by public television, public radio and regional broadcasters were examined. The research covered altogether 58 websites created by public broadcasters.

The results of the study showed that content choice was strictly correlated with the character of a programme. All journalistic materials published on web pages were of a high quality when assessed, principally on the basis of the quality of the language used and the editorial level of publication.

The services differed regarding the level of information presentation at the editorial level of a public broadcaster's programme. Much better in this regard were regional broadcasters. Contact sections and biographical precis of individual journalists creating programmes were much more robust, and their access better than those of nationwide broadcasters.

Most web pages are equipped with menus of a relatively low complexity, which makes navigation easier for users. The websites contain the simplest elements in order to enhance the contents presented, such as galleries of pictures or surveys. More attractive content visualisation such as infographics, diagrams and animations were rarely used. Illustrative materials were most often used by nationwide TVP SA services and regional radio broadcaster's websites.

## MOBILE DEVICES

Public media is more often available on mobile devices. Apart from services that are easy to navigate on mobile devices due to responsive functionality making web pages render well on a variety of devices, public broadcasters use specially created widget apps which allow for easy content access.

Since 2012, Telewizja Polska SA has gradually included in its offer further mobile apps: in 2012 it was Smart TV, TVP Stream in 2013, Telewizyjne Abecadło and Gotowanie with TVP ABC in 2015. In December 2015, the TVP

Stream app was installed 104 000 times on Android devices, whilst in December 2016, it was over 160 000 times. Downloads to iOS devices amounted to almost 7 000 times, with 177 000 downloads since its inception. The second most important app of the broadcaster – TVP.pl – was installed almost 190 000 times on Android devices by December 2015, and by December 2016 there were 208 000 such installations. Downloads to iOS devices in 2016 totalled over 23 000 times, and 141 000 since its inception<sup>1</sup>.

In 2011, Polskie Radio SA released mobile apps for tablets and smartphones using Android, iOS, and Windows Phone systems. By the end of 2016, apps were used by 385 000 people. The platform offers *streaming* of Polskie Radio broadcasts, news services and the opportunity to listen to thematic channels via *mojepolskieradio.pl*.

The majority of regional radio broadcasters – 11 out of 17 – also introduced mobile apps which enable users to listen to programmes, select audio files and browse video services and news on tablets and smartphones. Such apps widen the possibility of contact between listeners and the editorial team as they allow the sending of information, but also films and pictures related to interesting events. Materials received this way may be used on air or on the web page, making listeners real co-creators of programmes.

## OTHER SERVICES

A hybrid TV broadcast service using the broadband TV (HbbTV) standard has been developed by TVP SA since 2015. This service provides the audience with access to additional information connected to programmes broadcast through simultaneous connection with the Internet. This service was used for the first time during the Euro Football Championship, where matches were supplemented with, among other things, football statistics, information on players, surveys, and audio-descriptions. In 2016, TVP observed a growing number of individual users on the platform. Between December 2015 and December 2016, the change in user numbers was from 1 842 069 to 3 262 188<sup>2</sup>.

Apart from the activities discussed, public media has also developed a project for creating an exchange system for digitalised audio-visual files

- 1 <http://s.tvp.pl/repository/attachment/3/0/3/303c9c820742c2526097b690bd3606321489490812390.pdf> [accessed: 20.10.2017].
- 2 *Ibidem*.

entitled the Digital Library of Public Media. This has two defined goals, which also constitute the main phases of the project implementation:

- Internal – between public media companies – an exchange of digitalised audio and audio-visual materials gathered in the collections of Polish radio and TV broadcasters.
- Universal all-user access to the Digital Library system of the Public Media, which will result in a wider dissemination of public broadcasters' programmes and shows, and will provide unique content in a variety of fields.

Public media archives are the biggest collection of audio-visual materials in Poland, containing scientific, educational, socio-political, entertainment, cultural and sports programmes. Widening public access to the overall programme offer of public media should aid the development of Polish society and the growth of its intellectual and cultural potential. It needs to be emphasised, however, that the implementation of the universal access phase is the most difficult due to overwhelming legal difficulties, especially copyright of materials produced before 1994. The solution here would be new legal regulations, especially in the field of copyright.

## **FUTURE OF NEW MEDIA FOR PUBLIC BROADCASTERS**

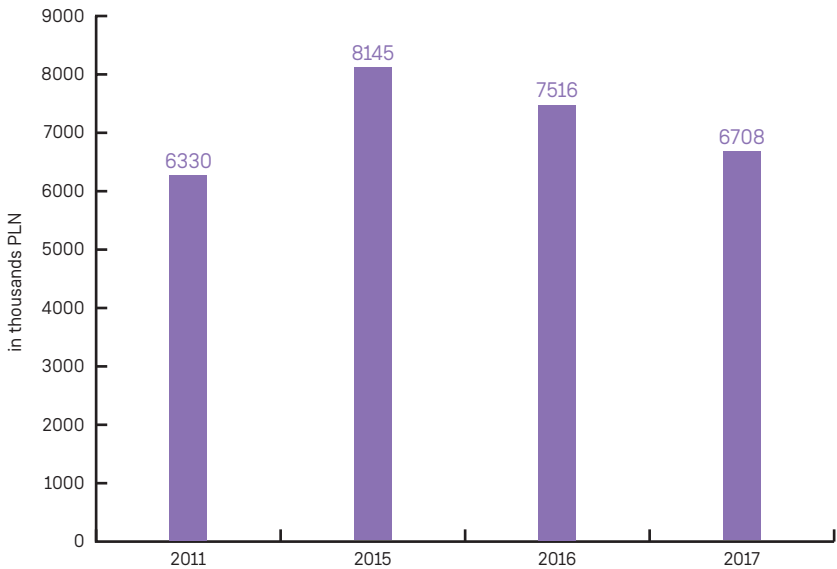
Analysis of the activities discussed regarding public broadcasters would suggest that public media are addressing the challenges of an information society. This is not exactly the case. Even though the National Broadcasting Council, since 2014, regularly earmarks licence-fee monies for the development of public broadcasters in the new media area (see diagram below), these financial means are not enough.

Between 2014–2016, the licence fee covered, on average, only 63% of Polskie Radio SA costs associated with new media, and that of 66% of regional radio broadcasters. TVP SA must finance most of their activities from their advertising income.

The challenges in this area are, and will be, even more demanding. This is because the media today faces a transformation triggered by the rapid development of IT services and *cloud computing*. They face the inception of the virtual world, which will fundamentally change the process of production, emission, and access of audiences to content towards personalisation of the programmes offered. It is just as Karol Jakubowicz predicted: 'Digitalisation and IT system development of radio and TV technologies

means that whole production process may be transformed into network systems of production with the use of programme materials stored on servers<sup>3</sup>.

#### LICENCE FEE EARMARKED FOR THE CREATION AND DEVELOPMENT OF NEW MEDIA FOR 2014-2017



Source: see Bibliography

Such transformative changes may, as with the Internet, lead to another in-depth 're-definition of systems and processes'<sup>4</sup> of the whole media market. Considering these inevitable changes, for public media the key issue becomes establishing strategic paths forward, which will answer the contemporary needs of audiences. Therefore, it is necessary for public broadcasters to undertake such development in order to retain dominance in the future with regards to competence.

3 K. Jakubowicz, *Public Media. Beginning of the end or a New Beginning*. Wydawnictwo Akademickie i Profesjonalne, Warsaw 2007, p. 202.

4 Kung L., *Management Strategies on the Media Market*, Oficyna Wydawnicza Wolters Kluwer business, Warsaw 2012, p. 177.

  
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- Information about Digital Broadcasting on Polish Radio and Regional Radio Stations in 2016

Editor: Barbara Stachowiak, Director of the Department of Public Media in the Bureau of The National Broadcasting Council, [Barbara.Stachowiak@krrit.gov.pl](mailto:Barbara.Stachowiak@krrit.gov.pl)





**6.**



# **PARTICIPATION IN CULTURE**

# READERSHIP

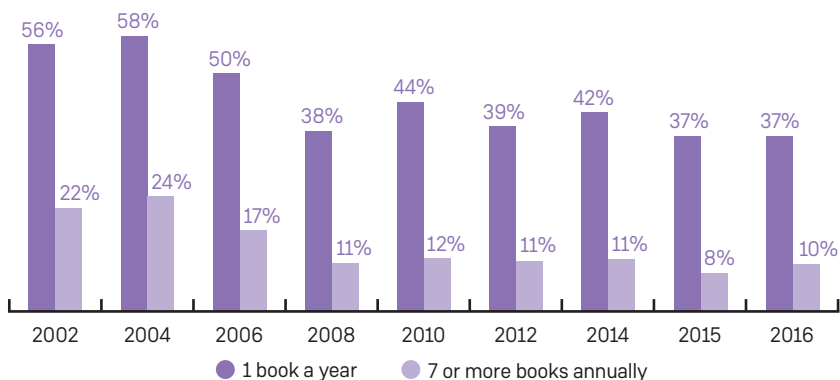
The National Library

The National Library survey has been conducted regularly since 1992 using a representative, nationwide sample of respondents aged 15 and over. In 2016, the sample comprised 3 149 respondents acquired through random route sampling. Interviews were conducted using the CAPI (*Computer Assisted Personal Interview*) technique in respondents' homes. The cyclical nature of the readership surveys carried out by the National Library shows trends over time.

## WHO READS?

The results of the 2016 survey are not surprising, as the basic indicators remain on a par with those registered during several previous measurements. Readership transformation is evidenced by a fall in statements of the frequency of reading, as observed between 2004-2008 when the book-reading majority (about 60% of respondents declaring reading of at least 1 book per year) transformed into a book-reading minority (40%). At the same time, the percentage of avid readers (reading 7 or more books annually) also halved.

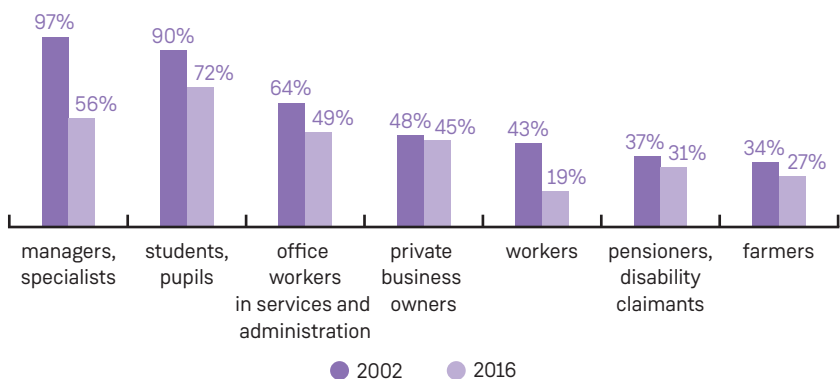
THE LEVEL OF READERSHIP IN POLAND BETWEEN 1992–2016  
(AT LEAST 1 BOOK A YEAR) AND AVID READERS (7 OR MORE BOOKS ANNUALLY)  
(AS PERCENTAGES)



Source: The National Library

This decline in readership was more prevalent in men than women, was greater in cities compared to rural areas, and in younger readers than seniors. The level of readership decreased among people with a higher education degree, but also among those with vocational training. Over a longer period of time, this phenomenon affected several occupational groups, including managers and experts.

BOOK READING IN SELECTED OCCUPATIONAL GROUPS  
(2002–2016)

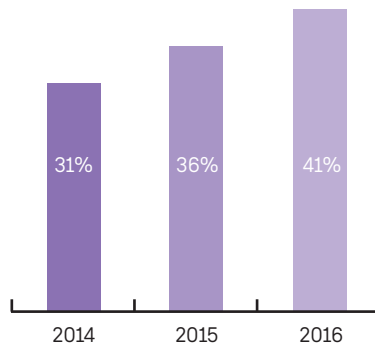


Source: The National Library

The reason for the low percentage of book readers in Poland is global transformations in society in addition to local determinants. It appears that book reading is now neither a source of social prestige, nor a characteristic attribute of the Polish upper middle-class lifestyle.

A book's value as an attractive object worth acquiring is fading. The proportion of households where there are no books, or there are only school textbooks, is on the rise. Poles' personal book collections are rare; 64% of them comprise up to 50 volumes, and collections of at least 500 items are only 2%.

#### HOUSEHOLDS WHERE THERE ARE NO BOOKS OR THERE ARE ONLY SCHOOL TEXTBOOKS.

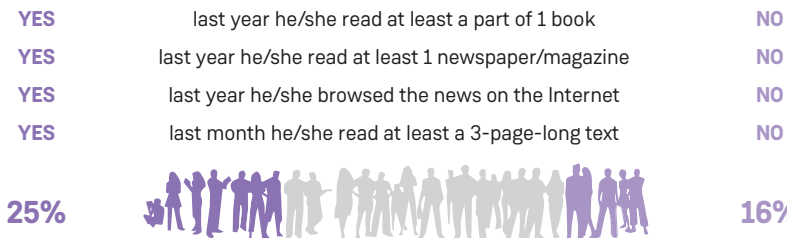


Source: The National Library

People who do not read books describe their attitude as having formed a long time in the past, i.e. less often they claim that they have stopped reading recently and admit that they have never read books or they read only at school. Since 2013, there has been a continuous rise in the number of respondents declaring that finishing school was also the end to their contact with books; in 2016 such an answer was provided by 63% of non-readers.

Statistically speaking, engaging in one type of reading opens a person to another type of reading (reading on the Internet or reading books). This results in the polarisation of reading engagement. At one end, there are readers who declare that they engage in every form of reading (so-called omni-readers), while opposite them are those who do not read at all (outside the reading culture). The first, in 2015, constituted 16% of the population (17% in 2012), whilst the second type made up 25% (21% in 2012).

## OMNI-READERS VS. PEOPLE OUTSIDE THE READING CULTURE



Source: The National Library

## READING AS A SOCIAL PRACTICE

Reading is a social practice; i.e. it is derived not only from an individual's disposition or preferences, but also, if not mostly, from the lifestyle of the community that a given person is a part of. The results of consecutive editions of National Library research show that people growing up in a reading family and living among readers are statistically more likely to read books, in comparison to those who are not in touch with books and their enthusiasts.

Occasionally, there are people who read even though their family and friends do not engage in such an activity. But nine respondents out of ten who declare that their family members do not read, also do not read; this is further confirmed by the results from 2014 and 2015. If their friends do not read either, then their statistical chance of becoming a reader falls to a few percent.

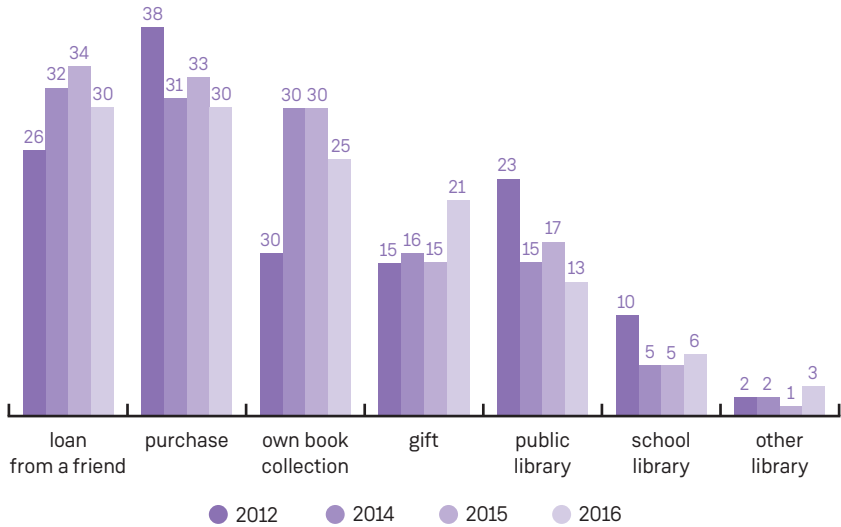
Despite reading being positively correlated with the level of education (both respondents and their parents), it is not the only factor. It is their social environment that seems to affect individuals most noticeably through reading socialisation within the family, but most of all through the influence of the closest family, friends and work colleagues. A materialistic attitude reduces the probability of book reading. Book reading does not fit well within a world view that professes that 'success in life is measured by the amount of material goods one possesses' and people, who have 'expensive houses, cars and clothes' are the ones to be admired and respected.

## WHERE DO WE GET BOOKS FROM?

Books read in 2016 were most likely to be borrowed or given by friends, bought or came from a personal book collection. Libraries, including public

libraries, were less often used as a source of reading material. Legal and informal Internet downloads still constitute a marginal percentage of book provision sources.

### SOURCES OF BOOKS



Source: The National Library

In comparison with 2016, there was a 2 percentage point fall in people declaring their use of public libraries (from 13% to 11%); there was also a proportional decrease in the number of books borrowed from public libraries (from 17% to 13%).

For respondents, libraries constitute mostly, but not exclusively, places to borrow a book. They are also places utilised for different purposes i.e. people use the librarians' help, take part in cultural events organised in libraries, or spend time in a safe and secure place on their own for free or, for example, with a child. However, for some respondents, the lack of a fee for using libraries is not synonymous with the lack of any costs that have to be incurred. Time is the most commonly used measure for the accessibility of culture.

Apart from their users, not many people consider public libraries to be a resource whose disappearance would affect their everyday lives. Only 15% of respondents answered that it would affect their life to a large degree when asked the question: 'To what degree – large, little or none - would it

impact your and your family's life if your nearest library was closed down?'. According to 26%, this impact would be little, and 50% think it would be none. Even if respondents themselves do not use their local libraries, they are aware that their presence is beneficial to local communities. In all social groups, those with a high and low percentage of people using public libraries, the answers to the same question from the point of the local community were higher than answers from an individual point of view.

## DIGITAL READING

Books in digital format, such as e-books, scans of printed books, and audiobooks, form a small part of all read or listened to titles. However, the number of legally and informally downloaded items, as well as the number of people declaring this, is systematically increasing. 7% of respondents in 2016 said that they read an e-book at least once; a similar group of respondents listened to an audiobook. Every second person who stated that they read e-books or audiobooks, listed only books in digital form, which means that such a person is involved only in the print-less culture.

The largest number of books in digital format are read by managers and specialists: people who use computers, the Internet and texts in electronic form in their professional capacity. The smallest number of people reading digital publications are retirees, disability benefit claimants and housepersons inactive professionally. Audiobook users include, among others, pupils familiarising themselves with school set texts, but also people who do not like reading books and tend not to do it on an everyday basis. Audiobooks transcend the groups of potential receivers, for whom independent reading of literature is, due to a variety of reasons, less attainable.

The results of the National Library research confirm the decreasing range and popularity of the printed press. Over time, fewer people declare that they read the printed press, while more are using on-line press and Internet information websites. Moreover, Internet news is read more frequently than the printed press.

## WHAT DO WE READ?

The most read author in 2016 was Henryk Sienkiewicz. Close behind him appeared E.L. James, with *Fifty Shades of Grey*, and Paula Hawkins. As in previous years, Poles read mostly popular literature, such as sensational



and crime fiction, as well as romances and novellas. Especially popular were books providing a basis for film adaptations, for example the already mentioned, *The Girl on the Train* by Paula Hawkins. A fairly recent phenomenon is the mass popularity of new books by Polish authors.

Readers can be divided into four categories with regard to their literary choices: the young audience, the classical-school audience (connected with the circulation and reception of Polish book classics resulting from their permanent presence in the set of obligatory reading materials at school), the genre audience (fans of sensational and crime fiction, as well as romance and novellas) and the literary event audience.

The circulation of literature of high artistic quality, especially the newest titles, is of an elite nature. It involves people of the highest level of cultural capital, able to make their own distinction and hierarchisation of literary matter which has not yet been subjected to a clear literary assessment authorised by educational institutions.

