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**2016**

**POLISH  
CULTURE  
YEARBOOK**



NATIONAL  
CENTRE FOR  
CULTURE  
POLAND

**2016**

**POLISH  
CULTURE  
YEARBOOK**

Warsaw 2016

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\* Edited by the National Centre for Culture, Poland

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Dear Readers,

We are pleased to present the first edition of *Polish Culture Yearbook 2016*, which describes the cultural reality in Poland. The expertise on cultural institutions and significant cultural and art events is delivered in an understandable and competent manner. It also provides readers with information on some projects financed by the Ministry of Culture and National Heritage, many actions supported by local authorities and activities promoting Polish culture abroad. The data is based on the latest indicators for the years 2015 and 2016 and also the tendencies resulting from long-term processes and projects are taken into consideration.

The statistical data, trends and correlations described in this *Yearbook* constitute a basic work tool for anyone whose decisions are driven by reliable and research-based knowledge. Therefore, I am absolutely convinced that this publication will become a daily source of information for culture managers, public officers and entrepreneurs. It is available in a printed and electronic form. The English edition of *Polish Culture Yearbook 2016* will undoubtedly be useful for foreign recipients as it serves as a “toolbox” for anyone who wants to learn more about Polish culture.

*Professor Piotr Gliński, PhD*  
*Deputy Prime Minister, Minister of Culture and National Heritage*

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## Publisher's Note

We are delighted to present you the first edition of *Polish Culture Yearbook 2016*. The reason behind it is the possibility of promoting Polish culture by sharing the latest and most reliable data on the topic professionally. In our country, research studies carried out in the field of culture result in a high number of valuable publications but, unfortunately, they describe the issue only fragmentarily. It is difficult to find among them any high-quality monographic publications on contemporary Polish culture that would allow comparative analysis on a year-to-year basis. Thus, we have come up with *Polish Culture Yearbook* that combines meticulous and professional data presentation with easy language, synthetic approach and rich graphic layout.

The yearbook has been created for a wide audience, including the representatives of foreign organizations that intend to establish cooperation with Polish institutions, as well as people involved in the development of cultural policy at various levels. The latter group of recipients encompasses also public officers and employees of institutions who must consider the current state of culture in their decision-making processes. Moreover, this publication is also directed at the representatives of Polish companies that plan to launch their operations in any specific field of culture and researchers looking for information on the Polish culture-related institutions and their operations.

The objective of this yearbook is to provide a better overview of trends observed in individual areas of Polish culture and illustrate issues that readers will be able to explore further in more detail in accordance with their own needs. To meet the above challenges, we invited Polish institutions involved in the individual fields of culture to work with us and we have built up a team of experts who collected and edited respective sections of this yearbook with the use of data generated for their own needs. Therefore, readers can be sure that this publication contains only knowledge provided by experts in a respective field.

The thematic layout of this yearbook reflects the distribution of tasks in the field of cultural research among institutions that are subject to the Ministry of Culture and National Heritage. The chapter entitled *Fields of Culture and National Heritage* has been written by the Head Office of the State Archives, the National Library, the Polish Film Institute, the National Institute for Museums and Public Collections, the Institute of Music and Dance, the Book Institute, the Theatre Institute and the National Institute



of Heritage. The chapter dedicated to public media has been edited jointly by Polish Radio and Polish Television. The chapter describing the funding of culture by the Ministry of Culture and National Heritage has been written by the Department of Stage Patronage of the Ministry of Culture and National Heritage, while the sections concerning art education and Poland's position on the international stage have been developed by the Centre for Art Education and the Adam Mickiewicz Institute, respectively.

This yearbook has been supplemented by the analysis conducted by the Research Department of the National Centre for Culture, Poland, based on internal and external data, as well as the *Varia* chapter that contains some of the most interesting reports published in Poland in 2016. The last section on the International Chopin Piano Competition was written by the National Institute of Frederic Chopin.

We hope that, over time, this publication will reflect the current state of the Polish culture in the forthcoming years and contribute to better cooperation within the cultural sector and firmer establishment of intersectoral relationships, including global relations. I am absolutely convinced that *Polish Culture Yearbook 2016* is a much-needed publication that will find place in a private library of anyone to whom the Polish culture is important.

Mateusz Werner, PhD  
Deputy Director for Culture Research  
and Strategy at the National Centre for Culture, Poland

**1.**



**FIELDS OF CULTURE  
AND NATIONAL  
HERITAGE**

# STATE ARCHIVES

The Head Office of the State Archives

In Poland, the national archive resources are supervised by the competent Minister of Culture and National Heritage through the Head Office of the State Archives, which is the central body of the government administration responsible for those resources.

The State Archives operate under the Act of 14th July 1983 on the national archives (Polish Journal of Laws of 2015, Item 1446, as amended).

The statutory duties of the State Archives include:

- shaping and supervising national archive resources;
- collecting, storing and securing archive materials;
- recording and compiling archive materials;
- providing access to archive materials;
- performing official verification and confirmation of the stored archive materials;
- conducting scientific and publishing works in the field of archive science and related disciplines;
- carrying out informational and promotional activities concerning archives;
- handling cases regarding the temporary storage of documents to the extent provided by the Act on the national archives.

On top of the essential activities mentioned above, the State Archives provide services such as browsing information and data contained in archive materials, drafting extracts, excerpts, copies and visual or audio representa-



tions of materials, processing information and data contained in archives and preserving them.

In accordance with the Strategy of the State Archives for 2010–2020, the mission of the State Archives is to ensure the preservation of any testimonies to the past and to guarantee universal access to these testimonies with the purpose of supporting further development of civil state and society.

The State Archives network is composed of three central units:

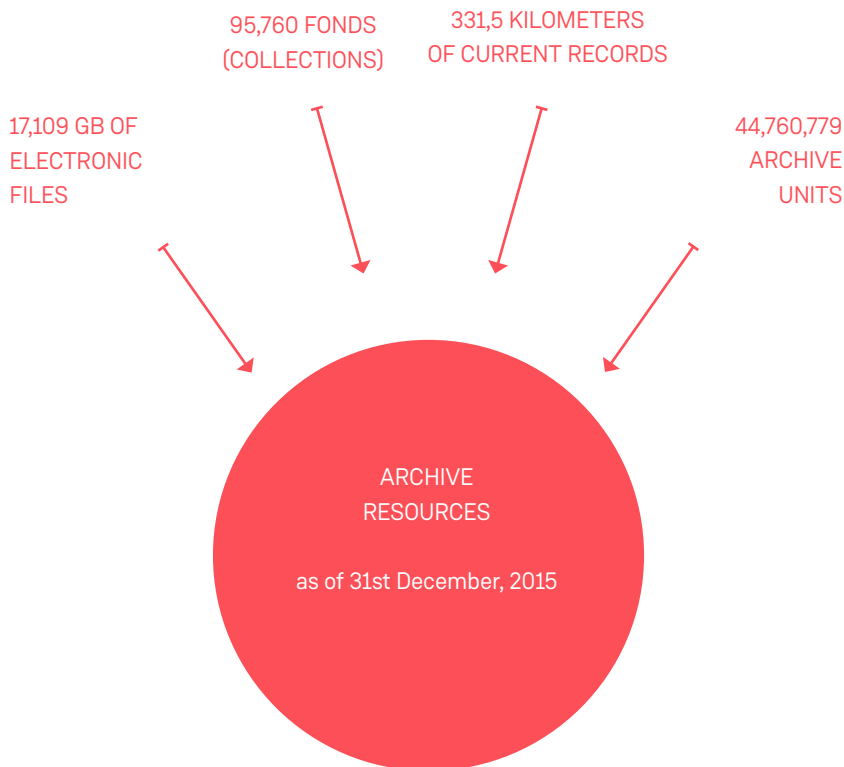
- [The Central Archives of Historical Records](#), storing the records of central authorities and family archives created before 1918;
- [The Central Archives of Modern Records](#), collecting and storing the records of central authorities, nationwide institutions and associations created after 1918, as well as the legacy of outstanding political and social leaders;
- [The National Digital Archives](#), collecting and storing photographic and photographic documents, as well as video documentation developed throughout the 20th and 21st century;

as well as **30 regional archives** together with their 40 branch offices (including The National Archives of Personal and Wage Documentation in Milanówek) and 5 agencies of competent jurisdiction at the regional level. The regional archives collect and store materials developed by local authorities and state offices, courts, local governments and institutions, educational, religious and social establishments and organisations, industrial undertakings and economic institutions, the archives of families and land estates, and the papers of individuals.

## ARCHIVE RESOURCES

As of 31st December, 2015, the archive resources collected and stored by the State Archives, including textual documentation, parchments and paper documents, technical documentation, cartographic and photographic documentation, videos, audio recordings, stamps, as well as transitory materials, comprised the following: 95,760 archive fonds and collections; 44,760,779 archive units; 331,5 running kilometres of documentation; 50,254 electronic documents and 137,687 files of the total size reaching 17,109 GB.

Details regarding the national archive resources stored in the State Archives are contained in the SEZAM and ZoSIA databases (online search engine available at: [www.archiva.gov.pl](http://www.archiva.gov.pl)).



Source: KN-1 statistical summaries – archive activity as of 31st December, 2015.

In addition, there are over 551 running kilometres of archive materials stored by the state and local government entities. The handling of this documentation is supervised by the State Archives.

The growing number of documents collected each year by the State Archives are e-documents. To meet the needs the Archives of Electronic Records project has been launched under the Operational Programme Digital Poland. This IT system will enable the State Archives to collect, store and share all archive materials available in an electronic form and created mainly by the public administration bodies.

The most valuable document stored by the State Archives is the Polish Constitution of 3rd May, 1791, was awarded the European Heritage Label. The Polish Constitution is also included in the Polish national list of monuments of the UNESCO *Memory of the World* Programme, together with the

incorporation charter of the city of Cracow of 5th June 1257, the records of the National Organisation of the January Uprising (1863–1864), and the Memorial of Ignacy Jan Paderewski to the President of the United States of America Woodrow Wilson of 17th January 1917. In the second edition, the Polish National List of the UNESCO *Memory of the World* Programme was expanded by adding other priceless documents, including those stored in the State Archives, such as the Foundation Act of the Prussian Confederation kept by the State Archives in Toruń, the Łaski's Statute kept by the Central Archives of Historical Records and the 1153 Zbilut's Document stored, among others, in the State Archives in Poznań.

Other documents entered into the UNESCO *Memory of the World* Programme's World Register include: the 1573 Declaration of the Warsaw Confederation, the Archive of Warsaw Reconstruction Office, the files and library of the Unity of the Brethren, and peace treaties concluded from the mid-15th century to the late-18th century between the Kingdom (or Republic) of Poland and the Ottoman Empire (learn more at <http://pamiecpolski.archiwa.gov.pl/memory-of-poland>).

## USE OF ARCHIVE RESOURCES

The State Archives provide easy access to the stored materials. Anyone who is interested in such materials may read their content directly in the selected offices or entrust the selected archives with the search for specific information or documents and their reproduction against payment. In 2015, the reading rooms of the State Archives were visited by nearly 29,000 people conducting their own research and using approximately 823,000 units during almost 86,000 visits. Besides, the State Archives also performed 67,000 search queries.

Providing access to archive resources in 2015*			
Direct access (in reading rooms)			Indirect access
Persons	Visits	Shared units	Search queries
28,737	85,827	823,354	67,003

Source: KN-1 statistical summaries – archive operations as of 31st December, 2015

The estimates show that readers conducting their own research represent the majority of all users in the entire archive network. The second biggest group of users are genealogists who access archive materials in reading rooms. The genealogical research is also the most frequent type of search queries performed by the State Archives, as there is a significant number of users entrusting the State Archives with research related to their ownership interests.

It is important and expected by archive's users that online access to the resources is provided. For this reason, the State Archives keep uploading their digitized collections onto the Internet. The digital copies of materials stored by the State Archives are now available on the following websites:

- szukajwarchiwach.pl, a website providing online access to over 20 million scans of archive materials (as of July 2016) stored by 31 state archives and selected archives not included in the state archive network;
- genealogiawarchiwach.pl, a website providing online access to over 3.2 million pages of digitized birth certificates and population register from the territory of the Kujawsko-pomorskie Province;
- websites of online state archives;
- websites of regional digital libraries;
- websites of institutions collaborating with the State Archives, e.g. genealogical societies.

The usage of archive resources is easier thanks to data from various systems and databases, available on the website of the Head Office of the State Archives ([www.archiva.gov.pl](http://www.archiva.gov.pl)), such as:

- System for Evidence of Archive Materials (SEZAM);
- Integrated Archive Information System (ZoSIA);
- Inventories of Archive Fonds (IZA);
- Programme for the Registration of Records from Parish and Civil Registration Offices (PRADZIAD);
- Registers of Population in Archive Materials (ELA).

The State Archives have also joined a range of international projects aimed at sharing archive resources online. During the years 2012–2015, the State Archives participated in the APEX project consisting in the provision of information on the archive materials stored by European archives and their publication on the European Archives Portal. Poland was one of 33 active participants in this project and disclosed 3 million data items and over 1.4 million scans.



## ARCHIVE MATERIALS AND ARCHIVE AWARENESS PROMOTION

One of the statutory duties of the State Archives is the dissemination of national archive resources awareness to promote individual exploration of national history, homeland, one's own family, and to raise awareness of the importance of archive resources and their possible versatile use. Such initiatives have a significant impact on the animation of cultural and scientific life of communities, especially in small towns.

There is a variety of activities undertaken to disseminate such awareness including:

- lessons on genealogy and regional history;
- traditional and virtual exhibitions;
- multimedia presentations;
- workshops based on the use of documentation;
- contests and urban games;
- social actions aimed at collecting old documents;
- organisation of open days;
- online presence in social media;
- educational projects, e.g. "Old Writing" – [www.dawnepismo.ank.gov.pl](http://www.dawnepismo.ank.gov.pl).

In 2015, there were 419 traditional exhibitions organised or co-organised by the State Archives, in addition to over 300 virtual exhibitions and presentations. There were over 1,200 educational projects undertaken, mainly archive lessons. Besides, there were more than 470 publications issued (including multimedia and virtual materials) with the participation of the State Archives or their employees.

The State Archives undertake promotional activities mainly in co-operation with other educational, scientific and cultural institutions, such as universities, museums, libraries and social organisations. Details regarding current promotional and educational projects are available in the educational section of the website: [www.archiva.gov.pl](http://www.archiva.gov.pl).

The State Archives actively participate in special events and organize their own initiatives within the framework of the International Archives Day celebrated on 9th June.

The "Family Archives" project has been launched, as a response to the growing interest in genealogical research. In specially established consultation points, the State Archives provide advisory services regarding the

handling of family documents, their protection and development of family archives, as well as any necessary information on the performance of genealogical research.

## OTHER ACTIVITIES

Under the public action entitled *Supporting Archive Operations 2016*, which enables the performance of tasks specified in Article 43a of the Act of 14th July 1983 on national archive resources and archives, the Head Office of the State Archives financially supports also community archives. The amount of funding provided for the digitisation and disclosure of documentation collected by subsidised organisations and associations was PLN 400,000.00 in 2016.

The Head Office of the State Archives actively supports Polish organizations worldwide in close cooperation with all state archives. In 2015, under the programme for protecting cultural heritage abroad, a project for the development of the Archives of the “Culture” Literary Institute in Maisons Laffitte was completed. This project was carried out in cooperation with the National Library. Support was also granted to eighteen other Polish institutions operating outside the country. 2016 saw the continuation of these activities, including visits to the Polish Music Centre in Los Angeles aimed at researching and preserving materials on Ignacy Jan Paderewski.

## PLANS AND FORECASTS FOR 2017

- Continuation of digitisation of archive resources in line with users’ expectations and preferences.
- Actions for the broad access to online resources. The downward trend in the number of archive materials accessed in reading rooms is expected to continue in 2017, while the number of materials accessed online is expected to increase.
- Continuation of investments concerning the acquisition of storage facilities for the continuously growing volume of archive resources, particularly regarding central archives. The new offices of the State Archives in Białystok are planned to be built in 2017.
- Implementation of initiatives aimed at commemorating historical figures and events within the framework of archive materials and archives awareness promotion.

## SELECTED PUBLICATIONS

- “Archeion”, No. 116, 2015.
- *Remembrance of States and Nations. World List of the UNESCO “Memory of the World” Programme*, ed. B. Berska, W. Stępnik, Head Office of the State Archives, Warsaw 2011.
- A. Rosa, *Educational Function of Archives*, Head Office of the State Archives, Warsaw 2012.
- Report of the Head Office of the State Archives 2014, Warsaw 2015.
- Report of the Head Office of the State Archives 2015 (in preparation).
- Strategy of State Archives for 2010–2020, Head Office of the State Archives, Warsaw 2011.
- *Community Archives. Models of Cooperation with the State*, KARTA Centre, Warsaw 2015.
- *Electronic records and access to archive resources via the Internet* (Colloquia Jerzy Skowronek dedicata 2013), ed. A. Laszuk, The Head Office of The State Archives, Warsaw 2015.
- D. Grot, *Towards Open Past. Access to State Archives in Poland over the period 1918–2014*, Head Office of the State Archives, Warsaw 2015.
- The electronic versions of selected literature are available on the website of the Head Office of the State Archives at: <https://www.archiwa.gov.pl/pl/dla-uzytownikow/wydawnictwa/e-publikacje>

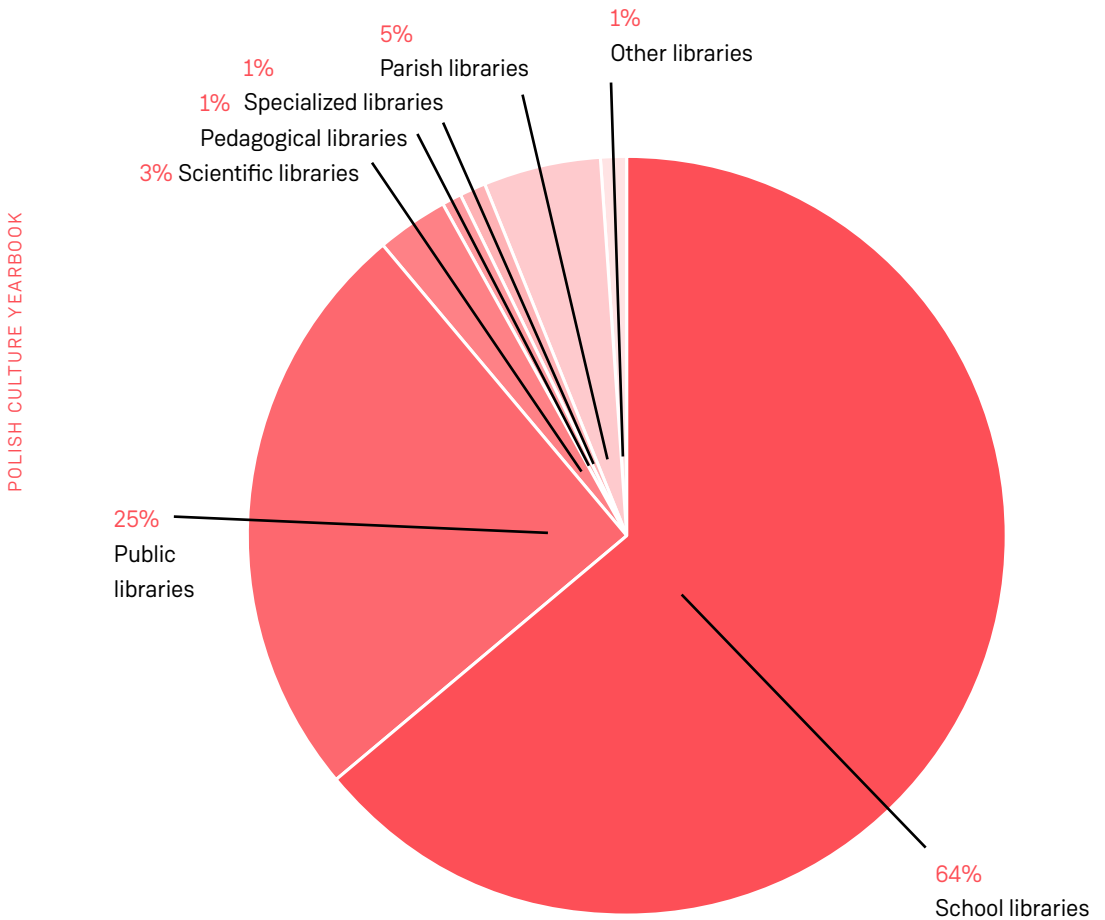
# LIBRARIES

## The National Library

In 2015, the overall number of libraries operating in Poland was approximately 32,000. The knowledge of basic networks, i.e. public, scientific, pedagogical, specialized, specialized-fiction libraries, as well as libraries of scientific and technical information centres and scientific societies, stems from the studies of the Central Statistical Office of Poland (GUS). These studies are supplemented by data on other types of libraries (school, military-educational, prison and parish libraries). This data is, however, collected occasionally and based on different methodological principles. As reported by the Central Statistical Office of Poland (GUS), there were 9,710 libraries in Poland in 2015 (including: 8,050 public libraries; 1,001 scientific libraries<sup>1</sup>; 272 pedagogical libraries; 315 specialized libraries, 52 specialized-fiction libraries, 21 libraries of scientific, technical and economic information centres, and 13 libraries of scientific societies). Other sources indicate that there are also about 20,400 school libraries<sup>2</sup>, 118 military-educational libraries, 157 prison libraries and 1,480 parish libraries<sup>3</sup> operating in Poland.

- 1 13 public libraries and 1 pedagogical library with a scientific status are included both in the group of public or pedagogical and scientific libraries.
- 2 Source: Educational Information System of the Ministry of National Education; based on the analyses of 2012.
- 3 Source: B. Budyńska, M. Jezierska, G. Lewandowicz-Nosal, G. Walczewska-Klimczak, *Libraries in Poland as of 2012*, Warsaw 2016, <http://ksiegarnia.bn.org.pl/396/Biblioteki-w-Polsce-w-2012-roku.html> [accessed on: 29th August, 2016]

## NUMBER OF LIBRARIES IN POLAND IN 2015, BY TYPE OF LIBRARY



Source: Data provided by the Central Statistical Office of Poland (GUS) on the basis of the K-03 form; B. Budyńska, M. Jezierska, G. Lewandowicz-Nosal, G. Walczewska-Klimczak, *Libraries in Poland as of 2012*, Warsaw 2016, <http://ksiegarnia.bn.org.pl/396/Biblioteki-w-Polsce-w-2012-roku.html> [accessed on: 29th August, 2016]

According to data for 2015 provided by the Central Statistical Office of Poland (GUS), the number of libraries operating in Poland is decreasing, regardless of their type. Compared to 2014 and 2012<sup>4</sup>, the overall number of libraries declined by 102 (1%) and 339 (3.4%), respectively. In percentage terms, more significant drops were observed in the group of smaller libraries. For instance, the number of libraries of scientific and technical information centres fell from 28 in 2012 to 21 in 2015 (by 25%); the number of specialized-fiction libraries went down from 65 in 2012 to 52 in 2015 (by 20%). However, in terms of the number of units, the most significant drop was observed in the group of public libraries. Their number decreased from 8,182 in 2012 to 8,050 in 2015 (by 1.6%). The number of specialized libraries fell from 369 in 2012 to 315 in 2015 (by 14.6%), while the number of pedagogical libraries diminished from 318 in 2012 to 272 in 2015 (by 14.5%).

Public libraries showed the greatest potential in 2015. Out of the total area of libraries, measuring 1,944,453 square metres, the largest surface is taken by public libraries (1,080,540 square metres), followed by scientific libraries (812,481 square metres) and pedagogical libraries (90,915 square metres). The level of infrastructure affects other components of institutional potential shown by libraries. Public libraries offered 118,922 places for readers, while scientific, pedagogical and other libraries offered 51,077; 5,731 and 2,239 such places, respectively. There are also discrepancies in the number of employees. The number of people employed by public libraries was 23,594, including 18,278 employees involved in basic activities. At the same time, the number of employees working in scientific and pedagogical libraries amounted to 10,538 (9,112) and 2,025 (1,395) employees, respectively. Out of the total number of 4,065 libraries with facilities for the disabled, there were 3,081 public libraries, 695 scientific libraries, 125 pedagogical libraries and 177 other libraries. The percentage of public libraries equipped with computers was 93.6%. In total, they offered 47,526 computers, including 26,239 (55.2%) computers with access for readers and the Internet access. In the case of scientific libraries, 84.25% of them were equipped with 22,538 computers, out of which 44.2% represented computers used by readers. All pedagogical libraries (100%) were equipped with the total number of 3,913 computers, out of which 44.7% were available to readers.

Polish libraries constitute a typical collection of books. Their resources include 264,237,269 inventory units: 233,524,900 book collection items

4 The basic types of libraries operating in Poland were described for the first time in the joint K-03 form with extended material scope in 2012.

NUMBER OF LIBRARIES AND LIBRARY SERVICE POINTS IN POLAND  
IN 2015 AS REPORTED BY THE CENTRAL STATISTICAL OFFICE OF POLAND  
(GUS) - INSTITUTIONAL POTENTIAL

Number	Total*	LIBRARIES / LIBRARY SERVICE POINTS		
		Public	Scientific	
0	1	2	3	
Libraries and library service points	9,710	8,050	1,001	
including libraries with facilities for the disabled	4,065	3,081	695	
Collections (inventory units)	264,237,269	135,095,597	115,282,764	
including books (volumes)	209,727,902	128,061,354	72,000,981	
Usable area of library premises (in sq.m.)	1,944,453	1,080,540	812,481	
Places for readers	175,538	118,922	51,077	
Employees (overall number)	34,980	23,594	10,538	
including employees involved in basic activities	28,087	18,278	9,112	
Library units equipped with computers	8,930	7,538	843	
Computers used in library units	72,159	47,526	22,538	
including computers with access for readers and the Internet access	37,752	26,239	9,972	

\*The column 1 is not the sum of columns 2-8 because 13 public libraries (column 2) and 1 pedagogical library (column 4) are also scientific libraries and are also included in column 3.

	Pedagogical	Specialized	Specialized- -fiction	Libraries of scientific and technical information centres	Libraries of Scientific societies
	4	5	6	7	8
	272	315	52	21	13
	125	143	24	6	4
	13,311,967	10,331,226	567,832	596,351	264,180
	12,235,727	4,138,143	563,207	320,136	137,246
	90,915	34,484	3,798	3,325	1,823
	5,731	2,239	275	233	142
	2,025	469	75	35	11
	1,395	423	75	35	9
	272	238	26	19	8
	3,913	658	72	51	18
	1,748	287	21	24	11

Source: Data provided by the Central Statistical Office of Poland (GUS) based on the K-03 form.



(209,727,902 books and 23,797,000 magazines), 29,814,000 other non-electronic inventory units and 898,300 electronic inventory units stored on physical media. Public libraries own the highest number of books (128,061,354), followed by scientific libraries (72,000,981) and pedagogical libraries (12,235,727).

Polish libraries show even more diverse potential with their indicators compared per one library.

#### SELECTED INDICATORS – POTENTIAL

LIBRARIES / LIBRARY SERVICE POINTS	SELECTED INDICATORS – POTENTIAL				
	Collections per one library (inventory units)	Computers with the Internet access available to readers	Employees involved in basic activities	Usable area (sq.m.)	Number of places for readers
	per one library				
0	1	2	3	4	5
Total	27,213	3.9	2.9	200	18
Public libraries	16,782	3.3	2.3	134	15
Scientific libraries	115,168	10.0	9.1	812	51
Pedagogical libraries	48,941	6.4	5.1	334	21
Specialized libraries	32,798	0.9	1.3	109	7
Specialized-fiction li- braries	10,920	0.4	1.4	73	5
Libraries of scientific and technical informa- tion centres	28,398	1.1	1.7	158	11
Libraries of scientific societies	20,322	0.8	0.7	140	11

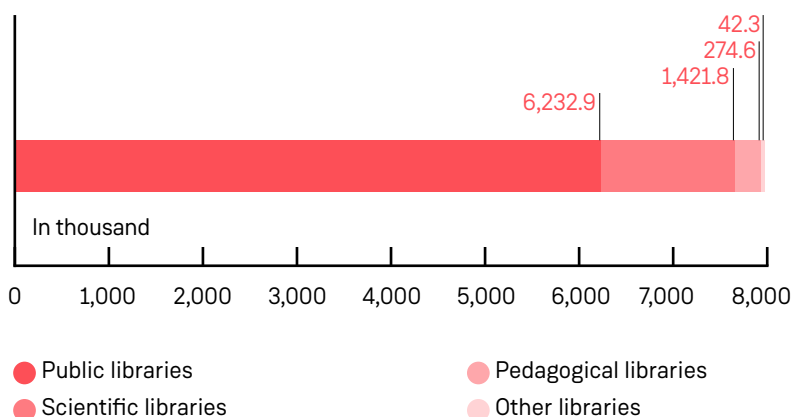
Source: Own calculations based on the data provided by the Central Statistical Office of Poland (GUS).

Upgrading book collections by purchasing licenses and providing readers with access to new licenses, changes the situation in terms of libraries with greatest resources of this kind. Out of 29,751,703 licensed titles accessed by libraries, as much as 26,366,230 titles are owned by scientific libraries, while only 3,302,168 are owned by public libraries. The total number of licenses purchased by pedagogical and specialised libraries, as well as libraries of scientific and technical information centres and scientific societies, is 106,866.

The variety of methods used by libraries to build up their collections affects the amount of expenses incurred by libraries on the purchase of collections and licenses. In 2015, the total spending for this purpose was PLN 208,801,500, including the amount of PLN 114,739,100 spent by scientific libraries; PLN 87,414,300 spent by public libraries; and PLN 9,779,600 spent by other libraries.

The institutional potential shown by Polish libraries, as well as their resources and tasks assigned to them, influence their social impact and manner of exploiting resources. Beyond doubt, the highest social impact is exerted by public libraries. In the total number of library users (7,771,200), public libraries account for 6,232,900 users; scientific libraries for 1,421,800 users; pedagogical libraries for 274,600 users, and other libraries (specialized and specialized-fiction libraries, libraries of scientific and technical information centres and scientific societies) for 42,300 users.

#### NUMBER OF LIBRARY USERS IN POLAND, BY TYPE OF LIBRARY



Source: Data provided by the Central Statistical Office of Poland (GUS) based on the K-03 form.

Public libraries also dominate the market in terms of out-of-library loans. Out of the total number of 131,875,700 loans (loans of book collections and other kinds of collections), public libraries account for as much as 116,002,900 loans; scientific libraries for 13,882,600 loans; pedagogical libraries for 4,033,300 loans; and other libraries for 391,300 loans. On the other hand, loans to readers in reading rooms (41,477,300 inventory units) are most common in scientific libraries (21,076,300 loans), but are less frequent in public libraries (20,424,100) or pedagogical libraries (2,287,000). In other libraries, there were 284,600 inventory units loaned to readers in reading rooms.

The use of e-services in libraries varies depending on the type of a given library. However, it occurs mainly in scientific libraries. Out of the total number of 73,894,400 registered sessions, 46,263,400 sessions were created by users of scientific libraries; 26,247,000 sessions were created by users of public libraries; and 447,600 sessions were created by users of pedagogical libraries. Among other libraries, particular attention should be given to specialized libraries with 2,064,000 registered sessions. The total number of files downloaded in libraries was 57,380,100, including 39,426,900 downloads in scientific libraries; 16,053,300 downloads in public libraries; 1,655,600 downloads in specialized libraries; and 1,183,300 downloads in pedagogical libraries. These proportions are similar regarding the number of views of publications from digital libraries. Out of the total number of 93,824,900 such views, scientific libraries account for 69,669,300 views; public libraries account for 31,640,400 views; specialized libraries account for 902,600 views, and pedagogical libraries account for 391,200 views.

The summary of indicators concerning the usage of library resources in different types of libraries proves that their situation is varied, telling of their effectiveness and usage of resources and services.

An important aspect of operations undertaken by Polish libraries are their promotional activities, e.g. establishing literary meetings and discussions, special events, exhibitions and trainings. In 2015, the overall number of events organized by libraries was 312,700. Among them, as many as 303,900 events were organized by public libraries (and nearly 7 million people participated). Scientific and pedagogical libraries were involved in the preparation of such activities with similar intensity but on a smaller scale. They organized 5,368 and 5,334 events, respectively. The contribution of libraries in establishing trainings and educational activities also varies, depending on their operations and impact scale. Out of the total number of 3.5 million participants of courses and educational activities, 3 million were public library users (428,000 were

## IMPACT SCALE: READERS, USAGE OF COLLECTIONS AND ELECTRONIC RESOURCES

LIBRARIES / LIBRARY SERVICE POINTS	NUMBER					
	Readers	Usage		Sessions	Downloaded files	Views of publications from digital libraries
		Out-of-library loans	Loans to users in reading rooms			
	In thousand					
0	1	2	3	4	5	6
Total*	7,771.2	131,875.7	41,477.3	73,894.4	57,380.1	93,824.9
Public libraries	6,232.9	116,002.9	20,424.1	26,247.0	16,053.3	31,640.4
Scientific libraries	1,421.8	13,882.6	21,076.3	46,263.4	39,426.9	69,669.3
Pedagogical libraries	274.6	4,033.3	2,287.0	447.6	1,183.3	391.2
Specialized libraries	19.2	131.4	223.8	2,064.0	1,655.6	902.6
Specialized- fiction libraries	20.6	240.9	23.2	-	-	-
Libraries of scientific and technical information centres	1.9	14.3	7.9	6.0	4.4	0.3
Libraries of scientific societies	0.6	4.7	29.6	3.5	0.5	0.6

\* Total does not denote the sum of all subsequent rows presented in columns because the numbers concerning scientific libraries include data on 13 public libraries and 1 pedagogical library that also have the status of a scientific library.

Source: Data provided by the Central Statistical Office of Poland (GUS) based on the K-03 form.

## SELECTED INDICATORS – IMPACT SCALE (USAGE)

LIBRARIES / LIBRARY SERVICE POINTS	SELECTED INDICATORS – USAGE			
	Readers per one library	Collection usage* per one inventory unit	Collection usage* per one reader	Number of downloads per one reader
0	1	2	3	4
Total	800	0.7	22	7.4
Public libraries	774	1.0	22	2.6
Scientific libraries	1,420	0.3	25	27.7
Pedagogical libraries	1,009	0.5	23	4.3
Specialized libraries	61	0.03	18	86.1
Specialized- fiction libraries	397	0.5	13	-
Libraries of scientific and technical information centres	90	0.07	23	2.3
Libraries of scientific societies	44	0.05	22	1.0

\*The sum of book collections and special collections.

Source: Own calculations based on the data provided by the Central Statistical Office of Poland (GUS).

scientific library users; 212,500 were pedagogical library users). Whereas specialized libraries, which are not active in the above-described area of operations, prevailed over other libraries in the number of own publications (they issued 5,383 titles out of all 6,955 titles published by all libraries in 2015).

It is possible to outline characteristic trends, depending on the varied potential of Polish libraries and diverse nature of their operations, as well as different target groups<sup>5</sup>. On the one hand, the analysis of the state and institutional potential of libraries shows a reduction in the number of libraries of each kind (decline in the number of units). But, at the same time, it also proves that libraries upgrade their offers, implement new technologies, develop their services and change the manner of communicating with external environment to adjust their operations to the needs of various target groups of users of library services. The key element of these changes is the simultaneous development of traditional and digital (electronic) resources, going beyond the physical walls of institutions (e.g. by providing remote access to library resources), engaging users in shaping the space of libraries and services offered by them. Enhancing library services and strengthening relations with library users is key to influencing the identification of users, who are now called consumers instead of readers or clients.

The Institute of Book and Readership of the National Library regularly reviews the operations undertaken by Polish libraries. It has published its "Public Libraries in Figures" statistical yearbook, which summarizes activities of libraries based on the data provided by the Central Statistical Office of Poland (GUS), since 1972. In 2012, the yearbook started to be issued under a new title - "State of Polish libraries. Report". Not only does it include other types of libraries covered by the Office statistics, but also addresses a wider range of issues related to changes in the operations of libraries, such as the introduction of digital services.

All numerical data on the operations undertaken by Polish libraries (public libraries and other libraries covered by the Central Statistical Office of Poland (GUS)) in subsequent years is presented in the form of table summaries on the website of the National Library (<http://www.bn.org.pl/zasoby-cyfrowe-i-linki/elektroniczne-publikacje-bn/biblioteki-publiczne-w-liczbach>). At the same time, there are numerous works carried out within

5 The observations concerning the operations of public libraries are confirmed by reports prepared both in Poland (Information Society Development Foundation, FRIS) and in other European countries.

the framework of regular monitoring of trends and processes occurring in Polish libraries. These works allow deeper knowledge on school libraries or public libraries for children and young adults.

## SELECTED PUBLICATIONS

- “Public Libraries in Figures” (Yearbooks for the period 1971–2011), Warsaw, The National Library.
- Budyńska B., Jezierska M., Lewandowicz-Nosal G., Walczewska-Klimczak G., *Libraries in Poland as of 2012*, “Polish Libraries” 2014, Vol. 2.
- B. Budyńska, M. Jezierska, G. Lewandowicz-Nosal, G. Walczewska-Klimczak, *Libraries in Poland as of 2012*, 2016 [online document] <http://ksiegarnia.bn.org.pl/396/Biblioteki-w-Polsce-w-2012-roku.html> [accessed on: August 29, 2016].
- *What has changed in libraries?* Information Society Development Foundation (FRSI), 2014 [online document] <http://frsi.org.pl/co-sie-zmienilo-w-bibliotekach-program-rozwoju-bibliotek-w-danych-glownego-urzedu-statystycznego/> [accessed on: October 3, 2016].
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- “State of Polish libraries. Report 2012” (typescript)
- Quick S., Prior G., Toombs B., Taylor L., Currenti R., *Cross-European survey to measure users’ perceptions of the benefits of ICT in public libraries*, Bill and Melinda Gates Foundation, 2013 [online document] [http://www.biblioteki.org/artykuly/Europejskie\\_badanie\\_opinii\\_uzytownikow\\_na\\_temat\\_korzysci\\_wynikajacych\\_ze\\_stosowania\\_tehnologii\\_informacyjno\\_komunikacyjnych\\_w\\_bibliotekach\\_publicznych.html](http://www.biblioteki.org/artykuly/Europejskie_badanie_opinii_uzytownikow_na_temat_korzysci_wynikajacych_ze_stosowania_tehnologii_informacyjno_komunikacyjnych_w_bibliotekach_publicznych.html) [accessed on: May 25, 2016].

# CULTURAL CENTRES

The National Centre for Culture, Poland

The largest group of cultural institutions in Poland, next to libraries, are cultural centres and establishments, clubs, and community centres. They carry out a range of diversified cultural activities. Apart from cultural animation, cultural education and supporting amateur activities, they organize, among other things, festivals, exhibitions, theatre performances and concerts. They say that cultural centres focus the cultural life within, like a lens.

## NUMBER OF INSTITUTIONS

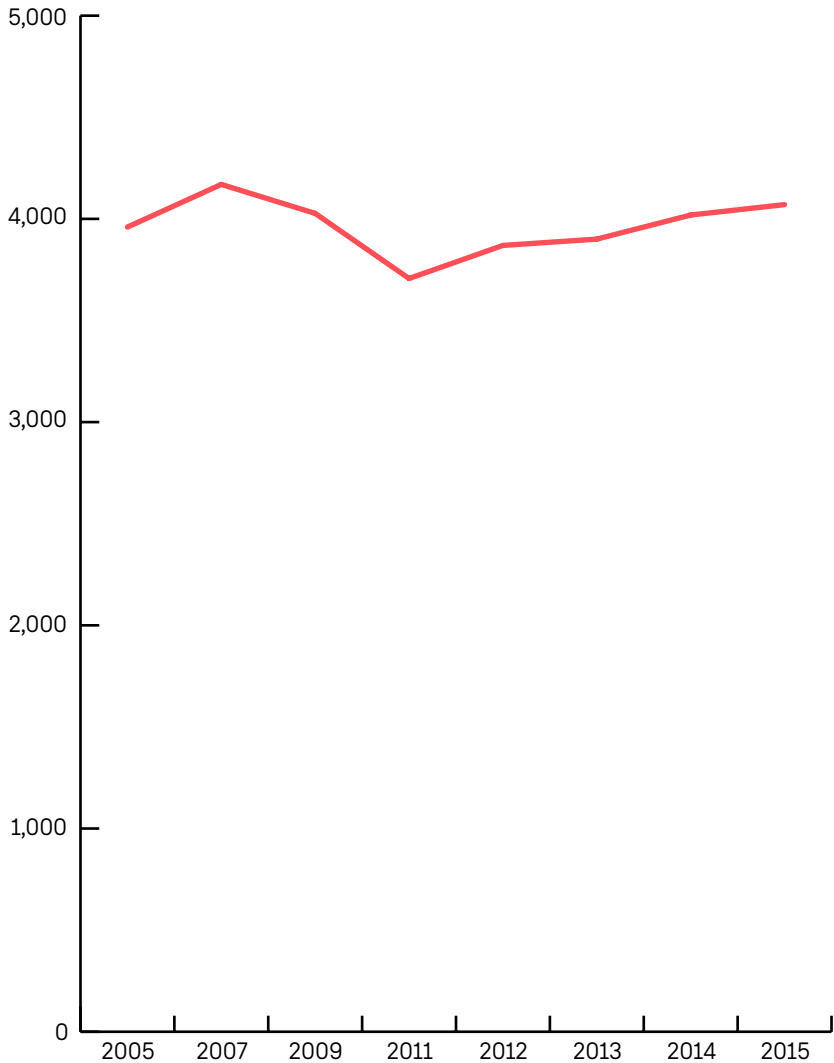
The best available data on the activities undertaken by this group of institutions, including cultural centres and establishments, clubs and community centres, is contained in the yearbooks published by the Central Statistical Office of Poland (GUS). Based on the data provided by GUS, there were 4,070 institutions of this kind operating in Poland in 2015. After reaching a bottom in 2011 (3,708), the number of these institutions has slightly increased in recent years. Now it amounts to 4,070. Almost two in three (63.2%) cultural centres and establishments, clubs and community centres are situated in rural areas.

In territorial terms, the highest number of cultural centres and establishments, clubs and community centres is beyond doubt located in the Małopolskie Province (444). The lowest number of such institutions is in the Lubuskie Province (78). Significant territorial discrepancies also emerge when comparing the ratio between the number of institutions and the number of inhabitants. In this respect, the best situation is in



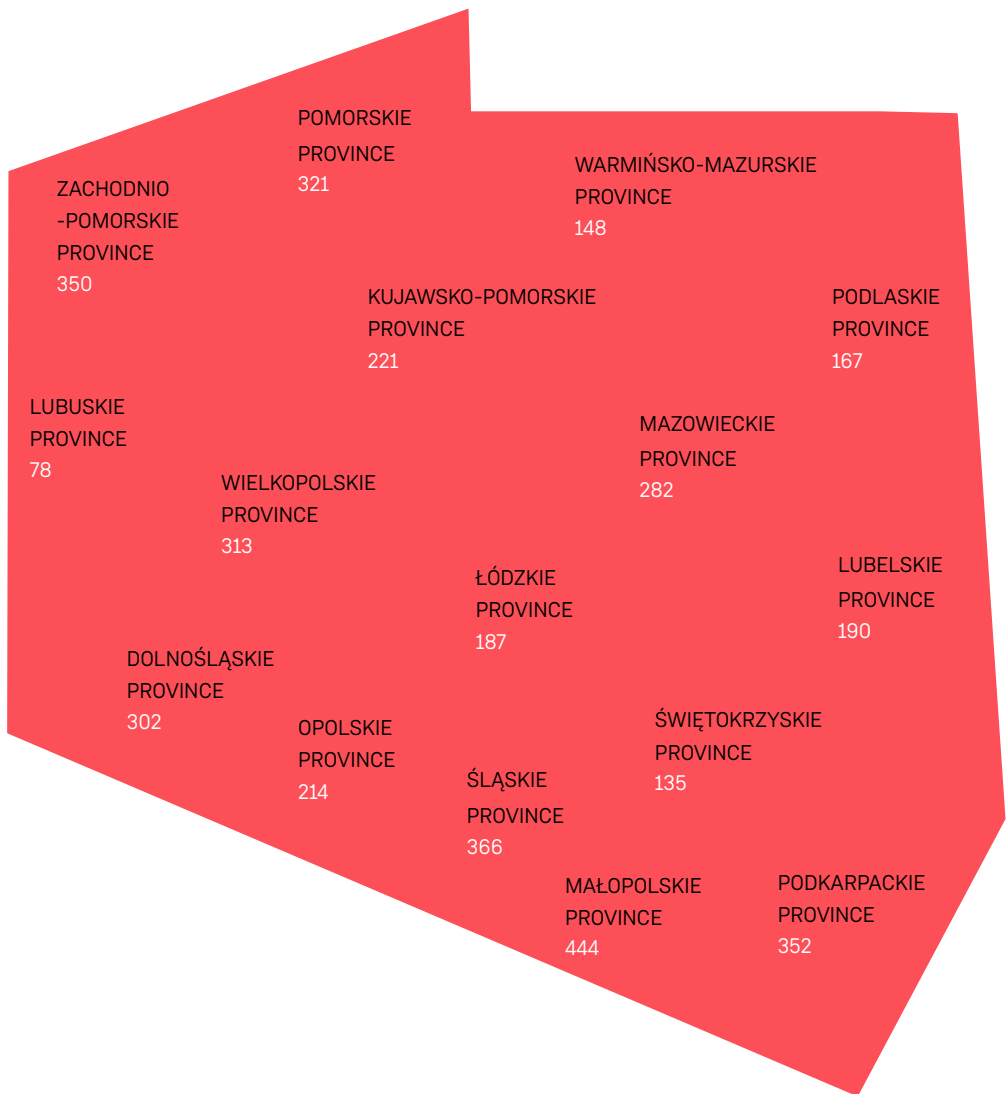
the Zachodnio-pomorskie Province (4,900 inhabitants per one unit) and in the Podkarpackie Province (6,000 inhabitants per one unit). The worst situation is in the Mazowieckie Province (18,900 inhabitants per one unit).

#### OVERALL NUMBER OF CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN POLAND



Source: Central Statistical Office of Poland (GUS), Local Data Bank, own study

## NUMBER OF CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN POLAND



Source: Central Statistical Office of Poland (GUS), Local Data Bank, own study

## INFRASTRUCTURE

The performance of diversified cultural activities is simplified by relatively huge infrastructure facilities. In 2015, 67% of all institutions categorised as cultural centres and establishments, clubs and community centres used a separate building. As much as 2,172 of them owned an entertainment venue. In total, all entertainment venues owned by the institutions in question offered 377,783 standard seats. The scale of this phenomenon can be assessed by comparing this number with the number of seats in cinemas. Cultural centres and establishments, clubs and community centres offer by over 100,000 more seats than cinemas.

## STATE AND LOCAL GOVERNMENT FUNDING

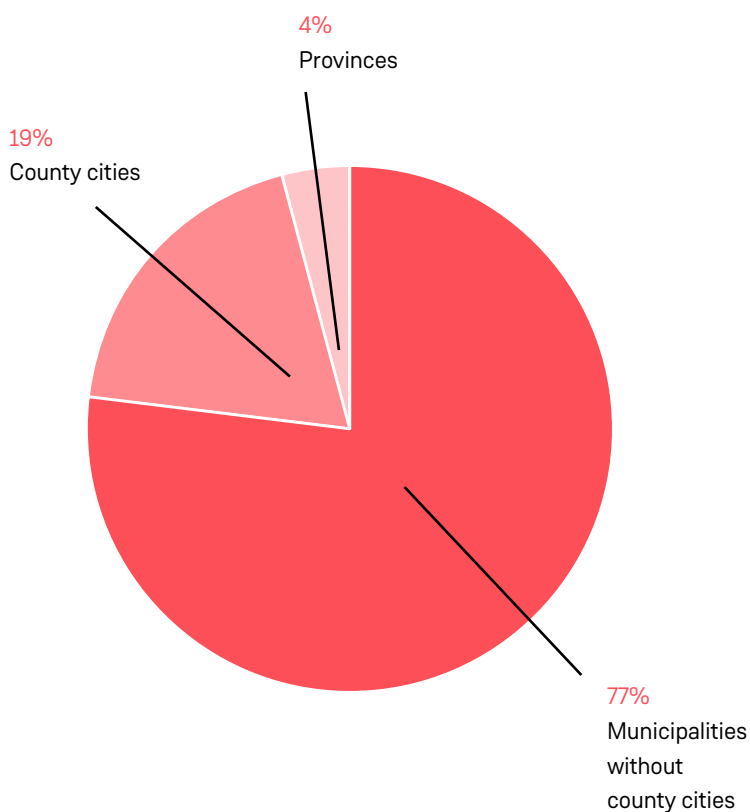
The vast majority of institutions categorised as cultural centres and establishments, clubs and community centres were public (93.4%). Due to the method of classifying budgetary expenses, it is possible to compare culture spending in two groups: 1) cultural centres and establishments, community centres and clubs (section of budget classification – 92109), 2) art and culture centres (section of budget classification – 92113).

Cultural centres and establishments, community centres and clubs (92109) are predominantly funded by local governments and, simultaneously, this is where local governments allocate the highest share of their expenses. In 2016, local governments invested the sum of almost PLN 254 million in cultural centres, which represents nearly 30% of all culture spending of local governments. The highest share of funds earmarked for this purpose is allocated by municipalities (without county cities), i.e. over PLN 1.5 billion.

In 2016, local government authorities allocated a total of PLN 254 million to art and culture centres. An in-depth analysis of expenditures shows that funds are distributed more evenly than in the case of the previously analysed budget line. The highest financial contributions are made by county cities whose share in local government spending on cultural centres amounts to 45%.

The analysis of the general structure of public spending on cultural centres and establishments, community centres and clubs, as well as art and culture centres gives a fuller account of funding the analysed budgetary items. The state's contribution to the financing of cultural centres is negligible, while the budget of art and culture centres is distributed almost evenly between local governments and the state. This reflects the role played by the

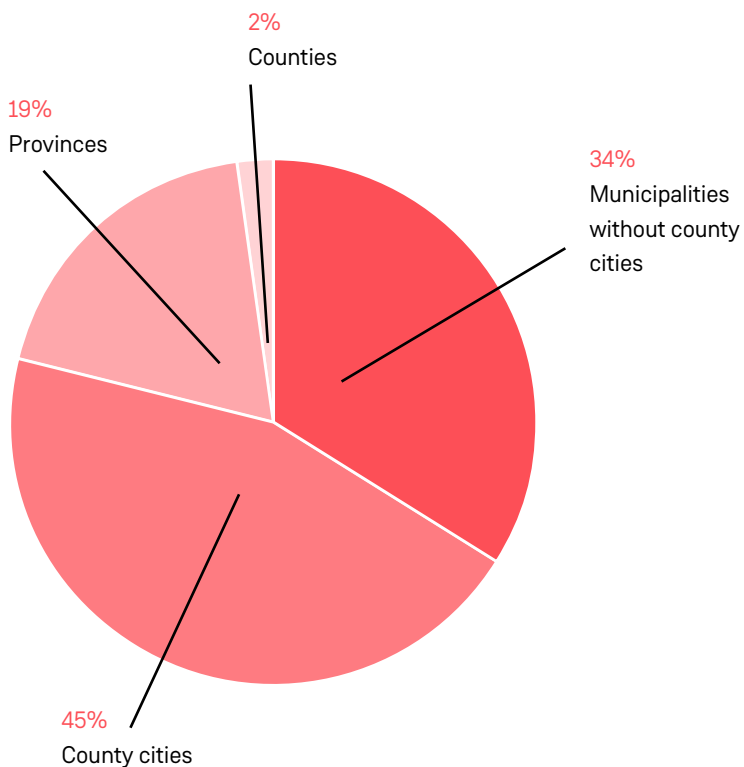
STRUCTURE OF LOCAL GOVERNMENT SPENDING ON CULTURAL CENTRES AND ESTABLISHMENTS, COMMUNITY CENTRES AND CLUBS (AS PLANNED FOR 2016)



Source: Ministry of Finance, own study

LOCAL GOVERNMENT UNIT	EXPENDITURES PLANNED FOR 2016 IN PLN
Municipalities without county cities	1,570,872,100
County cities	393,164,897
Counties	4,200,901
Provinces	76,756,803
Total	2,044,994,701

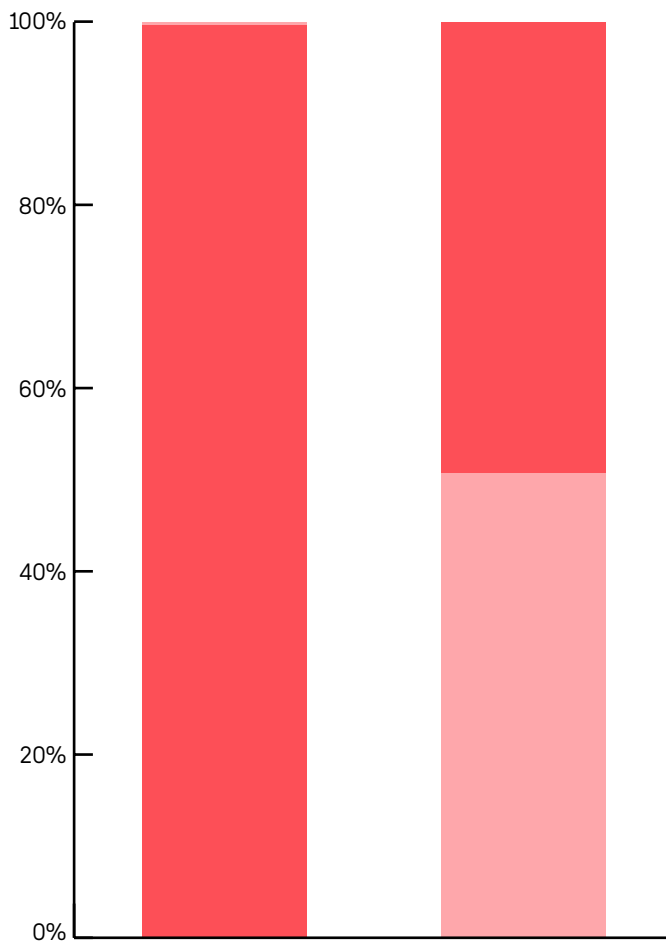
## STRUCTURE OF LOCAL GOVERNMENT SPENDING ON ART AND CULTURE CENTRES (2016)



Source: Ministry of Finance, own study

LOCAL GOVERNMENT UNIT	EXPENDITURES PLANNED FOR 2016 IN PLN
Municipalities without county cities	85,304,852
County cities	115,032,864
Provinces	48,267,317
Counties	5,318,485
Total	253,923,518

## STRUCTURE OF PUBLIC SPENDING (2015)



	CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES	ART AND CULTURE CENTRES
● Local governments	2,035 m	246 m
● State	6 m	227 m

Source: Ministry of Finance, own study

state and local government authorities in culture funding. Local government authorities are focused on the operations of local culture institutions, while the state is concentrated on superregional institutions.

## TRAINING NEEDS

During the years 2014–2015, a nationwide diagnosis of improving qualifications of staff employed in centres of culture, cultural centres and establishments was carried out<sup>6</sup>. Based on a random sample of institutions, interviews were conducted with 900 respondents from all over Poland. The results showed that 39% of employees of centres of culture who improve their competencies invest in training outside their working hours at least once a year. The main benefit from improving qualifications is the employee's own satisfaction. The most important factor discouraging employees from participation in trainings are financial barriers (52%) and the main factor encouraging them to improve their competencies is willingness towards self-development.

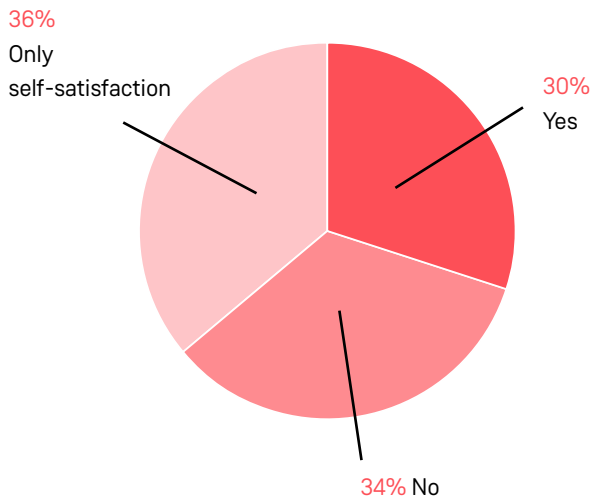
According to respondents, the optimum form of training are workshops (one-off workshops lasting several hours) (73%), exchanging experiences with other persons involved in similar activities (72%) and courses (lasting maximum several days) (64%). Conferences are considered to be the least useful form of improving competencies by respondents (54%).

## ABOUT THE NATIONAL CENTRE FOR CULTURE, POLAND

The National Centre for Culture, Poland has carried out the Culture Centre + programme since 2010. The first edition of the Culture Centre + programme conducted by the National Centre for Culture, Poland was designed as a set of tools supporting the functioning of cultural centres and establishments and centres of culture in small towns of population below 20,000 inhabitants. The goal of this edition was to undertake activities aimed at widening access to culture, creating conditions fostering the development of cooperation and communication, mobilising civic activity in the cultural space, creating conditions favourable to modern cultural education.

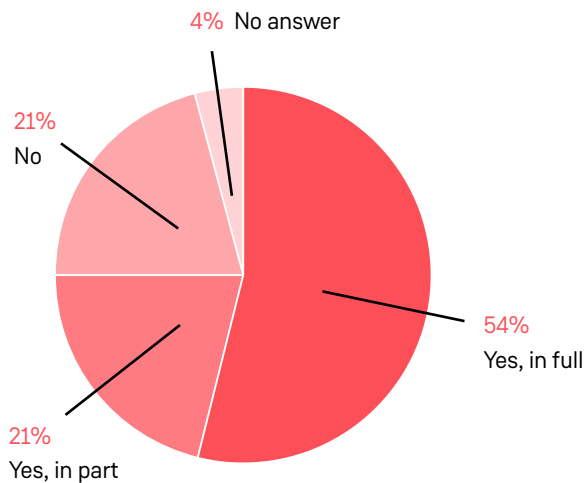
6 B. Dziadzia et al., *Improving Qualifications of Staff Employed in Centres of Culture, Cultural Centres and Establishments*, Regional Observatory of Culture, Katowice 2015; own study

## DOES IMPROVEMENT OF QUALIFICATIONS BRING ANY BENEFITS?



Source: B. Dziadzia et al., *Improving Qualifications of Staff Employed in Centres of Culture, Cultural Centres and Establishments*, Regional Observatory of Culture, Katowice 2015; own study

## DOES YOUR EMPLOYER REFUND THE COSTS OF IMPROVING QUALIFICATIONS?



Source: B. Dziadzia et al., *Improving Qualifications of Staff Employed in Centres of Culture, Cultural Centres and Establishments*, Regional Observatory of Culture, Katowice 2015; own study



During the years 2010–2011, the participants of the programme's first edition took part in the Priority 1 Trainings (trainings on the building of development strategy, the submission of development strategy to the National Centre for Culture, Poland, grants for complementary trainings for the staff of cultural institutions), and then in Priority 2 Development (grants for educational and animation-related “soft” projects). Apart from the priorities mentioned above, the National Centre for Culture, Poland has also launched a broad range of web-based operations and functionalities within the Culture Centre+ Programme Support Network (website, social media, conferences, meetings, publications).

In August 2012, the National Centre for Culture, Poland launched a call for proposals to the Culture Centre+ Programme Art Education (2nd edition of the programme). The participation in the programme assumed partnership cooperation between cultural centres or establishments and schools through the implementation of educational activities in art-related subjects. The aim of the Culture Centre+ Art Education was to create conditions fostering the development of social capital with the use of resources owned by cultural centres and to establish coalitions for culture in the context of interinstitutional cooperation.

Since 2013, the National Centre for Culture, Poland has carried out the Culture Centre+ Local Initiatives programme. The programme assumes the initiation of activities leading to the enhancement of engagement of cultural centres and establishments, as well as art and culture centres, in the life of local communities, discovering and enhancing the potential and cultural capital of its members, as well as culture-forming resources of these communities.

The aim of the Culture Centre+ Local Initiatives programme is to increase the engagement of cultural centres and establishments, as well as art and culture centres, in the life of local communities by discovering and supporting bottom-up culture-forming initiatives undertaken by the inhabitants of urban, urban-rural and rural municipalities. The programme assumes the joint participation of local government cultural institutions and local communities. To pursue this objective, these entities are substantially supported by a cultural operator prepared for this role by an organisation selected by the National Centre for Culture, Poland. The first stage of a project implemented by the beneficiaries of the Culture Centre+ Local Initiatives programme consists of in the diagnosis of a local community and the preparation of a competition for local initiatives by the local centre of culture. Next, the centre of culture

selects from 3 to 7 local initiatives. After the approval of the report on implementation of the first stage of the project by the National Centre for Culture, Poland, the beneficiaries start executing the second part of the project – the implementation of selected projects by their authors – the representatives of local communities supported by cultural establishments. The programme is directed by these centres of culture that are ready to conduct innovative cultural animation projects based on the results of an earlier diagnosis and subject to evaluation, as well as focusing on close and direct cooperation with representatives of a given local community.

247 beneficiaries participated in the programme at the end of 2016.



### SELECTED PUBLICATIONS

- B. Dziadzia et al., *Improving Qualifications of Staff Employed in Centres of Culture, Cultural Centres and Establishments*, Regional Observatory of Culture, Katowice 2015.
- Central Statistical Office of Poland (GUS), *Culture in 2015*.

Edited by: Tomasz Kukołowicz, Marlena Modzelewska,  
The National Centre for Culture, Poland

# CINEMATOGRAPHY

The Polish Film Institute

“Let’s imagine that you are a film critic, hibernated many decades ago, who woke up in today’s world. You would probably be deeply shocked. Why? Because there is probably nothing else in Poland that has changed as much as cinematography.”<sup>7</sup>

In 2016, fiction, documentary and animated films co-financed by the Polish Film Institute have gained numerous prestigious awards on an international level. During the 66th Berlin International Film Festival, Tomasz Wasilewski, director of the *United States of Love*, was awarded the prize for the best screenplay. During the 69th MFF in Locarno, Andrzej Seweryn received the prestigious Lampart statuette for his role as Zdzisław Beksiński in the *Last Family* directed by Jan P. Matuszyński. Polish films were also present at the key global cinematography events, winning the recognition of audiences and excellent reviews of film critics. *The Innocents* by Anne Fontaine reached exceptional attendance levels in French cinemas. The film starring Agata Kulesza, Agata Buzek, Joanna Kulig and Anna Próchniak was seen by over 720,000 viewers in this country.

The Golden Lion for Jerzy Skolimowski for his lifetime achievements during the 73rd opening gala of the Venice International Film Festival was a well-earned, deserved distinction for one of the most important Polish and European directors.

Viewers in Polish cinemas continue to choose films directed by local artists. In the middle of October 2016, Polish titles were seen by over 8.5 million

7 W. Orliński, *10 Years of Emotions. Polish Cinema 2005–2015*, Agora S.A., Warsaw 2015, p. 8.

viewers (which is more than in the entire year of 2015). Taking account of film premieres planned by distributors for the last quarter of 2016, including much expected *Wołyń* by Wojciech Smarzowski, there is no doubt that the final attendance at Polish productions was much higher in the whole of 2016. This huge success was due to, among other things, the existence and operations of the Polish Film Institute.

