

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

POLAND

Last profile update: March 2015

This profile was prepared and updated by
Prof. Dorota ILCZUK and Pro Cultura Foundation collaborators (Warsaw).

It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not
official statements of the government or of the Compendium editors.

Additional national cultural policy profiles are available on:

<http://www.culturalpolicies.net>



If the entire profile or relevant parts of it are reproduced in print or in electronic form including in a translated version, for whatever purpose, a specific request has to be addressed to the Secretary General of the Council of Europe who may authorise the reproduction in consultation with ERICarts. Such reproduction must be accompanied by the standard reference below, as well as by the name of the author of the profile.

Standard Reference: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 17th edition 2015. Available from World Wide Web: [http:// www.culturalpolicies.net](http://www.culturalpolicies.net). ISSN: 2222-7334.

POLAND¹

| | |
|--|-----------|
| 1. HISTORICAL PERSPECTIVE: CULTURAL POLICIES AND INSTRUMENTS..... | 2 |
| 2. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY | 6 |
| 2.1 Main features of the current cultural policy model | 6 |
| 2.2 National definition of culture | 7 |
| 2.3 Cultural policy objectives..... | 7 |
| 3. COMPETENCE, DECISION-MAKING AND ADMINISTRATION..... | 8 |
| 3.1 Organisational structure (organigram) | 8 |
| 3.2 Overall description of the system | 9 |
| 3.3 Inter-ministerial or intergovernmental co-operation | 9 |
| 3.4 International cultural co-operation | 10 |
| 4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE..... | 20 |
| 4.1 Main cultural policy issues and priorities..... | 20 |
| 4.2 Specific policy issues and recent debates | 22 |
| 4.3 Other relevant issues and debates..... | 37 |
| 5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD | 40 |
| 5.1 General legislation..... | 40 |
| 5.2 Legislation on culture | 45 |
| 5.3 Sector specific legislation..... | 46 |
| 6. FINANCING OF CULTURE..... | 49 |
| 6.1 Short overview | 49 |
| 6.2 Public cultural expenditure..... | 52 |
| 6.3 Trends and indicators for private cultural financing | 57 |
| 7. PUBLIC INSTITUTIONS IN CULTURAL INFRASTRUCTURE..... | 59 |
| 7.1 Cultural infrastructure: tendencies & strategies | 59 |
| 7.2 Basic data about selected public institutions in the cultural sector | 60 |
| 7.3 Status and partnerships of public cultural institutions..... | 60 |
| 8. PROMOTING CREATIVITY AND PARTICIPATION..... | 63 |
| 8.1 Support to artists and other creative workers | 63 |
| 8.2 Cultural consumption and participation | 65 |
| 8.3 Arts and cultural education..... | 69 |
| 8.4 Amateur arts, cultural associations and civil initiatives | 72 |
| 9. SOURCES AND LINKS..... | 79 |
| 9.1 Key documents on cultural policy | 79 |
| 9.2 Key organisations and portals | 80 |

¹ This profile was prepared by Dorota Ilczuk, Warsaw School of Social Psychology and Anna Karpińska, in co-operation with Luiza Drela, Ministry of Culture and National Heritage, Warsaw. Updated at the end of each year by Dorota Ilczuk with Pro Cultura Foundation collaborators, in co-operation with Hanna Jędras, Ministry of Culture and National Heritage, Warsaw.

Last profile update: March 2015

1. Historical perspective: cultural policies and instruments

Real socialism before 1989 – liberal democracy and market economy after 1989

One can identify two basic periods that characterise the development of Polish cultural policy in the last 60 years. Distinguishing features of the first period – real socialism – include limited sovereignty, a one-party system and a planned economy. The second period – liberal democracy and market economy – recovered Polish independence, introduced parliamentary democracy and principles for a market economy. 1989 is the watershed year that marked the shift between these two periods and the year when the first democratic parliamentary election was held in post-communist Poland.

Before 1989, cultural activities were organised under a system characterised by a high level of centralisation, institutionalisation and a monopoly of state property. Decisions made on the development of cultural activities were strongly politicised and the creative arts were under political censorship. The principles of cultural policy were created by both the Ministry of Culture and Arts and the Cultural Division of the Central Committee of the PZPR (Polish Communist Party). At the same time the growth rate of public cultural expenditure was higher than the growth rate of the GDP, which gave the state legitimacy to act in this field. The "Fund of Development for Culture" was established in 1982 as a means to secure this position. Between 1982 and 1989, expenditure on culture within the overall state budget rose from 1.25% to 1.81%. This relatively high level of public funding for culture enabled wider access to cultural goods and services and a feeling that professional stabilisation for artists working conditions was being achieved.

After 1989, Poland underwent a process of political and economic transformation and the state re-established its new responsibilities with a social character. Those responsibilities were formulated in the introduction to the Constitution of the Republic of Poland. *Article 73* directly refers to the field of culture and states that everyone is granted the right of freedom of creation, to conduct scientific research and announce their results, freedom of education and use of cultural assets.

The new principles for organising and financing cultural activities were formulated in 1993 and presented in the governmental document entitled *The Principles of State Cultural Policy*. According to this document, the Polish government should:

- encourage the growth of democracy and the strengthening of civil society;
- make it easier for artists and institutions to convert to the market economy;
- protect the most precious cultural assets; and
- introduce and encourage legal solutions which facilitate the development of new forms of cultural activity.

Cultural policy should therefore achieve the following goals:

- decentralisation – shift competencies from the central administration to the provincial level, and from the provinces to the lower levels of administration: districts, municipalities and communes;
- provide public financial support for selected cultural institutions and crucial cultural events; and
- provide support for the development of non-public cultural institutions and funding mechanisms which could supplement the public funding of culture.

These goals are in support of the principles formulated in 1993.

Cultural policy priorities established by the Ministry of Culture for the newly established democracy were published in 1995. The three most important areas for state support were identified as books, the protection of national heritage and cultural education.

In 1998, a general framework was presented which identified the major directions and activities of the Ministry of Culture and Arts in the following areas:

- to adopt a new approach that connects public and private funds;
- to eliminate the stratification between the dynamics of culture and economic development;
- to create a space for family oriented participation in culture;
- to train managers and cultural animators;
- to eliminate differences between high and popular culture;
- to initiate activities that aim to reinforce the educational role of public media;
- to encourage inter- ministerial co-operation for culture;
- to protect the cultural heritage;
- foreign promotion of Polish culture; and
- support for research in the field of culture.

In 1999, the *Directions of Cultural Policy of the State / Government* was published and described the basic duties of the state in the following areas:

- enhancement and development of the national civil community;
- enhancement and dissemination of national heritage;
- formation of principles aimed at supporting creativity and cultural education; and
- foreign promotion of Polish culture.

Priorities established in 1998 and 1999 were carried out by the government with different levels of success. There were some concerns voiced over the long list of priorities and that they were being mixed up with principles. In fact, while there were several priorities listed, in practice, there were no priorities at all.

The years 2001 and 2002 can be considered a turning point when the Minister of Culture Andrzej Celiński's programme of reforms became the subject of consultations. The programme included comprehensive changes in the organisational and financial system for Polish culture. New sources of financing for culture were also proposed including financing culture from state lottery funds, which was eventually introduced. Still, the attempt to reform the general system of financing and organising the cultural sector turned out to be unsuccessful.

The following Minister of Culture, Waldemar Dąbrowski, specified new priorities for 2003 as follows:

- strengthening the basic pillars of the national film industry, such as script-writing, production and distribution, by creating new conditions for funding;
- promoting books and reading especially among children; emphasising the role of reading in the cultural formation of society; supporting cultural periodicals and literature (with a limited number of copies);
- highlighting the mission of the public media and its contribution to national culture;
- supporting activities aimed at broadening access to cultural goods for the disabled; and
- supporting young artists.

In 2003, efforts were made to prepare Poland for gaining access to EU funds, especially Structural Funds. In this context, emphasis has been placed on developing regional approaches to the development of culture. In 2004, encouraging access to European Union funds was a priority for the Ministry of Culture. The document entitled *The National Strategy for the Development of Culture (NSRK)* for 2004-2007 was developed.

The strategic aim of the NSRK is "balanced development of culture in the regions". The strategy was created centrally for the fully territory of Poland but it defines coherent

horizontal actions that are to be realised in the regions. The NSRK defines financial sources for the strategy, taking Structural Funds and other European funds into consideration.

The arrival of the *National Development Programme for 2007-2013* forced the Minister of Culture to extend the period of the *National Culture Development Strategy 2004-2013*. As a result, a document extending the strategy was prepared, entitled the *National Development Strategy Supplement for 2004-2020*.

The strategic functional areas, set by the *National Strategy for the Development of Culture* as elements of the State's Cultural Policy, have been the basis for 5 National Culture Programmes.

The Programmes were designed as functional action plans and guidelines for implementation as well as tools for exact schedules of activity. Their aim was to enable monitoring and evaluation of the implementation process. In the following years, the ministers used the proposed formula and introduced new issues in place of National Cultural Programmes, commonly known as Minister's Programmes.

It should be also noticed that Minister of Culture, Waldemar Dąbrowski, made significant efforts to elaborate a new financing system for Polish cinematography. Unfortunately, he did not manage to carry out an eagerly awaited reform of Polish cultural policy.

Neither did his successor Kazimierz Michał Ujazdowski. He has been in office since the beginning of Jarosław Kaczyński's governance (2005). His governance realised an increase in public expenditure for cultural purposes, which was 22% more in 2006 than in the previous year. The cultural priority set by the government was the protection of national heritage and cultural identity, therefore Ujazdowski's policy successfully contributed to an improvement in this field which had been seriously neglected by previous governments.

Since 2007, Platforma Obywatelska (*Civic Platform**) has been the ruling party having won two parliamentary elections. In 2011 the Civic Platform formed a coalition with Polskie Stronnictwo Ludowe (*Polish People's Party*) once again. The Minister of Culture and National Heritage – Bogdan Zdrojewski – took up his post in 2007 and again in 2011. The two-time success of one party, as well as the same minister continuing his mission, has never before occurred in the history of the young Polish democracy since 1989. It created better conditions for realisation of the Minister's aims but expectations were higher than before. The initial intentions of conducting a wider reform of the whole financial system were presented at the Polish Culture Congress in 2009 and again proved to be impossible to implement. Instead of the "revolution" sought by the cultural circles, only a small reform was carried out. It concerned mainly the issue of management of public performing institutions. The first term of office of Minister Bogdan Zdrojewski has been measured mainly by the success in the use of European funds, Polish participation in the ECoC Programme, turning attention to the issue of digitalisation of culture and a very strong cultural component during the Polish Presidency of the EU. At the first press conference after second nomination (November 22nd 2011) the Minister said that completing the most important investments, increasing funds for heritage protection and building the public online domain were the key challenges for the upcoming 4 years.

In 2014 new Minister of Culture and National Heritage - Malgorzata Omilanowska - was elected. The new Minister of Culture is an art historian and specialist on the last two centuries of architecture, protection of monuments and art theory. She announced the fight for lower prices of access to live culture, especially for marginalised groups, as well as the progress in digitisation and sharing of culture for free, on the web. She is also planning an amendment to the National Readership Development Programme, which would be extending to the school libraries. New Minister also intends to implement a project for easy

access and enhancing quality offers historical museums throughout the country. Małgorzata Omilanowska also plans to amend the law on the protection of monuments. Moreover she focuses on education in the field of protection of monuments.

(* The Civic Platform is a democratic and liberal-conservative political party. Since the 2007 general election, it is the largest party in the Parliament. The Civic Platform is a member of the European People's Party (EPP)).

(The information presented above is directly connected with the issues described in other chapters. To understand the topic completely, please read chapter 2.1, chapter 4.1 and chapter 4.3).

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

When developing the new model for Polish cultural policy, various systems were considered. First, the old social democratic / social democracy approach was examined, but was quickly rejected as a basic model because it was demanding and related too much to the Communist era. During the first three years of transformation, there was strong support for a more neo-liberal approach, but it was then dismissed as an option for the future. Today the "third way" has become a popular approach. It is based on the welfare state model and advocates partnership between the state and an active civil society. Despite the potential role of third sector organisations – foundations or associations – they are still not regarded as real partners of local government administration or the state in the field of culture (e.g. as cultural managers or as agencies to distribute public funds).

In summary, the major changes which have taken place in the cultural sector since 1989 revolve around 6 main axes:

- *decentralisation* of the powers of the public administration concerning culture;
- *transferring the majority of cultural institutions* from the central government to local governments;
- *privatisation* of the majority of government owned culture industries (publishing, cinema, galleries etc.);
- *abolishing censorship* (waiving the requirement for formal authorisation to undertake artistic / cultural work);
- *ceasing detailed co-ordination and control* of all levels of public spending on culture (especially from the Ministry and Voivode); and
- *general changes* in the administration and regulations of the government which have had a major impact on culture.

Today, the Polish cultural policy model is characterised by a high level of decentralisation, which emphasises the important position and role of local governments.

The process of decentralisation for the management and financing of culture is connected to the introduction of various legal acts which initiated an overall reform of the national political system and transferred many competencies in the field of culture to local governments and their administration. For example, the 1990 *Act on Local Government Administration* states that responsibility for libraries and other institutions aimed at the local dissemination of culture is to be devolved to local governments.

As a result of the second phase in the overall administrative reform, two new tiers of local level management were established: provincial (Voivodeships) and district (Poviats). These two new levels became legally obliged to provide public activity within the area of "culture and protection of its goods". Responsibility for local culture activity and the establishment of local cultural institutions, once the sole domain of municipalities / communes, is now shared between the provincial, district and municipal / communal administrations (for more information see chapter 3.1 and chapter 3.2).

The gradual assumption of responsibility for culture by local governments was accompanied by a revamped of funding strategy, with local governments allocated 78.1% of public funds for culture in 2004 (79.4% in 2003; 81.1% in 2002). In the following years, the proportion remained quite steady (for more information see chapter 6.2.2).

Changes in the public responsibility for culture came in the wake of a more general process of decentralisation of state powers and the subsequent reform of several laws. For example, overall tax law reforms and amendments which introduced relief and exemptions for people

making charitable donations were also applicable to the cultural sector. One of the assumptions has been that the overall reforms will automatically be beneficial to the needs of the cultural sector and therefore it has not been actively involved in shaping, but rather adapting to the new realities in Poland. In recent years, the adaptation process has continued and has been aimed at assisting Polish culture to benefit from European Union funds.

2.2 National definition of culture

An official definition of culture in the Republic of Poland is constantly in debate. Unofficially, culture is being defined as both "an area of social life which helps to create

An official definition of culture in the Republic of Poland is under debate – the core problem being the scope of State responsibilities for culture

values" and as "a field in which artistic creation has a major role". These two aspects are presented in several government documents such as "Cultural Policy of the State in a New Historical Situation", a speech of the Minister of Culture at the conference entitled "The Situation of Polish Culture at the Time of Transformation 1989 – 1997".

In reality, the problem is not the definition of culture, but the scope of state responsibilities for culture and the interests of the Ministry of Culture (see chapter 3.2).

The emphasis being placed on national heritage, for example, is on the one hand easy to understand in the light of globalisation and European integration processes. On the other hand it generates fears of a traditional understanding of culture and raises questions about support for contemporary cultural issues and activities.

A new attitude towards culture can also be noticed. One example is the effort being made to stress the economic value of culture. The latter is, however, creating a separation between subsidised culture, which is a central objective of state cultural policy, and its industries. More and more objections are being voiced regarding this separation. This new way of defining culture is reflected in the 2004 government document, *The Strategy for Development of Culture 2004-2007*. In this document, culture is defined as one of the elementary factors of development, the basis of intellectual capital, while it also encourages equal opportunities in access to culture and promotes economic growth through rising investment attractiveness of particular territorial units and Poland as a whole culture is also the basic determinant in defining the metropolitan functions of cities in a spatial, economic and social context.