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# CULTURAL ACTIVITY OF POLES – AN ATTEMPT AT SEGMENTATION

National Centre for Culture

Forms of cultural activity and the conditions for participation in culture are the subject of many discussions among researchers. One of their aspects is the way of defining participation in culture, and culture in general. Slightly to one side is the methodology strand and the possibilities of the use of statistical methods for capturing current forms of cultural activity and changes occurring in culture. At the meeting point of these two issues sits the issue of segmentation in research into the participation of Poles in culture and the creation of public programmes.

In recent times, several pieces of research on participation in culture have utilised the segmentation of respondents, which is a method well known in market research for the preparation of communication and sales strategies in companies. This article provides a review of such research. Segmentation is a relatively new approach<sup>1</sup> for data analysis on the cultural activity of Poles. The segmentation method was used in research ordered by institutions, which, it seems, would like to make their own cultural offer

1 A critical perspective on segmentation in cultural research is presented in Andrzej Tyszka's papers from the 1970's and 1980's, where the author sceptically assesses an attempt to describe cultural activity in a collective manner, and on the basis of declarations of respondents gathered using a standardised survey (see A. Tyszka, *Signs of reductionism in sociology of culture*, 'Teksty: teoria literatury, krytyka, interpretacja' 1980, Vol 5(53), p. 113–118; A. Tyszka, *Participation in culture. On the diversity of lifestyles*, PWN, Warsaw 1971).

more attractive in the eyes of current and potential consumers, or to describe it in such way so as to persuade the uninterested. Segmentation has also been used in research on participation in culture, which produced results that could be an important voice in the discussion on the conditions of cultural participation, especially the relationship between social standing and forms of cultural activities. An attempt to explain participation in culture in accordance with the theory of class homology, conditions activities for the dissemination and development of culture. An opportunity to capture conditions other than macrosocial creates space for widening groups of cultural participants and planning various ways of reaching them without the need for the introduction of system changes at the macrosocial level. At the same time, the coinciding of some factors may be a starting point for examining the cultural influence on the condition of society and its structure. Using Bourdieu's perspective, it would be necessary to ascribe a priori some cultural practices to groups of a certain social status. Segmentation allows for the non-arbitrary verification of such assumptions. Its utilisation requires specialist statistical knowledge. Segmentation is based on dividing the examined population, as a result of statistical analysis, into relatively homogenic groups depending on established criteria. Such criteria may reflect socio-demographic variations of the sample, but also the variation in their values, needs and opinions. Statistical analyses enable us to distinguish groups that are internally homogenous and that differ from one another. One of the basic segmentation typologies in the literature distinguishes between descriptive and predictive segmentation. In the case of the first type, all the variables used are independent variables, and before proceeding to analysis, no criteria are established that direct the search towards homogenous groups. In predictive segmentation, there are two types of variables. In this case dependent variables form a criterion for segmentation.

## RELATIONSHIPS AND PRINCIPAL DISTINCTIONS

The authors of the one of the newest reports on participation entitled *Cultural Hierarchy: New Distinctions and Obligations in Culture vs Social Stratification*<sup>2</sup> underline the need for in-depth statistical analyses in cultural

2 A. Bachórz et al., *Cultural Hierarchy: New Distinctions and Obligations in Culture vs Social Stratification*, Instytut Kultury Miejskiej, Gdańsk 2016.

participation research. The research was conducted in July 2015 on a sample of 1 000 Polish adults using a CATI survey. The model designed for the research allowed it to test relations between variables, potentially denoting place in the social structure and profile of cultural preferences and lifestyle. It distinguished structural factors: a) social status<sup>3</sup>, b) new cultural capital<sup>4</sup>, c) sense of obligation towards cultural participation; and three categories describing the character of cultural conditions a) culture and leisure activity, b) cultural taste, c) selected components of lifestyle. Mutual relationships were verified by regression analysis and multi-factor variance analysis. In the regression analysis, there was an assumed model of the influence of the selected sets of independent variables, such as social status, sense of obligation and new cultural capital, on cultural and leisure activities and lifestyle (explained variables). This showed that independent variables explain the differentiation of activity at a moderate level, and the most significant independent variable, in both cases, was social status. Multi-factor variance analysis enabled the assessment of the level of dependency of the influence of independent variables on cultural and leisure activities and lifestyle. It was observed that sets of factors conditioning the intensity and character of activity constitute relatively autonomous independent variables, and only the sense of obligation depends on the level of the new cultural capital. Based on two independent variables, social status and new cultural capital, researchers distinguished five groups of participants in culture<sup>5</sup>. The description of these groups was devised by the authors on the basis of the statistically most common attributes, and the attributes that were distinctive from other respondents, meaning that not all people classified in a profile express all its characteristics. The authors do not provide the actual number of groups<sup>6</sup>.

- 3 Social status was the sum of the variables: level of education of respondents, level of parents' education, employment situation, personal living space and income.
- 4 New cultural capital was the sum of four elements: social attitude, personality, social engagement and civic involvement.
- 5 In order to distinguish between the groups a two-step procedure was used: a preliminary determination of a number of clusters using hierarchical cluster analysis (Ward's method) with Euclidean distance (dendrogram analysis), and the distinction of clusters using the K-means method.
- 6 The report states only that the most numerous profile is Distrustful analogues and that this includes 25% of the population, whilst the least numerous is Individualistic players, which comprise 15% of all respondents.

**Running social activists** were described as highly educated and affluent young adults and middle-aged managers, specialists, businesspeople, and paid higher than average. Apart their common material status, they were also brought up by relatively well-educated parents. This group is very active in the field of culture, but also in their civic capacity, as well as in leisure and recreation. They are characterised by a high level of trust, sensitivity to their surroundings, and a sense of their agency. More often than people from different groups, they are engaged in work for their local community. *Running social activists* are socially active. They enthusiastically use social media. They relatively seldom watch TV.

**Individualistic players** are usually young people living in cities of various sizes, with a higher education. Most likely, they are office workers, representatives of free professions or have their own business. Their parents are rather well-educated. Their material status is decent. This group is characterised by the lowest level of sensitivity and social trust, as well as the lowest civic involvement. They are characterised by their materialistic outlook. In their leisure time, they are active, but prefer individual entertainment. They prefer active tourism and visiting cultural heritage monuments and museums. They spend more time than others on entertainment in the virtual world.

**Tasteful mediocrees** are people both in work, but also pensioners and students, so people in different age groups. Often, they come from small towns and villages. Their parents are relatively poorly educated. This group is characterised by an average level of activity in all the examined fields. Representatives of this group have been described as moderate community-members with a clear sense of agency. They like to spend time outdoors. People in this group, more often than others, follow trends and fashions when making decisions.

**Distrustful analogues** are more elderly people who are economically inactive. They often live in villages or smaller towns. Usually, their household budget is limited. Like their parents, they only have a basic or vocational education. People in this group are characterised by low activity in each analysed area, a low level of trust towards others, a relatively low level of sensitivity and a low sense of agency. They rarely use the Internet in comparison with others. Their contact with culture is usually at home while watching TV or listening to music. In their consumption decisions, they are guided by price.

The last group distinguished by researchers – **community allotment potters** – includes people most likely not in employment. Often, they are middle-aged manual or agriculture workers. The majority in this group have a basic or vocational education and live in small towns and villages. This group is characterised by above-average civic engagement. More than others they trust other people. In their spare time, they do gardening, and enthusiastically take part in sports events. They relatively seldom use the Internet, instead they most often watch TV and listen to the radio. Their life revolves around the local environment and family.

Segmentation was also used in National Library research into readership<sup>7</sup> conducted in 2016. Here, latent class analysis was utilised<sup>8</sup>, which divided those researched on the basis of the value of the latent variable calculated on the value acquired by individual component variables. Segmentation of latent class analysis allows for the presence of people who give a negative answer to their book reading question, but declare a high degree of other cultural practices (which are expressed by other people in this group) such as buying or discussing books in the engaged readers group. The segmentation analysis used information such as statements on books read in 2016, and, among others, those on the number of books purchased and the amount of money allocated to that purpose, the size of home book collections, social relations associated with book circulation, using libraries, e-books and audiobooks, and emotions and attitudes associated with reading books. The readership research distinguished five segments (diagram ‘Segmentation of readers’): generally non-reading (48%), traditional readers (26%), engaged readers (13%), emotionally distanced readers (7%), non-readers (5%).

The **generally non-reading** segment included people, who, if they read anything, read only tabloids and the local press. They are distinctive because they do not like reading. In comparison to other groups, they have the smallest book collections or they do not have them at all. They are the least likely to buy books, do not use libraries and do not take part in social

- 7 The research was carried out on a nationwide representative sample of 3 149 respondents, at least 15 years old, chosen using the *random route* method. Interviews were conducted using the CAPI method in November 2016.
- 8 Cases classified to the same class are homogenous due to certain criteria, whilst cases belonging to different latent classes differ from one another due to important attributes.

relations associated with books. This group mostly includes people over 50 years old, relatively worse off, with a basic or vocational education.

**Non-readers** is a small segment including people younger than the generally non-reading, and slightly better educated. The people in this group are doing relatively well in life. Similarly to the previous segment, they are characterised by their reluctance towards reading books and their lack of participation in social interactions associated with books. Contrary to the general non-reading group, they read rather intensively on the internet and the daily press in order to be up-to-date with news, for entertainment and self-development. They have more books at home than the previous group; sometimes they buy books.

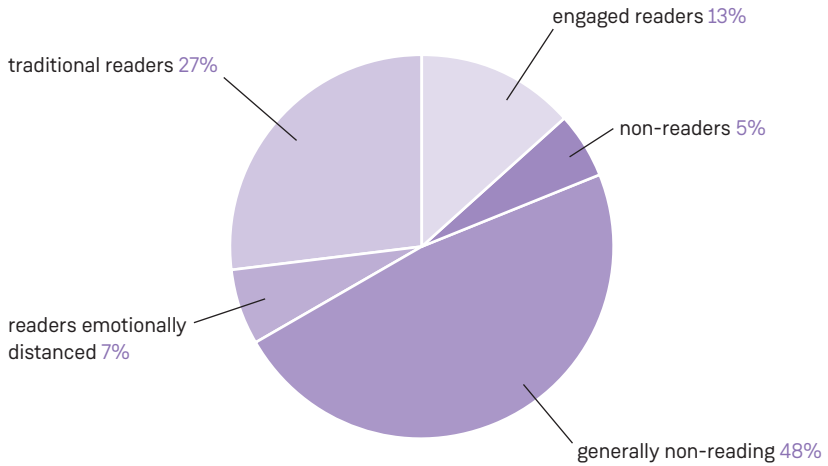
Another segment is **traditional readers**, whose demographic profile is similar to generally non-reading. They clearly differ from the second group, having a different relationship with books; people in this group like reading books and they speak positively about them, but they do not read a lot on a daily basis. They prefer reading books and the daily press on paper. People in this group sometimes use libraries. They have a slightly better education and a higher occupational status than the *generally non-reading group*. Many representatives of this segment declared that they read books for their children or other people, even though they rarely experienced the equivalent themselves.

**Engaged readers** are people between 15 and 49, employed in specialist posts, pupils and students, and also those working part-time. In comparison to other segments, this is the most educated group, which is characterised by optimal conditions for readership socialisation. This is a group of book enthusiasts who read the most of all segments, they collect books, read the press, and use libraries. This segment includes people living both in big industrial and academic centres, and in rural areas.

The last group distinguished by researchers is **emotionally distanced readers**, those removed from books. This group includes many pupils and students, therefore, young people. People classified within this segment read books at a similar intensity as traditional readers, but they use electronic versions. This segment is distinguished by an emotional distance towards books, expressed in the answer 'neither like nor dislike' to the question whether they enjoy reading books. They declare similar reading motivations as non-readers, but more often they indicate needs associated with work or study. They prefer web-based newspapers and they are unwilling to buy books.



## SEGMENTATION OF READERS



Source: I. Koryś, J. Kopeć, Z. Zasacka, R. Chymkowski, *The State of readership in Poland in 2016*, The National Library, Warsaw 2017. N=3149

Research on different areas than those above conducted for the National Centre for Culture covered the relationship of Poles towards their Independence Day, the history of Poland and the celebration of state and national commemorations. One of the methods of implementing this work was a CAPI survey carried out on a representative nationwide sample<sup>9</sup> of 1 500 people aged 15 and above in July 2016. Apart from basic methods of data analysis, the research used segmentation. From this, several groups in society were distinguished which were internally coherent according to their relation towards the centenary of regaining independence and their preferred ways of celebrating. This research used latent class analysis<sup>10</sup>. At the beginning, it was ascertained that segments need to be differentiated depending on their answer to the question on the most and the least appropriate ways of celebrating the centenary of regaining Polish independence. In following iterations,<sup>11</sup> the statistical program maximised the differences

- 9 The sample was of a random-quota character; it provided a random choice of research location, but at the same time guaranteed the compatibility of the sample structure with population structure.
- 10 Latent classes are directly unobservable sub-groups or segments.
- 11 The selection of the optimal number of groups is a result of statistical measures of fit to data, and not of arbitrary researcher's decisions.

between segments until the transfer of the research between the segments stopped increasing the differentiation between them. The research distinguished segments as shown in figure 2: indifferent 21%; typical 19%; world ambassadors 19%; attached to tradition 17%; civic 13%; entertaining 11%.

The **indifferent** group includes people who declare that they rarely celebrate Independence Day. More often, compared to other segments (excluding entertaining), they consider that currently there is no threat to Polish independence. Half of them did not participate in the last presidential or parliamentary elections. People in this segment do not have crystallised preferences on the appropriate ways of celebrating the centenary of regaining independence. The choices of commemoration offered in the cafeteria were rated similarly by them, they neither rejected nor clearly supported them.

Another group is the **typical** respondents, whose preferences on the whole are identical to general public opinion. More often than other segments, they appreciate military parades, grand national spectacles, concerts, festivals, the idea of creating historical TV dramas, cinema feature films and documentaries.

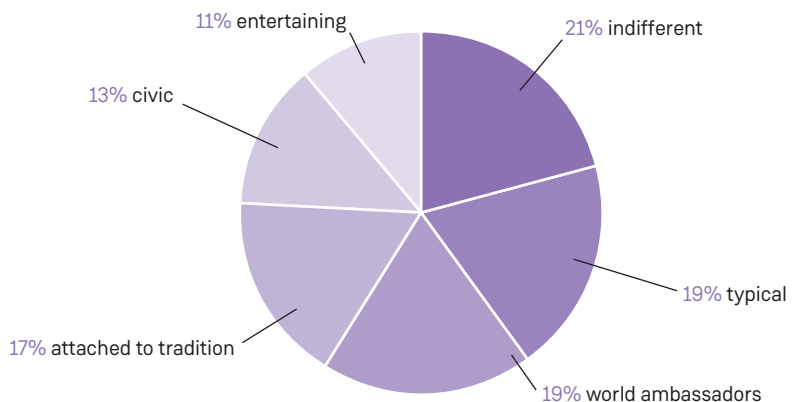
**World ambassadors** prefer the celebration of the centenary together with different nations, and by promoting Poland outside her borders. They believe that the world would be better if people from different countries were more like Poles. In comparison to the rest of the segments, they more often think that the appropriate way for celebrating the centenary would be an online promotion campaign or by painting commemorative murals. People in this group more often express worry about their own environment, and prefer celebrating at the local level or in their family circle.

The segment described as **attached to tradition** includes mostly people of faith and those actively taking part in elections. In comparison to those in other segments, they most often declare their participation in the celebration of Independence Day. They positively rate ways of celebrating such as historical re-enactments, preservation of cemeteries and burial sites, military parades, visits to commemoration sites, organised singing of patriotic songs and participation in masses. They also prefer educational activities including school assemblies, talks and lectures, and also commemorative educational programmes. The attached to tradition group, more often than others, believe that Poles are connected primarily by faith and that the Church helped the country to regain independence. These are people who, with greater frequency than others, participate in the celebration of national celebrations, and, in their opinion, such occasions should be organised by central government and the Church.

People in the **civic** segment are the most likely to live in cities. This group includes, more often than the other groups, intellectual workers, office or administrative workers, and people culturally active (who read books for pleasure, visit the cinema, theatre, museums etc). The civic group are also most likely to notice events of which Poles might be proud and those that bring shame. According to them, the celebration of regaining independence should consist of the promotion of historical knowledge of the Polish state. They prefer such ways of celebration as historical re-enactment, visits to commemoration sites, open days in national museums, national school knowledge competitions or TV quizzes on knowledge of Polish independence, conferences, concerts and commemorative exhibitions. Civic group members are the strongest believers in that it is patriotism and love for their homeland that unite Poles. People in this segment are the most likely to prefer the organisation of independence celebrations by communities of enthusiasts. More often than others they wear patriotic clothing.

The **entertaining** segment includes people who, in comparison to the other groups, to the largest extent prefer ways of celebrating associated with entertainment: concerts, festivals, spectacles, markets, fairs, firework displays, military parades, historical re-enactments and meeting with friends. These are younger people, more often living in cities than villages. They are not usually interested in politics. Similarly to the indifferent group,

#### SEGMENTATION OF POLES BY THEIR ATTITUDE TOWARDS INDEPENDENCE DAY

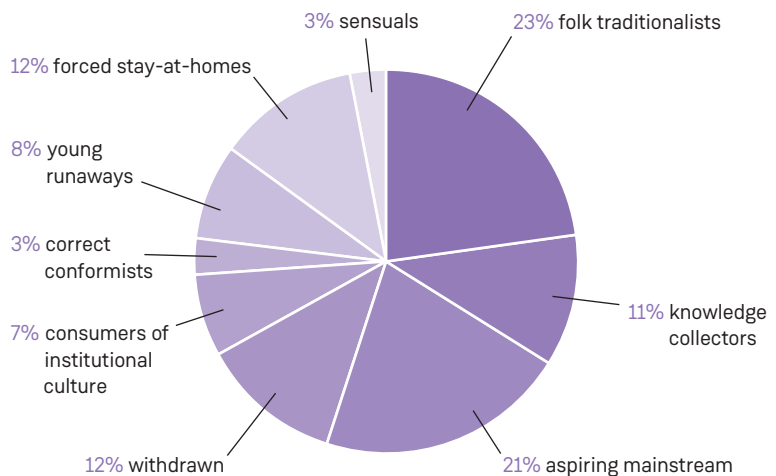


Source: *Report on the Research Carried Out for the Multi-Annual Governmental 'Niepodległa' Program '18.*  
National Centre for Culture / TNS POLSKA, Warsaw 2016.

half of them did not vote in last year's elections and every third person does not celebrate independence. These people are the least likely to be interested in the past, but they are the most likely to believe that, in current times, the independence of Poland is not endangered.

In 2016, another piece of segmentation research was also carried out on a nationwide sample of Poles. The difference in research assumptions of this piece of work compared to previous studies results from the type of institution that requested it. These were three museums and/or those disseminating knowledge on significant events and historical figures: the Museum of Polish History, the POLIN Museum of the History of Polish Jews, and the Fryderyk Chopin Institute. The basis for the classifications were the needs of the subjects researched, their expectations for their leisure time and their attitudes associated with their use of the offers of cultural institutions and their home culture<sup>12</sup>. Using factorial analysis, researchers classified behaviour and needs associated with the use of culture in more general

#### PARTICIPANTS IN CULTURE



Source: *The Segmentation of Participants in Culture*, Museum of Polish History, POLIN Museum of the History of Polish Jews, and the Fryderyk Chopin Institute / Smartscope, Warsaw 2016.