## DEVELOPMENT OF THE POLISH FILM INDUSTRY

For the Polish cinema, the political transformation of 1989 resulted in a major breakdown. Film-makers were overwhelmed by free market and competition in the form of hegemonic American cinemas. Cinemas not generating enough revenues had no chance to flourish. The number of films produced in Poland was so small that there was no need to carry out any selection procedures during the most important national cinematography event – the Gdynia Film Festival. In one case the jury did not award the main prize – the Golden Lions. The global audience also stopped being interested in Polish cinema. “Following the political transformation, we became one of many European countries – situated far away from the centre of the world and showing no special characteristics.”<sup>8</sup>

The conditions for the revival of Polish cinematography were provided by the Act on Cinematography adopted in 2005, under which the Polish Film Institute was established. For the first 10 years of its operations, the Polish Film Institute co-financed 686 fiction, documentary and animated films. The Polish film market was enriched by 140 new companies offering a broad range of opportunities in the field of film production and services. This has broken the monopoly of the biggest companies that had produced all films made in Poland before the foundation of the Institute.

Polish filmmakers started to join forces and now undertake cooperation in the field of film production with one or even more partners, including foreign ones. During the first 10 years, the Polish Film Institute co-financed 121 international co-productions. The contemporary Polish market of film services is also well-developed. The participants of this market are both companies with narrow specialisation in the specific equipment and technologies provision, as well as companies offering a full range of film services.

8 T. Lubelski, *History of Polish Cinema 1895–2014*, Universitas, Cracow 2015, p. 635.

Within 10 years of its operations, the Institute co-financed 188 début directing projects. Two generations of artists have made a début so far and they are newcomers who show one of the most interesting faces of the Polish cinema. In 2015, the début films co-financed by the Polish Film Institute were included in the programmes of the most important world film festivals, such as the festivals in Cannes, Berlin, Toronto or Venice. This year, Polish newcomers participated in contests organised within the most important cinematography festivals in Karlovy Vary, Locarno and San Sebastian.

The Polish Film Institute financially supports many initiatives, including film festivals and competitions, programmes on professionalism, digital reconstruction and cinema-related publications. In 2016, more than 170 such projects were co-financed from the Operational Programme Education and within the framework of promoting film culture. In Poland, about 150 film festivals are currently being organized<sup>9</sup>, twenty of which are recognized internationally.

A regional network of film funds was launched. The Polish Film Institute and its partners developed proposals concerning the organisational and legal form of these funds. For the time being, 10 local initiatives of this kind are operating. All of them constitute an additional source film productions financing.

Moreover, the Film Commission Poland was established with an aim of creating conditions for the implementation of international film productions in the territory of Poland and stimulating local entrepreneurship by attracting foreign investments and productions to our region. In 2015, despite the absence of any tax incentive system, films by film crews from France, Germany, Great Britain, India, Israel and the USA were made in Poland<sup>10</sup>. Another goal of the Film Commission Poland is to promote the potential of the Polish film industry, tourism and national heritage abroad.

## INTERNATIONAL FAME OF POLISH CINEMA

During the first 10 years of the Institute's activity, Polish filmmakers brought home over 2,900 awards from international festivals. Polish films were nom-

9 A. Wróblewska, *Film Market in Poland*, Wojciech Marzec Publishing House, Warsaw 2014.

10 [http://filmcommissionpoland.pl/assets/Zalaczniki/Polish\\_Film\\_Magazine\\_1\\_2016\\_double.pdf](http://filmcommissionpoland.pl/assets/Zalaczniki/Polish_Film_Magazine_1_2016_double.pdf) [accessed on: 10th October, 2016]

inated to the Academy Award for the Best Foreign Language Film three times. A symbolic confirmation of the constantly growing quality of Polish cinema as a brand was the first Oscar award in this category in the history of Polish cinematography, which was granted to *Ida* by Paweł Pawlikowski in 2015. In the same year, two other Polish titles were nominated to the Oscar award in the category of the Best Documentary Short Subject. This proves the Polish documentary school renown.

In 2015:

- Polish documentary films were screened over 460 times at international festivals and received more than 90 awards<sup>11</sup>;
- Polish short films were screened over 1,300 times at international festivals and received almost 150 awards<sup>12</sup>;
- Polish animation films were screened over 600 times at international festivals and received almost 50 awards<sup>13</sup>.

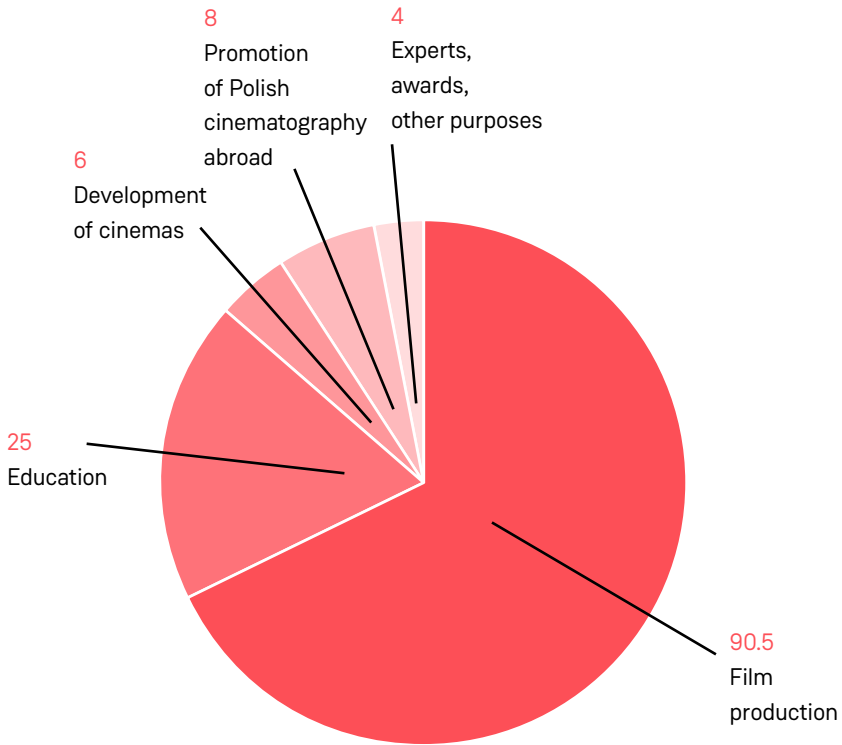
In 2016, Polish artists were awarded, among others, at the festivals in Park Utah (MFF Sundance), Berlin, Locarno and Venice. They stand a good chance of receiving further distinctions, including the European Film Academy Award. In 2016, the student's Oscar was won by Klara Kočańska who directed a short fiction entitled *The Tenants*.

## FILM PRODUCTION FUNDING BY THE POLISH FILM INSTITUTE

In 2016, the Polish Film Institute planned to invest PLN 133.5 million in all areas of its activities within the Operational Programmes. As much as PLN 90.5 million of this sum was allocated to film production, PLN 25 million to education and film culture promotion, PLN 6 million to the development of cinemas, and PLN 8 million to the promotion of Polish film abroad.

- 11 [http://polishdocs.pl/pl/aktualnosci/2799/polski\\_dokument\\_na\\_zagranicznych\\_festiwalach\\_-\\_podsumowanie\\_2015\\_roku](http://polishdocs.pl/pl/aktualnosci/2799/polski_dokument_na_zagranicznych_festiwalach_-_podsumowanie_2015_roku) [accessed on: 10th October, 2016].
- 12 [http://polishshorts.pl/pl/aktualnosci/2855/podsumowanie\\_roku\\_2015\\_czyli\\_polskie\\_filmy\\_krotkometrazowe\\_na\\_zagranicznych\\_festiwalach](http://polishshorts.pl/pl/aktualnosci/2855/podsumowanie_roku_2015_czyli_polskie_filmy_krotkometrazowe_na_zagranicznych_festiwalach) [accessed on: 10th October, 2016].
- 13 [http://polishanimations.pl/pl/aktualnosci/2850/sukcesy\\_polskich\\_filmow\\_animowanych\\_-\\_podsumowanie\\_2015\\_roku](http://polishanimations.pl/pl/aktualnosci/2850/sukcesy_polskich_filmow_animowanych_-_podsumowanie_2015_roku) [10th October, 2016].

PLANNED EXPENDITURES ON OPERATIONAL PROGRAMMES  
OF THE POLISH FILM INSTITUTE IN 2016 (IN PLN MILLION)



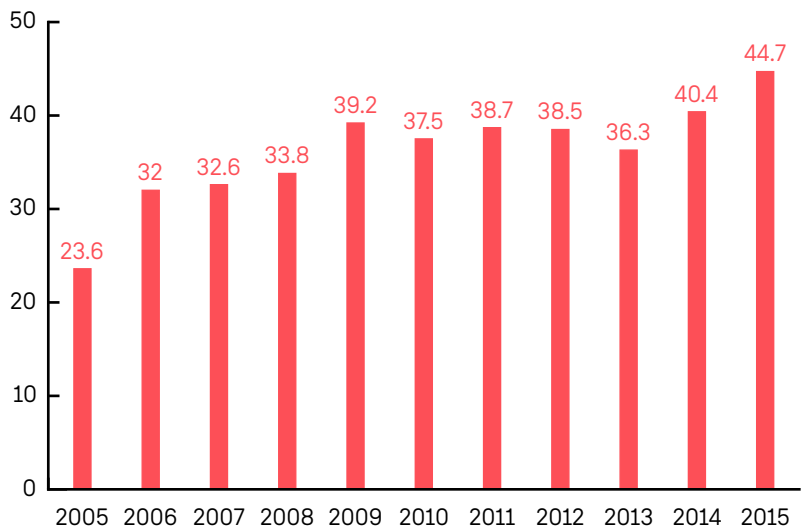
Source: The Polish Film Institute

To obtain funding from the Operational Programme Film Production, film producers must apply to the Polish Film Institute for one of three sessions taking place each year. There is a two-stage project evaluation carried out by experts who are appointed by the Minister of Culture and National Heritage for the term of 12 months. The group of experts is composed of representatives of film, literary and art communities. Leaders of the expert committee decide on the distribution of 80% of funds earmarked for film production, while the remaining 20% of budgetary expenses are distributed by the General Director of the Institute.

## CINEMA BOOM

The mission of the Polish Film Institute has not only been to restore the Polish film market, but also the confidence of the audience and its faith in Polish cinematography. In 2005, the total number of tickets sold to Polish films was 700,000 (3% market share). After ten years of the Institute's activity, Polish viewers bought twelve times more tickets (8.3 million) to see domestic film productions and gained a significantly wider choice of Polish fiction films. The number of documentary films offered in Polish cinemas has also increased. In the annual box office rankings, the domestic titles successfully compete with US productions as the top ten most popular films watched in Poland. In 2015, the most popular film was *Listy do M.* 2 of Polish production (almost 2.9 million viewers), while in 2014 it was the Polish film *Bogowie* (more than 2.1 million viewers).

NUMBER OF VIEWERS (IN MILLION)

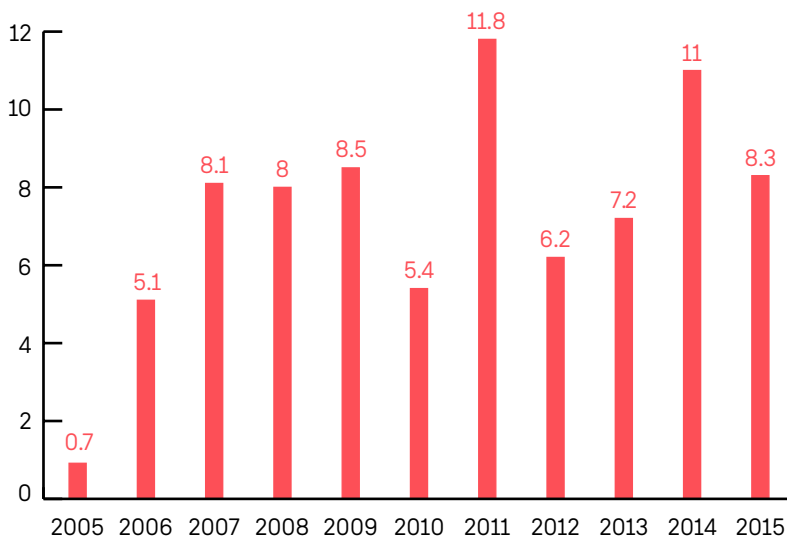


Source: boxoffice.pl

In the past five years, the average market share of Polish films exceeded 22%. During the first eight months of 2016, Polish cinemas sold almost 7 million tickets to 37 Polish films or films co-produced by Poland. The top position in this year's box office is taken by another Polish film *Planeta singli* (over 1.9 million viewers).



### NUMBER OF VIEWERS OF POLISH FILMS (IN MILLION)



Source: boxoffice.pl

The establishment of the Polish Film Institute (PISF) turned out to be beneficial not only for Polish artists. In 2011, it launched a programme for the digitization of cinemas, within which all arthouse cinemas across Poland were transformed into modern cultural establishments of high quality projection, simultaneously preserving their spirit. Those cinemas which digitization have been supported by the Polish Film Institute, are united within the Polish Digital Cinemas Network, which is now composed of 124 arthouse cinemas. The viewers from smaller towns and villages gained access to films, which so far have been offered as premieres only in cinemas located in bigger cities. Polish cinemas, which sold 23.6 million tickets in 2015, experienced a record-breaking attendance at the level of 44.7 million viewers ten years later. At the same time, during the first eight months of 2016, cinemas in Poland sold over 31.5 tickets and 7 million viewers chose to watch films directed by Polish artists. Taking into consideration the rich and varied repertoire of Polish film premieres planned for Q4 2016 by distributors, it can be assumed that the upward trend consistently maintained for the last 11 years will continue. There are no signs indicating that this positive trend will change in 2017.

## ABOUT THE POLISH FILM INSTITUTE

The Polish Film Institute (PISF) operates under the Act on Cinematography adopted on 19th August, 2005, and its statute. The Institute pursues the following goals: co-funding of film production, distribution and dissemination of films, promotion of Polish cinematography worldwide, providing support to industry newcomers who experienced obstacles preventing them from debuting in previous years. The Institute fulfils its statutory obligations by undertaking its own actions and supporting operations of other organisations, including film schools.

The Institute is supervised by the Minister of Culture and National Heritage. The Council of the Polish Film Institute, composed of the representatives of filmmakers, film producers, cinemas, distributors, broadcasters, cable TV operators and digital platforms, as well as cinematography trade unions, expresses its opinions on activity plans, financial reports and annual reports of the Institute and approves its Operational Programmes.

The first General Director of the Polish Film Institute was Agnieszka Odorowicz, a co-author of the Cinematography Act, who had performed this function for two consecutive terms before 2015. For the time being, the Institute is managed by Magdalena Sroka.

The primary source of income of the Polish Film Institute are payments made by television broadcasters, digital platforms, cable operators, as well as cinema owners and film distributors. All of them allocate 1.5% of their revenues to the Polish Film Institute. The remaining part of the Institute's budget is formed, among others, by payments from the Fund for the Promotion of Culture, revenues from the exploitation of films, the economic copyrights belonging to the Institute, as well as core subsidies from the state budget.



### SELECTED PUBLICATIONS

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- *Wróblewska, Film Market in Poland*, Wojciech Marzec Publishing House, Warsaw 2014.
- T. Lubelski, *History of Polish Cinema*, Universitas, Cracow 2015.

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- Polish: Documentaries, Shorts & Animations 2016, [http://www.pisf.pl/files/dokumenty/rozne/npf2016/PISF\\_Polish\\_Docs\\_Shots\\_Animations\\_2016.pdf](http://www.pisf.pl/files/dokumenty/rozne/npf2016/PISF_Polish_Docs_Shots_Animations_2016.pdf) [accessed on: October 10, 2016].

Edited by: Kalina Cybulska, Rafał Jankowski, Piotr Szymański

# MUSEUMS

The National Institute for Museums and Public Collections

Polish museums operate under the Act of 21st November 1996 on museums. In accordance with the provisions thereof, “a museum is a non-profit organisational entity which collects and preserves natural and cultural heritage of mankind, both tangible and intangible, informs about the values and contents of its collections, diffuses the fundamental values of Polish and world history, science and culture, fosters cognitive and aesthetic sensitivity and provides access to the collected holdings.”<sup>14</sup> To ensure proper fulfilment of these obligations, museums undertake a wide range of statutory activities. On the one hand, they are focused on gathering collections, storing and maintaining them in conditions that safeguard their preservation. On the other hand, museums are obliged to provide access to their collections for scientific purposes, as well as make them accessible for the wider public by organising permanent and temporary exhibitions and other events. Besides this, museums also offer educational, publishing and scientific activities<sup>15</sup>.

As shown by various estimates, there are between 844<sup>16</sup> and 964 museums in Poland<sup>17</sup>, including local branches. Any discrepancies in these figures result

14 Act of 21st November 1996 on museums, Polish Journal of Laws of 1997, No. 5, Item 24.

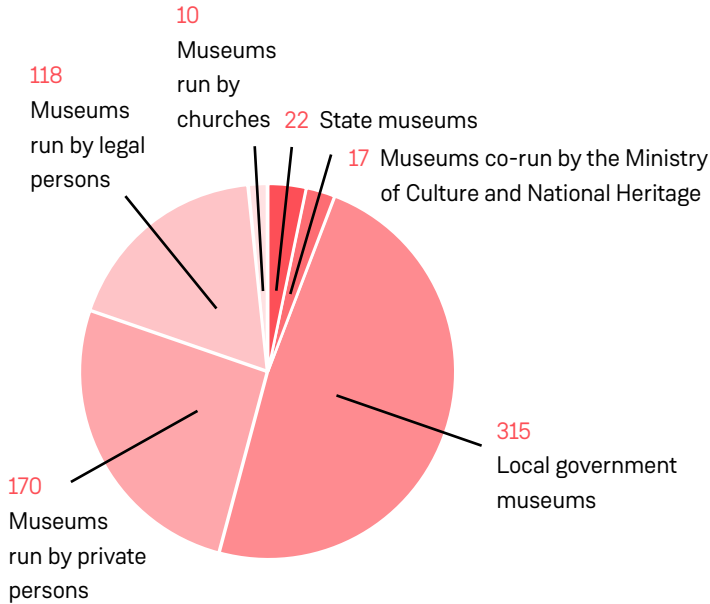
15 Ibidem.

16 *Culture in 2014*, data provided by the Central Statistical Office of Poland (GUS), [www.stat.gov.pl](http://www.stat.gov.pl).

17 Museum database of the National Institute for Museums and Public Collections (NIMOZ) as of 1st July, 2016.

from the application of various definitions of a museum. The exact number of museums with a relevant statute or by-laws in place is given by the Ministry of Culture and National Heritage. The number of such established institutions amounted to 652<sup>18</sup> in 2016. Depending on which entity is considered to be their organiser, such museums can be divided into the following categories:

#### MUSEUM BY ORGANISER



Source: Own study based on the data published on the website of the Ministry of Culture and National Heritage

The Ministry of Culture and National Heritage also keeps the record of museums in the form of the State Register of Museums aimed at maintaining high standards in terms of describing, storing, preserving and promoting museums and their collections. At the end of July 2016, there were 124 museums entered to the State Register of Museums, which are referred to as registered museums<sup>19</sup>.

18 List of museums of the Public Information Office (BIP) of the Ministry of Culture and National Heritage.

19 List of museums entered to the State Register of Museums, Public Information Bulletin (BIP), Ministry of Culture and National Heritage.

Museums are non-profit organisations. Therefore, the responsibility for financing their operations lies mainly with their organizers. As the chart below illustrates, more than half of these institutions receive support from the state budget (state museums, local government museums, co-run museums). Due to the fact that museums are obliged to undertake a wide range of statutory activities and they are also bound to provide access to their collections for free at least once a week (martyrdom museums are obliged to provide access to their collections for free on all seven days of the week), financial issues constitute a significant challenge for them, particularly within the scope of upgrading infrastructure, preserving historic buildings, and preserving and enhancing museum collections. In case of museums owned by the Ministry of Culture and National Heritage, the funding of the organizer represents approx. 71% of their budget (own revenues amount to approx. 24%). Whereas, in the case of museums owned by local governments, it is approx. 81.4% (own revenues represent about 14.68%)<sup>20</sup>. Regardless major financial commitment of their organizers, museums successfully handle their financial situation by raising additional sources of funding.

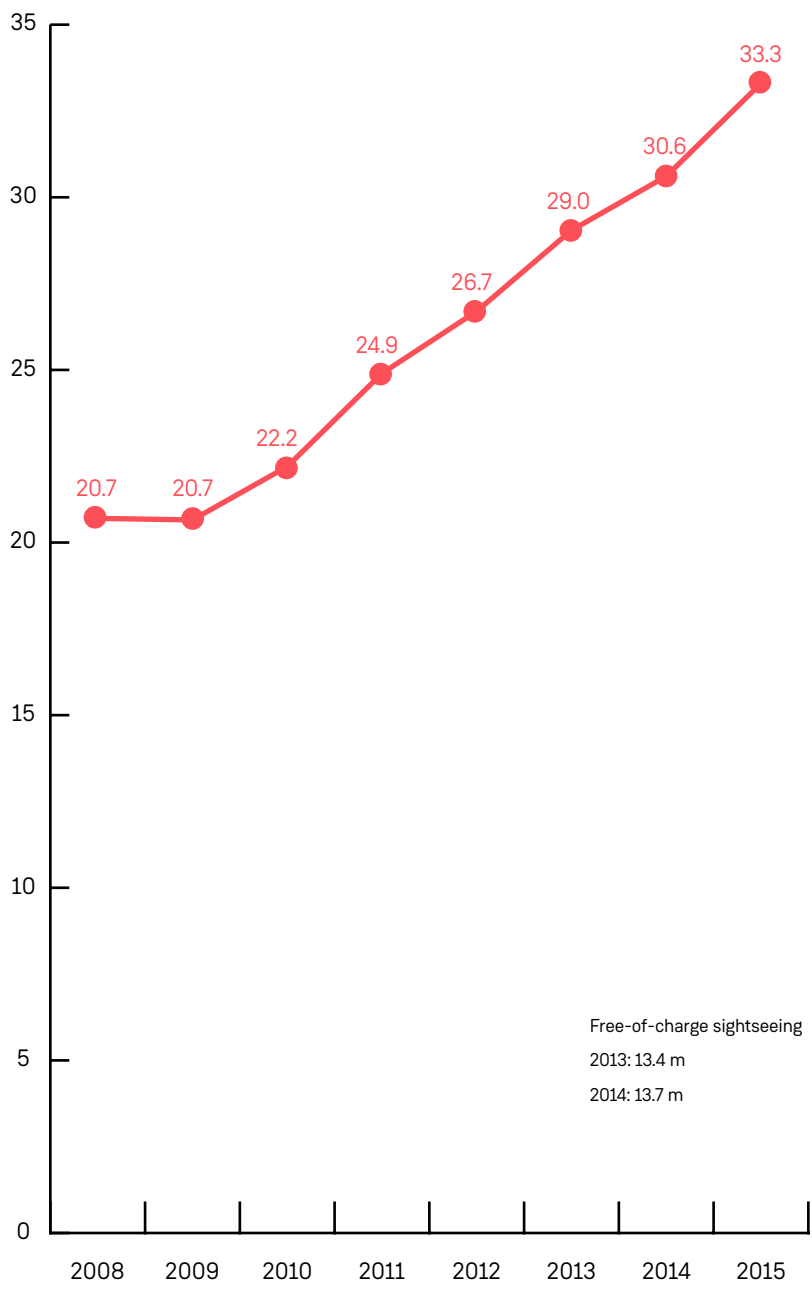
It seems that the Polish map of cultural institutions is jam-packed with museums. In the last 25 years, numerous investments related to the construction of new museums or the modernisation of existing ones have been completed.

However, the saturation of the Polish market with museums compared to other European countries (indicated by the number of museums per 100,000 inhabitants) does not determine Poland as “the country of museums”. In 2014, there were only 2.22 museums per 100,000 inhabitants, while in Lithuania, Portugal, Spain, Croatia, Finland, Latvia and Switzerland it was 3.50, 3.80, 3.20, 6.6, 6, 7.3 and 14 museums per 100,000 inhabitants, respectively.

However, according to statistical data, Poles are increasingly willing to visit museums, which translates to a gradual increase in attendance on a year-to-year basis. It means that Polish society considers these institutions, often contrary to stereotypes, to be increasingly crucial entities of public life and institutions of culture, science, entertainment and remembrance policy. Almost every average citizen of Poland, who permanently resides in our country, visits a museum at least once a year.

20 Data provided by the National Institute for Museums and Public Collections (NIMOZ).

### ATTENDANCE (IN MILLION)



Source: Central Statistical Office of Poland (GUS) (Reports: Culture)

## MUSEUM STATISTICS

Taking into consideration the accessible data on the museum sector, it should be admitted that the insight remains incomplete. It is based mainly on macroeconomic data collected by the Central Statistical Office of Poland (GUS) and analysis reports devoted solely to certain areas of museum activities, and often relies only on the intuition of researchers.

Therefore in December 2013, the National Institute for Museums and Public Collections (NIMOZ), in consultation with the Ministry of Culture and National Heritage, initiated a project under the name *Museum Statistics*, which focuses at creating a comprehensive database of Polish museology. Each year, all museums are invited to participate in this project, regardless of their legal status, form of organization, size, structure or the scope of their core activities. The project serves as a tool enabling an annual update of information on activities undertaken by institutions operating in the museum sector.

When implementing the *Statistics of Museums* project, the National Institute for Museums and Public Collections kept in mind that its primary goal is not the collection of data, but the creation of basic diagnostics for transformation consisting in the modernisation of museums. Therefore, in December 2016, the publication of a summary report based on data collected within the past three years was planned. It will also be available for downloads on the website of the National Institute for Museums and Public Collections ([www.nimoz.pl](http://www.nimoz.pl)) and the dedicated website of the *Museum Statistics* project ([www.statystykamuzeow.nimoz.pl](http://www.statystykamuzeow.nimoz.pl)).

During the 1st Congress of Museum Professionals organised in May 2015, the participants of the discussion panel on the museum statistics in Poland, as well as the audience, agreed that there are too many reporting systems (each institution is obliged to report to its organizer with an additional obligation to provide statistical tables). Moreover, individual forms vary greatly, which determines the necessity to apply various methodologies and commit a lot of time to fill them on the part of the institutions covered with the reporting obligation. To satisfy the expectations of the museum community, the Working Group on Museum Statistics was established at the Interministerial Methodological Team for Culture Statistics. Its aim is to create the framework for establishing an integrated reporting system for museums at the central level. The Group is composed of representatives of the Central Statistical Office of Poland (GUS), the Ministry of Culture and National Heritage,



and the National Institute for Museums and Public Collections. The first results of operations undertaken by the expert team are to be published in 2017. They will most probably be the subject of a lively discussion within the museum community.



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- P. Majewski, *Museums – Need for Remembrance Policy*, in: *History of Poland – rewritten. New narrations of history and museum presentations of the past*, ed. R. Kostro, K. Wóycicki, M. Wysocki, Polish History Museum, Warsaw 2014.

Edited by: Piotr Majewski, PhD, Katarzyna Skomorucha-Figiel

# MUSIC

The Institute of Music and Dance

The European art of the 21st century is multidimensional and has multiple storylines, and the Polish music market shows the same picture. It is impossible to find one dominating aesthetic, attitude or trend within it. The picture is constantly changing and dynamic, influenced by all factors shaping the contemporary progress of civilisation: development of new technologies, the Internet expansion, freedom of media, and globalization. However, there are also negative aspects, such as information noise, domination of mass culture, commercialism. The position of musicians in the cultural landscape is no longer dependent on the originality of their works or individual style, but is also influenced by their promotion skills, their work being included in the programmes of major festivals, or the position of their albums in sales rankings. The reality makes the artists constantly look for new ideas, provide listeners with valuable pieces of art and care for their own image, as the music stage is constantly changing and its main players are constantly rotating.

Such a pluralistic music landscape requires the involvement of specialists in many various fields and the adoption of a new multi-dimensional approach. In 2010, the Institute of Music and Dance appointed a team of experts, under the guidance of Andrzej Chłopecki, to diagnose the state of the contemporary Polish music. The first *Report on the State of Polish Music* was published in May 2011. It was aimed at making “a photographic record of music life, as well as all artists and composers, musicologists, journalists, critics, musical institutions and non-governmental organizations active in this field”, as it reads in the foreword by Andrzej Kosowski, Director of the Institute of Music and Dance.

The report describes the educational system, the methods of financing musical culture, legal frameworks, activities undertaken by media, publishing houses and phonographic companies, as well as the participation of listeners and viewers in the country's musical life. By 2015, the Institute of Music and Dance had initiated and published further nine works, the volume of which covered tens of texts (2,540 pages!), such as statements, intermediate reports, statistics and charts. Thanks to this initiative, the initially modest picture of the state of Polish music can now be recognized as nearly complete. For the time being, the Institute of Music and Dance continues to carry out this research. Only the medium through which the results are shared with readers has changed – from the printed version to the extensive online website [Muzykapolska.org.pl](http://Muzykapolska.org.pl). The website has been filled with content of all ten volumes of reports and further summaries, descriptions and analyses. The instruments available via the Internet offered an opportunity of making deeper comparisons, showing multidimensional relations, further connections and comprehensive analyses on the highest level. The picture of the Polish music was outlined on a linear basis – in chronological order, and in spatial way – in the form of a dynamic, interactive map. Both in terms of quality – thanks to numerous indicative and descriptive texts, as well as in terms of quantity – with the use of charts, summary tables and statistics, and finally – in an overall manner, starting from contemporary music, classical music to alternative music, jazz, pop, rock, hip hop, traditional and folk music, to dance.

So, what is the picture of Polish music in the 21st century? The contemporary stage of Polish composers covers approximately 300 artists. Several of them take a prominent place both in the local and international music space. One of the most outstanding composers is Paweł Mykietyn – the winner of the “Coryphaeus of Polish Music” Award in 2015. He composed many excellent works, including *Second Symphony*, *St. Mark Passion*, *Third Symphony*, performed at the National Cultural Programme of the Polish EU Presidency in 2011 closing ceremony, as well as his latest opera *The Magic Mountain*. Special attention should be paid to the music of a composer and excellent singer specialized in the interpretation of modern works Agata Zubel whose composition entitled *Not I* received the highest score of 60 points at the International Rostrum of Composers in Prague. Another very successful Polish composer on the international stage is Marcin Stańczyk who is the winner of the Toru Takemitsu Award 2013, the biggest and the most prestigious composition contest in Japan, the Artist Resident of the City of Paris in 2014, currently acting as the Polish representative in the

cultural cooperation programme between China and 16 European countries based on the “16+1” model. A distinguished place among the most renowned artists is also taken by such Polish composers as Paweł Łukaszewski, Dariusz Przybylski, Jagoda Szmytka, and Wojciech Ziemowit Zych.

The repertoires of musicians and musical ensembles also include the compositions of the middle generation of artists, as well as Polish “classics of the 20th century”, i.e. representatives of the Polish sonorism, a current of improvised art combined with electronic music, at the end of the trend of postmodernism, including new simplicity and new romanticism. This group of artists is headed by Witold Lutosławski and Andrzej Panufnik, whose centenaries of birth have been recently celebrated all over the world, Henryk Mikołaj Górecki, Wojciech Kilar, Grażyna Bacewicz, Krzysztof Penderecki, Krzysztof Meyer, Bogusław Schaeffer, Zbigniew Penhersi, Zbigniew Bargielski, Zygmunt Krauze, Stanisław Krupowicz, Marek Chołoniewski, Krzysztof Knittel, Paweł Szymański, Marian Borkowski, Eugeniusz Knapik, Elżbieta Sikora and Hanna Kulenty, Aleksander Lasoń, Piotr Moss and others. Recently, their music has been propagated by renowned ensembles specialised in the interpretation of modern works, such as Apollon Musagète Quarter, Royal String Quartet, Lutosławski Quartet, proModern vocal sextet and the New Music Orchestra, next to the National Symphonic Orchestra of Polish Radio that has led in this field for many years.

On the international opera stage, Polish opera singers keep enjoying a winning streak. The major event of the year 2013 was the premiere of *Eugene Onegin* written by Pyotr Ilyich Tchaikovsky, which inaugurated the season of the Metropolitan Opera in New York, starring Mariusz Kwiecień as Onegin and Piotr Beczała as Lenski. In January 2015, other premieres with the participation of Piotr Beczała took place in the MET, i.e. double performance of *Iolanta* by Tchaikovsky and *Bluebeard's Castle* by Bartok directed by Mariusz Treliński. The staging of *King Roger* written by Karol Szymanowski in the London Covent Garden, with Mariusz Kwiecień in the title role, also turned out to be a major success in 2015. The performance was recognized as the event of the season and shown in streaming. Several months later, it was released on DVD. Among numerous successes of Polish opera singers, two prestigious awards for Aleksandra Kurzak are worth mentioning – International Opera Award in the category “The Artist of the Year” and Bachtrack Opera Award in the category “The Best Singer of the Season”, as well as critically acclaimed début of Tomasz Konieczny in the title role of *Wozzeck* in the Lyric Opera in Chicago in 2015.

Next to the most recent works and together with the variety of attitude and diveristy, the historical legacy of Poland stands out on the map of Polish music.

Nowadays, the reconstruction trend is seen within the more and more extensive scope of musical repertoire. Historic performance became the domain of such excellent ensembles as the Capella Cracoviensis, the Wrocław Baroque Orchestra, Arte dei Suonatori, and {oh!} Historic Orchestra, one of the youngest ensembles.

The shift towards the reconstruction, making references to sources, has been strongly present in the Polish folk music as the *revival* tendency since the 1990s. Its main representatives are two musical ensembles: Kapela Brodów and Janusz Prusinowski Trio. These ensembles attempt to “revive” the 19th-century manuscripts of Oskar Kolberg through joint music-making and undertaking study under the guidance of prominent traditional musicians of the older generation (Janusz Prusinowski Trio and Piotr Gaca, Kapela Brodów and Jan Cebula from Rzeszów). The world class of Polish folk artists is confirmed by their international achievements. In 2015, musicians from Kapela Maliszów performed at the prestigious British festival called “Womad” and played concerts in Malaysia and Belgium. Karolina Cicha & Bart Pałyga, the bands Sutari and Muzykanci were guests at WOMEX – the World Music Expo in Budapest. Furthermore, Muzykanci performed in Korea and Hungary, Joanna Słowinska performed in Georgia, Maria Pomianowska performed in Iran, India, South Korea, China and Russia, Kapela ze Wsi Warszawa performed in the UK, France, Spain, Estonia, Germany and Czech Republic, Michał Czachowski performed in Columbia, Italy and the USA, Čači Vorba performed in Germany, Czech Republic, Italy, Austria and Slovakia, Kroke performed in Germany, Italy, Spain, Norway and Switzerland, and Janusz Prusinowski Kompania performed in Spain, Germany, Norway, Czech Republic and Austria.

For many years, also jazz musicians have successfully crossed the borders of the country. In 2015, Polish jazz was present on the stages from Ecuador to Singapore. The cooperation between Polish jazzmen and American and Scandinavian jazz musicians also developed. On the Polish stage, the most significant role was played by young musicians, such as Adam Bałdych, Bartosz Dworak, Mateusz Smoczyński, Aga Derlak, Nikola Kołodziejczyk, Piotr Orzechowski, Paweł Tomaszewski, Dominik Wania, Michał Wróblewski, Dominik Bukowski, Michał Kapczuk, Marek Kądziera, Szymon Mika, Rafał Sarnecki, Przemysław Strączek, Piotr Damasiewicz, Maciej Fortuna, Piotr Schmidt, Maciej Obara, and Wojciech Myrczek. The following bands stood out: Atom String Quarter, High Definition Quartet, Pink Freud, RGG. In 2015, one of the most interesting jazz records was the album recorded by Zbigniew Namysłowski Quintet and entitled *Polish Jazz? Yes!*, which included works inspired by Polish folklore.

Recent years have also seen numerous international successes of Polish alternative music. In 2015, as many as four albums from Poland were included

in the Top 100 Albums of The Quietus, a prestigious British music service, including *Zamknęły się oczy ziemi* by Stara Rzeka, a one-man musical project of Kuba Ziółek, in second place. The album *Raphael Rogiński Plays John Coltrane and Langston Hughes. African Mystic Music* of a guitarist Raphael Rogiński was included in the list of top albums created by votes of several tens of critics centred around “The Wire” magazine (it was ranked 16th).

The achievements in a widely understood area of entertainment music – especially rock, pop and hip hop – are currently measured with the volume of sales of phonograms and the popularity in streaming services. In 2015, Polish artists dominated the first ten places on the Official Retail Sales Chart (OLiS) of the Audio-Video Producers Association (ZPAV): at the 3rd place – *Atramentowa* by Stanisława Celińska, 4th place – *Królowie życia* by Gang Albanii, 5th place – *Annoyance and disappointment* by Dawid Podsiadło. In 2015 during the Awards Ceremony of the Fryderyk Music Awards of the Phonographic Academy, it was Natalia Przybysz who triumphed in the field of entertainment music and was awarded in two categories – *Album of the Year – Rock* and *Song of the Year*. The artist of the year in jazz music was Marcin Wasilewski who, together with his trio, also received an award for the *Jazz Album of the Year*.

In 2015, in the field of hip hop music, the concert of Miuosh with participation of the National Symphonic Orchestra of Polish Radio under the direction of Radzimir Dębski (Jimek) and the premiere of the music album *Różewicz. Interpretacje* generated many reports in media. The latter includes the poems of Tadeusz Różewicz in the musical interpretation by Sokół and Hades, with the participation of Sampler Orchestra, a duet of producers. There was also an extensive monograph entitled *Anthology of Polish Rap* (multiple authors: Dominika Węclawek, Marcin Flint, Tomasz Kleyff, Andrzej Cała and Kamil Jaczyński) published.

Each year, there are about 50 Polish films with musical accompaniment debuting in cinemas (including documentaries and co-productions). Among active composers who specialise in this field, there are names of such prominent, globally acknowledged artists as Jan Kanty Pawluśkiewicz (*Papusza* directed by Joanna Kos-Krauze and Krzysztof Krauze, 2013), Jan A. P. Kaczmarek (*Tajemnica Westerplatte* directed by Paweł Chochlew, 2013), Krzesimir Dębski (*Syberia polska* directed by Janusz Zaorski, 2013), Maciej Zieliński (*Wkręcenie 2* directed by Piotr Wereśniak, 2015), or Abel Korzeniowski who has been absent from the Polish cinema for some time (*Ziarno prawdy* directed by Borys Lankosz, 2015). The national cinematography has been recently marked with the tendency to commission soundtracks to foreign artists (e.g. *Ida* directed by Paweł

Pawlikowski with music composed by Kristian Eidnes Andersen, 2013). Besides this, producers often cooperate with musicians from the field of alternative music, improvisation and contemporary music (*Chemia* directed by Bartosz Prokopowicz with music composed by Micromusic, *Demon* directed by Marcin Wrona with music composed by Krzysztof Penderecki and MiąŜsz, *11 minut* directed by Jerzy Skolimowski with music composed by Paweł Mykietyn, *Obce niebo* directed by Dariusz Gajewski with music composed by Marcin Masecki and Candelaria Saenz Valiente, all of them produced in 2015).

In the field of so-called background music, the tendency to use music that has been originally written for the purposes of theatre plays is becoming increasingly clear. One of the most prolific composers of 2015 was Jan Duszyński who composed music to four important performances: *Królowa śniegu* (directed by Piotr Cieplak, National Theatre in Warsaw), *Burza* (directed by Krzysztof Garbaczewski, Polish Theatre in Wrocław), *Dziady Part 3* (ball scene, directed by Michał Zadar, Polish Theatre in Wrocław) and *The French* (directed by Krzysztof Warlikowski, New Theater in Warsaw). Other acknowledged works are those of Jerzy Satanowski who cooperated, among others, with Janusz Wiśniewski in 2015, as well as the works of Karol Nepelski and Zygmunt Konieczny.

The picture of the Polish music scene is also shaped to a significant extent by institutional operations – from publishing and phonographic activity to the organisation of concerts and festivals, as well as promotion.

In 2015, the music concert market in Poland was valued at USD 228 million, whereas the value of the phonographic market was calculated at PLN 430 million. Despite the development of new technologies, the phonographic industry is still dominated by traditional physical media, with CDs in the first place, although the sale of vinyl albums is on the rise. The expansion of streaming services is also systematically growing. However, the greatest popularity is enjoyed by websites enabling users to listen to music (and ads) for free. Traditionally, the biggest share in the revenues of phonographic industry in Poland is held by the representatives of three global concerns: Sony Music Polska, Universal Music Polska, Warner Music Poland. The share of independent companies in revenues on the physical media market is estimated to reach approx. 35%-37% in 2017. In 2015, Warner Music Poland purchased the historic music publishing house Polskie Nagrania, which had been in liquidation due to bankruptcy for many years. The original tapes of legendary Muza were excluded from the tender proceedings and have been transferred to the National Digital Archives as national archive resources.

In 2013, there were 181 active entities on the Polish market of music books and sheet music publishers. The most important and significant group for the artistic community are 28 music publishing companies whose operations fully cover the issuance of publications. Among them, the leading role is played by three publishers of music books and sheet music, as well as orchestra materials: Eufonium, Euterpe and Polskie Wydawnictwo Muzyczne (PWM). Their activities – apart from issuing publications – also include the representation of copyrights of composers. Surveys and research studies concerning the market of music press carried out by the Institute of Music and Dance also enabled the collection of data on 84 music magazines published in Poland since 2013. The subject of these magazines is very diversified, although notable among them are magazines dedicated to science, popular science and musicology. Among the most opinion-forming titles in the music community, the following three magazines should be mentioned: “Ruch Muzyczny”, “Glissando” and “Gazeta Magnetofonowa”, a new quarterly dedicated exclusively to Polish music and established in 2015.

The majority of cultural institutions are situated in the Mazowieckie Province, followed by the Małopolskie Province. In general, libraries prevail among cultural institutions, which often perform culture-forming functions especially in smaller towns, not only by undertaking activities for the growth of readership, but also organising exhibitions, art classes or concerts. The second largest group of cultural institutions are cultural centres and establishments, while the third place is taken by museums. The institutions undertaking artistic activities – including philharmonics, opera theatres and musical theatres – constitute the least numerous group but, at the same time, they are crucial for the functioning of musical ensembles or the promotion of musical composition. In recent years, many concert halls and facilities have been modernised. Also, many new buildings have been constructed, including the new building of the Podlasie Opera and Philharmonic – European Art Centre in Białystok (opened in 2012), the Krzysztof Penderecki European Centre for Music in Luśławice and the seat of the Kashubian Philharmonic Hall – Wejherowo Cultural Centre (opened in 2013), the new seat of the National Symphonic Orchestra of Polish Radio and the building of the Philharmonic in Szczecin (opened in 2014) or the National Forum of Music in Wrocław, equipped with its state-of-the-art system for regulating acoustics (opened in 2015).

The dissemination and promotion of music fall within the remit of various types of media. Apart from the Internet, which has dominated in recent years, and many newly developed, valuable websites on Polish music, public media still encourage the promotion of high culture, including the Channel 2 of the Polish



Radio, launched in 1991 and focused on music, literature, theatre, cultural publications and news, as well as TVP Kultura, a thematic TV channel established in 2002. The Channel 2, often referred to as “Dwójka”, is particularly perceived as the leading station among international media promoting music through the network of the European Broadcasting Union (EBU). Each year, it (successfully) recommends Polish compositions to be presented at the International Rostrum of Composers, which constitutes the most important review of the latest composition works on public broadcasting channels all over the world.

Artists are also supported through the unique programme “Composing Commissions”, initiated in 2012 and operated by the Institute of Music and Dance. This is the first such scheme in Poland for financing the latest musical compositions. Each year within the framework of this programme, there are about one hundred new works created by Polish and foreign composers, which include mainly works classified as, so called, classical music, as well as performance of musical theatres, projects combining various music genres (e.g. popular and traditional music), interdisciplinary projects combining music and performance or visual arts.

A short description of all areas of the Polish musical stage does not give the whole picture. Studies and analyses must be undertaken regarding other activities in the field of background music (computer games, ads), the presence of Polish artists abroad, the comparison of funding schemes with other countries. The problem of music education remains to be solved – the reform of the primary education did not bring expected results and it was revoked in 2016, two years after its adoption. The condition of learning process, both in primary and secondary schools, as well as higher education institutions offering music-related fields of study requires further in-depth analyses and diagnoses. Over 60,000 students of primary and secondary music schools and almost 6,000 students of music academies are expecting effective systemic solutions. However, it is worth emphasizing that, despite the voices of criticism and the pressure of the public opinion indicating the need for reforming music education, public schools still enjoy higher prestige and popularity than private schools. According to data of 2010, in Poland, 71.7% of pupils attended 215 schools reporting to the Ministry of Culture and National Heritage, while only 10.91% of pupils attended 211 private schools (other pupils attended 67 schools administered by local government bodies).

2017 will enrich the legacy of Polish culture with hundreds of new compositions, recordings and publications on music. Music lovers will listen to a range of pre-performances during renowned festivals and concerts in new, excellently

equipped, modern concert halls, while enthusiasts of lighter sounds will have an opportunity to vote for their music idols on web portals. Although no anniversary of any music-related personality has been included in the list of important anniversaries of 2017 by the Polish parliament, musicians and composers may be inspired by the celebrations of the Year of Joseph Conrad-Korzeniowski, Józef Piłsudski, Adam Chmielowski, Honorat Koźmiński and Tadeusz Kościuszko, as well as the exceptional Year of the Vistula River planned for 2017.

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- *New areas and development paths in music education in Poland*, ed. A. Białkowski, Institute of Music and Dance, Warsaw 2012.
- *Report on the state of primary music education. Diagnoses, problems, model conclusions*, ed. W. Jankowski, Institute of Music and Dance, Warsaw 2012.
- *Education in the field of jazz and stage music in Poland*, ed. A. Białkowski, Institute of Music and Dance, Warsaw 2013.
- *Polish Music 2011. Annual Report*, ed. J. Grotkowska, Institute of Music and Dance, Warsaw 2013.
- P. Gałuszka, K. Korzeniewska, K.M. Wyrzykowska, A. Jagiełło-Skupińska *Phonographic Market in Poland 2011/2012*, Institute of Music and Dance, Warsaw 2013.
- *Polish Music 2013. Annual Report*, ed. J. Grotkowska, Institute of Music and Dance, Warsaw 2014.
- *Report on the state of Secondary Music Education*, ed. Z. Konaszekiewicz, M. Chmurzyńska, Institute of Music and Dance, Warsaw 2014.
- *Report on open-air museums and ethnographic museums*, ed. D. Kunecki, Institute of Music and Dance, Warsaw 2014.
- W. Grozdew-Kołacińska *Report on the state of traditional music culture*, Institute of Music and Dance, Warsaw 2014.
- Composingcommissions.pl: <http://composingcommissions.pl/> [accessed on: October 12, 2016].
- Muzykapolska.org.pl: <http://www.muzykapolska.org.pl> [will be launched on December 1, 2016].

Edited by: Anna Iwanicka-Nijakowska

# PUBLISHING MARKET

The National Library

The statistical data on the publishing market, which has been collected by the National Library since 1955, is based on three legal deposits, i.e. mandatory copies of all books and periodicals published in Poland, which are submitted to the National Library by publishers, in accordance with the applicable provisions of law. Each submitted title is stored in the National Library, described and categorised in many ways, which constitutes the basis for creating a multi-dimensional statistical description of the Polish publishing market.

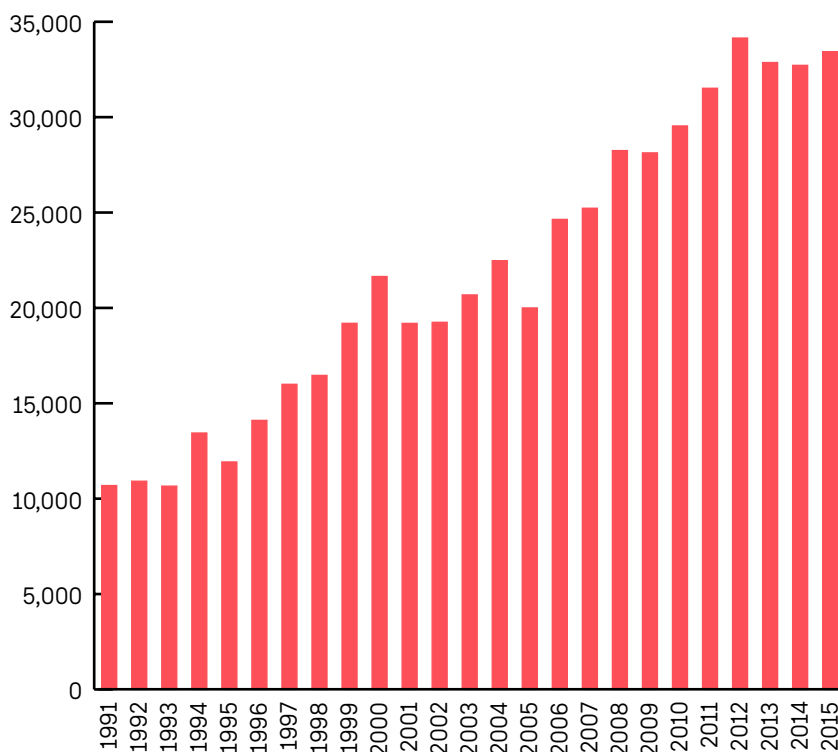
## BOOKS

### GROWING NUMBER OF BOOKS

In 2015, the national bibliography contained 33,454 titles of books published in Poland, which represents a small but significant increase in the number of books compared to the previous year. This increase occurred after two consecutive years of shrinking (a strong decrease in 2013 and a slight drop in 2014).

Due to the absolute number of book titles published per year, Poland takes quite a high position in comparison with other European countries. The publishing offer is significantly greater in France, Germany, Spain or Italy, and smaller in such countries as: Hungary, Norway, Finland, the Czech Republic, Belgium, Greece or Slovenia.

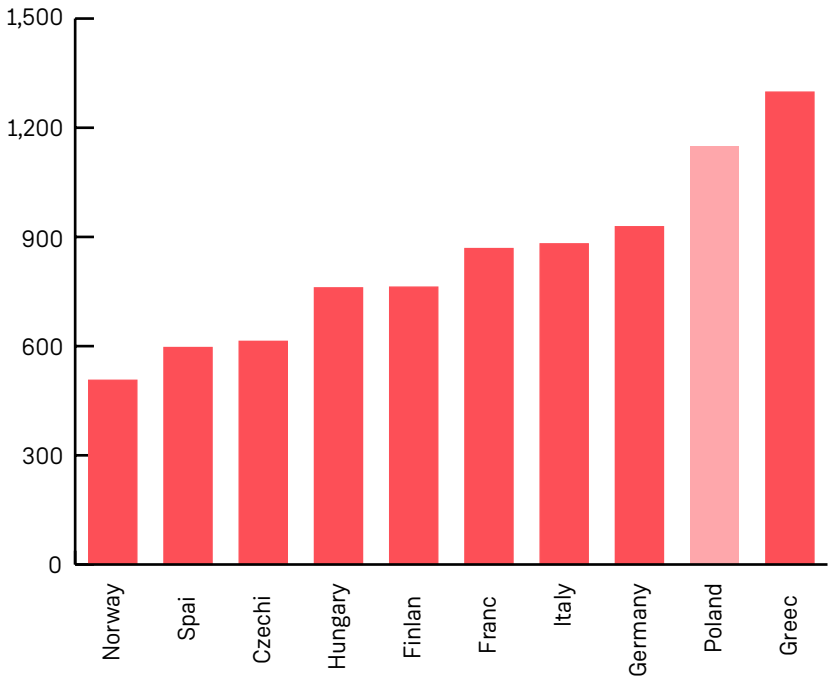
## NUMBER OF BOOKS PUBLISHED IN POLAND ANNUALLY YEARS 1991-2015



Source: Polish Publishing in Figures 1991-2015

A relatively high number of book titles published in Poland is, to some extent, a result of quite big population of our country in the European context. The large population, even at low readership ratings, may generate and maintain relatively high publishing volume. The information on the ratio of the number of citizens to the number of published titles gives a better picture as to how great is Poland's capability to create publications and the book market capacity, compared with other European countries. In that regard, Poland shows much worse results. With the result of 1,149 inhabitants per one title, Poland overtakes only Greece among all European countries included in the study.

## NUMBER OF BOOKS PUBLISHED IN SELECTED EUROPEAN COUNTRIES ANNUALLY IN RELATION TO THE NUMBER OF INHABITANTS - COMPARISON\*

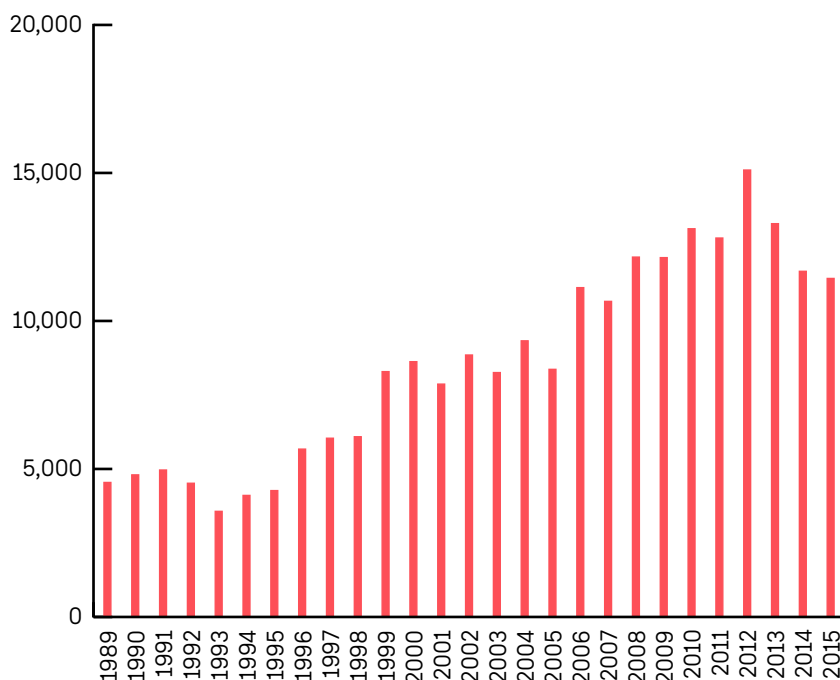


\* The data on individual countries stems from the period 2012–2015, depending on the availability of statistics. Therefore, this comparison can be treated only as indicative. Data source: see References.

### STEADY, BUT DROPPING DECLINE IN SCIENTIFIC BOOKS

During 2013–2014, a rapid decline in the number of scientific books published in Poland on an annual basis (by 23% in total) was observed. In 2015, the number of scientific books dropped again but only slightly (by 2%). The causes of such decline could be: specific valuation of different types of publications by the Ministry of Science and Higher Education (which increasingly favours the publication of articles in ranked scientific journals); a slight reduction in academic staff, i.e. the number of potential authors of books of this kind; an introduction of new habitation procedures, which do not require any book publications; removal of subsidies for the publishing of academic books. However, regardless of what factors would be key in this context, their impact seems to be temporarily weakening.

NUMBER OF SCIENTIFIC BOOKS PUBLISHED IN POLAND ANNUALLY  
YEARS 1989-2015



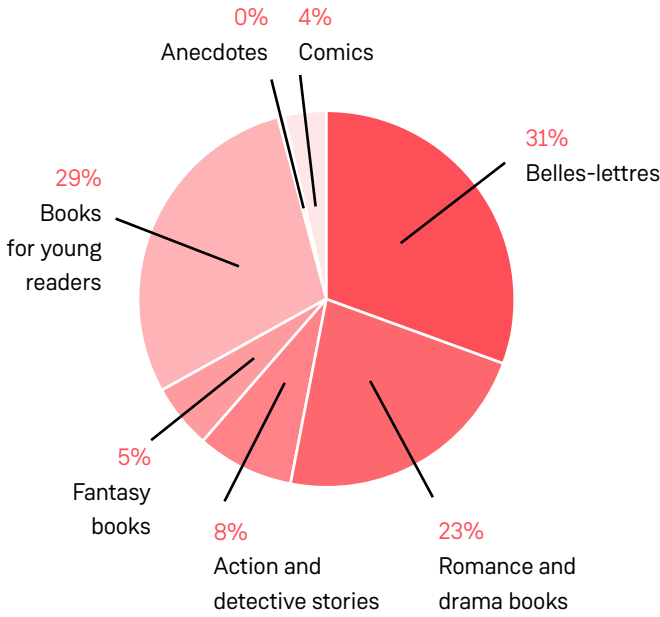
Source: Polish Publishing in Figures 1991-2015

### CONTINUOUS INCREASE IN LITERATURE – MAINLY POPULAR FICTION

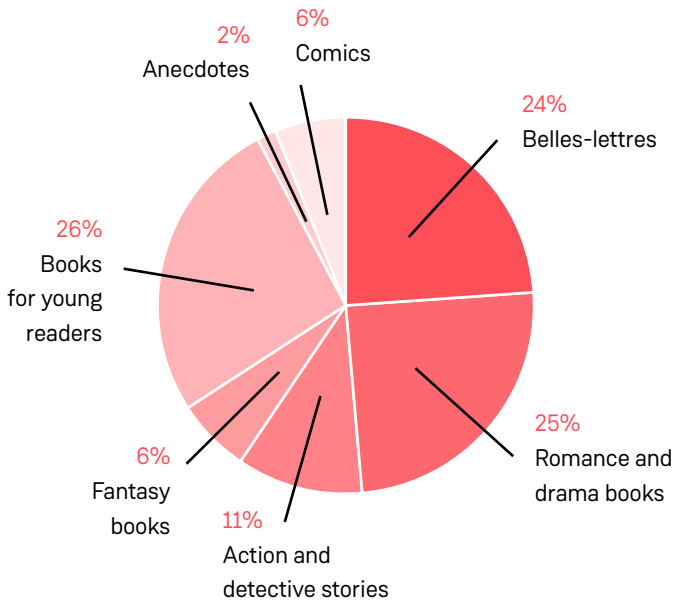
In 2015, as in 2014 and 2013, we recorded an increase in the number of titles of published literary works. The number of these publications has reached the level of 8,930 titles, whereby the increase was observed almost exclusively in relation to items belonging to various types of popular literature. The most rapidly growing types of literature are comic books (100% rise in two years), but a strong growth was also observed in the number of detective and mystery stories (an increase by 62%), fantasy books (an increase by 45%) and romance books (an increase by 37%). However, no increase in the number of titles (reflecting significant literary ambitions) has been observed in the recent two years. It is also worth mentioning that, within the latter category, the share of poetry is consistently increasing, while the share of novels is in the decline. The popular novel is now squeezing more ambitious literature out of the market.

PERCENTAGE SHARE OF VARIOUS LITERATURE GENRES IN OVERALL NUMBER OF LITERARY WORKS – COMPARISON BETWEEN 2013 AND 2015

2013



2015



Source: Polish Publishing in Figures 2013 and 2015

## **SCHOOL TEXTBOOKS – EFFECTS OF THE REFORM**

In 2015, as in the previous year, a drop in the number of titles of school textbooks was recorded, which – as it can be assumed – is a result of the implementation of the governmental programme “Free school textbook” which is offering a free textbook for early year education published by the Ministry of National Education. This textbook, which is now used in the vast majority of schools, forced commercial textbooks designed for this level of education out of the market.

## **PUBLISHING HOUSES AND SELF-PUBLISHERS**

Book publishers constitute a very diverse group in Poland. Next to professional commercial publishing houses, there are also many institutions, for which publishing books is not the core activity, such as: universities and scientific institutes (which published 20% of all titles in 2015), cultural institutions (5%), religious institutions (3%), central and local government institutions (2%), other state institutions (1%) and private companies (1%). Self-publishing is also an important area: 4% of all titles published in 2015 were issued by publishing houses offering publication at the expense of the author, while another 4% was published by authors themselves or printing houses offering technical text preparation for the purposes of printing or only printing.

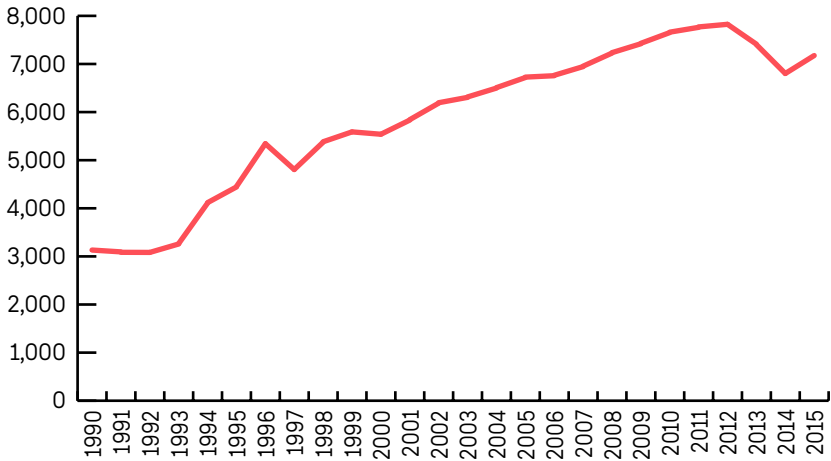
## **PERIODICALS**

### **GROWING NUMBER OF PERIODICALS**

In 2015, as much as 7,178 current issues of newspapers and magazines were submitted to the National Library, which means an increase by almost 6% compared to the previous year. This increase, the same as in the case of books, occurred after two years of strong declines.



NUMBER OF PERIODICALS PUBLISHED IN POLAND  
YEARS 1990-2015



Source: Polish Publishing in Figures 1990-2015

### GROWING NUMBER OF IRREGULAR MAGAZINES

Magazines published at medium and low frequency are most strongly represented in the Polish collection of magazines – including monthlies and quarterlies that represent 24% and 25% of all magazines respectively – as well as magazines published less frequently than once a quarter or irregularly (32%). Periodicals published at low frequency account for changes in the overall number of titles (both declines and increases) that have been recorded in recent years. During the last two years, we have recorded a high growth in quantity (by 87% in total) only in the case of irregular magazines (representing 16% of all titles for the time being). Magazines published at high frequency constitute, in turn, a small portion of periodicals – dailies and weeklies represent 0.6% and 6% of all periodicals, respectively. In recent years, their number was subject only to slight changes.

### SCIENTIFIC AND LOCAL PERIODICALS

The increase in the number of periodicals in 2015 was connected with the increase in the number of local periodicals published by local government bodies and the higher number of scientific journals. In recent years, the volume of scientific journals has been subject to particularly dynamic changes.

Their number decreased by almost 20% over the period of 2013–2014. In 2015, these drops were partially made up for (due to an increase by 9%). It must be added that there is a significant share of irregular titles in this group of periodicals – disappearing from the base and appearing again. Therefore, in this case, the situation is highly volatile. This refers particularly to journals that have not been ranked by the Ministry of Science and Higher Education.

## PLANS AND FORECASTS FOR 2017

- The number of books is expected to remain at the current level or grow slightly in the forthcoming years.
- The increase in the number of books may lead to the development of self-publishing, which may be expected due to rich offer of printing and publishing companies directed at people who want to publish a book on their own account.
- The need for adjusting textbooks and other educational materials to new programme frameworks after another reform of education may result in some recovery on the market of educational publications, particularly if the Ministry of National Education allows teachers the possibility of choosing a textbook independently.
- Further decline in the number of titles of scientific books cannot be ruled out – what could be facilitated by the “valuation” of scientific achievements favouring articles published in ranked magazines, as well as demographic decline and related drop in the number of students, which may also be followed by the reduction in the number of lecturers. However, these are slow acting and long-term factors, thus there is no need to expect rapid changes in the number of scientific books in the near future.
- The number of periodicals will probably remain volatile in the coming years. Such a conclusion may be drawn from the increasing number of magazines with irregular publishing cycles and inconclusive direction of changes within the collection of scientific magazines – especially the emergence and disappearance of numerous non-ranked magazines from the base.