2.3 Cultural policy objectives

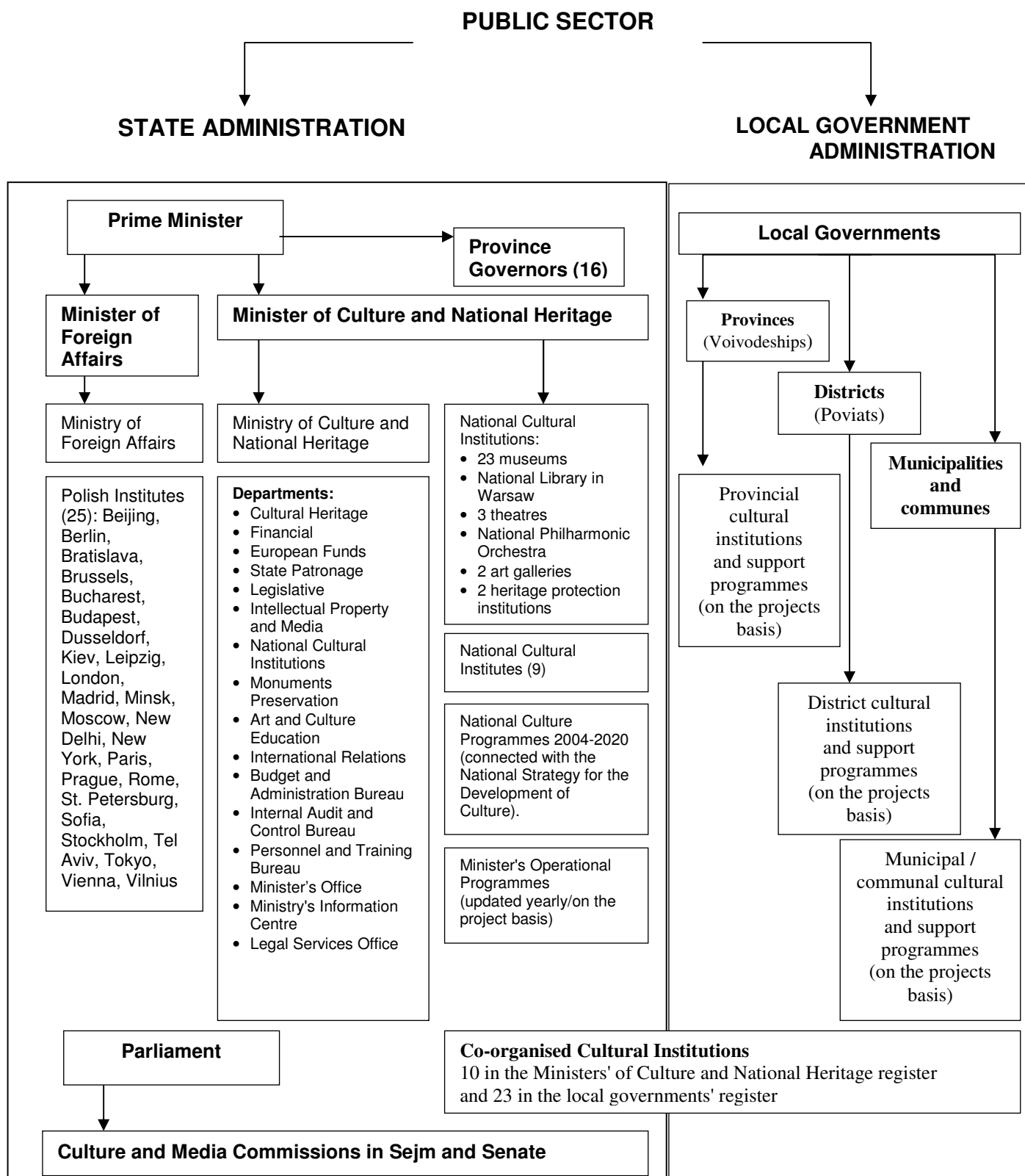
Contemporary cultural policy of the Republic of Poland reflects the major objectives of the Council of Europe policy dealing with: decentralisation and democratisation of the decision making processes, observing the principle of transparency of the decision making, compliance with the rules of diversity and subsidiarity and departing from the idea of placing culture on the periphery of public administration. Of course, it is easier to comply with the rules in a declarative manner rather than applying them.

However, it is important to keep in mind that while it may be popular to adopt commonly defined democratic principles and cultural policy objectives, the way in which these principles are formulated and implemented cannot be harmonised. In this context, Poland has the ambition to find its own cultural policy model rather than merely replicating established models and solutions from Western European countries.

The changes in particular objectives and directions of Polish cultural policy, related to the attitude and priorities of the changing governments, can be viewed in chapter 1.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

There are cultural administration bodies located at the central (state), provincial (Voivodship*), district (poviat) and municipal / communal (gmina) levels.

The central state administration is the main actor which sets cultural policy objectives and funding principles. The Ministry of Culture and National Heritage prepare a draft of state budget in part related to the activities of the Ministry and is also responsible for legislation, searching and securing new sources of non-public financing for culture, monitoring the implementation of cultural policy and keeping track of ongoing changes in the system. In other words, the main Ministerial tasks are to set the legal, financial and programme frameworks which facilitate the development of culture.

Local government administration (at all tiers: Provinces, Districts and Municipalities / Communes) and – to a certain degree – non-governmental organisations have acquired an important role in cultural policy whether it be according to state set objectives or creating their own development strategies. In the latter case, it is important to underline the autonomy and independence of local governments.

The institutional picture of Polish culture is changing gradually. The main changes deal

The main institutional changes deal with a shift from the State monopoly over cultural institutions towards a more de-centralised model

with a shift from the state monopoly over cultural institutions towards diversification of ownership (including changes to their legal status to private organisations, foundations or associations) and the creation of third sector institutions. There is a lack

of arm's length culture institutions in Poland, which in other European countries play a key role in protecting the autonomy of decisions taken in the sphere of culture.

The Cultural Commissions located in two houses / chambers of the Parliament of the Republic of Poland – *Sejm and Senat* - are responsible for legislation in the field of culture. Their role is to:

- propose candidates for positions in the state cultural policy administration;
- amend, consider and present opinions for legalisation or legal acts;
- consider reports and communications of the Minister of Culture;
- analyse activities in the cultural field; and
- prepare responses on budget related requests.

The Commission of Culture and Mass Media of the *Sejm* specifically deals with issues arising in the following fields: creativity, dissemination of culture, protection of cultural heritage, press, radio and television, publishing houses, socio-cultural movement and cultural co-operation on the international forum / foreign cultural co-operation.

(* Voivodships (Provinces) were formerly part of the state. The new Voivodships (Provinces) are now part of both the state and local government (self-government) structure. Responsibility for culture is now in the hands of the self-governing Voivodships (Provinces)).

3.3 Inter-ministerial or intergovernmental co-operation

Since 1998, inter-ministerial co-operation in the field of culture has been extensively organised around the programmes devoted to the preparation of Poland for EU membership. The European Committee of the Council of Ministers was formed in March 2004 to operate as a decision-making forum and is responsible for drafting EU integration policy.

There are also a few examples of other types of cooperation:

- in December 2004 the Minister of Culture and the chairman of the Central Statistical Office established a research group. The aim of the group is to carry out research of primary and secondary sources of quantitative and qualitative data for the cultural sector and to establish a methodological basis for the qualitative data of the cultural system. The National Centre for Culture is responsible for providing assistance to the group;
- another programme of interest is the campaign entitled *All of Poland Reads to Kids*. This programme was established by the *ABCXXI – All of Poland Reads to Kids Foundation*. It was launched on 1st June 2001; there is no intention to end the project. It is a nationwide project aimed at encouraging reading among children and increasing the role of literature in the process of children's mental development. The campaign has received strong support from the Ministry of Culture and National Heritage as well as significant media patronage and sponsorship (many well-known NGOs and public institutions are involved). The project has received a great deal of visibility thanks to strong and modern advertising opportunities in many nationwide television broadcasts and coverage in the main newspapers and periodicals; and
- in February 2009, the Minister of Culture and National Heritage, Bogdan Zdrojewski, and the Minister of Education, Katarzyna Hall, signed an *Agreement on Cultural Education in Public Schools*. According to this agreement, the programme of cultural education in schools will be enlarged and modified to make it more relevant for pupils.
- in 2010, the Ministry of Culture and National Heritage started cooperating with the Ministry of Foreign Affairs on development of the web portal <http://www.kula.gov.pl> - *Culture in the network for children*. Both ministries share responsibility also for promotion of Poland abroad.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

The overall character of Polish international cultural co-operation is determined by either specific geographical location or economic and political interest. The main groups that benefit from Polish cultural diplomacy tend to be part of influential and opinion-making circles throughout the world, mainly in the Member States of the EU. On the other hand, Polish cultural diplomacy supports co-operation with countries on its Eastern border: Ukraine, Russia and Belarus, the latter via non-governmental bodies. Poland is also engaged in multilateral co-operation with regional organisations e.g. Visegrad Group and Ars Baltica. Another very visible focus of cultural co-operation is the USA, which is tied up with economic lobbying. Cultural links with Israel are also important due to the historical background of the Jewish Diaspora.

The most distinct change in foreign cultural policy has been fuelled by Poland's accession to the European Union and is aimed at strengthening relations with EU structures and West European countries. Simultaneously, there has been a visible set-back in former East-East relations. Over the past years, the significance of state bilateral co-operation has been decreasing and is being replaced by activities initiated by European organisations and initiatives undertaken by networks, institutions and individual artists who have pursued their own (direct) forms of co-operation.

3.4.2 Public actors and cultural diplomacy

The main institutional actors in the promotion of Polish culture abroad are the Ministry of Culture and National Heritage and the Ministry of Foreign Affairs. Other ministries and agencies that also play an important role in this field are the Ministry of Education and the Ministry of the Economy and other public or private institutions and organisations such as

the Adam Mickiewicz Institute, the International Centre of Culture, the Book Institute, the Polish National Tourist Office, the Polish Film Institute, and the Polish Information and Foreign Investments Agency.

The Ministry of Foreign Affairs realises its tasks in the field of international cultural cooperation chiefly through the Polish Institutes based in other countries, among others: Germany (Berlin, Düsseldorf, Lipsk), France (Paris), Bulgaria (Sofia), Sweden (Stockholm), Israel (Tel Aviv), Russia (Moscow, St. Petersburg), and the United States of America (New York). Co-operation is also undertaken through Polish embassies and attachés (cultural and science attachés) and the departments of the Polish Academy of Science in Berlin, Paris, Rome and Vienna.

The Ministry of Culture and National Heritage and the Ministry of Foreign Affairs are responsible for working out the priorities of foreign state cultural policy. The Ministry of Foreign Affairs ratifies the cultural agreements on the government level. Poland has many bilateral agreements with countries from all over the world (in October 2006 there were 68 binding agreements). The Ministry of Culture and National Heritage supervises the application of these agreements and the implementation of cultural cooperation programmes.

In the Ministry of Culture and National Heritage, international cultural cooperation is the responsibility of the Department of International Relations. The main task of the Department is to coordinate international cooperation in the field of culture. It also has the role of cooperating with Polish organisations abroad and of realising international agreements. The Department also supervises the work of the Adam Mickiewicz Institute and the International Cultural Centre in Krakow.

- **The Adam Mickiewicz Institute** is a state cultural institution which aims to popularise Polish culture around the world and cooperate on cultural projects with other countries. The Institute was founded on 1 March 2000 on the basis of a directive issued by the then Minister of Culture and Art. The goal of the Institute's activity is to promote Poland abroad by popularising the historical and contemporary achievements of Polish culture, in accordance with the fundamental guidelines of Poland's foreign policy and cultural policy. From 2001-2007, the Adam Mickiewicz Institute carried out promotional projects in 25 countries, including Russia, the Benelux Countries, Spain, Austria, Sweden, France, Germany, Ukraine, Lithuania, as well as Algeria, Morocco, India and China; some of these projects will be continued in the future. In 2008/2009 the Polish Year took place in Israel and in 2009/2010 it has been organised in the UK (see *Polska Year* website: <http://www.polskayear.pl/en/>). In projects completed to date, the IAM presented more than 2 500 cultural events, watched by 14 million people. Information about these projects was published in more than 500 European and world-wide publications and electronic media. The websites run by the IAM are visited by users from more than 120 countries around the world. The total number of site visits to <http://www.culture.pl> since the inception of this web portal has exceeded 10 million, and the total number of site hits so far is 20 million (for more information see <http://www.iam.pl/en/about-us/about-the-institute>).
- **The International Centre of Culture** was founded on 29 May 1991 during the CSCE symposium in Cracow. This was the first meeting of the East and West dedicated to culture and cultural heritage since the memorable year of 1989. Thus, the new institution with a clear mission made its mark on the international forum from its very inception. The core ideals of the Centre are inter-cultural communication and building a common Europe which bridges political, ideological and religious divides. Projects run by the Centre revolve around such issues as: the essence of European civilisation; national stereotypes; national identity in the face of globalisation; collective memory;

the multicultural character of Central Europe; Poland in Europe; cultural heritage and a new philosophy for its preservation; the concept of the historic city; culture and development; and the place of culture in society. The International Cultural Centre is an expert research institution that stages exhibitions, organises promotions, and is active in publishing and education. It successfully blends modernity with tradition, which is best exemplified by the Centre's base, the Ravens House, with its historical interiors fitted with state-of-the-art technical equipment. It is a forum where the wider public can meet scholars, artists and politicians, where young people hold debates with eminent intellectuals, and there is a dedicated space to enjoy early and modern art. (for more information see: <http://www.mck.krakow.pl>).

In recent years, an increasing role in cultural relations has been carried out by cultural institutions founded by local government administrations as well as NGOs. Many of these institutions help to influence and shape Polish cultural relations with other countries e.g. *Nadbałtyckie Centrum Kultury* in Gdańsk and *Ośrodek Pogranicze* in Sejny (see also chapter 3.4.5).

Foreign cultural institutes such as the British Council and the Institute Français no longer play a major role as cultural operators, although they do organise a series of cultural projects which are the outcome of co-operation with Polish private and public institutions.

Some of the bilateral agreements with other countries include the promotion of film co-production. This enables film-makers, who apply for funding in the framework of bilateral co-production, to receive state support. Poland is also a party to the *European Convention on Cinematographic Co-production* (1994) and to the EURIMAGES FUND (1988) - the Council of Europe fund for the co-production, distribution and exhibition of European cinematographic works, which has currently 32 Member States. EURIMAGES aims to promote the European film industry by encouraging the production and distribution of films and fostering co-operation between professionals.

There are no official statistics in Poland for public spending on intercultural co-operation.

Since 2006 a new operational programme established by The Ministry of Culture and National Heritage called *Promotion of Polish Culture Abroad* (currently *Polish Culture Abroad*) gives various institutions and organisations an opportunity to gain financial support for projects aimed at popularising Polish culture in other countries. In 2010, according to the Polish Presidency of the EU for 2011, the Ministry of Culture and National Heritage established a new programme entitled *Polish Presidency – Promesa* for projects dedicated to promotion of Polish culture abroad. The Minister of Culture allocated a budget of 20 million PLN for this purpose.

3.4.3 European / international actors and programmes

Poland became a party to the *UNESCO Convention on the Protection of the World Cultural and Natural Heritage* in 1976. Since then it has been involved in the work of the World Heritage Committee aimed at the preservation and conservation of cultural properties. As a result of these efforts two Polish cultural and natural sites were included on the prestigious World Heritage List two years later (in 1978) - Cracow Historical Centre and Wieliczka Salt Mine. Since 2006 there are 13 Polish cultural and natural properties on the List, the latest being Hala Stulecia (Century Hall) in Wrocław. It is a unique ferroconcrete construction designed by Max Berg in the years 1911-1913.