- 12 The research was conducted using the CAPI and CAWI methods, and included two samples: Polish nationwide and random-quota, representative for gender, age, home town size, amounting to 1051 respondents, and a booster of 200 citizens of Warsaw, participants in culture.

terms (factors). The next step consisted of hierarchical cluster analysis of two sets of factors: behaviour – 8 factors; needs – 12 factors. This resulted in the creation of nine segments differing with regards to needs and behaviour connected with culture and leisure time.

**Folk traditionalists** want most of all to relax and spend a pleasant time with others in their free time. Compared to others, they are most likely to watch TV. They exhibit the greatest frequency of participation in festivals, fairs and open-air events. They rarely participate in the offers of cultural institutions. They are unlikely to read books for pleasure and are the least likely group to use the internet and participate in sport. This group includes older and less educated people. Most of them live in villages or the smallest towns. More often, these are agricultural workers and skilled manual workers. They are the least well-off and have fewer interests. Slightly less often than other people, they declare that culture has a significant role in their everyday lives. For them, culture comprises mostly of the way we communicate with others, as well as tradition, attitudes towards other nations, together with popular music and TV programs. 82% have visited a museum at least once and 10% visited one in the last year.

**Knowledge collectors** choose activities to widen their knowledge. They acquire new skills and undertake new experiences. They treat culture as a utility. More often than others they are young and well educated. They usually live in cities. They describe their financial situation as good. More often than others they have children with whom they participate in culture. Less often than other groups they watch TV, but almost every one of them uses the internet.

**Knowledge collectors** declare that culture has a significant role in their everyday life; this includes mainly tradition, dance, the way we interact with each other, photography and popular music. Almost all of them have been to a museum at least once, and almost half in the last year.

**Aspiring mainstream** includes people who, in their spare time, choose activities addressing the various needs of family: widening knowledge and acquiring new experiences, as well as aesthetic needs. People in this segment go to the cinema, zoo and botanical gardens, visit monuments, and take part in festivals or open-air events. More often than in other groups, they are young people. The majority live in cities. They describe their financial situation as good or average. They are more open to new experiences than the other groups. They constitute one of the two segments with the highest number of interests. Their way of understanding

culture and their frequency of visiting museums is at a similar level to knowledge collectors.

The segment described as **withdrawn** are people with low motivation to participate in culture. If they declare any needs associated with their free time, they relate it to relaxation and family. They prefer spending free time at home. Half of them live in villages. They are slightly older and more poorly educated than other groups. They use the internet least of all groups. They have fewer interests and play less sport than other segments. Less often than others, they declare that culture has a significant role in their lives. For them, culture mostly includes traditions, patriotism, dance and the way of interacting with others. Slightly fewer than three quarters of this group has been to a museum at least once, and 9% visited one in the last year.

In the research, one group was distinguished as **consumers of institutional culture**, which includes people who are the most likely of all segments to go to opera, art galleries, philharmonic orchestra halls, theatre, to see a ballet, or go to the cinema, to museums and concerts. They are not distinguished by specific needs associated with their leisure time, but they mostly satisfy them through the use of cultural offers. Representatives of this group are better educated than other groups, they live in medium and large cities, and are relatively older. This is the richest segment and they describe their financial situation as good. They understand culture similarly to other groups (as tradition, how we refer to each other and how we regard other nations, photography and dance). Almost everybody in this segment has been to a museum at least once, and 9% visited one in the last year.

**Correct conformists** use cultural offers whilst engaged in other activities. Their needs associated with leisure time are shopping and adjusting themselves to what people from their environment do. Culture does not play an important role in their life. They do not differ in their perception of culture from the majority. 88% have been to a museum at least once, and 13% went in the last year.

Another segment are **young runaways**, for whom culture and leisure time provides an opportunity to break away from everyday life. In their spare time they use the internet, play video and computer games, have a lie-in, watch TV and read books. This group is younger and better educated than the others. They live in informal relationships and are in employment or are studying. They use the internet more than any other group. They are interested in cinematography, popular music and travelling. Most of them play sport (usually running). The most frequent of all groups, they include tradition and

the way we regard other nations as a part of culture. Almost all have been to a museum, and in the last year every fourth person has visited one.

**Forced stay-at-homes** is a segment including people who rarely leave the house in their spare time, whilst declaring various needs associated with it. These include relaxation, family time, shopping, and new experiences. They mostly use domestic culture; they watch programmes on culture, read books and cultural magazines. More than others, they watch the live screening of plays. They are mainly people between 35-44, living in villages. They do not differ drastically from others in their education. They are usually childless. Their financial position is average. Over half of them play a sport, usually cycling or walking. Half are satisfied with the cultural offer available in their location, and the majority declares that culture is important to them. The vast majority have been to a museum at least once, with 9% visiting one in the last year.

The last group identified by the research is **sensuals**, who differ from others in their orientation towards experiencing emotions. They search for events to enrich themselves internally and widen their horizons. In their spare time they read books and newspapers, browse the internet, study, but also watch live recordings of plays and listen to concerts. Most often, they use libraries and cultural centres, they go to concerts, the cinema and visit monuments. The report authors describe them as “mature participants in culture, who know their preferences and fulfil them”. This group comprises older people, those living in cities and slightly more men. They are familiar with institutions of culture. 39% have visited a museum at least once in the last year.

Due to the scale of the research, it is worth noting the segmentation used in the readership study carried out in 2013, commissioned by the Polish Chamber of Books<sup>13</sup>. The statistical analysis identified five groups<sup>14</sup>, for which the basis of differentiation provided an answer as to when a respondent had last participated in the cultural practices described in the survey. Respondents were asked<sup>15</sup> about, amongst others, using radio and TV, read-

13 The research was carried out by CBOS interviewers using the CAPI method on a representative random sample of Polish citizens, totalling 2 031 people, aged 15 and above.

14 Groups distinguished in the research include: T for “TV said!” 39%; A for ambitious 27%; E for electronic entertainment 17%; S for sporadic 11%; Z for Z-marginalised 5%.

15 The survey asked about 16 various types of behaviour.

ing books, going to the cinema and theatre, visiting museums and galleries, working on allotments, and going to church. The description of groups in terms of their demographic attributes was inferior to the cultural activity of respondents. The segmentation used cluster analysis.

In the case of the segmentations presented, the description of groups in terms of their social status is inferior to the form of cultural activities undertaken. Demographic, occupational and material attributes differentiate groups, even though they are not sufficient factors to predict the level of engagement of respondents in certain forms of cultural activities. Descriptions included the psycho-graphic characteristics of respondents (their lifestyle, interests, aspirations etc) together with demographic and economic ones, but also respondents' level of education and that of their parents. The description of the groups depends upon the questions and answers provided in the survey, so it depends on the way the participation in culture is defined and what factors influencing it we can prognose. The theoretical perspective which we adopt in the research is significant. An interesting and relatively rare practice in research on cultural participation is the inclusion of questions about personality factors<sup>16</sup>. Due to different distinction criteria, it is impossible to compare groups from different segmentations and the intensity of their distinctive attributes.

It is rather interesting how names are given to the groups that emerge as a result of the segmentation. In some cases, labels, which at inception are expected to be illustrative and reflect the key attributes of a segment, are value loaded and show the hierarchical dimension of cultural practices. An analogy with the way segments are labelled in market research is discernible.

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16 The Gdańsk research indicated personality traits using the Polish adaptation of the *Ten Item Personality Inventory* measuring the level of neuroticism, extraversion, conscientiousness, openness to experience and agreeableness. (A. Bachórz et al., op. cit.)



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# THE PLACE OF YOUTUBE IN POLISH CULTURE

Google Poland

In April 2005, Jawed Karim, one of the three young founders of the YouTube service, posted the first film, barely few seconds long, entitled *Me at the zoo*. Surely, he could not predict that only 12 years later, over one billion users would regularly visit YouTube to post over 400 hours of material per minute and watch it for over a billion hours each day<sup>1</sup>. Without doubt, YouTube has revolutionised the way audio-visual content is created, disseminated and consumed, and has become one of the most important elements of the new media reality of the twenty-first century. In this reality, the content available to viewers, and the content chosen for viewing, depends only upon viewers themselves, and not on editorial boards or TV producers setting the programming. In this reality, everyone can be simultaneously a consumer and a creator of culture, as all it takes is to have a mobile phone, Internet access and creativity. The increase in the number of Internet users and Internet speed, together with a fall in the prices of devices, mostly smartphones, has caused huge development in Internet videos and, at the moment, is regarded as the most promising segment in the sector of art and entertainment.

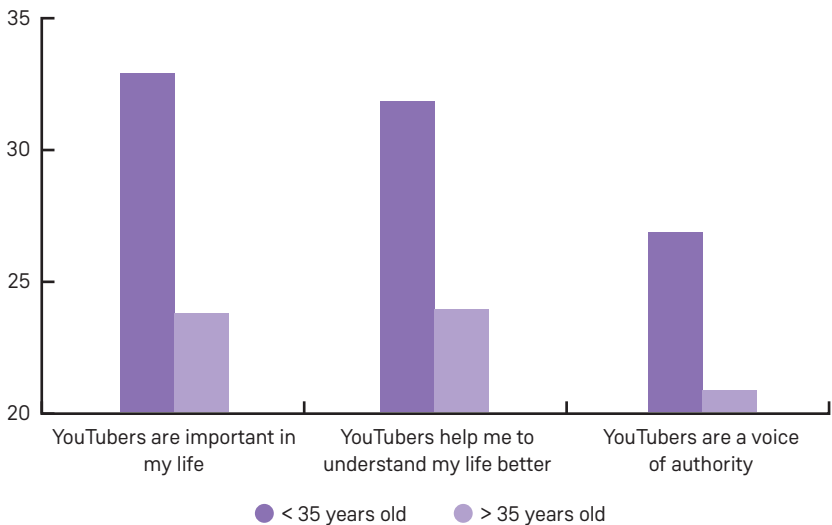
At the beginning, YouTube was used to share more or less random videos created by amateurs. Together with the increase of the number of users

1 Chris Goodrow, *VP of engineering*, YouTube, source: <https://youtube.googleblog.com/2017/02/you-know-whats-cool-billion-hours.html> [accessed: 2.10.2017].

and the functionality of the service, its potential has been discovered by traditional commercial entities, such as record labels and film studios, which started using YouTube as a promotion platform. At the same time, a group appeared of creators of content intended specifically for YouTube, who started to professionalise rapidly. This group developed their own formats of content, business ecosystem and real stars, who, for the younger generations, are on a par with actors or musicians. Becoming a creator on YouTube – a YouTuber – is ever more frequently the dream of young, creative people all over the world.

Due to its open character, there is a great variety in content available on the platform, sometimes highly specialised content. The most popular remains music in the broad sense, but even in this category one needs to distinguish between music videos, countless amateur performances such as covers, and also music instrument training or singing tutorials. In second place, the most common content is entertainment and sports content, especially e-sport. Very characteristic for YouTube is the multitude of videos on computer games, whether it be a review, coverage from tournaments, or gameplays where an author is commenting live on his or her own game. The most popular YouTuber at the moment, a young Swede, using the nickname PewDiePie, with over 57 million subscribers, is famous thanks to such films.

#### SIGNIFICANCE OF YOUTUBERS

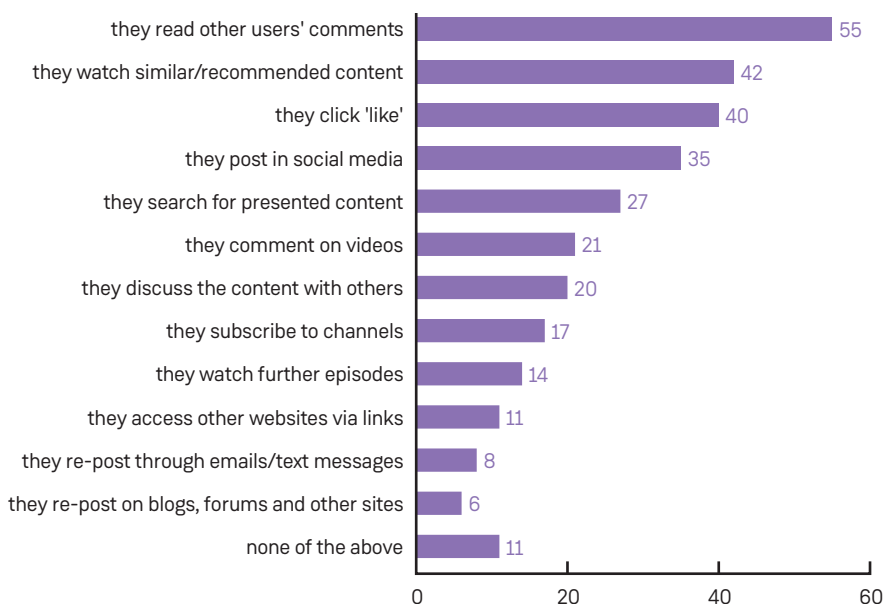


Source: GfK survey for Google

YouTube does not consist of pure entertainment. Countless resources of educational materials are also available, covering almost every subject, such as the famous Khan Academy, open MIT courses or inspiring TED lectures.

YouTube is also much more than a technical platform for the dissemination and reception of audio-visual materials. Due to its social media functions, such as rankings and comments, the service enables the generation of communities around particular creators or content types. YouTubers who can suitably engage in a dialogue with their fans achieve much bigger successes. In comparison with other nations, Polish users of YouTube are more involved and particularly appreciate the opportunity for interaction provided by YouTube.

#### FORMS OF USER INVOLVEMENT



Source: GfK survey for Google

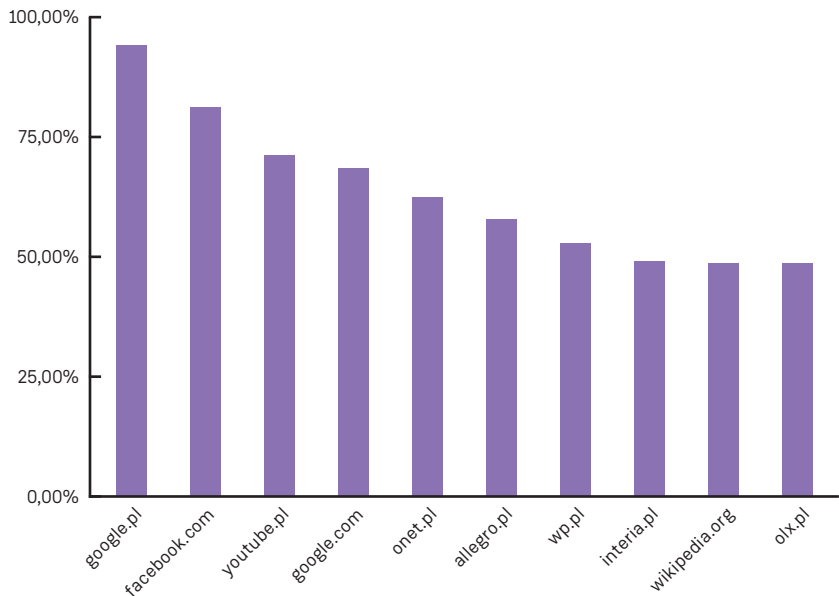
## POLISH USERS

A Polish language version of YouTube was launched simultaneously with the first wave of localising the service in 2007. Since then, the service has rapidly ascended in the popularity ranks, and for many years it has been

unvaryingly at the top among the most popular Internet services in Poland, behind only the Google browser and the media platform Facebook<sup>2</sup>. Currently, Poland constitutes the biggest market for YouTube in Eastern and Central Europe, as the viewing time of Polish users almost equals the sum of time in other countries in the region altogether.

According to Gemius data, the cumulative reach of YouTube among all Polish Internet users is almost 72%, which amounts to 19 million users in the overall Polish population of 26.4 million Internet users. 13.6 million also use the mobile app, which proves the growing significance of mobile video, ever more popular due to, among others, the popularising of cheap Internet access by mobile phone networks.

REACH OF WEBSITES IN POLAND



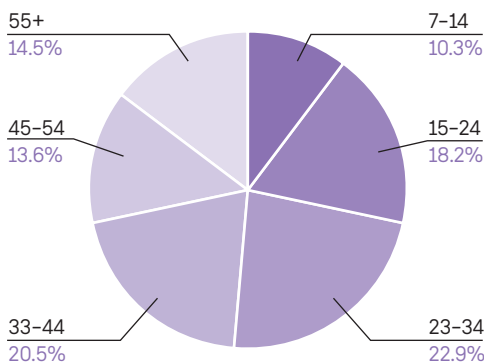
Source: Survey of the PBI/Gemius, August 2017

There is a common belief that the Internet in general, and websites such as YouTube especially, are the domain of young people, who are digital natives. Empirical data supports this theory only partially as the share in

2 Source: <http://portalmedialny.pl/art/58400/youtube-w-liczbach-ponad-20-mln-uzytownikow-w-polsce.html> [accessed: 19.10.2017].

user groups does indeed fall with age, but to a relatively small degree; even among the oldest age group, 55+, the share of users constitute 68%. Although the presence of the youngest people on YouTube is, generally most common, it is still possible to say without any exaggeration that all age categories find suitable content there, proving its diversity.

#### SHARE OF AGE GROUPS AMONG YOUTUBE USERS

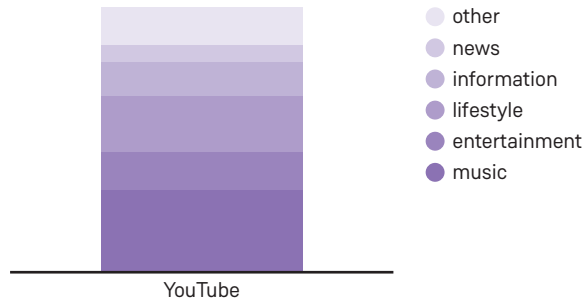


Source: Survey of the PBI/Gemius, August 2017

## POLISH CREATORS

YouTube provides a home for a much wider catalogue of content than any other source, such as TV or Video-on-Demand (VoD) services. On the one hand, there is material posted by traditional media, such as music or audio-visual videos (music videos, concerts), feature or documentary films, TV programmes, comedy sketches, sports events coverage (or highlights), information material, news or foreign language learning and teaching tools. On the other hand, making such an open and free channel accessible to everyone enables the development of a number of new genres and formats that are characteristic of the Internet reality. We are talking here about phenomena such as video blogs (vlogs), gameplays, amateur tutorials (from playing a guitar and tiling, to constructing high-altitude balloons at home), fashion and beauty, a separate segment of *unboxing* (where new products are opened, tested and reviewed), discussions about art, a segment rapidly gaining popularity on health and physical activity, and many more. This provides unprecedented possibilities for expression and searching for one's own audience as a creator.