The “Polish Publishing in Figures”, which has been issued regularly on an annual basis since 1955, gives a fuller picture of the above-discussed issues. Each edition of this yearbook contains a table summary with abundant statistical data and a foreword describing the most important processes occurring on the publishing market in a selected period. The most recent yearbook is the “Polish Publishing in Figures 2015. Books”. In this edition, the most up-to-date information is presented against the historical back-

ground encompassing the past 25 years. The yearbook is available online at: <http://www.bn.org.pl/zasoby-cyfrowe-i-linki/elektroniczne-publicacje-bn/ruch-wydawniczy-w-liczbach>

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Edited by: Olga Dawidowicz-Chymkowska

# PROMOTING POLISH CULTURE ABROAD – CULTURE.PL

The Adam Mickiewicz Institute



Culture.pl is the flagship brand of the Adam Mickiewicz Institute, whose objectives include the promotion of Polish culture abroad as well as international collaboration and cultural exchange, in accordance with the international policies and objectives of the cultural policy of Poland.

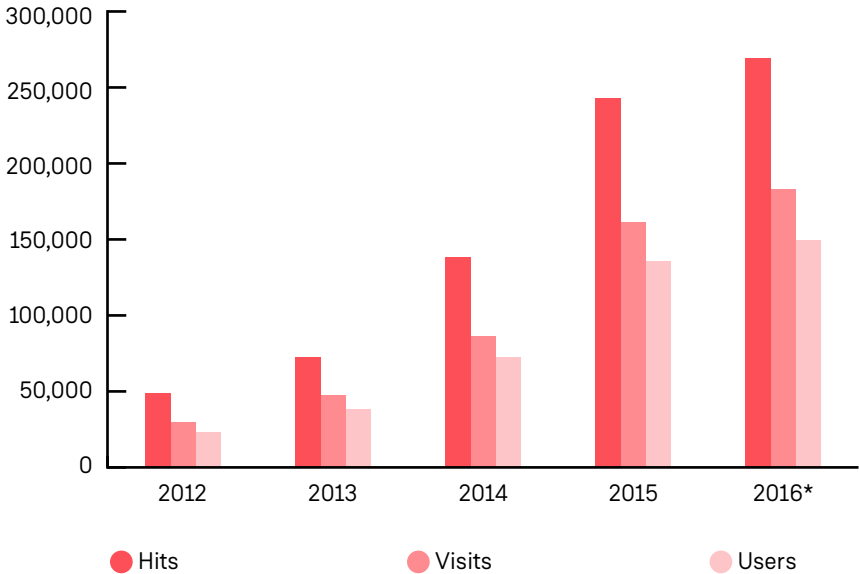
The portal Culture.pl is a combination of news magazine and Polish culture encyclopaedia. The site covers all the domains of broadly-understood culture: literature, film, classical and contemporary music, jazz, theatre, dance, visual arts, design, architecture, cuisine, comics, as well as various types of culture industries. Culture.pl hosts over 30,000 articles, biographies and descriptions of works. Its main purpose is to provide the broadest possible group of foreign individuals with high-quality content concerning Polish culture.

Culture.pl is published in Polish, English and Russian. One of its strategic goals is to promote events organized and supported by the Adam Mickiewicz Institute (AMI). In line with AMI's geographic operation, the Culture.pl team launches subpages in other languages from time to time: in 2014, it was Turkish, while in 2016 a Portuguese version appeared. A permanent ongoing project includes [www.asia.culture.pl](http://www.asia.culture.pl), which comes in five languages: Polish, English, Chinese (traditional and simplified), Korean and Japanese.



## FOREIGN READERS OF CULTURE.PL

AVERAGE MONTHLY STATISTICS CONCERNING FOREIGN USERS OF CULTURE.PL DURING PARTICULAR YEARS:



\* Data collected between 1st January 2015 and 30th June 2016

Source: Google Analytics

The English version of Culture.pl has existed since the launch of the website in 2001, but it has changed considerably throughout that period. At the beginning, only encyclopaedic information and announcements about events translated from the Polish website were posted. In recent years, to address foreign readers' expectations, texts have been written in English by journalists who have experience in the English media. New thematic pages have been added concerning history, heritage, traditions and society, the Polish language, cuisine, tourism and technological innovations.

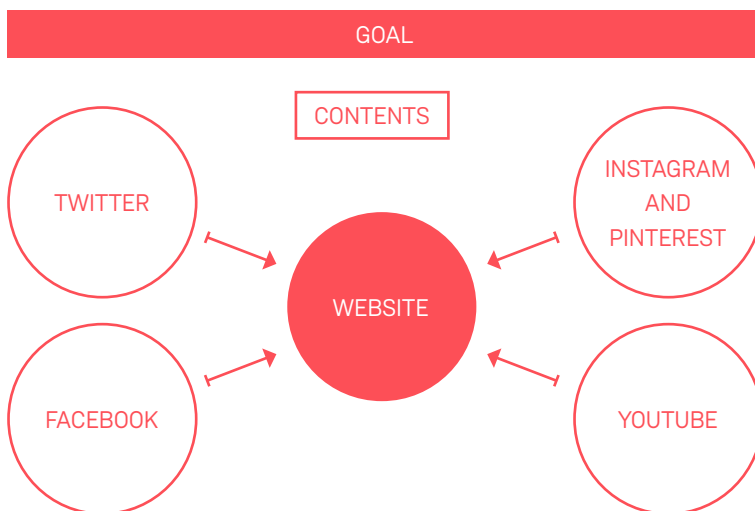
As a result of these actions, from July 2014 to July 2016 monthly number of hits on the English version of Culture.pl doubled. The most popular themes in 2016 included history, "13 Historical Quirks That Make Poland So Different from the Rest of Europe" (27 thousand hits), and the Polish language, "9 Most Unpronounceable Words in Polish" (57 thousand hits).

In 2016, the editorial team developed interactive multimedia guides (<http://culture.pl/multimediaguides>), which help foreign users follow three dynamically developing domains of Polish culture (electronic music, film and photography). Over three months, the number of hits on the multimedia guides exceeded 976,000.

Upon readers' request, a separate section on the basics of Polish was launched: <http://culture.pl/en/tag/poland-word-by-word>, <http://culture.pl/multimediaguides/alphabet>.

Improving the quality of contact with readers is another important challenge for the Culture.pl editorial team. We want our users to spend more time on the website and read more about Poland (increase the number of hits). Our goal is to encourage users to comment on the content and share it on social media. Culture.pl is present on all the major social networking websites (Facebook, Twitter, Instagram, Pinterest, VKontakte, YouTube, Vimeo). Communication on them is rapid, intensive, maximally enriched with audio-visual materials and graphics suited to the types and habits of the recipients of each channel (graphics for visual channels, films to FB, YT etc.).

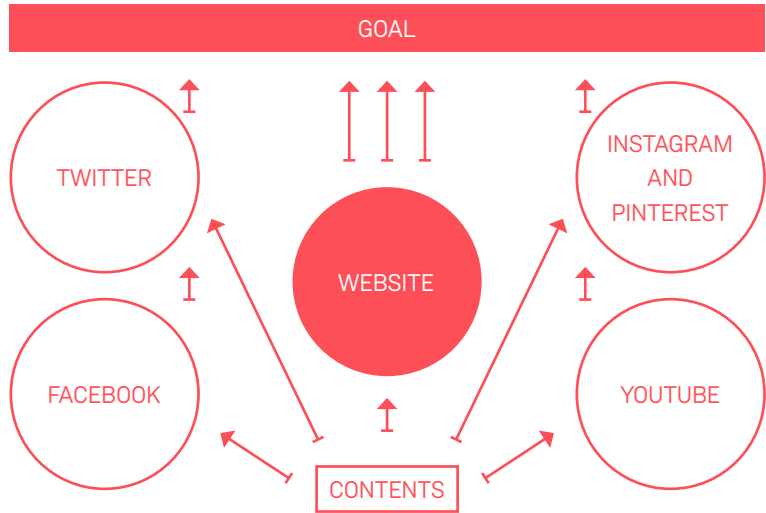
Since 2016, the editorial team has been implementing a new strategy for distributing contents on Culture.pl and these social networks. The previous years' goal was to attract the biggest possible number of users to [www.culture.pl](http://www.culture.pl).



According to the Adam Mickiewicz Institute's constitution, the strategic goal of Culture.pl is to promote Poland internationally. Since the



beginning of 2016, the editorial team has been implementing the goal through all accessible virtual communication channels. Editors develop separate content, adjusted to each social networking websites (FB, Twitter, YT, Instagram, Pinterest), while taking account of its context, format, tone and frequency.

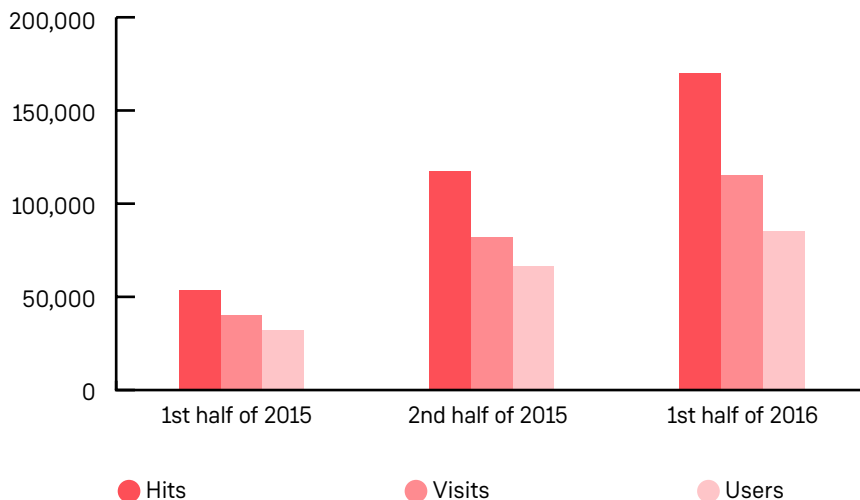


In recent years the main goal of Culture.pl's editorial team has been to reach the broadest possible group of individual users abroad. As a consequence, the majority of communication via social networking websites takes place in English. In some cases (FB) other languages are also used, namely those used by countries in which the Adam Mickiewicz Institute presents Polish culture and organising events under the Culture.pl brand.

Launching the website in Russian was the most important 2015 event for Culture.pl. The aim was to address users in the east for whom Russian is the basic language of communication on the Internet. Apart from translations of texts written by Polish and English authors, the Russian website includes articles by Russian, Ukrainian and Belarussian authors who are well-known in those countries and these are also posted in Ukrainian and Belarussian.

The Russian version of Culture.pl has been developing continuously since its launch. It is present on both Facebook and VKontakte – the most important social networking websites in the east. The editors of the Russian version focus on interaction with the reader and constant analysis of recipients' profiles and interests, which requires continuous contact via social media.

STATISTICS FOR THE RUSSIAN VERSION OF CULTURE.PL



Source: Google Analytics

The Russian section of Culture.pl has a constant increase in the number of users and it has already exceeded 50,000 hits per month. High positioning in eastern search engines proves the success. The articles of the Russian sections were linked to by fanpages and websites like Rambler.ru, Medici-TV, Hromadskie-TV, Zachid.net, and Colta.ru.

The materials published on Culture.pl are categorised into Film, Music, Dance, Design, Comics, Visual Arts, Literature, Theatre, Photography, Architecture and Cuisine. In 2016, the Polish editors concentrated in particular on the following themes: Wrocław – Cultural Capital of Europe 2016; the 1050th anniversary of the baptism of Poland; the year of Henryk Sienkiewicz; and Polish Art in Brazil (in line with the programme organised there by AMI).

Culture.pl has an encyclopaedic section which is continuously expanding. The section “Artists and Works” includes biographies of artists who make up the canon of Polish culture, as well as young artists who present their achievements abroad. These biographical notes and descriptions of works are written by experts in each given field and then translated into English and Russian.

In September 2016, the Culture.pl library included 3,524 biographies in Polish, 1,832 in English, and 142 in Russian. These biographies are enriched by approximately 5,500 descriptions of works in three languages. Culture.pl

is the only Polish platform in which biographies are systematically updated by editors. The “Artists and Works” section is linked to by such institutions as the Nobel Committee, international mass media (The Guardian, BBC, NYT) and other culture-dedicated platforms (e.g. culturetrip.pl).

Edited by:

Weronika Kostyrko – Editor-in-Chief of Culture.pl

Lea Berriault – Managing Editor for the English Section

Anna Mirkes-Radziwon – Managing Editor for the Russian Section

Grażyna Soczewka – Managing Editor of the ‘Artists and Works’ Section

Lucyna Szura – Manager for Development, Promotion and Multimedia

Natalia Dzieduszycka - CULTURE.media Project Manager

# BOOK MARKET

The Book Institute

In the middle of 2016, there were almost 45,000 publishing entities registered in the ISBN database run by the National Library, however there are no more than 2,000–2,500 active publishers (issuing several books a year) on the market.

The Polish book market represents less than 3% of the European publishing market. At the same time, the concentration on the domestic market is very high. The market share of the 300 biggest publishing houses falls between 97% and 98%. In 2015, according to the estimates of Biblioteka Analiz, there were approximately 250 companies that reached a turnover of PLN 1 million or more, whereas over PLN 2 million of turnover was achieved by 120 to 130 companies. Other registered publishers issued one or several books and do not participate actively on the publishing market.

Despite the increase in financial contributions to the promotion of readership and the declarations of support for small publishing houses presenting ambitious publishing programmes, their business situation gets worse year by year. The access to this vast market and to the most effective channels of distribution is owned, to the overwhelming extent, by commercial offer of the greatest sales potential.

## MARKET SHARE OF PUBLISHING HOUSES IN 2015

	Number of entities in a group	Revenues from sales in a group (PLN million / EUR million)	Market share
Large publishers	35	1.742 / 408.9	72.3%
Medium publishers (with annual revenues between EUR 200,000 and EUR 4 million)	Approx. 250	609 / 142.9	25.3%
Small publishers (with annual revenues below EUR 200,00 and at least two titles published)	Over 1,500	50 / 11.7	2%
Inactive publishers (publishing occasionally)	Over 4,000	10 / 2.4	0.5%

Source: Polish Book Market 2016, Biblioteka Analiz Sp. z o.o.

## POLISH BOOK MARKET IN 2015

YEAR	2011	2012	2013	2014	2015
REVENUES FROM THE SALES OF BOOKS IN TRADING PRICES OF PUBLISHERS (in PLN million)	2.710	2.670	2.680	2.480	2.410
PERCENTAGE CHANGE	-8%	-1.5%	0.4%	-7.5%	-2.8%
REVENUES (in EUR million)	658	639	640	582	566

Source: Polish Book Market 2016, Biblioteka Analiz Sp. z o.o.

## BOOK PRODUCTION

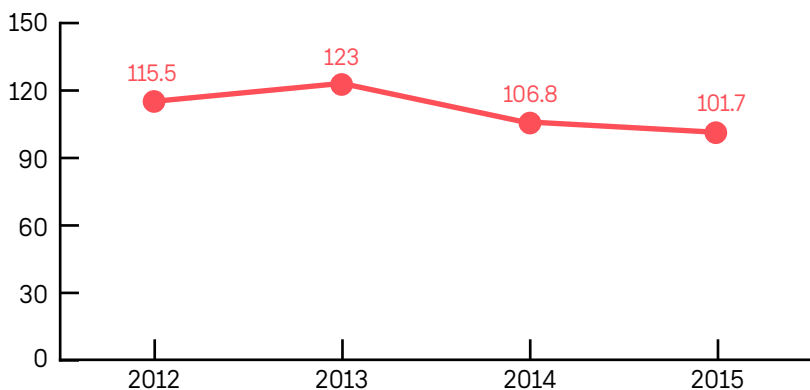
YEAR	2011	2012	2013	2014	2015
PUBLISHED BOOK TITLES	24.920	27.060	29.710	32.480	34.920
FIRST EDITIONS	12.180	13.410	15.580	18.870	21.130
CIRCULATION (in million copies)	122.4	107.9	112.4	105.1	97.7
AVERAGE CIRCULATION (in thousand copies)	4.912	3.987	3.783	3.236	2.798

Source: Polish Book Market 2016, Biblioteka Analiz Sp. z o.o.

2015 saw another expected fall in revenues, as well as drop in the average circulation – this time by 13.5% from 3,236 to 2,798 copies. The overall circulation of printed publications was also definitely lower – 97.7 million compared to 105.1 million copies (decline by 7%).

As shown by estimates, at least 10% of published titles do not reach the National Library because publishers do not always deliver legal deposits. On this basis, it is necessary to assume that nearly 37,000 book titles were published in Poland in 2015.

## NUMBER OF BOOKS SOLD (IN MILLION COPIES)



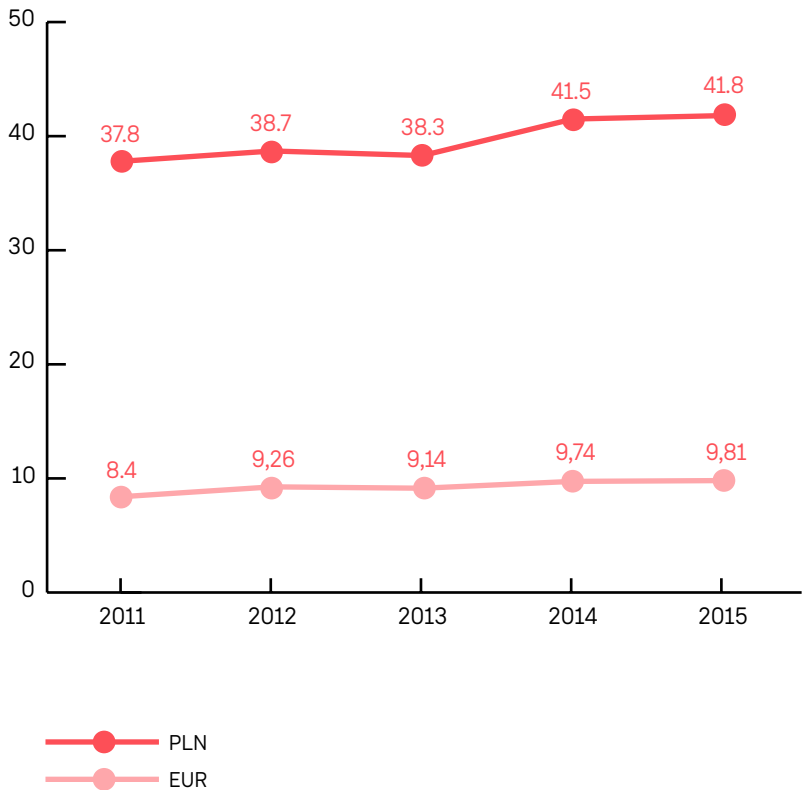
In 2015, the market share of the biggest five publishers (Nowa Era, WSiP, Wolters Kluwer Polska, Pearson Central Europe, Grupa Edukacyjna) was 41% compared to 37.9% in the previous year.

## AVERAGE BOOK PRICE

Past years saw a period of constant increase in retail prices, which includes both objective increases in the costs of production (costs of printing, paper, logistics etc.), as well as phenomena strongly associated with the tendency to offer high price-cuts in the book offer in the retail sector, which also includes premiere editions.

In recent years, the prices of books have slightly increased, while the average retail price jumped by 0.7% in 2015. At the same time, the supply of the so-called “cheap book” (copies with prices cut by publishing houses or wholesalers) is still significant.

AVERAGE BOOK RETAIL PRICE

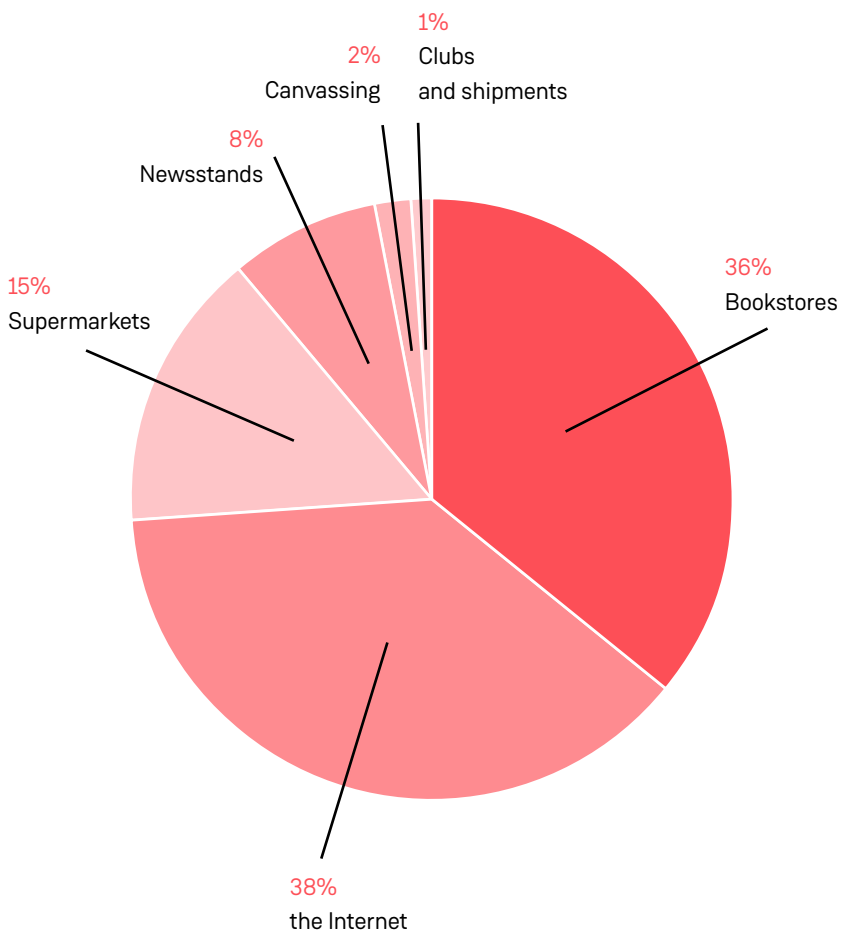


Source: *Polish Book Market 2016*, Biblioteka Analiz Sp. z o.o.

## DISTRIBUTION

Wholesalers enjoy an enormous share in the distribution market at the level of nearly 50%. But the total number of wholesalers is falling and, after many spectacular bankruptcies, there are about 175 companies operating on the market.

PERCENTAGE SHARE IN THE DISTRIBUTION MARKET IN 2015



Source: *Polish Book Market 2016*, Biblioteka Analiz Sp. z.o.o.

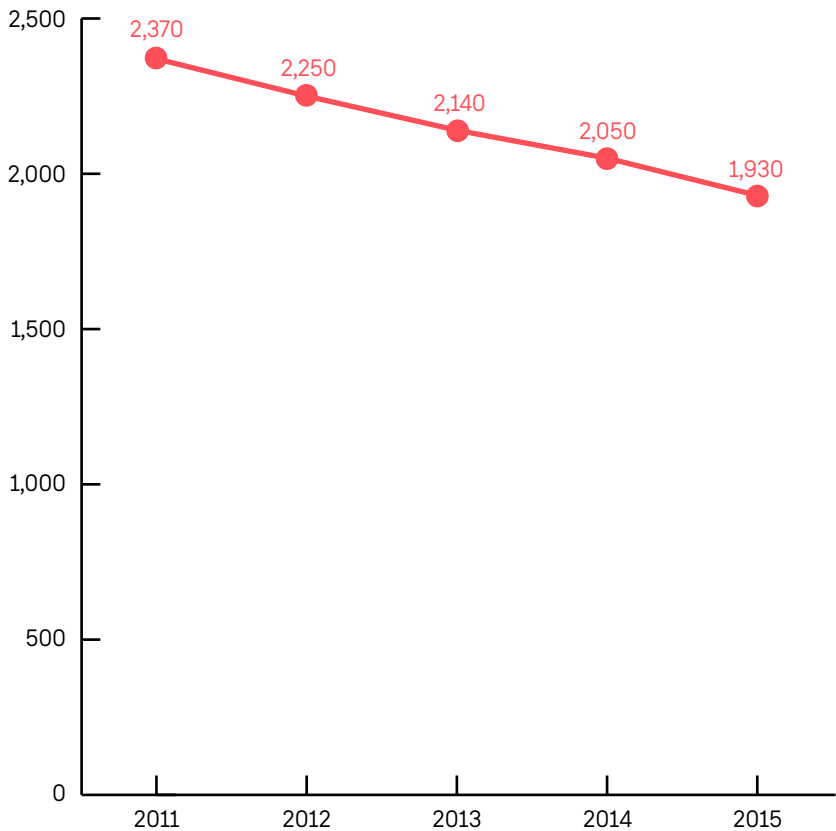


Online sale is dynamically growing and its value continues to increase mainly at the expense of sales conducted in traditional channels, especially in individual bookshops. However, online sale drives mainly price-based competition, while discounts on publishing premieres online reach even 35% to 40% off the retail price.

Newsstands and newsagent's stores also generate stable sales by offering mainly novelties and bestsellers. In the segment of shopping centres, the sale is rising mainly thanks to the commercial activity of discount store chains and is driven by combining attractive thematic offers at prices lower than overall market prices, by 25%–35% on average.

The number of bookshops has been systematically declining due to many factors. Apart from the general downward trend of interest in books, economic factors have played the decisive role.

NUMBER OF BOOKSTORES



In 2016, the Polish Chamber of Book launched a multiannual project entitled Nationwide Bookshop Database financed by the Book Institute. At the end of August 2016, there were 1,550 bookshops registered in this database.

Online sale of books is one of few channels of printed book distribution, which has recorded a stable value growth in recent years. Online bookshops offer not only new titles, but also titles that are no longer present in the traditional bookshop offer. In 2015, revenues from online sales amounted to PLN 867 million. 2015 saw further development of the offer of electronic publications and the development of their sale systems. Although revenues from the sale of this kind of publications do not exceed 3% of the market, publishers consider such actions as necessary and prospective.

## EBOOKS / AUDIOBOOKS

In 2015, the value of the ebooks market was PLN 62 million (an increase by 10.7%). At the turn of 2015 and 2016, the number of all Polish titles was estimated at 41,000, out of which 55% were commercial titles.

According to estimates, the sale of audiobooks was valued at PLN 36.5 million in 2015, which simultaneously means a surge (by 25%) compared to 2014 (PLN 29.2 million). In the same year, the offer of audio publications recorded the first increase, this time by 14.4% – from 3,250 to 3,720 titles (excluding language learning and foreign language publications).

### AUDIOBOOK MARKET OVER THE YEARS 2010–2015

Years	2010	2011	2012	2013	2014	2015
Sales value (In PLN million)	21.7	23.1	29	26.9	29.2	36.5
Number of titles offered	1,680	1,960	2,350	2,730	3,250	3,720
Number of audiobook publishers	55	72	90	113	115	140
Percentage growth (number of titles)	18%	17%	19.90%	16%	19%	25%

Source: *Polish Book Market 2016*, Biblioteka Analiz Sp. z o.o.

## POLISH LITERATURE IN TRANSLATION

Among contemporary writers, the works of the following authors attract the biggest attention: Stanisław Lem (1,249 full translations of books + 112 translations of works in anthologies), Ryszard Kapuściński (466 + 27), Witold Gombrowicz (531 + 68), Czesław Miłosz (479 + 210), Andrzej Sapkowski (383 + 11), Sławomir Mrożek (341 + 112), Wisława Szymborska (280 + 202), Janusz Korczak (343 + 22), Zbigniew Herbert (191 + 151), Tadeusz Różewicz (190 + 253), Jarosław Iwaszkiewicz (215 + 247), Brunon Schulz (175 + 53), Olga Tokarczuk (146 + 30), Jerzy Andrzejewski (225 + 70), Andrzej Stasiuk (132 + 42), Andrzej Szczypiorski (106 + 11), Tadeusz Konwicki (133 + 14), and Hanna Krall (100 + 15).

The most frequently translated classics of Polish literature are the works of Henryk Sienkiewicz (4,654 + 103), Adam Mickiewicz (599 + 240), Bolesław Prus (310 + 66), Władysław Stanisław Reymont (535 + 69), Stanisław Witkiewicz (124 + 42), and Józef Ignacy Kraszewski (324 + 43).

However, considering the number of languages into which works have been translated as the criterion of popularity of a given writer, the most frequently translated Polish writers are: Janusz Korczak (49), Czesław Miłosz (48 languages), Wisława Szymborska (47), Tadeusz Różewicz (46), Jarosław Iwaszkiewicz (44), Zbigniew Herbert (42), Stanisław Lem (41), Jerzy Andrzejewski (40), Ryszard Kapuściński (40), Witold Gombrowicz (39), Sławomir Mrożek (38), Bruno Schulz (35), Olga Tokarczuk (34), Adam Zagajewski (32).

Over the period 2006–2015, the majority of works of Polish literature were translated into Russian (810), English (312), German (336), and Spanish (250), and then French (252), Italian (236), and Czech (236).

## FOREIGN LITERATURE

Foreign publications constitute a significant portion of the market. In 2015, translations represented 21.5% (7,208) out of 33,454 published titles. Most of these books were translated from English (4,108), French (668), and German (639).

## KEY LITERARY FESTIVALS

NAME	PROFILE	CITY	WEBSITE
BIG BOOK FESTIVAL	Fiction	Warsaw	<a href="http://bigbookfestival.pl">bigbookfestival.pl</a>
BRUNO SCHULZ FESTIVAL	Fiction, essays	Wrocław	<a href="http://brunoschulz.dybook.pl">brunoschulz.dybook.pl</a>
CHILDREN'S LITERATURE FESTIVAL	Literature for children and the youth	Cracow, Warsaw, Gdańsk, Wrocław	<a href="http://fidd.pl">fidd.pl</a>
CONRAD FESTIVAL	Fiction, essays	Cracow	<a href="http://conradfestival.pl">conradfestival.pl</a>
INTERNATIONAL CRIME AND MYSTERY FESTIVAL	Detective stories, thrillers	Wrocław	<a href="http://festiwal.portalkryminalny.pl">festiwal.portalkryminalny.pl</a>
FOUND IN TRANSLATION	Literary translations	Gdańsk	<a href="http://odnalezionewtlumaczeniu.pl">odnalezionewtlumaczeniu.pl</a>
LITERACKI Sopot	Fiction, non-fiction, guest of honour	Sopot	<a href="http://literackisopot.pl">literackisopot.pl</a>
MIŁOSZ FESTIVAL	Poetry	Cracow	<a href="http://miloszfestival.pl">miloszfestival.pl</a>
INTERNATIONAL FESTIVAL OF COMICS AND GAMES IN ŁÓDŹ	comics	Łódź	<a href="http://komiksfestiwal.com">komiksfestiwal.com</a>

## PLANS AND FORECASTS FOR 2017

2015 saw another expected fall in revenues. The forecasts for future years predict further declines in this context and greater competition between publishers. However, it can be assumed that the Polish book market will be on the rise regarding the number of published titles, despite the current stagnation that has existed since 2011.

## ABOUT THE BOOK INSTITUTE

The Polish Book Institute is a national institution established by the Minister of Culture and National Heritage in 2004. Its aim is to promote books and readership in the country, as well as Polish literature abroad.

These objectives are fulfilled by:

- promoting the best Polish books and authors;
- increasing the number of translations of Polish literature into foreign languages through the following programmes: ©Poland Translation Programme and ©Poland Sample Translations;
- providing foreign readers with information on the Polish book market and publishing market;
- organising study visits for translators and foreign publishers.

Thanks to the programmes implemented by the Institute, Polish books are presented at international book fairs, while Polish writers are invited as guests to literary festivals. The Institute also publishes the catalogue “New Books from Poland” presenting Polish literature.

The Polish Book Institute is also the publisher of eleven cultural journals, dedicated mainly to literature and theatre: “Akcent”, “Dialog”, “Literatura na Świecie”, “Notatnik Teatralny”, “Nowaja Polska”, “Nowe Książki”, “Odra”, “Ruch Muzyczny”, “Teatr”, “Teatr Lalek”, and “Twórczość”.

### SELECTED PUBLICATIONS

- *Polish Book Market 2016*, The Book Institute, <http://www.bookinstitute.pl/polski-rynek-ksiazki,rynek-ksiazki.html> [accessed on: October 10, 2016].
- *Polish Book Market 2016*, Biblioteka Analiz Sp. z o.o.
- *Polish Publishing in Figure*, The National Library, <http://www.bn.org.pl/zasoby-cyfrowe-i-linki/elektroniczne-publikacje-bn/ruch-wydawniczy-w-liczbach> [accessed on: October 10, 2016].

Edited by: Piotr Dobrołęcki

# ART EDUCATION

The Centre for Art Education

Art education constitutes a separate educational system in Poland. The Minister of Culture and National Heritage supervises all art schools and manages some of them. Public art schools are also run by local government entities. Non-public art schools are run by various organisations, such as foundations, associations and private persons. Some of them have the rights of public schools.

Despite the preservation of the traditional system of education based on the relationship between a master and a student, which is a model for many countries, art education dynamically reacts to any changes occurring in the contemporary world. It is modern, creative and open to new challenges. It is composed of small organisational units, which adjust their teaching activities to the expectations of students and the needs of labour market. Their educational offer is constantly enhanced with new fields of study.

Art education constitutes a coherent and effective system, constructed in the shape of a pyramid. It is based on primary schools, followed by secondary schools and crowned with universities.

## PRIMARY AND SECONDARY ART SCHOOLS

The entire art education at elementary and secondary level is composed of 799 schools attended by 99,573 students. Education is carried out in a chosen artistic discipline: music, visual arts or dance.

The basic types of art schools are:

- primary music school without general subjects (SM I);
- primary music school with general subjects (OSM I);
- secondary music school without general subjects (SM II);
- secondary music school with general subjects (OSM II);
- fine arts secondary school with general subjects (OSSP);
- visual arts secondary school with general subjects (LP);
- ballet secondary school with general subjects (OSB);
- dance art school;
- circus school.

The Minister of Culture and National Heritage runs 259 art schools and facilities (including 8 boarding houses), which employ 10,769 teachers and are attended by 56,341 students.

Within the framework of pedagogical supervision over the art education, the Ministry of Culture and National Heritage coordinates the work of 149 schools run by local government bodies (and 19 branches). These schools employ 5,694 teachers and are attended by 29,395 students. The Ministry also supervises the work of 391 non-public schools, out of which 161 have the rights of a public school. In total, these schools employ 2,916 teachers and are attended by 13,837 students.

The network of art schools is dominated by primary music schools. They offer education in playing a chosen instrument and propagate music. Apart from teaching activities, they organize concerts and many music competitions. Students are educated in playing a chosen instrument (piano, harpsichord, organs, 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 team activities, i.e. rhythmic classes with ear training, instrumental ensembles, orchestra, and choir. Education in the primary music schools also encompasses theoretical group classes in the field of ear training with musical auditions. The most talented graduates of these schools continue education in secondary music schools, enabling them to obtain a diploma which confirms their professional qualifications as musicians or actors of musical stages. Obtaining such a diploma allows them to apply to music academies.

Visual arts education has a two-step structure: at the level of a secondary vocational school, in which art education is carried out, enabling students to obtain the professional title of a visual artist, and at the level of higher education in Fine Arts Academies. In visual art schools, the following man-

datory educational classes are carried out: art history, drawing and painting, sculpture, design principles, voluntary modular classes expanding the areas of interests and knowledge within the scope of multimedia and photography, as well as collaborative artistic projects, and classes within a chosen specialty or professional specialisation.

Ballet education also has a two-step structure: at the level of secondary vocational school, enabling students to obtain the professional title of a dancer, and at the level of higher education in Music Academies. In dance schools, the following mandatory educational classes are carried out: classical dance, contemporary dance, folklore and characteristic dance, early dance, rhythmic classes, musicality, musical auditions, history of dance, make-up principles, and supplementary modular classes.

Education in circus schools takes three years. They offer education enabling students to obtain a diploma that confirms their professional qualifications as a circus artist if they pass a diploma examination.

Higher education in the field of art comprises 19 universities: 8 music academies, 7 visual arts academies, 2 theatre academies, 1 film and theatre academy, and 1 academy offering higher education in the field of music and visual arts. They are attended by approximately 16,000 people, which represents about 1% of all students in Poland.

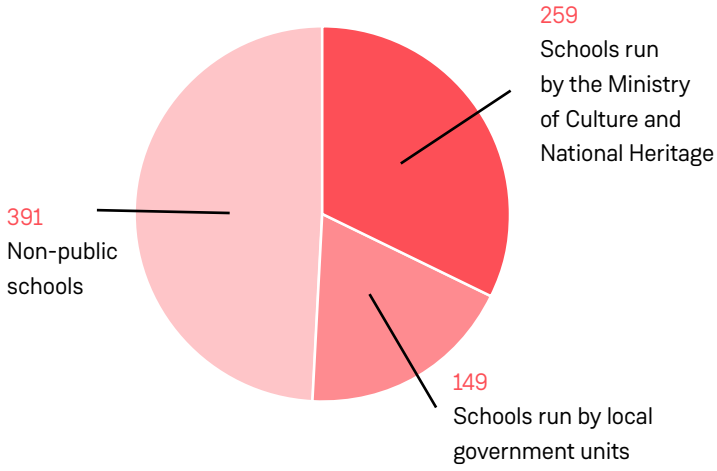
## **ART UNIVERSITIES IN POLAND**

Despite the current demographic decline, the interest in artistic studies is not falling. During this year's recruitment process, there were 20 candidates per one place in the case of some study directions. High quality of education is also proved by the presence of foreign students who represent 3% of all students (to compare: foreigners represent about 1% of all students in the universal higher education).

The primary principle of art education is the individual growth of each pupil and student. The specific manner of teaching based on the master-student relationship influences the development of personality, sensitivity and creativity. Universities constantly modify their educational offer towards the management and organisation of cultural life. People educated at art universities, who combine art education with culture management, can be the best culture managers. For this reason, art schools educate not only professional artists, but also staff for cultural institutions and organisations. Although schools and universities are not cultural institutions within the meaning of legal provisions,

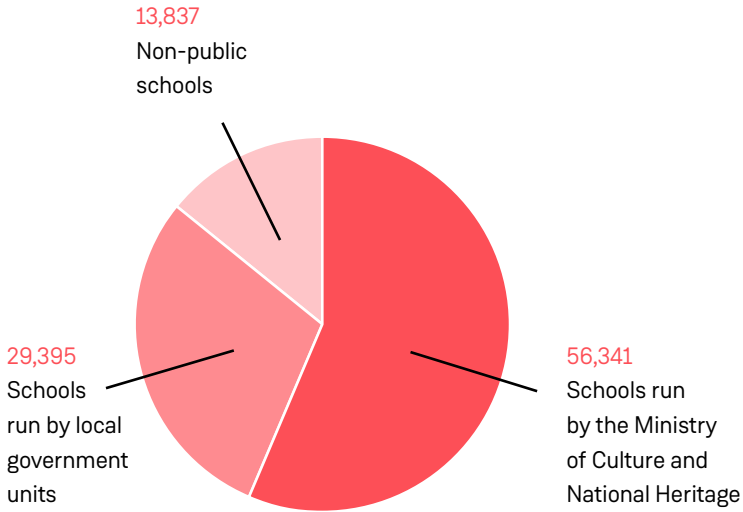


### PRIMARY AND SECONDARY ART EDUCATION



Source: Educational Information System

### NUMBER OF STUDENTS BY SCHOOL TYPE

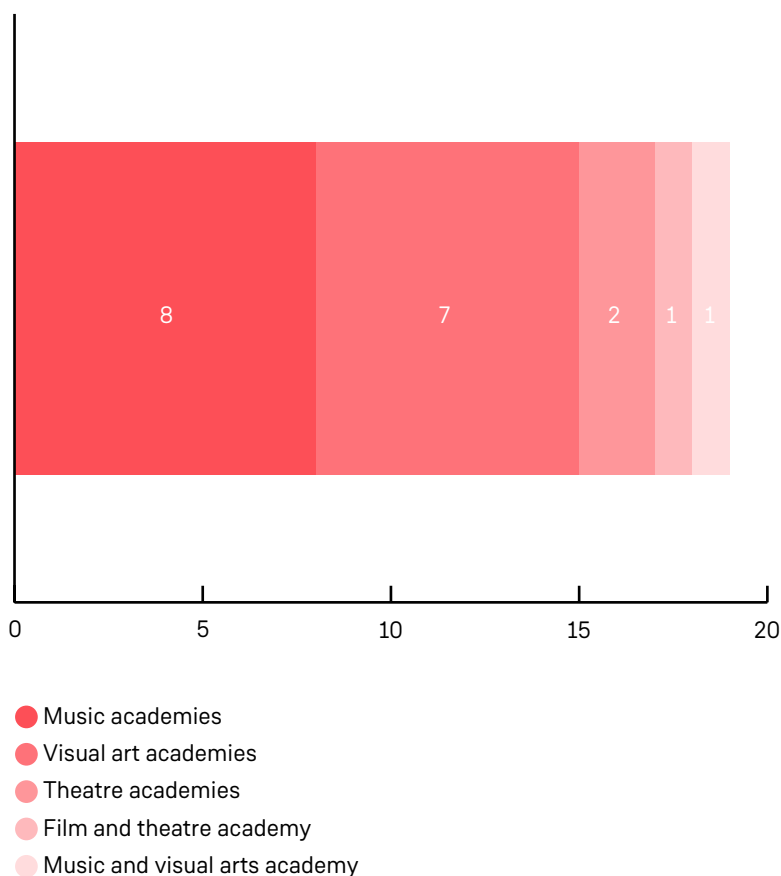


Source: Educational Information System

they constitute incredibly important culture-forming establishments for local communities. The rich offer of concerts, exhibitions and other cultural events, often presented to wide audience for free or one symbolic Polish zloty, constitutes excellent complementation of the activities undertaken by professional institutions.

Their didactic and culture-formative success depends largely on the implemented investment projects. In many schools and at almost all art universities, investments aimed at constructing facilities appropriate for the 21st century are carried out or have been completed.

#### NUMBER OF ART UNIVERSITIES IN POLAND



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

## TALENT PROMOTION

Art education also has a separate system for supporting talents. Each year, the Minister of Culture and National Heritage grants scholarships for the pupils of art schools, as well as students and doctoral students of art universities for their outstanding achievements, and supports them also within the Young Poland programme. Teachers are awarded with the Prize of the Minister of Culture and National Heritage for their outstanding achievements in pedagogical work or for innovations in the field of didactics and upbringing, each year on the National Education Day. Furthermore, teachers and directors of art schools are awarded with prizes by the Director of the Centre for Art Education.

The Minister of Culture and National Heritage also grants creative scholarships and scholarships in the field of culture promotion to persons who work in the field of artistic creativity, culture promotion and monument protection. Besides, renowned artists whose activity particularly contributes to the development, dissemination and protection of culture are awarded with the annual Prize of the Minister of Culture and National Heritage.

## ABOUT THE CENTRE FOR ART EDUCATION

The Centre for Art Education is a specialised supervisory unit, through which the Ministry of Culture and National Heritage performs pedagogical supervision over public and non-public art schools and facilities. The operations within the scope of pedagogical supervision are performed by the school inspectors of the Centre for Art Education.

The Centre for Art Education also runs Nationwide Consultation Points for teachers and students of primary and secondary music schools. The idea of their activities is based on the presentation of the newest methods of working within the scope of teaching playing various instruments, exchanging experiences and enabling teachers to receive methodical support, support in the methods of working with highly gifted students and students with educational challenges. The classes are run by prominent artists-educators.

To support students and teachers of art schools, the Centre for Art Education runs Specialist Psychological and Pedagogical Counselling Centres, which – apart from ongoing activities – also submit reports on the upbringing and preventive activities, which constitute the basis for comparative analysis within the scope of implementation of multiannual government programmes.

The counselling centres run by the Centre for Art Education undertake the following activities: counselling, integration and supervision, information and training, publication and research. These activities include: psychological consultations, therapeutic support, psychological diagnostics and psychological opinions. Over the academic year 2015/2016, there were 753 psychological consultations provided to teachers (44.7%) and students (21.7%) of art schools, as well as their parents (33.6%). The community of music schools (75.1%), including students, parents and teachers of primary music schools (61.5%), constitute the highest percentage of clients of the centres. The remaining percentage of clients are communities of visual arts schools (21.5%), ballet schools (1.6%) and art school boarding houses (1.8%).

Under the implementation of research projects of the Specialist Psychological and Pedagogical Counselling Centres of the Art Education Centres, there was a macro-regional project carried out in Zduńska Wola and Kielce under the title “The role of correction in the development of students’ visual art skills”. Its objective was to analyse to what extent the manner of providing feedback on the artistic work (corrections) by teachers influences the creative mindset of students. The results will be presented in the form of a report and published on the website of the Centre for Art Education.

## PLANS AND FORECASTS FOR 2017

In 2015, the Centre launched a new artistic initiative under the title *Nation-wide Music Contest of the Art Education Centre*, organized for all major specialties (instrumental and vocal ones) taught at secondary music schools, as well as chamber ensembles, under the consideration of entertainment and jazz bands, and early music ensembles. The main assumption of this contest is the selection and promotion of extraordinarily talented young musicians. Due to the number of individual specialties, the contest has been planned in a three-year cycle for individual instruments, specialties and ensembles.

In 2016, the edition for the following specialties was organised: cello, double bass, trumpet, clarinet, guitar, organs, jazz vocal, chamber brass bands, and percussion bands. The crowning finale of the contest were two concerts of winners, which took place: in the Witold Lutosławski Concert Studio of Polish Radio on 20th May, 2016, and in the Field Cathedral of the Polish Army in Warsaw on 21st May, 2016. For 2017, the edition for the following specialties is planned: harpsichord, flute, oboe, harp, vocal, piano, percussion, piano duets, early music ensembles, and jazz bands.

On the occasion of the 70th anniversary of Feliks Nowowiejski's death falling in 2016 and his 140th birthday falling in 2017, the Centre plans to undertake activities related to the celebration of these anniversaries, in cooperation with the Institute of Music and Dance and the Ministry of Culture and National Heritage. Within the framework of celebrations, the following tasks are planned:

- organization of nationwide contest on the knowledge of creative work of Feliks Nowowiejski;
- development of packages of lesson plans and materials for educational establishments, together with artistic setting;
- consideration of all initiatives related to the celebration of the year of Feliks Nowowiejski in the work plans of art schools;
- distribution of the monograph of Feliks Nowowiejski in the community of art education.



#### SELECTED PUBLICATIONS

Detailed information on the art education in Poland is available in the following publications:

- *Report on the state of primary music education*, Institute of Music and Dance 2012, Warsaw, also available at: [www.cea.art.pl](http://www.cea.art.pl).
- *Report on the state of primary music education*, Institute of Music and Dance 2014, Warsaw, also available at: [www.mkidn.gov.pl](http://www.mkidn.gov.pl).
- *Psychological and Pedagogical Bulletins of the Art Education Centre*, Bulletin No. 1- 3, available at: [www.cea.art.pl](http://www.cea.art.pl).
- *Bulletin\_Visual Artist* – online bulletin for visual art schools available at [www.cea.art.pl](http://www.cea.art.pl).
- *Bulletin\_Visual Artist\_Musician\_Dancer\_Animator* – Facebook fan page presenting information on the current events from the website of art schools and cultural institutions.

Edited by: Dagmara Lasocka

# DANCE

The Institute of Music and Dance

## HISTORICAL BACKGROUND OF THE ORGANIZATION OF DANCE LIFE IN POLAND

In Poland, the tradition of ballet dance dates back to the 18th century. It was started on the royal court and, subsequently, established in ballet ensembles. The 1920s were the era of flourishing of modernist dance in Poland, however, this process was interrupted by the outbreak of the Second World War. In the 1950s, the role of ballet based on the Vaganova school strengthened. Contemporary dance also started to slowly emerge with the greatest development of it falling between the 1990s and 2000s.

For the time being, dance life in Poland is organized around ballet ensembles, musical ensembles and several leading centres for contemporary dance. To a very large extent, it is also organised within the framework of festivals, mainly festivals of contemporary dance, which are the basic form of presenting Polish and international productions. Polish artists operate on the international market as participants and partners of so called networks or residency projects. Recently, more and more drama theatres, museums and cultural centres have opened towards dance, including guest performances in the programmes and joint productions.

Moreover, in Poland there are several hundreds of folk song and dance ensembles of amateur or semi-amateur nature, and three such ensembles of professional character (State Folk Group of Song and Dance “Mazowsze”,

Polish National Song and Dance Ensemble “Śląsk” in memory of Stanisław Hadynda, The Representative Artistic Ensemble of the Polish Armed Forces). In Cracow, there is also a professional early dance ensemble – Cracovia Danza Court Ballet. Recent years have also seen a rapid development of a so-called new tradition movement, which draws on the practice derived from the source of traditional dance and music.

## INSTITUTIONS AND INDEPENDENT COMMUNITY

There are 22 public institutional ensembles (ballet, musical, folk song, dance) active in Poland that employ professional dancers, including over 600 ballet dancers, out of which 20% represent foreigners. There are also musical theatres, which are partially financed from public subsidies (Roma Theatre in Warsaw) or operate as private institutions (e.g. Buffo Theatre).

Among institutional ensembles, the Polish National Ballet enjoys an autonomous status, employing about 80 dancers and operating within the structure of the Grand Theatre – Polish National Opera. Eight ensembles are attached to operas (Poznań, Cracow, Łódź, Szczecin, Bytom, Bydgoszcz, Wrocław, Gdańsk), two of them are ensembles of contemporary and jazz dance – Polish Dance Theatre and Dance Theatre in Kielce, and one pantomime ensemble (Wrocław Pantomime Theatre of Henryk Tomaszewski). Within the structure of city administration, there are also the Dance Theatre in Lublin and the Chorea Theatre. Recently, the Baltic Dance Theatre under the guidance of Izadora Weiss, which operated within the Baltic Opera (Gdańsk), has changed its status to become independent and also changed its name to the White Dance Theatre.

Apart from institutional ensembles, there is also a community of independent artists whose activity is based on grants and projects. This community is composed of approximately 400 artists (choreographers and dancers) who often participate in projects in the country and abroad (Jacek Przybyłowicz, Kaya Kołodziejczyk, Mikołaj Mikołajczyk, Rafał Dziemidok, Karol Tymiński, Anna Nowak, Marta Ziótek, Magdalena Ptasznik, Maciej Kuźmiński, Paweł Sakowicz, Dominika Knapik, Rafał Urbacki, Pink Mama Theatre and many more).

The Polish National Ballet and the Polish Dance Theatre also implement projects for young choreographers who often further develop their activity also outside their indigenous institution (Robert Bondara, Jacek Tyski, Anna Hop, Andrzej Adamczak).

There is one production house operating in Poznań (*Stary Browar Nowy Taniec*), settled in post-industrial space, specializing in production and promotion of new trends in contemporary choreography. Moreover, there are several interdisciplinary establishments, out of which the strongest one is the Cultural Centre in Lublin. The ROZBARK Dance and Movement Theatre, the Chorea Theatre in Łódź, the Dance Theatre in Cracow, the Dance Theatre in Kielce, and the Żak Club in Gdańsk are developing. The most important ensembles and art collectives, which should be also mentioned, include: Dada von Bzdülów, Dance Theatre in Sopot or the collective of independent choreographers operating in the Centre in Motion. The specific characteristic of the Polish dance stage is also a well-developed full-scale cooperation between choreographers and theatre directors (Leszek Bzdyl, Witold Jurewicz, Maćko Prusak, Weronika Pelczyńska, Kaya Kołodziejczyk, Dominika Knapik, Mikołaj Mikołajczyk, Rafał Dziemidok and others).

The dance life is predominantly focused on festivals, out of which the oldest have been organised for 20 years (International Dance Theatres Festival in Lublin, International Contemporary Dance Festival Body/Mind, Łódź Ballet Meetings). Each year, there are about thirty festivals of contemporary, folklore and ballet dance organized in Poland. Moreover, dozens of reviews and festivals of traditional dance are organized, among which the International Festival of Highland Folklore in Zakopane is undoubtedly the most interesting event. Also, the communities of new tradition organize their own festivals, among which the biggest one is the "All Mazurkas of the World" festival.

Due to the dramatic lack of dance infrastructure (dance centres, dance houses, choreography centres), performance shows are organized within the existing theatre structures, while regular reviews of contemporary and ballet dance are conducted by the *Warsaw Studio Theatre* in cooperation with the Institute of Music and Dance within the *Dance Stage Studio*. In August 2016, there was a pilot project – Dance Art Centre – launched and it is currently funded from the grant for regular performance shows of Warsaw artists.

Almost every two years, the Polish Dance Platform is organized – the review of the most interesting productions of contemporary dance, targeted at international and professional audience.



## FINANCING

Apart from the city institutions and the Polish National Ballet, the funding of dance in Poland is based on the grant system. Artists may apply for funding from the Ministry of Culture and National Heritage, the Institute of Music and Dance, city and province offices, as well as additional special projects. In consequence, artists function in a situation of financial instability and a peculiar precarity, while the maintenance of dance ensembles under such conditions is almost impossible, due to the lack of long-term subsidies.

## EDUCATION

In Poland, dance education is carried out on the level of general education and higher education. There are 5 public General Ballet Schools in the following cities: Bytom, Gdańsk, Łódź, Poznań, and Warsaw. After passing an exam, children aged 10 are accepted to the 1st class and the entire education cycle lasts 9 years.

At the higher level, the most comprehensive programme for artistic performers is offered by the National Academy of Theatre Art (PWSTK) of Ludwik Solski in Cracow, the Department of Dance Theatre in Bytom and Frederic Chopin Music University in Warsaw (which also offers studies in such fields as ballet education and postgraduate studies in dance theory).

Moreover, it is possible to gain a bachelor's degree in a private university – the University of Humanities and Economics in Łódź – Art Department, cultural studies with specialty in dance-choreography (since 2008).

Supplementary education at the level of master studies in dance or choreography is offered by: Music Academy of Grażyna and Kiejstut Bacewicz in Łódź and Music University of Frederic Chopin. Recently, a new field of study has been launched in the Physical Education Academy in Poznań – BA in dance in physical culture.

## PLANS AND FORECASTS FOR 2017

Between 1st and 4th April, 2017, the Polish Dance Platform will be organized in Bytom which is the best opportunity of becoming familiar with the offer presented by ensembles and artists of contemporary dance and ballet.

## ABOUT THE INSTITUTE OF MUSIC AND DANCE

The Institute of Music and Dance was established by the Minister of Culture and National Heritage on 1st October, 2010. It acts as the state cultural institution. The primary mission of the Institute of Music and Dance is the development of music and dance culture.

The Institute of Music and Dance conducts its own residency, creative, scientific, publishing and scholarship programmes directed at Polish music and dance community, which are carried out in the form of competition. It also implements the programmes of the Minister of Culture and National Heritage as the managing authority.

The Institute of Music and Dance also carries out a widespread educational activity, both within its own programmes (“Thought in Motion”, a nationwide programme of dance education directed at children, the youth and intergenerational groups) as well as youth projects run directly by the Institute (“Philharmonic: careful, it’s addictive!”) and senior citizens (“Philharmonic for Seniors”).

The Institute of Music and Dance also analyses the activity of dance and music communities, submits reports and proposals to the Minister of Culture and National Heritage, and acts as the expert background. It is responsible for storing documentation and archives, commissions research studies, acts to enhance the quality of music and dance education, supports the existing cultural institutions and non-governmental organisations. It also initiates the celebration of important historical anniversaries and development of dance and music, as well as coordinates the operations of cultural institutions. The Institute of Music and Dance also participates in the exchange of information and experiences between national and international organizations.

The Institute of Music and Dance runs and co-runs many thematic websites, including the database on the Polish artistic dance ([www.taniecpolska.pl](http://www.taniecpolska.pl)) and – together with the Polish Composers’ Union – database of the Polish Music Information Centre ([www.polmic.pl](http://www.polmic.pl)), website dedicated to Polish instruments ([www.instrumenty.edu.pl](http://www.instrumenty.edu.pl)), as well as traditional, national and folklore dances ([www.tance.edu.pl](http://www.tance.edu.pl)), database of the profiles of artists and works created under the programme of the Ministry of Culture and National Heritage “Composing Commissions” ([www.zamowieniakompozytorskie.pl](http://www.zamowieniakompozytorskie.pl)), website of the Kolberg’s Academy ([www.akademiakolberga.pl](http://www.akademiakolberga.pl)), website dedicated to traditional music ([www.muzykatradycyjna.pl](http://www.muzykatradycyjna.pl)), as well as websites of the Witold Lutosławski Society ([www.lutoslawski.org.pl](http://www.lutoslawski.org.pl)) and the Oskar Kolberg Institute ([www.oskarkolberg.pl](http://www.oskarkolberg.pl)).

The Institute actively supports the development of professional music and dance communities in Poland, organising the Polish Music Convention and the Dance Congress which provide ample space for the exchange of experiences and self-reflection of both communities, as well as running thematic conferences, workshops and trainings for dance and music professionals. It also develops publicly available special reports and expert opinions, and runs a systemic programme assisting dance artists in acquiring new professional qualifications.

The Institute of Music and Dance is also the main organiser of important cultural events across Poland, such as the biennial Polish Dance Platform, the annual Coryphée of Polish Music award, and two competitions that are held alternately, the Young Musician of the Year and the Young Dancer of the Year.

In 2013, the Institute served as the celebration office of the Witold Lutosławski Year; in 2014, of the Oskar Kolberg Year; and in 2016, it runs the celebration office of the Feliks Nowowiejski Year. Upon the request of the Ministry, the Institute of Music and Dance also co-organizes the Oskar Kolberg Award for Merits to Folk Culture.

## SELECTED PUBLICATIONS

- *1st Dance Congress*, ed. J. Hoczyk i J. Szymajda, Institute of Music and Dance, [http://imit.org.pl/uploads/materials/files/kongres\\_tanca\\_raport.pdf](http://imit.org.pl/uploads/materials/files/kongres_tanca_raport.pdf) [accessed on: October 10, 2016].
- Website [muzykapolska.org.pl](http://muzykapolska.org.pl), <http://muzykapolska.muzykapolska.org.pl/taniec.html> [accessed on: October 10, 2016].
- J. Grabowska, J. Szymajda, *Report on Contemporary Dance*, Ministry of Culture and National Heritage, [http://www.kongreskultury.pl/title,Raport\\_o\\_tancu\\_wspolczesnym\\_,pid,591.html](http://www.kongreskultury.pl/title,Raport_o_tancu_wspolczesnym_,pid,591.html) [accessed on: October 10, 2016].
- Website [www.taniecpolska.pl](http://www.taniecpolska.pl) provides access to the English-language version of database encompassing artists, institutions (ensembles, festivals), and up-to-date events calendar.
- Website [www.tance.edu.pl](http://www.tance.edu.pl) presents Polish national and traditional dances. The website contains texts and audiovisual materials (archive and educational materials).

Edited by: Joanna Szymajda

# THEATRE

The Theatre Institute of Zbigniew Raszewski

Theatre is one of the most important fields of culture. This is due to both historical reasons (in 2015, the 250th anniversary of the public theatre and the National Theatre was celebrated), as well as true richness and variety of its manifestations. For many decades, Polish theatre has been recognized as highly prestigious and acknowledged outside the borders of our country. It is perceived as a venue of very interesting, important and unique artistic activities.

The attempts to describe the richness and variety of contemporary theatre have been made by the Theatre Institute of Zbigniew Raszewski in the “Theatre in Poland” yearbook since 2010. The yearbook notes the activity of all types of theatres and documents theatre festivals and drama competitions. It shares addresses of institutions, publishes information on scientific exhibitions and conferences, publishes letters of lecturers and graduates of art schools, shares addresses of editorial offices of theatre journals, production agencies, acting agencies, etc.

## THEATRE SYSTEM

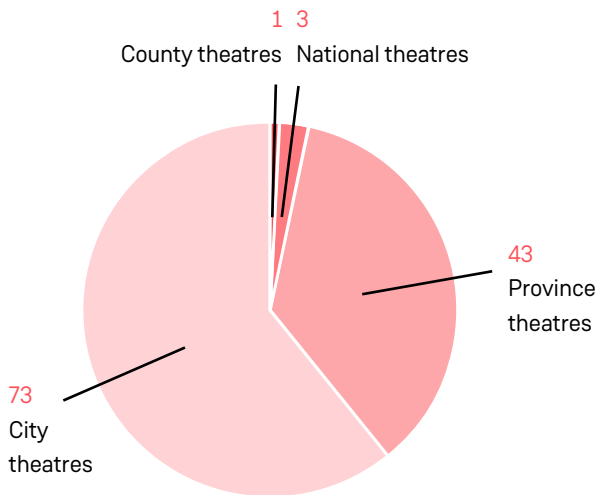
According to the “Theatre in Poland 2016” yearbook, there are 795 theatres and ensembles of various size, status, nature and organisational subordination operating in the country.

Public theatres constitute the largest group of theatres in Poland. Three national theatres (National Theatre in Warsaw, Grand Theatre – Polish National

Opera in Warsaw, the National Old Theatre in Cracow) are directly financed from the state budget by the Minister of Culture and National Heritage. The remaining stages are funded by local government authorities of various levels (resulting from the decentralisation that happened gradually between 1990 and 1999, after the introduction of political transformation). These theatres operate under the Act on 25th October 1991 on organizing and engaging in cultural activity (together with the amendment in 2012).

Most public theatres are repertory theatres with diversified nature of operations – 63 drama theatres, 22 musical theatres, 25 puppet theatres, 5 dance and movement theatres, and 5 “other” theatres. Over the last 25 years, their number has not declined. Recently, local government authorities have even established several new theatre institutions – e.g. Kuyavia-Pomerania Musical Theatre in Toruń, Variete Theatre in Cracow, and City Theatre in Leszno.

#### PUBLIC THEATRES



Source: Own study – “Theatre in Poland 2016”.

Public theatres usually have their own office and most of them employ permanent artistic ensembles. The directors are usually elected in a competition procedure for three to five years. There are approx. 4,500 people employed in artistic ensembles. There are 1,610 full-time employed actors and actresses, 318 singers, 363 puppeteers, 544 dancers, 10 mimes and 609 choir members.

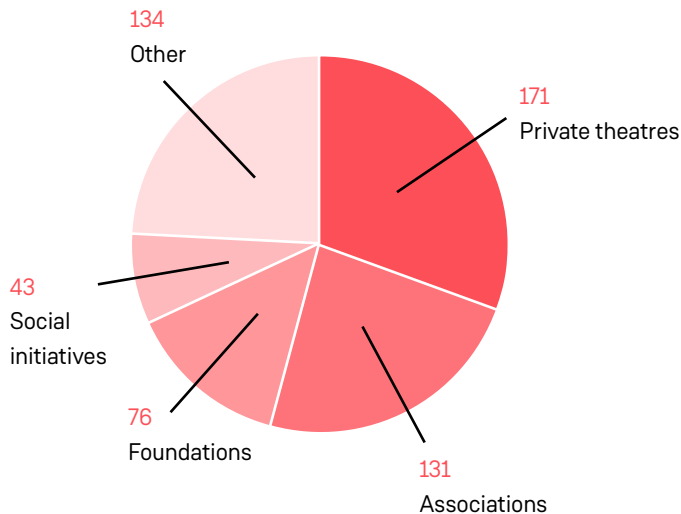
In 2015, the total budget of all public theatres amounted to PLN 1,078,132,780, whereas subsidies constituted on average 60% – 70% of all revenues.

Public theatres show on average 800 premieres per season and give almost 30,000 performances of 2,600 art plays remaining in a changing repertoire. They offer almost 50,000 seats for their audience and are visited by approximately 5,700,000 spectators in a season.

Public funds are also used in financing the activity of smaller groups and theatres operating within the structure of other cultural institutions, in cultural centres, in so called umbrella institutions. The biggest of such “centres” include the Cultural Centre in Lublin (Teatr Provisorium, Kompania Teatr, Scena Prapremier inVitro, Lubelski Teatr Tańca, Teatr Maat Projekt) and Residency Centre – Working Scene in Poznań. There are 120 such ensembles operating within urban and municipal cultural institutions.