The *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* was ratified in Poland in August 2007. The convention was adopted through a simplified procedure by the government without parliamentary voting. However, the adoption of this important document hasn't been followed so far by any initiatives aimed at

setting up a special coalition of politicians, artists and UNESCO national commission representatives (similar to those in Germany, Canada and Switzerland) that could contribute to and benefit from ratification of the convention within cultural circles. A delegation of the Ministry took part in the Second Ordinary Session of the Conference of Parties to the Convention (Paris, 15-17 June 2009). The Conference approved draft operational guidelines for the implementation of *Articles 7, 8, 11, 13, 14, 16, 17 and 18* of the Convention. In 2012 UNESCO initiated preparation of reports concerning the efforts and activities helping the preservation and promotion of culture and its forms of expression between years 2008 and 2011, in all countries that approved the Convention. The first part of the Polish report touches upon the issue of diversity of culture and its place in national cultural policy, including forming new trends, realising citizens' rights to freedom of creative activities and benefiting from cultural goods. Therefore the document applies mainly to activities of the Ministry of Culture and National Heritage. The report focuses on such cultural policy areas as: preservation of tangible and intangible heritage, collection and presentation of museum properties, promotion of multicultural dialogue, and support for the production of cultural goods and services and shaping cultural and artistic competencies. The activities of the Polish Committee for UNESCO were also taken into account. Issues concerning preservation and promotion of cultural diversity are of course much wider than cultural policy field of interest. Culture is an important element of foreign affairs policy, racial minority policy or development policy. Those issues were raised in the following parts of the report, including the activities of the Ministry of Foreign Affairs and the Ministry of Administration and Digitisation. The report describes also examples of civic society movements and NGO initiatives, which are crucial for the Convention. It is worth emphasising that the economic convergence, unfettered opportunity to travel, common rules in many spheres of activities in the EU countries also foster cooperation in the field of culture in the form of elimination of cultural barriers and encouraging of cross-border co-operation between cities, institutions and individual artists. Public authorities responsible for Polish international cooperation are primarily the Ministry of Foreign Affairs and the Ministry of Culture and National Heritage, together with subordinate institutions. The major international cooperation programmes held in Poland are the Eastern Partnership and ASEM (Asia-Europe Meeting). The Polish Presidency within the EU Council in 2011 was also an opportunity to establish closer cooperation with artists from countries of Eastern Europe such as: Armenia, Azerbaijan, Belarus, Georgia, Moldavia and the Ukraine. The elaboration of the report was crucial to identify challenges for the future and indicate fields where intensified actions are required in order to popularise the Convention's guidelines. The final part of the report summarises the main achievements so far and lists the main tasks for the future.

Poland participates in the UNESCO programme *Memory of the World* established in 1992 aimed at preservation and dissemination of valuable archive holdings and library collections worldwide. The first meeting of the International Advisory Committee took place in 1993 in Pultusk (Poland). Currently there are 27 on-going *Memory of the World* Projects including *Memory of Poland* which contains collections registered on the world and national registers: Nicolaus Copernicus' masterpiece "*De revolutionibus libri sex*", the masterpieces of Fryderyk Chopin, and Warsaw Ghetto Archives (Emanuel Ringelblum Archives). The programme had its 20th anniversary in 2012. As part of the commemorations an experts' meeting was held in Warsaw, Poland, from 8th to 10th May 2012. The meeting was organised by UNESCO, hosted by the government of Poland and attended by 50 experts covering different geographic areas and professional expertise, containing a blend of representatives of the different structures of the Programme on international, regional and national levels.

In the framework of co-operation with the *Council of Europe*, Polish activity is aimed at the enhancement of the protection of monuments on the international level. This means comprehensive Polish involvement in some important Council of Europe projects: European Heritage Days (since 1999) and HEREIN (since 2000).

Polish presence in the Council of Europe has been strongly enhanced since its chairmanship of the Committee of Ministers from November 2004 until May 2005. Poland took the initiative to organise the opening conference to mark the 50th anniversary of the European Cultural Convention, which concluded with the adoption of the *Wroclaw Declaration*, a crucial document for the future of the Council of Europe-led collaboration in the areas of culture. In addition, the Third Summit of the Heads of State held in Warsaw in May 2005 adopted two important documents referring to the guidelines for future action in the area of European unity, European values and challenges for co-operation: the Warsaw Declaration and Action Plan.

Prior to taking up membership in the European Union in 2004, Poland had already participated in some of the EU funding programmes. Since EU accession, Poland has benefited from the Structural Funds.

The European Union Programme Culture 2000, which Poland joined in 2001, created the possibility for the promotion of Polish culture via multilateral co-operation with cultural organisations from other Member States. Polish participation in Culture 2000 constantly grew: in 2001 Polish operators were involved in 14 projects, with the figure rising to 46 projects in 2005 – involving 79 Polish organisations. The total EU funding for the year 2005 was 6 million EUR. According to the Polish Culture Contact Point, statistics on projects involving Polish beneficiaries in the Culture 2007 Programme, in the years 2007 – 2012, show that 154 Polish institutions and organisations took part in 163 projects. Polish representatives were leaders in 30 projects, and in the remaining 133 they were co-organisers.

In 2004, Poland was given access to the European Union Structural Funds and other aid lines. Among the 7 Operational Programmes for the years 2004-2006, the most important for Polish culture was the Integrated Regional Operational Programme – IROP (*Zintegrowany Program Operacyjny Rozwoju Regionalnego - ZPORR*), financed from the European Regional Development Fund and the European Social Fund. Most of the projects of national importance were realised in the framework of Priority 1 - Development and modernisation of the infrastructure to enhance the competitiveness of regions, measure for the Development of Tourism and Culture. According to the Polish Ministry of Culture and National Heritage, in the framework of IROP (measure for the Development of Tourism and Culture), in the years 2004-2006, 837 million PLN was spent on the realisation of 81 projects.

The aid lines for the years 2007-2013 are far more developed and consist of 4 National Operational Programmes, 16 regional operational programmes, the Operational Programme Development for Eastern Poland and several transnational and transregional co-operation lines. In the field of culture, the most important are the:

- Operational Programme – Infrastructure and Environment (*Program Operacyjny Infrastruktura I Środowisko*), financed from the European Regional Development Fund (ERDF) and the Cohesion Fund, especially priority XI – Culture and Cultural Heritage;
- Operational Programme – Human Capital (*Program Operacyjny Kapitał Ludzki*), financed from the European Social Fund (ESF), and
- Regional Programmes, financed from the European Regional Development Fund. The priorities and measures of these programmes vary and reflect regional needs. Each of the programmes enables realisation of cultural projects.

Poland has made great use of the EU financial support in the field of culture. Recent studies (e.g. "Culture and Structural Funds in Poland", 2012, as a part of research conducted by the European Expert Network on Culture on the commission of DG EAC) show it is the largest beneficiary of the Structural Funds in the current funding period. Moreover, with over 1 billion EUR, Poland is the country that devotes more funding to culture within the SF in absolute terms.

The Polish government, in its official statement on detailed regulations on the functioning of the European Regional Development Fund 2014-2020, highlighted the necessity to supplement the domains eligible for support and investment priorities, listed in the European Commission's "Elements for a Common Strategic Framework 2014 to 2020". The new areas are: cultural heritage preservation contributing to the improvement of settlement, investment and tourist attractiveness of regions; cultural infrastructure, including cultural institutions and cultural / artistic education, in the field of both improving its previous condition and creating new buildings which guarantees the possibility of raising consumer cultural competences and constant investment in human capital; and digitalisation of cultural goods as necessary for cultural heritage preservation and its wide dissemination, including universal access to via the Internet. These proposals are strictly connected with the Polish situation and needs in the field of culture. When accessing the EU, Poland was on a different (disadvantaged) developmental stage than the so-called "old" Member States. The list of examples proving the specific situation of Poland was long. Among the most important were: long-term negligence in the area of cultural heritage protection with its great richness but also enormous needs in restoration and fatal technical condition; expanded but outdated cultural infrastructure; artistic education of good quality but without modern infrastructure; weak cultural education connected with underdeveloped cultural competences of consumers; as well as the appalling low level of digitisation in the field of culture. The Structural Funds used by Poland contributed significantly to improving this situation. Yet, there are still many things to do, especially regarding the condition of monuments, infrastructure for culture and cultural education as well as digitalisation. The development of modern cultural education (especially extramural) and consumer cultural competencies is and should be further supported by the European Social Fund.

The Polish government's reaction to the European Commission's proposals for investment in liberating an innovative approach to the creative sector instead of care for cultural heritage in the years 2014-2020, devoid of uncritical Euro-enthusiasm and protecting the previous priorities is fully justified by the situation in Poland. It is important to highlight that the meaning of the creative sector in economic development, including job creation, is not questioned. However, the above mentioned report's authors were rather moderate than enthusiastic to the idea of Structural Funds investment in the creative sector. Firstly, it is a result of insufficient diagnosis of this area as well as absence of public awareness about the socio-economic potential of the creative sector in Poland. Lack of consensus on the choice of creative sector domains, in which state intervention would be necessary, is also an extremely important issue. In order to change this situation, conducting in-depth research, promoting the results and wide consultations with potential stakeholders (public authorities, cultural institutions, artists, scientists, private entrepreneurs, NGOs) are essential. Therefore, the report suggested that the list of priority domains of investment of Structural Funds in years 2014-2020 should include also infrastructure for monitoring and research on the creative sector at the national and local level. Without this infrastructure and without research and monitoring in that field it is impossible to think seriously of efficient Structural Funds investment in the creative sector. Considering the perspective of culture and even the whole creative sector funding from the Structural Funds in the years 2014-2020, one cannot ignore the issue of the lack of systematic collecting of data on the

cultural sector in Poland, including its public financing. For experts it is obvious that this information enables more efficient action, evaluation of particular investment effects, responding to threats or creating real and achievable development visions. It, however, still remains underestimated by authorities responsible for shaping cultural policy both at national and local level. Therefore, the proposal supported by the European Commission to put greater emphasis on outcome indicators rather than performance in created systems of monitoring of the Structural Funds is welcome. For more information see: <http://www.eenc.info/wp-content/uploads/2012/07/DIliczuk-MNowak-Culture-and-the-Structural-Funds-in-Poland.pdf>.

According to the information provided by the Polish Ministry of Culture and National Heritage, the co-financing within the priority XI – Culture and Cultural Heritage of Operational Programme – Infrastructure and Environment will reach 3.8 billion PLN by the end of 2012. By the end of 2011, 78 projects had received co-financing. 21 new and renovated premises have been supported, including the Copernicus Science Centre in Warsaw, the Galician Market in Sanok, the Millenium Amphitheatre in Opole, and the Philharmonics in Częstochowa. In 2012, 13 projects gained co-financing in the overall amount of 176.58 million PLN.

Poland is a member of Visegrad Group (V4), which reflects the efforts of the countries of the Central European region to work together in a number of fields of common interest relating to European integration. The Czech Republic, Hungary, Poland and Slovakia have historically been part of one civilisation sharing cultural and intellectual values and common roots of religious traditions which they wish to preserve and further strengthen. All the V4 countries aspired to become members of the European Union, perceiving their integration in the EU as another step forward in the process of overcoming artificial dividing lines in Europe through mutual support. They reached this aim on 1 May 2004 when they all became members of EU.

All of the activities of the Visegrad Group are aimed at strengthening stability in the Central European region. The participating countries perceive their cooperation as a challenge and its success as the best proof of their ability to integrate into structures such as the European Union. In order to support multilateral co-operation the Visegrad Fund was established in 2000. The mission of the Fund is to promote the development of closer cooperation between the Czech Republic, Hungary, Poland and Slovakia and strengthening of ties between these states. The fund supports the development of common cultural, scientific research, and educational projects, exchanges between young people, promotion of tourism and cross-border cooperation. The budget of the Fund is created by equal annual contributions of the four Member States (for more information see: <http://visegradfund.org/>)

The current activity of the V4 Group in the field of culture is focused on matters connected with participation in EU bodies as well as on current issues like the protection of cultural heritage or the role and functioning of libraries. Presently, the V4 Group is seeking a platform of co-operation with partners from the Ukraine and Belarus.

Poland is also a member of Ars Baltica – created in 1989 as a forum for multilateral cultural co-operation with an emphasis on common projects within the Baltic Sea Region. It gives priority to art, culture and cultural history. The intention of Ars Baltica is to enhance cultural identity in the Baltic Sea Region and also to realise projects of European significance. Its goal is to implement common projects, with the intention that they will become regular networks of individuals and organisations. Co-operation between the members is carried out by meetings, exchanges of information and joint projects. There are 10 member countries including: Denmark, Estonia, Germany, Finland, Latvia, Lithuania, Norway, Poland, Russia and Sweden). A number of Polish cultural operators have been

involved in projects such as the: *Towns on the Baltic Coast and their Common Heritage* and *Baltic Culture and Tourism Fortresses' Route*.

Poland is a member of CEEPUS – Central European Exchange Programme for University Studies which was established in 1993. The member states are: Austria, Bulgaria, Croatia, Czech Republic, Poland, Slovakia, Slovenia, Romania, Hungary, and the Ukraine. In the framework of this programme, the Ministry of Culture and National Heritage supports international exchange of students of from higher arts education institutions (high schools) and provides funding for study visits.

3.4.4 Direct professional co-operation

Polish NGOs are the main institutions that devote attention to the issue of intercultural dialogue. Moreover, in some cases, they are more committed to the process of establishing partnerships with foreign institutions than with local governmental bodies. The project *Metropolises of Europe* confirms the role of NGOs (Pro Cultura Foundation in this case) in introducing and implementing modern research in the broad field of culture, including the theme of multiculturalism which seemed to be neglected in Polish cultural policy. The resulting publication entitled "Metropolises of Europe. Diversity in Urban Cultural Life" is a good example of the involvement of a Polish NGO in the subject of intercultural dialogue.

The Foundation *Pogranicze (Borderland)*, situated in Sejny - a small town near to the Lithuanian border - provides various programmes (together with the Centre *Borderland of Arts, Cultures and Nations*) for students, artists, cultural activists etc. Sejny is a town where the atmosphere of multiculturalism is still vibrant (in the past it was a village inhabited by Jews, Poles, Lithuanians, Russians and Germans - a perfect example of the cultural blend that was characteristic of Poland before World War II). The Foundation is very interested in extending its projects that result in co-operation with European and world organisations involved in intercultural and trans-national issues. In June 2005, the Foundation *Pogranicze* was one of the co-organisers of the 2nd Colloquium of Intercultural Dialogue which took place in Tbilisi, Georgia and gathered many specialists in cultural, social and religious affairs. Sejny based institutions are very active and give support to many initiatives aimed at promoting tolerance and peaceful co-existence of many ethnic and national groups.

Since Polish accession to the EU, direct professional cooperation has been fostered. The various NGOs still play the key role, yet the participation of other entities (e.g. schools, private companies) in international cultural projects is more active. There is a visible trend in recent years for cooperation with Eastern European countries (eg. Members of the Eastern Partnership Programme) and also Middle- and Far-East countries. The Euro 2012 was an important incentive for development of cultural cooperation with Ukraine. This concerns both official programmes realised within the Culture Stadium project and private initiatives. Cultural cooperation with non-EU European countries is supported via Swiss Grants and the Norwegian Financial Mechanism, which are an important source of co-financing of activities based on bilateral cooperation with Switzerland, Norway, Lichtenstein and Iceland.