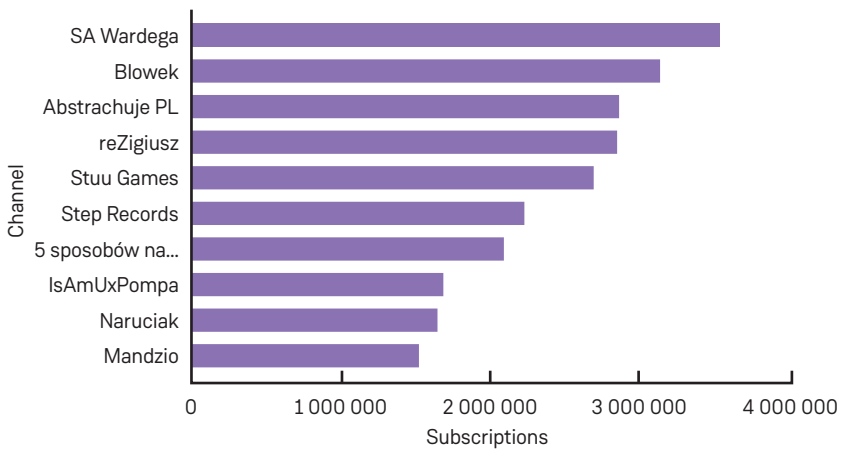
## DIVISION OF YT MATERIAL BY GENRE



Source: YouTube

It was discussed earlier that a high level of engagement is characteristic of Polish users, who enthusiastically comment and rate films. They also constitute a very loyal audience, and Poland certainly stands out among countries of a similar population size in the number of subscriptions per number of citizens. Currently, as many as 43 Polish channels enjoy a number of subscribers exceeding one million. This number is rising very dynamically; at the end of 2016 there were only 25 such channels. The most popular creators exceeded, or will soon exceed, the threshold of 3 million subscribers (SA Wardega, Blowek, AbstrachujeTV and ReZigiusz). In this respect, Poland clearly outstrips countries such as Spain or Italy.

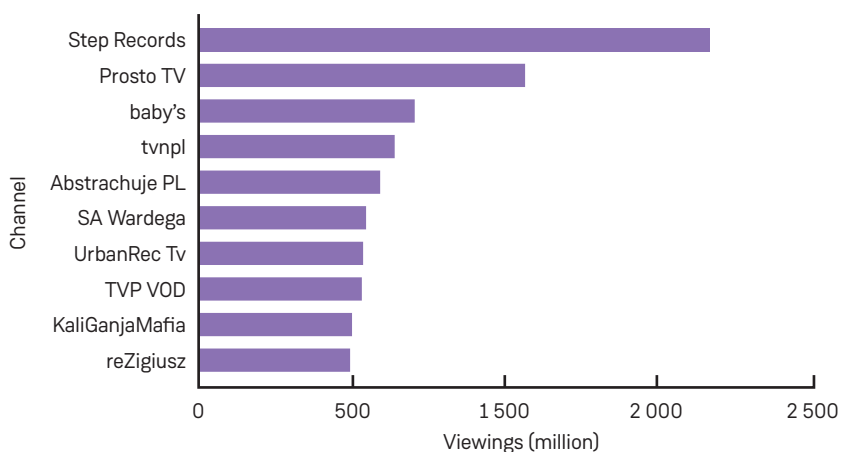
## THE BIGGEST POLISH CHANNELS BY NUMBER OF SUBSCRIBERS



Source: <http://ranking.vstars.pl/?sort=totalUploadViews&> [accessed: 3.10.2017]

The significance of YouTube as an open platform that enables both creators and consumers of culture to make completely autonomous choices is noticeable through the analysis of the most popular channels and the number of viewings of certain types of content. The examination of this data leads to the unambiguous conclusion that Polish YouTube is ruled by Polish hip-hop. The two leading positions, and two further places in the first ten, are taken by Polish independent hip-hop labels. The total number of viewings on YouTube by these four music labels already exceed the astronomical quantity of 4.7 billion! This phenomenon is easy to explain by the lack of this kind of music on the radio or on TV stations, which are dominated by pop music promoted by big Western music labels. Somewhat forced underground, hip-hop found a natural route to reach its listeners through YouTube. What is more, the genre labels and artists also mastered the art of building relations with fans and the monetisation of their popularity, through financial gain from advertising, together with the promotion of other sources of income such as their merchandise, like accessories or clothing.

#### THE MOST POPULAR POLISH CHANNELS BY VIEWINGS<sup>3</sup>



Source: <http://ranking.vstars.pl/?sort=totalUploadViews&> [accessed: 3.10.2017]

Another type of music of purely Polish origin which is outside the mainstream, and which can celebrate its triumphs on YouTube, is disco polo. For many years, it was excluded from the official circulation of culture, but

3 ibidem



survived and re-gained its position also through open Internet platforms. Whilst in terms of the total number of viewings, disco polo labels lose out to hip-hop, the most viewed music video is, indeed, in the disco polo genre, with the famous hit *Twoje oczy zielone* by the band Akcent, which, with 132 million viewings is the second most watched Polish film on YouTube, just after the 'dog-spider' by SA Wardęga.

Rather surprising is the high position of traditional TV stations, such as TVN or Telewizja Polska, as they have their own dedicated platforms for broadcasting, which seem to be natural competition for YouTube. However, it seems that the reach and universal nature offered by YouTube is an important additional element supplementing the broadcasters' offers, and provides a promotional role, but does not directly substitute the dedicated channels for content distribution.

Gaming channels are also very popular. Internet users watch Blowek, ReZigiusz and Stuu Games playing games. Each has gathered almost 3 million subscribers. Top YouTubers in this category expanded their offer by not only playing, but also testing and recommending apps, and organising Q&A sessions.

## THE ROLE OF YOUTUBE

Regardless of the assessment of certain kinds of musical genres, it needs to be emphasised that YouTube and similar, open platforms constitute in the current reality an element of the cultural landscape of ever greater significance. The mass popularisation of ever cheaper devices for digital image and sound processing enables a growing number of people to share the fruit of their creative passions with the whole world. For many of them, it becomes a way of living, and as a consequence they transform from ambitious amateurs into professional creators, more often achieving celebrity status, especially with younger audiences. Success on YouTube can also provide a gateway to a career in the mainstream media; mention must be made here of Justin Bieber, the teenage girls' idol, whose first child films were posted on YouTube by his mum.

Apart from talent and perseverance, it is the audience that decides who is going to achieve success on the Internet. Everybody has got the same, equal, unrestricted access to this transmission channel within legal boundaries and terms of use. Internet video platforms also provide instantaneous access to creators from all over the world, as posted material is, usually,

available everywhere in the world, providing that the author himself does not decide otherwise. Yet, despite such freedom of choice, Polish users prefer content created by Polish creators, such as the previously mentioned hip-hop and disco polo phenomena. More mainstream artists, like Sylwia Grzeszczak (singer of the biggest YouTube hit in 2016), also compete for audience on a par with world stars. This is not the result of restrictive regulations demanding a certain amount of time for Polish productions, or special promotion. This is caused by users themselves who, through their own decisions, shape and co-create Polish culture.

The currently observed trends of blurring the boundary between creator and receiver, and those of a greater democratisation of culture will surely escalate. On the one hand, we will see it splitting into smaller, niche cultures, and on the other hand, integration around common motifs and toposes. In such circumstances, YouTube will always encourage cooperation and support a community that consists, in equal measures, of creators and audience, consistently promoting diversity and inclusiveness, which will secure the long-lasting worldwide success of a platform dominated by the freedom of consumer choice.



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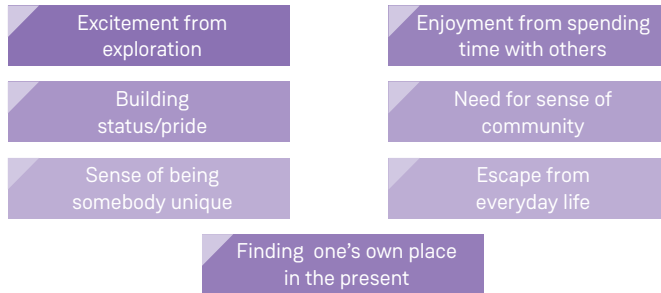
Editor: Marcin Olender, Public Policy and Government Relations Manager,  
Central and Eastern Europe, Google

# COLLECTIVE MEMORY

National Centre for Culture

An important element of cultural participation is taking part in so-called 'historical culture', which consists of articles on culture referring to the past, or other cultural means of reminiscing about past events, places and people.

Research carried out over many years indicates that about 20–25% of Poles describe their level of interest in the past as high and very high<sup>1</sup>. People with such a profile were used as a sample for qualitative study on people's interest in history<sup>2</sup>. Group discussions and individual interviews mostly covered the issue of motivation for developing an interest in the past and selected information sources. The results show that these motivations can be grouped into the 7 major types illustrated below:



Source: NCK / IPSOS 2017, Qualitative study on people interested in the past

- 1 *Report on the research conducted for the Multi-Annual Government 'Niepodległa' Program 18'*, NCK / TNS Polska 2016.
- 2 *The Past as Passion. Report on the Qualitative Research on History Enthusiasts*, NCK / Ipsos, Warsaw 2017.

'Excitement from exploration' covers the emotions experienced through contact with historical objects<sup>3</sup>. These emotions accompany, for example, collectors or metal detectorists when they find or acquire a new object. Selfless curiosity as a motivation for exploring the past is the domain of professional historians, as well as some amateurs for whom the exploration of places, events and people's fates is an exciting experience. Other motivations for amateur involvement in exploration and experiencing of the past is 'enjoyment from spending time with others'. In this case, interest in history is a social event; it is associated with spending time with a group of people and sharing a hobby with others. It is evidenced by frequent participation in historical spectacles, re-enactments and events in museums. One identified, rather general motivation for exploring the past is also the need for a sense of community and establishing a connection with family, the local community or the nation in general, created through relating to the past. It is particularly noticeable when this continuity is lacking, for example, in the case of changing place of living or due to the passing away of older family members. A similar reason for exploring the past is a need to find one's own place in the present through the understanding of the processes shaping it. This type of motivation is emphasised by history enthusiasts, who are strongly attached to a group (usually a family, local community or nation). They identify with the group and feel a sense of belonging to the group. They state that learning and experiencing history makes them better understand current circumstances. Directly connected with the aforementioned motivations is one associated with building pride and social status; for example, of being a part of a nation with a remarkable history or a family with roots traced back to the gentry. Whilst these motivations refer mostly to developing an identity through the affiliation to a group with a historical profile, the next type of motivation involves shaping an individual, unique identity. Passion for history is, in this case, a method of auto-presentation, for example as a collector of unique items. Another type of motivation identified in the research was not so much exploring the present, but an escape from it. This kind of attitude is characterised by idealisation of the past and admiration for bygone days.

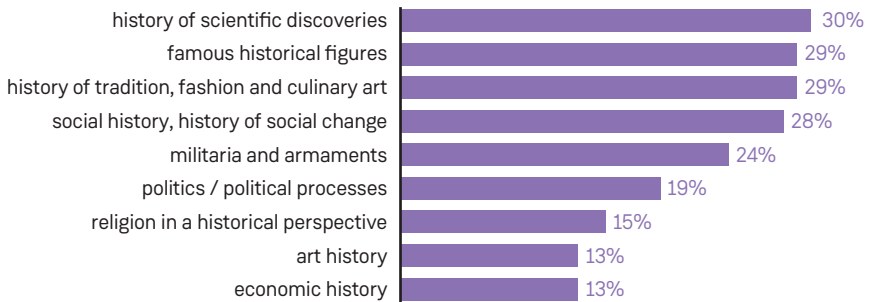
An important result coming from the research and providing a useful clue, is that it proves beneficial to address particular motivations when

3 Descriptions of motivation types are based on the research results report published in 'Kultura Współczesna' 2017, Vol2.

developing an offer or for the promotional strategies of publishing houses, museums and other cultural institutions engaged in historical projects. Another interesting observed conclusion, especially for cultural and historical education, were distinctive ‘triggers’ for history exploration, including a passion for history handed down by family members (intentionally or not), meeting a history enthusiast, contact with a witness of historical events, a visit to a historical (commemoration) place, contact with an authentic object from the past, access to information sources arousing emotions and deeply engaging (for example computer games and films) or those with the structure of a novel which show the wider context of events and the cause-effect relationships.

The issue of the relationship to and interest in history also appeared in a survey of participants in culture commissioned by the Museum of Polish History, the POLIN Museum of the History of Polish Jews and The Fryderyk Chopin Institute<sup>4</sup>. The research was conducted on a sample of participants in culture, but cultural participation was defined so widely that 96% of Poles qualify for this category. The research results show that the most interesting issues were battles and wars, the history of scientific discoveries and famous people, but also the history of social mores and social history. Much less interest is expressed in economic history and art history.

#### WHICH OF THE FOLLOWING ASPECTS OF HISTORY DO YOU FIND MOST INTERESTING?



Source: MHP, Polin, NIFC/Smartscope, 2016, N=1051

How do Poles actually take part in what is described as ‘historical culture’? Contact with such subject matter in the past was based on watching

4 *Segmentation research of cultural participation*, MHP, POLIN, NIFC/Smartscope, Warsaw 2016 (published: 2017).

or listening to historical programmes. Attending exhibitions on historical subjects more than once a year is declared by every fifth participant in culture. What is interesting is that places associated with cultural heritage or recent history were the most recognised institutions of culture (spontaneously stated in an open question)<sup>5</sup>. First place is taken by museums in the broad sense (mentioned by 44% of respondents), another institution is the National Museum in Warsaw (27%), theatres (22%), Wawel Castle (20%), the Copernicus Science Centre and the Warsaw Uprising Museum (each 16%), and the Royal Castle in Warsaw (with 15 % of spontaneous answers).

In terms of historical periods, most interest was aroused by the Second World War, with 29% of responses. Other eras received 2% to 6% answers from participants in culture.

#### WHICH HISTORICAL PERIOD AND WHICH HISTORICAL ISSUES DO YOU FIND INTERESTING?



Source: MHP, Polin, NIFC/Smartscope 2016, N=1051

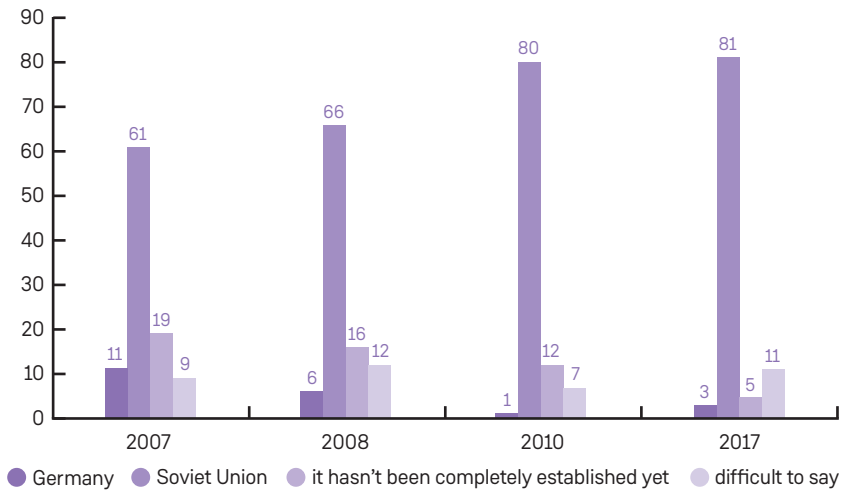
One Second World War event which takes special place in the collective memory of Poles is the Katyn Massacre. This is evidenced by the latest

5 The question was as follows: What institutions of culture operating in Poland: museums, galleries, cultural centres are you familiar with? Please list all of them.

research carried out by the National Centre for Culture. The study indicates that the vast majority of Poles have heard about the Katyn Massacre (90%). However, in comparison with the result of the 2007 and 2010 research, the percentage of people who admit to knowing nothing about it has risen. The biggest group in this category are young people (15-39 years old). The percentage of people who 'know a lot about it' has fallen, too. This shift may be explained by the fact that the premiere and distribution of Andrzej Wajda's film entitled *Hatred* and the Smolensk crash, which occurred respectively in the years 2007/2008 and 2010, triggered an increase in people's interest in the Katyn Massacre. The latest results suggest that currently this interest is falling slightly.

The vast majority of Poles (81%) know who is responsible for the Katyn Massacre. A steady observed increase in correct answers has been observed since 2007, the biggest shift being noted in 2010, with this level remaining until the present day. There are some differences in age subgroups. Older people more often indicate the correct answer and are less likely to state that 'it hasn't been completely established yet'. 3% of respondents incorrectly appropriated the responsibility to the Germans.

#### WHO, IN YOUR OPINION, IS RESPONSIBLE FOR THE KATYN MASSACRE? DATA IN [%]



Source: 2007: N=936 (TNS OBOP), 2008: N=968 (TNS OBOP),  
2010: N=978 (TNS OBOP), 2017: N=1000 (NCK/PBS)

6% of Poles confirmed their participation in last year's commemorations of the victims of the Katyn Massacre. The most popular occasion was the Day of Commemoration of the Victims of the Katyn Massacre observed on 13<sup>th</sup> April, or Independence Day on 11<sup>th</sup> November. Other commonly mentioned dates included 1<sup>st</sup> and 2<sup>nd</sup> November (All Saints' Day and All Souls' Day). The most popular way of commemoration was a visit to a symbolic place commemorating the victims and participation in celebrations and masses. The research shows that, apart from Andrzej Wajda's film *Katyń*, there are no cultural reports on the subject known to a wider audience.

BASED ON YOUR KNOWLEDGE, HOW WOULD YOU JUDGE, OVERALL THE ACTIVITIES OF ARMED GROUPS FIGHTING WITH THE COMMUNIST GOVERNMENT IN POST-WAR POLAND? IN YOUR OPINION IT RESULTED IN:

FOR PEOPLE LIVING IN TERRITORIES WHERE SUCH GROUPS WERE ACTIVE	RESPONDENTS WHO HAD HEARD ABOUT THE ANTI-SOVIET UNDERGROUND (N=560)	TOTAL RESPONDENTS
more good than bad	16	9
the same amount of good and bad	37	20
more bad than good	22	12
it had no effect	7	4
difficult to say	18	10
respondents who had not heard about the anti-Soviet underground		45
FOR POLAND IN THAT PERIOD	RESPONDENTS WHO HAD HEARD ABOUT THE ANTI-SOVIET UNDERGROUND (N=560)	TOTAL RESPONDENTS
more good than bad	27	15
the same amount of good and bad	31	17
more bad than good	19	11
it had no effect	6	3
difficult to say	17	9
respondents who had not heard about the anti-Soviet underground		45



FOR THE PEOPLE WHO FOUGHT IN THOSE GROUPS	RESPONDENTS WHO HAD HEARD ABOUT THE ANTI-SOVIET UNDERGROUND (N=560)	TOTAL RESPONDENTS
more good than bad	11	6
the same amount of good and bad	17	10
more bad than good	56	31
it had no effect	3	1
difficult to say	13	7
respondents who had not heard about the anti-Soviet underground		45

Source: CBOS 2017, N=1016

Another event from recent history, significant in the collective memory of Polish society, and which provided a basis for another line of research enquiry in the 2017 survey by CBOS, was the anti-communist underground movement. It transpired that 'armed groups fighting against the new (post-war) communist government supported by the Soviet Union' was a notion familiar to 55% of Poles. When it comes to the assessment of so-called 'cursed soldiers', opinions are divided among people who are familiar with the subject, at least to a degree. Opinions that the activities of the anti-communist guerrilla fighters brought equal measures of good and bad as a consequence to local communities (37%), and to Poland as a whole (31%) are in the majority.

However, a summary of other questions asked by CBOS suggests that the overall image of the cursed soldiers is positive. Most Poles perceive them as heroes and patriots. The CBOS research also confirms the anecdotal popularity of cursed soldiers among young people.

## ABOUT NATIONAL CENTRE OF CULTURE RESEARCH ON COLLECTIVE MEMORY

At the end of 2016 and in 2017, the National Centre for Culture carried out three research projects directly connected with the issue of collective memory.

The results of the preliminary analysis of the quantitative research on the remembrance of the Katyn Massacre were published by the National Centre for Culture in September 2017. The survey was conducted by PBS

on a representative sample of Poles. The full report consisting of quantitative and in-depth, qualitative parts is expected to be published in 2018.