Beside the public sector, Polish theatres operate also in all other sectors of economy: there are private theatres, theatres run by foundations and associations (under the Act on public benefit activity and voluntary service), as well as completely independent organisms, referred to as social initiatives.

#### NON-PUBLIC THEATRES

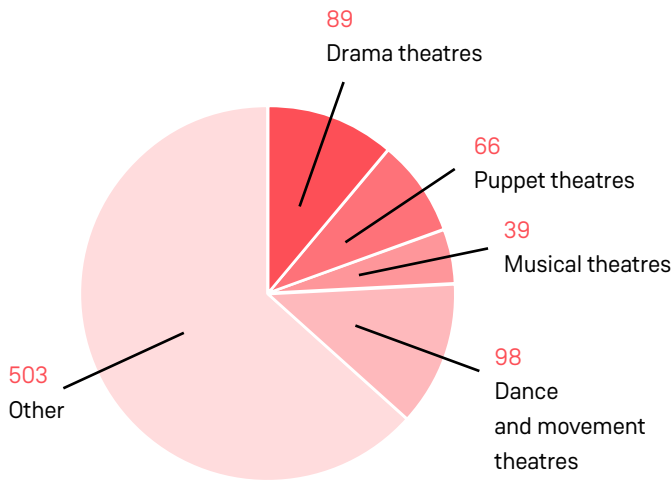


Source: Own study – “Theatre in Poland 2016”.

Non-public theatres prepare about 750 premieres in a season and have over 3,000 titles on their posters, although most of them are not repertory theatres. Quite often they do not have their own offices and sometimes they have a group of permanent collaborators.

120 public theatres and 674 theatres of other sectors can be divided also by the nature of their activities. In many cases, it is impossible to classify them as theatres as do not want to limit themselves or specialize in one type of performances.

#### CLASSIFICATION OF THEATRES BY TYPE OF THEIR ACTIVITIES



Source: Own study - "Theatre in Poland 2016".

Each volume of the "Theatre in Poland" yearbook, except for documentation, contains a detailed analysis of presented data. As information is collected directly from theatres and institutions, in the same manner for seven years, the comparison of data allows us to observe changes and tendencies visible only thanks to such statistics. For example: 795 theatres, which are documented in the "Theatre in Poland 2016" yearbook, in the season 2014/2015, gave 1,526 premieres, out of which 124 premieres were pre-premieres, which means as much as 8% of the new repertoire are the first adaptations of texts on stages. Because it was similar in the previous season, one could draw a conclusion that the small number of pre-premiere performances proves, on the one hand, that theatres reach

for tested repertoire, but on the other hand they are highly careful in taking decisions that may constitute an artistic and financial risk. 51% of all premieres (781) took place in public theatres. At the same time, 79% of all pre-premieres took place in public theatres. Conclusion – public theatres are less scared to take risks. As much as 74 out of 124 pre-premieres were the pre-premieres of Polish contemporary theatres.

Comparing data from several yearbooks, it is possible to observe changes in the organizational system, finances, employment structure etc. It is possible to analyse the repertoire, the activity of individual artists and institutions, their mobility and prizes received so that, in consequence, it is possible to find answers to questions that are raised from time to time in the public debate such as: reduction in core subsidies by organisers, reduction in the size of permanent theatre ensembles, successes at festivals contributing to the effectiveness of operations of institutions and the artistic quality of performances.

For example, the increase in the interest in opera which has been observed for many years – both in classical and contemporary opera – is very interesting. Over the season 2014/2015, there were as many as 55 opera premieres, 12 out of which were adaptations of contemporary works, while 8 out of 10 pre-premieres were the premieres of Polish contemporary operas.

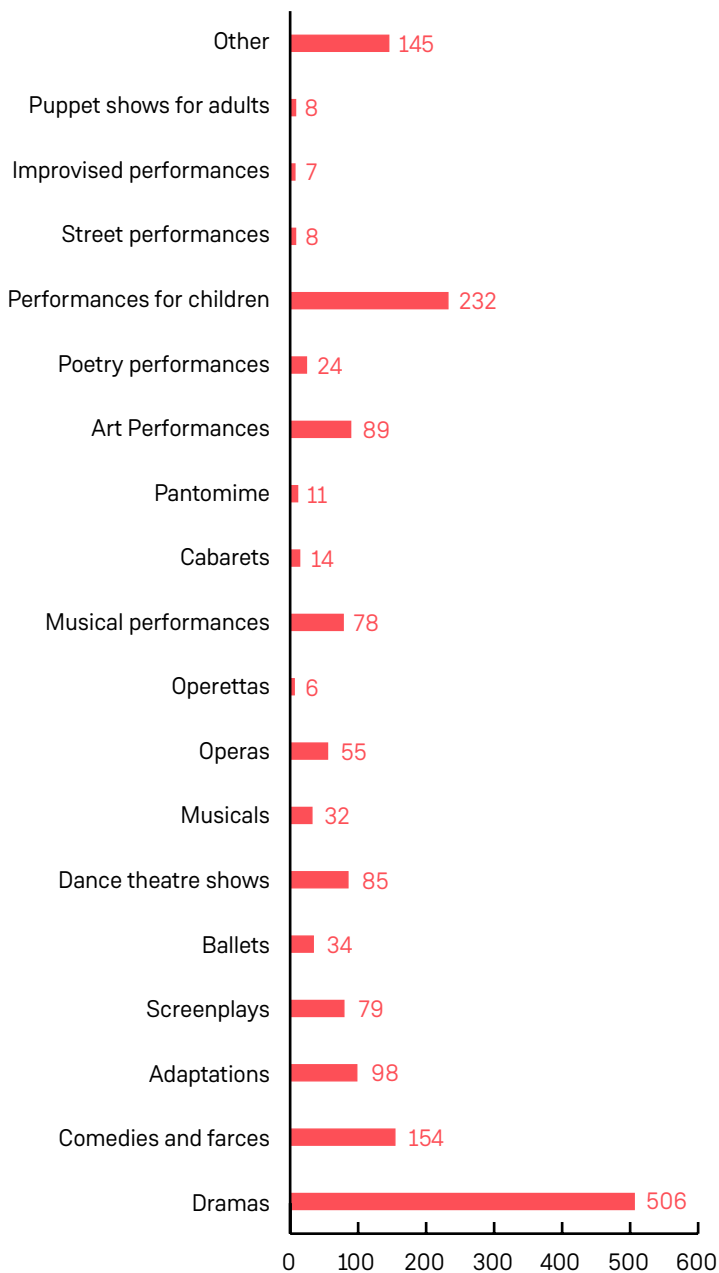
It is also possible to track repertoire trends based on the statistics of genres. See the table on page 112 to notice the premieres of the 2014/2015 season, according to their genres.

There are 795 theatres operating in 142 cities and towns, the biggest of them located in the capital cities of 16 provinces. This number includes both powerful public institutions – repertory theatres, as well as small ensembles and groups working on an occasional basis. Thus, the number itself does not say a lot about their size or organisational status, but it shows their variety.

The prices of theatre tickets vary (from PLN 20 to PLN 200) depending on the city, the value of subsidies, the nature of performance, etc. The highest are the subsidies, the cheaper are theatre tickets. Moreover, theatres – except for private ones – provide the audience with the entire system of discounts for children, big families, students, unemployed persons, pensioners, etc. All theatres use electronic booking and ticket sales systems, as well as run their own websites and fan pages in social media. More and more theatres play also for tourists in the summertime. Their repertoires include performances with subtitles in English, audio-description or sign language interpreting services.



## SEASON PREMIERES OF 2014/2015 BY PERFORMANCE TYPE



Source: Own study - "Theatre in Poland 2016".

## NUMBER OF THEATRES OPERATING IN THE BIGGEST CITIES, BY TYPE OF THEIR ACTIVITY

	DRAMA THEATRES	MUSICAL THEATRES	PUPPET THEATRES	DANCE AND MOVEMENT THEATRES	OTHER	TOTAL
WARSAW	29	9	14	30	109	191
CRACOW	10	4	4	8	51	77
WROCŁAW	4	4	3	11	31	53
POZNAŃ	2	2	1	5	28	38
ŁÓDŹ	4	2	6	4	21	37
GDAŃSK	1	1	2	11	16	31
LUBLIN	7	1	1	4	15	28
BIAŁYSTOK	1	1	4	4	11	21
SZCZECIN	2	2	2	2	12	20

Source: Own study – “Theatre in Poland 2016”.

## FESTIVALS

The yearbook also monitors the phenomenon of so called “festivalization” of theatre life. Year by year, the number of theatre festivals is increasing and exceeded 440 in 2016. Out of them, 122 are international festivals or festivals with international aspects. Their breakdown is as follows:

- festivals of drama theatres – 101 (including 20 international festivals and 28 festivals of monodramas and small forms);
- festivals of alternative theatres and groups – 58 (including 15 international festivals);
- festivals of musical theatres and vocal competitions – 43 (including 18 international festivals);
- festivals of dance theatres and choreographic competitions – 48 (including 28 international festivals);
- festivals of puppet theatres – 29 (including 16 international festivals);

- festivals of street theatres – 21 (including 17 international festivals);
- festivals of mixed programmes, with the presence of various art performance – 73 (including 5 international festivals);
- festivals of amateur theatres – 53 (including 4 international festivals).

The process of festivalization influences the mobility of theatres, which is proved by the documentation contained in the yearbook. Theatres travel a lot. Over the season 2014/2015, as many as 420 theatres and ensembles showed their performances as guests or participated in festivals. There were 3,613 trips through the country and 288 foreign travels. The yearbook records all these visits and all received prizes very carefully.

Apart from the festival life, the mobility of theatres has been supported by special programmes of the Ministry of Culture and National Heritage for many years. Foreign trips are co-financed by the Adam Mickiewicz Institute and the national Theatre Institute of Zbigniew Raszewski. The Theatre Institute also organises tours of performances chosen in the contest under the title “Theatre Poland”. In this year’s edition, 18 performances will visit tens of towns, in which no theatre operates on a daily basis.

## **ABOUT THE THEATRE INSTITUTE OF ZBIGNIEW RASZEWSKI**

The Theatre Institute of Zbigniew Raszewski is an institution directly reporting to the Ministry of Culture and National Heritage. It documents, promotes and animates the Polish theatre life. It also undertakes and supports research and educational activity. It is the publisher of books and online magazine on Polish theatre in English language – “Polish Theatre Journal” ([www.polishtheatrejournal.com](http://www.polishtheatrejournal.com)). It runs a specialist bookshop named Prospero ([www.prospero.e-teatr.pl](http://www.prospero.e-teatr.pl)) and the biggest theatre-related virtual portal in the world named [www.e-teatr.pl](http://www.e-teatr.pl), which combines the specific characteristics of a daily newspaper, virtual archive and platform. Each day, over 25,000 users visit the website. It is the organizer and publisher of an electronic Polish Theatre Encyclopaedia ([www.encyklopediateatru.pl](http://www.encyklopediateatru.pl)) (200,00 monthly views), which collects and presents digital source materials, databases, historic calendars and multimedia related to the history of theatre in Poland. It is also occupied with research studies on theatres by organising industry conferences and specialist lectures, as well as publishing reports and analyses.

The Theatre Institute is the organizer of its own programmes and the coordinator of the programmes of the Ministry of Culture and National Heritage that support various aspects of theatre life. It organized, among others:

- Nationwide Contest for the Exhibition of Polish Contemporary Art;
- Contest for the Adaptation of Historic Works of Polish Literature “Live Classics”;
- Jan Dorman Contest (co-financing the creation of special performances to be presented in schools and kindergartens);
- Theatre Poland ;
- Theatre Photography Contest;
- Contest for the best master thesis in the field of theatre, show and performance;
- Scientific and publishing contest;
- Summer in Theatr.

Full details are available at [www.institut-teatralny.pl](http://www.institut-teatralny.pl).



#### SELECTED PUBLICATIONS

Publications available (in electronic version):

- Report “Theatre craftspeople”, [http://www.institut-teatralny.pl/upload/files/Rzemie%C5%9Blnicy%20teatralni%202013\\_raport.pdf](http://www.institut-teatralny.pl/upload/files/Rzemie%C5%9Blnicy%20teatralni%202013_raport.pdf) [accessed on: October 10, 2016].
- Report “Study on theatre audience in the capital city” <http://www.encyklopediateatru.pl/ksiazka/464/raport-badanie-publicznosci-teatrow-stolicy> [accessed on: October 10, 2016].
- Report “Class differences in lifestyle and attitude towards theatre” <http://www.institut-teatralny.pl/upload/files/Klasowe-zroznicowanie-stylow-zycia-a-stosunek-do-teatru-raport.pdf> [accessed on: October 10, 2016].
- Report “Theatre education in primary schools” <http://www.institut-teatralny.pl/upload/files/Edukacja-teatralna-w-szkolach-podstawowych-raport-Institut-Teatralny.pdf> [accessed on: October 10, 2016].

“Theatre in Poland” yearbooks are available in the printed form in the Prospero bookstore and in the electronic version at [www.encyklopediateatru.pl](http://www.encyklopediateatru.pl)

Edited by: Dorota Buchwald

# MONUMENTS

The National Heritage Board of Poland

Monuments are one of the most important cultural resources for any society. Monuments, understood as immovable or movable property, their parts or components, man-made or related to human activity and serving as a testimony to bygone eras or past events, the preservation of which is in the social interest due to its historical, artistic or scientific value, may play an important role in shaping collective historical memory. Properly maintained and wisely managed monuments may constitute a significant factor determining the aesthetic values of a landscape. Monuments have a pro-development potential and, for instance, may have a positive impact on the development of tourism or constitute an important resource used by creative industries. Monuments may also contribute to the social development. They may become a common value for a local community, stimulating cooperation and inspiring local inhabitants to undertake social actions and, therefore, building social capital.

The volume of monuments in Poland may be proved by the number of historic monuments record sheets included in the National Registry of Monuments kept by the General Conservator of Monuments. In 2014, there were 183,192 record sheets of immovable monuments. In 2015, there were 412,276 record sheets of movable monuments. The number of archaeological monuments entered to the National Registry of Monuments amounts to approx. 500,000.

Due to their historical, scientific and artistic values, some monuments are under legal protection of the state. The most common form of protection is an entry to the register of monuments. The register of monuments is kept for each province by a territorially competent Province Conservator

## NUMBER OF RECORD SHEETS OF IMMOVABLE AND MOVABLE MONUMENTS BY PROVINCE

PROVINCE	RECORD SHEETS OF IMMOVABLE MONUMENTS*	RECORD SHEETS OF MOVABLE MONUMENTS**	TOTAL
Dolnośląskie Province	15,429	66,330	81,759
Kujawsko-pomorskie Province	12,202	22,534	34,736
Lubelskie Province	14,235	27,694	41,929
Lubuskie Province	10,626	10,586	21,212
Łódzkie Province	7,147	24,393	31,540
Małopolskie Province	13,146	34,290	47,436
Mazowieckie Province	14,362	42,560	56,922
Opolskie Province	5,445	13,508	18,953
Podkarpackie Province	10,800	25,979	36,779
Podlaskie Province	7,697	12,937	20,634
Pomorskie Province	10,481	15,572	26,053
Śląskie Province	7,325	20,954	28,279
Świętokrzyskie Province	4,181	17,208	21,389
Warmińsko-mazurskie Province	14,014	12,566	26,580
Wielkopolskie Province	23,465	51,215	74,680
Zachodnio-pomorskie Province	12,637	13,950	26,587
<b>TOTAL</b>	<b>183,192</b>	<b>412,276</b>	<b>595,468</b>

\* As of 31st March, 2014

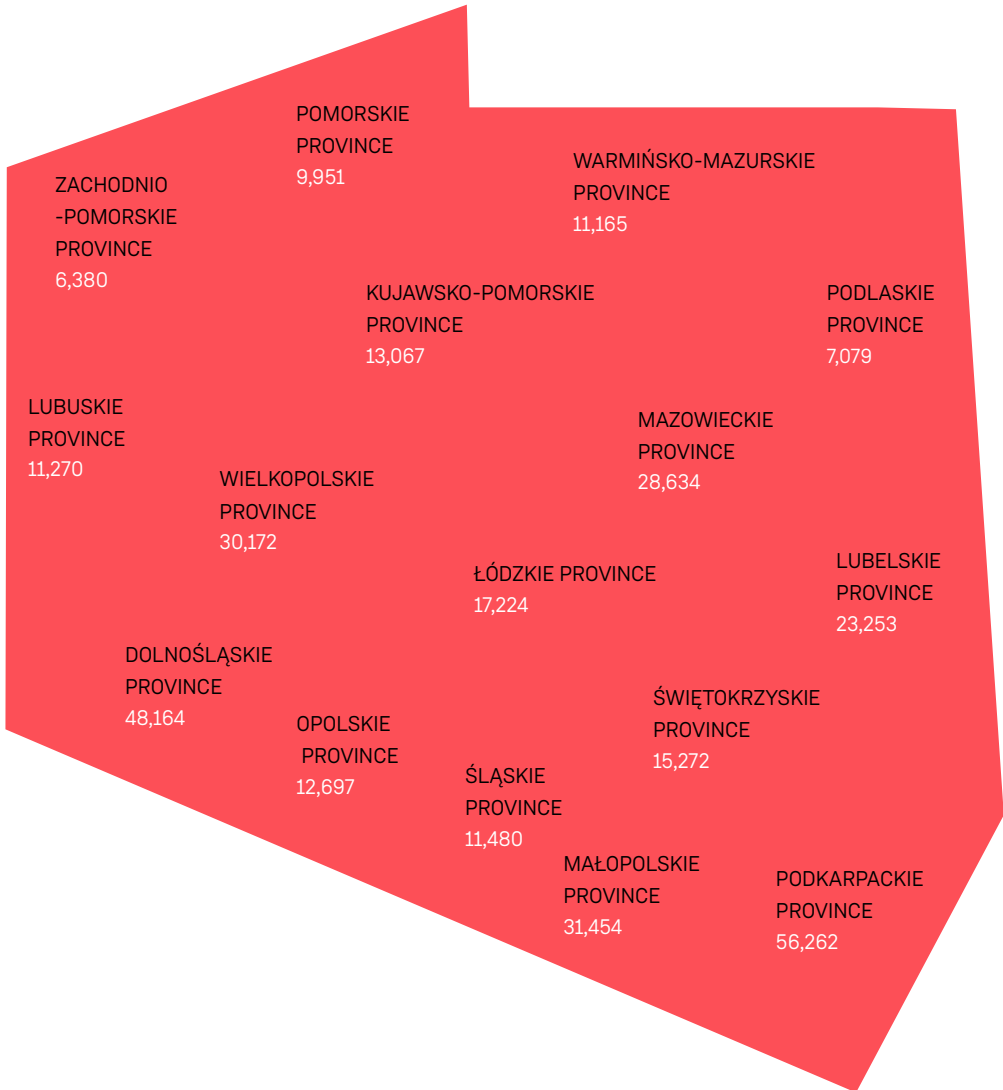
Source: The National Heritage Board of Poland

\*\* As of 21st December, 2015

of Monuments. By administrative decision, there are immovable, movable and archaeological monuments entered to the register. For the time being,<sup>21</sup> there are 75,331 immovable monuments, 250,449 movable monuments and 7,744 archaeological monuments entered to the register of monuments.

21 As of 30th June 2016

NUMBER OF REGISTERED MONUMENTS  
(IMMOVABLE, MOVABLE AND ARCHAEOLOGICAL MONUMENTS)

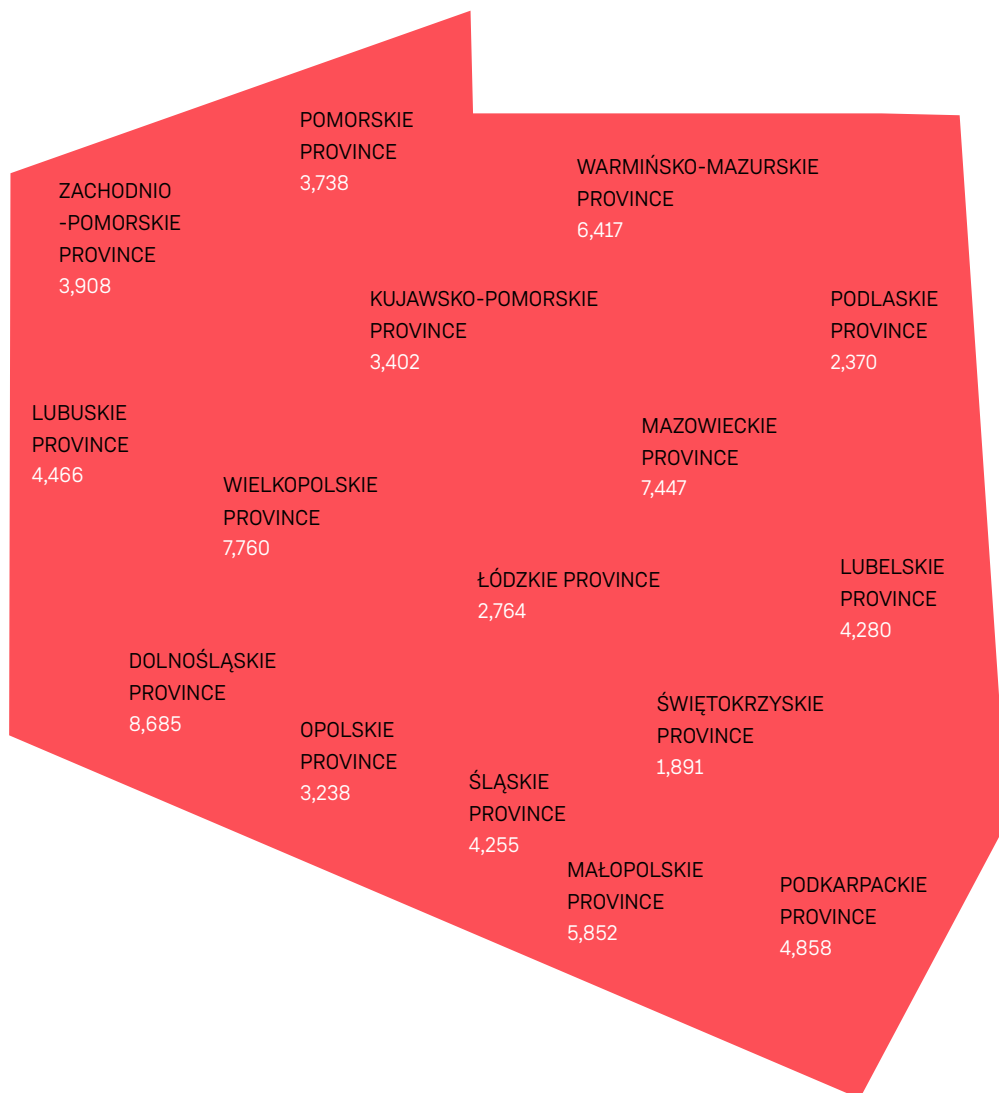


Total number of monuments  
registered in Poland:

333,524

Source: The National Heritage Board of Poland

## NUMBER OF REGISTERED IMMOVABLE MONUMENTS BY PROVINCE



Total number of immovable monuments registered in Poland:

**75,331**

Source: The National Heritage Board of Poland



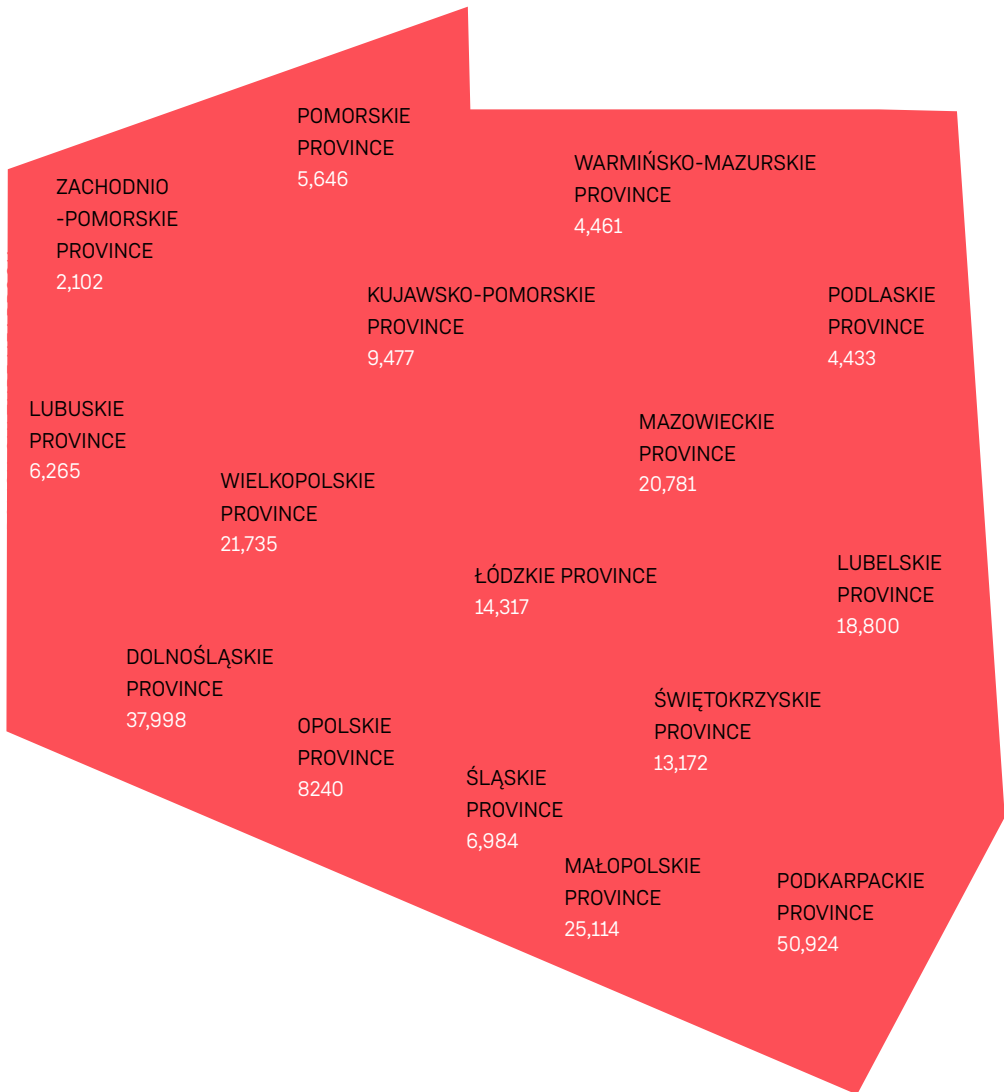
## NUMBER OF REGISTERED IMMOVABLE MONUMENTS

NO.	PROVINCE	URBAN PLANS	SACRED MONUMENTS	DEFENSIVE MONUMENTS, INCLUDING CASTLES	INDUSTRIAL AND TECHNICAL MONUMENTS	ECONOMIC MONUMENTS	RESIDENTIAL MONUMENTS	
1	Dolnośląskie Province	132	1,378	277	413	663	2,697	
2	Kujawsko-pomorskie Province	20	539	152	175	270	662	
3	Lubelskie Province	41	822	153	116	241	766	
4	Lubuskie Province	32	553	143	133	257	2,437	
5	Łódzkie Province	31	512	43	171	103	716	
6	Małopolskie Province	54	920	153	119	362	1,784	
7	Mazowieckie Province	118	989	127	337	304	2,454	
8	Opolskie Province	31	570	95	141	217	1,206	
9	Podkarpackie Province	49	1,076	133	103	270	1,506	
10	Podlaskie Province	68	514	18	88	111	717	
11	Pomorskie Province	57	497	177	201	323	1,231	
12	Śląskie Province	64	601	71	288	273	1,860	
13	Świętokrzyskie Province	30	499	47	79	79	282	
14	Warmińsko-mazurskie Province	63	605	148	311	542	2,642	
15	Wielkopolskie Province	131	1,155	78	324	747	1,888	
16	Zachodnio-pomorskie Province	53	869	96	181	204	485	
17	Total	974	12,099	1,911	3,180	4,966	23,333	

Source: The National Heritage Board of Poland

	COURTS AND PALACES	PUBLIC SERVICE FACILITIES	COMMUNICATION	CEMETERIES	GREEN MONUMENTS	SMALL ARCHITECTURE	OTHER	TOTAL
	795	725	16	331	828	51	379	8,685
	594	219	4	130	407	11	219	3,402
	483	225	52	394	521	139	327	4,280
	284	195	3	59	199	19	152	4,466
	309	193	7	143	378	25	133	2,764
	464	368	32	392	395	131	678	5,852
	776	633	26	378	857	76	372	7,447
	192	183	10	125	217	73	178	3,238
	358	299	17	272	314	165	296	4,858
	107	162	5	321	98	27	134	2,370
	322	275	11	120	271	31	222	3,738
	233	398	9	80	185	38	155	4,255
	210	85	11	182	222	24	141	1,891
	377	304	15	533	408	270	199	6,417
	1,067	544	14	340	1,032	34	406	7,760
	377	307	26	294	745	18	253	3,908
	6,948	5,115	258	4,094	7,077	1,132	4,244	75,331

## NUMBER OF REGISTERED MOVABLE MONUMENTS BY PROVINCE

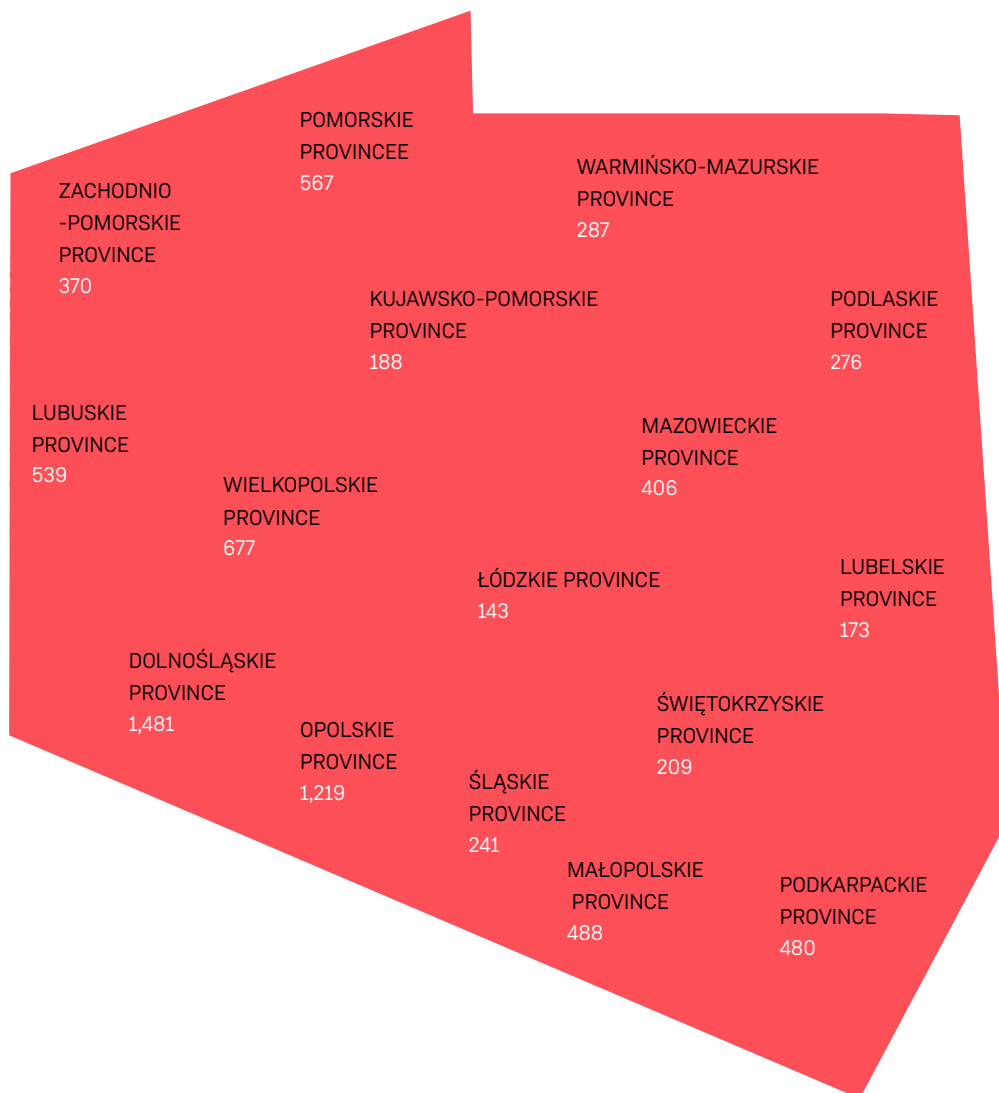


Total number of movable  
monuments registered in Poland:

**250,449**

Source: The National Heritage Board of Poland

## NUMBER OF REGISTERED ARCHAEOLOGICAL MONUMENTS BY PROVINCE



Total number of archaeological  
monuments registered in Poland:

**7,744**

Source: The National Heritage Board of Poland

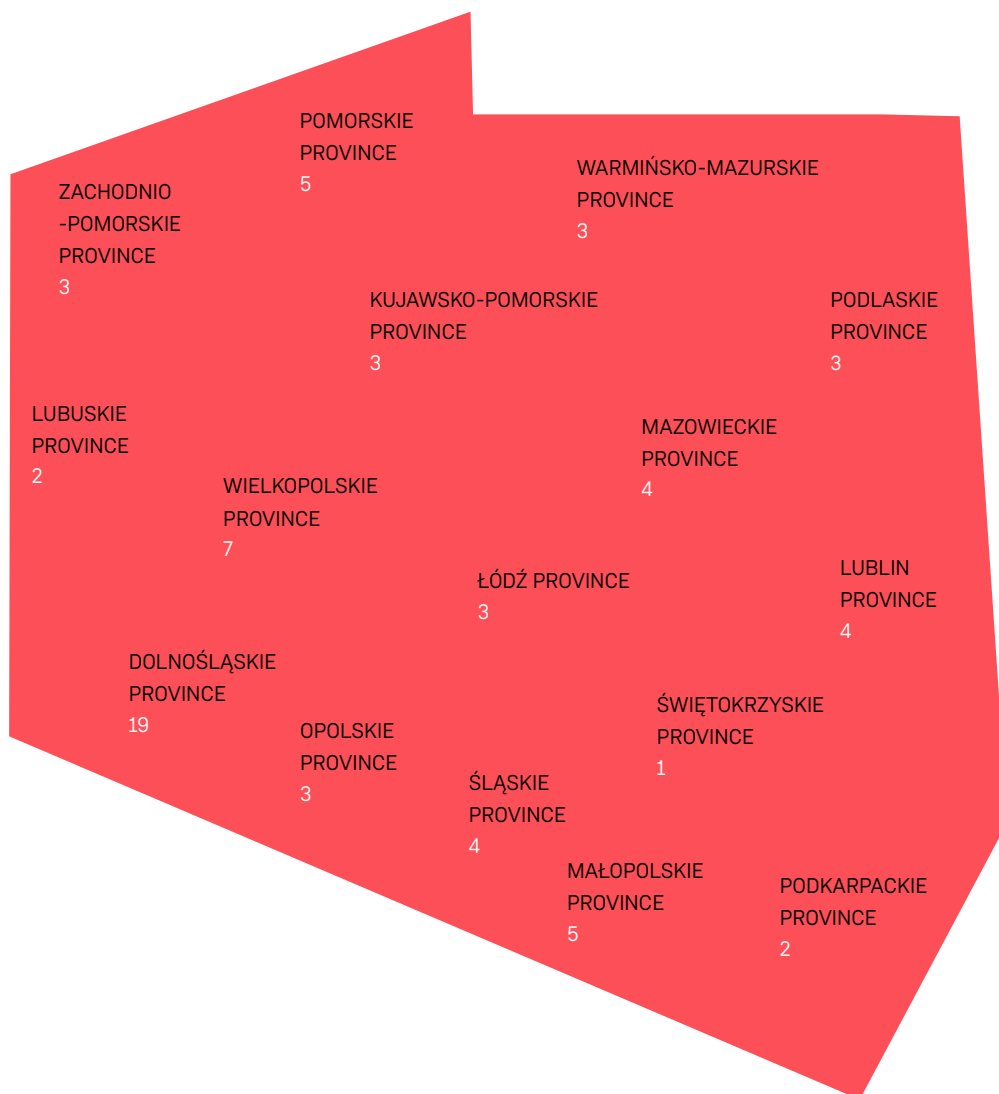
NUMBER OF ARCHAEOLOGICAL MONUMENTS ENTERED INTO THE REGISTER OF MONUMENTS KEPT BY PROVINCE MONUMENT CONSERVATORS

NO.	PROVINCE	MOUNDS	SETTLEMENTS AND ENCAMPMENTS	GRAVE FIELDS	COMMODITY PRODUCTION AND EXPLOITATION SITES	OTHER	TOTAL
1	Dolnośląskie Province	250	937	180	31	83	1,481
2	Kujawsko-pomorskie Province	155	16	10	0	7	188
3	Lubelskie Province	50	6	97	2	18	173
4	Lubuskie Province	46	374	89	4	27	540
5	Łódzkie Province	70	23	39	0	11	143
6	Małopolskie Province	46	255	25	13	148	487
7	Mazowieckie Province	82	224	69	10	21	406
8	Opolskie Province	100	877	50	30	162	1,219
9	Podkarpackie Province	62	274	74	2	69	481
10	Podlaskie Province	51	39	181	1	4	276
11	Pomorskie Province	118	197	232	11	9	567
12	Śląskie Province	42	96	24	5	74	241
13	Świętokrzyskie Province	26	78	23	11	71	209
14	Warmińsko-mazurskie Province	164	48	48	0	27	287
15	Wielkopolskie Province	249	289	113	3	22	676
16	Zachodnio-pomorskie Province	243	69	53	1	4	370
17	Total	1,754	3,802	1,307	124	757	7,744

Source: The National Heritage Board of Poland

Immovable and archaeological monuments, which are particularly important for the Polish history and culture, may be recognized as *Historical Monuments* by the President of Poland. In the territory of Poland, there are 71 objects qualified to this respected group under 60 Presidential Decrees. For another 13 applications for the recognition of Historical Monuments, there is an ongoing procedure for assessment and verification of criteria that must be met by monuments to be recognized as *Historical Monuments*.

## NUMBER OF SITES AND OBJECTS RECOGNIZED AS HISTORICAL MONUMENTS BY PROVINCE

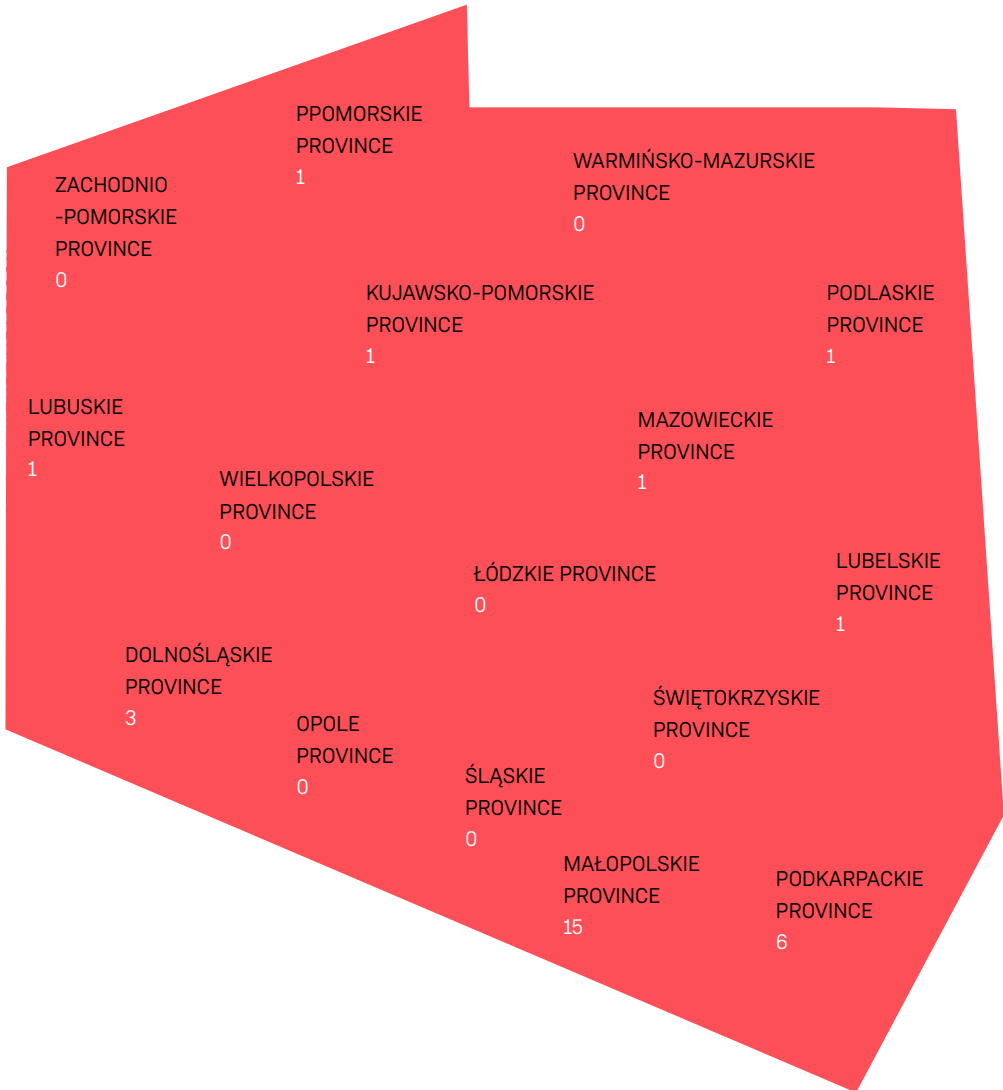


Number of sites and objects  
recognized as Historical  
Monuments in Poland:

71

Source: The National Heritage Board of Poland

## NUMBER OF SITES AND OBJECTS INCLUDED IN THE UNESCO WORLD HERITAGE LIST BY PROVINCE



Total number of UNESCO sites and objects in Poland:

**30**

Source: The National Heritage Board of Poland

The last category of objects that are worth paying attention to are sites included in the UNESCO World Cultural and Natural Heritage. The entry of an object into the UNESCO World Heritage List means that it presents universal and exceptional values on a global scale, recognized as worth preserving by the international community. In Poland, there are 30 objects recognized as world heritage, while some of them were entered to the list as serial objects, whose values enable them to be recognized as world heritage in a precisely selected group. In total, Poland has 14 entries to the UNESCO World Heritage List, out of which 13 entries were made due to their outstanding cultural value and 1 was made due to its outstanding environmental value.

## **CULTURAL HERITAGE IN SOCIAL RESEARCH / THE NATIONAL HERITAGE BOARD OF POLAND**

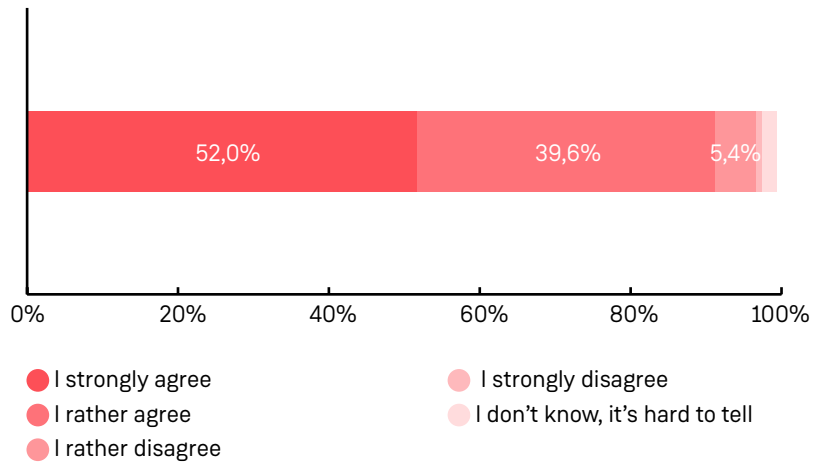
The contemporary approach towards national heritage assumes that not only experts, but also the society decide about the meaning of the traces of the past. On the one hand, the past shapes human attitudes, cultural codes, thinking patterns, but on the other hand it is the society that decides on what values, ideas, places, objects or memory should be preserved for the future generations. For this reason, knowledge on relations between the legacy of the past and the community is so crucial within the meaning of cultural, social and economic interdependencies, as well as issues related to the protection of national heritage.

As reported by the study<sup>22</sup> of the National Heritage Board of Poland, national heritage plays an incredibly important role in social life and has commonly recognized values. In this context, the most important role of national heritage for Poles is its role as an asset handed down from generation to generation, which cements the commemoration of common history.

- 22 The study has been conducted within the project: *“HnM – Heritage near Me. National Heritage Values for Local Community.”* It was conducted by PBS Sp. z o.o. at the request of the National Heritage Board of Poland in the territory of Poland and Norway in May and June 2015. In Poland, the study was carried out in the group of 1,067 adult Poles, based on the CAPI methodology. During the implementation of the study, such demographic variables as sex, age, region of residence, place of residence and education were controlled. The sample was drawn with the use of random drawing in layers.



TO WHAT EXTENT DO YOU AGREE WITH THE STATEMENT THAT NATIONAL HERITAGE IS VALUABLE BECAUSE IT IS TESTIMONY TO OUR HISTORY THAT SHOULD BE PASSED ON TO FUTURE GENERATIONS?



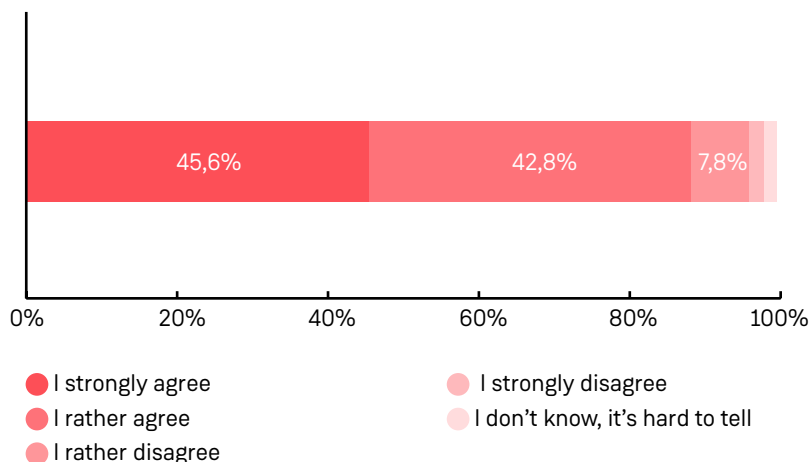
Source: National Heritage Board of Poland 2015, N=1,067

The importance of national heritage for the feeling of belonging and being related to national origin is confirmed by the findings of the research conducted by the National Centre for Culture, Poland / TNS<sup>23</sup>. 92% of Poles declare that patriotism consists of teaching national values to children in family, 91% – caring for monuments, and 90% – caring for local customs and traditions.

Cultural resources are also relevant for the shaping of local patriotic attitudes. Over three quarters of respondents (78.2%) believe that national heritage is crucial for a local community. 89.7% of respondents believe that it has a value because it can make a place of residence exceptional. Other values of national heritage important for the studies of local communities referred to the impact on the feeling of pride about the place of residence (88.4% of positive answers) and creating the possibility of spending free time (86.4%). Almost three in four respondents (73.4%) are convinced that national heritage brings economic potential, therefore, it may be a source of income, business operations, new employment and new enterprises in local communities.

23 National Centre for Culture, Poland / TNS, Study conducted for the purposes of multi-annual governmental programme “Independent”, Warsaw 2016, publication in preparation

TO WHAT EXTENT DO YOU AGREE WITH THE STATEMENT THAT NATIONAL HERITAGE IS VALUABLE BECAUSE IT MAKES IT POSSIBLE TO BE PROUD OF ONE'S PLACE OF RESIDENCE?



Source: National Heritage Board of Poland 2015, N=1,067

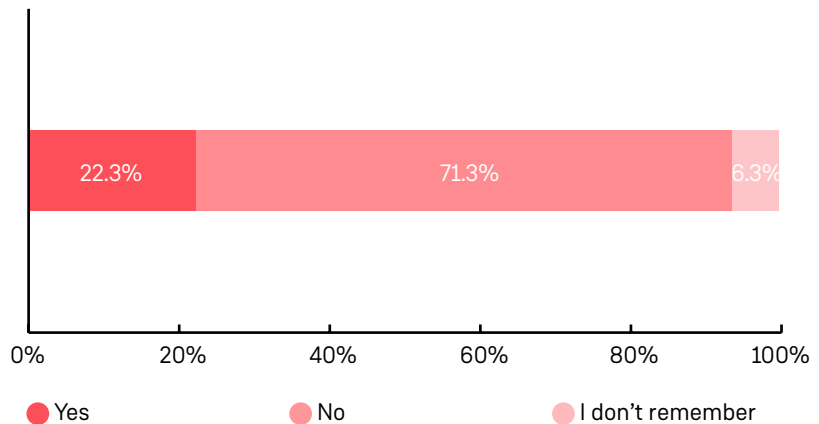
The vast majority of Poles (96%) like to look at historic buildings, appreciating their aesthetic values and harmony<sup>24</sup>. A similar percentage of Poles believe that it is necessary to renovate old buildings notwithstanding the costs (33%) or renovate them only when costs are not too high (30%). In the case of the first answer, it is however possible to observe an increase in positive answers between 2003 and 2010. Only 6% of people believe that it is possible to tear down old buildings and build modern houses in the same place. It is a fixed percentage of Poles, regardless of the year of study. As it follows from the National Heritage Board of Poland, 64.7% of Poles believe that national heritage should be absolutely preserved, and 25.6% believe that it should be preserved only when its adaptation to new functions is possible.

Despite the declaration on the meaning of national heritage for Poles, their engagement in its protection and their interest in active participation in exploring it is considerably lower. 62.9% of Poles know at least one monument near their place of residence, but less than half of respondents are interested in what happens to national heritage in their local area. There is

24 Polish Opinion Research Centre (CBOS) 2010, Poles on Architecture – Communication on Research, Warsaw 2010.

a classical transfer of responsibility for common good to public structures, which are then considered by Poles to be most responsible for the protection of monuments and the preservation of tradition, disregarding their personal role. At the same time, 85.7% of Poles see the need for investing public funds in the protection of monuments, while 84.7% of Poles believe that cultural institutions concerned with cultural heritage are needed, even though these persons do not often use the offer prepared, among others, by these institutions and targeted at the promotion of heritage. Less than one fourth of Poles took part in any activities related to national heritage in the recent 12 months. The most popular form of activities related to national heritage is sightseeing historical places (66.9% of people who participated in any activity – several answers were possible), visiting museums or exhibitions (41.3%), or participation in special events, such as walks, museum lessons and festivals (37.2%). A huge role in dissemination of such knowledge is played by television and the Internet.

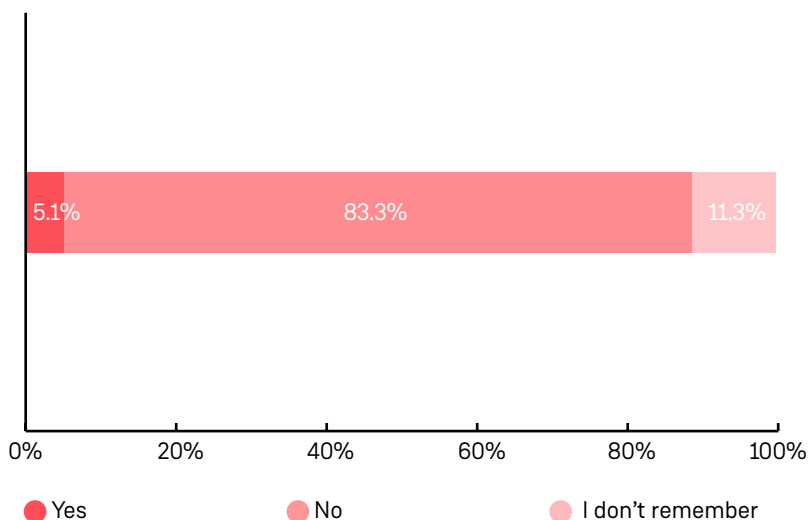
#### HAVE YOU PARTICIPATED IN ANY EVENTS/ACTIVITIES RELATED TO CULTURAL HERITAGE IN THE LAST 12 MONTHS?



Source: National Heritage Board of Poland 2015, N=1,067

The percentage of Poles who feel that they have an impact on the conservation status and usage of monuments is alarmingly low. At the same time, one in three Poles would be willing to commit his or her own time and social work on the preservation and protection of cultural heritage.

DO YOU HAVE ANY IMPACT ON WHAT HAPPENS TO CULTURAL HERITAGE IN YOUR LOCAL AREA?



Source: National Heritage Board of Poland 2015, N=1,067

## PLANS AND FORECASTS FOR 2017

- The importance of cultural heritage, particularly in the context of shaping collective memory, will be growing. Among Poles, the awareness considering the place of origin, both in the context of a “little homeland”, as well as the sense of national origin, will also increase. However, it is difficult to predict whether this tendency will translate to the higher engagement in actions for the protection of monuments and tradition, as well as the state of preservation of the monument substance, which will be largely dependent on the activity of state and local government authorities in that regard. However, it will be possible to observe further increase in the support for public spending on the preservation and protection of monuments.
- By observing public debate in main cities and considering recently adopted regulations, aimed at improving aesthetics in Poland, we may hope for the improvement in the state of the preservation of monuments and the increase in the interest of public opinion in the appearance of surroundings, including the state of historical objects.
- Due to the intensification of operations of the state bodies, related to the use of resources of cultural heritage in building social capital of Poles and

in historical policy, it is necessary to expect actions aimed at arranging the resources of objects entered to the register of monuments<sup>25</sup>.

- At the same time, during the next 2 years, it is necessary to expect a considerable expansion of the List of Historic Monuments, which constitutes a significant resource for implementing historical policy and strengthening the tendency for growing social interest in history.



## SELECTED PUBLICATIONS

- *Heritage near Me – Guide to Management of Heritage in Municipalities*, National Heritage Board of Poland, Warsaw 2016, [http://www.nid.pl/pl/Informacje\\_ogolne/Aktualnosci/Narol-publikacje/Dziedzictwo%20obok%20Mnie%20%E2%80%93%20poradnik%20zarz%C4%85dzania%20dziedzictwem%20w%20gminach.pdf](http://www.nid.pl/pl/Informacje_ogolne/Aktualnosci/Narol-publikacje/Dziedzictwo%20obok%20Mnie%20%E2%80%93%20poradnik%20zarz%C4%85dzania%20dziedzictwem%20w%20gminach.pdf) [accessed on: September 12, 2016].
- *Heritage near Me – Inspirations for Local Actions*, National Heritage Board of Poland, Warsaw 2016, [http://www.nid.pl/pl/Informacje\\_ogolne/Aktualnosci/Narol-publikacje/Dziedzictwo%20obok%20Mnie%20%E2%80%93%20inspiracje%20do%20dzia%C5%82a%C5%84%20lokalnych1.pdf](http://www.nid.pl/pl/Informacje_ogolne/Aktualnosci/Narol-publikacje/Dziedzictwo%20obok%20Mnie%20%E2%80%93%20inspiracje%20do%20dzia%C5%82a%C5%84%20lokalnych1.pdf) [accessed on: September 12, 2016].
- *National Programme for the Protection and Care of Historical Monuments for the period 2014–2017*, National Heritage Board of Poland, Warsaw 2015.
- *Socio-Economic Impact on Cultural Heritage. Report on Social Research*, National Heritage Board of Poland, Warsaw 2013, <http://www.nid.pl/upload/iblock/472/472e646a7a6f116cb09105f922695509.pdf> [accessed on: September 12, 2016].
- National Heritage Board of Poland's geoportal, available at: <http://mapy.zabytek.gov.pl> [accessed on: October 10, 2016].

Edited by: Anna Kozioł, Bartosz Skaldawski

25 As it follows from the National Heritage Board of Poland studies related to the verification of immobile and archaeological monuments entered into the register of monuments, over 1,000 monuments entered into the register ceased to exist and should be deleted from the register. One of the direction of activities adopted in the strategic governmental programme entitled National Programme for the Protection and Care of Historical Monuments for the period 2014–2017 consists in arranging the register of immovable monuments.

**2.**



**CULTURE FUNDING  
AND CULTURAL  
ECONOMICS**

# CULTURE FUNDING BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE

The Department of State Patronage of the Ministry  
of Culture and National Heritage

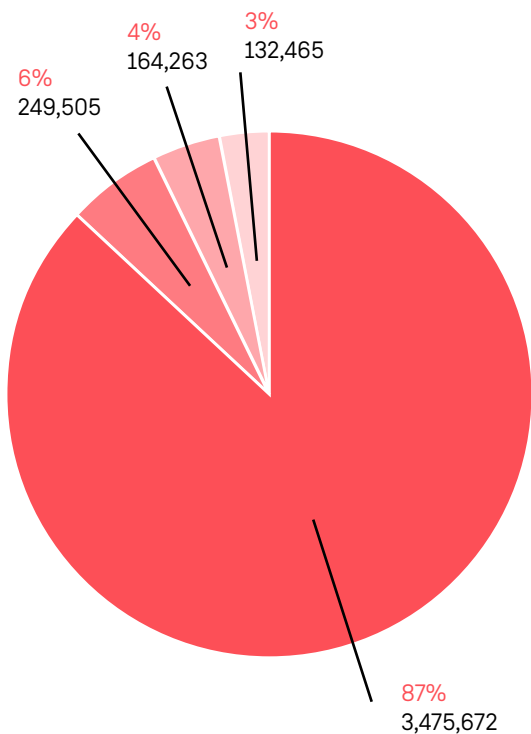
Each year, the following expenditures on culture and national heritage protection are planned under the Budget Act:

- state budget – Part 24. Culture and national heritage protection (which is at the disposal of the Minister of Culture and National Heritage);
- state budget – other parts (which are at the disposal of other ministers, the Chancellery of the President and governors of provinces), under which the expenditures described in Section 921 – Culture and national heritage protection are made;
- EU funds – Part 24;
- Fund for the Promotion of Culture – a special purpose fund managed by the Minister of Culture and National Heritage<sup>26</sup>.

The overall spending planned for 2016 from all the above-mentioned sources was PLN 4,021,905,000.00. The Minister of Culture and National Heritage manages as much as 94% of this amount, i.e. PLN 3,772,400,000.00. The remaining amount (PLN 249,505,000.00) is incurred by other administrators. The structure of expenditures on culture planned for 2016 is shown in figure on page 135.

26 Before 2015, the Minister of Culture and National Heritage had disposed of two special purpose funds – the Fund for the Promotion of Culture and the Fund for the Promotion of Creativity. The latter one has been wound up under the Act of 11th September 2015 on the amendment of the Act on Copyright and Related Rights and the Act on Gambling (Polish Journal of Law, Item 1639).

## EXPENDITURES ON CULTURE AND NATIONAL HERITAGE PROTECTION PLANNED FOR 2016 (IN PLN THOUSAND)



- State budget - Part 24
- State budget - Section 921 - other administrators
- Fund for the Promotion of Cul
- EU funds - Part 24

Source: Own study

The state budget expenditures on culture (Part 24 and Section 921 in respect of other administrators) planned for 2016 amounted to PLN 3,725,200,000.00 which represented 1.01% of the overall state budget spending and 0.2% of the gross domestic product. The above-indicated amount of planned culture spending is higher than the amount of corresponding expenditures incurred in 2015 by 6%.

The table presented on the following page illustrates the structure of culture spending under Part 24 and other parts of the state budget.



STRUCTURE OF EXPENDITURES UNDER PART 24 OF THE STATE BUDGET  
AND EXPENDITURES OF OTHER ADMINISTRATORS UNDER SECTION 921  
PLANNED FOR 2016

State budget expenditures under Part 24 CULTURE AND NATIONAL HERITAGE PROTECTION by sections of budget classification (in PLN thousand) TOTAL: 3,475,672				
Section	Amount	Part 24, Section 921 1,885,319	TOTAL	249,505
801 – Education and upbringing	861,106		54 – Office for War Veterans and Victims of Oppression	750
803 – Higher education	627,971		36 – State Treasury	2,500
750 – Public administration	67,467		31 – Labour	3,959
752 – National defence	124		32 – Agriculture	6,388
754 – Public security	84		28 – Science	8,000
854 – Educational upbringing care	33,601		30 – Education and upbringing	8,000
TOTAL	1,590,353		46 – Health	11,112
			43 – Religious denominations and national and ethnic minorities	15,304
			1 – Chancellery of the President of the Republic of Poland	30,000
			45 – Foreign Affairs	33,384
			29 – National defence	41,758
			85 – Provinces' budgets	88,350
		Budget part	Amount	
		State budget expenditures under Section 921 CULTURE AND NATIONAL HERITAGE PROTECTION by budget parts (in PLN thousand) TOTAL: 2,134,824		

## **EXPENDITURES UNDER PART 24 OF THE STATE BUDGET IN 2015**

The above table shows the structure of culture spending planned for 2016. To describe the allocation of funds administered by the Minister of Culture and National Heritage in details, it is necessary to refer to the expenses that have already been incurred. This part and the following two parts illustrate the expenditures incurred by the Ministry of Culture and National Heritage in 2015.

In 2015, the expenses incurred under Part 24 of the state budget added up to PLN 3,245,100,000.00. The greatest amount of expenditures incurred by the Minister of Culture and National Heritage constituted the expenses under Section 921 (PLN 1,690,000,000.00; 52%). The overall spending under other sections, such as educational upbringing care, public administration, national defence and public security were, amounted to PLN 91,800,00, i.e. 3% of the total expenses under Part 24.

IN SECTION 921, THE EXPENSES OF THE MINISTRY OF CULTURE AND NATIONAL HERITAGE INCLUDED THE FOLLOWING (AMOUNTS IN PLN MILLION):

Core grants for 75 cultural institutions (run by the Minister or co-run with local government units) as well as the Ossolineum, the Polish Film Institute and the Centre for Polish-Russian Dialogue and Understanding.	848.3
Special purposes subsidies for 63 cultural institutions, the Polish Film Institute and the Ossolineum.	441.2
Grants within the Minister's Programmes awarded to more than 1,100 entities (including: over 400 non-governmental organisations, nearly 350 local government cultural institutions, over 300 churches and religious organisations).	178.5*
Financing the activity of budgetary entities: The Head Office of the State Archives, three central archives, 30 regional archives, the Council for the Protection of Struggle and Martyrdom Sites and the Budget and Administration Bureau of the Ministry of Culture and National Heritage.	178.6

\* This is the total sum of subsidies from the state budget awarded within the Minister's Programmes. However, it must be noted that the grants within the Minister's Programmes are awarded also from the Fund for the Promotion of Culture; the total amount of grants awarded from this source is PLN 143.02 million. (This pool of grants is addressed below in the part entitled "European funds, co-financing of projects with the use of European funds and special purpose funds". In 2015, the subsidies in the total amount of PLN 321.5 million were granted under the Programmes of the Minister.