3.4.5 Cross-border intercultural dialogue and co-operation

There are no specific state programmes to support trans-national intercultural dialogue. Some of the activities in this field are covered by the Euroregions. In Poland, there are 18 Euroregions. These are:

- Nysa (1991, Czech Republic, Germany and Poland);
- Sprewa-Nysa-Bóbr (1993, Poland and Germany);

- Pro Europa Viadrina (1993, Poland and Germany);
- Pomerania (1995, Poland, Germany, Sweden);
- Niemen (1997, Poland, Lithuania, Belarus);
- Glacensis (1996, Czech Republic, Poland);
- Karpacki (1993, Poland, Ukraine, Hungary, Slovakia, Romania);
- Tatry (1994, Poland, Slovakia);
- Bug (1995, Poland, Ukraine);
- Pradziad (1997, Poland, Czech Republic);
- Bałtyk (1998, Poland, Lithuania, Sweden);
- Śląsk cieszyński (1998, Poland and Czech Republic);
- Silesia (1998, Poland and Czech Republic);
- Beskidy (2000, Poland, Slovakia and Czech Republic);
- Dobrawa (2001, Poland and Czech Republic);
- Puszcza Białowieska (2002, Poland and Belarus);
- Szeszupa (2003, Poland, Lithuania, Russia and Sweden); and
- Łyna-Ława (2003, Poland and Russia).

The activities in the scope of trans-national intercultural dialogue on the local level are partially covered by the Town-twinning programmes and municipality networks such as Eurocities or BaltMet.

Polish NGOs are very active in cross-border intercultural dialogue and co-operation. One great example is the Other Space Foundation, based in Warsaw, which has the objective of providing a new space for social and artistic expression. The Foundation implements and runs innovative cultural and artistic projects as well as social projects, in the attempt to make real change in Poland and various corners of the world. The Foundation is permanently involved in the implementation of such programmes as the portal "Continent Warsaw" - Warsaw of Many Cultures, The Tibetan Programme (<http://ratujtybet.org>), and Transkaukazja Festivals (<http://transkaukazja.pl>). The Foundation conducts a number of actions on behalf of various ethnic minority groups living in Warsaw and realises some unconventional projects inspired by the history of Warsaw (see also the Foundation's web page: <http://www.przestrzen.art.pl>).

3.4.6 Other relevant issues

Regular co-operation with Polish Diaspora communities, which live mostly in the USA, Great Britain and France, as well as dissemination of information on Polish cultural heritage beyond the borders, is one of the major tasks of Polish foreign and cultural policy. Stowarzyszenie Wspólnota Polska (Polish Community Association) gives funding to projects elaborated by associations or institutes established by the Polish Diaspora.

The Ministry of Culture and National Heritage, as well as other institutions like the State Archives and the National Library, have been involved for many years in disseminating information on Polish heritage outside of Poland as well as safeguarding and protecting monuments, sites, archives e.g. in Ukraine, Belarus, Latvia and Estonia. Most of this activity is realised via bilateral agreements (Ministry of Foreign Affairs). Poland financially supports the following areas in this field:

- expertise in restoration and conservation of objects;
- registration of archives;
- allocates funding to libraries for the preservation of collections and the collection of books;
- supports the preparation of exhibitions presenting the work of artists from the Polish Diaspora; and

- allocates funding to historical publications dedicated to the objects of culture outside Poland and for catalogues.

The Permanent Conference of Museums, Archives and Polish Libraries in the West involves 20 institutes operating in Canada, Great Britain, USA, Italy, France, etc., which can apply to the Ministry of Culture and National Heritage for funding of their projects via Polish partners since 2005.

Poland cooperates internationally also in the field of human rights. In 1989 the Polish branch of the Amnesty International was formed. At the same time, the Helsinki Foundation for Human Rights in Poland started to operate.

As a member of the United Nations, Poland ratified a significant part of international agreements concerning protection of human rights, among others: the *International Covenant on Civil and Political Rights* and the *International Covenant on Economic, Social and Cultural Rights*. Poland initiated also adaptation of the *Convention on Statutory Limitations to War Crimes and Crimes against Humanity* and the *Convention of the Rights of Children*.

With the official accession to the Council of Europe in 1991, Poland has adopted the *European Convention on Human Rights and Fundamental Freedoms*, and then made a declaration recognising the competence of the European Commission of Human Rights and the European Court of Human Rights.

The first Eastern Partnership Culture Congress took place on 21-23 October 2011 in Lublin. Its aim was to stress the importance of cultural linkages among the EU Member States and Eastern Partnership Countries and influence the European Commission to provide specific measures for cultural workers, organisations and institutions enabling a fostering of cooperation and exchange of experience. 300 participants discussed various issues concerning the situation of artists and cultural workers. A short summary of the Congress states: "Cultural cooperation within a shared space, embracing both the countries of the European Union and of Eastern Europe outside the Schengen zone, can only be achieved by supporting the international and solidarity-driven unity of the cultural community. This community should forge a network as a tool for facilitating the accomplishment of the idea of the Eastern Partnership as a cultural project. An authentic involvement and practical effort of the representatives of cultural fraternities should also be supported by the local, central and supranational authorities." The Congress has a chance to become the starting point for new and better cultural linkages between the countries in question. For more information and further steps see the Congress website: <http://www.lublin.eu/Congress-1-1088-63-1331.html>

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

During the first years of transformation, the cultural policy priorities have varied and were dependant on the current overall policy lines directly related to the priorities of the governing party. There have been shifts in emphasis from the protection of cultural heritage to support for contemporary creators or the economic value of culture. Often the priorities were only of a declarative character (for more information see chapter 1).

At the end of 2005, Michał Ujazdowski (related with the *Law and Justice Party*) became Minister of Culture. The name of the Ministry was changed from the Ministry of Culture to the Ministry of Culture and National Heritage (previously it was changed several times, corresponding to policy priorities). On the 17th of December 2005, during a press conference, the Minister presented guidelines for the cultural policy and protection of heritage programme. These were then included in a document: *Policy on Support to the Field of Culture and National Heritage*. The new Minister underlined the necessity of continuing the policy of his predecessor, especially as regards benefiting from the EU funds. At the same time he stressed the need to introduce a new priority into cultural policy - the broadly defined cultural heritage.

On the basis of the new guidelines, a list of priorities was created which formed the Minister's Operational Culture Programmes for 2006.

A résumé of Minister Ujazdowski's term was included in a document entitled *Full-scale Patronage. Cultural Policy of the State in the Years 2005-2006*. This is not a programme-shaping document; however, stress was placed on the new "patriotic" approach to national culture including traditional values, history (especially its chapters related to the struggle against foreign invasions and protection of national values) and homage to those who fought for the country's independence.

The aforementioned paper presents a rather one-sided vision of Polish cultural policies, focused on re-thinking and reformulating the image of national culture. It also illustrates a decrease in the level of decentralisation and confirms the Ministry's role as the main governing body in the field of culture.

In March 2007, "A Package for National Heritage" was introduced by the Prime Minister Jarosław Kaczyński, the Minister of Culture and National Heritage Kazimierz Michał Ujazdowski, and the General Inspector of Monuments, Tomasz Merta. The project assumed a structural reform and modernisation of the conservation services, improvement of the functioning of museums, maximum usage of the EU funds in the field of culture and an increase in funds for conservation and renovation works of historic buildings.

In October 2007, the Minister of Culture succeeded to increase overall funding for culture from the state budget of 4.5 Million PLN (1.19 Million EUR). For more information see chapter 4.2.2.

In November 2007, Bogdan Zdrojewski (*Civic Platform Party*) took up position as the new Minister of Culture and National Heritage. He has introduced significant changes to the operational programmes including shortening the list of priorities and amended the application regulations. The yearly updated operational programmes can be viewed at the Ministry's web site (<http://www.mkidn.gov.pl/pages/strona-glowna/finanse/programy-ministra/programy-mkidn-2011.php>).

Since taking office, the Minister has started to prepare a reform of Polish cultural policy. As part of this process, the Ministry of Culture and National Heritage organised the Congress of Polish Culture in Krakow in September 2009, the sixth edition since 1910,

which involved artists, academics and politicians in a debate on the development of Polish culture. In preparation for the Congress, fifteen research groups were commissioned to prepare reports on various fields of culture – from financing to promotion of Polish culture abroad. The conclusions of the reports were presented during the Congress. The main reservations towards the reports concerned the substantive value and research methodology. Furthermore, the reports were a one-off action; there are no plans to draw up reports on the condition of Polish culture regularly, which would make future comparisons possible. Nevertheless, many of the reports are quoted here.

Apart from the animation of the cultural circles, which insist vociferously on systematic reform in the field of culture and understand the economic value of culture and its industries, the proposal to amend the existing *Act on Conducting and Organising of Cultural Activity* became the main substantial result of the Congress. The amendment to the Act was signed on the 31 of August 2011. The main changes introduced are: creation of "artistic institutions" (dealing with performing arts) as a special kind of cultural institution and introduction of new rules for the appointment of directors. The amendment removes the possibility of appointing the directors for an indefinite period, specifies procedures for conducting a contest for the position and conditions of appointment of a director without a contest. Also, it allows the concept of artistic season to be the basis for the organisation and implementation of the tasks of the arts and the ability to entrust the management of cultural institution to a legal or physical person. It also allows combining different forms of activities in a single cultural institution (e.g. merging a library with a culture house).

The priority in 2010 in the field of culture was celebrations of the Year of Fryderyk Chopin where total outlays come to 146.8 million PLN. The Ministry of Culture was also a leader in using EU funds. Over 34 agreements have been signed for an amount of 2 billion PLN, including 1.15 billion PLN from the European Regional Development Fund. Poland is also the biggest beneficiary of the EEA Financial Mechanism and the Norway Financial Mechanism; 87.7 million EUR was dedicated to investments in the field of culture.

In 2010, the Minister of Culture and National Heritage has recognised, as a main task, for the coming years a sweeping change for the way in which culture is perceived as unprofitable, anachronic and concentrated mainly at the preservation of cultural heritage. One of the tools here is the campaign led by the National Cultural Centre entitled *Culture Counts! (Kultura się liczy!)*. It is aimed at increasing social awareness of the meaning of culture and its pro-development potential. The Ministry of Culture will also focus on the issue of digitalisation, cultural education and development of cultural institutions, especially libraries and cultural houses.

The year 2011 was dominated by the Polish Presidency in the EU Council so the Ministry of Culture and National Heritage realised the double task of:

- being responsible for preparation and implementation of actions in the field of culture, audiovisual issues and copyright; and
- coordinating the national and international cultural programme of the Polish Presidency.

The cultural programme constitutes an integral part of every presidency. Cultural events are dedicated to a wide audience at home and abroad. They also accompany the official meetings. The Ministry appointed two institutions responsible for preparation and realisation of the cultural programme: on the national level – the National Audiovisual Institute, and on the international level – the Adam Mickiewicz Institute. Among the most important events of the Polish Presidency were:

- a conference on the "Eastern Dimension of Mobility" (Warsaw, 6-7 July 2011) organised in cooperation with the Ministry of Education, the Ministry of Sport and Tourism, the Ministry of Science and Higher Education and the European Commission, devoted to the Eastern Partnership (more information: <http://www.eap-mobility.pl/en/>);
- an experts' conference on "Competences in Culture" (Warsaw, 18-20 July 2011) dedicated to the priorities of the Ministry of Culture in the field of culture, audiovisual issues and copyright (more information: <http://www.competencesinculture.pl/en/about-conference>);
- a European Congress of Culture (Wroclaw, 8-11 September 2011) which was both the culminating point of the cultural programme of the Polish Presidency and an opportunity for deep reflection on culture. During the congress, an informal meeting of European ministers responsible for culture and audiovisual matters took place (more information: <http://www.culturecongress.eu/english/home>).

In particular the last event, the European Congress of Culture, aroused interest among Polish and foreign media. The slogan of the Congress was: "Art for Social Change". The statistics of the Congress are impressive: 15 000 accredited participants, 500 curators of artistic events, 200 000 viewers, 126 accredited journalists, 100 NGOs from all over Europe. The special guest giving an opening lecture was Zygmunt Bauman. He said that "culture is the most important element of social capital of modern Europe and a source of needed change". Bauman talked also about multiculturalism, a necessity of cultivation acceptance attitudes and inclusion especially in the context of financial crisis. The panel discussions presented two visions of culture: as a branch of the economy, used for revitalisation of public spaces, building the image of a city and growth stimulation; and as critical or rebellious, with the ambition of inspiring civil consciousness and engagement of audiences. It is worth mentioning that the opinions assessing the level of discussion were diverse.

New plans of the Ministry for the next 4 years were outlined in November 2011 and include the aforementioned most important and most costly investments (such as II WW Museum, Museum of the History of Polish Jews, Shakespeare's Theatre, etc.). The Minister stated that this period will be a very good time for music due to investments in infrastructure which will enable us to make up for the last 50 years. Moreover, in 2012 a new educational portal "Muzykoteka" will be launched. The Minister committed himself to supporting so called small pacts for culture signed on the local level (for more information see chapter 8.4.3).

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

"Theatre is not a product / viewer is not a client"

In March 2012 the Warsaw Theatre Meetings was held. This time, however, after each play a protest letter addressed to the authorities was read. The "Theatre is not a product / viewer is not a client" open letter states that actors, directors, theatre art directors, for the first time since *Martial Law* was introduced in Poland in 1981, are trying to speak with one voice relating to the theatre sector. The letter is a response to the decision of officials to replace theatre directors with managers and points out the inadequacy of organisational authority and a significant reduction in funding of theatres. It is also an expression of fear about commercialisation of the theatre and how changes made in the management may lead to a decline in the quality of performances. The case of Warsaw has been used as an example of accidental and irresponsible decision-making as well as a lack of strategic planning for the theatre scene. In 2012 subsidies for Warsaw public theatres were reduced

again by another 12% and as a result dropped from 91 million PLN to 80 million PLN. Moreover, one of the most important and most distinguished Polish scenes, Drama Theatre has an uncertain future due to some doubtful administrative decisions. It seems however that the letter and action itself did not influence any changes within the local cultural policy.

Artists' protest

On 24 May 2012 many cultural institutions were closed because of an artists' protest. "Day without art" was an action directed at pointing out the difficult social situation of Polish artists and creators. It's been the first time in modern Polish history when artists were fighting for their rights. The protest initiators stated: *"We demand that work starts on creating a system that is not casting out artists from society!"* There is no comprehensive system of supporting artists and creators, even though their work requires specific solutions in the social and pension insurance system, which have not been applied. The creative process involves investing huge amounts of work, time and money, most often with great dedication and personal risk. Artists and creators are the manufacturers of socially engaged culture, increasing the quality of urban spaces and living standards of its inhabitants. Artistic work is reflected in the attractiveness of cities and builds social capital. Artists create common goods used by the promotion agencies, developers, tourism industry, but also citizens. The protesting artists pointed out that no one feels responsible for their social situation - most creators of culture don't have a permanent job, they are struggling to make a living. They work irregularly and earn poorly. They are also the first victims of budget cuts in cultural institutions and adverse changes in the labour market. A significant illustration of the situation is a photo of Zbigniew Libera holding a sign *"I am an artist but that doesn't mean I work for free"* taken during the protest. The main demands of the art world are to create a specific pension system for cultural sector workers and to leave the 50% costs deduction intact (for more information on changes in tax law see chapter 5.1.5). The artists' action was supported by public and private culture institutions all around Poland such as: National Museum (Warsaw), Contemporary Art Museum (Warsaw), Contemporary Art Gallery Zachęta (Warsaw), Contemporary Art Center Łaźnia (Gdańsk) and many more. However, the initiators of the strike strongly emphasised that they do not demand special treatment exclusively for their group. Taking artists as an example, they raised a wider problem of the labour market in Poland and of all the people, whose special work circumstances do not allow them to be employed on labour contracts and thus are not covered by the public insurance system.