In March 2017, the National Centre of Culture published a report entitled *Ukrainians on History, Culture and the Polish-Ukrainian Relationship* from broad quantitative-qualitative research. This was conducted on a sample consisting of 4 000 Ukrainians and 8 focus groups with representatives of the Ukrainian intelligentsia, and concentrated on the attitudes of Ukrainians towards history, especially the Polish-Ukrainian relationship. Additional issues touched upon were Ukrainian identity, attitudes to Polish culture and national heritage amongst Poles on Ukrainian territory, as well as an assessment of current events.

In December 2016, Ipsos conducted qualitative research among history enthusiasts, commissioned by the National Centre for Culture. The idea behind the study was that its results could be of practical use to cultural institutions and NGOs undertaking historical projects.

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# PARTICIPATION IN CULTURE BY SENIORS

**ONE OF THE AREAS OF SOCIAL POLICY IMPLEMENTED BY THE MINISTRY OF FAMILY, LABOUR AND SOCIAL POLICY BASED ON THE EXAMPLE OF THE GOVERNMENTAL PROGRAMME FOR SOCIAL ACTIVITY OF SENIORS**

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## INTRODUCTION

Modern European societies, including Polish society, are characterised by dynamic changes in demographics. According to the demographic forecast for Poland until 2050<sup>1</sup>, produced by the Main Statistical Office, there will be a decrease in the number of children of 0-14 years old and adults of 15-59 years old, whilst the number and proportion of people of 60 years old and above will grow. The current proportion of the population aged 60 and over amounts to over 24% (9 million people)<sup>2</sup>.

Given the aging population in Poland, it is extremely important to adapt the relationship between public bodies and changing society. Issues such

- 1 *Population Projection 2014–2050, Statistical Analyses and Studies, Central Statistical Office 2014*, <http://stat.gov.pl/obszary-tematyczne/ludnosc/prognoza-ludnosci/prognoza-ludnosci-na-lata-2014-2050-opracowana-2014-r-,1,5.html> [accessed: 19.10.2017].
- 2 *Information on the Situation of Elderly People for 2016*, Ministry of Family, Labour and Social Policy, Warsaw 2017., p. 7.

as the diagnosis of the needs and abilities of elderly citizens, adjustment of implemented social policies, and prevention of the exclusion of seniors are currently providing the biggest challenge of social policy in areas such as healthcare, safety, the job market, social security and education, but also social, sports, cultural and public activities. Special emphasis should be placed on the cultural participation of seniors, as it is culture that enables, and at the same time, facilitates intra- and inter-generational dialogue led by seniors, as well as their active participation in social life<sup>3</sup>.

Wojciech Kłosowski indicates that today, culture needs to be open to the present and the future, whilst the key, encompassing notion should be 'participation'. This participation is understood as the inclusion of each one of us in the field of culture, not only to draw from its richness, but also to enrich this pool with our own cultural values, discovered or invented by ourselves<sup>4</sup>. In a broad context, according to Andrzej Tyszka, participation in culture represents 'an individual participation in cultural phenomena, which entails absorbing its content, using its resources, being a subject to existing cultural norms and ideals, but also creating new values, as well as reproducing and processing existing ones'<sup>5</sup>. Moreover, participation in culture prevents marginalisation and social exclusion. Therefore, it is important to invite people to participate in culture, and in this way include them in social life in the broad sense, which is an imperative for social cohesion. In the context of the elderly, it needs to be stressed that cultural activity helps them to maintain social relations, which are essential for people of the Third Age as they combat loneliness.

## CULTURAL PARTICIPATION OF THE ELDERLY IN POLAND

According to research results of the Central Statistical Office, the cultural activity of the elderly of 60 years old or above is significantly lower in the

- 3 S. Magala, *Why Do Seniors Need Culture?* 'Culture Studies. Seniors and Culture. About the Cultural Activity of Elderly People' 2013, No 2., p. 28.
- 4 W. Kłosowski, *Direction 'Culture' towards Live Participation in Culture*, Mazowieckie Centrum Kultury i Sztuki, Warsaw 2011, p. 14 i 43.
- 5 A. Tyszka, *Participation in Culture. Of diversity of Lifestyles*, PWN, Warsaw 1971, p. 54.

majority of forms of cultural participation than that of the general population<sup>6</sup>. On average, 37.7% of the sample group declared their participation in types of culture stated in the research *Participation in culture. Forms of cultural activity*. Forms of cultural participation which registered a higher proportion of cultural participation among seniors than the whole population included: reading newspapers (reading newspapers by seniors 73.7% against 71.0%, and reading magazines by seniors 76.0% against 74.8%); watching TV (98.3% against 97.6%), attending opera and operetta performances (6.7% against 5.3%), and philharmonic concerts (6.2% against 6.0%).

It also needs to be noted that elderly people actively take part in forms of cultural activity organised by centres of culture, cultural centres and establishments, as well as clubs and community centres. In 2016, seniors comprised 17.2% of the overall number of members of groups and art formations operating in such institutions. Participation in singing groups and choirs enjoys great popularity: 38.2% of participants are 60 or over, whilst members of folk bands of this age comprised 32.3% of the overall number of folk band members<sup>7</sup>.

Another area of cultural activity among elderly people is the participation in hobby societies and clubs in institutions of culture. Elderly citizens constituted 32.5% of regular members of such activities. Additionally, seniors comprised 53.7% of participants in homemakers' associations, 23.2% of film discussion clubs, 39.6% of IT classes and 35.4% of literary associations<sup>8</sup>.

The relatively high interest among seniors in offers of cultural institutions, such as centres of culture, cultural centres and establishments, clubs and community centres compared to the generally low cultural activity of the elderly, suggests that there is unsatisfied demand for cultural participation among seniors. This provides proof of the need for the implementation of actions to address such a need within the framework of social policy for the elderly.

6 *Information on the Situation of Elderly People for 2016, ...*, after: Main Statistical Office, *Participation in Culture*, „(DS-58I)”, p. 51.

7 *Ibidem*, p. 49-50.

8 *Ibidem*, p. 50-51.

## CREATING CONDITIONS FOR THE CULTURAL ACTIVITY OF ELDERLY PEOPLE WITHIN THE GOVERNMENTAL PROGRAMME FOR SOCIAL ACTIVITY OF SENIORS

One of the instruments implemented by the Ministry of Family, Labour and Social Policy within the social policy for seniors, which constitutes a part of the emerging offer of cultural activities directed at people over 60 years of age, is the Governmental Programme for Social Activity of Seniors 2014–2020<sup>9</sup> (ASOS Programme). The main aim of this programme is the improvement in the quality of life and standard of living of seniors through enabling them to fulfil their potential and to take part in social activities. The tenets of the ASOS Programme allow for the creation of conditions for social activity among the elderly in co-operation with NGOs.

Through the ASOS Programme, the Ministry of Family, Labour and Social Policy supports NGO social projects aimed at elderly people by awarding them grants of amounts from 20 000 PLN to 200 000 PLN. Such initiatives must be compatible with one of four priorities:

- I. Education of elderly people;
- II. Social activity promoting intra and inter-generational integration;
- II. Social participation of elderly people;
- IV. Social services for elderly people.

Analysis of the subject themes of projects implemented within the 2016 edition of the Governmental Programme for Social Activity of Seniors, shows a high proportion of initiatives dealing with the creation of conditions for participation in culture among elderly people. 432 social projects proposed by NGOs, reaching about 159 000 elderly people, were awarded grants totalling over 37 million PLN as part of the 2016 edition of the ASOS Programme<sup>10</sup>. Among the projects available for implementation, 238 (55.1%) of them consisted of action aimed at cultural activation of seniors. Of

9 Resolution No. 237 of the Council of Ministers of 24th December 2013 for the Establishment of the Governmental Programme for Social Activity of Seniors 2014–2020.

10 *Report on the Implementation of the Governmental Programme for Social Activity of Seniors 2014–2020 Edition 2016*, Ministry of Family, Labour and Social Policy, 2017, p. 20.

these, about 32 000 seniors were recipients, making 20.2% of all beneficiaries<sup>11</sup>. The highest number of initiatives fell within Priority II: Social activity promoting intra and inter-generational integration, with as many as 94 undertakings, which constituted 70.1% of the 134 projects financed within this priority. Priority IV: Social services for the elderly, was the second highest priority, and constituted a basis for initiatives on the creation of conditions for cultural activity among the elderly. Within this category, 93 (69.9%) out of 133 tasks consisted of action aimed at the cultural activation of seniors.

Within projects of the ASOS Programme implemented in the area of creating cultural activity aimed at seniors, there are four main types of activity which offer initiatives on the cultural activation of seniors: regional culture, visits to cultural institutions (galleries, theatres, cinemas etc), religious culture, and the creation of daycare centres.

Regional culture, which is a part of national culture, is understood as a collection of tangible and intangible work created within a selected geographical area by a historically distinguishable group of people. In 2016, within the ASOS Programme, 144 projects were carried out consisting of action connected with participation in regional culture, in which about 15 000 elderly people took part. The most popular activities included workshops on folkcraft (especially knitting and crocheting, ceramic making, papercraft, glass painting and porcelain painting in the Kashubian style, wicker weaving and decoupage), educational and tourist visits (for example, to Ojców National Park, the Museum of Folk Culture of the Sudety Foothills or the Pottery Village in Nidzica), and folk choirs and song and dance ensembles.

Visits organised for seniors to cultural institutions are included in the majority of the projects (191) designed with the aim of creating conditions for the participation in culture of the elderly. Galleries, museums, cinemas, theatres and philharmonic orchestra halls are the main destinations of these visits. To facilitate further cultural activation of the elderly, visits to theatres were often combined with theatre workshops. The feedback from the implementation of public projects indicates that visits to places of culture organised for seniors enjoyed great popularity, which often resulted in

11 Author's own calculations based on the *Report on the Implementation of the Governmental Programme for Social Activity of Seniors 2014-2020 Edition 2016*, Ministry of Family, Labour and Social Policy, 2017

the necessity to plan activities to suit the needs of the beneficiaries. Altogether, about 25 500 seniors took part in visits to cultural institutions, organised as a part of projects awarded with grants from the ASOS Programme.

An area of cultural activation which is of great interest to the elderly due to their high sense of affiliation to the Catholic Church, is religious culture. According to CBOS research<sup>12</sup>, the majority of seniors (87.5%) declare their participation in religious observances such as masses, religious services or meetings. Therefore, in 2016, 74 projects within the framework of the ASOS Programme included elements connected with religious culture, mostly religious tourism. Examples of these initiatives include a visit to the Sanctuary of Our Lady of Sorrows, Queen of Poland in Licheń and visiting landmarks of religious architecture in Poland. Such initiatives within the ASOS Programme in 2016 involved about 4 000 elderly people.

The fourth area of operations for the building of the cultural activity offer for seniors was creating daycare centres (in the form of clubs, including discussion clubs, cafes or senior centres), whose offer includes initiatives for the cultural activation of seniors. Such operations were developed in 41 projects used by about 10 500 seniors. The main activities offered in these institutions in terms of cultural activation included: workshops on singing, acting, film and journalism, painting and photography classes.

In summary, the Governmental Programme for Social Activity of Seniors 2014–2020, aimed at the improvement of quality of life and living standards of elderly people, and to fulfil their potential through social activity, is a piece of public policy aiding the creation of the conditions for the cultural participation of the elderly. The Programme is met with great interest from NGOs operating in the area of culture, resulting in a high percentage of projects (55.1%) implemented in the field.

## CONCLUSIONS

Demographic changes in Polish society require the development of social policies directed at the elderly population. Planned operations should consider and be adjusted to the needs and abilities of seniors. One of the areas that should definitely be included in the planned policy is in the field of culture and the cultural participation of elderly people.

12 CBOS: *Subjective Assessment of the Situation of Seniors*, MRPiPS, Warsaw 2016.



Cultural activation and the creation of conditions for taking part in culture are especially important in the case of the elderly. The benefits coming from activities in this field are multi-dimensional: they enable activation, prevent exclusion and isolation, assist the social inclusion of elderly people, and subsequently prevent loneliness and feelings of abandonment among seniors. It needs to be emphasised that the results of such activities also influence society, as they enable social integration and promote intergenerational cooperation.

The creation of conditions for cultural activity is also implemented within the framework of other Ministry of Family, Labour and Social Policy programmes, such as the Multi-Annual Senior+ Programme 2015–2020, in which daycare centres for seniors are being created which offer, among other things, cultural classes for seniors, or the Civic Initiative Fund Programme 2015–2020, in which social projects (including cultural projects) by NGOs are awarded grants for the improvement of citizens' and NGOs' involvement in public life.

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**7.**



**VARIA**

# NATURAL HERITAGE: KAMPINOS NATIONAL PARK

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Warsaw is one of only two European capitals that can pride itself on a huge forest complex on its doorstep. This is comprised of forests between the towns of Łomianki in the East, Brochów in the West, Leszno in the South and Kazuń Polski in the North. The south-eastern border of Kampinos Forest lies about 10 km north-west of the centre of the capital. Due to its unique natural and cultural qualities, a national park was created here in 1959. Kampinos National Park (Kampinoski Park Narodowy – KPN) covers an area of 38 545 ha. The flora of the Kampinos National Park is dominated by variegated forest. Forest covers about 73% of the area. Non-forest land ecosystems comprise almost 20% of the area, with these being mostly grass and sedge. There is a limited amount of surface water. Various bodies of water cover almost 0.4% of the park area. The Park is included on the UNESCO Biosphere Reserve list, as well as the Natura 2000 network. Kampinos National Park provides an important area for leisure and recreation for Warsaw, but also for all citizens of central Poland. There are about 360 km of marked walking trails and 200 km of cycle routes<sup>1</sup>, making it a leading National Park

1 See. *Tourist Trails of the Kampinos National Park*, Kampinoski Park Narodowy 2016, <https://www.kampinoski-pn.gov.pl/turystyka/szlaki-turystyczne> [accessed: 15.10.2017].

in Poland in this respect<sup>2</sup>. Kampinos National Park is visited annually by approximately one million people. The attractiveness of the Park is further enhanced by the number of visitors amounting to only 26 people per hectare. Every National Park in Poland, including Kampinos, provides a special educational offer for visitors directed towards children, young people and adults. The main purpose of such an offer is the promotion of ecological attitudes, knowledge of the natural world and the Park itself, development of active tourism, as well as changes in ecological awareness.

Contemporary classification of sociology distinguishes an autonomous sub-discipline called environmental sociology, mostly associated with the Anglo-American school of thought. Environmental sociology analyses phenomena and social processes dominated by the idea of environmentalism. Research entitled 'Preservation of Biodiversity of the Kampinos National Park, and the Life and Health of Citizens of the Warsaw Urban Area' was carried out using a quantitative research method, similar to other studies on the sociological assessment of attitudes towards the natural environment. The sample group consisted of university students. Altogether, 665 observations were conducted, corresponding to 665 effective interviews. The statistical error for the sample was 2.77. Due to the sample choice, the study was explorative, which limits the possibility for the generalisation of its conclusions. Data was gathered using an internet tool managed by the LimeSurvey system based on server-respondent contact, employing the CAWI (computer assisted web interviewing) technique. The survey form was distributed to the individual studied from an on-line platform. The retrieval of data was obtained in the form of a data matrix generated in real time by a respondent. In the personal information module, questions allowed for differentiation of the structure of the sample according to variables such as gender, university department, degree level, mode of studies, size of home town, voivodeship and age. By gender, participants were 75.7% female and 24.3% male. Respondents mostly came from the Mazowieckie voivodeship (74.3%). Other regions were represented to a much smaller degree (from 0.3% to 3.9% at most). Much more symmetrical was the division depending on the size of the home town of respondents. The biggest cities were represented the most, in practice this was Warsaw with 21.5% responses, followed

2 See. J. Królikowski, *How Many Tourists Visit the Kampinos National Park?* <http://puszczakampinoska.blogspot.com/2013/03/ilu-turystow-odwiedza-kampinoski-park.html> [accessed: 15.10.2017].

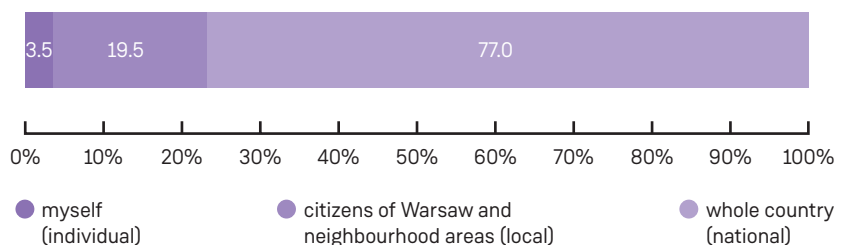
by towns up to 30 000 inhabitants (18.3%), towns of 31 000 – 100 000 inhabitants (17.7%), cities of 101 000 – 250 000 inhabitants (14.5%), and 13.2% of respondents declared that they came from a city of 251 000 – 500 000 inhabitants. Rural areas were represented by 14.4% of respondents. The structure of the sample by age demonstrated the domination of respondents of 20-25 years old, with 63.3% responses. A significant majority (81.7%) were students of full-time degree courses.

The creation of an image for the Kampinos National Park is integrated with an inter-subjective balance of benefits and losses, which is constructed by the aggregation of individual ratings provided by respondents. The form of such a balance provides a starting point for detailing problematic areas, but most of all ‘strong’ points, which should constitute space for nodular issues recognisable for students. It needs to be emphasised that a direct question about benefits or problems could have provided information based on intuition, and not on an enumerative balance. Regardless of the methodological problem, the question allowed an open, not pre-defined categorisation of the strong and weak points in the functioning of the Kampinos National Park. In terms of the type of animal presented on the emblem of the Park, over 80% of respondents provided the correct response. This is a significant attribute of the awareness structure of respondents’ pro-ecological attitudes. When it comes to recognising the species on the emblem, inhabitants of rural areas dominate over those coming from cities of over 500 000 inhabitants (11.2 percentage points difference). When asked about animals most likely to cause damage to agricultural crops, responses were: wolf – 20.3%, lynx – 8.1%, badger – 8.3%, otter – 11.3%, beaver – 33.5%, wild boar – 42.9% and elk – 5.7%. On the other hand, 88.4% of respondents considered the presence of wolves as valuable for nature, whilst 67.2% thought that wolves are beneficial for the Park (for example, in its tourist capacity). Analogically, elk were regarded as significant for the nature/ecosystem of the Park by 97.6% of respondents, and 88.7% considered elk as an important promotional element of the Park. Respondents were asked about the sense of their own citizenship agency and ecological activities in their close environment. The foundation of ecological awareness, or a better ‘ecological culture’, were considered to be citizenship actions, constituted among other things through the sense of citizenship agency. Citizenship agency means here the feeling of one’s own individual influence on public life, including environmental protection and an ecological lifestyle. According to 77% of respondents, preservation of the Kampinos National Park is

important for the whole country (see Diagram: Preservation of the Kampinos National Park is important mostly for).