Source: Own study

EXPENDITURES IN UNIT 801 – EDUCATION AND UPBRINGING INCLUDE MAINLY THE FOLLOWING (AMOUNTS IN PLN MILLION):

Financing the activity of budgetary entities: 251 state art schools, Centre for Art Education and Centre for Training of Art School Teachers.	777.4
Core grants for 141 art schools with the rights of public schools.	41.9

Source: Own study

EXPENDITURES IN UNIT 803 – HIGHER EDUCATION INCLUDE MAINLY THE FOLLOWING (AMOUNTS IN PLN MILLION):

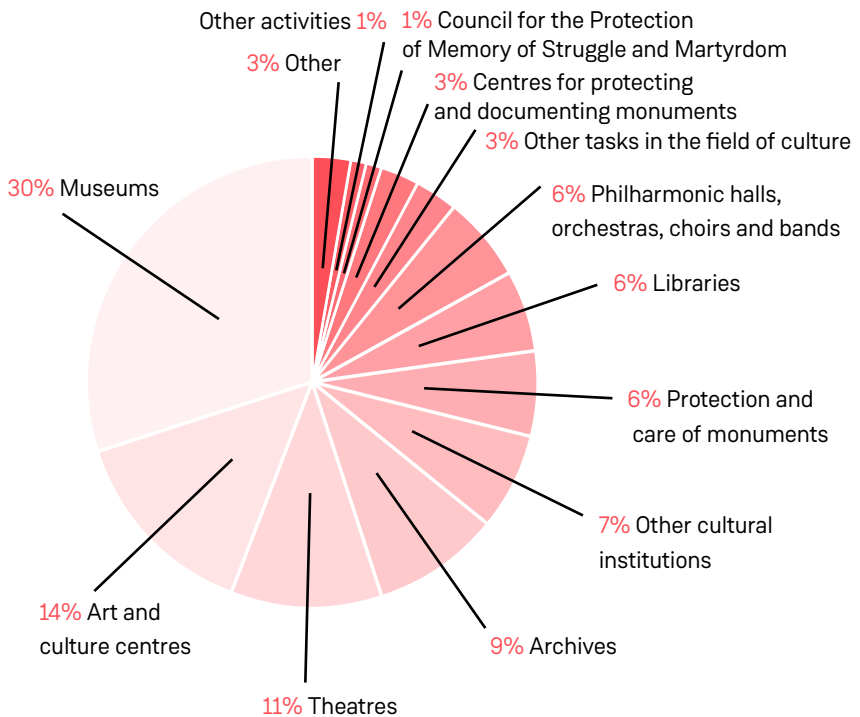
Subjective grants for 19 art schools.	582.1
Special purpose grants for investment projects for 13 art schools.	34

Source: Own study

## STRUCTURE OF EXPENDITURES IN PART 24 IN SECTION 921

The biggest share in the expenditures of the Ministry of Culture and National Heritage in section 921 constitute: museums (30%), art and culture centres (14%) and theatres (11%); full structure of expenditures in section 921 (i.e. percentage share in individual sections of budgetary classification) is presented in the figure below.

### EXPENDITURES IN SECTION 921 ACCORDING TO THE SECTIONS OF BUDGETARY CLASSIFICATION



\* The category "Other" is composed of the following sections of expenditures: Art galleries and art exhibition offices - 0.9%, The Polish Film Institute - 0.8%, Cinematographic institutions - 0.7%, The Centre for Polish-Russian Dialogue and Understanding - 0.3%, Cultural centres and establishments, community centres and clubs - 0.3%.

Source: Own study

## EU FUNDS AND SPECIAL PURPOSE FUNDS

From the budget of European funds and special purpose funds, the Minister of Culture and National Heritage awarded grants to more than 2,100 entities (amounts in PLN million):

From the European funds within the Operational Programme Infrastructure and Environment, EEA Financial Mechanism, Norwegian Financial Mechanism and other sources, grants were awarded to 99 entities, including: 27 local government cultural institutions, 20 non-governmental organisations, 15 art schools).	401.5
From the Fund of the Promotion of Culture under the Programmes of the Minister, subsidies were granted to more than 2,000 entities, including: approx. 80 non-governmental organisations and approx. 700 local government cultural institutions).	143.02
From the Fund of the Promotion of Creativity, subsidies were granted to 5 entities.	0.12

Source: Own study

Edited by: Division for Strategy, Analysis and Creative Sectors of the State Patronage Department, Ministry of Culture and National Heritage, based on the 2016 Budget Act of 25 February 2016 (Polish Journal of Laws, Item 278); Report on the Implementation of State Budget for the period commencing on 1st January 2015 and ending on 31st December 2015, Volume 1, State budget expenditures, Overview by parts, Council of Ministers, Warsaw, 2016, p. 2/30 – 34; Report on the Implementation of State Budget and European Funds Budget under Part 24 and Section 921 – Culture and National Heritage Protection for 2015, Ministry of Culture and National Heritage, Warsaw, May 2016, [http://www.mkidn.gov.pl/media/docs/budzet/20160620\\_budzet\\_sprawozdanie.pdf](http://www.mkidn.gov.pl/media/docs/budzet/20160620_budzet_sprawozdanie.pdf) [accessed on: 10th October, 2016]; and statements prepared by the Financial Department of the Ministry of Culture and National Heritage

# LOCAL GOVERNMENT SPENDING ON CULTURE

The National Centre for Culture, Poland

The territorial division of Poland covers three administrative levels:

- 16 provinces;
- 380 counties (including 66 county cities);
- 2,478 municipalities.

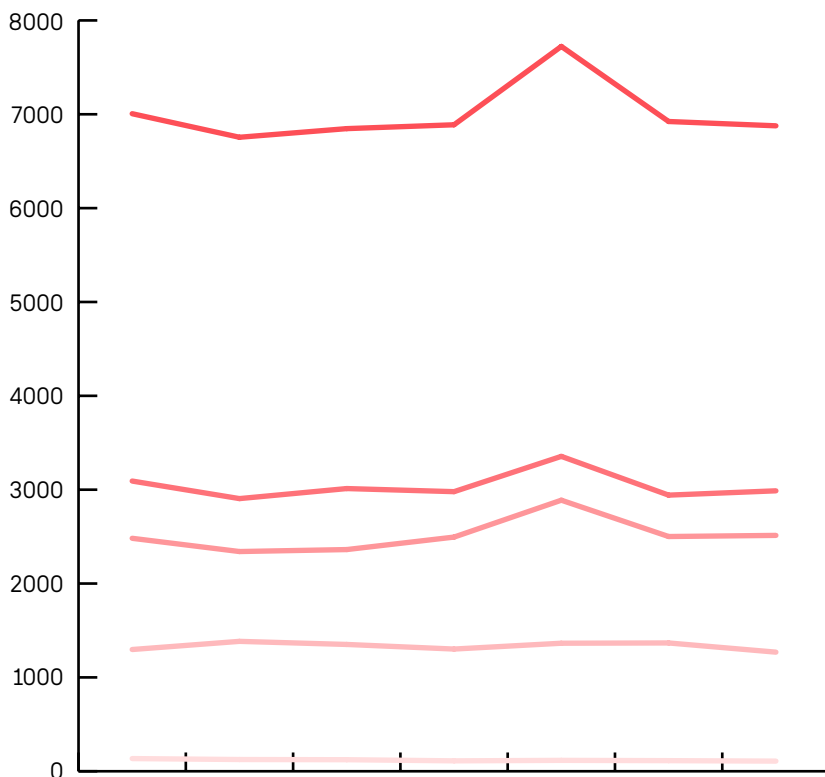
Each of the territorial units has been assigned with various tasks. The responsibility for promoting culture lies mainly within the activities of municipalities and county cities – the smallest units of local government are to the greatest extent responsible for financing culture from public funds in Poland. Their operations are supported by provinces. The role of counties in this scope is marginal.

As it follows from the agreed financial plans,<sup>27</sup> in 2016:

- local government authorities will spend PLN 6.877 billion on culture, including:
  - provinces: PLN 1.269 billion;
  - counties: PLN 0.108 billion;
  - municipalities without county cities: PLN 2.988 billion;
- county cities: PLN 2.513 billion;
- culture spending represents 3.3% of total expenditures.

<sup>27</sup> In Poland, local government authorities are obliged to present the plan of expenditures for the subsequent year at the end of the preceding financial year. This plan is later modified – due to various priorities not all investment projects are implemented, there is a need for cutting costs. In the case of culture, which does not constitute the most important position in local government budgets, the execution of culture spending is lower than initially assumed.

LOCAL GOVERNMENT SPENDING ON CULTURE (IN PLN MILION)

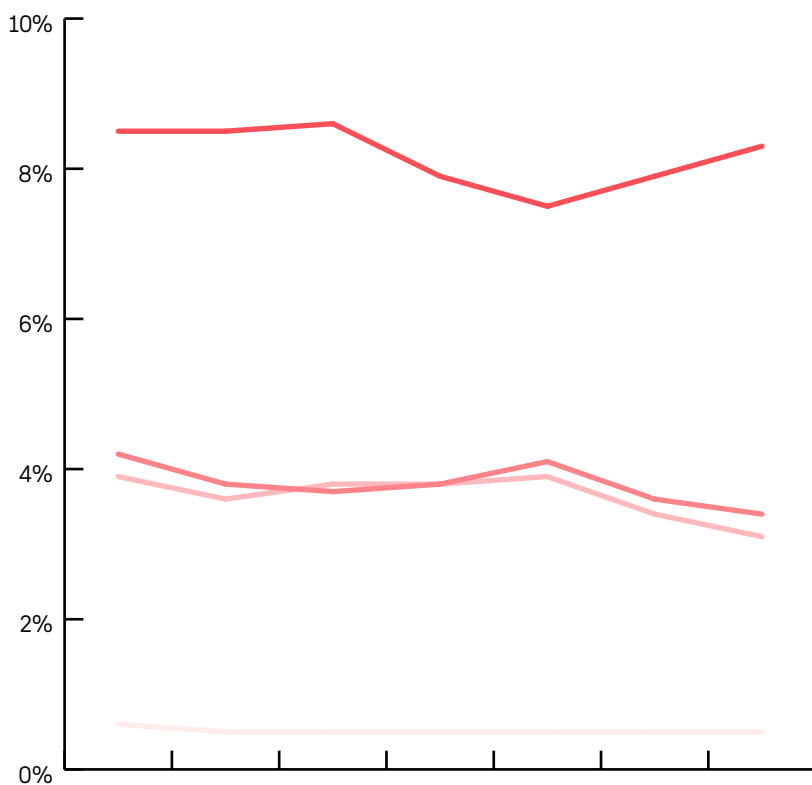


	2010	2011	2012	2013	2014	2015	2016 (as planned)
— Total	7,006	6,755	6,847	6,888	7,723	6,923	6,877
— Municipalities without counties	3,092	2,905	3,012	2,979	3,355	2,942	2,988
— City counties	2,482	2,341	2,362	2,495	2,888	2,501	2,513
— Provinces	1,297	1,384	1,351	1,302	1,364	1,367	1,269
— Counties	135	125	123	111	116	113	108

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

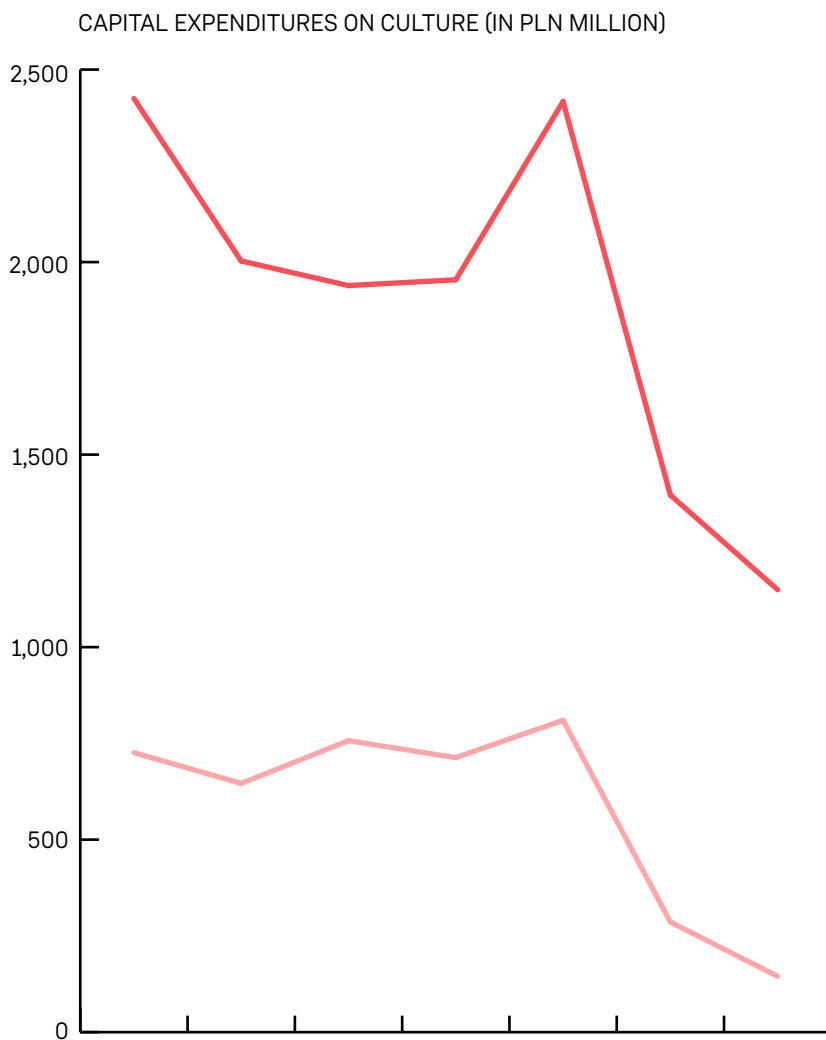


### PERCENTAGE SHARE OF CULTURE IN TOTAL LOCAL GOVERNMENT SPENDING BY UNIT TYPE



	2010	2011	2012	2013	2014	2015	2016 (as planned)
— Provinces	8.5%	8.5%	8.6%	7.9%	7.5%	7.9%	8.3%
— City counties	4.2%	3.8%	3.7%	3.8%	4.1%	3.6%	3.4%
— Municipalities without counties	3.9%	3.6%	3.8%	3.8%	3.9%	3.4%	3.1%
— Counties	0.6%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%

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



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

- Planned expenditures on culture coming from EU funds amount to PLN 145 million – the reduction in culture spending results from a strong decline in capital expenses (which indicate mainly the scale of investments) and are largely funded by the European Union<sup>28</sup>.

The analysis of expenditures incurred in previous years (2010–2015) proves that the situation in 2016 is not favourable for culture.

- In the breakthrough year of 2010, these expenditures exceeded PLN 7 billion and represented as much as 3.94% of local government spending.
- In the subsequent years, this indicator remained high – during 2011–2013 amounted to nearly 3.7% and exceeded the level of 3.94% in 2014. This is when expenditures on culture, including nominal spending, were the highest – over PLN 7.723 billion.
- Low spending planned for 2015 was in line with the budgetary report – expenditures on culture fell to 3.5%.

Spending per capita:

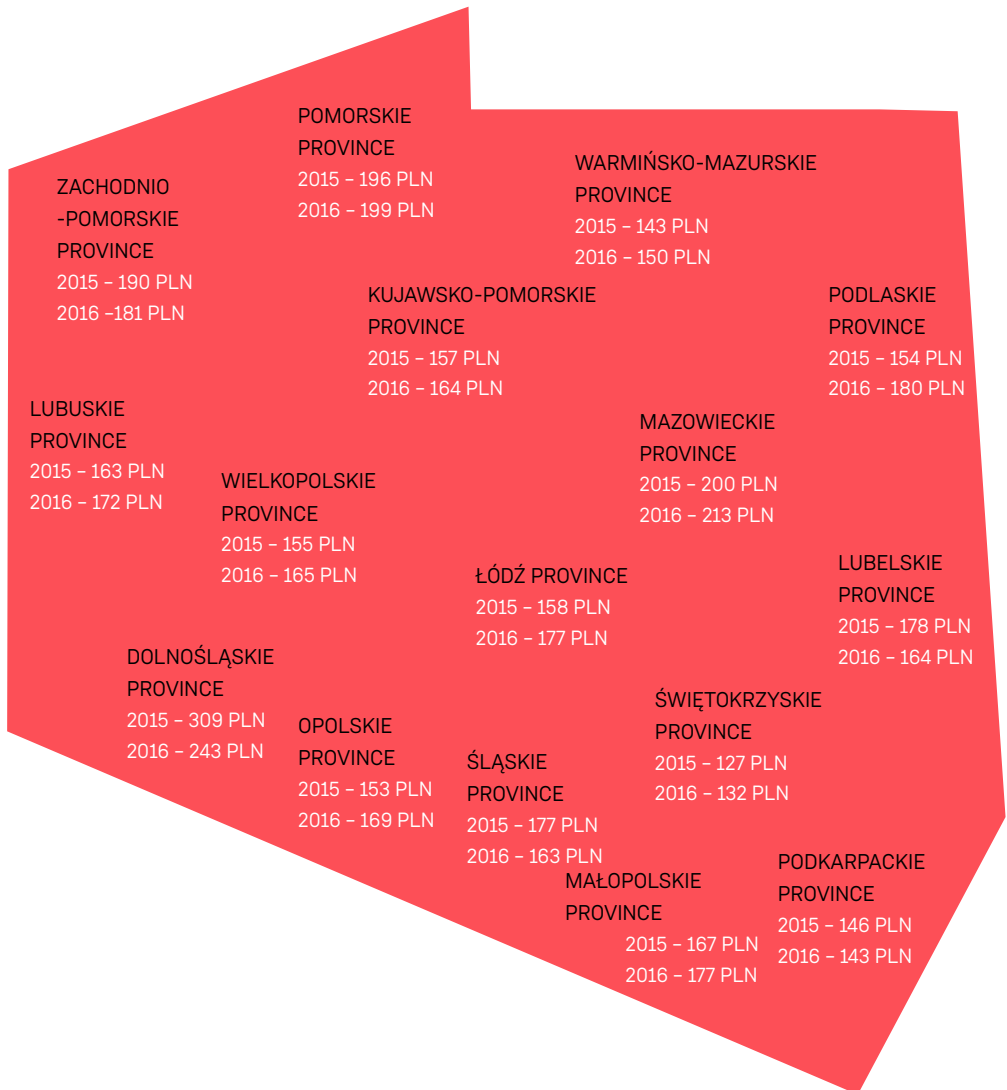
- In Poland, per capita expenditures on culture amounted to PLN 180.00 in 2015. In 2016, they amounted to PLN 179.00 per one person.
- In this context, the last place is taken by the Świętokrzyskie Province and the first place is taken by the Dolnośląskie Province .
- The Dolnośląskie Province spends on culture much more than other provinces, however, at the same time, this is where the biggest drop in funding earmarked for cultural activities was observed in 2016.

## PROVINCES

- In 2016, the expenditures incurred by provinces represented 18% of all culture spending of local government authorities.
- Provinces contribute the highest amount of local government funds to culture amongst all types of local government units. In 2010, it was more than 8.5% of all budget funds. In the subsequent years, this value kept falling to reach 7.94% in 2015. In 2016, the planned culture spending increased to 8.26%.
- Provinces finance mainly the operations of museums, theatres, libraries and philharmonic concert halls.

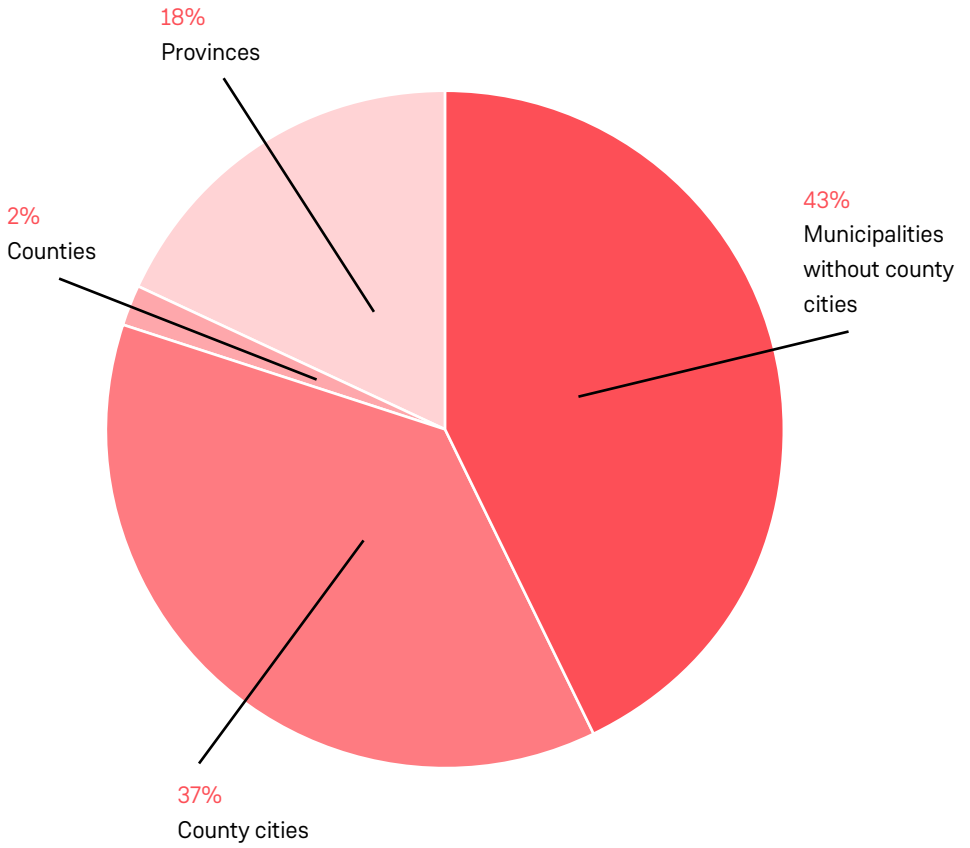
28 T. Kukołowicz, *Foreign Funds in Culture Funding by Local Government Authorities*, National Centre for Culture, Poland, Warsaw 2015, <http://www.nck.pl/obserwatorium-kultury/315817-srodki-zagraniczne-w-finansowaniu-kultury-przez-samorzady-raport/> [accessed on: 29th July, 2016].

## LOCAL GOVERNMENT SPENDING ON CULTURE *PER CAPITA* IN 2015 AND 2016 (PLANNED)



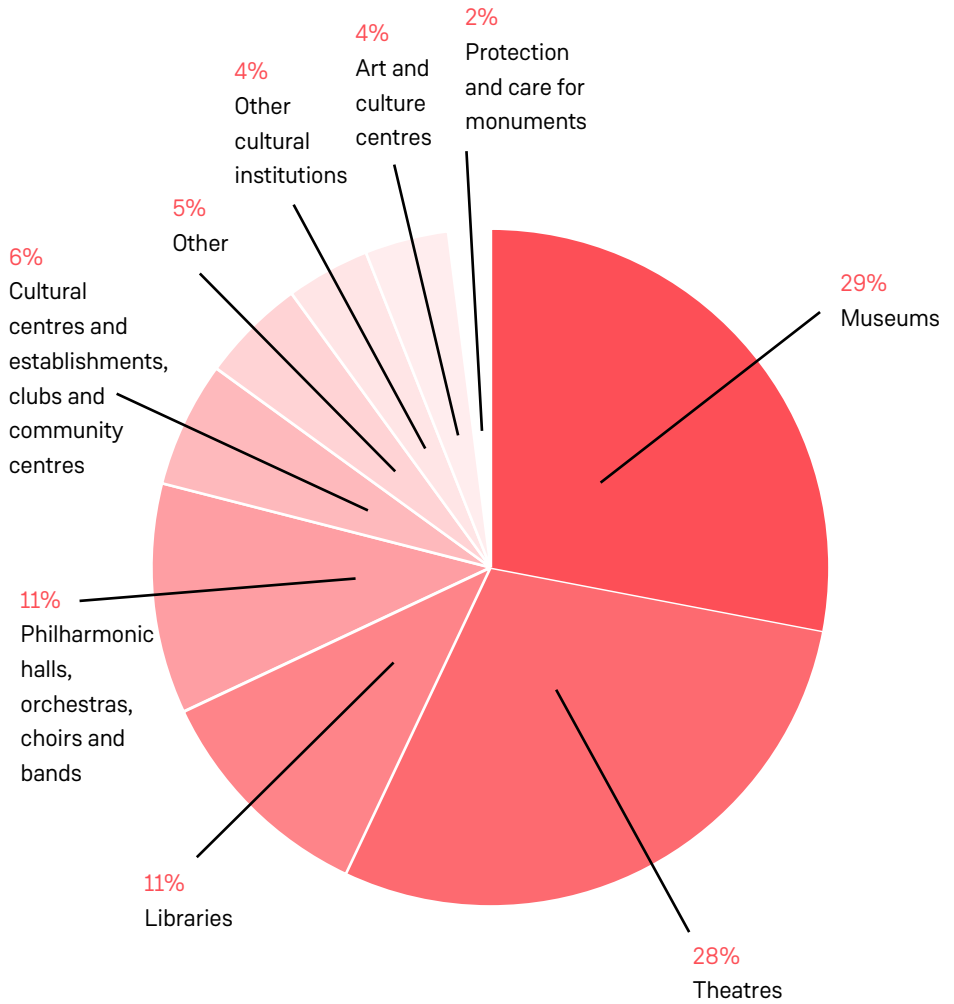
Source: Own study based on the data published on the website of the Ministry of Finance

STRUCTURE OF LOCAL GOVERNMENT SPENDING IN 2016



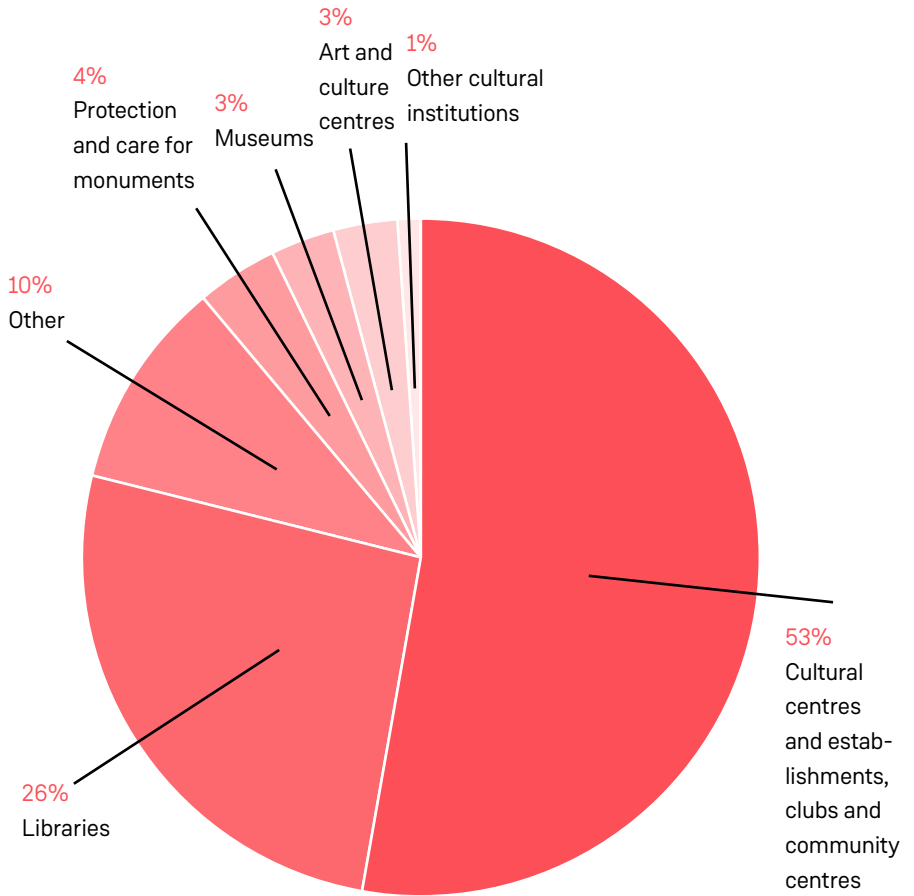
Source: Own study based on the data published on the website of the Ministry of Finance

## STRUCTURE OF LOCAL GOVERNMENT SPENDING ON CULTURE IN 2016 AT PROVINCE LEVEL



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

### STRUCTURE OF LOCAL GOVERNMENT SPENDING ON CULTURE IN 2016 AT MUNICIPALITY LEVEL



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

## MUNICIPALITIES

- Municipalities play a key role in financing culture by local government authorities.
- In 2016, their share in culture funding amounted to 43%.
- The share of culture spending in total expenditures incurred by municipalities amounted to 3.15% – which means a significant drop compared to previous years.
- Municipalities are divided into urban, urban-rural and rural municipalities.
- The most outstanding group are rural municipalities. They constitute the largest group and contribute the least amount of their funds to culture. However, at the same time, the situation improved most significantly in rural areas. There was a very high growth in per capita spending, and thanks to this rural communes caught up with other types of municipalities<sup>29</sup>.
- The role of municipalities is to ensure basic cultural offer that is provided in Poland by cultural centres and establishments, as well as libraries. The numbers are evident – in 2016, 53% of all culture spending of municipalities were allocated to cultural centres, while 25% of funds were spent on libraries.

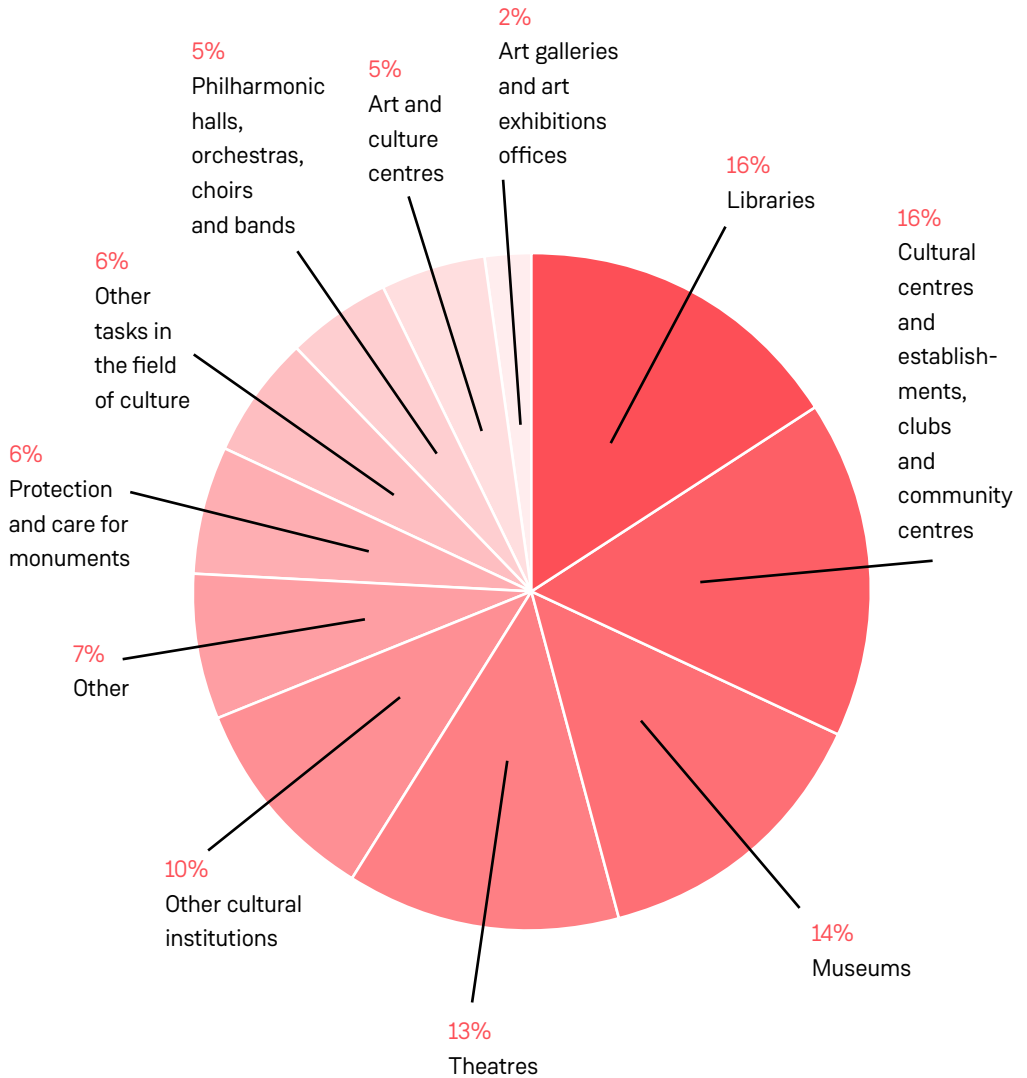
## COUNTY CITIES

- The share of county cities in culture spending amounted to 37% in 2016.
- In 2016, city counties spent 3.38% of their expenditures on culture.
- Among them, the biggest gap occurs between units that spend the most on culture and those that spend the least (Warsaw – PLN 560.7 million, Przemyśl – PLN 4.8 million).
- The investments of city counties are difficult to estimate at the beginning of the year – which is proved by the biggest disproportion between planned and actual expenditures on culture.
- The distribution of spending in county cities is relatively even. The largest amounts are allocated to libraries, cultural centres, museums and theatres.

29 P. Siechowicz, A. Wiśniewska, P. Kurek, Investment in culture and ongoing cultural activities. Culture funding by municipalities: relationship between current and capital expenditures over the period 2001–2013, National Centre for Culture, Poland, 2016, <http://nck.pl/obserwatorium-kultury/317094-inwestycje-w-kulturze-a-biezaca-dzialalnosc-kulturalna-raport/> [accessed on: 29th July, 2016].



STRUCTURE OF LOCAL GOVERNMENT SPENDING ON CULTURE IN 2016  
AT CITY COUNTY LEVEL



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

## COUNTIES

- The expenditures incurred by counties on culture are very limited.
- In 2016, the share of counties in total local government spending on culture amounted to only 1.6%.
- Counties support mainly museums, libraries and protection of monuments<sup>30</sup>.

## PLANS AND FORECASTS FOR 2017

What awaits the culture funding from local government budgets over the next years? The above analysis enables the presentation of some forecasts:

- Although provinces allocate less (nominal) amounts to culture than in previous years, they will constitute simultaneously the biggest share of their budgets.
- Among municipalities and county cities, the culture spending will fall simultaneously with a decrease in culture spending share in total expenditures.
- Over the years 2010–2014, a high impact of EU co-financed expenditures on the growth in culture spending was observed. The decline in local government spending, which has been observed in recent years, was due mainly to the reduction in EU subsidies. Upon the introduction of revival programmes, an improvement in culture funding, particularly in cities, can be expected.



### SELECTED PUBLICATIONS

- P. Siechowicz, A. Wiśniewska, P. Kurek, *Investment in culture and ongoing cultural activities. Culture funding by municipalities: relationship between current and capital expenditures over the period 2001–2013*, National Centre for Culture, Poland, Warsaw 2016, <http://nck.pl/obserwatorium-kultury/317094-inwestycje-w-kulturze-a-biezaca-dzialalnosc-kulturalna-raport/> [accessed on: July 29, 2016].

- 30 M. Modzelewska, T. Kukołowicz, *Culture funding by local government authorities. Plans, execution and implementation of culture expenditures*, National Centre for Culture, Poland, 2016, <http://nck.pl/kultura-samorzadowa-25/315624-finansowanie-kultury-przez-samorzady-plany-wykonania-i-realizacja-wydatkow-na-kulture-raport/> [accessed on: 29th July, 2016].

- M. Modzelewska, T. Kukołowicz, *Culture funding by local government authorities. Plans, execution and implementation of culture expenditures*, National Centre for Culture, Poland, Warsaw 2016, <http://nck.pl/kultura-samorzadowa-25/315624-finansowanie-kultury-przez-samorzady-plany-wykonania-i-realizacja-wydatkow-na-kulture-raport/> [accessed on: July 29, 2016].
- T. Kukołowicz, *Foreign Funds in Culture Funding by Local Government Authorities*, National Centre for Culture, Poland, Warsaw 2015, <http://www.nck.pl/obserwatorium-kultury/315817-srodki-zagraniczne-w-finansowaniu-kultury-przez-samorzady-raport/> [accessed on: July 29, 2016].

Edited by: Marlena Modzelewska

# EMPLOYMENT AND PRODUCTION IN THE CULTURAL SECTOR

## EMPLOYMENT

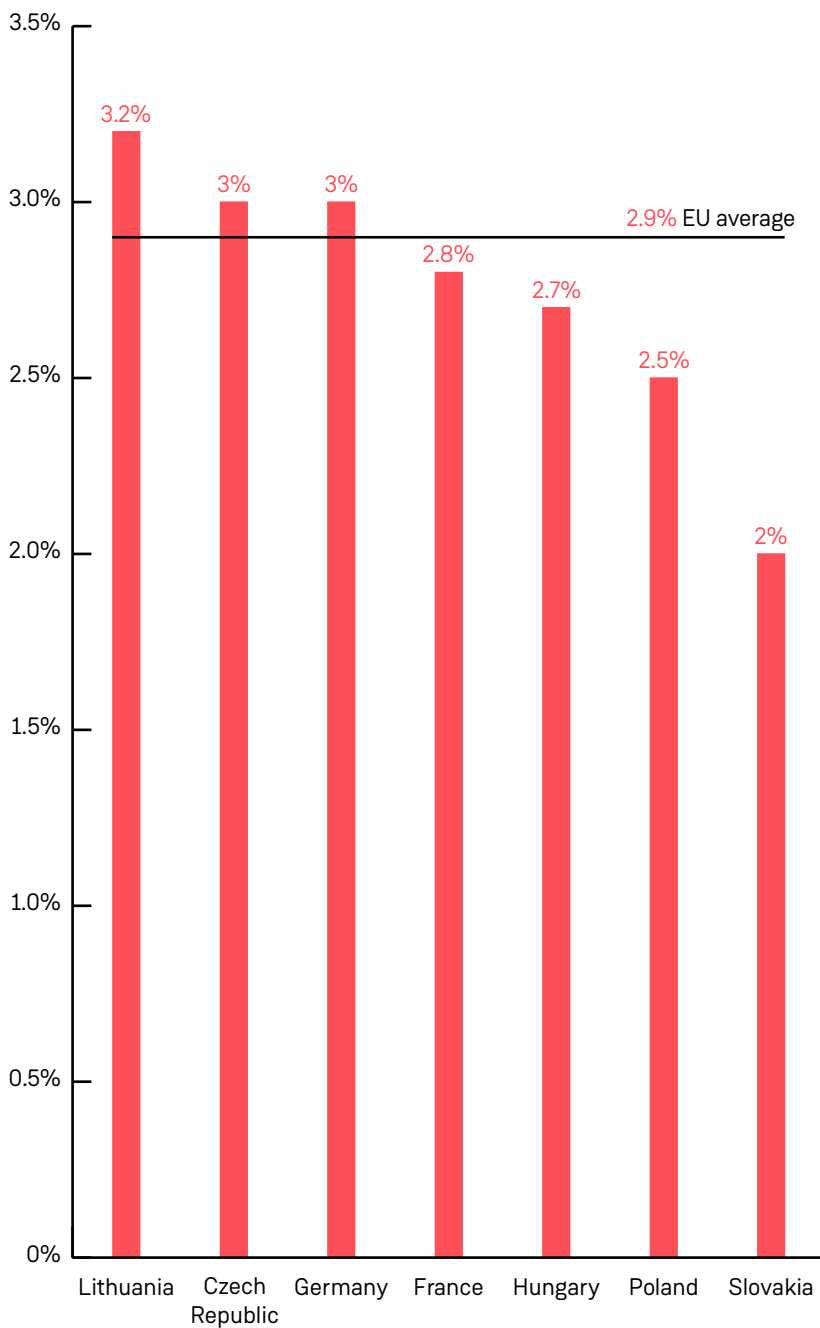
The cultural sector includes all professions that are directly or indirectly related to the creation of culture<sup>31</sup>. These are all activities related to creativity, such as writing, architecture, music, journalism, acting, dance, librarianship, crafts or graphic design. Moreover, the above group should also include all individuals who do not undertake such activities, but are employed by culture-related entities, such as publishers and music producers<sup>32</sup>.

The importance of the creative industry in the economy is continuously growing. In 2014, more than 6 million citizens of the EU Member States worked in this sector of economy. In the same year, in Poland, the employees of the cultural sector represented 2.5% of all employees. This is by 0.4% less than the EU average, but at the same time the average growth rate in this sector is more than twice higher than the EU average.

31 Cf. P. Lewandowski, J. Mućk, Ł. Skrok, *Economic Importance of Cultural Sector. Introduction to Problem Analysis*, Institute for Structural Research, Warsaw 2010.

32 Cf. *Eurostat Culture Statistics 2016*, ed. J.-L. Mercy, M. Beck-Domžalska, Luxembourg 2016.

### EMPLOYMENT IN THE CULTURAL SECTOR IN 2014

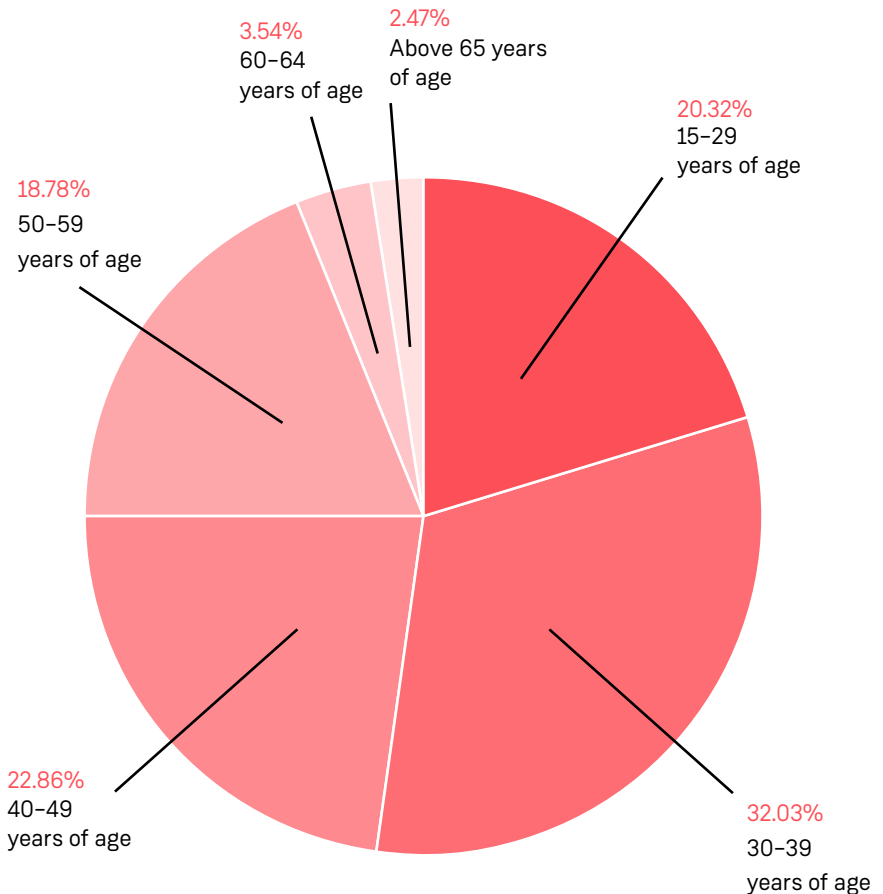


Source: Eurostat, Culture Statistics 2016, own study

## AGE STRUCTURE

In Poland, most people employed in the cultural sector are aged 20–39 – they represent almost one in three persons employed in the culture industry. The oldest people – aged 65 and more – represent only 3%, forming the smallest group. The number of young people (aged 15–29) is slightly lower than the number of people aged 40–50. The latter represent almost 23% of all employees, while the youngest group constitutes one fifth of all employees – this is slightly more than the number of people in this age group employed in the entire economy.

### AGE STRUCTURE

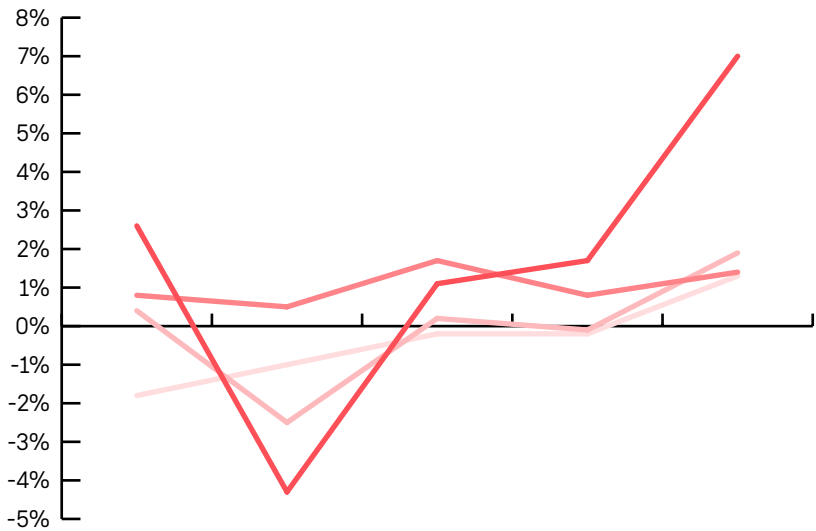


Source: Eurostat database, own study

## IMPACT OF FINANCIAL CRISIS

As shown by the Eurostat data, the financial crisis of 2008 had an adverse impact on the Polish sector of culture. When the European average employment growth rate in this sector remained positive, in Poland it was  $-4.3\%$  over the years 2009–2010. However, the fact that in subsequent years an explicit increase in the employment rate was seen ( $3.2\%$  per year over the period 2011–2014 on average) is worth noticing. At the same time, the average growth pace of overall employment in Poland in the corresponding period amounted to  $0.6\%$ .

INCREASE IN EMPLOYMENT IN THE CULTURAL SECTOR



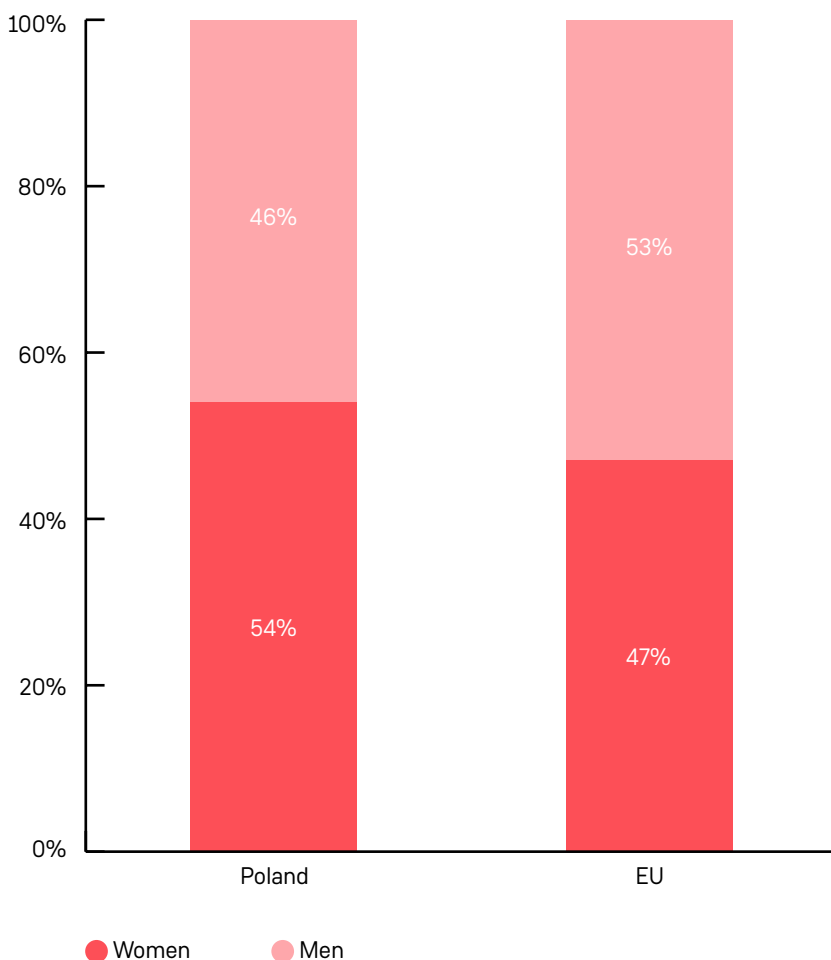
	2008–2009	2009–2010	2011–2012	2012–2013	2013–2014
<span style="color: red;">—</span> Cultural sector in Poland	2.60%	-4.30%	1.10%	1.70%	7.00%
<span style="color: red;">—</span> Cultural sector in the EU	0.80%	0.50%	1.70%	0.80%	1.40%
<span style="color: gray;">—</span> Total in Poland	0.40%	-2.50%	0.20%	-0.10%	1.90%
<span style="color: gray;">—</span> Total in the EU	-1.80%	-1%	0.20%	-0.20%	1.30%

Source: Eurostat, Culture Statistics 2016, own study

## SEX STRUCTURE

The situation in Poland deviates from the EU average not only in terms of employment growth rate. In the entire European Union women represented 46% of all employees and 47% of people employed in the cultural sector in 2014, whereas the cultural sector in Poland was composed of 54% women. At the same time, in recent years, this sector has become more and more feministic.

SEX STRUCTURE OF EMPLOYEES IN THE CULTURAL SECTOR IN POLAND AND IN THE EU IN 2014



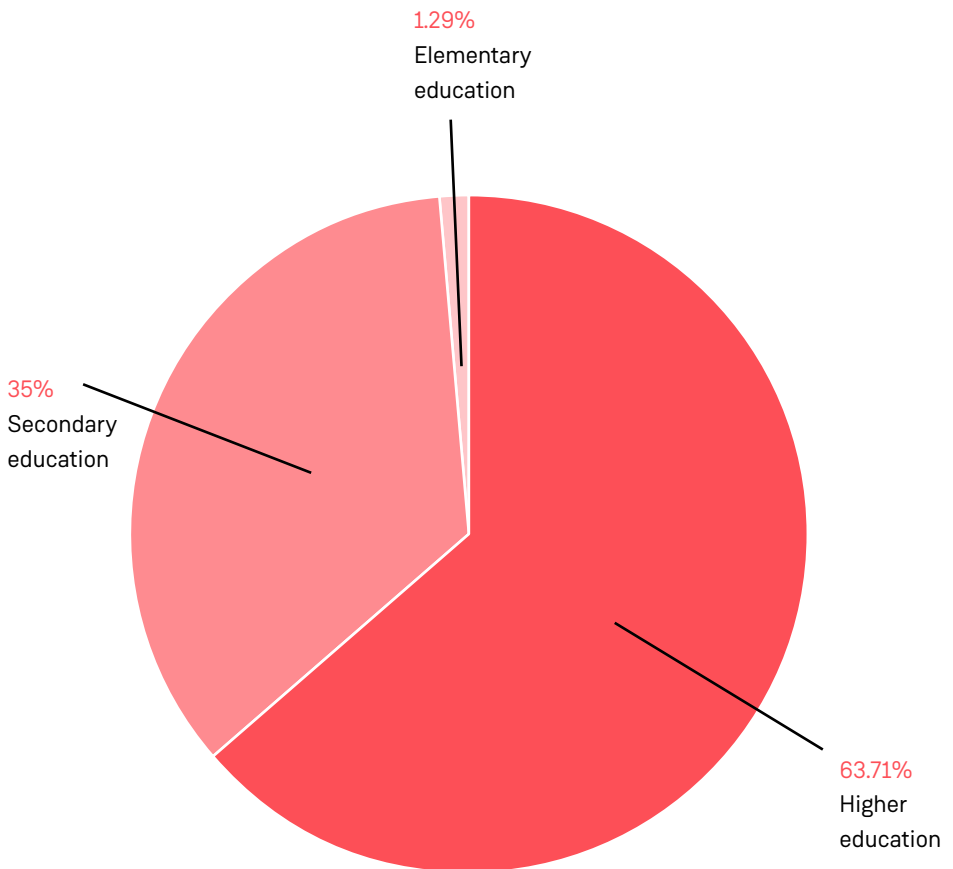
Source: Eurostat, Culture Statistics 2016, own study



## EDUCATION LEVEL

Since the work of musicians, librarians, writers or publishers often requires many years of studies, it shouldn't be surprising that people with higher education are the majority in the cultural sector. In 2014, they represented nearly 64% of all employees. 35% of all employees had secondary education, and slightly more than 1% of all employees had elementary education. Higher education among employees of this sector was, in the same year, almost twice as high as in the overall number of employees (where it amounted to 33%).

### EDUCATION IN THE CULTURAL SECTOR



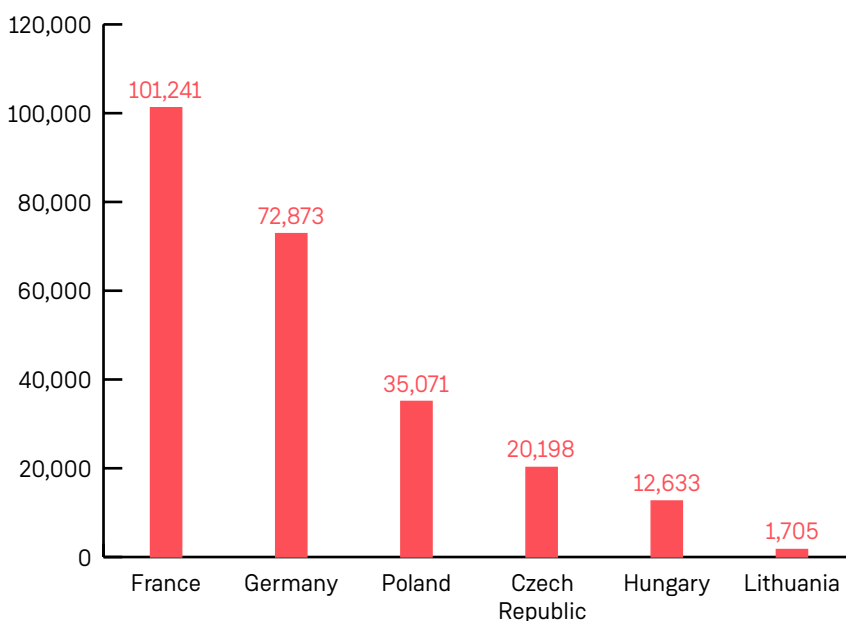
Source: Eurostat, Culture Statistics 2016, own study

## PRODUCTION / COMPANIES

The cultural sector is becoming an increasingly important sector of economy in the entire European Union. Only market-oriented entities are considered as enterprises in the cultural sector. Libraries or museums, which are financed largely from public funds, will not be classified as enterprises.

In 2013, European cultural enterprises constituted 6.4% of all service-providing companies<sup>33</sup> on this market. In the same year, Polish culture-related companies represented 6.2% of the Polish market. In 2013, the Polish cultural sector represented 5.18% of the European cultural sector.

NUMBER OF COMPANIES IN THE CULTURE SECTOR IN 2013

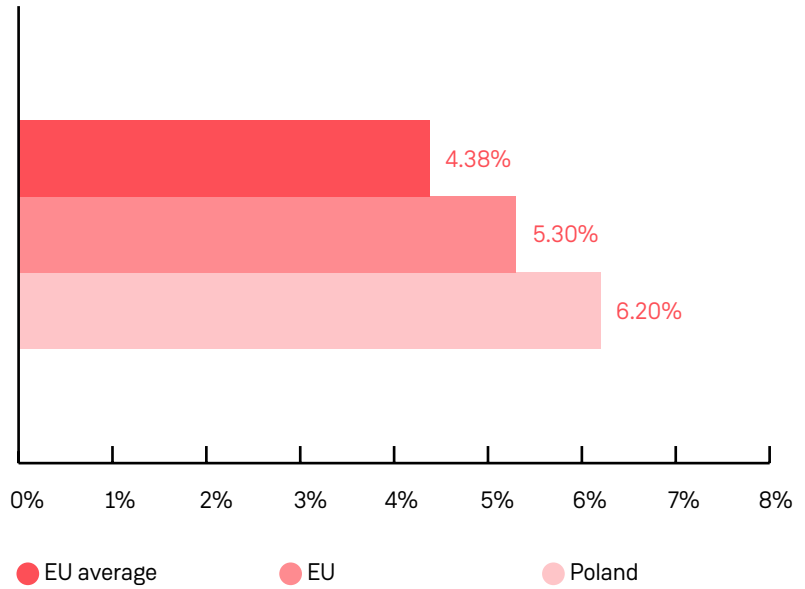


Source: Eurostat, *Culture Statistics 2016*

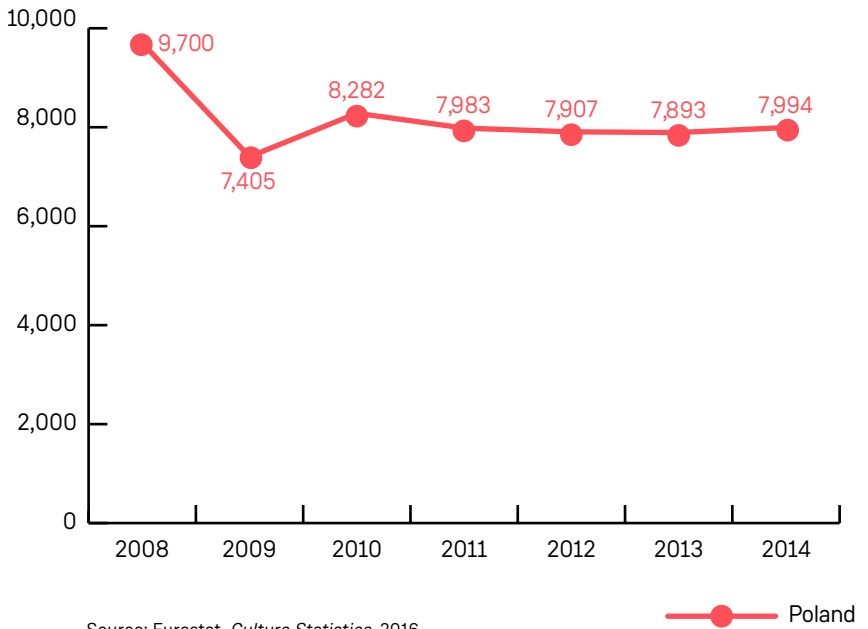
The turnover in the cultural sector exceeded the level of EUR 300 billion in the entire European Union and reached EUR 7.9 billion in Poland in 2013, which represented 6.2% of turnover generated by all types of services. 2014 generated turnover in the amount of almost EUR 8 billion.

33 Excluding financial services, except for wholesale and retail sales

TURNOVER OF CULTURAL SECTOR COMPARED TO THE ENTIRE MARKET



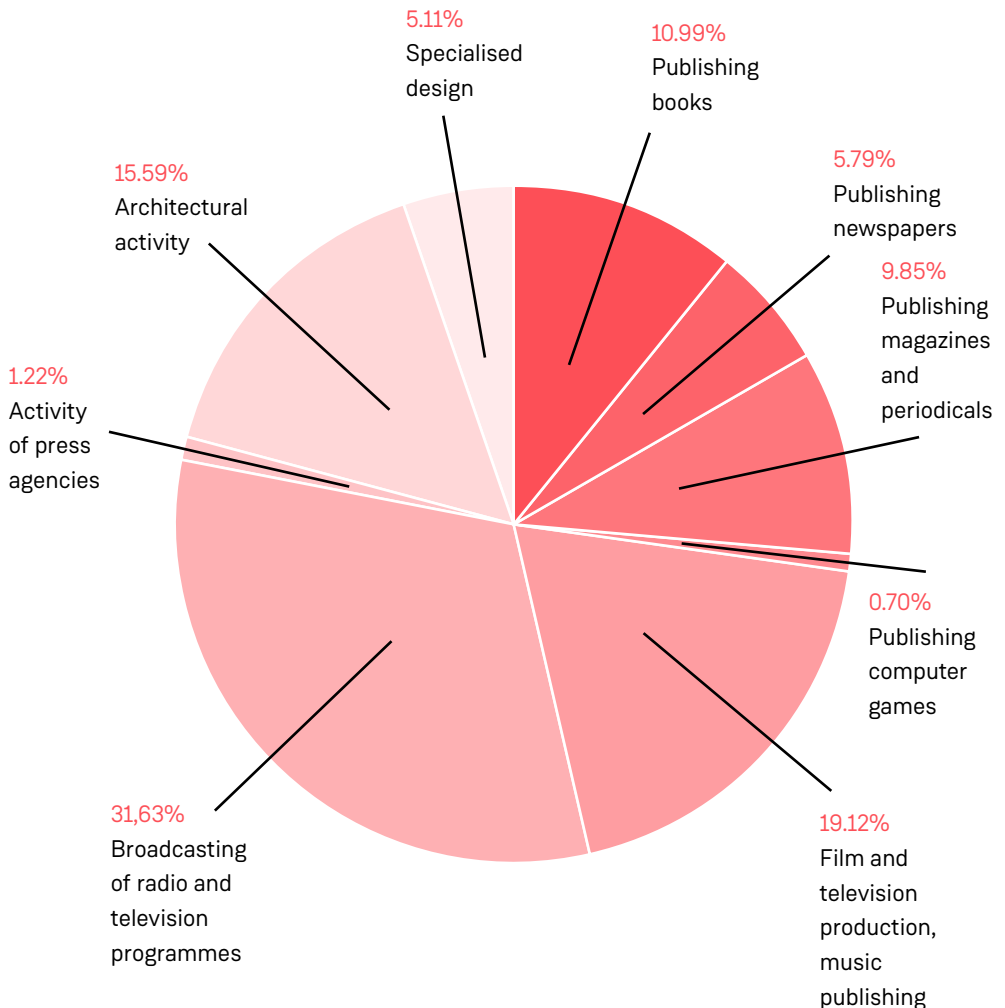
TURNOVER OF CULTURAL INDUSTRY IN POLAND (IN EUR MILLION)



Source: Eurostat, Culture Statistics, 2016

In 2014, the largest portion of turnover of the Polish cultural sector constituted revenues from the broadcasting of radio and television programmes. They represented nearly one third of total revenues from this economic sector in Poland. The television and film production and production of audio and music recordings represented, in total, more than 19% of overall turnover in 2014. At the same time, architectural activity represented one third of overall turnover.

#### PERCENTAGE SHARE IN TURNOVER OF THE ENTIRE CULTURAL SECTOR IN POLAND



Source: Eurostat, *Culture Statistics*, 2016



## SELECTED PUBLICATIONS:

- Eurostat, *Culture Statistics 2016*, ed. J.-L. Mercy, M. Beck-Domžalska, Luxembourg 2016.

Edited by: Katarzyna Zarzycka, The National Centre for Culture, Poland,  
based on the Eurostat data

**3.**



## **PUBLIC MEDIA**

# POLISH TELEVISION

Polish Television (Telewizja Polska S.A.) is a public broadcaster operating under the law on radio broadcasting and television. This is the biggest television broadcaster, producer and distributor in Central Europe, providing its viewers with information and culture on the highest level, the greatest sports emotions and the best entertainment. The rich and various programme offer of this broadcaster is directed at viewers of each age group.

In line with the mission of a public broadcaster, Polish Television plays the role of a patron of culture, supporting important events, festivals, contests, artistic reviews – both nationwide and regional events. It supports social actions and campaigns, as well as charity projects, and presents valuable initiatives where commercial stations have never been present. The objective of Polish Television is to enhance the intellectual condition, as well as to develop the civic awareness of the contemporary human being and shape the aesthetic patterns and patriotic attitudes.

The programmes of Polish Television are available in the digital terrestrial television, in which Polish Television group has the greatest range (99.6%) among all broadcasters. The programmes build the basis of offers included in the commercial packages of satellite, cable and IPTV platforms.

Polish Television offers 13 channels: TVP1, TVP2, TVP3, TVP INFO, TVP Polonia, TVP Kultura, TVP Sport, TVP Historia, TVP HD, TVP Seriele, TVP Rozrywka, TVP ABC and Belsat TV. It also provides access to online channels, such as TVP Parlament, and special occasional programmes that are available on mobile devices and through connected TV. As the only broadcaster

in Poland, Polish Television also broadcasts a regional channel, which is composed of 16 regional offices within the TVP3 channel.