Right to Culture - International Conference

In November 2013 an international conference on the right to culture took place. It was organised by the National Centre for Culture and the Wrocław- European Capital of Culture 2016. Its main purpose was to start a discussion about the need to enter the "right to culture" to the Additional Protocol of the European Convention for the Protection of Human Rights and Fundamental Freedoms of 1950. Council of Europe experts, foreign guests, representatives of Polish culture and science discussed the limitations on access to culture. The Possibilities of expanding culture despite the barriers and to amenities created by the Internet was also discussed. It was discussed whether the restrictions on access to culture is not the result of legislative issues.

Survey: Labour market of artists and creators in Poland

The survey: Labour market of artists and creators in Poland carried out at the University of Economy, in partnership with the Pro Cultura Foundation, aimed to identify trends and problems in the labour market of artists and creators, in terms of different professional sectors. Conclusion of the report is that the labour market of artists in Poland is a highly deregulated market, driven by demand. It is a buyer's market, in which, in the absence of

objective criteria for the work of art, it is often not possible to tell whether the product is solely the result of effective marketing, or a work of a talented artist. A characteristic feature of the supply side of the market is the low degree of substitution of the talents and skills of artists by technology, but also for the same reasons, the artists have limited possibility (and willingness) to take jobs in other sectors. Artists often provide work regardless of the level of wages, yet in the situation of exceptionally talented (or effectively promoted) artists extremely high salaries can be encountered. The picture of the market selected groups emerging from our field research, confirmed the general trends identified, although it should be borne in mind that only a part of the observation can be applied to the entire group, the majority of these relate to the various fields of art, and even subgroups of artists. As shown, this is a market in which revenue is uncertain and irregular, but may reach very high levels. Professional success is not always a guarantee for achieving a high level of financial stability. Employment contracts are usually supplemented by other employment forms. Social security in the form of medical insurance and pension schemes, in the absence of a friendly system, begins to be viewed as a luxury, reserved for the rich. The level of unemployment is relatively low in this market. Our results on the employment of artists suggest that the labour market already develops signs of the so-called "intermodal mobility of labour", which may mean a gradual increase in the number of jobs for artists outside the cultural sector, such as the creative industries (for more information look at: http://rynekartystow.pl/userfiles/files/raport_rynek_pracy.pdf).

4.2.2 Heritage issues and policies

The process of political and economic transformation started in 1990 and was finished on the 1st of January 1999. At this time, local governments became partners of the Polish Service for the Protection of Monuments in projects to enhance cultural heritage and assets.

Strategies to develop digital heritage are included in the *ePolska* Programme co-ordinated by the State Committee for Scientific Research and as part of the overall information society plan.

More and more attention is being drawn to the connections between cultural heritage and tourism. This trend is clearly linked with the Polish accession to the EU, or to be more specific, with the opportunity to benefit from structural funds.

The *National Strategy for the Development of Culture (NSRK)* emphasises the need for establishing modern solutions to protect and promote Polish heritage. The *National Centre of Research and Documentation of Monuments* is an institution responsible for such actions (including the protection of 12 Polish cultural heritage objects placed on the UNESCO World Heritage List).

The government formed in 2005 has drawn much attention to the issue of national heritage mainly in the ideological sphere. Such matters as "national memory" and patriotism were used as instruments in political debates with the parliamentary opposition. In some respects, Polish authorities seem to understand the category of heritage as identical to "tradition" which arouses the opposition's anxiety for the process of adaptation of the field of cultural heritage to the modern economic reality.

In 2005, several initiatives on the promotion of heritage were undertaken. In January, the former Minister of Culture Waldemar Dąbrowski, the former President of Warsaw Mr. Lech Kaczyński and a representative of the Jewish Historical Institute (Prof. Jerzy Tomaszewski) signed an agreement on the establishment of the Museum of the History of Polish Jews. On 9th September 2006, the final contract for the architectural project (elaborated by Rainer Mahlamäki and Ilmar Lahdelma) of the museum was signed by the

Warsaw municipality. A website for the museum has been launched (<http://www.jewishmuseum.org.pl>) which provides information on the project's aims. Opening of the exhibition at the Museum of the History of Polish Jews Polin took place in October 2014. The exhibition covers the history from the Middle Ages to the 70 years of the twentieth century. It is fully interactive. In one of the rooms interior of the synagogue have been restored. The exhibition has received good reviews in Poland and abroad. The Museum of the History of Polish Jews is one of the very few projects being carried out through a public-private partnership. There is a need for further development of this form of co-operation of bodies operating in the cultural sector.

Heritage issues were a top priority in 2006. This resulted in a rise in financial resources devoted to the protection of national heritage and placing it in a privileged position. According to the ministerial document entitled *Full-scale Patronage. Cultural Policy of the State in the Years 2005-2006*, about 100 million PLN was dedicated to the protection of historical monuments in the state budget for the year 2007 (referring to the same source, in 2005 the sum was only about 24.5 million PLN). One of the most visible examples of this history-oriented approach was a wide promotion of the *Patriotism of Tomorrow* operational programme in outdoor advertising and the press. It represented the first ministerial programme to be advertised like a commercial product.

"A Package for National Heritage" was introduced in March 2007, with the aim of carrying out a structural reform and modernisation of the conservation services, improvement of the functioning of museums, maximum usage of the EU funds in the field of culture and an increase in funds for conservation and renovation works of historic buildings. The Package was followed by the decision of the Minister to transfer additional funding (over 70 million PLN / 18.5 million EUR) for renovation and conservation of over 190 historic buildings in the framework of the first call for proposals of the "National Heritage" ministerial operational programme. The proposal to amend the *Act on Museums*, aiming mainly at elimination of discrepancies between the *Act on Museums* and the *Act on Organising and Conducting Cultural Activity* and regulation of the situation of museums without a legal status, was accepted by the Parliament in May 2007.

In 2008, the Ministry of Culture and National Heritage converted the former Archive of Mechanic Documentation into the National Digital Archive. Its tasks include, inter alia, archiving of photos, films and sound recordings.

The following national institutes are responsible for the issues of heritage preservation and protection:

- *The National Heritage Board of Poland* (to view the profile see: <http://www.kobidz.pl/idm,45.html>);
- *The Centre for Protection of Public Collections* – The Centre realises the state policy in the field of heritage protection. It is responsible for improvements in the protection of public historic monuments from fire and crime. The Centre controls the museums in the field of tasks related to protection and safety of museums. It conducts the national register antiques that are stolen and illegally transported abroad. The Centre also issues permission for permanent export of antiques (official website: <http://www.oozp.pl/index.php>);
- *The State Archives* (to view the profile see: <http://www.archiwa.gov.pl/lang-en/news.html>).

The need to enhance the regional and national collections of modern art has been on the agenda of the various authorities for many years. A positive decision has finally been taken to establish a Museum of Modern Art in Warsaw, which had caused a lot of controversy over the years. The museum was supposed to be managed by both the Ministry of Culture

and Warsaw City Hall. The building itself (designed by Christian Kerez) was to be situated in the very centre of Warsaw. Yet despite the previous arrangements and assurances of the authorities that the construction works should finish by 2016, the future of the museum is doubtful. A conflict between the Warsaw authorities and the architect arose, which accused the Warsaw City Hall of incompetence and threatened a lawsuit since the investment has been suspended. Furthermore the building which served the Museum as a temporary seat has been sold to a private investor who made a decision to evict the institution from the premises. Yet, there are other investments in modernisation and renovation of existing cultural infrastructure, e.g. renovation of Arkady Kubickiego in Warsaw (total cost: 45 million PLN) or renovation and modernisation of the Gallery of 19th century Polish Art in Sukiennice in Cracow (grant amount: over 18.3 million PLN).

In spite of the revival in this field, numerous institutions encounter difficulties with finding convenient exhibition space and remain unable to present the whole of their collections (e.g. the National Museum in Warsaw). Furthermore, many Polish public museums require renovation and modernisation. Urgent digitalisation of their collections is needed, yet hard to implement, particularly in smaller towns and villages. The process of digitalisation is only partly financed by the EU (it concerns not only exhibition institutions, but also libraries and Polish national archives).

According to the report on *The System of Cultural Heritage Protection*, prepared for the Polish Culture Congress 2009, the dominant form of ownership of immovable monuments is private (30%). Only 15% of the monuments still belong to the state. The rest is as follows: communal ownership – 21%, churches and religious associations' ownership – 24% and joint ownership – 2%. In the case of the remaining 8% of the monuments, the issue of ownership is not regulated. According to the law, the obligation to fund and all responsibilities for the monuments lie with the owner.

It has been suggested to legally protect the name "museum" for use only by (public and private) museums, by definition of the *Act on Museums*.

In 2010, the Ministry of Culture and National Heritage extended competences of the National Heritage Board of Poland which now is one of four institutions implementing governmental programme Culture +.

As of 1 January 2011 the Polish name and the statute of the National Heritage Board of Poland have changed on the basis of a Ministerial regulation. According to the new statute, the main objectives of the institution are to gather and disseminate information on heritage, set standards for its protection and conservation, and aim to raise social awareness on the cultural heritage of Poland in order to save it for future generations in accordance with the strategy for sustainable development.

4.2.3 Cultural / creative industries: policies and programmes

State intervention in the functioning of the culture industries is limited to regulating access of different producers to the marketplace, providing direct subsidies to selected activities and introducing tax incentives and allowances which could facilitate the development of different areas of the industry.

For many years the major instrument used to support the book market was the 0% VAT rate for publishing and printing, domestic sale of books, newspapers and periodicals bearing ISSN and ISBN numbers, and publications in Braille. Yet, by the decision of ECOFIN from December 2007, VAT for these goods was raised to 5% starting from 2011. Items without ISSN and ISBN numbers have a 7% VAT rate, as well as books, magazines and printed goods imported from abroad. So far, there exist no data on the impact of the VAT raise to the sector.

Some of the state's policies and programmes towards the specific sectors of culture industries (mostly publishing and cinematography) are described below.

The *Book Institute* (see <http://www.bookinstitute.pl/en,ik.site,42,87.php> for viewing the profile) finances translations of Polish literature into foreign languages in the framework of the Translation Programme © POLAND.

Unfortunately, there is no *Act on Public Lending Rights* or other system of compensation for authors for making books accessible in libraries.

In the field of cinema, the new *Cinematography Act* (2005) was a very important step forward. Under this Act, the Polish Film Institute, which acts *de facto* as a non-departmental public body, was created.

The *Polish Film Institute* is the newest film institute in Europe. It is responsible directly to the Minister of Culture and National Heritage. The Institute has a Board appointed by the minister which comprises eleven people chosen from the film community. The Institute's principal task is to provide the Polish film industry with a modern mechanism of support – from the development of film projects, through production, to promotion, distribution and circulation of Polish and European films. The Institute supports films from concept to screening, with particular emphasis on international co-productions. The Institute's tasks, specified in the *Act on Cinematography*, are among others: to create conditions for the development of Polish film production and international co-production; to inspire and support the development of all types of Polish film creativity, in particular artistic films, including the development of film projects and the production and distribution of such films; to support film debuts and the artistic development of young filmmakers; to subsidise enterprises in developing film projects, film production, distribution and dissemination of films, and in providing assistance and expert services to public administration and to support the upkeep of film archives. At least 60% of the budget of the Institute is allocated for film production.

The Polish Film Institute manages its income according to an annual financial plan. The co-financing granted by the Institute for film production cannot exceed 50% of the film's cost and, respectively, the amount of 4 000 000 PLN in the case of feature films, 500 000 PLN in the case of documentaries and animated films, and 2 000 000 PLN for documentaries addressed primarily to a cinema audience. At the same time, it has been decided that grants for difficult films can cover up to 90% of their budget. The criteria upon which the co-financing is granted are: artistic merit, cultural significance, reference to tradition and European diversity and economic conditions (for more information see: <http://www.pisf.pl>).

The Minister of Culture is involved in organising the project *Multimedia City* (in Nowy Sącz - Małopolskie Voivodeship), which was included on the list of key projects of the Operational Programme "Innovative Economy". The Multimedia City project will cost over 100 Million PLN (26.5 million EUR) from which 80% can be financed in the framework of the European Regional Development Fund. The project is to be realised in the years 2010-2012. The official opening of one of the main components of the project, the technology park "Brainville", is due in the fourth quarter of 2012.

According to the regulation of the Minister of Culture and National Heritage, producers or publishers of literary, musical, artistic, photographic and cartographic works, which by law are not required to pay authors' rights' fees, are required to donate 5% from sales to the Fund for the Promotion of Creative Activity. The Fund was originally created in 1994 under the *Act on Copyrights and Related Rights*, and the regulation mentioned above is in force since 2003.

Since 1950, the Institute of Industrial Design promotes effective use of design among Polish businesses and the public sector. The Institute also organises training for companies from different sectors, institutions and local governments. It promotes innovation and good design practices through organising exhibitions and competitions such as "Dobry Wzór" (Good Design).

The subject of cultural industries and the creative sector has gained popularity according to the European Year of Innovation and Creativity 2009. Over 250 projects have received patronage of the EYIC and over 100 have fought for the title of the *Leader of European Year of Innovation and Creativity*, from which the best 10 projects gain the title (for more information see the website <http://www.innowacje2009.pl>).

Moreover, on the commission of the Ministry of Economy, a consulting group ECORYS has prepared a report entitled "The Analysis of needs and development of the creative industries" (Analiza potrzeb i rozwoju przemysłów kreatywnych) – the first such comprehensive study in Poland in years, containing a set of recommendations for the governmental administration aimed at facilitating development in the sector. In 2010 the Institute for Structural Research (Instytut Badań Strukturalnych – IBS) prepared a report on the economic value of Polish creative industries – for more information see chapter 6.3. Nonetheless, there is still a lack of comparative quantitative data on the creative sector, mostly due to the approach of the Central Statistical Office, which in its yearly reports takes into consideration only the "chosen" culture industries such as cinematography or publishing.

4.2.4 Cultural diversity and inclusion policies

In Poland there are 13 national and ethnic minorities recognised by law. They constitute between 3 and 4% of the Polish population. The representatives of national minorities are: Germans, Ukrainians, Ormians, Belarussians, Russians, Latvians, Slovaks, Jews and Czechs. In Poland, there are also representatives of four ethnic minorities: Karaims, Łemkowice, Roma and Tatars. In addition, some areas of Pomorskie Voivodeship are inhabited by the Kashubian community, speaking the regional language. Polish law defines in detail the rights of national and ethnic minorities.

Article 35 of the Polish Constitution ensures that national and ethnic minorities retain freedom to practice their own traditions and customs, and to use their national language.

The National and Ethnic Minorities and Regional Languages Act was adopted by the Polish Parliament on 6th January 2005. This is the first legal document that gives a precise definition of national and ethnic minorities in Poland. This Act describes "national minorities" as those groups who identify themselves with an established country / nation i.e., Germans, Ukrainians, Jews etc. It also defines "ethnic minorities" as those who do not have their own country – those who are state-less such as the Roma people. Other points of the legal definition are common for both types of minorities.

This Act is perceived as controversial by many experts, politicians and social activists. Some of its items provoked a discussion about the situation of new minorities e.g. the Vietnamese. The *National and Ethnic Minorities and Regional Languages Act* emphasises that a foreign community can only be recognised as a national and ethnic minority if its ancestors had lived in Poland for at least a hundred years. Currently, the Vietnamese are a significant and continually increasing community in major Polish cities. They do not, however, enjoy equal rights with other, officially acknowledged minorities. The law has been criticised for not including such communities.

The only minority group with parliamentary representation are the Germans (two deputies in the Lower Chamber). Other communities have their representatives in local

governments. In a few communes in various regions of the country, German and Lithuanian obtained a status of "auxiliary languages" and public information is published both in Polish and German or Lithuanian.