According to 98% of respondents, actions directed at and involving the Kampinos National Park have a significant impact on future generations. For respondents, the decision to build a house and live within the borders of the Park results in high environmental costs (58.1% of answers), may enhance only the quality of life of people living there (33.6%) or may have an ecological rationale (8.3%). Almost 40% respondents think that the Kampinos National Park should be preserved in an unchanged form, but 4.7% think that the area of the park needs to be adjusted according to infrastructure needs. In this regard, the opinions of those agreeing to the cull of species populations (especially wild boar), which are deemed to be too large, seem striking. 60% of respondents agreed to the cull. Other interventions in the ecosystem are considered negatively (95.3%). Respondents do not accept locating companies and business entities in the Park (92.9% against), housing (87.4% against), infrastructure projects such as roads or rail (77% against), or even organising mass events (73.5% against). Most respondents thought that this is associated with too high ecological costs (57.7%). The only exception are educational institutions, especially research and development, where 45.3% people supported building such institutions in the Park. The students studied also declared that they feel responsible for preserving the Kampinos National Park in the best possible condition (82.3%), even though they thought influence is mostly on a nationwide scale (76.5%) and the citizens of Warsaw (19.4%), but not on individuals like themselves (only 3.5%). The sense of social responsibility for the Park does not translate into willingness to undertake any activities for the Park. As many as 86.8% of respondents did not become

#### PRESERVATION OF THE KAMPINOS NATIONAL PARK IS IMPORTANT MOSTLY FOR: (IN %)



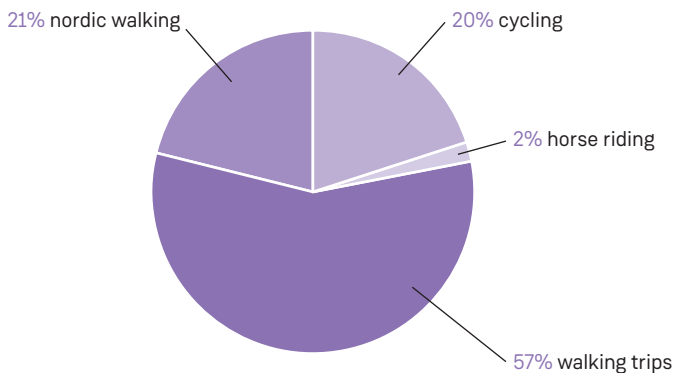
Source: Author's own



involved in any initiatives or did not start any sort of action for the preservation of the Park, 83.6% did not contribute financially, and 80.5% did not devote their time to actions aimed at the protection of the Park.

The research shows that over 80% of respondents visited the Kampinos National Park at least once; however, most of them could not unambiguously state the reason for their visit. The only factor indicated more than others was the calming influence of nature (27.7% responses). A less frequent reason was a declared interest in animals (14.6%) or plants (11.9%). A healthy lifestyle was not a reason to visit the Park (only 9.5% of responses), nor was birdwatching (8.4%), or sport (7.1%). The season when respondents were most likely to visit the Park was Summer (46.6%) and Spring (32.3%). Autumn or Winter do not encourage the spending of time in the Kampinos National Park. At the same time, respondents appreciate the positive effects of a visit to the Park on their wellbeing (93.2%), quality of life (78%) and physical fitness (82.7%), as well as raising their ecological awareness (81.4%). Nevertheless, a visit to the Kampinos National Park, according to respondents, has very little influence on consumer choices (29.2% of positive associations), how we treat others (39.7% of positive associations) and morality (35.9% of positive associations). Kampinos National Park is far more attractive than green areas and urban parks, with the exception of Warsaw Zoo. Almost the same number of respondents consider the Zoo to be as attractive as the Park. Respondents visit the Park mostly for walking (56.5%). *Nordic walking* is chosen by 21.1% as an active

#### PREFERRED FORMS OF ACTIVE VISITING OF THE KAMPINOS NATIONAL PARK



Source: Author's own

form of spending time there, the bicycle by 19.7% (see Diagram: Preferred forms of active visiting of the Kampinos National Park). Regardless of the socio-demographic attributes and spatial variables (NUTS2) respondents emphasised that, due to its aesthetic qualities, the Kampinos National Park needs to be highly rated. This supports the conclusion on the positive reception of the Park, and the lack of highly negative opinions.

### SELECTED LITERATURE:

- *Tourist Trails of the the Kampinos National Park*, Kampinoski Park Narodowy 2016, <https://www.kampinoski-pn.gov.pl/turystyka/szlaki-turystyczne> [accessed: 15.10.2017].
- J. Królikowski, *How Many Tourists Visit the Kampinos National Park?* <http://puszczakampinowska.blogspot.com/2013/03/ilu-turystow-odwiedza-kampinoski-park.html> [ accessed: 15.10.2017].
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- M. Zarzecki, *Eco-Awareness as an element of Pro-Ecological Attitudes of University Students. Introduction for Phenomenological Interpretation*, in: *Natural Environment of the Kampinos National Park and its Significance for Society*, Ed. D. Dzwonkowska, J. Romanowski, Warsaw 2016.

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# EUROPEAN MUSEUM NIGHT 2016

National Centre for Culture  
Polish Assessment of Attitudes and Values Unit  
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Pierre Bourdieu, in his book: *Distinction: A Social Critique of the Judgement of Taste*, discusses the methodological implications of research on participation in culture: 'The question itself has to be questioned – in other words, the relation to culture which it tacitly privileges – in order to establish whether a change in the content and form of the question would not be sufficient to transform the relationships observed. There is no way out of the game of culture and one's only chance of objectifying the true nature of the game is to objectify as fully as possible the very operations which one is obliged to use in order to achieve that objectification.'<sup>1</sup>

This ontic conflict directly refers to the sociographic issue of 'counting culture' i.e. a quantification of cultural aspects of the social world, available only superficially and to be enclosed in a definite set of data portraying

1 P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, translated by Richard Nice, Harvard University Press Cambridge Massachusetts, 1984, p.12.

participation in culture. Polarisation of this orientation manifests itself in objectifying culture as a enculturating model of participation in culture, or an artefactual model. Paradoxically, it seems that these dichotomic codes of description of participation in culture are convergent at the level of cultural processes analysed through the filter of enculturation (interpretative orientation) and the economics and statistics of culture (positivistic orientation). Research on participation in the European Museum Night in Warsaw is also a subject of cognitive dualism, which is a natural consequence of accepting the positivistic model of researching participation in culture with a simultaneous methodological assumption of the possibilities for setting determinants for participation in a given cultural event, in terms of their range and relation. As a capital city, Warsaw provides a wide offer for participation in culture; therefore all initiatives of the Museum Night comprise only a small part of the overall participation in culture. The Museum Night project was launched in Poland in 2003, and in 2004 in Warsaw. However, it constitutes a significant component in participation in culture within the urban space. Retrospective research on participants of the Museum Night in Warsaw is conducted as a part of public statistics carried out by the Central Statistical Office<sup>2</sup>, whilst research by the Polish Assessment of Attitudes and Values Unit has been conducted regularly since 2013 using the PAPI technique directly with participants of an event. The results are published in multi-authored monographs<sup>3</sup>.

The methodology of quantitative research and the sample were selected in order to obtain data of such range and type as to be sufficient to yield multi-factor statistical characteristics to explore, describe and explain the issue in parameter and indicator data analysis. The chosen sample (n) equalled 1000 respondents (participants) in the age category over 15 years old. The procedure of sample selection was based on a systematic sampling scheme at regular intervals, selecting a starting point randomly (people queuing for chosen institutions). Each case required examination of a pre-

2 See Culture in 2016 r., Central Statistical Office, Warsaw 2017.

3 *Consuming Coolture. European Museum Night 2013*, Ed. S.H. Zaręba, M. Choczyński, Kontrast Publishing House, Warsaw 2013; *Instant Coolture. European Museum Night 2014*, Ed. S.H. Zaręba, R. Wiśniewski, Kontrast Publishing House Warsaw 2015. *Cooltured. European Museum Night 2015*, Ed. S.H. Zaręba, W. Klimski, Kontrast Publishing House, Warsaw 2015. Culture in 2016 r., Central Statistical Office, Warsaw 2017. *Cooltural Mosaic. European Museum Night 2016*, Ed. S.H. Zaręba, A. Linek, Kontrast Publishing House, Warsaw 2017.

defined number of respondents of a certain gender, age and education level. The respondent selection procedure was standardised using respondent selection tables containing the attributes sought. Individuals whose qualification was proven by their own declaration of status were included in the set of surveyed individuals. In surveys in 2013, 2014 and 2015, institution selection was based on the Local Data Bank of the Central Statistical Office index of museums existing in the capital city of Warsaw. In 2016, contrary to previous years, only Museum Night participants were included, visiting not museums, but offices of central administration, factories, theatres, embassies, centres for the promotion of science, galleries and other places usually unavailable as urban cultural sites. Elements analogous to the 'dzielnica' administrative unit formed a reference point in particular measurements. This allowed for the stratification of samples. The territorial split of the survey adapted to the 'dzielnica' level enabled the geo-spatial limitation of the sample, which included the randomly chosen institutions:

1. The Chancellery of the Prime Minister of Poland,
2. The Ministry of Internal Affairs and Administration,
3. The National Audiovisual Institute,
4. The Wedel Factory,
5. The Sinfonia Varsovia Orchestra,
6. The Powszechny Theatre in Warsaw,
7. Warsaw Trams,
8. Warsaw Water Filters,
9. The Embassy of Italy,
10. Belweder,
11. The Korean Cultural Centre in Warsaw,
12. The Copernicus Science Centre,
13. The Polish Mint,
14. The Ministry of Culture and National Heritage,
15. Polish Houses of Parliament,
16. The Ministry of Justice,
17. The Ministry of National Education,
18. The PAST building,
19. The Polish Theatre,
20. The Zachęta National Gallery of Art.

The criterion for the sample selection was based on spatial variation, together with the thematic variation of the institutions' offer and their expressed consent to take part in the survey. Altogether, the sample in 2016

amounted to 829 respondents varying in terms of gender, age, education, location, socio-economic profile and net income per household member.

The sampling technique enabled the categorisation of people attending a cultural event with regards to their socio-demographic profile. The majority of participants in the Museum Night 2016 were women (57% women and 43% men). People of 19-34 years old were the most numerous group. In terms of their marital status, there were: 49.9% single men and women, 32.9% married people, 9% in a partnership relationship, 5.4% divorced and 2.9% widows and widowers. Over 30% of respondents had a secondary education, 18% a Master's in social sciences, 16% an undergraduate degree in social sciences, 11% an undergraduate engineering degree, and 9% a Master's in an engineering degree. Only 6% of participants in the Museum Night had a Master's in Mathematics and Natural Sciences and 6% had vocational training. The majority of them live in Warsaw (64.1%), those from other cities (28.9%) and rural areas (7%). Among the citizens of Warsaw, the majority of them come from districts such as: Wola (14.1%), Mokotów (11.8%), Bemowo (10.2%), and Praga Południe (9.8%). In the survey, the majority were in employment (61%), or were pupils and students (28.4%). Net income per head in a household was broken down as follows: 1501-3000 PLN 39% of answers, in the 3001 to 5000 PLN range - 27% answers of answers, up to 1500 PLN - 19% of answers, and over 5000 PLN - 14%. Respondents were asked for their previous experiences of similar cultural events. Every third respondent was participating for the first time in the Museum Night event (31.5%), every fourth respondent the second time (25.6%), or the third time (23%), almost every tenth participated for the fourth time (9.6%), and for 4.4% it was the fifth time. Analysis of participation over time demonstrated a stable high interest in the event (see Table: How many times have you participated in the Museum Night?). Respondents declared that, on average, they visited 3 places, rating their satisfaction from the last year's visit as very high, 38% of respondents. No satisfaction at all was declared by only 1.3% of respondents. One of the aims of the research was to identify the source of information about events and respondents' expectations of a visit. It shows that most information was accessed through the Internet (80.8%), then TV was an important source of information (39.4%), family and friends (38.2%), posters and leaflets (37.4%), radio (31.5%), the local press (31.1%), and the least often from adverts placed in public transport (26.7%) and the national press (23.2%). In terms of respondents' expectations of the offer presented as part of the Museum Night, interesting exhibi-

tions were the most sought after (63.7%), meetings with famous people (41.6%), lectures and talks (28.7%), educational workshops (26.4%) and stage adaptations (25.6%). The research explored self-interpretation of participation in the Museum Night, reasons for participation and the categories of people taking part. Participants were most frequently accompanied by friends and acquaintances (45.7%), spouses (23.2%) or partners (21.5%), children (19.1%), siblings (13.3%) and parents (6.5%). 13.6% of respondents were on their own (see Table: With whom do you participate in the Museum Night 2016 in Warsaw?). For the majority of people, participation in the Museum Night, in terms of their expectations, was supposed to be a cultural experience (37.7%), a learning opportunity (21.2%), an adventure and new experience (16.9%) and a fun social event (11.1%). For 10.6% of respondents it was the only opportunity to visit attractive places due to the convenient time, and, what is more likely, free admission. Only 2.4% of respondents admitted that their main reason was clubbing. When selecting institutions to visit, the most important was individual interest (24.3%), friends' opinions (15.6%), an opportunity to enjoy a cultural offer for free (12.6%), an opportunity to visit cultural institutions at night (9.3%), the attractiveness of the programme (9.1%) and a need to spend time with others (6.9%). The least common reasons for a visit were those motivated by an advert, a spouse's or family member's opinion and type of employment (see Diagram: Motives for selecting a cultural institution during the Museum Night 2016 event in Warsaw).

#### PARTICIPATION IN THE MUSEUM NIGHT

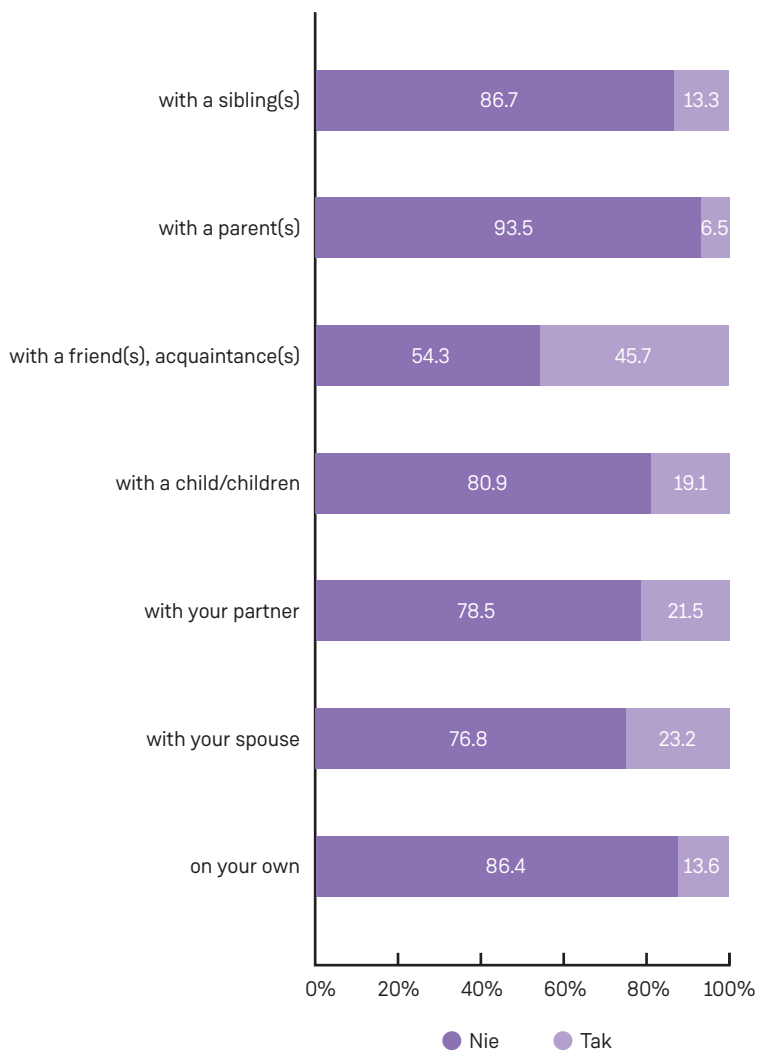
CATEGORIES	HOW MANY TIMES HAVE YOU PARTICIPATED IN THE MUSEUM NIGHT?			
	IN %			
	2013	2014	2015	2016
First time	38.9	37.5	40	31.5
Second time	21.6	21.8	22.2	25.6
Third time	22	20.3	17.8	23
Fourth time	8.3	10.8	9.3	9.6
Fifth time	4.6	4.7	5.9	4.4

*\*The data does not add up to 100% because the category of respondents declaring more frequent participation was omitted.*

Source: *Cooltural Mosaic. European Museum Night 2016*, Ed. S.H. Zaręba, A. Linek, Kontrast Publishing House, Warsaw 2017, p. 33.

Quantification of the dimensions of participation in culture may be criticised for its derivativeness and an attempt to reduce multi-factor processes to statistical correlation and coincidences. However, statistical analysis of the attitudes and values of participation in the Museum Night 2016 results in a clear picture of the people taking part in this cultural event.

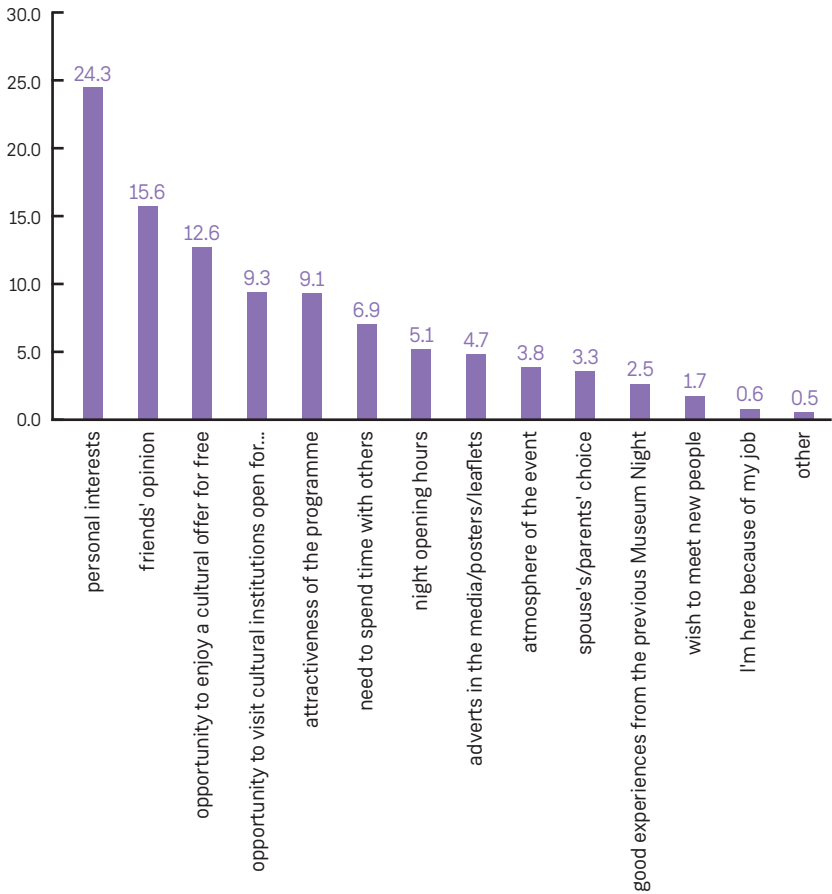
WITH WHOM DID YOU PARTICIPATE IN THE MUSEUM NIGHT 2016 IN WARSAW?  
(IN %)



Source: Own calculation, N=1000.



## MOTIVES FOR SELECTING A CULTURAL INSTITUTION DURING THE MUSEUM NIGHT 2016 EVENT IN WARSAW (IN %)



Source: Own calculation, N=1000.

### SELECTED LITERATURE:

- P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, translated by Richard Nice, Harvard University Press Cambridge Massachusetts, 1984
- *Instant Coolture. European Museum Night 2014*, Ed. S.H. Zaręba, R. Wiśniewski, Kontrast Publishing House Warsaw 2015.

- *Cooltured. European Museum Night 2015*, Ed. S.H. Zaręba, W. Klimski, Kontrast Publishing House, Warsaw 2015.
- *Consuming Coolture. European Museum Night 2013*, Ed. S.H. Zaręba, M. Choczyński, Kontrast Publishing House, Warsaw 2013.
- *Culture in 2016 r.*, Central Statistical Office, Warsaw 2017.
- *Cooltural Mosaic. European Museum Night 2016*, Ed. S.H. Zaręba, A. Linek, Kontrast Publishing House, Warsaw 2017.