TVP 1 – the Channel 1 of Polish Television – covers a wide spectrum of topics: news and political, economic, social, cultural, scientific and religious journalism, as well as sports, entertainment, education and programmes targeted at children. The scope of issues results from the duties of a public broadcaster, as well as current affairs and vital state anniversaries. Channel 1 accompanies Poles in the most important moments of the public and social life. An exceptional proposal in the field of culture is the Monday's Television Theatre programme, which is one of the most important brands of the channel. Each season, there are several new performances and the newest indigenous literature, directing and acting débuts presented. The Television Theatre remains a unique proposal for an audience numbering millions on a European and global scale. Another example of culture promotion is the National Polish Song Festival in Opole, which has been the most spectacular form of presenting and promoting Polish song for over 56 years. Furthermore, the channel offers: popular Polish TV series, such as *Ojciec Mateusz*, *Ranczo*, *Klan*; the most important news programmes, such as *Wiadomości* and *Teleexpress*, as well as publicist programmes, including: *Sprawa dla reportera*, *Warto rozmawiać*; Catholic programmes, such as *Między ziemią a niebem*, *Ziarno*, broadcasting of Holy Masses. Channel 1 of Polish Television broadcasts the most important events of artistic profile but, above all, events of identity-related and patriotic nature. The channel broadcasts and carries out many historic programmes, mainly within the framework of rich offering of documentary materials aimed at restoring the historical memory through the presentation and in-depth analysis of the past. Website: <http://tvp1.tvp.pl/>

TVP 2 – means “twice as much good entertainment and even more fun!”. The biggest strength of this offer is high quality entertainment and cultural and educational programmes. TVP 2 offers the most popular Polish TV series, entertainment shows, film premieres and news reports from interesting cultural and entertainment events, including the annual gala event of the Gdynia Film Festival Awards, the award of the prizes of the phonographic industry Fryderyki and the concerts of the most important artists. One of the most popular programmes offered by Channel 2 of Polish Television are such TV series as: *M jak miłość*, *Barwy szczęścia*, *Na dobre i na złe*, *Rodzinka.pl*,



*O mnie się nie martw* and *Na sygnale*; entertainment programmes: *Bake off* – *Ale Ciacho*, *Kochanie, ratujmy nasze dzieci*, *The Voice of Poland*, *Sonda 2* – a contemporary version of iconic educational programme broadcast years ago; excellent, current documentaries from all over the world, i.e.: *Świat bez tajemnic*; cultural and cabaret programmes *Żarty i Bardy*; the most famous and award-winning fiction films in the “Kino Relaks” series; morning lifestyle and guide show *Pytanie na śniadanie* and many other titles appreciated by the audience. Culture is an important position in the programme line-up of this channel, thus the “Theatre Studio of Channel 2” could not be missed in its offer. The best performances of young artists are presented, as well as programmes promoting readership: *Mysłnik – program z książką w roli głównej* and *Pod dachami Krakowa*. Website: <http://tvp2.tvp.pl/>

**TVP Kultura** – is the first thematic channel of Polish Television entirely dedicated to culture. It shows a wide range of Polish and world cinema – fiction and documentary films, reports from the most important cultural events, festivals and concerts, recordings of the greatest music events. It has a rich offer of cultural programmes on art, cinema, theatre, literature, music and visual arts. The channel presents publicist programmes and news services providing audience with up-to-date knowledge on all fields of art and culture and such programmes as *Niedziela z...*, *Tanie dranie* and *Pegaz* enable the audience to meet regularly with the most outstanding personalities of Polish culture. The channel's line-up also includes such items as: *Chuligan literacki* – a programme dedicated to book publications; *Dezerterzy* – a programme presenting interesting artists outside the cultural mainstream; *Trzeci punkt widzenia* – interviews on the key social and political events from a philosophical standpoint; *Nienasyceni* – programme on the enthusiasts of culture animation. TVP Kultura is also the executive producer of direct news reports from key cultural events, festivals and concerts. It also cooperates with documentary cinema artists as the co-producer of repeatedly renowned cinematographic works, both in Poland and outside the country. Predominantly aimed at showing the richness of the world cinematography – the newest one, as well as the classic one – TVP Kultura presents a range of thematic series, showing various film genres. The broadcasts are preceded by introductions made by the best film critics and reviewers who explain the key issues, enabling the audience to have better understanding of the works being presented. Documentary films take a special place in the channel offer, which are

often co-productions conducted by young artists. TVP Kultura also offers music at the highest level. The channel presents a range of concerts, documentary films, premiere music events and the best ballet and opera performances from all over the world. The offer is unique, sophisticated and, above all, constitutes an important element of shaping music preferences of audience. It is the only TV station that broadcasts qualifications to the International Chopin Piano Competition and the International Violin Competition of Henryk Wieniawski. One of the most important activities of TVP Kultura is theatre. Within eight years, more than 50 performances of famous directors with the most splendid Polish actors and actresses were registered. At the same time, it is possible to watch direct transmissions from the performance of domestic theatres. Education is another important area of the TVP Kultura activity. It is carried out mainly within programmes dedicated to visual arts: *Którędy po sztukę*, in which the selected works from the collections of the most important art galleries are discussed, and *Videofan – Portrety*, in which the profiles of the leading Polish artists are presented. TVP Kultura continuously develops and strengthens its presence online. The website of the channel contains programme-related news, current episodes of online publicist programmes in the VOD services and promotes various cultural events. TVP Kultura is also active in social media. The official Facebook profile of the station has more than 200,000 fans, and its number is constantly increasing. Posts published on the official profile of the station gain record-breaking popularity. They are shared by hundreds of users, which increases the popularity of stations, as well as access to culture. Website: <http://tvpkultura.tvp.pl/>

**TVP 3** – “Feel at home!”. It provides reliable information on all the most important events taking place in Poland and in its regions. The most up-to-date information concerning both national and local events can be found there. It connects the most practical and useful information on the closest surrounding with attractive presentation of knowledge on contemporary Poland and the promotion of good practices. It supports solving problems of regional communities and monitors the decisions taken by local authorities. It offers both publicist programmes, news programmes, cultural programmes, feature reports, magazines, intervention programmes and documentary films. The main programmes offered by TVP 3 are: *Co niesie dzień*, *Dziennik Regionów*, *Echa Dnia*, *Głos Regionów*. The full-day programme of TVP 3 is composed of a nationwide daypart (so-called joint daypart) and dayparts of 16 regional

offices (so-called one's own dayparts). Each regional office broadcasts its own news, publicist, social and cultural programmes on a local level. TVP3 is composed of: TVP3 Białystok, TVP3 Bydgoszcz, TVP3 Gdańsk, TVP3 Gorzów Wielkopolski, TVP3 Katowice, TVP3 Kielce, TVP3 Kraków, TVP3 Lublin, TVP3 Łódź, TVP3 Olsztyn, TVP3 Opole, TVP3 Poznań, TVP3 Rzeszów, TVP3 Szczecin, TVP3 Warszawa, TVP3 Wrocław. Website: <http://tvp3.tvp.pl/>

TVP INFO is a dynamic station providing the audience with the permanent access to information from Poland and all over the world; it monitors current political, social, economic and cultural information, news agency reports and news from websites 24 hours a day. Its offer also includes sports information and weather forecasts. Everyday publicist programmes offered in TVP INFO provide the audience with subject comments and analysis. The debates conducted in the studio are attended by politicians, experts, sports people, artists and participants of current affairs. Thanks to a team of reporters working all over Poland, TVP INFO has first-hand information and reports directly from the sites of events. Foreign correspondents keep abreast of what happens on international stage and are everywhere where anything important happens around Europe and all over the world. TVP INFO broadcasts major historical events, important state celebrations, sends journalists to hot spots all over the world. The channel flexibly responds to current affairs. In extraordinary situations, the channel suspends the broadcasting of standard programmes and live broadcasts the course of events. It collects opinions of experts, commentators and witnesses of events on an ongoing basis. Website: <http://www.tvp.info/>

TVP Polonia – “Everywhere Poles are”. The channels offers its own productions, which are very popular in Polish communities abroad, premieres of TV series, biographical and historical documentaries, extensive offer of films and theatre performances, and the most important productions of Polish Television. TVP Polonia is directed mainly at Polish communities and Poles living abroad. It broadcasts through the satellite and cable networks. Thanks to the global reach, TVP Polonia integrates millions of compatriots, spread all over the world. One of the most important tasks of the station is preserving Polish identity, including: the dissemination of native language, cultural awareness, history and current affairs. The informational function is also very important – thanks to TVP Polonia, viewers receive a daily portion of current news from the country. The mission of the channel is to create a positive image of Poland and Poles, presenting the figures of outstanding representatives of Polish

communities and their contribution to worldwide achievements. TVP Polonia promotes Poland abroad, showing tourist and natural values of the country, as well as its regional features, changes in all aspects of life of its citizens and the participation of Poland in the development of Europe and the entire world. Website: <http://polonia.tvp.pl/>

TVP Historia – “Learn and understand”. TVP Historia is the most popular historical channel among the audience and the second most popular documentary channel in Poland. The station recalls the most important anniversaries, forgotten facts and events, pursuing its ambition to become the place of historical debate for Poles. It brings closer the history of Europe and the entire world in all aspects – starting from the great political events to lifestyle and everyday life. TVP Historia offers the most valuable and popular Polish Television productions. Programmes and films from the rich archive resources of Polish Television form only a part of the station’s offer. TVP Historia produces documentary films and feature materials, publicist programmes, as well as the only news information on historical themes on Polish Television market. The programme line-up is complemented with fiction films and TV series on important historical figures and events. Not only viewers, but also professionals appreciate this channel. TVP Historia was awarded with the following prizes: the Titanium Eye Award by the Polish Office of Electronic Communication (PIKE) and the prize of Polish Television Programme Board for the station best fulfilling the mission of the public service broadcaster. Website: <http://historia.tvp.pl/>

TVP Rozrywka – “Focus on entertainment!”. The programme format of TVP Rozrywka includes satirical programmes, talk shows, musical programmes, concerts and television quiz shows. The channel uses the archive resources provided by Polish Television and, at the same time, it is a young station producing its own programmes, i.e. *Muzeum Polskiej Piosenki, czyli historia jednego przeboju* (programme co-produced with the Polish Song Museum in Opole), *Gwiazdozbiór TVP Rozrywka oraz Kabaret TOP, czyli kabaretowa lista przebojów*. TVP Rozrywka reconstructs and re-assembles the most interesting and the best entertainment programmes of Polish Television, such as *Czar par* or *National Festival of Polish Song in Opole*. It also cooperates with the Regional Offices of State Archives, presenting the most interesting resources. It carries out own interviews and feature materials. Website: <http://tvprozrywka.tvp.pl/>

TVP ABC is the only generally available terrestrial television channel for children, which is safe and trustworthy, educates through fun and offers a rich choice of programmes. It is directed at children aged 3–12. Some of the programmes were watched by the parents when they were children, so the continuity of generations is an incredible value as it gives an opportunity of experiencing these programmes together and rediscovering the beauty of old emotions. TVP ABC entertains, educates and develops. It stimulates children's intellectual activities, acquiring and developing skills, and broadening the horizons. It helps the youngest viewers in exploring the world and absorbing knowledge. It also promotes Polish culture, tradition and language, as well as prevents social exclusion. The popularity of the channel is proved by letters massively sent by viewers, drawings, wishes, requests and testimonies. Apart from the programmes targeted at the youngest audience, the channel offers a range of guide shows and nature programmes for parents. Website: <http://abc.tvp.pl/>

TVP Seriale – the most popular film channel in Poland. It provides access to TV series that are the greatest hits of Polish Television, as well as iconic productions from the past. The channel offers the most popular Polish productions, such as: *Ranczo*, *Ojciec Mateusz*, *Rodzinka.pl*, *M jak miłość*, *Na dobre i na złe*, *O mnie się nie martw*, as well as iconic TV series, which have gone down in the history of this film genres, e.g. *Czterdziestolatek*, *Stawka większa niż życie*, *Alternatywy 4*. In 2015, the TVP Seriale channel was awarded with the “Tele Tydzień” Telekamera prize for “the richest offer on the market for the lovers of Polish TV series and the anniversaries of iconic past productions that are full of emotions”. Website: <http://seriale.tvp.pl/>

TVP Sport is a thematic channel of Polish Television, which provides sports emotions and passionate sports events that are important from the standpoint of a Polish sports fan. It presents the most interesting disciplines in HD quality, with expert comments by the renowned sports journalists. TVP Sport is one of the most popular sports channels in Poland. In 2016, its viewers could watch numerous transmissions of sports events, such as: Summer Olympic Games and Paralympic Games in Rio de Janeiro, friendly matches of the Polish national team, European Football League, selected World Cup competitions in ski jumping, Tour de Pologne, WTA tennis competitions, European Handball Championships and German Football Cup (DFB-Pokal). Besides, it offers interesting television shows (*4-4-2*, *Zwarcie*) and news programmes (*Sportowy Wieczór/Sobota/Niedziela*, *Echa stadionów*). Website: <http://sport.tvp.pl/>

TVP HD is a channel providing the lovers of TV series with access to new episodes of the best productions of Polish Television, as well as selected foreign films and TV series. There are also classics of the Polish cinema and television in a modern, reconstructed form and a large portion of entertainment at the highest level. The advantage of the channel is the highest quality of transmitted image in full resolution – Full HD (1920x1080) – with simultaneous emission of stereo sound and spatial sound Dolby Digital 5.1. Website: <http://hd.tvp.pl/>

TVP Parliament is the first online channel of Polish Television, which is also available within the hybrid platform of Polish Television. It provides users with free access to the transmission of plenary agendas of both chambers of the Polish parliament, selected parliament committees and subcommittees in Sejm and Senat, as well as the works of the European Parliament. The channel also broadcasts events in which the President and the Prime Minister participate. The TVP Parliament channel is an opinion-forming, interactive communication platform, which is a source of reliable information, organizing the space for the exchange of opinions, creating positive behaviour models and civic attitudes. It uses modern tools and communication channels, such as Twitter and Facebook. The functioning of this channel is a symptom of fulfilling the mission of a public service broadcaster within the scope of providing information on the functioning of a democratic state and its institutions, as well as educating the audience on the mechanisms and operations of democracy at the European, national and local level. The channel may conduct several transmissions at the same time. The majority of broadcast events is then available as a VOD services in the Retransmission tab. The library of files includes now several thousand items and is continuously expanded. Website: <http://www.tvpparliament.pl/>

BELSAT TV – is the joint project of the Ministry of Foreign Affairs of the Republic of Poland and Polish Television, which operates as a specialised foreign channel within Polish Television. BELSAT TV is the only TV station in Belarus, which is independent of the authorities. The aim of this channel is to provide audience with access to information, reliable knowledge on the history of the country, the full picture of situation in the international surrounding of Belarus, as well as attractive cultural and film offer in Belarussian language. There are several other operators, especially in the eastern Poland, that provide access to this channel. Website: [www.belsat.eu/pl](http://www.belsat.eu/pl)

Edited by: multiple authors, Polish Television employees

# POLISH RADIO

## STRUCTURE OF POLISH RADIO

- Channel 1 - Jedynka
- Channel 2 - Dwójka
- Channel 3 - Trójka
- Channel 4 - Polskie Radio 24
- Channel 5 - Polskie Radio dla Zagranicy
- Czwórka (digital radio)
- News website of Polish Radio - [polskieradio.pl](http://polskieradio.pl)
- Radio Rytm (digital radio)
- Radio Dzieciom (digital radio)
- Polish Radio Theatre
- National Symphony Orchestra of Polish Radio in Katowice
- Polish Radio Orchestra in Warsaw
- Polish Radio Chamber Orchestra AMADEUS in Poznań
- Polish Radio Choir in Cracow

# MAIN PROGRAMMES OF POLISH RADIO

## CHANNEL 1 OF POLISH RADIO – JEDYNKA

### SUMMARY

Channel 1 of Polish Radio is the oldest radio programme of a public service broadcaster in Poland. The programme started permanent broadcasting on 18th April, 1926, and is only one year younger than Polish Radio, which broadcast its first trial programme on 1st February, 1925. Channel 1 of Polish Radio broadcasts on short waves, long waves and digitally, as well as on satellite platforms and online. The channel covers a wide spectrum of topics: from news and political, economic, social, cultural, scientific and religious journalism, as well as sports, entertainment, education and programmes targeted at children. The scope of issues raised in this channel results from the duties of a public broadcaster, current affairs and suggestions made by listeners.

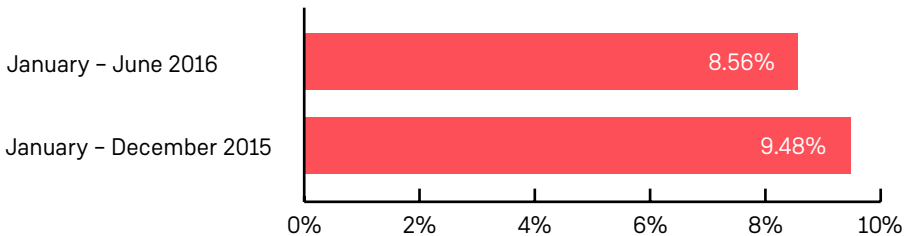
### CULTURE-FORMING ROLE

The Culture Department of Channel 1 of Polish Radio strongly marks its presence on the cultural map of Polish media. It broadcasts the most important events of artistic profile: film and theatre festivals, theatre and opera performances, concerts. Cultural magazines of the Channel 1 offer discussion on the current problems of Polish cultural life and, simultaneously, serve as a forum for opinion exchange between critics and reviewers. Channel 1 of Polish Radio places a great emphasis on the popularization of culture. It encourages listeners to read books by presenting classics and novelties on the publishing market, carrying out interviews with writers and presenting the excerpts of the most valuable books on a daily basis. It stimulates the creative imagination of listeners, encouraging them to share their own literary samples through increasingly available and popular communication tools. Theatre is of particular interest in the channel. It opens the theatre season with the awards ceremony of theatre prizes of Channel 1 – “Arete” and “Don Quixote” – for the most interesting acting and directing debuts. Each season, at the request of the station, several hundreds of performances are created, including radio plays for the youngest listeners performed by the Polish Radio



Theatre. The idea of creating and broadcasting radio plays for children was unprecedented in our country. One of the objectives of a public radio fulfilled by Channel 1 is the protection of Polish national and cultural identity. The station broadcasts and carries out many historical programmes, including the series on the beginnings of the development of Polish statehood and the silhouettes of subsequent rulers.

#### CHANNEL 1 AUDIENCE RATING



Source: Millward Brown - Radio Track Study, TG=15+

### CHANNEL 2 OF POLISH RADIO – DWÓJKA

#### SUMMARY

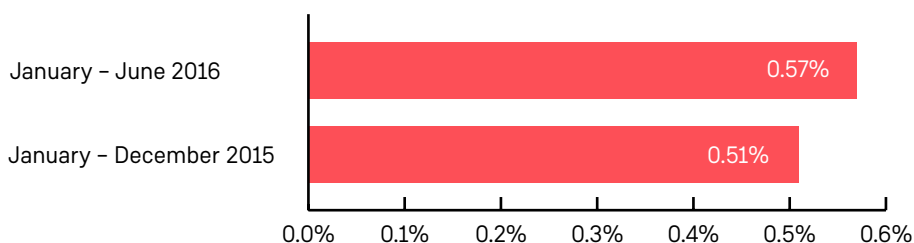
The hallmark of Channel 2 of Polish Radio is a classic musical repertoire enhanced with jazz and folk music, as well as programmes and debates dedicated to culture. This channel stems from the Warsaw II channel, which was launched in 1937 and broadcast for about five hours a day, mainly programmes on the city matters. The pre-war station specialised in live radio plays. It was the Warsaw II channel through which the President of the fighting capital city, Stefan Szarzyński, gave his famous speech on 23rd September, 1939. The Programme 2 was revived as a nationwide channel in 1949, after the war. At the moment, it broadcasts on short waves and digitally, as well as on satellite platforms and online.

#### CULTURE-FORMING ROLE

Channel 2 of Polish Radio is the only programme in Poland that co-organizes, broadcasts and records the most important concerts, festivals and music competitions in the country and abroad. It broadcasts concerts and covers festivals of international renown, such as: Actus Humanus, Chopin and his

Europe, Misteria Paschalia, Ludwig van Beethoven Festival, Wratistavia Cantans, Warsaw Autumn, International Chopin Piano Festival in Duszniki Zdrój, Sacrum Profanum and many more. Channel 2 of Polish Radio is responsible for the activities of four radio ensembles: Polish Radio Orchestra in Warsaw, National Symphony Orchestra of Polish Radio in Katowice, Polish Radio Choir in Cracow and Polish Radio Chamber Orchestra AMADEUS in Poznań. For many years, the Channel 2 of Polish Radio has maintained its high position in the group of the most active members of the European Broadcasting Union (EBU), not only by submitting concert proposals to the EBU, but also using the EU offering and providing Polish listeners with coverage from the most important concert halls in Europe and the USA (such as Metropolitan Opera in New York, theatres in London, Paris and Barcelona). The station actively supports the Polish contemporary music by submitting Polish compositions to the International Rostrum of Composers, organizing concerts and recording sessions for young musicians, as well as initiating album releases. It was Channel 2 of Polish Radio where the first presentation of music from a CD player in the history of the Polish broadcasting took place. Channel 2 is a radio station with the widest jazz offering in Poland. It suggests auditions and organizes concerts of artists. The Radio Centre for Folk Culture, which operates within the structure of the channel, is focused on popularizing knowledge on traditional culture. It promotes Polish folk music in radio stations that are members of the EBU, keeps field documentation, prepares a unique series of albums entitled "Source Music", as well as organizes concerts and the "New Tradition" Polish Radio Folk Festival. In 2015, Dwójka co-organizes the "EtnoCracow" EBU Festival in Cracow. Channel 2 of Polish Radio is a valuable source of cultural news, which offers many programmes dedicated to literature, art, theatre, film or history.

#### CHANNEL 2 AUDIENCE RATING



Source: Millward Brown - Radio Track Study, TG=15+

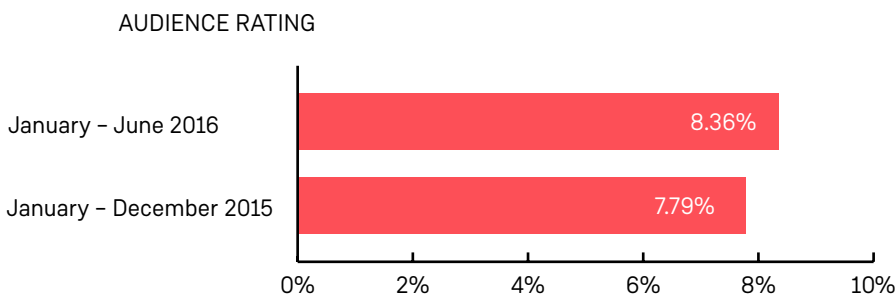
## CHANNEL 3 OF POLISH RADIO – TRÓJKA

### SUMMARY

Channel 3 of Polish Radio was launched on 1st April, 1962, offering a slightly different radio model than the two existing channels of Polish Radio, designed mainly for students and young intelligentsia as recipients. For the time being, the programme is directed at people who value reliable information, impartial journalism, highest quality entertainment and culture in its broadest possible meaning. Channel 3 stands out with the most loyal listeners in Polish radio broadcasting. The station features the most interesting personalities in Polish journalism and the avantgarde of musical, literary, acting and film communities. Channel 3 of Polish Radio broadcasts on short waves and digitally, as well as on satellite platforms and online.

### CULTURE-FORMING ROLE

Since its foundation, Channel 3 has shaped the musical tastes of the next generations of listeners. In 1970s, when rock music came on the radio, the channel became the centre of the Polish artistic life. The programme presents the most prominent musicians, composers and authors of lyrics. It grants an annual musical award – “Mateusze” – for outstanding achievements in the field of creativity, performance and popularization of the Polish entertainment and jazz music, which is an honour and ennoblement for artists. The magic of Polish Radio Music Studio of Agnieszka Osiecka attracts musicians of international fame, who like both performing and recording albums in this studio. Channel 3 of Polish Radio offers many programmes on cultural themes, including literature, theatre, film or art. The warranty of high quality of programmes are outstanding artists and invited guests – the prominent personalities of social and cultural life in Poland and worldwide. The programme hosts radio documentaries, which are repeatedly awarded at international festivals. Channel 3 of Polish Radio also offers entertainment, which enchants listeners with its sense of humour.



Source: Millward Brown - Radio Track Study, TG=15+

## CHANNEL 4 OF POLISH RADIO – POLSKIE RADIO 24

### SUMMARY

Polskie Radio 24 is the only public news radio station in the country. For 24 hours a day, 7 days a week, it presents the most important national and world news, enriched with ongoing comments of journalists and experts. The intention of this programme is to create the space for discussion and reflection on current global affairs and make an attempt to diagnose the causes and effects of events. Polskie Radio 24 is focused on news and publicity with substantive comments from various perspectives, enabling listeners to form their own opinions. The programme line-up of Polskie Radio 24 is inspired by the model of news radio without music elements, well known in European countries, such as France Info and BBC 4. The radio broadcasts on ultra-short waves and digitally, as well as on satellite platforms and online.

### CULTURE-FORMING ROLE

Polskie Radio 24 broadcasts regular programmes dedicated to current cultural events, presenting coverage and invitations, interviews with organizers, artists and participants. Polskie Radio 24 also broadcasts special programmes dedicated to literature and readership, in which writers, publishers and critics are hosted.

## AUDIENCE RATING

N/D (Polskie Radio 24 had been available only online and in the digital DAB+ system before 1st September, 2016)

## CZWÓRKA

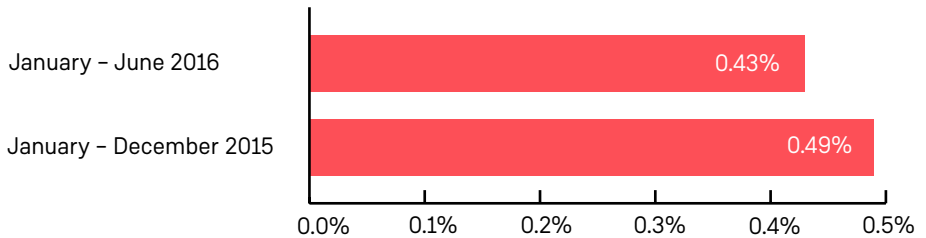
### SUMMARY

Czwórka was launched on 2nd January, 1976, and broadcast only on ultra-short waves. The profile of this station was educational, while its musical frame was composed of classical music and jazz. In 1994, the station changed its format and name to give rise to Polish Radio Bis with an encore programming offer towards the existing universal Channel 1, artistic Channel 2 and news Channel 3. On 28th June, 2004, Radio Bis became a youth radio and despite changing its name – Radio Euro since 26th May, 2008, and Czwórka since 2nd August, 2010 – it has stayed the same to this day. Channel 4 of Polish Radio Czwórka combines experiences of past years, offering educational, cultural and musical programmes. Since 1st September, 2016, the programme can be listened to online, in the digital DAB+ system and via the mobile application of Polish Radio on mobile devices.

### CULTURE-FORMING ROLE

For many years, Czwórka has supported young Polish artists by collaborating with them, promoting their works, organising concerns and inviting them to discussion. The programme is engaged in an all-radio project “Stage of the Youth”, which promotes young and relatively unknown culture creators. “It’ll be loud” is not only a programme, to which young musicians apply to present their works, but also the space for exchanging experiences in the field of music, graphic art, musical business, copyrights, etc. “Artistic catwalk” is a programme, to which young artists apply, including poets, writers, painters, sculptors, graphic designers, actors and others. They can introduce themselves to listeners, share their stories, as well as present their art on the website of Czwórka.

## AUDIENCE RATING



Source: Millward Brown - Radio Track Study, TG=15+

## CHANNEL 5 – POLSKIE RADIO DLA ZAGRANICY

### SUMMARY

1st March 1936 is considered to be the beginning of broadcasting a regular radio programme in Polish for Poles and Polish communities abroad. Through radio waves, the real image of Poland was promoted, the image of Polish reality was created, the bond between Poland and its society, culture and national tradition and Polish communities spread across the entire world was strengthened. Together with establishing the reality of the People's Poland, the activity of programmes for Polish communities abroad was woven into the mechanisms of propaganda. In the 1950's, Channel 5 of Polish Radio employed over 600 people in over ten editorial offices working in various languages and programme teams. After the political breakthrough in 1989, the propaganda tasks and functions were erased from the programme by redefining its mission. Its main intention became the shaping of opinions on Poland abroad, informing on significant aspects of social life in the country and presenting the Polish perspective on events taking place in other parts of the world. Polskie Radio dla Zagranicy broadcasts programmes in six languages: Belarussian, English, German, Polish, Russian and Ukrainian. There is a website edited in each of these languages. The English-language website of Polish Radio for communities abroad – [thenews.pl](http://thenews.pl) – was recognized as the best source of information on Poland by *The Economist*. The programmes of Polskie Radio dla Zagranicy are broadcast online, through analogue multimedia channels on long and short waves, in the digital DAB+ system, via satellite platforms and cable networks, as well as directly via satellites.

## CULTURE-FORMING ROLE

The most renowned and acknowledged Polish brand worldwide is Polish culture. Polskie Radio dla Zagranicy promotes Polish culture by presenting the most valuable phenomena and artistic events taking place in the country in various fields, as well as by informing on meaningful projects carried out by Polish artists abroad and presenting the achievements of prominent Polish artists at prestigious global events and cultural initiatives.

AUDIENCE RATING – N/D

## **NEWS WEBSITE OF POLISH RADIO – POLSKIERADIO.PL**

### SUMMARY

PolskieRadio.pl is a complementary online service of Polish Radio, which offers an opportunity of listening to online radio in real time, listening to programmes in the form of podcasts, as well as reading information and watching video content. Polish Radio launched its presence on the Internet in 1996. It was the first radio to provide online access to its programmes with so called “info cards”, i.e. information about the broadcaster, the current programme offer and radio personalities. For the time being, PolskieRadio.pl covers more than 7,000 services, sub-services and websites, all of which are updated on a regular basis. As many as 300 materials are published each day. The “News” service broadcasts information in many thematic areas almost twenty-four hours a day, using agency messages, social media and its own content. The editorial office of PolskieRadio.pl is also responsible for the presence of Polish Radio in social media, running many profiles and accounts on Facebook and Twitter.

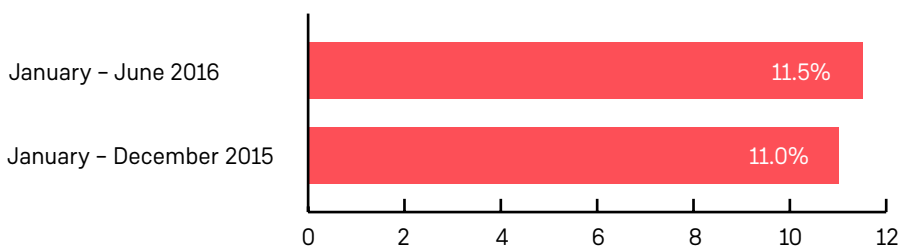
## CULTURE-FORMING ROLE

The essential role of the PolskieRadio.pl website is to complement the activity of radio programmes of Polish Radio and provide access to content created by these programmes on the Internet. Apart from actions related to the radio stations, the website also undertakes its own initiatives based on extensive archives of Polish Radio. For several years, special historical websites have been developed on the basis of these

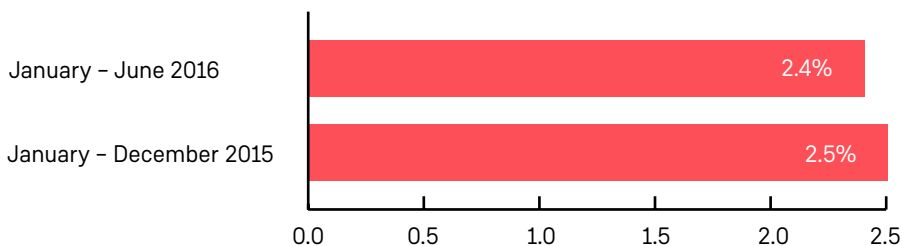
archives, richly illustrating selected figures and events from the history of Poland and the world. Recently, the following services has been published: “Bitwa Warszawska”, “Armia Andersa”, “Józef Czapski” or “Katyń”, which constitute an extensive knowledge base enhanced with photos, archive sounds, pictures, as well as contemporary interviews with experts and witnesses to history.

## RESULTS

AVERAGE NUMBER OF VIEWS PER MONTH



AVERAGE NUMBER OF USERS PER MONTH



Edited by: Łukasz Kubiak





**4.**



# **CULTURAL PARTICIPATION**

# READERSHIP

The National Library

The study of the National Library has been conducted periodically on a nationwide representative sample of respondents aged 15 and more since 1992. In 2015, the sample was made up of 3,000 respondents selected on the basis of the random route sampling method. The interviewers conducted face-to-face structured interviews with respondents at their homes, saving their answers on portable computers (CAPI method). The frequent nature of surveys allows for observing trends in real time.

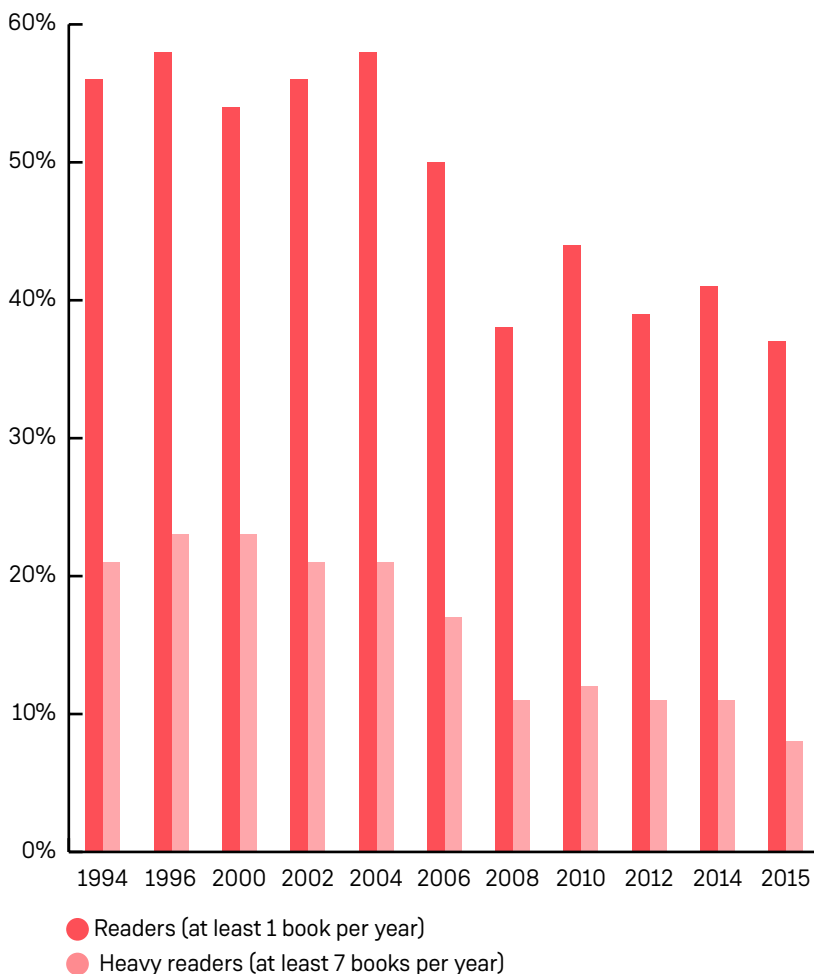
The transformation of readership, manifested with explicit fall in declarations of reading activity, took place between 2004 and 2008, when the reading majority (approx. 60% of respondents declared they read at least 1 book per year) changed into the reading minority (40%). In the same period of time, the percentage of heavy readers also contracted by half (people reading at least 7 books a year).

The decline in readership was, to a greater extent, present among men than among women. It was more significant in cities than in rural areas and in the younger age groups than in pensioners. The level of readership fell both among people with higher education and people with basic vocational education. However, the most serious implications may be caused by the decline in readership observed among the youngest respondents, especially boys.

In 2010, only 10% of pupils and students admitted to not reading any books. In 2015, this figure rose to 31%. Childhood and youth are key periods for shaping attitudes towards reading. These respondents, who spent time with other readers or were encouraged to read in their childhood or youth,

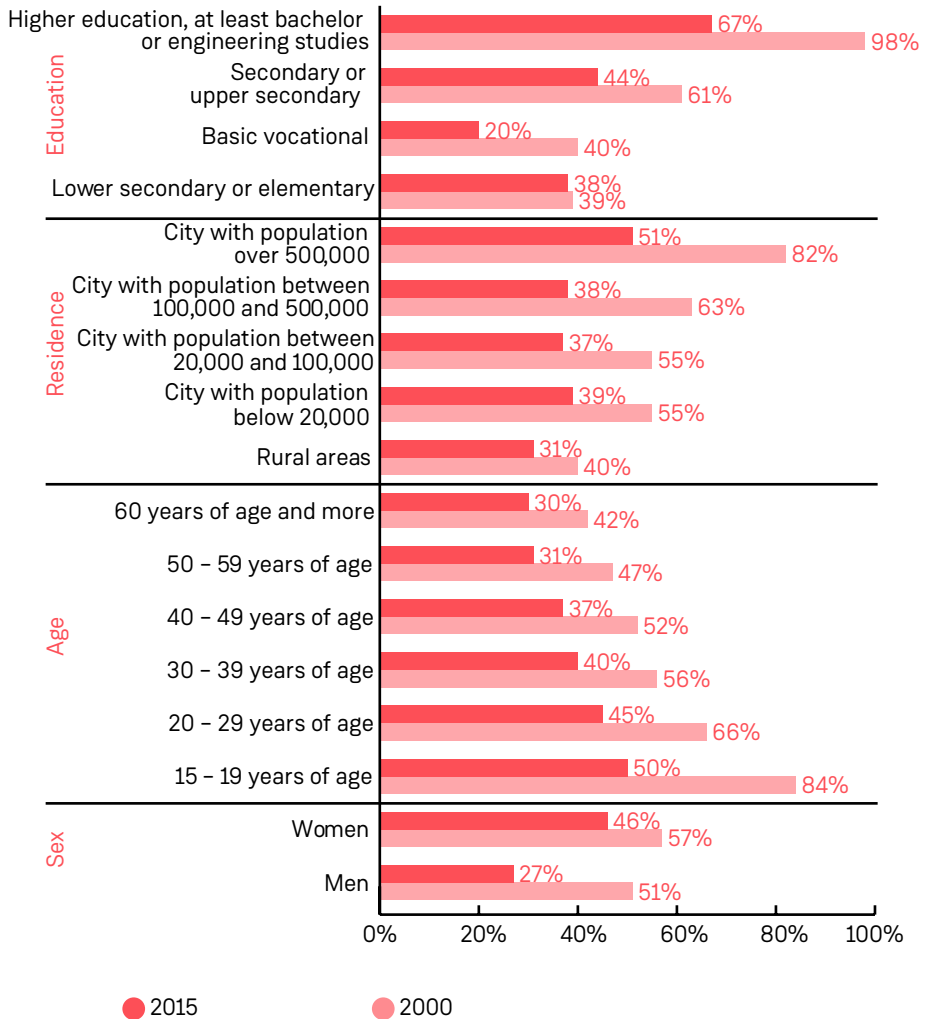
read books definitely more frequently in their adulthood. Lower readership rate among today's teenagers and young people in their twenties will most probably translate to the reading attitudes of future generations in their thirties and forties. Compared to the survey results of 2012, in 2015, there were more respondents (especially in younger age groups) who declared that the end of academic year was also the end of their contact with books.

THE LEVEL OF READERSHIP IN POLAND OVER THE PERIOD 1992–2015: PERCENTAGE OF READERS (AT LEAST 1 BOOK PER YEAR) AND HEAVY READERS (AT LEAST 7 BOOKS PER YEAR) (DATA IN %)



Source: surveys conducted by TNS (ex: OBOP) for the National Library over the period 1994–2015.

PERCENTAGE OF BOOK READERS ACCORDING TO THE BASIC  
DEMOGRAPHIC VARIABLES IN 2000 AND 2015 (DATA IN %)\*



Source: TNS OBOP 200 and TNS for the National Library 2015

\*Note: For technical reasons, the data on education have been compared without excluding people who are still in training. Thus, it is necessary to remember that pupils and students are included in the group of respondents with primary or lower secondary education (this is why the drop in readership in this group is almost invisible) and upper secondary education, respectively.

The variation in reading practices is subject to the accumulation principle. From the statistical perspective, undertaking one of practices (e.g. reading newspapers or longer texts) encourages undertaking other practices (e.g. reading texts online or reading books), resulting in the polarity of reading engagement. At one extreme, there are readers who reply in the affirmative to any questions on reading practices (so-called “omni-readers”). The other extreme is made up of readers who consistently deny any reading practices (“outside writing culture”). In 2015, the first represented 14% of the population (compared to 17% in 2012), while the latter represented 22% of the population (compared to 21% in 2012).

Both groups do not only set the extremes of participation in the writing culture, but they are also related to relatively low (in case of people who are outside the writing culture) or high (omni-readers) position in the social structure, constituting something like a negative for each other – what characterizes one group more frequently characterizes the other group less frequently. Greater readership engagement and belonging to the group of readers (i.e. describing the majority of members of own family or groups of friends as book readers) are connected with higher position in the educational hierarchy, greater satisfaction from their own professional situation and greater employment stability.

## READING AS A SOCIAL PRACTICE

Reading practices also constitute social practices. Reading books or press is not only the matter of individual preferences or temperament, but also – if not in the first place – the component of lifestyle of certain communities. Subsequent editions of the survey conducted by the National Library show that people who have grown up in a reading family and are part of a reading environment in their adult life, have statistically higher chances for reading books than someone who is rarely in touch with books or book-lovers. It is also worth noting that communities with different reading practices also differ in terms of such indicators of social position as: education, education of their parents, type of work performed or evaluation of one’s own financial standing.

The social nature of reading practices does not change the fact that the Polish culture of reading books is predominantly of private nature. Occasionally, it happens that people, whose relatives and friends do not read at all, read a lot. Nine in ten respondents who declare that members of their families do not read books also do not read (which is confirmed by results from both 2014

and 2015). If their friends do not read – their statistical chance of becoming a reader drops to several per cent. Non-readers who are part of a non-reading environment, are left with “nonconformist reading” (i.e. reading despite the habits and customs of their environment). Theoretically, it is possible to enter a new environment – in practice it is, however, very difficult

In communities of small resources of cultural capital and more non-readers than readers, the significant factors for acquiring and preserving reading habits turned out to be the following: access to library, positive experiences from the Polish language classes and intensive reading training in the form of diligent reading of school lectures and books read for one’s own pleasure.

Books, the same as reading, are loaded with a range of connotations and symbolic meanings. This is why, we asked a question whether a book is a good gift – and for whom. Regardless of the intensity of reading practices, respondents evaluated the relevance of giving books to various categories of recipients in a similar manner. Serious readers have more people in their surrounding, to whom they can give a book without any concerns (including friends, spouses and superiors). Even those respondents who do not read at all indicated that books are a good gift for children. It means that the culture of books has very soft borders: it is also shaped by those who do not read, but want their children to be interested in books or simply believe that reading books is a value. Despite the decline in readership in Poland, Poles value books – although it may seem that they perceive books mainly as a valuable upbringing-related material. Only 3% of respondents considered a book to be a better gift for a man than a woman. The opinion on the feminine nature of book gifts was expressed more frequently by non-readers who are blue-collar workers, with basic vocational or primary education, which corresponds with statistical higher readership rates among women. Serious readers turned out to be a group of readers for whom book is related to such connotations to the least extent (85% of them considered a book to be a good gift for both men and women, while this answer was given by only 17% of all respondents in the sample).

## LITERARY UNIVERSALS

In the research of the National Library, each respondent who declared they read at least one book during the past year, is usually asked to provide the name of the author, title or at least description of the publication read. Respondents are not always able to remind what books they have read –

thus their answers are rather considered to serve as a tip regarding what authors and book titles are mostly present in the public awareness than as an information on the actually read books in a given year.

Compared to previous years, not much has changed regarding the literary preferences of readers. Romance, detective and mystery stories, fantasy and non-fiction – apart from school readings – are the most frequently indicated types of literature. Occasionally, respondents listed poetry or drama, which most probably results from the fact that these genres are read rarely, and also because for the majority of respondents “reading a book” means “reading a novel”.

#### MOST POPULAR AUTHORS OF BOOKS READ, IN 2015, IN THE ORDER OF INDICATION

ALL READERS (AT LEAST 1 BOOK PER YEAR)	HEAVY READERS (AT LEAST 7 BOOKS PER YEAR)
Henryk Sienkiewicz	Katarzyna Michalak
Stephen King	Stephen King
Katarzyna Michalak	Henryk Sienkiewicz
Dan Brown	Dan Brown
Andrzej Sapkowski	Andrzej Sapkowski
Adam Mickiewicz	Monika Szwaja
Nora Roberts	Agatha Christie
Agatha Christie	Joanna Chmielewska
Maria Rodziewiczówna	Nora Roberts
Harlan Coben	Paulo Coelho
Danielle Steel	Steve Berry
Camilla Läckberg	Maria Rodziewiczówna
Stieg Larsson	Harlan Coben
Monika Szwaja	Ken Follet
J. K. Rowling	Clive Cussler
Katarzyna Grochola	Graham Masterton
E.L. James	John Grisham

Source: TNS for the National Library, 2015



Among Polish readers, for many years now, the most frequently mentioned author has been Henryk Sienkiewicz who is one of the most widely read authors, also appreciated by young readers, in surveys carried out by the National Library. *Trylogia*, *Krzyżacy* and *Quo vadis* can also be classified as universalia in Polish literature. Among contemporary Polish authors, the strongest position is enjoyed by Andrzej Sapkowski, whose series *The Witcher* (issued since the middle of the 1990s) is still very popular. Fans of Sapkowski are mainly younger respondents – from school pupils to people currently in their thirties. It means that his novels are now read by the second generation. Both boys and men, girls and women reach for books written by Sapkowski, which makes him stand out from such authors as Katarzyna Grochola or Katarzyna Michalak, mentioned almost only by women. Among foreign authors, it is worth mentioning Agata Christie, who has been read by all generations for many years. Also Paulo Coelho and Danielle Steel have gained dedicated readers in Poland.

Regular readers do not stand out from the entire population in terms of their literary preferences. Although they mention school readings less frequently, they still share preferences for romance, sensation and fantasy novels, as well as action-packed fiction, with occasional readers. They are first to read novelties (e.g. *Millennium* or the series on Grey were popular in this group in previous surveys, now they're popular mainly among occasional readers). The difference between serious and occasional readers concerns mainly the quantity of books read.

The results of subsequent surveys conducted by the National Library proves a rather low popularity of contemporary “ambitious literature”, i.e. titles awarded with prizes and most frequently discussed by critics. Post-war Noble Prize laureates, authors distinguished with prestigious national prizes or nominations, constitute the margins of the authors listed in the survey. Over the period 2010–2015, not more than 1 in 25 respondents (thus not more than 1 in 10 readers) listed at least one author of this format. Low readership also entails lower readership of literature that is most appreciated by critics, which may be interpreted as the crisis of good literature or simply less impact of literary community on the preferences of wide audience.

## ONLINE READING PRACTICES

The Internet use may be classified as a reading practice due to the fact that many online materials are textual in nature. The Internet is currently used by

two third of Poles aged 15 and more, but less frequently by older people. Among respondents under the age of 30, the percentage of users who use the Internet less frequently than several times a month is only 3%; while among people aged 60 and more it is as much as 75%. Only a small group of people uses the Internet occasionally (i.e. less frequently than once a week).

What's worth emphasizing is that the Internet serves better these people who earn more. The involvement in some online reading practices was clearly related to the subjective assessment of economic situation of one's own household, also among many regular Internet users. The respondents who positively assessed their financial standing more often participated in online discussions, read blog posts, used online encyclopaedias, searched for information related to work or education, read literary works, published their own works on the web and shared content with other users. Similar relations have occurred also in the case of other Internet practices, however, with smaller impact.

Thus, it turns out that the financial situation remains in a strong correlation with online practices. Those people whose financial standing is better, use the Internet in a much more diverse manner and they also often engage in "exclusive" practices of posting their own content or participating in online discussions. Whereas people, who evaluate their situation as bad or very bad and who are still regular Internet users, participate in online discussions over two times less frequently than those whose economic situation is good or very good.

The access to the majority of online services is free, thus the entry "barrier" to online forums is also non-financial in its nature. These barriers include cultural capital, motivation and competencies of various kind, the quantity of free time or the level of physical tiredness which accompanies many professions.

Reading blogs is a specific reading practice for online community. In 2015, 25% of regular Internet users declared reading blogs within a month preceding the survey, which is 16% of the entire population. In the age group of 15–39, the readership of blogs is maintained at the level exceeding 30% of regular Internet users. In older age groups, the readership of blogs falls to achieve the level of 15% in the group of people aged 60 and more. Among regular Internet users, the biggest number of blog readers are in cities with 100,000–500,000 inhabitants, while the lowest number of blog readers are in medium cities with 20,000–100,000 inhabitants.

The most popular blogs turned out to be those related to hobbies (78% of blog readers), while the least popular are blogs dedicated to emotional

relationships and family life. Only one in five blog readers (16%) declared an interest in blogs dedicated to social and political issues. More than half of blog readers indicated 2–3 thematic categories of blogs read by them, which indicates that the recipient of this form of expression often pursue their various interests by reading blogs.

Among the three most important functions of blog reading, there were: relaxation (average of 19%), chance of gaining knowledge tried and tested by someone else (16%) and possibility of being up-to-date with information concerning a given subject (19%). The respondents less frequently indicated the possibility of taking part in discussions with people of similar interests (3%). The possibility of finding people similar to themselves – without the need for engaging in discussion and unnecessarily on the basis of common interests – was indicated three times more often. The latter function of visiting blogs was indicated particularly often as a second choice – it was indicated four times more frequently than the possibility of taking the floor in discussions.

Learning opinions of people, who are treated as authorities, is equally common motivation for visiting blogs than the possibility of meeting similar people (8% and 9% respectively). This allows for an assumption that for some readers blogs perform a different function than printed press, TV or any other online communication channels. This assumption seems to be confirmed with a relatively high frequency of indicating the chance of finding content, which is lacked in the mainstream media, as a possibility (10% of blog readers on average). Blog authors often share information on themselves. They often write about their life events and interests. Thus, readers visit blogs not only to enhance their knowledge, but also “meet” other people there. In this context, reading blogs is definitely a social practice and blog authors are often treated not as an expert remote from a reader, but as the “first among equals” in online community. In the case of reading blogs, the social nature of this practice is particularly interesting because it uses technological tools to “socialise” reading practice.

## **LIBRARIES – USERS AND EXPECTATIONS**

In 2015, 18% of respondents declared that they visit libraries, and 13% of them used public libraries, 4% of them used school libraries (in the “target group” of school libraries, i.e. people aged 15-19, they were used by 28% of respondents), and the remaining 2% of respondents visited a library of a different kind (e.g. academic, scientific, pedagogical, parish library etc.).

Among regular users (at least 7 books a year), there is the highest number of people using libraries – as much as 63% (among readers who read 1–6 books a year – 30%). It may mean that non-library sources of obtaining books “are not sufficient” for serious readers or that, looking for interesting books, they must use library resources as they are available only there. The second important group of library users are pupils and students – 58%, out of which 30% used public libraries, 29% used school libraries, while 15% used academic or pedagogical libraries.

Women (22% vs 11% of men) and inhabitants of the biggest cities with population above 500,000 people (22% vs 15% of inhabitants of rural areas) use libraries more often, which might be due to the density of library network and its differentiation (e.g. availability of multimedia libraries, children libraries etc.), as well as higher population density – more people live in the vicinity of libraries. People employed in the position of specialists or white-collar workers use libraries more often than people with higher education who are satisfied with their own financial situation and omni-readers. Libraries constitute an important source of readings for seniors, pensioners and widowed persons.

In the view of users themselves, the basic and the most important function of a library is the loan of books, the purchase of which cannot be afforded by library users or those who, due to the dynamics of the publishing market, influenced by novelties and best-sellers, have become unavailable. Another advantage of libraries is the assistance of a librarian offering help both in finding necessary information, as well as the selection of a relevant book. The third advantage is the function of a library as a friendly and accessible space. Reading press as the main argument for using public libraries is given by only 5% of library users. A similar percentage of them indicated the possibility of using computers and the Internet or participating in meetings and workshops organized by libraries. In both summaries, the last position was taken by the possibility of renting multimedia.

## **PLANS AND FORECASTS FOR 2017**

The decline in readership is a phenomenon that has been observed in many countries, although it happened with particular intensity in Poland. With hectic lifestyle and intensive work, as well as increasingly smaller resources of free time, non-obligatory reading of books has now many attractive alternatives, both among passive (television, the Internet, games), as well as

active forms of leisure activities. Thus, it's difficult to expect a spontaneous increase in readership in the near term.

The current forms of readership promotion seem to ignore the social nature of reading practices, cultivated and transferred through family and friends. Low reading activity, same as low online activity, often results from identical "barriers": deficiencies in competencies, which has not been filled by formal education, physical tiredness, as well as being loaded with work and duties, intergroup patterns and cultural norms support (or, on the contrary, weakening) motivation to undertake certain forms of activity.

Full report: D. Michalak, I.Koryś, J.Kopec, *The State of Readership in Poland in 2015*, National Library, Warsaw 2016, available at: [www.bn.org.pl/download/document/1459845698.pdf](http://www.bn.org.pl/download/document/1459845698.pdf)

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of the Polish Chamber of Book “Directions and forms of readership transformation in Poland”, Polish Chamber of Book, Warsaw 2015.

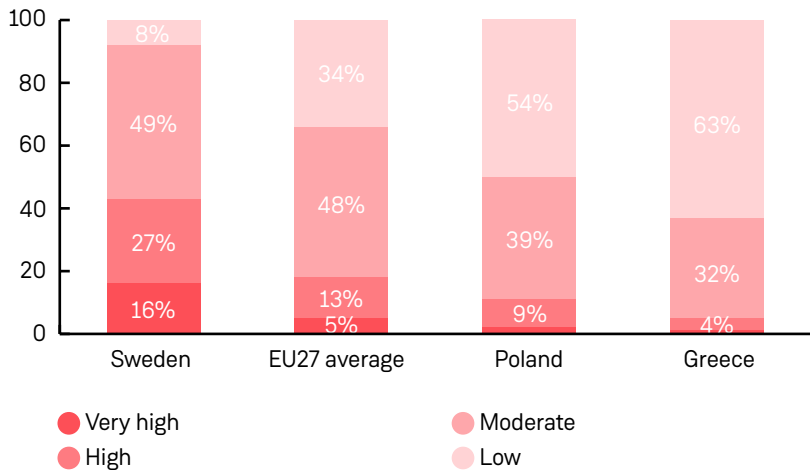
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Edited by: Izabela Koryś

# CULTURAL ACTIVITIES

The right to participate in the cultural life of society and consume art is guaranteed in the Universal Declaration of Human Rights of 1948. The Polish state does not stop in creating the possibilities of participating in culture and encourages Poles to undertake cultural activities. Despite rich offers – in the light of international research – the intensity of cultural practice provided by cultural institutions is relatively low in Poland.

INDEX OF CULTURAL PRACTICE IN THE EU IN 2013



Source: European Commission, Special Eurobarometer 399, Cultural Access and Participation

The chart presenting the index of cultural practices in the EU includes: the country with the highest index (Sweden), EU average, Poland and the country with the lowest index (Greece). The presented index has been calculated based on the data of 2013. Eurostat plans the publication of up-to-date information on all European countries in 2017 (from the EU-SILC study).

Scientists and experts specializing in cultural participation emphasize the complexity of this issue. There are still many disputes as to what should be classified as cultural activities (e.g. the perception of going to shopping centres), and how to include activities that are hard to reflect in numbers (especially activities carried out as hobbies outside cultural institutions). The current situation in Poland is outlined below, based on data that is commonly used in quantitative description of cultural participation – declarations of respondents (survey results).

As it follows from surveys conducted over the years 2013–2016, the most popular institution of culture is cinema, which is visited by 45%–49% of Poles each year. 24%–33% of Poles participated in exhibitions in art galleries or museums, 20% – in theatres, 33%–40% – in concerts. In 2014, according to the Central Statistical Office of Poland (GUS), cultural centres were visited by 13% of Poles, art galleries by 9%, philharmonic concert halls by 6%, while operas and operettas by 5% of Poles. Below, we present the summary of results obtained from seven studies conducted on representative samples.

The differences between study results shown in the table on page 200 may have many causes. The summarised studies were carried out over the period of four years – between 2013 and 2016. Thus, the situation might have slightly changed. The manner of asking questions, the age of the population and sampling method could also be significant. The biggest differences in results concern the participation in a concert, which may be due to the ambiguity of this term.

Research studies suggest that, regardless of the adopted methodology, people more frequently participate in culture through media (television, radio, the Internet) than by taking part in events organised by cultural institutions. The above-mentioned media perform different functions; however, their inherent role is the presentation of culture (films in television, music in radio, texts and audio-visual content on the Internet).



CULTURAL PARTICIPATION IN THE PAST 12 MONTHS  
INSTITUTIONAL OFFER

DATA SOURCE: STUDY YEAR	THEATRE	CINEMA	EXHIBITION, GALLERY, MUSEUM		CONCERT	
			Museum in the country	Art gallery in the country	Philharmonic and classical music	Concerts and other
National Centre for Culture, Poland / TNS:	19%	48%		24%		33%
CBOS: 2015	22%	49%		32%		40%
IKMa: 2014–2015	21% <sup>b</sup>	49%		29%		34%
CBOS: 2014	19%	45%		27%		37%
PIK: 2012–2013	21%	45%		33%		33%
			Museum in the country	Art gallery in the country	Philharmonic and classical music	Concerts and other
Central Statistical Office of Poland (GUS): 2014	16%	45%	20%	9%	6%	14%
			Museum	Art exhibition/ gallery	Philharmonic concert hall	Outdoor concert
Practices: 2012–2013	26%	b.d.	29%	19%	15%	72%

## OVERVIEW OF DATA SOURCES

STUDY	PERFORMANCE DATE	SAMPLE SIZE	AGE OF RESPONDENTS	IMPLEMENTATION IN THE FIELD	RESEARCH QUESTION
National Centre for Culture, Poland / TNS: 2015-2016	July 2016	1,512	15+	TNS	"In the past year ..."
CBOS: 2015	January 2016	1,063	18+	CBOS	"In the past year ..."
IKMa: 2014-2015	July 2015	1,000	18+	Millward Brown	"Please tell us when was the last time when ..."
CBOS: 2014	January 2015	1,005	18+	CBOS	"In the past year ..."
PIK: 2012-2013	October - November 2013	2,031	15+	CBOS	"How often do you ..."
Central Statistical Office of Poland (GUS): 2014	January 2015	8,213	15+	Central Statistical Office of Poland (GUS)	"How often in the recent 12 months ..."
Practices: 2012-2013	Q4 2013	1,800	18+	Public Profits	"Did it happen in the last year that you ..."
	Central Statistical Office of Poland (GUS): 2014			PIK: 2012-2013	IKMa: 2014-2015
Watching TV		98%		94% <sup>a</sup>	93%
Listening to radio		85%		88%	90%
Surfing the Internet		62%		66%	66% <sup>b</sup>
a - watched a film in TV					
b - indicated at least one favourite website					

## AMATEUR AND NON-INSTITUTIONAL CULTURAL ACTIVITIES

Activities performed spontaneously or in an amateur form, outside cultural institutions, are crucial for cultural life. Nationwide research studies provide interested, but scattered information in that regard. According to the Central Statistical Office of Poland (data for 2014), 5.6% of Poles are amateur photographers, 4% of Poles are amateur dancers, 4.3% of Poles participate in art classes, and 2.5% of Poles take part in music classes.

On the Internet, culture is often intertwined with entertainment. Desktop and console video games are very popular. As reported by the Polish Chamber of Books (2013) and the Urban Culture Institute (2014–2015), respectively 20% and 26% of adult Poles play video games. Network games (computer games played via the Internet) are used by 12% of Poles aged 16 and more (according to the Social Diagnosis 2015). When considering all types of computer games (browser games, social media games, smartphone games, tablet games and others), this number jumps to almost 50% of all people aged 15 and more (according to the *Polish Video Games Industry Report 2015*). On the Internet, 7% of Poles aged 15 and more runs their own website or blog (according to the Social Diagnosis 2015).

Among activities considered to be part of widely understood participation in culture by the authors of the report *Cultural Practices of Poles*, the most popular activity is visiting shopping centres (87%). 64% of Poles declare that they work in allotment gardens. Poles take care of their health and beauty, using solarium (9%), doing manicure or pedicure (18%), visiting beauty parlours (23%). This information can be complemented with data from the report prepared by the Urban Culture Institute. Poles buy clothes usually in shopping centres (46%), less frequently in fashion stores (19%) and small boutiques (18%). The criteria most often considered when choosing clothing products are price (54%), quality (51%), shape and cut (38%).

## TRENDS

Surveys based on representative samples of adult Poles have been carried out by the Central Statistical Office of Poland (GUS) for fifty years and by the Public Opinion Research Centre (CBOS) since 1987. They allow for tracking changes in the popularity of selected cultural activities over a lengthy period of time. Similar trends are indicated by independent measurements. The

overthrow of communism was accompanied by profound social and political changes. New phenomena occurred such as poverty and unemployment. A significant decline in public funding could be felt in culture<sup>34</sup>. Censorship was abolished. A dynamic development of commercial initiatives in the field of culture and entertainment took place. Overall changes resulted in a clear reduction in the level of undertaking institutional forms of cultural activities by adult Poles. Following a rapid decline at the beginning of 1990s, the indicators started to grow slowly but systematically.

The fall of communism was particularly hard for cinemas. The number of people who they visited a cinema at least once fell from 42% in 1988 to 16% in 1993. This is when a period of slow growth started. In 1999, already 32% of Poles had been in a cinema at least once. In 2011, the level noted before the fall of communism was exceeded – 44% of adult Poles declared they had visited a cinema at least once. The data provided by the Central Statistical Office of Poland (GUS) indicated a similar upward trend. The improvement in the situation of cinematography is also confirmed by the number of spectators in cinemas (2005 – 23.6 million, 2015 – 44.7 million). The above-mentioned data is presented in detail in the article written by the Polish Film Institute and entitled “Cinematography”.

The survey data on going to theatres shows that downward trend lasted longer in this area than in the case of cinemas. As it follows from the Public Opinion Research Centre (CBOS) data, the least number of Poles declared they visited a theatre in 1993 (8%). The low level of cultural activity persisted until 2002 (10%). Since 2002, we have observed a gradual growth to 15% in 2009 and 22% in 2015. A similar trend is indicated by the data provided by the Central Statistical Office of Poland (GUS), although the absence of measurements between 1990 and 2004 does not allow for determining an exact moment on which the downward trend decelerated.

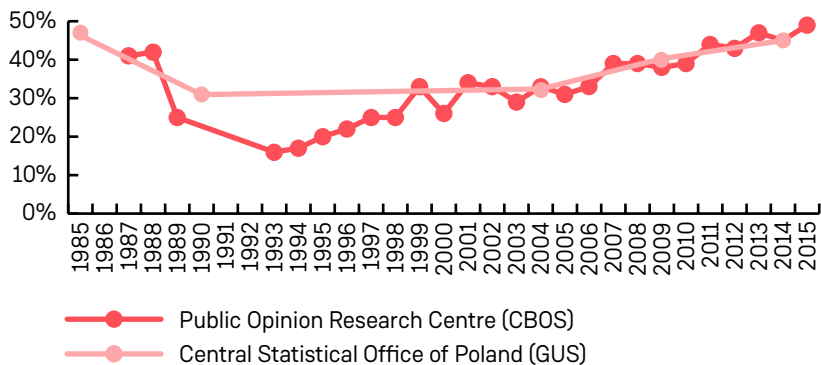
Visiting museums, exhibitions and art galleries, same as going to cinemas and theatres, decreased in popularity at the beginning of 1990s. Unfortunately, we do not have access to any survey data that would enable the precise tracking of changes that took place between 1990 and

34 Cf. T. Kukołowicz, M. Modzelewska, P. Siechowicz, A. Wiśniewska, *The role of local authorities in financing cultural policy in Poland over the period 1990–2015*, Bureau of Research of the Chancellery of the Sejm 2(46)/2016, p. 229–250, [http://orka.sejm.gov.pl/wydbas.nsf/0/F82DC162E5EFB13AC1257FD30032E8F0/\\$File/Studia\\_BAS\\_46\\_8.pdf](http://orka.sejm.gov.pl/wydbas.nsf/0/F82DC162E5EFB13AC1257FD30032E8F0/$File/Studia_BAS_46_8.pdf) [accessed on: 10th September, 2016].