Other examples of locally supported activities are: the protection of cultural monuments representing minorities, inventory and restoration of Jewish cemeteries and the conservation of icons and polychrome in Orthodox churches located in Sanok and Komańcza. The 2005 *National and Ethnic Minorities and Regional Languages Act* foresees concentration of all these issues, including cultural matters, within the competence of a Minister responsible for religious, national and ethnic minority affairs.

Until the law changed in 2005, the competences in the implementation of state policy towards national and ethnic minorities were dispersed between the Ministry of Culture and National Heritage, the Ministry of National Education, the Ministry of the Interior and Administration. The Ministry of the Interior and Administration coordinated all the activities. *The National and Ethnic Minorities and Regional Languages Act* finally regulated the competence and responsibilities of the state administration towards national and ethnic minorities, pointing out that the authority competent in matters covered by the Act is the Ministry of Interior and Administration, the Department of Denominations and National and Ethnic Minorities.

4.2.5 Language issues and policies

The official national language is Polish. The national interest in protecting the Polish language was expressed through the adoption of *The Polish Language Act in 1999* (see also chapter 5.1.9).

The Polish education system guarantees the right to learn minority languages as mother tongues, since a *Decree of the Ministry of National Education and Sport* on 3 December 2002. Learning a minority language or being taught through a minority language is available at all levels of education and is organised by school directors at the request of parents or legal guardians of a pupil (for older youth - at the request of the student). A minimum of seven pupils is required at primary level to hold a class in a minority language, and 14 students at secondary level. Minority language teaching is financed from the state budget. National and ethnic minorities and the Kashubian community benefit from increased educational subsidies in accordance with a *Decree of the Minister of National Education and Sport* from 21 December 2006, on the allocation of the overall education subsidy to local governments in 2007.

On 12 February 2009, Poland ratified the European Charter for Regional or Minority Languages. The Convention entered into force on 1st June 2009.

There is currently no debate on minority languages in Poland. Particular projects focused on sustaining minority traditions and languages are financially supported by the Ministry of Culture, for example the publication of periodicals. However, it is worth noticing that a growing minority in Poland are the Vietnamese, which are still not legally recognised as a minority.

4.2.6 Media pluralism and content diversity

The Polish audiovisual market model is based on three categories of broadcasting: public service broadcasters, licensing - social broadcasters, and licensing - commercial broadcasters.

According to the report on the *Situation of the Polish Audiovisual Media in 1989-2008*, prepared for the Polish Culture Congress 2009, in terms of popularity, the Polish market is dominated by commercial radio stations. The television market is divided between the

public broadcaster TVP and two commercial television stations: Polsat and TVN. Public television offers nationwide and regional programmes operating under the name TVP INFO (16 regional centres). Additionally, TVP offers four satellite channels: TVP Polonia (for Poles living abroad), TVP Kultura (culture channel), TVP Historia (history channel), TVP Sport (sports channel) and TVP HD. According to the report *Social Diagnosis 2009*, less than 50% of Poles had cable or satellite television, therefore only two basic channels TVP1 and TVP2 as well as TVP INFO have nationwide range. Other channels can be viewed only via the digital platforms and cable networks, so their range and influence is limited.

TVP Kultura channel was launched on 24th April 2005. It is aimed at the promotion of various cultural activities, including non-commercial artistic projects. The half of the channel's broadcast material is based on Polish Public Television's (TVP) archival programmes. The rest consists of programmes bought from foreign broadcasting companies (35%), e.g. *Arte* television and *TVP Kultura*'s own productions (15%). *TVP Kultura* does not attract huge audiences. *TVP Kultura* is a satellite and cable television station and it is accessible to approximately 4 million people in Poland. In September 2006 *TVP Kultura* won the *Hot Bird Award* for the best European satellite thematic channel in the category of culture and education, beating *Deutsche Welle* and *Rai Sat Nettuno*.

Public radio and television are mainly financed from public funds – licence fees and budget subsidies. Advertising is an additional source of financing although some restrictions regarding public media are present.

There is a visible decrease in the number of radio and TV subscribers, which reduces the income from licence fees. According to data provided by the Central Statistical Office, in 2008 the number of radio subscribers equalled 7.3 million, while the number of TV subscribers was 7.1 million, relatively less than in 2007. The collection of fees is also problematic which led to the decision to stop the system of fees and to fund public radio and TV from the state budget. However public funding carries the risk of being dependent on the political situation and makes long-term planning difficult. In 2008, the Parliament adopted a new *Media Law*, although it was vetoed by the President and it did not enter into force. The new law had intended to change the rules for managing the public media in order to make them less politically dependent; however some of the regulations were considered as controversial by the opposition, hence the veto. In 2010, the new *Media Law* was been voted on by the Parliament and accepted by the new President, Bronisław Komorowski (for more information see chapter 5.3.7).

The major responsibilities of the National Broadcasting Council are set out in the *Broadcasting Act* and are twofold: to award broadcasting frequencies to public radio and television stations and to share income from the license fees between different public broadcasters. The National Broadcasting Council is also obliged to design, in consultation with the Prime Minister, state policy in the field of broadcasting. In 2005, the National Broadcasting Council created a document *Strategy of the Polish State in the Field of Electronic Media for the years 2005-2020*.

The supervision of the National Broadcasting Council does not prevent the politicisation of public media. A strong political influence on Polish public broadcasting institutions is very visible and commonly discussed.

Several complaints against public broadcasters have been issued which argue that they do not fulfil their public function to support independent and ambitious producers or young creators.

Anti-monopoly actions lie in the competence of the Office of Competition and Consumer Protection. All projects that fall under this jurisdiction must be notified to the Competition

Office if the applicant had an annual turnover of more than 50 000 EUR in the previous budgetary year. Under the *Broadcasting Act* (1992), the Head of the National Broadcasting Council can refuse to grant a license to a broadcaster who might dominate the market. Nevertheless, media concentration remains a topic of animated debate.

In 1995, the Media Ethics Charter was adopted and in 1996 the Conference of Polish Media established the Media Ethics Council. It consists of representatives of journalist organisations, press publishers, and radio and television broadcasters. The members of the Media Ethics Council are elected by the Conference of Polish Media by vote (determined by the majority) for a period of two years. The principle exists that the Council cannot be composed of individuals performing political functions. The Council cannot impose any sanctions but it is authorised to make announcements and statements in cases of breaking the ethical rules and standards in media. The Council also acknowledges complaints from customers. According to the authors of "The Report on Audiovisual Media" (prepared for the Congress of Polish Culture 2009), in most cases, the Council represents a conservative voice, or proposes a kind of "Solomon's court" - but it becomes unnecessary baggage for journalists forced to take immediate decisions. The weakness and helplessness (as well as the environmental shortcomings in recognition) of the Council and Conference of Polish Media is accompanied by numerous disagreements in the professional organisations of journalists.

The Press Freedom Monitoring Centre, operating within the Polish Journalists Association, defends the freedom of information in media.

In May 2005 the Council of Ministers accepted the document *The Strategy of Transition from Analogue to Digital Terrestrial Television* on the basis of which the transition from analogue to digital broadcasting begun. There are 3 digital platforms planned (multiplexes). The first stage of converting the signal from analogue to digital began in 2010 and finished in November 2012. The other two platforms will be introduced gradually and the whole process is due to finish by April 2014.

Despite the dynamic development in the field of accessibility to the Internet, Poland still faces the problem of digital exclusion. In developing infrastructure to deliver broadband Internet, Poland, in particular the eastern Polish provinces, lags behind the rest of Europe. The problem is also lack of media education, which could prepare young people to be more critical and conscious as well as creative and active in using media, especially new technologies.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Intercultural dialogue is becoming more and more identified as one of the priorities of the Polish Ministry of Culture and National Heritage. Up to now, a lot of work undertaken on issues of dialogue with recognised national and ethnic minority groups has been done through local organisations and institutions.

The majority of activities in the field of intercultural dialogue were connected to the celebrations of the European Year of Intercultural Dialogue (EYID) in 2008. The National Centre for Culture, which elaborated a document entitled *The Strategy of Poland for the European Year of Intercultural Dialogue*, was the coordinator of the celebrations. Within the framework of the official celebrations of the EYID, 13 projects and 78 events were realised.

The National Centre for Culture also runs an official website of the celebrations of the EYID in Poland (<http://www.dialog2008.pl>).

The celebrations were summarised during a two day conference held in February 2009 in Warsaw. EYID is the only clear initiative at the national level and it is unclear whether it will be continued.

4.2.8 Social cohesion and cultural policies

In the *National Strategy for Cultural Development 2004-2007* there were no direct references to the issue of social cohesion. Indirectly, this issue is addressed in the main goal of the Strategy – the balanced development of culture in the regions. Another document of the Ministry of Culture, the *Supplement to the NSCD 2004-2020*, touches on the issue of building a community support system including the assurance of local assistance for those people who experience or are threatened by exclusion.

In 2009, a report on "Poland 2030. Developmental challenges" has been issued by the Team of Strategic Advisors of the Prime Minister. The scientific editor of the paper is Michał Boni, who took up the post of Minister of Administration and Digitisation in November 2011. The document outlines the vision of possible development paths for Poland in the next 20 years. Referring to the already completed transformation process in Poland, and showing the possibility of further modernisation, the study shows dilemmas to be jointly resolved in the near future, particularly in the areas of economic, social, infrastructure, energy security and efficient management of the state. One of the crucial areas indicated in the report is the further development of social and creative capital of Poland.

The report lists 10 important challenges to be faced by Poland over the next two decades: growth and competitive edge of the economy, demographic developments, high professional activity and adaptability of labour resources, adequate infrastructural potential, energy and climatic safety, knowledge-based economy and development of intellectual capital, solidarity and regional cohesion, enhancement of social cohesion, efficient state, and an increase in social capital. The report analyses the current situation of Poland in areas such as: country development, economic growth, the situation of Poles and the Polish position on the economic and social map of Europe. It identifies the directions of state policy in order to meet the challenges of development. It also identifies the path of sustainable development of the country by polarisation and a diffusion model. By 2012, the Team of Strategic Advisors of the Prime Minister published 11 more reports concerning issues discussed in "Poland 2030. Developmental challenges" such as: innovation, the labour market and the development of the Polish and European (world) economy, education, science and more.

Within the next years the management of Poland's development is to be realised with the support of a system of planning documents created by a Long-term Strategy of Country Development (until 2030), a Midterm Strategy of Country Development (until 2020) and 9 integrated strategies. One of these is The Strategy for Social Capital Development, coordinated by the Ministry of Culture and National Heritage. The actions within the Strategy are aimed at supporting active citizenship, encouraging cooperation and enhancing the creativity of Poles, which is extremely important for the cultural sector as a whole.

Volunteer Sector

The *Act on Public Benefit Activity and Voluntary Work* adopted in April 2003 provided a legal framework for funding activities of NGOs that are subsidised by public funds. It defines a volunteer as a person who is engaged voluntarily and without remuneration in work for society, NGOs and various institutions engaged in different social areas.

The report "Voluntary Work, Philanthropy and 1% - report from research, 2007", published in November 2008 by the Klon / Jawor Association, shows that in 2007 only 11.3% (that is

about 4 million) of adult Poles were engaged in voluntary work. This figure is more than 10% less than in 2006. About 68% of volunteers worked over 5 hours per day. It is less than in previous year. In 2008, about 20% of volunteers declared working in more than one organisation, while in 2007 the figure was 40%. Volunteers worked mainly in charity organisations and groups, religious and parish organisations, organisations and groups active in the field of education and upbringing and the Volunteer Fire Brigade, Volunteer Mountain Rescue (GOPR) and Volunteer Lifeguards (WOPR). Most volunteers have a higher degree of education (generally, the higher the education, the greater the activity). The research confirms that most volunteers are aged between 15 and 19 years old (pupils and students). The inhabitants of rural areas are also often involved in volunteer work.

The above mentioned research also embraced the issue of philanthropy. In 2008, 28% of adult Poles granted financial or in-kind support to NGOs and social or religious movements. This is slightly more than in 2007. Poles support mainly charity organisations (11.6%), humanitarian aid organisations (7.7%), religious and parish organisations and movements (5.4%). In general, people with higher education, aged between 26 and 45 years of age, are the most engaged in philanthropic activities.

According to the Klon / Jawor Association's research from 2010, there are 12 000 foundations and 71 000 associations in Poland. Nearly one third (31%) of them are interested in culture and art and 14% operate mainly in this field of activity. Almost half involve theatrical, musical or cinematic activities; slightly less operate in the field of visual arts, painting, sculpture, photography and architecture; one third focuses on national and regional traditions, monuments and places of memory or they run museums. Cultural organisations are also active in other fields, such as: education, sport, recreation and local development.

Table 1: Main fields of activity for NGOs in Poland 2004-2010

| | 2004 | 2006 | 2008 | 2010 |
|-------------------------------------|------|------|------|------|
| Sport, tourism, recreation, hobbies | 39% | 39% | 38% | 36% |
| Education | 10% | 10% | 13% | 15% |
| Culture and art | 12% | 13% | 13% | 14% |
| Social services, welfare | 10% | 10% | 11% | 7% |

Source: *Basic facts on nongovernmental organisations 2010*, report by Klon / Jawor (2011).

The cultural non-governmental sector is mainly concentrated in big cities – almost half of NGOs operate in the past or present provincial cities (15% in Warsaw). At the same time, 22% of cultural organisations operate in rural areas.

Cultural organisations have rather small budgets: the average income per year is 13 000 PLN, while the average budget for the entire Polish non-governmental sector is 20 000 PLN. There are huge differences between NGOs in rural and urban areas: the average budget of a cultural organisation in a village is only a few thousand, while in towns the figure is close to 20 000 PLN (and in the capital city exceeds 30 000 PLN). The budget of cultural NGOs in 2009 was based on public funds (42%) and donations, 1% of income taxes (17%) and membership's fees (15%). Nearly one-third of organisations applied for EU financial support in the past two years via projects – about a half with success, and two thirds intend to apply in the future.

The financial situation probably results in only 14% of cultural NGOs having permanent workers and another 23% are contract workers. A significant percentage of employees working in cultural NGOs have higher education degrees and the majority of them are women (there appears to be a feminisation trend among those working for cultural NGOs).

Foundations and associations which represent this sector more often join international networks and federations and also co-operate with foreign partners. Still, cultural

organisations' main partners are local communities and authorities as well as public institutions. Cultural NGOs maintain frequent contacts and co-operation with the media which is not characteristic for the entire sector. Only 16% declare frequent and regular cooperation with other NGOs and only 22% are members of national associations of nongovernmental organisations.

4.2.9 Employment policies for the cultural sector

There is no policy addressing employment in the cultural sector. However, the National Centre for Culture leads numerous programmes aimed at professionalisation of cultural workers in order to improve the quality of services offered by cultural institutions.

According to Eurostat, in 2009, employment in Poland in the culture sector constituted 1.4% of total employment. In 2008 women constituted 57% of total employment in the cultural sector. The data of the Central Statistical Office (GUS) indicate that, in 2007, over 162 000 people were employed in the sectors of culture, sport and recreation. Newer data were provided by Institute for Structural Research in the report "Economic value of the cultural sector. Introduction to the analysis." The authors state that in 2008 there were 260 000 people employed in the cultural sector and 375 000 in the creative industries. This corresponds to 1.86% and 2.68% respectively of total employment in Poland.

4.2.10 Gender equality and cultural policies

There is a relatively high degree of feminisation in public sector cultural professions. However, there are still few women holding executive posts and there are no special programmes to promote the position of woman in the cultural sector.