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# CULTURE FOR CHILDREN

National Centre for Culture

Title: *Between play and art. The cultural choices of child carers – a report on quantitative and qualitative research*

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Research framework: Mateusz Werner, PhD, Tomasz Kukołowicz, PhD, Marlena Modzelewska (National Centre for Culture)

High quality culture for children in Poland is poorly promoted<sup>1</sup>. Parents often do not know what to buy for a child and usually follow either somebody else's recommendation or advertisements for consumer culture, which do not always help in a child's development. This conclusion was the key reason for conducting research into the cultural preferences of child carers. This project was carried out in November and December 2016 on behalf of the National Centre for Culture. The aim was to identify factors and barriers behind the cultural choices of child carers, and to make recommendations for creators of children's culture, such as indicating how to reach child carers effectively. The research shows that parents do not perceive culture as having a wider role in a child's development apart from teaching appropriate patterns of behaviour, and they cannot identify any artistic value in the cultural offer for children. The report identifies the reasons behind this and provides recommendations on how to change it.

## RESEARCH METHODOLOGY

The research was comprised of two parts - qualitative and quantitative. The qualitative part constituted 27 ethnographic interviews with parents of

1 The paper is based on a research report which was published in *Kultura Współczesna* 3/2017, Volume: *Music in culture, culture in music*.

children up to 12 years old (including 15 interviews with parents and grandparents), together with 9 focus groups with nursery, kindergarten and school teachers. The research concentrated on issues such as toys, books, games, magazines, CDs with music and films, computer games and mobile apps, and events such as cinema screenings, concerts, lessons/workshops organised by museums, and additional classes. Both parts of the survey were carried out in three urban areas: Warsaw, Gdańsk and Łowicz. The quantitative part comprised of 602 e-surveys for parents of children of 0-12 years old. The research was conducted using the CAWI method among members of the Internet community GfK Access Panel.

## QUALITATIVE SECTION

Ethnographic interviews were conducted at interviewees' homes. The relaxed atmosphere of everyday, natural surroundings helped to acquire detailed and rich contextual data.

The evidence shows that the world of parents is child-centric, revolving around the child. Parents want to provide everything of the highest quality, and therefore a selected product or event should be accepted by the child and trigger positive emotions. Parents also think that a child should decide for itself, thus they take a child's opinion into account whilst making purchases. However, children like products that are successfully promoted, and so in trying to accommodate children's needs, parents are in fact directed by advertising campaigns.

For parents, a child's development should produce a well-mannered, socially adept and educated offspring. Culture or art education was not mentioned as a developmental aim. Parents rarely see the benefits stemming from children's contact with culture. At the same time, they claim that culture plays an important role in a child's development, yet they cannot give any examples to prove it, other than learning good manners.

An offer recommended by experts due its high artistic quality was presented to parents. However, it was mostly negatively evaluated, especially in the case of books. Unattractive graphic design and artwork, together with dark colours are seen as unsuitable for children. Parents try to elicit only positive emotions in children and do not wish to show them a book which may cause sadness. Abstract forms and content that may be difficult for children to understand are rejected by parents. More positively received are cinema trailers or theatre plays, which result in positive reactions in children.

Parents most often learn about cultural offers in an informal way. For example, other parents might suggest interesting events for children or recommend attractive toys, and this is usually a sufficient recommendation as parents do not widen their knowledge on the subject nor do they read reviews or descriptions of events. When selecting a cultural offer for children, parents readily use the Internet, for example they look for information on a city website. Some respondents are of the opinion that they feel ill-informed. They do not know what is worth purchasing for their children. There is a lack of non-commercial advertising, whilst popular culture is over-marketed, which is why, often due to pressure from children, it is the most likely to be chosen by parents.

A significant barrier whilst selecting a product or event is the price. For example, if parents want to go to the cinema with their child, they take into account the total cost they will have to bear, i.e. not only tickets for the whole family, but also snacks such as pop-corn and drinks. Parents may have the feeling that the product is not worth its price. An excessively high price may deter even well-off parents.

The research also suggests that parents are intimidated by new technologies. They try to protect their children, especially the youngest ones of 0-3 years old. As time goes by, and children grow up, parents are less likely to interfere in their use of IT equipment, and often parents will buy the equipment for the child's use.

Parents of the oldest children (at the Polish school grades 4-6) agree that their influence is decreasing, however, they are still reluctant to confront new technologies. Generally, parents do not view access to IT as a positive influence on their children, even though there are many high quality books and games available on-line.

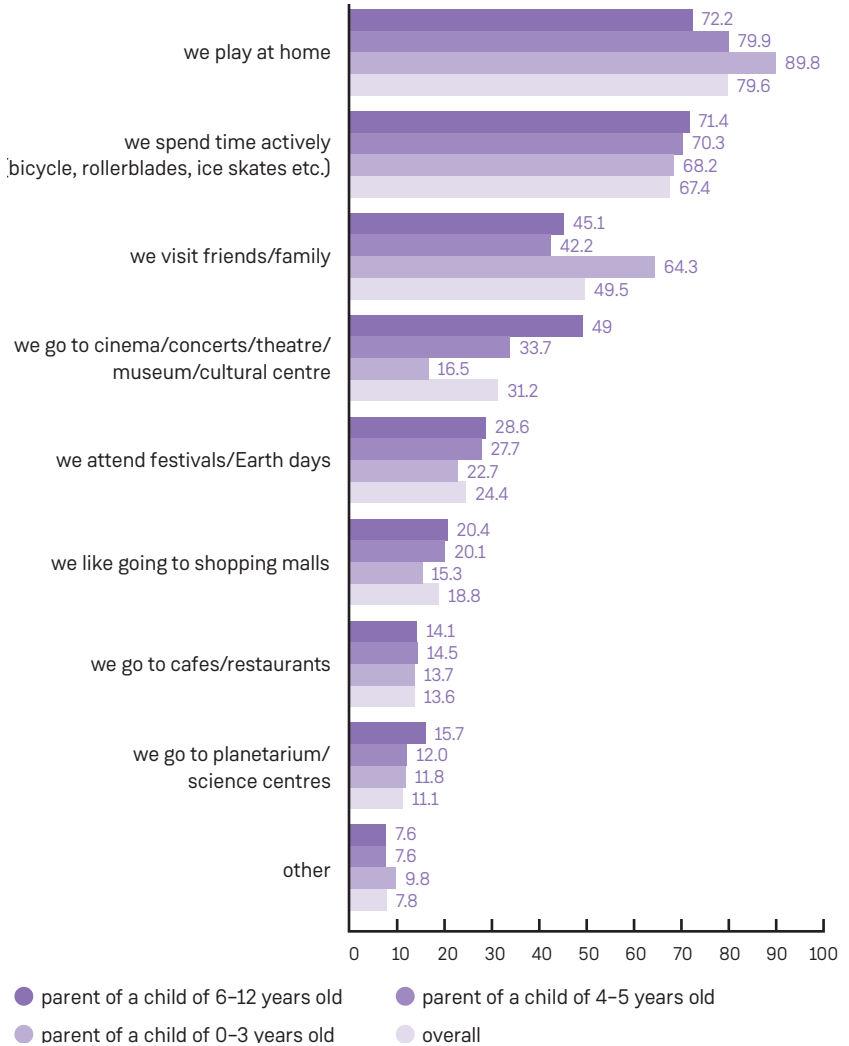
Group interviews with teachers show that teachers' opinions are diametrically different from those of parents. First of all, teachers are aware of the benefits resulting from children's access to culture, such as arousing interest in the world we live in, developing sensitivity and taste, and so on. Teachers try to provide variety using workshops as a teaching method. Teachers less often choose cinema, as their pupils can access cartoons and films often enough. Price and distance have a great influence on the attractiveness of a cultural offer. Distance is especially important in nursery schools, as such trips out are very difficult to organise and there are the associated travelling costs.

# QUANTITATIVE SECTION

An e-survey was distributed to a sample of 602 parents of children in three age groups: 0-3 years old, pre school age and school age.

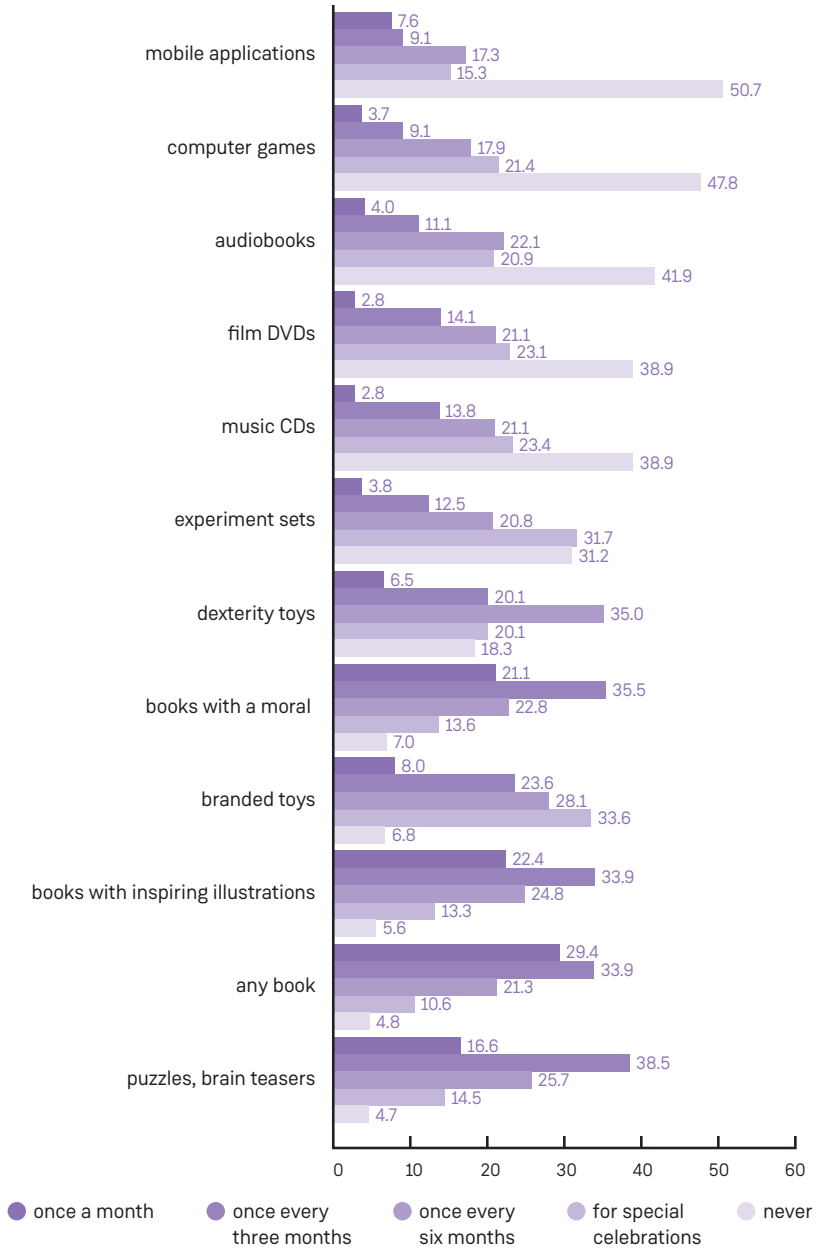
## HOW DO YOU SPEND YOUR LEISURE TIME WITH YOUR CHILD?

DATA IN [%]



Basis: Parents of a child of 0-12 years old, N=602. Source: the CAWI research with parents

HOW OFTEN DO YOU BUY THE FOLLOWING PRODUCTS FOR CHILDREN OF 0-12 YEARS OLD? DATA IN [%]



Basis: Parents of a child of 0-12 years old, N=602.

Source: the CAWI research with parents

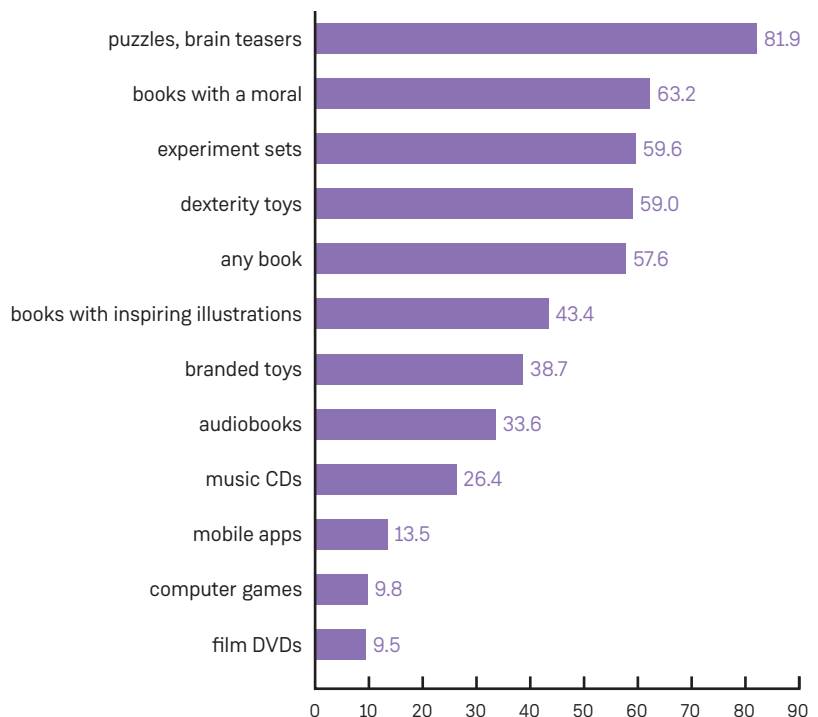
In this section, parents answered questions, among others, on how they spend their leisure time with their children. It emerges that parents are most likely to stay at home, especially with the youngest children. Parents of older children are likely to choose concerts, cultural centres and theatre. Parents of the youngest children are least likely to go out.

Parents are most likely to buy books for their children. Every third respondent does it once a month. Well-known brand toys and teaching aids are a special treat for Christmas – respectively 33.6% and 31.7%.

It was clear during the in-depth interviews that for parents, a child's development is very important, and so they try to choose toys nurturing this process. The results of the e-survey show that such toys include mainly puzzles, brain teasers, books with a moral or experiment sets.

WHICH OF THE FOLLOWING ITEMS, IN YOUR OPINION,  
ARE THE MOST BENEFICIAL FOR A CHILD'S DEVELOPMENT?

DATA IN [%]



Basis: Parents of a child of 0-12 years old, N=602.

Source: the CAWI research with parents



## CONCLUSIONS

The research raises the following reflection: the role of culture is unappreciated by parents. They see it only as a 'tool' for teaching good manners. There is a clear need to educate parents to make them aware as to what is the best for their child's development. As adults often feel ill-informed, an Internet website should be created to provide a reliable source of information for parents, supported by expert recommendations. For carers, important things to consider include price, the location of an offer and whether it enhances a child's development. Therefore, in order to promote their offer effectively, creators of high value culture for children should take into account what is important for parents.

Report available at: <http://www.nck.pl/projekty-badawcze-nck/318880-miedzy-zabawa-a-sztuka-wybory-kulturalne-opiekunow-dzieci/>.

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# CHRONICLES OF TERROR

The Witold Pilecki Center for Totalitarian Studies (OBnT)

The rapid development of the internet and new technologies continues to exert a singular impact on how we conduct research in the humanities, and in the field of history in particular. In the 21st century, the source base that becomes available after you switch on your computer – literally – has grown immeasurably. Sources concerning the histories of individual national communities or regions are being pumped steadily into the international bloodstream, broadening the spectrum of research topics, opening new vistas for scholars, and facilitating comparative analyses. Meanwhile, thanks to their translation into numerous foreign languages, and specifically into English, the elimination of geographical boundaries is accompanied by the removal of language barriers. Today, scholars can count on the possibility of working with sources that had hitherto been locked away in archives and were available only in the language in which they had originally been written. At the same time, the number of ‘non-professionals’ who are interested in the past continues to grow steadily. They want to learn how their immediate family members coped in times of great historical importance, and also what events occurred in the locations where they themselves currently reside. The flagship project of the OBnT – the ‘Chronicles of Terror’ – is a tool that can work for the benefit of both these groups.

## WHAT EXACTLY ARE THE ‘CHRONICLES OF TERROR’?

The ‘Chronicles of Terror’ is an innovative Polish cyber-humanities project. Its aim is to make available to scholars, people involved in culture, and indeed all those who are interested in detailed information concerning the singular Polish experience of confronting two totalitarianisms in the 20th century. The source materials utilized in the project are the first-hand accounts of very

specific people – the victims and witnesses of German and Soviet crimes. The project is intended to be of assistance both to professional researchers, and persons who are interested in the popularization of history. It forms an inherent part of the culture of memory in the broadest meaning of the term. The ‘Chronicles of Terror’ testimony database provides access to the accounts of Polish citizens who suffered immense hardship at the hands of the National-Socialist and Communist totalitarian regimes during the Second World War. In effect, we are constructing one of the largest internet databases of civilian testimonies from the whole of Nazi and Soviet occupied Europe<sup>1</sup>.

The portal premiered on 5<sup>th</sup> August 2016 in connection with the anniversary of the genocide committed in Wola, Warsaw, in 1944. At the time, we presented the first 500 accounts describing the experiences of the civilian population in occupied Warsaw – a city that was being systematically destroyed by the invader.

The majority of testimonies have been taken from the collection of the Main Commission for the Investigation of German Crimes in Poland, which is currently held by the Institute of National Remembrance. In the main, these are witness interview reports. On the 78th anniversary of the Soviet invasion of Poland – 17<sup>th</sup> September 2017 – we made available the first accounts concerning Soviet crimes. These are depositions given by soldiers from General Anders’ Army and the civilians who accompanied them, which were written down shortly after they had escaped the Soviet Union. The originals of these documents are stored at the Hoover Institution in Stanford, while the microfilms made available by the Institution are in the care of the Archiwum Akt Nowych (Archive of Modern Records) and the Narodowe Archiwum Cyfrowe (National Digital Archives).

In December 2017, the ‘Chronicles of Terror’ portal started functioning as two interconnected domains: [ZapisyTerroru.pl](http://ZapisyTerroru.pl) and [ChroniclesofTerror.pl](http://ChroniclesofTerror.pl), which contain more than 3 000 testimonies, of which nearly 2 000 have

1 Historians estimate that the collection of the Main Commission for the Investigation of German Crimes in Poland contains more than 100 000 witness testimony reports (cf.: P. Madajczyk, *Testimony to Crime – Main Commission for Investigation of German Crimes in Poland*, in: *The Chronicles of Terror*, Warsaw, Witold Pilecki Center for Totalitarian Studies, Warsaw 2017, pages 26-31), whereas the collection of the Hoover Institution includes more than 30 000 accounts of Poles who were evacuated from the USSR (cf.: W. Stępniański, *Records on the fate of Poles in the East during the II World War, including victims of the Katyn massacre in the Hoover Institution archives.*, ‘Archeion’ 2000, no. 102, pages 36-46).

already been translated into English. Employees of the OBnT have analyzed in excess of 22 000 pages of files, from which witness accounts have been extracted, and have made available over 7 000 pages of source materials.