2004. We also have limited possibilities to compare research results from the recent 10 years provided by the Central Statistical Office of Poland (GUS), Public Opinion Research Centre (CBOS) and Eurostat because the question on going to museums is formulated by each of these institutions in a slightly different way. The analysis of incomplete data that we have access to, over the last 10 years, there have been no significant change in the popularity of visiting museums, exhibitions and art galleries. At the same time, the data provided by the Central Statistical Office (GUS), which is presented in more detail in the article entitled “Museums” and written by the National Institute for Museums and Public Collections, indicate a significant increase in the number of visitors (from 20.7 million in 2009 to 33.2 million in 2015). The possible reason for the differences between the survey results and the attendance data is the growing number of visits of people going to museums (museums more often have a steady audience). It should be emphasized that the analysed data does not include the youngest audience (CBOS surveys people aged 18 and more, GUS and Eurostat 15 and more).

### CINEMA

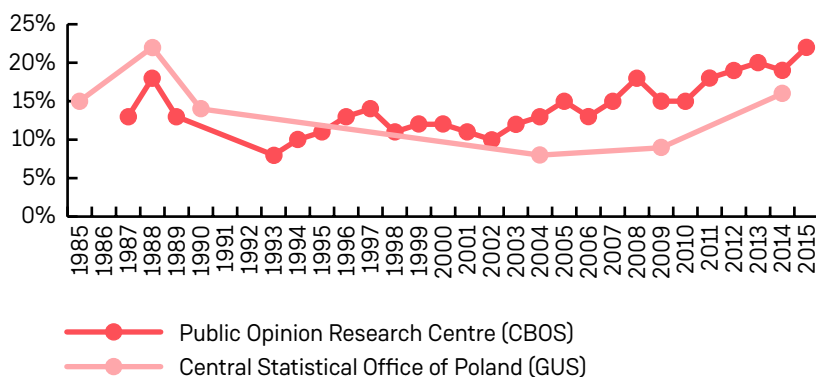
(cultural participation in the past 12 months, in %)



Data source: Public Opinion Research Centre (CBOS) 1987–2015; Central Statistical Office of Poland (GUS) 1985, 1990, 2004, 2009, 2014; own study

## THEATRE

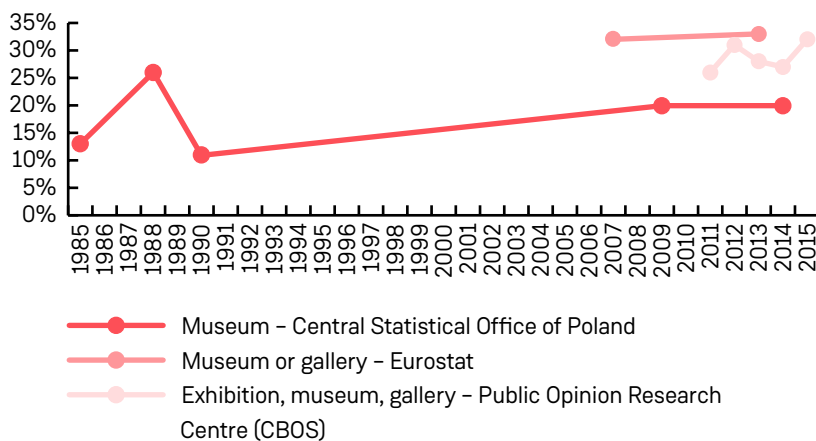
(cultural participation in the past 12 months, in %)



Data source: Public Opinion Research Centre (CBOS) 1987–2015; Central Statistical Office of Poland (GUS) 1985, 1988, 1990, 2004, 2009, 2014; own study

## MUSEUM / EXHIBITION / GALLERY

(cultural participation the past 12 months, in %)



Data source: Public Opinion Research Centre (CBOS) 2007–2015; Central Statistical Office of Poland (GUS) 1985, 1988, 1990, 2009, 2014; Eurostat 2007, 2013; own study

## PLANS AND FORECASTS FOR 2017

In the following year, the continuation of long-term trends showing the increase in the participation rates can be expected. This will be facilitated by an increasingly better use of infrastructure built or fully refurbished in recent years with the use of EU funds.

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Edited by: Tomasz Kukołowicz, The National Centre for Culture, Poland

# COLLECTIVE MEMORY

The National Centre for Culture, Poland

Apart from the history known from the publications of professional historians, each society has its own collective memory. As it has been shown by Maurice Halbwachs in his works, this memory has a collective, not individual nature, and is related to national holidays. In our country, in the times of the People's Poland, scientific research on collective memory was carried out in a very limited scope due to strong ideologization of the state activity in this area. More credible and reliable research has been conducted since the end of the 1980s.

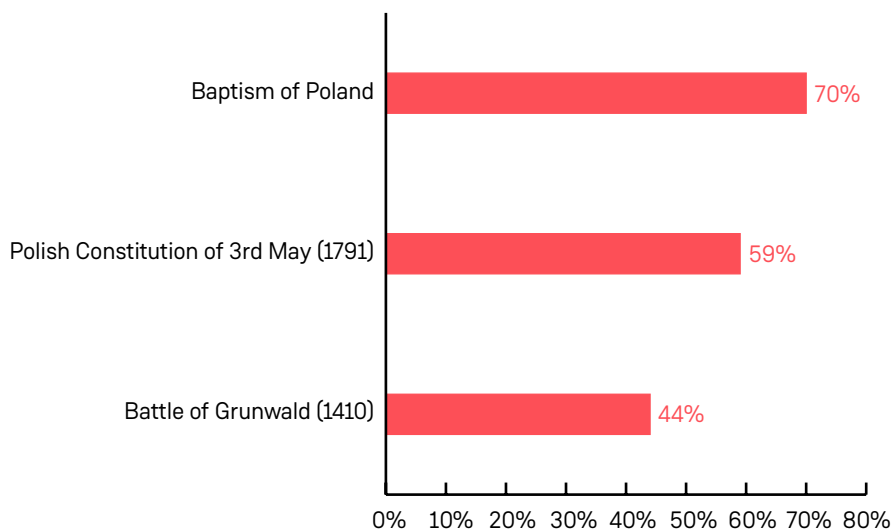
Poles express keen interest in history. In March 2016, three in four respondents showed at least moderate interest in this field. The vast majority of Poles discuss the past with their family members (7% – often, 33% – sometimes, 31% – rarely, according to: The National Centre for Culture, Poland / TNS 2016).

The most important events in the history of Poland before the end of the First World War are considered to be the following: the Baptism of Poland (966), the adoption of the Polish Constitution of the 3rd of May (1791) and the Battle of Grunwald (1410). After the First World War, the most important events include the regaining of Polish independence in 1918, the election of Karol Wojtyła to the papacy and Poland's accession to the European Union.

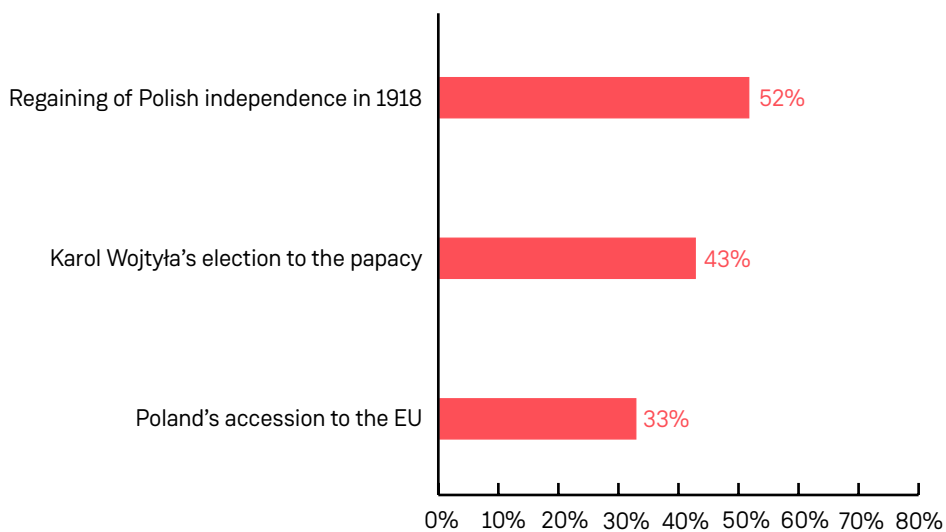


MOST SIGNIFICANT EVENTS PERCEIVED AS LANDMARK  
MOMENTS FOR POLAND

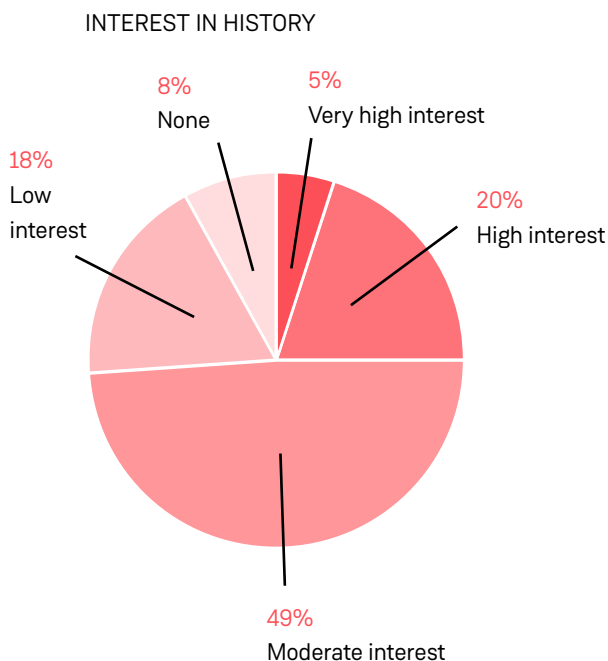
## BEFORE 1918



## AFTER 1918



Source: Public Opinion Research Centre (CBOS) 2016, N=1,007



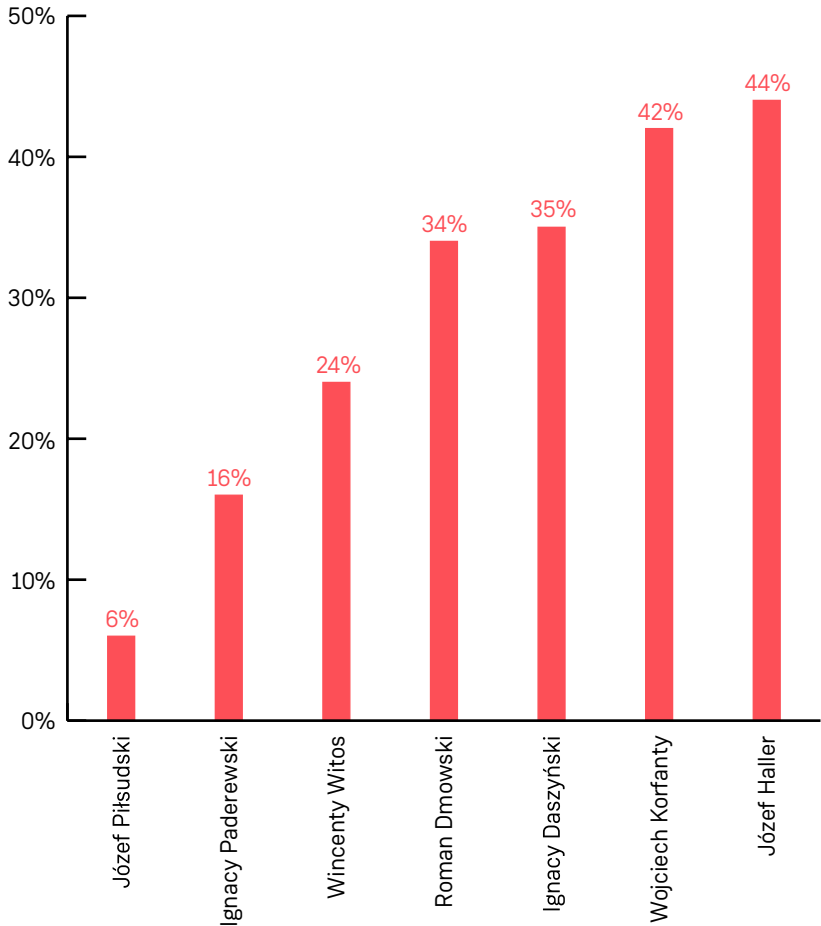
Source: Public Opinion Research Centre (CBOS) 2016, N=1,512

Despite the declaration of high interest in history, the Poles' knowledge of it is quite shallow. As it follows from the studies conducted by the Public Opinion Research Centres (CBOS), Poles asked for spontaneous answers have difficulties in indicating historic events that happened in specific years. In 2016, correct answers about the years 1939, 1410, 966, 1918, 1863 and 1791 were given by 82%, 80%, 74%, 57%, 21% and 12% of respondents, respectively. The open-ended question set by the Public Opinion Research Centre (CBOS) was relatively difficult for respondents. When the interviewer listed the names of several events himself and asked respondents to indicate which of them relates to a specific date (e.g. 1939), the number of correct answers was higher.

The declared level of knowledge on key historic figures is also low. The studies conducted by TNS / The National Centre for Culture, Poland in July 2016 included questions on the knowledge on historic figures who had contributed to the regaining of Polish independence in 1918. Only 6% of Poles admitted the complete lack of knowledge on Józef Piłsudski, although it is beyond doubt the most recognisable Polish politician from this period of history. The knowledge on other historic figures is much poorer.

PLEASE EVALUATE THE LEVEL OF YOUR KNOWLEDGE ON EACH OF THE FOLLOWING HISTORIC FIGURES:

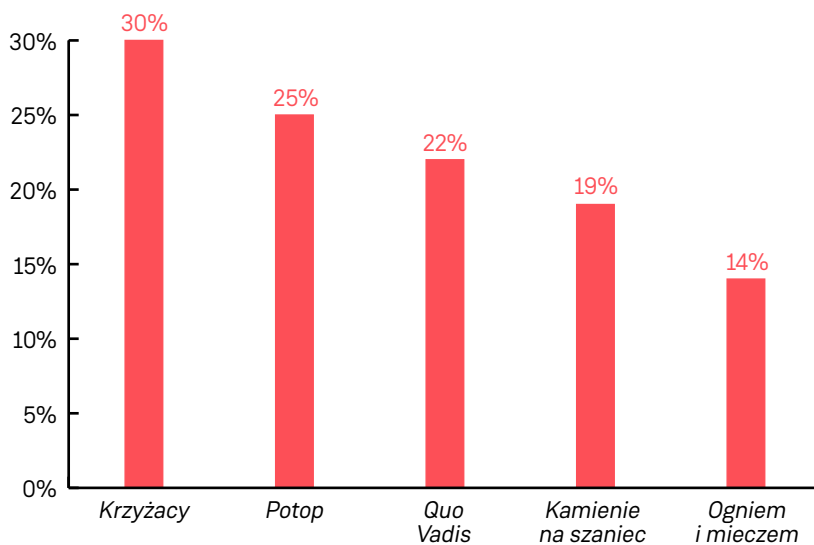
I KNOW NOTHING ABOUT THIS PERSON



Source: The National Centre for Culture, Poland / TNS 2016, N=1,512

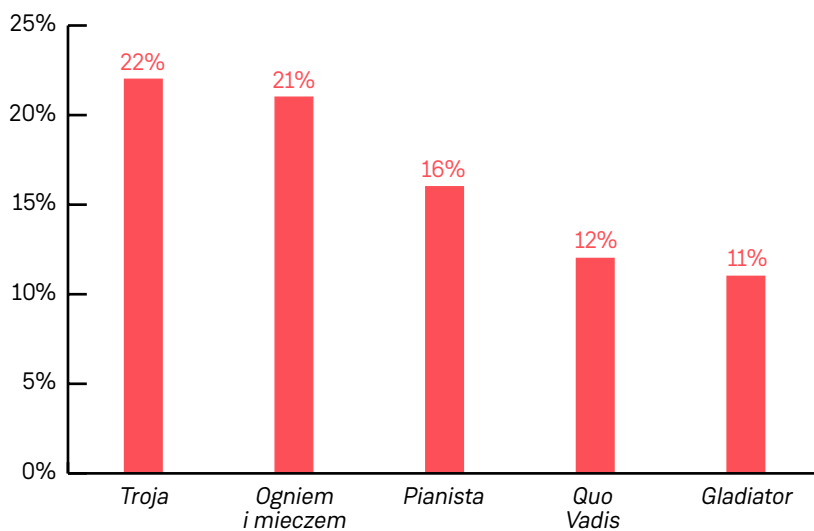
The results of studies analysing the state of historical knowledge among Poles lead to the conclusion that popular culture has a very big impact on the level of knowledge on history. Great merits in this field has Henryk Sienkiewicz whose novels are still popular among readers over one hundred years after they were first published. More importantly, his novels are also attractive for young readers.

### BEST HISTORICAL NOVELS ACORDING TO STUDENTS OF LOWER AND UPPER SECONDARY SCHOOLS



Source: Ł. Michalski, *Historical awareness of students of secondary schools in the Warsaw agglomeration*, Institute of National Remembrance (IPN), Warsaw 2015, p. 49; N=2,092.

### BEST HISTORICAL FILMS ACCORDING TO STUDENTS OF LOWER AND UPPER SECONDARY SCHOOLS

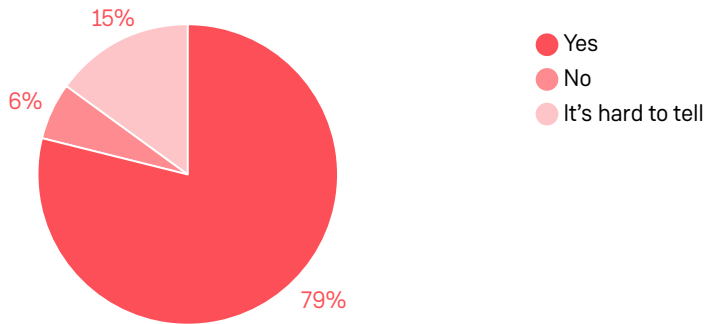


Source: Ł. Michalski, *Historical awareness of pupils . . .*, p. 60; N=2,092

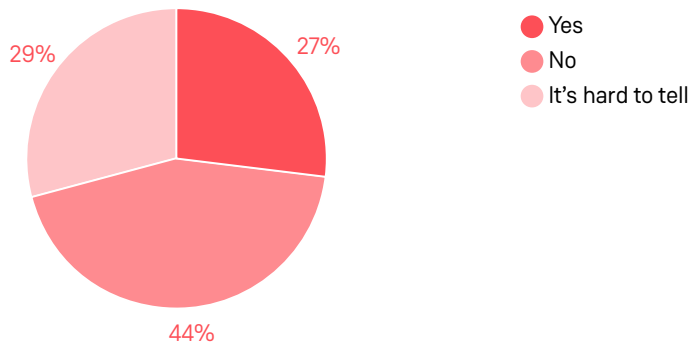
The collection of historical facts is sometimes the source of emotions and the subject of controversy. Clearly more people think that there were more events that caused pride than shame in the history of Poland. Poles have the greatest pride in the election of Karol Wojtyła for the pope, regaining independence in 1918, as well as the political transformation and the overthrow of communism. The most frequently indicated reasons for shame are: the Jewish pogrom in Jedwabne, the imposition of martial law on the 13th of December, 1981, and the behaviour of politicians after 1989. When asked about persons to be proud of in the history of Poland, Poles most frequently mention Pope Saint John Paul II, Lech Wałęsa and Józef Piłsudski. The most negatively evaluated historical figure was Wojciech Jaruzelski.

WERE THERE ANY EVENTS IN OUR HISTORY:

THAT POLES CAN BE PROUD OF?



THAT POLES CAN BE ASHAMED OF?



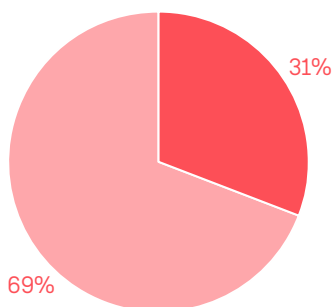
Source: National Centre for Culture, Poland / TNS 2016, N=1,512

Collective memory is shaped for years and undergoes changes slowly. The greatest dynamics are seen in opinions on various ways of commemorating historical events, both by state institutions, as well as individual persons. Although, since the democratic breakthrough in 1989, Poles still consider 11th November (Independence Day) and 3rd May (the anniversary of the adoption of the Polish Constitution) to be the most important state holidays, these events are followed by relatively new anniversaries: 1st August (the anniversary of the outbreak of the Warsaw Uprising) and 13th April (Remembrance Day for Victims of Katyń Massacre). The fifth most often indicated national holiday is 1st September, which is the anniversary of the outbreak of the Second World War. This data proves the profound transformation that has taken place after 1989. The commemoration of events celebrated on 1st August and 13th April was unwelcomed or forbidden during the communist times.

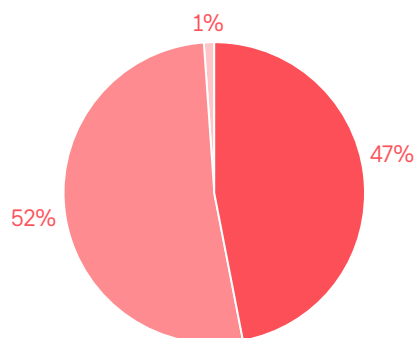
The individual methods of manifesting patriotism, which is strongly associated with interest in history, are also changing. In recent years, it has become even more popular to hang out state flags or place them on cars on national holidays or during national sports events. Wearing patriotic clothing, which was a niche phenomenon several years ago, is now a commonplace and raises many controversies.

#### DO YOU HAVE A WHITE AND RED FLAG AT HOME?

2004



2016



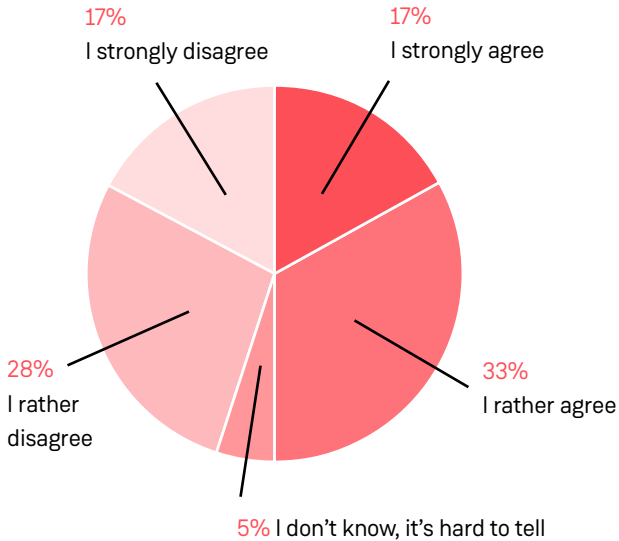
● Yes

● No

● It's hard to tell

Source: National Centre for Culture, Poland / TNS 2016; N=1,512

DO YOU AGREE THAT PATRIOTISM CONSISTS IN WEARING PATRIOTIC CLOTHES?



Source: The National Centre for Culture, Poland / TNS 2016

## ABOUT THE RESEARCH PROGRAMME OF THE NATIONAL CENTRE FOR CULTURE, POLAND

In 2016, the National Centre for Culture, Poland, launched a wide range of long-term research projects of empirical nature (both qualitative and quantitative studies). They are aimed at diagnosing current cultural phenomena (trends, mechanisms, correlations and statistics) and should constitute an objective basis for the formulation of future recommendations regarding the state's cultural policy, as well as inspirations for the creation of programmes of educational, promotional and popularizing nature, targeted at state, local government and non-governmental cultural institutions that are stakeholders of the National Centre for Culture, Poland. The programme of these research studies is established in cooperation with expert teams affiliated at the National Centre for Culture, Poland, composed of the representatives of academic communities actively involved in the issues that are subject to these research studies. The collective memory is in the centre of interest of the Historical Policy Team, with the chairman Professor Wojciech Roszkowski.

In July 2016, at the request of the National Centre for Culture, Poland, TNS Poland carried out surveys concerning the attitudes of Poles to the history of Poland, the National Independence Day, the celebration of state and national holidays, as well as patriotism. The direct reason for undertaking works within the “Independent ‘18” programme is the forthcoming 100th anniversary of regaining independence by Poland. The studies were carried out with the use of various methods (survey on the representative group 1,512 Poles; 10 focus group interviews; in-depth interviews, language and semiotic analysis, media analysis).

## PLANS AND FORECASTS FOR 2017

In Poland, for at least 10 years, historical policy has been an important area of the state’s activity aimed, among others, at shaping collective memory. The results of studies confirm the effectiveness of its impact. For the above reason, in 2017, the following trends may be expected:

- growing interest in the issue of cursed soldiers and growing importance of the holiday celebrated on 1st March (Cursed Soldiers National Remembrance Day). This will be a continuation of a strong trend from the last 2–3 years, strengthened in 2016 by ceremonial funerals of persons whose resting places were previously unknown;
- growing number of historical re-enactments organised on the occasion of state anniversaries;
- decline in the number of persons declaring moderate interest in history for the benefit of those who declare low or high interest. Polarisation of positions will be a response to the growing presence of history-related content in media.

### SELECTED PUBLICATIONS

- Public Opinion Research Centre (CBOS), *Historical Awareness of Poles*, Warsaw 2016, [http://cbos.pl/SPISKOM.POL/2016/K\\_068\\_16.PDF](http://cbos.pl/SPISKOM.POL/2016/K_068_16.PDF), [accessed on: August 29, 2016].
- Public Opinion Research Centre (CBOS), *1050th anniversary of the Baptism of Poland*, Warsaw 2016, [http://cbos.pl/SPISKOM.POL/2016/K\\_056\\_16.PDF](http://cbos.pl/SPISKOM.POL/2016/K_056_16.PDF), [accessed on: August 29, 2016].



- Ł. Michalski, *Historical awareness of pupils of secondary schools in the Warsaw agglomeration*, Institute of National Remembrance (IPN), Warsaw 2015.
- National Centre for Culture, Poland / TNS, *Report on research conducted in relation to the preparation for the 100<sup>th</sup> anniversary of regaining Polish independence* (currently in preparation).

Edited by: Tomasz Kukotowicz

# THE INTERNET USE FOR CULTURAL PURPOSES

The Internet is more and more present in various areas of our lives and this also refers to culture. For what culture-related purposes do Poles use the Internet? How old are they? Who uses the Internet for cultural purposes most often? Women or men? Where is Poland in this context, compared to other European Union countries? Answers to these questions may be found in the Eurostat publication: *Culture Statistics. 2016 Edition*.

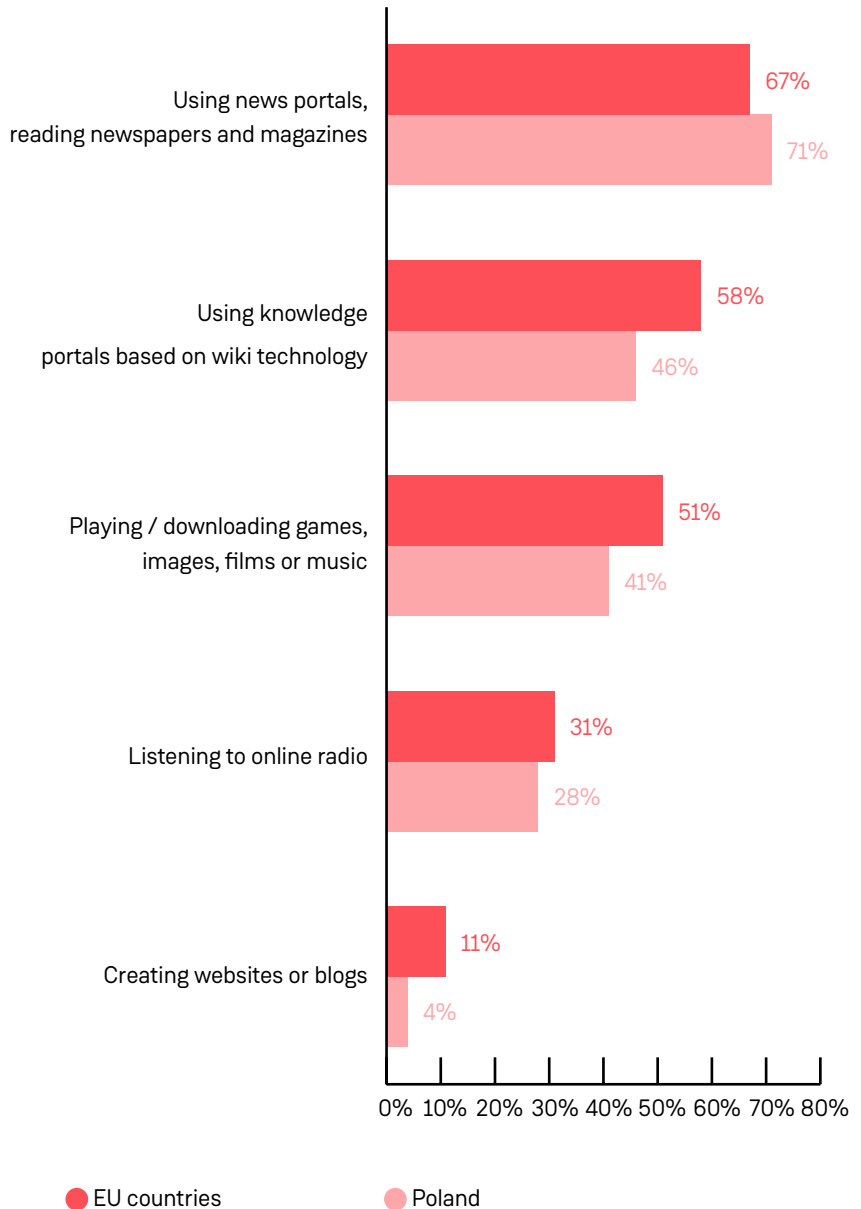
In cultural context, the Internet is most frequently used for the following purposes:

- using news websites, reading newspapers and magazines;
- using knowledge websites based on wiki technology;
- playing or downloading games, images, films or music<sup>35</sup>.

As it follows from the Eurostat data, Poles are most willing to read news websites, newspapers and magazines, and use knowledge websites based on wiki technology. The most often indicated ways of using the Internet for cultural purposes (except for reading news websites) are less popular compared to the EU average. Detailed statistics are presented in the further part of this article.

35 According to the Eurostat publication: “playing / downloading games, images, films or music”.

THE INTERNET USE FOR CULTURAL PURPOSE (%) IN 2014  
(respondents who used the Internet at least once in recent 3 months)

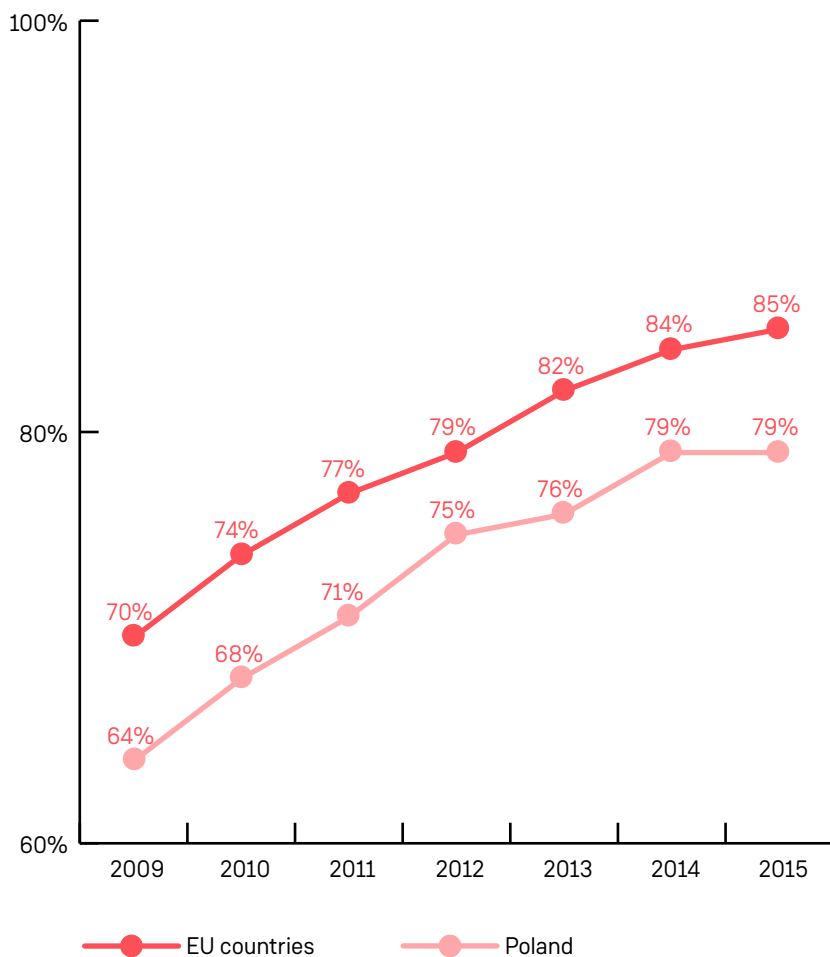


Source: Eurostat, Culture Statistics. 2016 Edition; own study

## HOUSEHOLDS WITH THE INTERNET ACCESS

In Poland, the number of households with access to the Internet has been rising recently. Compared to other EU countries, this indicator has been lower in Poland over the past years but, at the same time, the growth rate is similar. In 2015, it reached 79% and 85% in Poland and the EU, respectively. Regarding the latest data, Poland takes one of the last places.

NUMBER OF HOUSEHOLDS WITH THE INTERNET ACCESS (%) IN 2015



Source: Eurostat, Culture Statistics. 2016 Edition; own study

# THE INTERNET USE FOR CULTURAL PURPOSES

## AGE STRUCTURE

Using news websites and reading newspapers or magazines is one of the most popular forms of the Internet usage in all age groups. In that regard, Poland has achieved a higher indicator than the average for all EU countries. Playing or downloading games, images, films and music is the most popular way of using the Internet for cultural purposes among the youngest users (71%). Young people usually listen to online radio (46%), use knowledge websites based on wiki technology (62%) and, less frequently, create websites or blogs (7%). Summing up, the youngest Polish users most frequently use the Internet for cultural purposes, catching up with or exceeding the EU average. With age, this interest declines. The exception is the use of news websites, newspapers and magazines, which is popular in each age group. The youngest users, therefore, seem to be most open towards opportunities offered by the Internet.

THE INTERNET USE FOR CULTURAL PURPOSES BY AGE GROUP IN 2014 (%);  
(respondents who used the Internet at least once in recent 3 months)

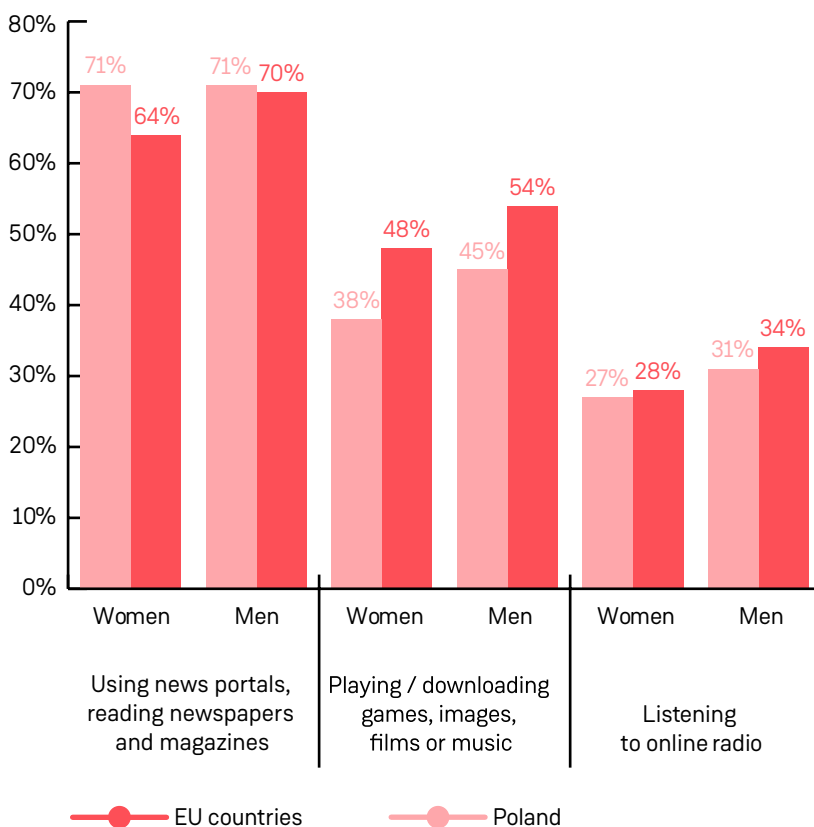
Age	16-24	25-34	35-44	45-54	55-64	65-74
Using news websites, newspapers and magazines						
Poland	68	75	70	68	72	74
EU countries	65	73	69	66	64	60
Playing games, images, films or music						
Poland	71	51	35	24	16	18
EU countries	76	64	51	40	31	28
Listening to online radio						
Poland	46	36	24	18	12	11
EU countries	40	40	32	27	20	16
Using knowledge websites bases on wiki technology (2013-2014)						
Poland	62	48	45	37	33	29
EU countries	72	61	58	54	49	46
Creating websites or blogs						
Poland	7	4	3	2	1	0
EU countries	16	15	11	9	7	7

Source: Eurostat, *Culture Statistics 2016 Edition*; own study

## SEX STRUCTURE

Men use the Internet more frequently than women, mostly for the purposes of playing or downloading games, images, films or music (m=45%, w=38%) and listening to online radio (m=31%, w=27%). The equal number of women and men read websites, newspapers, news magazines (71%), in both cases this percentage is higher than the EU average (m=70%, w=64%). Considering all cultural purposes, it is possible to draw a general conclusion that men more frequently use the Internet both in Poland and in the EU countries.

THE INTERNET USE FOR CULTURAL PURPOSES (%) IN 2014  
(respondents who used the Internet at least once in the past 3 months)

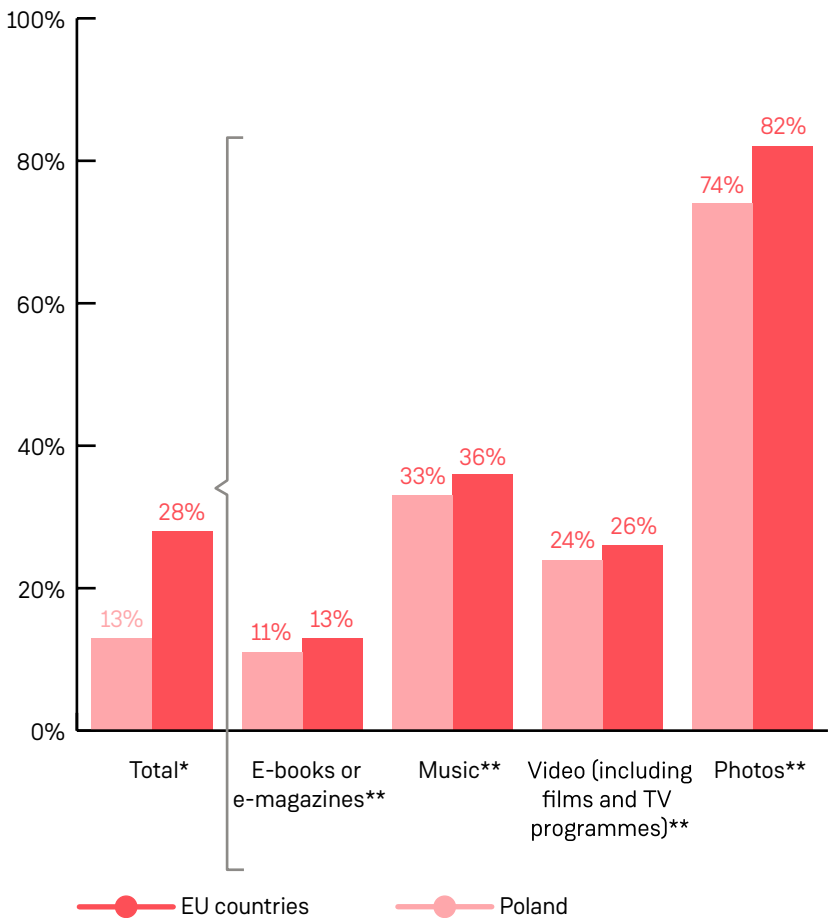


Source: Eurostat, *Culture Statistics 2016*; own study

## STORING AND SHARING CONTENT

Although cloud services enjoy an increasing popularity, they are still a new technology, which is shown in the percentage share of its users in the total number of the Internet users. In 2014, compared to the EU average (28%), Polish users rarely used cloud services (13%). Those who use this technology usually do so to store or share photos.

USE OF CLOUD SERVICES FOR CULTURAL PURPOSES (%) IN 2014  
(respondents who used the Internet at least once in recent 3 months)



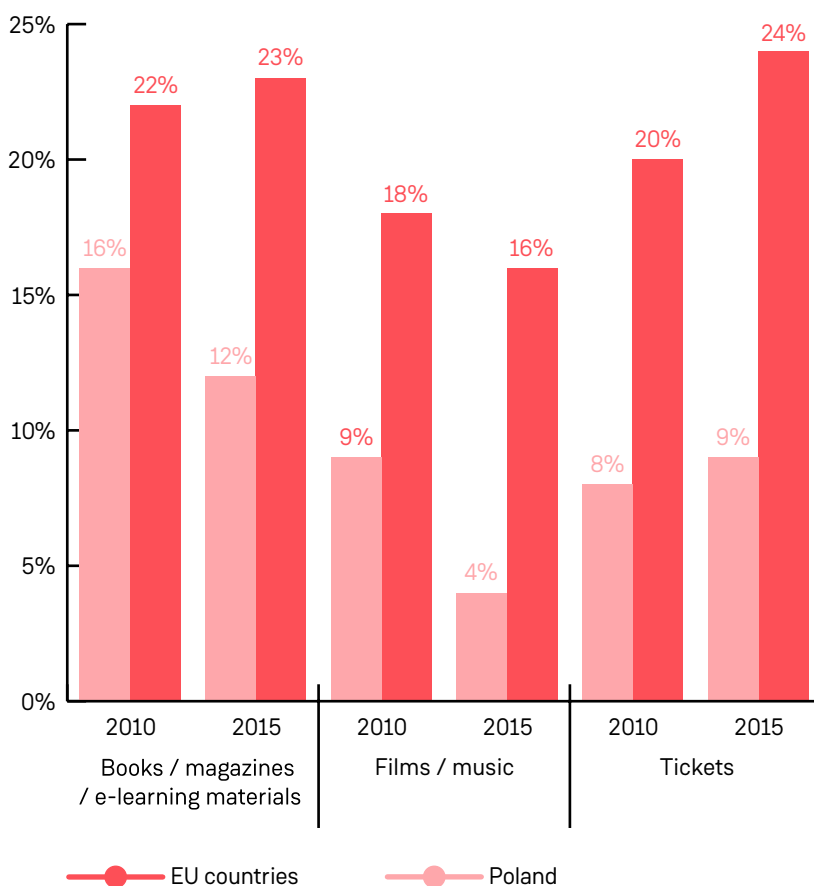
Source: Eurostat, *Culture Statistics 2016*; own study

## THE INTERNET USE FOR THE PURCHASE OF CULTURAL GOODS AND SERVICES

As it follows from the data for 2015, Poles less frequently buy books, magazines, e-learning materials or films and music via the Internet. However, the percentage of users purchasing tickets online has jumped. The difference between the number of Poles purchasing culture-related goods or services via the Internet and the average for all EU citizens is very clear.

### THE INTERNET USE FOR THE PURCHASE OF CULTURAL GOODS AND SERVICES (%)

(respondents who used the Internet at least once the past 12 months)



Source: Eurostat, *Culture Statistics 2016*; own study



## WEBSITES POPULARITY

The declarations of survey respondents concerning the purposes of using the Internet are compatible with statistical data on the popularity of individual websites and services (domains) provided by Gemius / PBI. In Poland, just like all over the world, the Internet users most frequently use such portals as Google, Facebook and YouTube. Other popular websites include services of big media groups (onet.pl, wp.pl, interia.pl, gazeta.pl, tvn24.pl), as well as auction and purchase-related services (allegro.pl, olx.pl, ceneo.pl).

20 DOMAINS USED BY MOST INTERNET USERS (JUNE 2016)		
	Number of users (million)	Number of views (million)
google.pl	24.3	6,629
facebook.com	21.6	5,619
youtube.com	18.9	1,093
google.com	18	859
onet.pl	16.6	2,059
wp.pl	14.2	2,063
allegro.pl	13.9	1,167
wikipedia.org	13.7	307
olx.pl	11.2	1,442
interia.pl	10.5	750
gazeta.pl	9.4	302
blogspot.com	9.2	115
ceneo.pl	7.9	59
orange.pl	7.2	216
cda.pl	6.4	107
sport.pl	6.4	136
tvn24.pl	5.9	124
poradnikzdrowie.pl	5.8	23
filmweb.pl	5.8	123
naszemiasto.pl	5.8	79

Source: Gemius/PBI, Polish Internet in June 2016 – PBI, N=127,477; users aged 7–75, own study

The most popular websites play numerous roles. It is, however, disputable what is the place of culture among them. In Poland, the most popular service of cultural and entertainment nature is youtube.com with almost 19 million users in June 2016. Special attention should also be paid to filmweb.pl with 5.8 million users in June 2016. As reported by SimilarWeb, at the beginning of August 2016, it was the fourth most popular cinema-related website in the world.

## **CULTURAL ACTIVITIES TO BE REPLACED BY THE INTERNET**

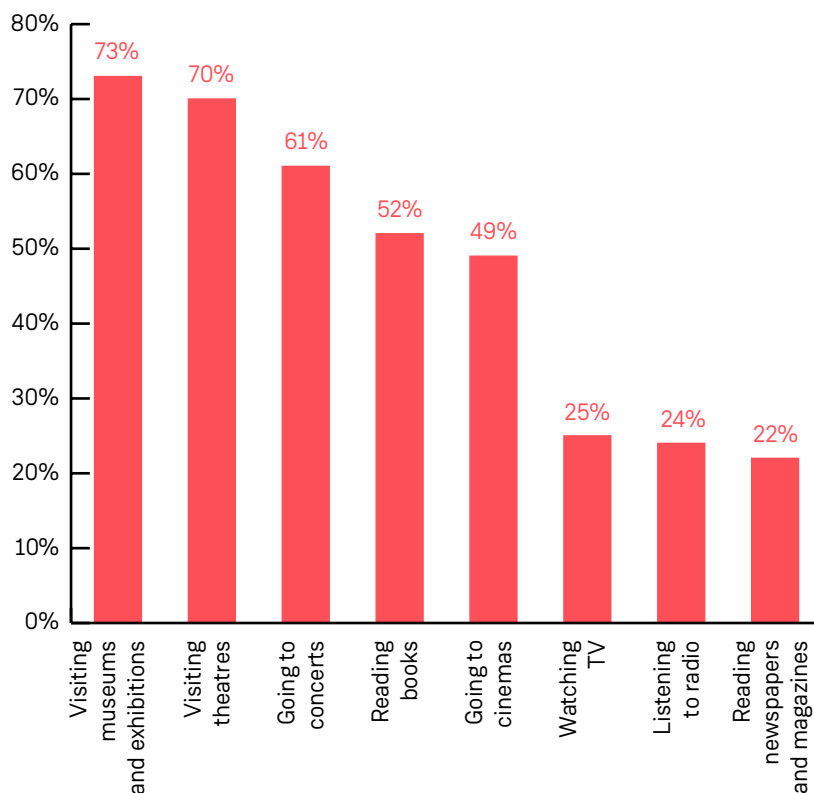
As the Internet is more and more present in our lives, is there a chance it will replace traditional forms of cultural participation? In 2014, the Central Statistical Office of Poland (GUS) carried out a study<sup>36</sup> on, among others, the perception of the replacement possibilities of the Internet by Poles. The use of the Internet was confronted with various cultural practices: reading books, newspapers and magazines, visiting cinemas, theatres, museums and exhibitions, listening to radio, going to concerts and watching TV.

### **THE MOST INTERESTING CONCLUSIONS OF THE STUDY:**

- Most Poles believe that: visiting museums or exhibitions (women=75.8%, men=69.2%), theatres (women=72%, men=67.2%), going to concerts (women=63.9%, men=58.1%) cannot be replaced by the Internet.
- Most Poles believe that reading newspapers and magazines (women=75.6%, men=78.6%) and listening to radio (women=73.5%, men=76.8%), partially or as whole, may be replaced by the Internet. These results are reflected in the popularity of these forms of the Internet usage.
- Despite intensive digitisation of cultural assets, visiting museums and exhibitions has been considered to be the form of culture that cannot be replaced by the Internet by the highest percentage of respondents.
- More frequently than men, women believe that the Internet cannot replace the forms of cultural participation mentioned in the study at all.
- People aged 15–24 less frequently admitted that the Internet cannot replace the forms of cultural participation mentioned in the study than people aged 65 and more.
- The higher the level of education, the stronger the belief that the Internet cannot replace different forms of cultural participation.

36 Central Statistical Office of Poland (GUS), *Public Participation in Culture in 2014*, Warsaw 2016.

THE INTERNET CANNOT REPLACE: ...(% IN 2014  
(according to Polish respondents aged 15 and more)



Source: Central Statistical Office of Poland (GUS), *Public Participation in Culture in 2014*; own study

## SELECTED PUBLICATIONS

- Eurostat, *Culture statistics. 2016 edition*, Luxembourg 2016, available online.
- Central Statistical Office of Poland (GUS), *Public Participation in Culture in 2014*, Warsaw 2016, available online.
- D. Batorski, M. Filiciak, J. M. Zajęc, *Importance of the Internet in the promotion and distribution of cultural content*, *BAS Studies*, 2(46)/2016, p. 179–203, available online.

Edited by: Marlena Modzelewska and Tomasz Kukołowicz,  
The National Centre for Culture, Poland

**5.**



**VARIA**

The following “Varia” section describes the results of studies concerning issues that cannot be clearly assigned to any other section of the Polish Culture Yearbook. The presented issues have been selected in accordance with “Research News”, a quarterly issued by the National Centre for Culture, Poland that regularly reviews research reports useful to those responsible for the state cultural policy. The nature of the “Varia” section arises from the essence of the discussed research projects, most of which are one-off rather than regular initiatives.

The “Varia” section summarises the findings of research studies on the following issues:

- Vistula River;
- muralism;
- video games;
- festivals;
- contemporary art galleries;
- the International Chopin Piano Competition (ed. The National Institute of Fryderyk Chopin).

# VISTULA RIVER

Title: *The Same River Twice. Vistula River as the Space of Cultural Transformation.*

Authors: W. Pieniążek, J. Żukowski, P. Huras, J. Chojecki, G.Z. Jaworska, M. Marciniak (Agrotec Polska)

The year 2017 has been announced the Year of the Vistula River. Nonetheless, due to the decreasing importance of waterways transport, the river has been gradually falling into oblivion since 1970s. Another reason for this decline is the fact that most people who used to make a living thanks to the Vistula River, by fishing or rafting, have passed away. Polish people turned their back on the “Queen of Polish Rivers” and started to consider it dirty or uninteresting. This has changed in recent years. Poles are now returning to the river banks.

The significance of the Vistula River is being restored by various groups of people in different manners, either by creating its new or bringing back its old identity. Some of them are fully aware of their activities, while others remain the passive admirers of the Vistula’s beauty. As indicated by the authors of the above-mentioned report, the Vistula River may be viewed in three different ways, namely as:

- place for entertainment and recreation;
- natural environment that must be protected and preserved;
- natural resources that can be managed – both in economic terms or in terms of building social capital.

The authors of the report zeroed in on finding out what really happens on the Vistula River. They also focused on entertainment aspects, although they also pointed out that these aspects relate to many other factors. Even though the Vistula River is the place for many forms of recreation, it is possible to distinguish four main types of activities undertaken at its banks:

- swimming: restoration, rowing clubs, canoeing or water trams;
- social meetings: grills, bonfires, clubs, meetings at the boulevards;
- sunbathing;
- recreation: angling, cycling, outdoor events and others;
- activities undertaken at the Vistula River have been thoroughly analysed through the lens of a marketing theory describing a product lifecycle. Therefore users have been divided into five types:
- unaware users who have no knowledge of the Vistula River despite spending time on its banks;
- interested users for whom the Vistula River is the pretext rather than the context of activities undertaken – persons who are interested in the river, often coming from families that hand down the knowledge from generation to generation, but who do not necessarily spend time by the river;
- systematic users for whom the Vistula River is the context or background activities undertaken – regular visitors and users who may become emotionally engaged;
- disappearing users who turn their back on the Vistula River because they are bored or do not accept changes; this category of users includes the representatives of vanishing professions relating to physical work performed by the Vistula River.

The Vistula River retains its diverse nature at its various sections. Some parts of the river are regulated, while others remain “wild” and often resemble the Amazon. The variety of the Vistula River allows the creation of diverse forms of engagement and noticing differences in the ways of perceiving the river by the inhabitants of towns situated by the Vistula River, as well as occasional tourists. However, the authors of the report note that this plot remains somewhat hidden, is non-existent in public awareness and rarely referred to despite the abundant flora and fauna of the “Queen of Polish Rivers”.

Edited by: Katarzyna Zarzycka, The National Centre for Culture, Poland

# MURALISM

Title: *Walls. Diagnosis of Dynamics in the Community of Monumental Painting Artists.*

Authors: M. Duchowski, J. Drozda, B. Kopczyński, A. Litorowicz, A. Pietraszko, Z. Rojek, E. Welter, K. Wittels (Public Space Research Institute, Academy of Fine Arts in Warsaw)

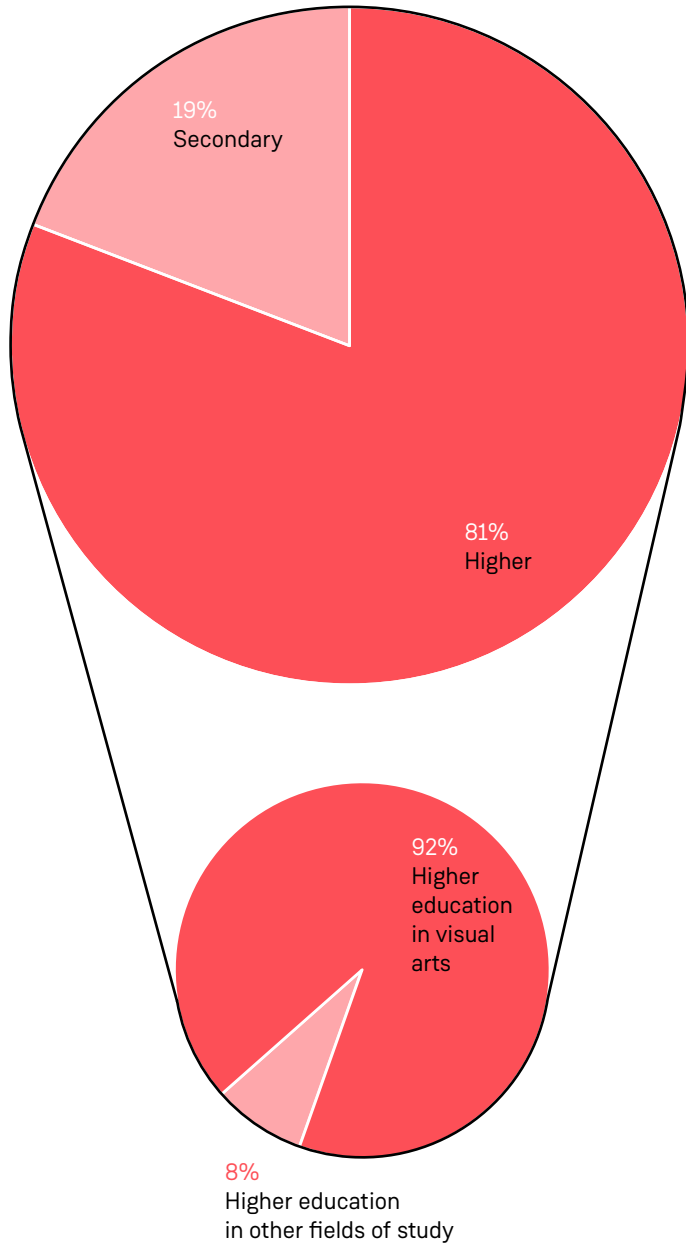
Muralism, also referred to as mural painting, monumental painting or large format painting, has increased in popularity in recent years. This artistic phenomenon is described in the report *Walls. Diagnosis of Dynamics in the Community of Monumental Painting Artists*. Mural, which is the art of public space, has gained worldwide fame thanks to Banksy. This anonymous artist has made *street art* well-known by his works and contributed to its commercialism. However, it is necessary to separate murals from *street art*. Large format painting is not always a grassroots art that contests the existing reality.

## COMMUNITY AND ARTISTS

The methodology of the study included interviews with mural artists. Based on the individual interviews conducted by the research team, it may be concluded that mural artists do not constitute a homogenous community. Even though most of them are young people (aged 26–35), often educated in visual arts (92%), they are still divided, especially in the context of past experiences with illegal artistic activities. Those who have no such background remain somewhat excluded from the community.



EDUCATION, N=50

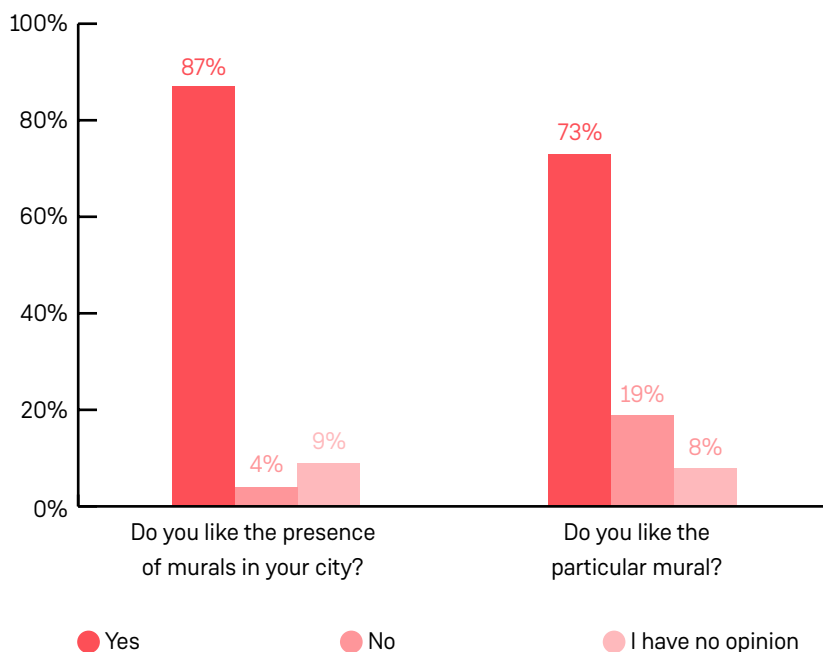


## ACCEPTANCE OF MURALS

The authors of the report divide murals into four categories:

- artistic murals that are created as part of artistic projects;
- “urban” murals that are created at the request of a given city, usually for the purposes of promotion or commemoration;
- institutional murals that are created at the request of a given public institution, usually for promotional purposes;
- advertising murals that serve as commercial ads.

The presence of murals is well accepted by the inhabitants of Polish cities. As it follows from the surveys carried out for the purposes of this report, most city inhabitants are satisfied with this situation. Only 4% of them claimed that they did not like the presence of murals in their cities. Similarly, when asked about a specific mural, the survey respondents liked almost three in four murals referred to in the study.



N=1006

Edited by: Katarzyna Zarzycka, The National Centre for Culture, Poland

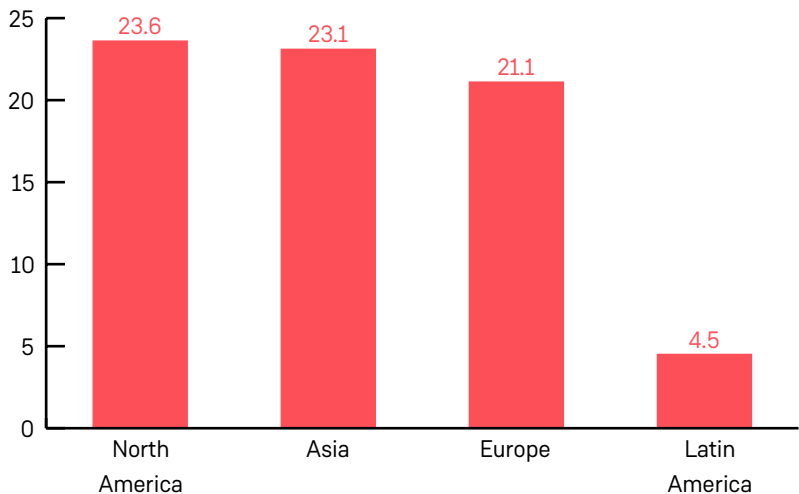
# VIDEO GAMES

Title: *Polish Video Games Industry. Report 2015*

Authors: M. Bobrowski, P. Rodzińska-Szary, M. Socha  
(Cracow Technology Park)

The market of video games is one of these industries that still show dynamic growth trends. *Polish Video Games Industry*, the latest market report published in 2015, indicated that the global revenues generated by this market amounted to USD 74.2 billion per year. For the time being, it is dominated by North America, where the annual revenues reach USD 23.6 billion a year, but it is closely followed by Asia and Europe. At the same time, experts predict that the highest dynamics of growth will have been achieved by such regions as Asia, Middle East and Central and Eastern Europe by 2017.

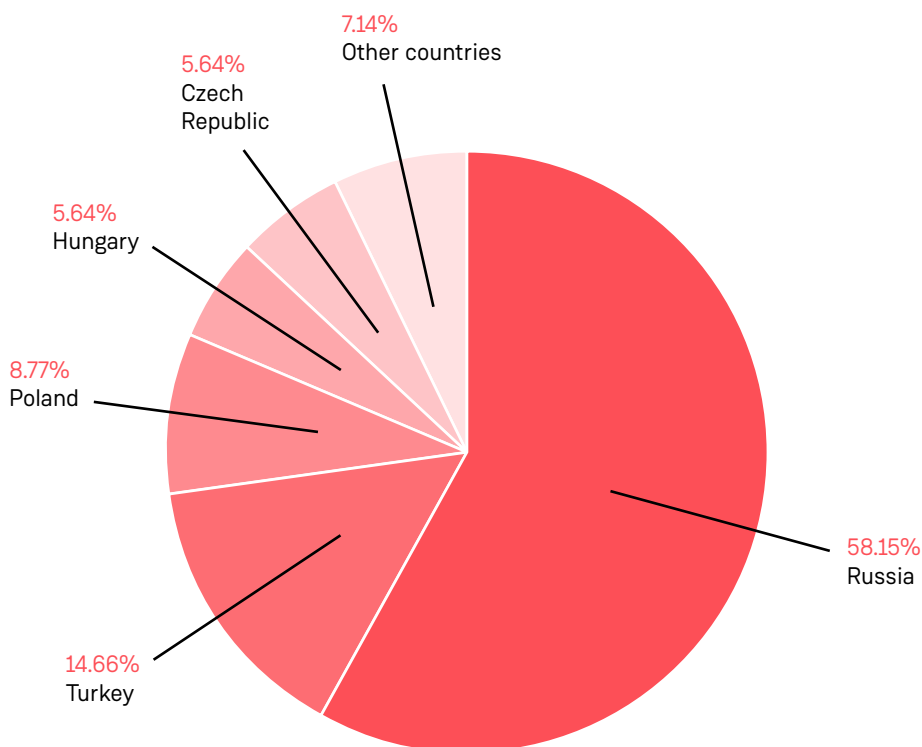
REVENUES (in USD billion per year)



Although Poland generates only 0.6% of global revenues of video games industry, it ranks second in Eastern Europe and nineteenth worldwide in terms of market size based on revenues. In 2015, the amount of revenues generated by the Polish video games industry was approximately PLN 1.65 billion.