Below is an overview of the share of women working in public culture sector. These figures represent the total number of women working in 5 specific sectors of professions as defined by the Central Statistical Bureau:

- activities connected with film and video (92.1);
- radio and television activities (92.2);
- other artistic activities and entertainment (92.3);
- information agencies (92.4); and
- activities of libraries, archives, museums, and other cultural activities (92.5).

Table 2: Share of women working in the public cultural sector, 1995, 1998 and 2000

| Year | Total number of employees | % share of women |
|------|---------------------------|------------------|
| 1995 | 99 100 | 60 |
| 1998 | 103 600 | 60 |
| 2000 | 101 400 | 62 |

Source: Data from Central Statistical Office (GUS).

The figures indicate a high percentage of women working in these fields and show that in terms of numbers their position has remained steady since the mid-1990s.

Two women have held the office of Minister of Culture since 1989: Izabella Cywińska (12th September 1989 -14th December 1990) and Joanna Wnuk-Nazarowa (31st October 1997 – 25th March 1999).

4.2.11 New technologies and digitalisation in the arts and culture

Libraries quickly acknowledged that the new technologies would be able to reduce their costs and increase the public's access to their collections. A standard classification system (MARC 21) was introduced in 1993 which helped to harmonise the different library catalogues and to facilitate the exchange of data between different libraries.

There are around 100 out of 1 200 scientific and academic libraries providing their catalogues via the Internet in Poland. The central catalogue run by the Library of Warsaw University currently has more than 500 000 records, including 50 000 in the Kaba language, which are compatible with the US Library of Congress Subject Headings.

State support for the development of widespread access to the Internet is deployed through measures such as a reduced 7% VAT rate for Internet connections (the basic VAT rate is 22%) and education programmes introduced at the school level.

In December 2003, the Ministry of Scientific Research and Information Technology in co-operation with other ministries drew up a *Strategy for the Introduction of Information Technology in the Republic of Poland 2004-2006 – ePolska*; a document based on the EU initiative eEurope. A number of activities have been foreseen within the framework of the Strategy, some of which are aimed at ensuring access of citizens to the new information and communication technology in the field of culture. More specific references have been made to:

- digitalisation and publishing of collections on the Polish Internet Library;
- digitalisation of cultural goods and access to databases on the Internet; and
- introduction of terrestrial digital broadcasting in Poland (preparation of amendments to the *Broadcasting Act*).

In December 2008, the Ministry of Interior and Administration prepared a document on *The Strategy for Development of the Information Society in Poland until 2013*. Objectives of the strategy include reforming the Polish education system, equipping schools with computers, enabling election voting via the Internet, improving the operation of the emergency number 112, health care computerisation, digitisation of libraries and museums and the implementation of e-services in public administration.

In May 2009, the government accepted the project of amending the *Act on Informatisation of Activity of Entities Realising Public Tasks*. Proposed regulations are aimed at facilitating electronic contact with the administration structures. In administrative proceedings, documents in electronic form will have the same power as a paper document. Adoption of amendments to the Act is one of the recommendations of the Interdepartmental Team for the Implementation of the *Digital Poland* Programme, set up by the Prime Minister, Donald Tusk, at the end of 2008.

On 6 August 2009, an agreement on the Programme of Computers for Polish Public Libraries was signed by the Minister of Culture and National Heritage, the Undersecretary of State in the Ministry of Interior and Administration, the President of Polish Telecom and the Chairman of the Foundation for the Development of the Information Society. According to the agreement, the TP Group is obliged to provide municipal and communal public libraries and their branches with free connection to the Internet. All libraries will be exempt from license fees for three years, the duration of this agreement. The Polish Programme of Polish Public Libraries' Computerisation is the best example of co-operation of government institutions, NGOs and the private sector for the development of an information society in Poland.

According to the Report on Digitisation of Polish cultural resources (prepared for the Congress of Polish Culture 2009), the digital resources of State Archives are calculated at approximately 3 million scans, libraries - 300 thousand library units (ca. 1915-1917 million scans), museums - about 300 thousand reproductions.

The most important initiatives of digitisation in Poland include the following projects: National Digital Library Polona and the Polish Internet Library; Digital Archive of Historical Polish Literature; Polish Digital Libraries Consortium and Digital Libraries Federation and National Digital Archives.

Moreover, the *National Audiovisual Institute* is operating since 2009 (for more information on its mission and activity see <http://www.nina.gov.pl/en/nina>).

The work of digitalisation in Poland is characterised by fragmentation and a lack of coordination of the initiatives undertaken. The reasons for this situation include, inter alia, lack of funding of digitisation at the central level, low levels of awareness on the importance of digitisation of Polish cultural goods among the administrators of the memory institutions, and lack of awareness of the importance of collecting and permanent storage of digital documents for Polish heritage. Moreover, most cultural institutions are not able to finance the laboratory equipment and digitisation from their own budgets, which is why these works are financed on an ad hoc basis, from the structural funds, targeted subsidies or international projects, which does not provide them with continuity and sustainability. Central coordination of the digitisation process is particularly important for libraries, since there is a danger of digitising the same documents in different centres.

One of the obstacles that complicate the process of sharing digital documents in archives and library websites is the limitations of the *Copyright and Related Rights Act*, database protection and others. Therefore it seems necessary to modify the existing provisions or create new legal provisions, as well as to popularise the free licenses for the non-exclusive digital publications and to post documents on the Creative Commons license type, developed specifically for the Internet.

In September 2009 the *Programme on digitalisation of cultural goods and collecting, preserving and popularising digital objects in Poland in the years 2009-2020* was elaborated. According to that document, the main tasks for the years 2009-2020 are development, protection and ensuring access to Polish digital resources. It demands legislative changes, e.g. in the *Act on the Obligatory Library Copies or Copyright*.

In 2010, the so-called Lost Museum (Muzeum Utracone) started to operate. During World War II, Poland irretrievably lost over 70% of its material cultural heritage. Following the war, the listing of 516 000 stolen works of art took into account only the most valuable collections in just a few provinces (Voivodeships). The project aims to explore new ways of presenting knowledge about Polish war losses in the field of cultural goods. The website <http://www.muzeumutracone.pl> will be a virtual museum where lost and stolen objects will be exhibited.

In January 2012, the Minister of Culture and National Heritage, Bogdan Zdrojewski, announced that within four years Poland will create a digital public domain which will be a complete public cultural resource and will contain an explanation of copyright issues. The aim is to be one of the first five countries with such a domain.

Regardless of the above mentioned documents emphasising the significance of new technologies for the country's development, Poland is still below the European Union average for development of its information infrastructure. In 2008, Eurostat, in cooperation with the EU statistics offices, published the results of research on the utilisation of information and telecommunications technology in households in Europe. Parallel research was carried out in all EU countries, which in Poland was completed by the Central Statistics Office (GUS). In 2007, 30% of households in Poland had access to broadband Internet. The Internet is used mainly by young people. Less than half of Poles aged between 25 and 54 admit to network activity while the situation for the elderly is much less, at 10%. Less than 50% of Poles know how to use search engines, only a third can send e-mail messages and 7% of Poles know how to create a Web page.

4.3 Other relevant issues and debates

The debate that took place in Poland in 2002 was one of the first attempts in years to undertake a wide public discussion on comprehensive changes in the field of culture. On the 6th of April, the debate "Chance for Culture" was held in the Warsaw Castle with the participation of the Prime Minister, the Marshal of the Parliament (Sejm), representatives of the President, the Minister of Culture and members of the artistic community. The main issue of debate was the programme introduced by Andrzej Celiński (Minister of Culture) concerning organisational and financial changes to the cultural sector.

The theoretical background of the proposed ministerial programme was brought about through a set of reports concerning the organisational and financial system of managing culture in Poland. Dorota Ilczuk (the Jagiellonian University) and Wojciech Misiąg (Gdansk Institute of Market Economies) were the authors of the complex reform project including: new sources of financing, the role and tasks of the government, creating conditions to encourage the private sector to finance culture and proposals for new legislation regarding cultural activities.

Andrzej Celiński ran his term of office and left the Ministry in July 2002. The main financial instrument emerging from the report to be realised in 2002 was the proposal to use lottery funds for cultural purposes. Indirectly - through the *Act on Public Benefit Activity and Voluntary Work* - the 1% principle of tax for public benefit purposes (including cultural ones) was implemented - although it only refers to non-governmental organisations. Work on legislation regarding cultural activities was suspended.

The year 2003 brought an intensified interest, among those working within the culture sector, in Poland's accession to the EU and its influence on the development of Polish culture. At that time, it was the private sector that came forward to meet the expectations of the cultural community. The Polish Confederation of Private Employers, and its Culture and Business Working Group, organised a debate entitled "The European Union and Culture: Is it really only about money?" held at the Warsaw Castle on the 14th of May 2003. The goal of the debate was to find out what kind of help can be expected from the EU, but also, how the culture sector will have to adjust to the EU. Experts from many EU countries, representatives of the president's office and of the Ministry of Culture as well as representatives from the cultural community took part in the debate. Shortly afterwards, the Minister of Culture created a new post to deal with structural funds and appointed a Task Force for Structural Funds (within the National Cultural Centre).

The year 2004 was dominated by public interest in the National Strategy for the Development of Culture (2004-2007) prepared by the Ministry of Culture. During conferences and seminars, discussions were held on the aims of the Strategy and its potential effectiveness. Attention was drawn to its implementation (or lack of it) and to modern civilisation challenges, especially issues concerning the building of an information society.

In 2006, the Polish Ministry of Culture and National Heritage successfully proposed to change the official name of the former Nazi concentration camp situated in Oświęcim (formerly Auschwitz). In March 2006, an official motion was presented to UNESCO and it was finally accepted at the organisation's session in Wellington, New Zealand in 2007. Since then the official name of the Nazi camp is: the *Former Nazi German Concentration Camp Auschwitz – Birkenau*. The Ministry's action was carried out in reaction to a number of articles in the foreign press where Nazi camps existing on the territory of Poland during the World War II were dishonestly named "Polish".

The year 2009 will be remembered as the year of the Congress of Polish Culture (for more information on that event see chapter 4.1).

The debate of the Congress also concerned financing of culture. The social initiative Citizens of Culture (Obywatele Kultury) made an appeal to the Prime Minister to designate 1% of the state budget for culture at the disposal of the Minister of Culture (for more information see chapter 8.4.3). The government's commitment to this fund was included in the Pact for Culture signed on 14 May 2011 and was concluded between the Council of Ministers of Republic of Poland represented by the Prime Minister and the social side represented by the Citizens of Culture (for further information see chapter 8.4.3).

On June 21st 2011, Wrocław was appointed as European Capital of Culture for 2016. 5 cities took part in the final selection (Gdańsk, Katowice, Lublin, Warszawa and Wrocław). The competition provoked a nationwide debate on local cultural policies and their directions. It also forces candidate cities into long-term planning in the field of culture.

Anti-Counterfeiting Trade Agreement

The Anti-Counterfeiting Trade Agreement provoked a heated discussion about copyright. Although Bogdan Zdrojewski, Minister of Culture and National Heritage, stated that ratification of ACTA by Poland will not influence the existing legal system, it met with great reluctance. The probability of signing the agreement by the Polish government resulted in strong social support for the Anonymous Group among Polish Internet users, who feared restrictions on freedom of expression and other rights guaranteed by the Constitution of the Republic of Poland. There have been cases of virtual attacks on government websites. Numerous protests took place, of which the largest was held in Krakow, with about 15 000 protesters. During the vote in the European Parliament on ACTA, all Polish MEPs present at the vote spoke against it.

City of Warsaw

Although cultural policy on the central level is still under debate, there are visible trends to set up coherent and long term policies at local levels. Warsaw is a good example in this case. It is possible that after the acceptance of the "Warsaw until 2020 – Strategic Plan for Culture", Warsaw will be one of the few Polish cities to have a clearly defined cultural policy with specific objectives for the following years. The basis for this Programme (the so called White Paper on Culture in Warsaw) was prepared in 2008 by the Pro Cultura Foundation under the commission of the Culture Department of the City of Warsaw. Consultations have been held and the programme was approved by Warsaw City Council on 29 March 2012.

City of Bydgoszcz

Bydgoszcz is the first and so far the only Polish city that signed the Agenda 21 for Culture. It is also a great example of social activity in the field of culture triggered by the ECoC 2016. On December 7th 2011 the local Pact for Culture has been signed by the representatives of city authorities and Citizens Council for Culture (which is a local branch of Citizens of Culture movement). The Pact is the result of Culture Congress in Bydgoszcz (held in September 2011) and constitutes a unique for Poland social agreement on cultural management. Thanks to the Pact creators, artists and cultural animators were given a real chance to influence the shaping of cultural life in the city. The mayor and the city council resigned some of the rights reserved so far for the local authorities for the benefit of the social side. The representatives of the Citizens Council for Culture take part in creation of city's development strategy – Masterplan for Culture in Bydgoszcz. Among the detailed regulations contracted within the Pact there are: the possibility to co-create by the social side the rules and regulations concerning grants in the field of culture and civic participation in the process of creation of city's budget as well as in the monitoring of financing of culture. Bydgoszcz has also declared to raise its expenditure on culture in the following years by at least 1 million PLN yearly.

Smartphones Taxation

In 2014 years Polish artists turned to producers of smartphones and tablets with a proposal to introduce a tax on mobile devices. Their main slogan was "Do not kill us!". Collective Management Organisations of Copyright want to add the smartphones and tablets to the list of so-called "blank discs". These are the media in which price the fee, which goes to organisations of copyright administration, is included. The idea has not been positively received neither by producers of electronics nor by the Ministry of Culture. However, in its Communication the Ministry of Culture emphasizes that the system of charges on blank discs and electronic devices needs to be updated.

Museum of John Paul II and Primate Wyszynski

In the budget for 2015 foresees 16 million PLN for the construction of the Museum of John Paul II and Primate Wyszynski. This caused outrage among many commentators and citizens. There were questions on how this grant will be used. Temple of Divine Providence, where a museum is located, is still under construction. This led to the suspicion that the money from the grant will be used to build a church. An expression of opposition to the transfer of such sums to the museum at the Temple of Divine Providence was a protest, which took place on 20 December 2014. Its organisers reminded that in February 2014 Museum of John Paul II and Primate Wyszynski got 6 million PLN grant for improvement of cultural infrastructure. This represented a third of all the funds allocated for this funding line by the Ministry of Culture and National Heritage. In total, since 2008, the Ministry of Culture and National Heritage had already forwarded 44 million to build a museum in the Temple of Divine Providence.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Article 6 of the Constitution states:

- the Republic of Poland creates the conditions for the dissemination and equal access to culture, which is the source of the Poland's national identity, its continuance and development; and
- the Republic of Poland grants assistance to Poles living abroad in fostering their bond with the national cultural heritage.

Article 73 directly refers to the field of culture and states that everyone is granted the right of freedom of creation, to conduct scientific research and announce their results, freedom of education and use of cultural assets.

5.1.2 Division of jurisdiction

Poland is administratively divided into the central (state), provincial (Voivodship), district (poviat) and municipal / communal (gmina) levels. The central state administration – the Ministry of Culture and National Heritage – is the main actor legislatively and financially responsible for culture.

There are laws which oblige municipalities and communes to realise *public tasks* to satisfy the needs of the local community. Among them are cultural responsibilities such as establishing local cultural institutions.

Districts assume responsibility for cultural institutions on the basis of the following legal Acts:

- the *Act on Local Government Administration of 8 March 1999*; and
- the *Act on the change of some Laws Defining the Competencies of the National Administration Bodies of 24 July 1998*.

5.1.3 Allocation of public funds

The following Acts provide the legal bases which enable the Minister of Culture to provide subventions for cultural institutions (of which the Ministry is the founding body) and to provide project funding outside the public sector:

- the *Act on Organising and Conducting Cultural Activity of 25 October, 1991* (OJ 110, p.721 with later amendments and annexes); and
- the *Act on Public Finances of 26 November, 1998*.