## THE ‘CHRONICLES OF TERROR’ AS A DIGITAL ARCHIVE

In the 21st century, the humanities are ceasing to be the domain of researchers who physically spend every moment of their time in archives or libraries. Once the internet became permanently available around the globe, classical scholars started spending most of their time collecting sources by means of computers. Initially, the main advantage of the internet consisted in the possibility of gathering bibliographies, determining the storage locations of topical materials, and carrying out preliminary surveys on the basis of available descriptions. Soon, however, the mass on-line accessibility of hundreds of thousands of archival documents, books, periodicals, photographs, etc. led to a situation where a researcher could conduct the majority – or indeed all – of their research from home. The ‘Chronicles of Terror’ are a most useful supplementation to this cyber-humanistic trend.

In Poland, the field of digital archives is growing daily. New institutions continue to join the revolution, while the number of documents that are now available through the internet runs into the millions. In recent years, this phenomenon has been especially marked. To give but one example: the Federation of Digital Libraries (FBC) currently has 132 member institutions, of which 108 (82%) were established after the creation of the FBC in June 2007<sup>2</sup>. The increase in the number of digitised items is just as stunning. In December 2007, six months after its foundation, the FBC provided access to approx. 90 000 digital documents<sup>3</sup>, while by September 2017 precisely 4 904 322 items had been published (of which 3 709 989 were available freely)<sup>4</sup>. Documents digitised over the past 10 years account for more than 98% of the entire collection. It is worth mentioning here that of the nearly five million items, as

2 Cf.: <http://fbc.pionier.net.pl/pro/zrodla/#listsheader> [access: 07.09.2017].

3 A. Lewandowska, C. Mazurek, M. Werla, Federation of Digital Libraries in the PIONIER network – Access to open digital libraries and records., [http://www.ebib.pl/publikacje/matkonf/mat18/lewandowska\\_mazurek\\_werla.php](http://www.ebib.pl/publikacje/matkonf/mat18/lewandowska_mazurek_werla.php) [accessed: 07.09.2017].

4 Cf.: <http://fbc.pionier.net.pl/pro/zrodla/#listsheader> [accessed: 07.09.2017].

many as 2 117 573 – 43% – have been digitised under the National Digital Library ‘Polona’, which has been operating since October 2006<sup>5</sup>. We may also mention the portal [szukajwarchiwach.pl](http://szukajwarchiwach.pl), which functions within the framework of the National Digital Archives. Created in 2009, by September 2017 it provided access to 25 828 446 scans of archival materials gathered in Polish archives<sup>6</sup>. The increasing quantity of available materials has brought about a concomitant rise in the search statistics of internet repositories. For example, the ‘UK Government Web Archive’, which collects the digital documents of British government agencies, registered 17 000 000 ‘hits’ in the years 2015-2016<sup>7</sup>.

The above data clearly shows that the internet is the future of archiving. We may expect that the number of digital archives and the documents made available therein will continue to grow. All the more so, as at present a considerable portion of the original documents are created in digital form, and we can only surmise that the process of introducing internet technologies to all walks of life will proceed apace<sup>8</sup>.

The ‘Chronicles of Terror’ constitutes a valuable addition to the broad array of tools supporting the internet-based publication of sources, and also makes use of modern technologies that facilitate searching through and utilizing its materials in practice in order to draw the attention of the largest possible group of potential users. The scan of each original document is accompanied by its Polish transcription. Thus, even an illegible text, written by hand many years ago, can be read with ease. The most important element, however, are the English translations. It is frequently the case that foreign researchers encounter a barrier which is insurmountable and effectively prevents them from using Polish sources – that of language. The ‘Chronicles of Terror’ remove this limitation and ensure that the accounts given by citizens of the Second Polish Republic about their experiences during the Second World War are readily available to a world-wide readership. After a year of activity, we can state that

5 Ibidem.

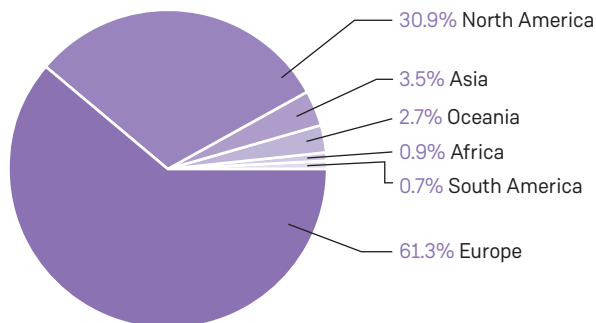
6 Cf.: <http://www.nac.gov.pl/archiwum-cyfrowe/systemy-i-infrastruktura-it/szukajwarchiwach-pl/> [accessed: 07.09.2017].

7 Cf.: <http://www.nationalarchives.gov.uk/about/our-role/transparency/digitisation-and-digital-archives/> [accessed: 07.09.2017].

8 According to research carried out in 2017, the internet is used by nearly 28 000 000 Poles. Cf.: 2017 Digital Yearbook. Internet, Social Media, and Mobile Data for 239 Countries around the World, page 176, <http://www.mikekujawski.ca/wp-content/uploads/2017/02/We-Are-Social-Digital-Yearbook-2017.pdf> [accessed: 07.09.2017].

the database has aroused particular interest in the countries of the so-called West. Of the foreign users of the portal, more than 61% are from Europe, and nearly 31% from North America (primarily from the USA).

#### FOREIGN USERS OF THE 'CHRONICLES OF TERROR'



Source: Author's own

## THE 'CHRONICLES OF TERROR' IN THE CULTURE OF MEMORY

Another role of the 'Chronicles of Terror' consists in enriching the Polish culture of memory with a hitherto inaccessible collection of personal testimonies and reminiscences, which serve to enliven the discussion about history within families and local communities. The mass participation of citizens, especially those representing the younger generation, in annual commemorations of the Warsaw Uprising, events that mark the bitter struggle of soldiers who fought in the anti-Communist underground, or pay homage to the victims of Communist repression, points to a considerable demand for undertakings that help elucidate and explain history and historical events. In particular, this applies to the microhistories of individual families and localities of residence. The aforementioned trend is clearly visible both in the traditional mass media (the press, television), and in social networking services.

At the same time, statistical research shows that there are considerable deficiencies in general knowledge about the Second World War, and also problems with the transferral of familial memories and recollections between generations. According to a survey conducted by TNS on the occasion of the 75th anniversary of the Third Reich's invasion of Poland, only 10% of respondents talk about the wartime fates of their families at least a few times a year.

Whereas 65% of those surveyed do not discuss this issue at all<sup>9</sup>. Furthermore, 48% of respondents have no knowledge of the wartime histories of their immediate or distant families<sup>10</sup>.

As an example of the lack of basic historical knowledge concerning the period of the Second World War, we may cite the findings of a survey conducted in 2017, which included the question 'Who was Cavalry Captain Witold Pilecki?'. Exactly 66% of those surveyed selected the answer 'I do not know' or 'It is difficult to say'<sup>11</sup>.

These phenomena indicate that we need a tool which will deepen our knowledge of the past and make full use of the generally favorable circumstances for popularizing history. The 'Chronicles of Terror' appear to be an appropriate solution. The accounts made available on the portal are precisely described, and this helps in the identification of both the witnesses and the locations where specific events took place. As a result, we can easily determine the wartime fates of our families and neighborhoods. The testimony database is being supplemented with new depositions and locations on an on-going basis. Furthermore, the OBnT is making every effort to ensure that the growth of the number of locations covered by its digital archive is accompanied by cultural and educational events that help promote the 'Chronicles of Terror' project itself. To date, we have launched such initiatives in July 2017 in Kielce and in October 2017 in Radom, when we expanded the repository by accounts from the Nazi-era Radom District. A cultural event of considerable importance, during which we remembered a number of famous pre-war Polish artists who suffered the fate of Soviet deportees, took place on 17<sup>th</sup> September 2017, when we added the first accounts of General Anders' soldiers (and of the civilians who accompanied them on their evacuation from the Soviet Union) to the 'Chronicles of Terror'.

It is worth noting at this point that the collection of testimonies is also being supplemented with photographs, documents and other personal memorabilia of persons who gave testimony or were mentioned in the depositions. This approach allows us to better present their personal histories. Furthermore,

- 9 The II World War in the memory of Poles – 75 years after the outbreak of war., page 7, [http://www.tnsglobal.pl/archiwumraportow/files/2014/09/K.059\\_II-wojna\\_swiatowa-\\_w\\_pamieci\\_Polakow\\_008a-14.pdf](http://www.tnsglobal.pl/archiwumraportow/files/2014/09/K.059_II-wojna_swiatowa-_w_pamieci_Polakow_008a-14.pdf) [accessed: 07.09.2017].
- 10 Ibidem, page 9.
- 11 Cf.: <http://www.polskieradio.pl/130/2762/Artykul/1755125,Sondaz-Polskiego-Radia-24-czy-wiemy-kim-byl-Witold-Pilecki> [accessed: 07.09.2017].

the portal contains a map of the locations mentioned in the accounts, thanks to which users can easily verify what happened in their immediate neighborhood. Finally, the 'Chronicles of Terror' offer a host of historical contexts – brief academic articles for the general public written by professional historians. These make it possible to place the individual experiences of witnesses in the broader context of the Second World War. Thanks to such a multitude of options, the portal set up by the OBnT is not only a digital archive, but also a virtual exhibition presenting the history of the double occupation of the Second Polish Republic as seen through the eyes of its citizens. Thus, the 'Chronicles of Terror' are a unique tool, one which serves to gather resources that are valuable not only to scholars, but also to all those 'amateur' historians who want to learn about and comprehend the tragic fates of people swallowed up by the totalitarian machine.

The mission of the Witold Pilecki Center for Totalitarian Studies is to facilitate a multi-faceted analysis of the Polish experience of confronting two totalitarian regimes in the 20th century. Established in 2016, it is tasked with introducing the Polish historical experience into the global memory, and also building bridges between science and culture. The Center documents totalitarian crimes by gathering the testimonies of victims, their families, and friends. We also support scientific research, provide access to primary sources and their translations, and organize international academic exchange programs. We are also actively engaged in publishing and educational activities. Finally, the Center works to inspire and promote the most interesting artistic and cultural productions related to the history and experience of totalitarianism.



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# THE SESSION OF THE WORLD HERITAGE COMMITTEE IN POLAND

National Heritage Board of Poland

The Session of the World Heritage Committee is an annual, statutory meeting of the UNESCO (United Nations Educational, Scientific and Cultural Organization) World Heritage Committee, where the Committee makes decisions on the implementation of the Convention on the Protection of the World Cultural and Natural Heritage, including the inscription of property on the World Heritage List and making recommendations for the protection and preservation of properties so inscribed. Sessions of the Committee have been organised continuously since 1977, and Poland was the session host for the first time in history.

The 41<sup>st</sup> Session of the World Heritage Committee took place on 2-12 July 2017 in Kraków. It was co-organised by Poland, the chair of the session, and UNESCO. The event was organised by the Ministry of Culture and National Heritage on behalf of the Polish Government, with contributions from the Ministry of Foreign Affairs, the Ministry of Internal Affairs and Administration, the City of Kraków and the Polish National Commission for UNESCO. On behalf of the Ministry of Culture and National Heritage, the National Heritage Board of Poland was tasked with the executive organisation and coordination of the Session, whilst the Director of the National Heritage Board acted as the project executive. In order to accomplish this task, the National Heritage Board appointed a taskforce for the organisation of the 41<sup>st</sup> Session of the World Heritage Committee, which provided a leading role in the project.

The Session of the World Heritage Committee is one of the largest statutory meetings organised by the United Nations. This session gathered representatives of 126 countries, including 117 official government representations of State-Parties to the Convention on Natural Heritage, as well as over 200 representatives of NGOs. Altogether, the number of participants amounted to almost 2 000 people from all over the world. Together with organisers and the organising committee, the number of Session participants amounted to over 3 000 people. Plenary sessions were streamed live via dedicated websites. The overall number of viewings over 11 days amounted to 38 000 in 158 countries. Citizens of Japan, Poland, Germany, France, the United Kingdom, the United States and Italy were among those who watched sessions most often and for the longest.

The significance of the meeting and of the preservation of heritage, as well as international cooperation in general, was emphasised by the participation of the highest UNESCO officials, ambassadors and representatives of State-Parties to the Convention and the government of the Republic of Poland. The opening ceremony, which took place on 2<sup>nd</sup> July 2017 at Wawel Royal Castle, included around 900 people, including the Director General of UNESCO, Madame Irina Bokova, and the President of the UNESCO Executive Board, Ambassador Michael Worbs. The ceremony was at the invitation of the deputy Prime Minister, the Minister of Culture and National Heritage, Professor Piotr Gliński and was honoured by the presence of the President of the Republic of Poland, Andrzej Duda. The event was broadcast by the main TV stations, TVP, TVN and Polsat.

The session chairman was Professor Jacek Purchla, President of the Polish National Commission for UNESCO and Director of the International Cultural Centre, who chaired most of the plenary sessions, supported by the Committee rapporteur, Mr Muhammad Juma from Tanzania, and the World Heritage Centre. Over 10 days, based on reports from Advisory Bodies and the World Heritage Centre, the World Heritage Committee adopted 235 decisions relating to general and procedural matters, the state of conservation of the world heritage properties inscribed in the List of World Heritage and World Heritage in Danger, proposed new inscriptions and the modification of already existing ones (for example, changing borders). The Committee decided to inscribe 21 new places (3 natural and 18 cultural ones), of which 15 were in Poland, including the Tarnowskie Góry Lead-Silver-Zinc Mine and its Underground Water Management System. The List currently contains 1 073 properties (832 cultural, 206 natural and 35 combined), located on the

territory of 167 countries. Over 733.5 million hectares of land is inscribed in the List.

The plenary sessions of the World Heritage Committee were accompanied by official events, as well as a number of meetings, conferences, exhibitions and concerts. Altogether, in the Kraków International Conference Centre (ICE), 53 events took place organised by the UNESCO World Heritage Centre and the Advisory Bodies of the World Heritage Committee (ICOMOS, IUCN and ICCROM), NGOs and representatives of central and local governments from 15 countries, including Poland.

The Polish National Commission for UNESCO, together with the International Cultural Centre, organised World Heritage Young Professionals, a meeting that has accompanied the session of the Committee for over ten years. In addition, the World Heritage Site Managers' Forum was launched for the first time in the history of the Convention as an initiative of the National Heritage Board of Poland. The meeting was organised by the National Heritage Board in cooperation with the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) with the participation of other Advisory Bodies. Another event that took place was the Civil Society Forum. Initiated by Professor Jacek Purchla, Chairman of the World Heritage Committee, the meeting was organised by Europa Nostra, a federation of European NGOs working in the field of heritage conservation, and the National Heritage Board, the session host. All these events were organised in close cooperation with the World Heritage Centre.

The session provided a unique opportunity to present Polish culture and achievements. The cultural and tourist programme prepared by the organisers included visits to cultural institutions in Kraków and trips to world heritage sites and National Parks. It was attended by 1 029 session participants.

The World Heritage Convention, which sets the statutory and organisational framework of the World Heritage List, is a global multilateral treaty currently ratified by 193 countries. The List of World Heritage is one of the most spectacular successes of UNESCO, a brand which is recognizable globally. At first, it was treated as a list of 'world wonders', but year on year it has become a more important instrument aiding heritage conservation, as well as a tool of international cooperation for preserving cultural and biological diversity and peace in the world.

One indication of the magnitude of the World Heritage List was media interest in the 41<sup>st</sup> Session of the World Heritage Committee. Over 200 accredited journalists from Poland and all over the world participated in the

Session of the Committee, which yielded almost 6 000 articles in the Polish and foreign media, the majority of which were in the USA.

The 41<sup>st</sup> Session of the World Heritage Committee was also the conclusion of the 4-year term of Poland as a member of the Committee. Poland was selected to the Committee in 2013, for the second time in the history of the World Heritage Convention. Over consecutive sessions in Doha (Qatar), Bonn (Germany), Istanbul (Turkey) and Kraków, the Polish delegation highlighted structural matters, taking into account the credibility of the World Heritage Convention, and subsequently balancing the statutory issues against those of a political nature, which are a natural aspect of fulfilling an international treaty serving the purposes of all its parties. Poland's lasting legacy will be that of opening the World Heritage Committee sessions towards two important groups, namely society and its role in world heritage preservation, together with world heritage site managers in the broad sense, those responsible for the quality of world heritage sites by making daily decisions crucial to the future, and taking responsibility for the quality of the List and the future of the whole Convention.

Editor: Katarzyna Piotrowska, National Heritage Board of Poland

# EUROPEAN YEAR OF CULTURAL HERITAGE 2018

Our Heritage: Where the Past Meets the Future  
Team of the European Year of Cultural Heritage 2018,  
International Cultural Centre in Kraków

Following the decision of the European Parliament and the Council of Europe of 17<sup>th</sup> May 2017, the year 2018 was announced the European Year of Cultural Heritage. This confirmed not only the priority role of cultural heritage in the cultural policy of the European Union, but also highlights the special function that heritage serves in socio-economic life and its strategic value for Europe and European sustainable development. The official announcement by the European Commission emphasised that the contribution of cultural heritage to economic growth is still not suitably recognised. It is also often not fully appreciated, resulting in cuts in spending on culture or the decrease in participation in cultural activities.

Therefore, similarly to previous European designated years, a decision was made that events conducted within the European Year of Cultural Heritage 2018 framework should aim to encourage the greatest number of people to discover and be introduced to the cultural heritage of Europe. This, according to the initiators of the Year, should result in raising social awareness on the potential of heritage, and the opportunities and challenges associated with fulfilling this potential. Moreover, other aims and benefits of the designated Year have also been highlighted: recognising the socio-economic benefits coming from cultural heritage (for example its input in economic growth and social cohesion), its positive role in cultural

diplomacy, and the promotion of best practice in the protection, management and dissemination of heritage, digitalisation, sustainable tourism, research and innovation. Of course, the basic understanding of cultural heritage is that of a foundation for European identity and a tool of the practical past, which 'can offer European citizens opportunities to better understand the present through a richer and shared comprehension of the past'.

In order to fulfil the aims and objectives of the Year, a special section was established within the Directorate General for Education and Culture to coordinate all activities at the European level. Events at the central level will be fulfilled in cooperation with key partners such as the Council of Europe and UNESCO. They will mostly focus on the European dimension of heritage and reinforcing the sense of belonging to the common European family. The greatest support will be given to projects on: participatory approaches to cultural identity (especially the engagement of children and young people), sustainable development (tourism, cityscapes), protection of heritage (endangered objects, new standards in heritage management) and innovation (the use of innovative training and academic research and its results in the field of heritage). The Year celebrations will also form a part of established initiatives connected with cultural heritage, such as: the European Heritage Days, the European Heritage Label, European Capitals of Culture, and EU awards especially the European Union Prize for Cultural Heritage / Europa Nostra Awards. Additionally, many projects will receive financial support within the framework of programmes such as: Creative Europe, Horizon 2020, Erasmus+, Europe for Citizens and others.

Simultaneously, with the establishment of a special team for the European Year of Cultural Heritage (EYCH) 2018, all member states designated their national coordinators of the Year responsible for the celebrations in their home countries. In Poland, by decision of the Minister of Culture and National Heritage, the International Cultural Centre in Kraków was appointed to the role. Activities at the national level in member states are to be directed to the general public, children and young people, groups interested in heritage, governments and business. The Polish priority will be to actively engage these groups in a number of activities connected with heritage and its protection, encouraging the cooperation of different sectors (environmental protection, business, the cultural and creative sector, tourism etc), together with creating synergy between their complementary activities.

All initiatives, those at both the national and European levels, will use the visual identification created especially for the European Year of Cultural

Heritage. It will be used at events and projects taking place in 2018 and under the official patronage of the Year, which will both help to fulfil the objectives of the Year.

The official inauguration of the European Year of Cultural Heritage 2018 took place on 7<sup>th</sup> December 2017 at the European Culture Forum in Milan.

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