According to the above-mentioned report, our country is clearly visible on the MMO games market<sup>37</sup>. In Poland, free online games enjoy much higher popularity than paid games, while the annual revenues generated by this segment in Europe reached USD 2.1 billion in 2015. Revenues from Central and Eastern European markets account for 38% of these revenues.

#### PERCENTAGE SHARE IN REVENUES GENERATED ON THE CEE MARKET

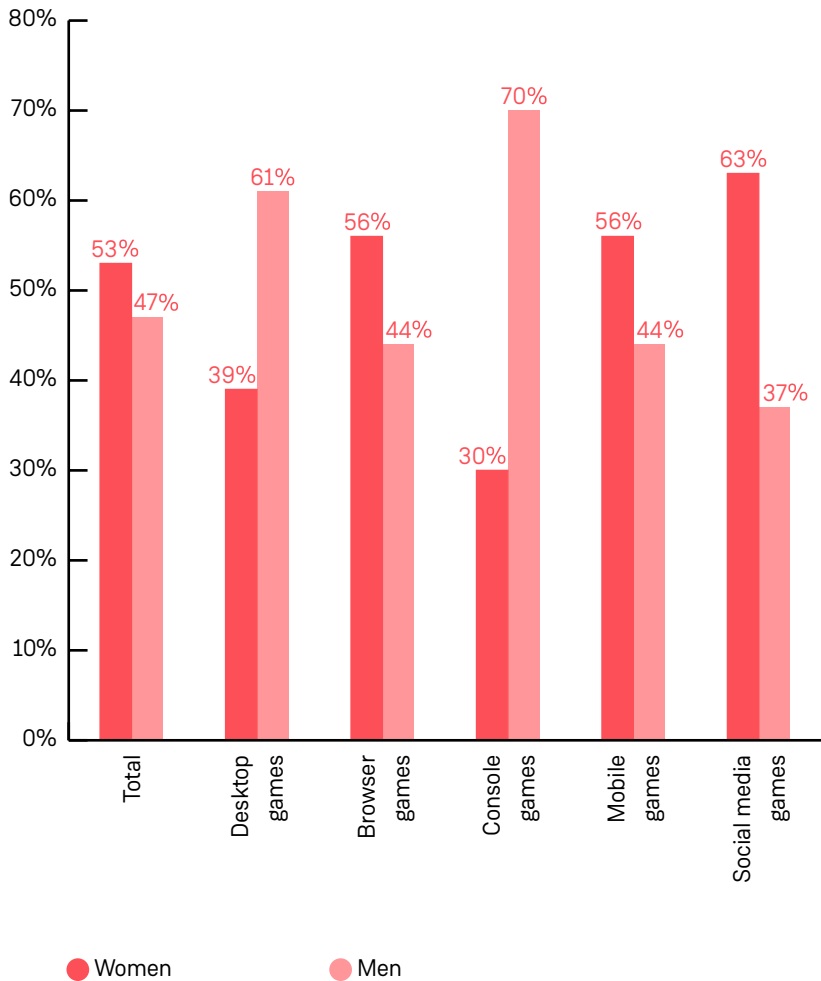


37 MMO – Massively Multiplayer Online – is a game, in which multiple players can play online at the same time.

## PROFILE OF A POLISH PLAYER

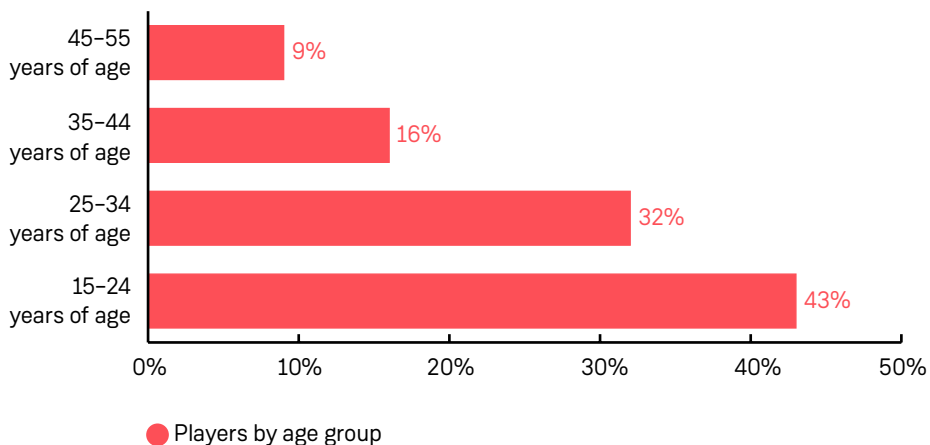
The report shows a constant increase in the number of people considering themselves to be players. In 2015, as much as 72% of Internet users dubbed themselves players. Interestingly, most of them were women, in contrast to stereotypes. The data presented in the report proves that women also represent the majority of players using mobile devices, social media and browsers. Meanwhile, men dominate the group of desktop players and game console users.

SEX STRUCTURE OF USERS BY GAME TYPE, N=3750

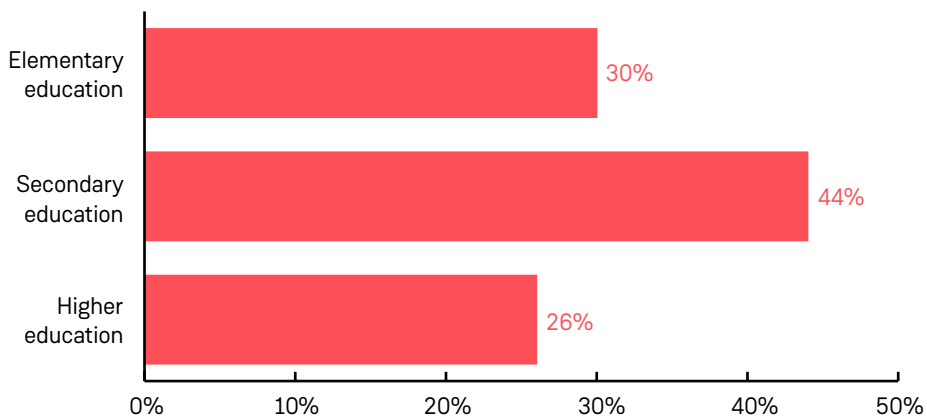


In terms of age, the largest share of players are the youngest users (aged 15–24). The second biggest group are players aged 25–34. In terms of education, the group of players is dominated by people with secondary education. Most of them are fixed-time employees (who represent 42% of all players).

AGE STRUCTURE, N=3750



EDUCATION, N=3750



Edited by: Katarzyna Żarzycka, The National Centre for Culture, Poland

# FESTIVALS

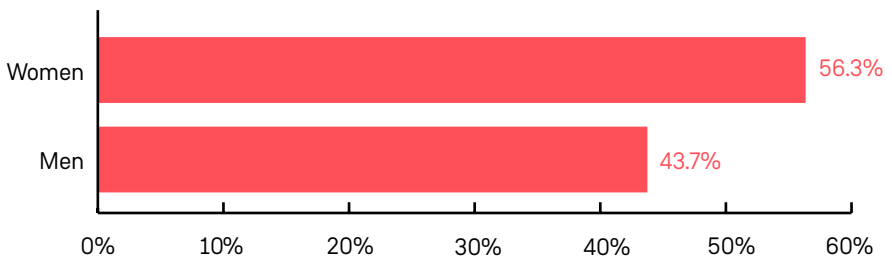
Title: *Impact of Festivals on Polish Cities*

Authors: M. Poprawski, A. Jakubowska, P. Firyč, M. Mękowski, M. Brodniewicz, P. Landsberg, P. Kieliszewski, R. Kędzierska, E. Kłosiewicz, J. Michalczuk, K. Zielińska, J. Gorgoń, K. Węglarska, F. Wróblewski (Union of Polish Cities, Regional Cultural Observatory of the Adam Mickiewicz University in Poznań)

“We don’t need to fear the festivalization of culture. It’s already a fact (...)”<sup>38</sup> – according to Małgorzata Sternal, Ph.D. Since festivals are already so common in Poland, their impact on Polish cities is worth considering. Based on this assumption, the *Impact of Festivals on Polish Cities* report has been developed. It offers an extensive answer to this question. The authors of the report have drawn the portrait of Polish festivals based on the analysis of competencies and communication skills shown by the employees of cultural sector, as well as the examination of relation between a given festival and a given city.

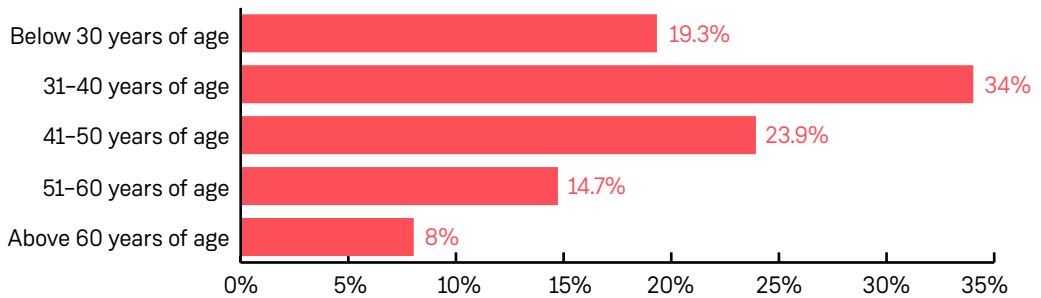
Who creates festivals? Out of 248 surveyed respondents, 56.3% were women. The biggest age group are people aged 31–40 (34%). Most organizers are people with higher education (87.8%) who have graduated in different fields of study.

SEX STRUCTURE OF ORGANIZERS, N=248

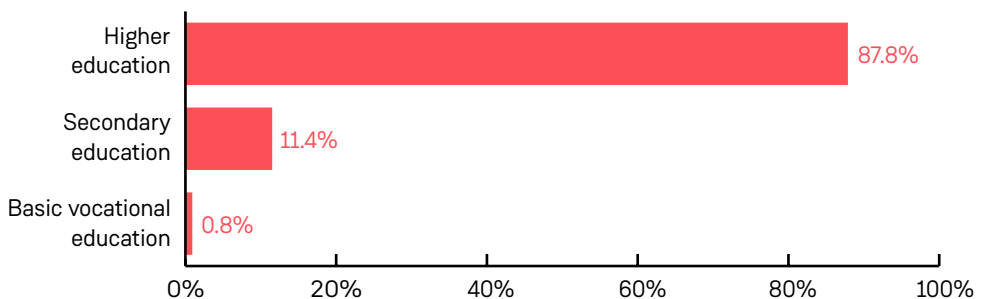


38 Impact of festivals on Polish cities, p. 149.

AGE STRUCTURE OF ORGANIZERS, N=248



EDUCATION OF ORGANIZERS, N=248



Their actions, visions, plans and skills exert a measurable impact on cities, in which festivals and other events organised by them take place. In the opinion of organizers, there are certain festivals that generate strong relations with their cities. Other festivals integrate diverse communities by offering them participation in the preparatory stage. Furthermore, if a given festival is organized in the close vicinity of a given city, it may encourage people to pay a tourist visit to this city and relax from the hustle and bustle of urban life. In such cases, festivals serve as a pretext for travelling. Beside the “human” dimension, festivals influence broadly understood urban space. Due to strong relation with a given place, festivals and cities merge as brands and often start being explicitly associated with each other. The following positive aspects were mentioned in the report:

- financial benefits (significance score by participants: 3.62/5; by organizers: 3.33/5);
- city promotion (significance score by participants: 4.26/5; by organizers: 4.67/5);



- identity building;
- creating festive atmosphere.  
The report mentioned much less drawbacks of such relations, including only:
- festivalization (significance score by participants: 2.1/5; by organizers: 1.98/5);
- competition in the field of funds distribution (significance score by participants: 2.28/5; by organizers: 1.99/5);
- organizational challenges.

It should also be noted that the relationship between a city and a festival is not unilateral. Sometimes, the need for organizing a specific festival arises from the needs reported by city inhabitants. In other cases, it is impossible to change the location of a given festival because it is so strongly associated with a relevant city. So in many cases, the city also impacts the shape of a cultural event, what has been particularly emphasized by the authors of the report.

Edited by: Katarzyna Zarzycka, The National Centre for Culture, Poland

# CONTEMPORARY ART GALLERIES

Title: *State of Visual Arts. Perception and Social Circulation of Contemporary Art in Poland.*

Authors: Question Mark

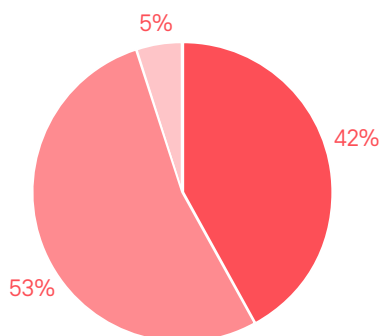
The Question Mark research team carried out comprehensive field studies that covered 68 exhibition facilities of various status (state exhibitions, local government exhibitions, exhibitions run by foundations and associations, private exhibitions) all over Poland. They included 561 structured interviews with art consumers and 222 observations. The results of these studies enabled the creation of a multidimensional portrait of contemporary art galleries and their visitors.

One of various challenges faced by exhibition institutions is how to combine two objectives: high attendance and high quality of exhibitions appear to be the most important aspects. Another issue raised by the authors of this report is the absence of financial measures needed to implement operations, difficulties in drawing media attention and attracting schools to art galleries. Audience studies show that visitors of exhibitions are not random people but persons genuinely interested in this form of art (89%). Most of them are humanists. Young people (aged 19–35) represent 61% of all respondents. As much as 43% of visitors have travelled from a different town, out of which 45% have travelled with a special purpose of seeing the exhibition. The observation of visitors shows that contact with contemporary art is usually individual in its nature – the group viewing of exhibitions is rare.

# VISITORS' BEHAVIOUR

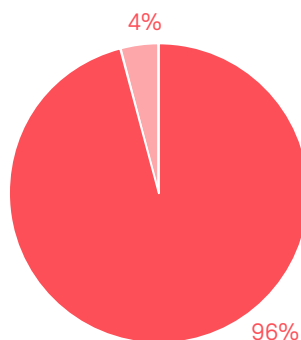
N=222

## PRESENCE OF OTHER PEOPLE IN THE EXHIBITION AREA



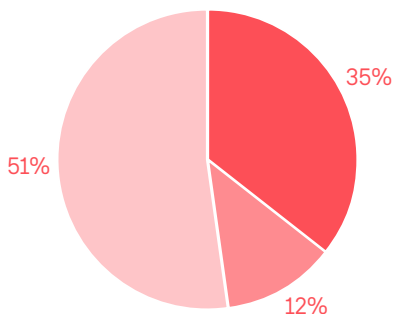
- Visitor is alone
- There are several people in the room
- There are many people in the room

## SIGHTSEENG METHOD



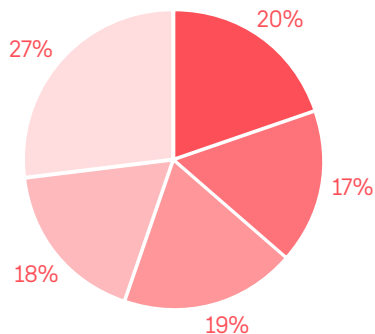
- Visitor analysed some works in detail, but only took a quick look at others
- Other

## INFORMATION BOARDS



- Visitors who do not read information
- Visitors who only take a quick look
- Visitors who read information

## TIME DEVOTED TO VIEWING THE WORK



- Less than 10 seconds
- 11-30 seconds
- Approx. 1 minute
- Approx. 2 minutes
- At least 3 minutes

Edited by: Tomasz Kukołowicz, The National Centre for Culture, Poland

# INTERNATIONAL CHOPIN PIANO COMPETITION

## BEGINNINGS

The International Chopin Piano Competition is one of the oldest and most prestigious Chopin competitions in the world. The originator and initiator of the competition was Jerzy Żurawlew, a teacher and pianist (1886–1980). At that time, it was an innovative idea. For many years, the competition remained the only event of this kind all over the world. The first edition was organized in 1927. The jury was composed exclusively of Polish artists, with one exception. Merely 26 pianists from 8 countries participated in it. Places on the podium were taken by Russian (among them the winner – Lev Oborin) and Polish pianists. The laureates of subsequent editions of this competition were artists who became the legends of contemporary piano music, including: Maurizio Pollini, Adam Harasiewicz, Fou Ts'ong, Krystian Zimerman, Martha Argerich, and Witold Małcużyński. The competition was organized in the Warsaw Philharmonic – The National Orchestra and Choir of Poland every 5 years.

## 17TH EDITION

In 2015, the National Institute of Fryderyk Chopin organized the 17th edition of the International Chopin Piano Competition. However, this time, it had to meet new expectations arising from dynamically changing social, cultural and media circumstances. The number of submitted applications – 450 participants – was already record-breaking. Finally 78 pianists, who

completed the selection stage, participated in the main auditions (3rd-20th October). The calendar of the competition included 7 special events (3 Inaugural Concerts, performance of *Requiem* by Mozart on the 166th anniversary of the death of Chopin, and 3 Laureate Concerts), as well as 15 days of auditions within 4 stages of the competition. Under the guidance of Professor Katarzyna Popowa-Zydroń, the jury selected 10 finalists. The 1st Prize and the Golden Medal was awarded to Seong-Jin Cho (South Korea), the 2nd Prize and the Silver Medal was awarded to Charles Richard Hamelin (Canada), the 3rd Prize and the Bronze Medal was awarded to Kate Liu (USA). Further, the 4th place was taken by Eric Lu (USA), the 5th place was taken by Yike Tony Yang (Canada), the 6th place was taken by Dmitry Sziszkin (Russia), and distinctions were awarded to: Alyoša Jurinić (Croatia), Szymon Nehring (Poland), Georgijs Osokins (Latvia) and Aimi Kobayashi (Japan).

## TRANSPARENCY

The competition is recognized as “the most transparent competition of the world” due to the decision on disclosing the score awarded by the jury in each individual competition stage, as well as the final scoring. As it follows from the report prepared by the Institute of Media Monitoring (IMM) and according to experts in brand management, the promotional campaign of the competition is “the premium event and premium brand focused on the highest quality art and sophistication, not just low costs” and “one of the best managed brands in Poland”.

## ACCESSIBILITY

The transmission from the International Chopin Piano Competition was broadcast by Polish Radio channels, TVP 2 and TVP Kultura, as well as in every nook and cranny of the world through the Chopin Competition 2015 mobile application and the YouTube channel of the Institute. Moreover, the transmission was made available on the websites of Medici.tv and the National Audiovisual Institute, as well as during the EXPO trade show in Milan. The audience figures in Polish radio reached the level of 96 million listeners. The TV broadcasts in TVP Kultura and TVP2 were watched by approx. 150,00 and 800,000 viewers a day, respectively. The website of the competition was visited over 13 million times.

Only in October 2015, the materials related to the Chopin Competition and published on its YouTube channel were seen by over 9 million users. As reported by the Public Opinion Research Centre (CBOS), approximately 29% of Poles followed this cultural event in media. On the YouTube channel, visits of users from 218 countries were recorded. According to Press Service, the publications on the competition reached almost 5 billion people!

## DISCUSSIONS

In 2015, the Chopin Competition was present in social media on an unprecedented scale and it was the subject of lively discussions among the Internet users. Only Polish users exchanged 70 million pieces of information on the competition (as reported by the Institute of Media Monitoring). The record-breaking post on the Facebook fan page run by the National Institute of Fryderyk Chopin reached nearly 900,000 people. The total number of approximately 250,000 comments were posted on the YouTube channel. Only during one session, there were posted 12,000 comments on average, i.e. about 40 comments per 1 minute of transmission. In the context of events related to classical music, the activity of such an enormous group of people was described as “revolution in this area” in the report prepared by the Institute of Media Monitoring (IMM).

## ABOUT THE NATIONAL INSTITUTE OF FRYDERYK CHOPIN

### BIGGEST CHOPIN CENTRE WORLDWIDE

The National Institute of Fryderyk Chopin is the biggest Chopin centre in the world, which fully and comprehensively promotes, protects, explores and disseminates the legacy of Fryderyk Chopin. The versatile and diverse operations undertaken by the Institute correspond with the creativity and history of the composer. They constitute a rich, ambiguous and challenging task for future generations of listeners, performers and scientists fascinated by the music and the personality of Chopin.

### HISTORY

Established in 2001 by decision of the Polish parliament and directly supervised by the Minister of Culture and National Heritage, the Institute has

taken over care for the legacy of Fryderyk Chopin, continuing the tradition started already at the end of the 19th century (first by the Music Society, Chopin Committee, post-war Fryderyk Chopin Institute and since 1950s - the Society of Fryderyk Chopin).

## **FESTIVAL AND RECORDING SERIES**

All activities undertaken by the Chopin Institute are focused on music and all initiatives are inspired by music. Each year, the Chopin Institute organizes the international festival "Chopin and His Europe" - one of the most important and most renowned festivals in Poland, with famous artists who always participate in it, including Martha Argerich, Maria João Pires, Nelson Goerner, Janusz Olejniczak, Philippe Herreweghe, Orchestre des Champs-Élysées and many more. Therefore, it presents the works of Chopin in excellent performances and abundant contexts.

The festival concerts constitute the foundation of exceptional CD and DVD series issued by the Institute, which contain recordings of Chopin music interpretations played on early and contemporary music instruments.

The National Institute of Fryderyk Chopin has organized the International Chopin Piano Competition since 2010. Its subsequent editions take place every 5 years.

## **MUSEUM**

The National Institute of Fryderyk Chopin runs the Fryderyk Chopin Museum situated in the Ostrogski Palace in Warsaw, which stores the biggest collection of Chopin-related memorabilia. Another branch of the Museum is the birthplace and park of Fryderyk Chopin in Żelazowa Wola.

## **BOOKS, SCIENTIFIC ACTIVITY, FACSIMILES**

The publishing and scientific activities undertaken by the Chopin Institute include the organization of international conferences and musicological symposiums at least once a year, the publication of constantly developed series of scientific and popular science books, as well as a large-scale project of publishing facsimiles of all preserved music manuscripts of Chopin, which is of special importance.

## **IMAGE PROTECTION**

In response to the need for placing the name and image of Fryderyk Chopin in public space and to strengthen positive connotations with the composer and his works, the Institute has appointed the Committee for the Protection of the Name and Image of Fryderyk Chopin. It is composed of experts in law, marketing, culture, management and Chopin studies.

## **EDUCATION**

The Chopin Institute carries out multi-directional educational activities – directed especially at children and adult people, as well as young talented pianists. We educate people by organising museum lessons, Chopin Academy, educational and artistic events (such as the International Children’s Day in Żelazowa Wola), lectures for adults on the Museum’s exhibitions and “Young Talents” concerts.

## **MODERN COMMUNICATION**

The Chopin Institute reaches a wide audience by exploiting the potential of social media (YouTube, Facebook, Twitter). It also provides online transmission of concerts in HD quality, which enables all Chopin lovers to listen to the interpretation of his works by the greatest artists worldwide.





**6.**



**SUPPLEMENT**

# POLISH CULTURAL HERITAGE ABROAD

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

The main competence of the Ministry of Culture and National Heritage, together with its departments and associated agencies, is to fulfill the aims of the foreign cultural strategy of the Polish Government, part of which is the preservation of cultural heritage abroad. 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** where it stretched into territories now belonging to sovereign states bordering with the Republic of Poland such as Lithuania, Belarus, Ukraine, and, partially, Latvia and Moldova;
- **CULTURAL INHERITANCE FROM 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 the Ministry projects on the preservation of Polish cultural heritage abroad carried out by Department of Cultural Heritage Abroad and Wartime Losses relies mostly on the strong cooperation with a number of institutions such as General Directorate of National Archives, Ministry of Foreign Affairs (diplomatic and consular posts, Polish cultural institutes), 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, museums) together with higher education and research institutions and non-governmental organizations.

The Department of 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 Natural Heritage, as a pivotal tool, enabling the implementation of its tasks. The programme offers funding opportunities through grants aimed to fulfill its most important aim, which is the preservation and protection of Polish cultural heritage abroad, together with education and promotion of knowledge of Polish culture legacy. Therefore, organizations whose objectives and activities fall within the scope of the programme are invited to bid for grants in a tender process. The staff is available to support beneficiaries of the programme in achieving set objectives, guide them through the process and carry out quality checks on performed tasks. In 2016 projects awarded with grants were funded to the level of 5 414,278 PLN.

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

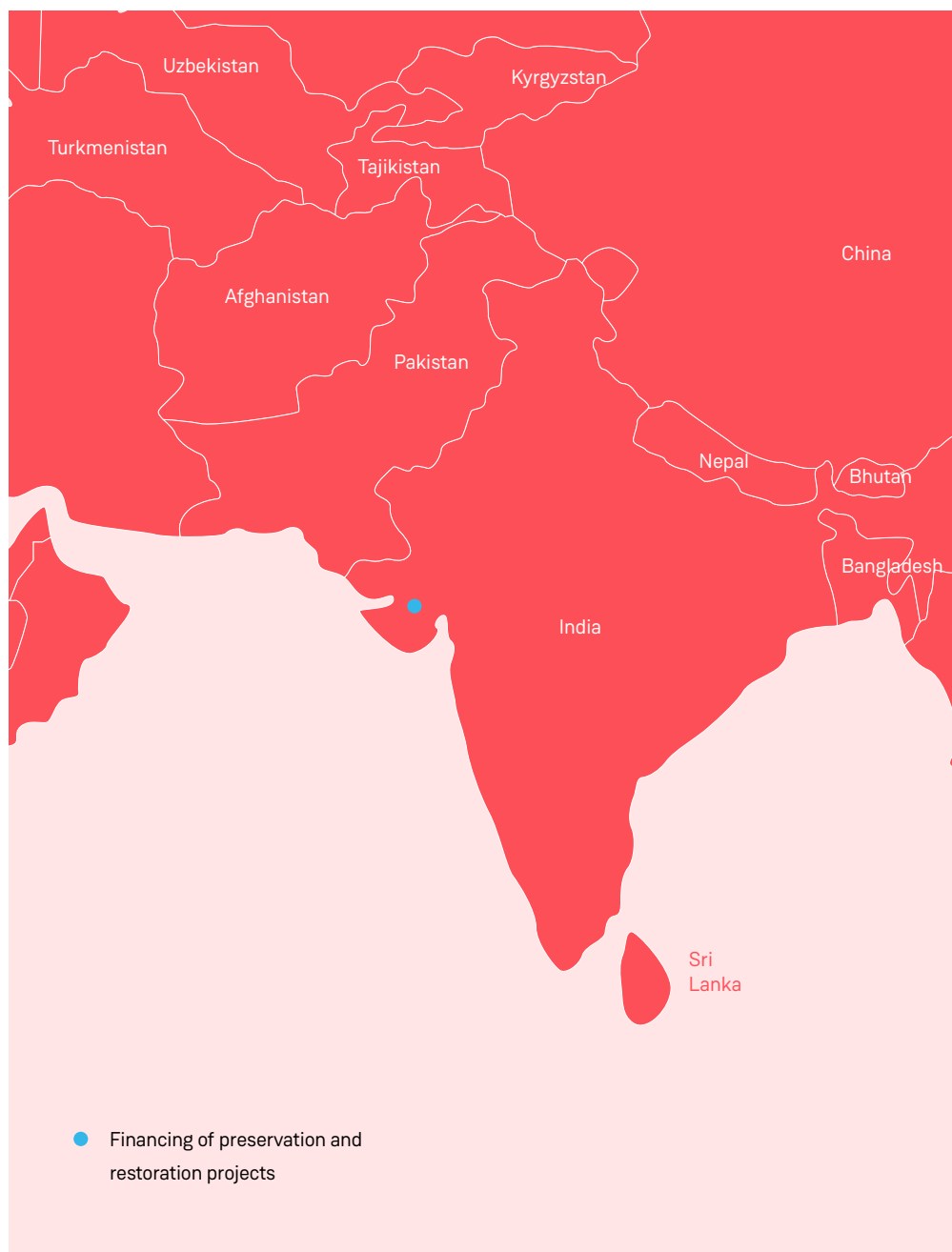
Another significant objective fulfilled by the Department of Cultural Heritage Abroad and Wartime Losses is initiating investigations, making inventories and keeping records of people associated with Poland and their achievements, as well as places connected with Poland. The Department offers professional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

Due to the wide-ranging nature of projects (carried out both by the Department and those sub-contracted) accomplished in 2016, they were divided into three categories:

1. researching, listing and documenting artefacts that are Polish – made or associated with Poland, such as art and architecture work, museum collections, archive documents, book collections, historical memorabilia (*polonica*) etc.;
2. undertakings related to the preservation and restoration of cultural heritage artefacts abroad, and making them open to the public;
3. cooperation with the Polish emigration diaspora institutions and organizations involved in the protection and preservation of the Polish cultural legacy abroad.

1. COMPREHENSIVE INVENTORYING AND DOCUMENTING OF POLISH CULTURAL ARTEFACTS AND THOSE CONNECTED WITH POLAND based on investigations into the particular significance of such objects for Polish cultural heritage as:
  - a) IN ARCHIVES AND MUSEUM AND LIBRARY CATALOGUES ABROAD:
    - Stefanyk National Science Library,
    - Woznicki Lviv National Art Gallery,
    - National Historical Archives of Belarus in Minsk,
    - Saint-Petersburg Institute of History of the Russian Academy of Science,
    - The National Library of Russia in Saint-Petersburg,
    - Vatican Secret Archives,
    - The Berlin State Library,
    - Spiš Archive in Levoča;
  - b) IN PUBLIC AND PRIVATE ARCHIVES:
    - Great Britain,
    - Argentina,
    - New Zealand,
    - South Africa,
    - Russia,
    - Kazakhstan;
  - c) CONDUCTING FIELD INVENTORIES:
    - continuation of funerary artworks inventorying at the Lychakiv Cemetery in Lviv,
    - inventorying of parks and gardens located within the eastern parts of the Second Republic of Poland,
    - inventorying of Polish artefacts (*polonica*) within the framework of the “Following the footsteps of Poles in Czech/Austrian Silesia” Stopami Poláků v českém (*rakouském*) Slezsku project,
    - inventorying of Polish graves in the Paris region and Auvergne, France.

## ACTIVITIES OF THE DEPARTMENT OF CULTURAL HERITAGE ABROAD



ACTIVITIES OF THE DEPARTMENT OF CULTURAL HERITAGE ABROAD



## ACTIVITIES OF THE DEPARTMENT OF CULTURAL HERITAGE ABROAD





## ACTIVITIES OF THE DEPARTMENT OF CULTURAL HERITAGE ABROAD



2. CO-FUNDING OF PROJECTS ASSOCIATED WITH THE PRESERVATION OF CULTURAL HERITAGE OBJECTS ABROAD AND MAKING THEM AVAILABLE TO WIDER AUDIENCE. THIS INCLUDES:

a) FINANCING PRESERVATION, RESTORATION AND RENOVATION PROJECTS OF PARTICULARLY VALUABLE BUILDINGS LISTED BELOW:

- BELARUS: St. Barbara Church in Vitebsk, the main altar of the Voupa church, cathedral in Grodno, preservation and restoration of documents belonging to Bridgettines in Grodno, documenting, photogrammetric measurements and research studies of the 12th century Kalozha church of Sts. Boris and Gleb in Grodno,
- BELGIUM: tombstone of Józef Wieniawski at the Ixelles cemetery (Brussels),
- CROATIA: tombstone of Ignacy Korwin-Milewski w Rovinj,
- FRANCE: furnishing of the St. Stanislas Church in Dourges, burial vault of Branicki and Potocki families in Montrésor, tombstone of the Babiński family at Les Champeau cemetery in Montmorency,
- GEORGIA: the main altar of the St. Peter and St. Paul's Church in Tbilisi,
- INDIA: Stefan Norblin's murals in the maharaja Bahadur's palace in Morvi,
- LITHUANIA – Franciscan church in Vilnius,
- MOLDOVA: Polish cemetery in Chişinău, cemetery in Raşcov, tombstone at the cemetery in Vişniovca,
- UKRAINE: Lychakiv Cemetery, The Archcathedral Basilica (Latin Cathedral), The Armenian Cathedral, Franciscan St. Anthony church and the Jesuit Church in Lviv, St. Lawrence's Church, Zhovkva, St. Nicholas church (post-Dominican) in Kamianets-Podilskyi, The Collegiate Church in Olyka, church in Dubno, Parish church in Berezhany, church in Rudky, church in Kopychyntsi, church in Berezdivtsi, church in Pidhaitsi, church in Kutly, church in Lopatyn, the bell and the tower of the Pomoriany church, church in Vyzhnyany, pipe organs in the Zolochiv church, Marian sanctuary in Bilshivtsi, Marian sanctuary in Berdychiv, former Astronomical Observatory of the Warsaw University on the Pip Ivan mountain top, chapel-mausoleum at the military cemetery in Zboriv, Catholic cemetery in Drohobych, tombstones at the Mostyska cemetery.

b) COMMEMORATION OF NOTABLE PERSONS OR HISTORIC EVENTS CONNECTED WITH POLISH CULTURAL HERITAGE ABROAD:

Examples:

- CROATIA, LOVRAN: the plaque commemorating Stanisław Witkiewicz,
- CROATIA, ISLAND OF ST. CATHERINE, ROVINJ: the plaque commemorating Ignacy Korwin-Milewski,
- CZECH REPUBLIC, PRAGUE: the plaque commemorating Kazimierz Badeni,
- LITHUANIA, VADAKTAI: the plaque commemorating Henryk Sienkiewicz.

c) MUSEUMS ABROAD:

- BELARUS, GRODNO: commencing preservation and restoration works of a listed granary – a future location of the Diocese Museum in Grodno,
- CHILE, LA SERENA: preparations for an exhibition launch for the future Museum of Ignacy Domeyko (the museum is planned to open in 2017),
- FRANCE, VENCE: preparations for restoration of Villa Alexandrine – a location for the future Witold Gombrowicz Museum in Vence, design works on the exhibition project (planned museum launch – 2017),
- UKRAINE, LUTSK: preparation for the exhibition launch of the Diocesan Museum in Lutsk (preliminary inventorying and the appraisal of a level of collection preservation, the next phase of work – 2017).

d) PROMOTION OF RESEARCH AND KNOWLEDGE ON THE POLISH CULTURAL LEGACY ABROAD:

Examples:

- assistance in the organization of a recurrent Polish-Ukrainian “The Dialogue of Two Cultures” conference in the Museum of Juliusz Słowacki in Kremenets (Ukraine) and the Museum of Anna and Jarosław Iwaszkiewicz in Stawisko (Poland),
- the launch of the “Protection of Polish Cultural Legacy Abroad” programme (available at: <http://dzieje.pl/ochrona-zabytkow/mapa>) publishing materials created as a result of the collaboration between the PAP portal [dzieje.pl](http://dzieje.pl) and Department for the Cultural Heritage Abroad and Wartime Losses. It presents information on recent projects relating to protection, preservation, and restoration of Polish historic and cultural property abroad,

- academic conferences and exhibitions in the “Following the footsteps of Poles in Czech/Austrian Silesia” project,
- management and coordination of the long-standing Polish-Lithuanian project “Zatrocze”,
- collaboration on the Polish-Lithuanian project “Stairs of Czesław Miłosz” in Vilnius (launched in 2016),
- publishing of new volumes in the Department of Cultural Heritage Abroad of the Ministry of Culture and National Heritage „Poza Krajem” series: „Contemporary Polish books collections abroad. Handbook” (*Współczesne księgozbiory polskie za granicą. Informator, Vol. 2: Polonika w bibliotekach obcych*), Vol.2. *Polonica in foreign libraries*. ed. Barbara Bieńkowska, Elżbieta Maruszak, Jacek Puchalski (2016), M. Kałamajska-Saeed, K. Hejke, *Grodno Cathedral* (2016), preparation for publishing further volumes of the “Poza Krajem” series,
- publishing the following volumes of “History of the religious art in the eastern territories of the former Republic of Poland” (*Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolite*) (Publisher: Międzynarodowe Centrum Kultury in Kraków),
- co-funding of publications:
  - Jerzy Giedroyc, Juliusz Mieroszewski, „Letters 1957-1975” (*Listy 1957-1975*), ed. Rafał Halbierski,
  - Jerzy Giedroyc, Leszek Kołakowski, „Letters 1957-2000” (*Listy 1957-2000*), ed. Henryk Citko,
  - Jerzy Giedroyc, Witold Jedlicki, „Letters 1959-1982” (*Listy 1959-1982*), ed. Marek Kornat,
  - „Zbiory Instytutu Piłsudskiego w Ameryce” (*Zbiory Instytutu Piłsudskiego w Ameryce*) (in Polish-English version),
  - „Lviv Annual” 2016,
- release of the “Monuments of the old Lviv” (*Pomniki dawnego Lwowa*) film directed by Artur Jaworski, produced by the Cultural Heritage Foundation for the “Memory and Future” Centre in Wrocław (funded by the Ministry of Culture and National Heritage).

3. INSTITUTIONALISED SUPPORT AND ASSISTANCE TO POLISH EXPATRIATE ORGANIZATIONS AND INSTITUTIONS whose remit includes academic and cultural activities as well as protection of Polish cultural property abroad, the support of museums, libraries, and archives (especially those institutions associated with the Permanent Conference for Polish Museums, Archives and Libraries Abroad).

- The Historical and Literary Society / The Polish Library in Paris (France):
  - digitalization and popularizing of the most noteworthy objects within the collections of the Polish Library in Paris,
  - cataloguing and digitalization of 1,435 old photographs of Polish emigrants, these photos constitute a fragment of the artistic collection of the Polish Library in Paris (in collaboration with the Polish Academy of Learning),
  - preservation and restoration of groups of objects belonging to the artistic collection of the Historical and Literary Society / the Polish Library in Paris (in collaboration with the National Museum in Gdańsk),
  - organization of archives belonging to the Society for the Protection of Historic Memorials and Polish Graves (located at the Polish Library in Paris),
- The Polish Museum, Rapperswil (Switzerland):
  - continuous monitoring of the current situation of the Polish Museum in Rapperswil, which is at risk of losing its historic headquarters,
  - “The Legacy of Two Cultures. Conservation and Promotion of artworks from the Polish Museum in Rapperswil collection” (in collaboration with the Museum of the City of Łódź),
- Polish Mission of the Orchard Lake Schools (United States):
  - preservation of a collection of letters and paintings,
- Józef Piłsudski Institute of America (United States):
  - digitalization of Aleksandra Piłsudska’s collection,
  - ongoing digitalization of an archive unit no. 2, “The post of adjutant for the Commander-in-Chief” (*Adiutantura Naczelnego Wodza*) 1919–1922,
  - *Collections of the Józef Piłsudski Institute of America* (Polish-English edition of an album),
- Polish Museum of America in Chicago (United States):
  - preservation of 225 posters of the Interwar Period,
  - photographing, digitalization and cataloguing of objects in the Museum collections,
  - production of a catalogue and digitalization of recruitment archives of the Polish Army in France,
- The Polish Institute of Arts & Sciences of America (PIASA) (United States):
  - Digitalisation and promotion of the Polish Institute of Arts & Sciences of America (PIASA) collections. Phase 1: digitalization and distribution

- of archive collections of the Polish Institute of Arts and Sciences of America (PIASA), Phase 1: Andrzej Bobkowski (in collaboration with the Emigration Museum in Gdynia, 2016),
  - digitalisation of the PIASA archive collections – collection of Wacław Lednicki,
- Józef Piłsudski Institute in London (Great Britain):
  - digitalization of archive collections – the Prometheus collection,
- Polish Institute and Sikorski Museum in London (Great Britain):
  - creation of digital editions of albums containing negatives from the Ministry of Information and Documentation of the Government of the Republic of Poland in exile (1939–1945),
  - preservation and digitalization of the film *Polish Army in Scotland* coming from audio-visual collections of IPMS in London,
- Polish Underground Movement Study Trust in London (Great Britain):
  - digitalization of the Section VI of the Commander-in-Chief's Staff files,
  - annual award of the Minister of Culture and National Heritage 2016 for Eugenia Maresch, the chairwoman of the Polish Underground Movement Study Trust,
- Library of the Polish Social and Cultural Association POSK in London (Great Britain):
  - organization of the 38th session of the Permanent Conference for Polish Museums, Archives and Libraries Abroad (London), an annual meeting for the most important expatriate institutions for collecting, preserving and promoting Polish cultural legacy in their home countries,
- Church and Hospice of Saint Stanislaus the Martyr in Rome (Italy):
  - inventorying and digitalization of selected archive materials of Main Centre of the Pastoral Care for Poles Abroad in Rome,
- The Polish Institute of Arts and Sciences in Canada:
  - „Gombrowicz Bewildered / Gombrowicz désesparé” – international academic seminar in Montreal (in collaboration with the Polish Academy of Learning, 2016).

#### OTHER:

- Role of the National Ossoliński Institute Foundation for the protection of Polish cultural property abroad

The National Ossoliński Institute undertakes steps to preserve cultural legacy in Lviv. These are conducted in collaboration with the Stefanyk National Science Library located in a building, which housed the National Ossoliński Institute until the World War II, and which contains a part of the Ossolineum collection left behind in Lviv. Projects include:

- digitalization of the historical Ossolineum collections in the Stefanyk Library,
- academic research and description of gathered collections,
- preservation of Lviv collections,
- restoration of rooms in listed buildings
  - coordination of a project to preserve the complete library and archive legacy of Professor Andrzej Litwornia, one of the three the most valuable Polish book collections in Italy,
  - organization of the 70th anniversary of the Polish Association of Writers Abroad in Łazienki Królewskie in Warsaw and anniversary exhibition presenting the Association (2016),
  - organization of the travelling exhibition “Chicago Polonia. Polish diaspora in America” (*Chicago Polonia. Wychodźstwo polskie w Ameryce*) by the Józef Piłsudski National Heritage Foundation (to be presented in various locations – United States and Poland – beginning March 2017).
- Projects undertaken by the National Library of Poland for the protection of Polish cultural heritage abroad:
  - documentation of collections belonging to Polish institutions and historical Polish collections in libraries and archive collections abroad,

The cataloguing of Polish collections makes this invaluable knowledge about Polish artefacts accessible to historians and researchers in two ways. Firstly, it is preserved in forms of electronic, accessible databases, as well as printed catalogues and inventories, and secondly, it provides information about the actual state of the collections, which allows the detection of potential thefts or collection transfers. Fully assembled (organized) collections, such as those of the Literary Institute “Culture”, or the Archive of Gustaw Herling Grudziński in Naples, undergo digitalization in order to permanently preserve them, as well as making them accessible outside their

home institution. Valuable expert support for Polish institutions, in terms of organizing, storing, preserving, digitalizing of collections, is provided by specialists from the National Library.

- assistance provided to the Permanent Conference for Polish Museums, Archives and Libraries Abroad, which serves as an important opinion and experience exchange forum for representatives of Polish cultural institutions all over the world,
- monitoring of auctions and sales conducted by auction houses to detect any potential Polish artefacts or wartime losses, but also to initiate the repatriation procedure for Polish property abroad,
- digitalization of the Archive of Gustaw Herling Grudziński in Naples (project implemented by the National Library in collaboration with the Library of Benedetto Croce Foundation),
- registration of Polish artefacts in Roman libraries and its publishing as a part of “16th–18th century Polish artefacts in libraries of Rome” (*Polonika XVI–XVIII wieku w bibliotekach rzymskich*) series,
- searching for the Polish dispersed and lost collections (examples):
  - searches in collections of the National Library of Russia in Saint-Petersburg,
  - searches of Polish artefacts in the Department of Historical Prints of the Berlin State Library,
  - manuscripts of the Nieśwież collections in libraries of Belarus, France, and Poland.
- ongoing assistance programme for Polish institutions fulfilled by the General Directorate of National Archives together with the Head Office of the State Archives.

In recent years, support work was targeted at over twenty of the most important Polish institutions abroad, located in seven countries, on four continents – Europe, North America, South America and Australia (the list is included in the attachment). These institutions receiving assistance gather invaluable historical resources for Poland and the Polish nation, from medieval to modern times. Most of these organizations are members of the Permanent Conference for Polish Museums, Archives and Libraries Abroad, established in 1978. They store historical materials and museum objects, whilst serving as centres for academic and cultural life in their respective



countries where they make history and culture of Poland popular with local communities.

Current forms of assistance provided to Polish centres by the Head Office of the State Archives cover:

- help in recording and organizing archive collections using electronic databases which are utilized in national archives in Poland,
- support in collection digitalizing, or recording them as microform images,
- preservation of collections and providing expert advice, for example by preparing expert appraisal of the preservation level of collections,
- organizing internships in national archives in Poland for the Polish institutions' staff,
- promotion of archive resources belonging to Polish institutions through issuing collection handbooks and catalogues, as well as publishing on-line data on archive resources on Head Office of the State Archives and respective institutions websites,
- assistance in systematizing archives and storage spaces for their collections.

Polish institutions collaborating with Head Office of the State Archives:

- Polish Catholic Mission in France,
- Polish Library in Paris,
- "Culture" Literature Institute in Maisons-Laffitte,
- Pallottines Centre for Dialogue in Paris,
- Polish Catholic Mission in Switzerland,
- Polish Museum in Rapperswil,
- Foundation Archivum Helveto-Polonicum in Fribourg,
- Polish Institute and Sikorski Museum in London,
- Polish Underground Movement Study Trust in London,
- Polish Library POSK in London,
- Jozef Pilsudski Institute in London,
- Polish Catholic Mission in England and Wales,
- The Pontifical Institute of Ecclesiastical Studies in Rome,
- Centre for Documentation and Research of the Pontificate of John Paul II in Rome,
- Jozef Pilsudski Institute of America,
- Polish Army Veterans' Association in America,
- The Polish Institute of Arts and Sciences of America,

- Archives of the Polish Mission of the Orchard Lake Schools,
- The Polish Museum of America (Chicago),
- Polish Music Centre, University of Southern California,
- Ignacy Domeyko Polish Library in Argentina,
- Polish Catholic Mission in Argentina,
- Polish Association of Queensland (Brisbane),
- Federation of Polish Associations in New South Wales (Sydney),
- Polish Museum and Archives in Australia (Melbourne).

Authors: Dorota Janiszewska-Jakubiak, Michał Michalski, Krzysztof Berg

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# REPATRIATION OF CULTURAL PROPERTY

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

Poland lost around 70% of its physical cultural heritage works as a result of the World War II. The exact amount is very difficult to estimate. The commonly quoted after the war number of lost artwork – 516 000, relates only to the most important collections of the Second Polish Republic, but it does not reflect the magnitude of overall loss. Currently, all movable cultural artefacts from Polish territories lost after 1945 as a result of the war are considered to be Polish wartime losses, including public, private and Church-owned collections.

Government-led repatriation and documentation of lost cultural property programme, which commenced after the World War II and ceased in 1951, is continued by the Wartime Losses Section within the Department of Cultural Heritage Abroad and Wartime Losses of the Ministry of Culture and National Heritage. It is the only governmental institution responsible for repatriation cases, both in the country and abroad.

The overarching aim of the Wartime Losses Section is continuous recording, searching and retrieving the artworks looted during World War II. By using the Internet tools, the Ministry of Culture and National Heritage constantly monitors the international art market, looking for the Polish wartime losses, as well as verifying the digitalized collections of public institutions abroad. The Ministry utilizes a wide range of instruments to recover lost cultural property. In recent years, it established close cooperation with the Polish Prosecution Office and the police force, as well as law enforcement

agencies abroad such as International Criminal Police Organization and the Federal Bureau of Investigation (FBI). Also, the aid of Polish diplomatic and consular agencies has been frequently sought.

## DOCUMENTING OF WARTIME LOSSES

### WARTIME LOSSES DATABASE

A digital wartime losses database 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 II. The main purpose of this initiative is the recording of all available information on artefacts looted during and after the war. This database with each record it holds provides a framework for initiating searches and the repatriation procedure by the Section.

The wartime losses register was created at the beginning of the 1990s and it was fed with information on wartime losses supplied by museums, regional research and cultural heritage protection centres and private individuals.

The sheer volume of gathered data made the creation of a computer database necessary since it can systematically store and organize incoming data in a consistent format. This enables easier information retrieval. After discussions with art historians and archivists, separate categories (such as paintings, graphics, sculpture, militaria, furniture, gold smithery and archaeological collections) were generated for each theme following their advice, together with an index card design for each catalogued item. Such a card resembles a museum index card where, apart from basic data about an item, all other evidence describing the object, such as marks and characteristic features (inventory numbers, signatures, inscriptions or even distinctive damages) is included. These cards contain also information about the owners of an object and their descendants, the object's history until it was lost, and bibliography, archive sources and iconography suggestions. Indeed, some records are not complete. However, each piece of even incomplete data related to a lost item (for example, that proves that the object in question falls within the Polish wartime loss category) has a significant meaning as every registered artefact brings the task of creating the most detailed catalogue of lost Polish moveable cultural property closer to completion.

Access to the full database run by the Wartime Losses Section is limited and provided by the administrator following creation of a high-level user ac-

count. Any interested individual, such as art historians, antiquarians or even amateur enthusiasts, can submit their enquires or ask to check a particular item. Researchers verifying index card contents and creating new records, law enforcement agents gathering intelligence, museum representatives comparing lists of losses and other institutions updating item records are all granted access.

Nevertheless, it ought to be emphasized that the database is not a register defined by the Administrative Process Law and the data is gathered only for research and information purposes. The database is not a complete index of cultural property lost as a result of the World War II either. It remains an open catalogue which is indicated by a growing number of registered artefacts. An ongoing search has also been conducted in order to find additional new information relating to items already registered in the database, in addition to still uncovered losses.

The wartime losses database holds currently 63,409 records. The number of items is somewhat higher because, previously, whole groups of objects, for example, a table set, could be indexed under one catalogue number. 14,750 records contain at least one photograph or information pointing to possible sources of the object's iconography, whilst 5,734 records with photograph is shared in an online catalogue [www.dzielautracone.gov.pl](http://www.dzielautracone.gov.pl) and its English equivalent [www.lootedart.gov.pl](http://www.lootedart.gov.pl)

### **PROGRAMME OF THE MINISTER OF CULTURE AND NATIONAL HERITAGE "ASSESSMENT OF POLISH WARTIME LOSSES"**

Due to the need for assisting institutions conducting provenance research, in 2016 a programme of the Minister of Culture and National Heritage – "Assessment of Polish wartime losses" – was introduced, which aims to provide research funds of 1,150,000 PLN.

The aim of this programme is the development of good practice and quality benchmarks applicable to the provenance research on the wartime fate of cultural heritage collections, and losses suffered because of the World War II. An indirect objective of the programme was 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 dispersed, until now, documentation necessary for researching the history of collections.

## SEARCHING FOR WARTIME LOSSES

The everyday work of the Wartime Losses Section also entails searching for artworks lost and taken out of Poland. The greater accessibility of the Internet catalogues and digitalization of museum collections has a positive impact on the process of the verification of an artwork's origin. Due to the magnitude of the international art market, its monitoring is possible only with the use of the Internet portals such as, for example, [artprice.com](http://artprice.com) or [mutualart.com](http://mutualart.com). It is not possible to estimate the number of objects already verified since every day yields from a few to a dozen results. The cooperation with museum representatives, antiquarians, collectors, and enthusiasts proves invaluable as they share their knowledge on new artefacts appearing on the market. All those actions allow verification of ever greater number of objects, and, in the case of finding a lost artwork, initiation of the repatriation procedure.

Polish wartime losses are listed in the two biggest international databases:

- Interpol database: Stolen Works of Art – 737 objects looted during the World War II or stolen after the war (among them, objects which are thought to likely resurface at the international art market);
- Art Loss Register – 4782 objects from the Ministry of Culture and National Heritage database (it is planned to register further records in the ALR database in the near future).

## REPATRIATION OF ARTWORKS

Restitution procedures are conducted according to international Civil Law principles, 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 gathered documentation, which ought to unambiguously confirm the object's provenance, describe the circumstances of losing it, but, most of all, prove the ownership rights.

In 2016, as a result of Ministry of Culture and National Heritage efforts, 339 objects were returned to Poland:

- From Germany – a 18th century Chinese cabinet and a desk – currently in the Wilanów Palace

The first piece of the furniture is a Rococo lady's writing desk with writing flap, made in approximately 1745 in Paris by the French *ébéniste* Jacques Dubois (approx. 1693-1763). He became a master in 1742 and is famous for producing furniture decorated with *marqueterie*, Far East or European lacquer and *finesse* Rococo-style bronze-gilded mounts. The most famous collections contain his furniture works. The writing desk in question has a master's signature on the edge of the side panel I.DUBOIS, as well as the French furniture masters – *ébénistes* quality control stamp JME, confirming the highest quality standard. The outside surfaces are clad with black lacquer providing a background for Eastern landscapes painted in gold and red, resembling Chinese art. The interior with drawers and a concealed box is covered with red lacquer. Drawer fixtures and framing, in the shape of flowering twigs that enhance edges of the desk, are made of gilded bronze.

The second piece of furniture is a Chinese-style cabinet from the beginning of the 18th century, closed by two-panel doors enclosing its interior and containing 15 drawers. Its surface is covered with European black lacquer, adorned with colourful Oriental landscapes painted on the white background. Gilded bands, hinges, and door pulls, shaped in ornamental curved patterns, indicate the French origin of the piece.

- From Germany, a collection of 337 ethnographic artefacts – currently in the Museum of Archaeology and Ethnography in Łódź

The collection of artefacts presents the life and culture of tribal groups from Africa and South America. It includes artworks (sculptures and masks), fragments of battle dress, leatherwork, everyday use objects, clothes, weapons, containers and Raffia woven goods, ceramics and gourds, as well as musical instruments. The director of The Museum of Archaeology and Ethnography in Łódź, Jan Manugiewicz, initiated the development of the non-European collection, undertaken in phases in the 1930s. The centrepiece of this assembly was made of two collections – African and South American. Ethnographic objects were donated by the Maritime and Colonial League members, as well as from travellers and researchers.

In 2016, the Ministry conducted 49 restitution processes in Poland, Germany, France, Russia and the United States.

## KNOWLEDGE POPULARIZATION

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

The objective of knowledge popularization entails an active participation of the Section staff in international conferences (in 2016 they took part in New York and Berlin conferences), together with running training sessions on provenance research in collaboration with the National Institute for Museums and Public Collections.

### ARTSHERLOCK APPLICATION

An important tool aiding the search for lost artworks is a mobile application started in 2016 – ArtSherlock. This free application enables automatic recognition of paintings looted from Poland during World War II. It uses an electronic database of Polish wartime losses provided by the Ministry of Culture and National Heritage. This is the first tool of its kind to identify wartime looted artwork.

The ArtSherlock application is an original project of the Communi Hereditate Foundation, financed by the Kronenberg Foundation of Citi Handlowy, conducted with the expert support from the Ministry of Culture and National Heritage.

Links with banners for the free download were placed, among other places, on the Polish diplomatic missions' websites. The application has been installed on mobile devices in 11 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.

<http://artsherlock.pl>

Other significant promotion works include the “Lost Museum” (*Muzeum Utracone*) project and the continuation of an open-air exhibition “Polish treasures in the Fischhorn castle – unfinished tale” (*Polskie skarby na zamku Fischhorn – historia niedokończona*).

### „LOST MUSEUM” PROJECT

This is an ongoing project, which has started in 2010, fulfilled in collaboration with the SAR Marketing Communication Association. It mostly takes the form of a spectacular multimedia performance, presented in an urban space,



which is accompanied by large-format visualizations displayed on the walls of surrounding buildings. The premiere takes place simultaneously in several cities at once (in Warsaw, Kraków, Gdańsk, Poznań and others) on Museum Night. Every year, a main theme for the performance is chosen, and the Wartime Losses Section is responsible for selecting which artworks to display from among these registered in the Ministry of Culture and National Heritage database.

In 2016, the 7th edition of the “Crazy fortunes of the Matejko paintings during World War II” encompassed 374 confirmed screenings in Poland and an audience of over 250,000 spectators (data collated from museums, cities and culture institutions).

<http://muzeumutracone.pl>

### **OPEN-AIR EXHIBITION POLISH TREASURES IN THE FISCHHORN CASTLE – UNFINISHED TALE**

The exhibition, prepared in collaboration with the Polish Embassy in Vienna and the federal state government of Salzburg, was on display from October 2015 to April 2016, consecutively in Zell am See, Leogang and Salzburg. The opening and closing of this exhibition were accompanied by a screening of The Lost Museum film on the Polish treasures guardian – Bohdan Urbanowicz. The exhibition presented the fate of Polish art works removed from Warsaw and transported to Fischhorn castle in Austria. It explored cases of lost art works, still searched for by the Polish government, as well as artefacts that have been successfully recovered. The aims of the project were to invoke local community recollections of the World War II and to depict images of the artwork transported to Salzburg, which is still missing.

Authors: Jolanta Miśkowiec, Agata Modzolewska

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# POLISH MEMORIALS ABROAD

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

According to Art. 14. of the Government Administration Act of 4th September 1997 (*Ustawa z dnia 4 września 1997 r. o działach administracji rządowej. Dz.U. z 2015 r., poz. 812, z późn. zm.*), 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 Protection of Struggle and Martyrdom Sites on 1st June 2016, its responsibilities relating to fulfillment of international agreements and protection of war memorials and 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 protection of war memorials and permanent commemorations,
- collaboration with Polish expatriate organizations and communities abroad for the protection of war memorials and permanent commemorations, as well as promoting the knowledge of them,

- Management of the new programme of the Minister of Culture and National Heritage, “National Memorials Abroad” the first recruitment process was opened in 2016 for the tasks scheduled for 2017).

The location of projects undertaken in 2016 implementing above objectives is shown on the map.

#### 1. TASKS AND PROJECTS IMPLEMENTED BY THE COUNCIL FOR THE PROTECTION OF STRUGGLE AND MARTYRDOM SITES IN THE FIRST TWO QUARTERS OF 2016:

- co-financing, together with the Polish Embassy in Vienna, of the 71st anniversary of the liberation of KL Mauthausen and KL Gusen concentration camps, 12th–17th May 2016 (Austria),
- hydrophobization of all stone elements at the Polish Cemetery at Monte Cassino: tombs, crosses, stairs and the central square, cleaning and re-carving of the commemorative plaques inscriptions of the 3rd Carpathian Rifle Division monument on Hill 593 of Monte Cassino (Italy),
- renovation work of the monument of Wojciech Halczyn – a Polish agrarian and independence activist – in Lendak (Slovakia),
- renovation work of the Polish military tombs of the 2nd Rifle Division in Berno (Switzerland). The works included: levelling and cleaning of all tombs, aligning and smoothing of the cemetery alleys, cleaning of the epitaph plaques and hydrophobization of the stone elements.

#### 2. TASKS AND PROJECTS IMPLEMENTED IN THE LAST TWO QUARTERS OF 2016 BY THE NATIONAL MEMORIALS ABROAD SECTION IN THE DEPARTMENT OF CULTURAL HERITAGE ABROAD AND WARTIME LOSSES (SOME OF THEM ARE CONTINUATIONS OF PROJECTS COMMENCED IN 2016 BY THE COUNCIL FOR THE PROTECTION OF STRUGGLE AND MARTYRDOM SITES), INCLUDE:

- reinforcement of the escarpment around the eagle relief and replanting the greenery at the Polish Cemetery on Monte Cassino, cleaning and re-carving of the commemorative plaque inscriptions on the monument for the Third Carpathian Rifle Division on Hill 593, Monte Cassino (Italy),
- renovation work of the Katyn war cemetery (Russia) – it included, for example, cleaning of the epitaph plaques, reinforcing of the retaining walls, re-laying of the road surfaces and cleaning of the altar wall,

- creation of a commemoration on the tomb of victims of the Soviet NKVD and Germans in Volodymyr-Volynsky (Ukraine),
- renovation work of the war cemetery and the mausoleum in Zboriv (Ukraine) – it included, for example: ground and cleaning works at the cemetery, reconstructing of tombs and embankments, measuring and fitting the tomb crosses,
- renovation work of the 1920 war cemetery in Dytiatyn (Ukraine) – it included, for example: supplying and fixing of a two-panel metal gate, fixing of the eagle emblem on the gate, repairing of the fencing, and attaching metal elements to the fence,
- renovation work of the Chernivtsi church crypt (Ukraine) – the resting place of the Second Brigade of the Polish Legion which perished in the Carpathian Mountains in 1915. The works included, for example: ground-works for a new concrete floor in the crypt, together with the laying of the floor, preservation and restoration works and repairs of the construction elements of the crypt, as well as supplying and installing the interior furnishings and exhibition cabinets in the crypt,
- preservation works to the Julian Ordon monument at the Lychakiv Cemetery in Lviv (Ukraine) – it included, for example: supporting the monument plinth with reinforcement rods, cleaning of the commemoration, anti-fungal impregnations of the monument and necessary restoration works,
- preservation works of the General Józef Dwernicki tombstone at the Lopatyn cemetery (Ukraine) – it included, for example: cleaning of the commemoration and the inscription plaque, supporting the monument plinth with zinc castings and the reconstruction of the fencing based on the archival photos,
- preservation works of the Teofila and Marek Sobieski's (mother and brother of King Jan III Sobieski) tombstones in the post-Dominican church, currently St. Jozafat Eastern Orthodox church, in Zhovkva (Ukraine) – it included, for example: exchanging and repairing elements of the architectural backdrop for the tombstones, repairing of erosion patches on the pilasters and the tombstone facades, as well as grouting and filling in gaps with epoxy resin,
- preservation works of the Wojciech Bartosz Głowacki monument in the Lychakiv St. Park in Lviv (Ukraine) – it included, for example: removal of the greenery covering the plinth of the monument, re-carving of the monument author's and creator's signatures and filling in cracks and crevices in the stone with a silicone filler,



- renovation of the Polish cemetery in Bandar-e Anzali (Iran) – it included, for example: painting of the graveyard fencing, laying the central square with new flagstones, repair of the damaged elements of the tombstones and re-carving of the epitaph inscriptions,
- renovation of the tombstones of Polish Army soldiers who died in 1920 and were buried at the Puszkińska St. Cemetery in Brest (Belarus) – it included, for example: repair of the damaged elements of the tombstones, re-carving of the epitaph inscriptions and cleaning of the land around the graves,
- protection of the Polish war cemeteries (grounds keeping, making them accessible to the public):
  - Monte Cassino, Loreto, Bologna – Italy,
  - Cemetery of the Defenders of Lwów (Cemetery of Eaglets) and the Insurgents' Hill (*Górka Powstańcza*) in the Lviv Lychakiv Cemetery, Zadwórze – Ukraine,
  - Beirut – Liban,
  - Dulab and Bandar e-Anzali – Iran,
  - Jalal-Abad – Kyrgyzstan,
  - 17 Polish war cemeteries in Uzbekistanie,
  - 4 Polish war cemeteries in Kazakhstan.

Author: Maciej Danczewicz

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- 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, executed in Warsaw on 21st March 1994.
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- 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 30th March 2012.



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