A proposal to amend the existing *Act on Conducting and Organising of Cultural Activity* has resulted from the Congress of Polish Culture held in September 2009 (see chapter 4.1). The Ministry's preparations to implement changes in legislation are based on the need to eliminate the hitherto obstacles in conducting cultural activity within the law in force. The changes proposed are: to separate cultural institutions into artistic and disseminating ones, taking into consideration the special considerations under which they operate (e.g. introducing a season-based work schedule in some artistic institutions); introducing time-dated directors' contracts; entrusting the management / mandating of cultural institutions to legal and private persons, etc.

The Amendment Act on Conducting and Organising of Cultural Activity was signed by the President Bronisław Komorowski in September 2011. The new law entered into force on 1

January 2012. It contains two basic theses on the activity of cultural institutions: (1) patronage in culture is an inalienable responsibility of the state and (2) the mission of the government in this field is implemented through cultural institutions, which have to adapt to changes in the world, modify themselves, increase their effectiveness etc. The new law established an opportunity to entrust management of cultural institutions to an entity selected on the basis of the *Act on Public Procurement*. Another important change relates to creation of a new category of cultural institutions – performing institutions. It introduces the concept of "artistic season" as a basis for organisation and implementation of tasks of the artistic institution. The amendment act provides new roles of appointment of directors – eliminates the possibility of appointment of the director for an indefinite period; specifies the procedures for conducting a contest for the position and conditions of appointment of the director without a contest. The article on obligation for artists to obtain an employer's consent for concluding additional agreements has been widely criticised. The intention of the legislator was to indicate that employment on a permanent basis in a public institution should be the artist's first commitment and the additional employment and other occupations cannot inhibit realisation of the work of the institution. This issue has raised controversy, especially among actors – it can prevent full-time actors employed in theatres from performing in movies, series or commercials, which is common practice.

The following laws enable local governments to grant aid for state administration tasks (financial aid is granted on the basis of an agreement between the Minister of Culture and the local administration units):

- the *Act on the change of some Laws Defining the Competencies of the National Administration Bodies* of 21 January 2000; and
- the *Act on the establishment of tasks in the field of culture which are covered by state's patronage* of 9 May 2000.

Tenders in the field of culture do not fall under strict procedural rules specified in the *Act on Public Tendering*.

Tenders can be granted through any procedure without the need of agreement from the Head of the Public Tender Office. *Article 71* of the Act allows granting a public tender freely for creative and artistic activities in the field of art and culture and in the case of issues linked with protection of exclusive laws consequential to separate regulations.

Cultural institutions are, however, bound by the *Act on Public Tendering* through regulations concerning issues such as:

- the obligation to announce tenders;
- announcement of the outcome of proceedings or in the case of granting a tender freely, announcement of contracting the agreement;
- the obligation to treat all applying subjects equally;
- rules of specifying the subject of the tender;
- exclusion from applying;
- acting as a representative of the tendering party; and
- appointing tender commissions, etc.

5.1.4 Social security frameworks

Within the Ministry of Culture, a Commission for Pension Provisions for Artists was set up to determine the starting date of a creative and / or artistic career for pension purposes. Decisions are made in accordance with the following legal Acts:

- *Act on the Social Security System* of the 15th of October 1998 / DZ.U.Nr.157, poz.887; and
- *Act on Pensions from the Social Security Fund* of the 17th of December 1998.

Those concerned must send the Commission a form together with necessary documents confirming the duration and character of their work.

In 2012 a new *Pension Law* was enacted, extending the retirement age for both men and women to 67 years. The new law will be implemented gradually, starting from 1 January 2013. This issue raised serious concerns among artists, especially dancers, who are afraid of not being able to benefit from an earlier pension. Yet, according to the Social Insurance Institution, the *Prime Minister's Decree of 7 February 1983* is still in force and no new regulations have been introduced so far. This means that, some groups of artists can retire earlier. For example:

- dancer / acrobat: women at the age of 40, men at the age of 45;
- singer: women at the age of 45, men at the age of 50; and
- musician: women at the age of 55, men at the age of 60.

This Law concerns young artists also – those born after 1 January 1969. In order to be able to apply for early retirement, they need to have 25 (men) or 20 (women) years of work experience, including 15 years in the profession of artist.

Artists in a difficult financial situation are eligible to apply for a subsistence allowance granted by the Minister of Culture from the Fund for Promotion of Creativity. The allowance is granted once after the application has been positively verified by the commission appointed by the Minister.

5.1.5 Tax laws

The state has implemented a *50% income tax-free for artists'* provision (1991) which allows creative artists to deduct 50% of their income from their creative work as expenses for income tax purposes. According to amendments to the *Tax Law (2012)*, the privilege has been severely reduced as of the 2013 fiscal year. Firstly, tax-payers whose income from creative work exceeds the so called first tax threshold (85 528 PLN of income, after deduction of premiums paid to the pension scheme and health insurance) will not be able to benefit from the 50% deduction. Secondly, individuals with lower income will be able to benefit from it, but on changed conditions. The employers will not take this provision into account while paying salaries, which means that individuals will be forced to pay higher tax-advances. The deduction will be possible only during the yearly tax returns and therefore it will work as kind of a tax allowance.

According to amendments made to the *Income Tax Act (1993, amendments 2003)*, deductions of up to 10% are available on donations made by legal persons (organisations, foundations etc.) for "public good purposes". In the case of private persons / individuals, a ceiling of 6% of income has been introduced.

Since 1991, state cultural institutions are allowed to receive private donations from individuals or legal persons.

The following tax exemptions are made available for NGO's – including both foundations and associations: goods and services tax (1993); the tax on increase of remuneration within the framework of statutory activities (1992); property tax which exists within the framework of statutory activities (1991). Foundations are also exempt from paying court fees when registering.

According to Annex 2, of the *Act on Goods and Services Tax (1993)* and the *Act on Toll Tax*, the sale of services *connected with recreation, culture and sport* is exempt from tax with some exceptions, for example:

- cultural institutions are not exempt from VAT (status: end of 2003). They are obliged to pay VAT from the sale of goods and services and on advertising (which is subject to a rate of 22% - the standard rate);
- there is either a reduced 0% VAT or 7% VAT on the sale of books, periodicals and music scores in Poland with the ISSN or ISBN symbol and in the Braille language; and
- a 22% VAT is applicable to the sale of CD's, audio and video cassettes and DVD's.

According to widespread opinion, the tax changes in Poland do not encourage sponsors and donors to adequately support culture. Transparency and new solutions / measures are being called for.

Some changes were introduced to the *Law on Income Tax on Individuals*, which allows an individual to deduct 1% of their income tax as a donation for a chosen public organisation. Starting from the tax year of 2007, tax-payers do not transfer the donations directly to the beneficiaries, but instead pay through the tax revenue offices. The change simplifies the procedure.

In 2007, the Ministry of Culture strived to maintain the preferential VAT rate on books and special periodicals. A decision was taken by the ECOFIN in December 2007 allowing Poland to keep the 0% VAT rate on books and special periodicals for the next 3 years (until 2010). It was not possible to maintain the 0% VAT rate; therefore from 2011 the VAT rate increased to 5%.

5.1.6 Labour laws

Issues related to employment in the cultural sector are regulated by the *Labour Code* (Act of 26th June 1974 r., OJ 1998, no. 21, item. 94, with later amendments).

5.1.7 Copyright provisions

The *Copyright and Related Rights Act* of 4 February 1994, and amendments adopted on 9 June 2000 in order to make the Act compatible with EU law, are the basic Polish legal acts on the Protection of Copyright and Related Rights. Some of the main areas of change were:

- cancellation of computer amnesty;
- introducing regulations to prohibit the removal of technical security devices installed in computer programmes;
- adoption of new terminology used to designate the rights of authors, artistic performers and producers;
- increase in the number of people entitled to remuneration generated by rental rights;
- granting broadcasters neighbouring rights;
- introduction of statutory definitions for some institutions;
- extension of the period of copyright protection to 70 years and a new model to count the period of protection;
- new levels of protection for phonograms and artistic performances realised before 1974; and
- special protection for works which have not been published during the defined protection period, so called posthumous publishing or critical and scientific publishing, which are already in the public domain.

The *Copyright and Related Rights Act* provides the legal basis to levy fees on blank tapes and copying / reprographic machines. Payments to producers of blank tapes, records, video and other similar machines amounted to 3% of the net price. Fees are distributed according to the following scheme:

- creators receive up to 50% of the total amount of all fees;

- artists and performers receive up to 25% of the total amount of all fees; and
- producers of phonograms and videograms receive ca. 25% of the total amount of fees.

The payments / fees for producers and importers of copy machines equal 1% of the net price.

There is no public lending rights scheme in Poland.

In 2000, the Ministry of Culture and National Heritage established a special group called the Team for Counteracting Infringements of Copyright and Related Rights. Since 2001 the document entitled the *Report on the protection of copyright and related rights in Poland* is prepared by members of the Team twice a year. The 2005 report indicates a need for further work on adapting Polish regulations related to the protection of intellectual property to EU law. The main problems mentioned in the report are the pirated audiovisual media trade (based in the marketplaces across the country) and infringement of copyright in the use of internet and new technologies. The scale of production of illegal music and film recordings on CDs and DVDs is still very significant but it has decreased in recent years. At the same time, web piracy became a crime of increasing importance. Fast development of modern technologies of sound and visual content compression (MP3, MPEG, DivX etc.) enlarges the size of the pirate's market offer. This is one of the most problematic issues in the entertainment business to be faced by Polish public servants in the near future. The 2009 report has highlighted the decrease in demand and supply of illegal music and films recorded on CDs and DVDs as well as the number of sellers and the number of pirated and counterfeit goods. The government launched the *Programme for the protection of copyright and related rights in Poland for the years 2008 – 2010* which has the strategic goal to increase efficiency and effectiveness of governmental services in fighting piracy. It is implemented through, inter alia, the organisation of conferences and education processes.

The document previously entitled the *Strategy of action for the protection of intellectual property rights in Poland* was prepared every year from 2003-2008 and adopted by the Committee of the Council of Ministers and after its acceptance, by the Prime Minister. In 2008, the Team decided that the *Strategy* would be prepared every three years. Currently, the full title of the document is the *Programme for the protection of copyright and related rights in Poland*.

In recent years, the *Copyright Laws* have been a topic of wide debate. Several reforms of the copyright system in Poland had been elaborated and some actions undertaken to harmonise the law with the European Commission recommendations and directives (e.g. the one from 18th October 2005 concerning the cross-border copyright management of on-line musical services). However, technology always develops faster than law, thus the Polish copyright system is still not efficient in its struggle against the illegal use of intellectual property and artistic content.

In 2010, Poland was taken off the Watch List – the list of countries where the levels of crime against the rights of intellectual property are particularly high.

5.1.8 Data protection laws

The *Constitution of the Republic of Poland* states:

- *Everyone shall have the right to legal protection of his private life and family life, of his honour and good reputation and to make decisions about his personal life. (Article 47)*
- *Public authorities shall not acquire, collect or make accessible information on citizens other than that which is necessary in a democratic state ruled by law.*
- *Everyone shall have a right of access to official documents and data collections concerning him. Limitations upon such rights may be established by statute.*

- *Everyone shall have the right to demand the correction or deletion of untrue or incomplete information, or information acquired by means contrary to statute.*

Since the 29th of August 1997, the *Act on Protection of Personal Data* has been in force. Under this Act the Inspector General for Personal Data Protection (GIODO) was established. Until now, there has not been any significant impact of this law on cultural organisations.

5.1.9 Language laws

The *Law on the Polish Language* (7 October 1999) introduced particular obligations on the use of the Polish language within the territory of the Republic in legal transactions involving Polish entities, or if one of the parties in a given transaction is a Polish entity. This pertains in particular to the names of goods and services including foreign language advertisements which must be accompanied by a Polish translation. The use of foreign language names is allowed even without translation. However, this law is quite general and does not refer directly to the film or television industry or other cultural activities such as theatre.

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

The legal basis for cultural institutions is the *Act on Organising and Conducting Cultural Activity of 25 October, 1991* (OJ 110, p.721 with later amendments and annexes);

It is essential that a new legal Act regulating the terms of organising and financing cultural activities in Poland is prepared. The one in force at the moment is being strongly criticised. The core of the current Act has been inherited from the planned economy system with its *budgetary rules* which constrains the functioning of modern cultural institutions. The consequence is that Poland has financially unstable institutions managed by directors who are limited in their autonomy. The paradox of the current Act is that it discourages institutions to seek additional sources of financing (income from private sources during a year cause a decrease of public funds in the following one).

Table 3: Chosen Acts in the field of culture

| Title of the Act | Year of adoption |
|--|---|
| <i>Press Law of 26 January 1984</i> | OJ 1984, no. 5, item. 24 (with later amendments and annexes) |
| <i>Act on Organising and Conducting Cultural Activity of 25 October 1991</i> | OJ 1991, No. 114, item. 493 (with later amendments and annexes) |
| <i>Broadcasting Law of 29 December 1992</i> | OJ 1993, No. 7, item. 34 (with later amendments and annexes) |
| <i>Copyright Act of 4 February 1994</i> | OJ 1994, No. 24, item. 83 (with later amendments and annexes) |
| <i>Act on Museums of 21 November 1996</i> | OJ 1996, No. 5, item. 24 (with later amendments and annexes) |
| <i>Act of 7 November 1996 on Obligatory Library Volumes</i> | OJ 2003, no. 152, item. 722 (with later amendments) |
| <i>Act on Libraries of 27 June 1997</i> | OJ 1997, No. 85, item. 539 (with later amendments and annexes) |
| <i>Act on Polish Language of 7 October 1999</i> | OJ 1999, No. 90, item. 999 (with later amendments and annexes) |

| | |
|--|------------------------------|
| <i>Act on the Protection of Fryderyk Chopin Heritage of 3 February 2001</i> | OJ 2001, No. 16, item. 168 |
| <i>Act in ratification of the WIPO Performances and Phonograms Treaty (Geneva, 20 December 1996)</i> | OJ 2003, No. 50, item. 422 |
| <i>Act on Academic Degrees and Titles in the field of Art</i> | OJ 2003, No. 65, item. 595 |
| <i>Act of 23 July 2003 on the Protection of Monuments and the Guardianship of Monuments</i> | OJ 2003, No. 162, item. 1568 |
| <i>Act on Cinematography of 30 June 2005</i> | OJ 2005, No. 132, item. 1111 |
| <i>UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 20 October 2005)</i> | OJ 2007, No. 215, item. 1585 |

Source: *The Official Journal of Laws of the Republic of Poland.*

5.3 Sector specific legislation

5.3.1 Visual and applied arts

There are no detailed legal regulations for painting, sculpture, photography, video, graphic art, design, ceramics, textiles and decorative arts / crafts. Several references are however found in the *Act on Protection of Cultural Goods of 15 February, 1962* (OJ 98, p.1 150).

5.3.2 Performing arts and music

There are no detailed legal regulations for theatre, dance, opera, music theatre, music, circus, street arts.

5.3.3 Cultural heritage

The following laws are relevant to the field of cultural heritage:

- the *Act on Museums, 21 November, 1996* (OJ5, p.24, with amendments and annexes);
- the *Act on Protection of Cultural Goods, 15 February, 1962* (OJ 98, p.1 150);
- the *Act on the change of some Laws Defining the Competencies of the National Administration Bodies, 24 July, 1998*; and
- the *Act on Provincial Local Authority, 5 June, 1998*.

In May 2007, the Parliament accepted a proposal to amend the *Act on Museums*, which aims to eliminate discrepancies between the *Act on Museums* and the *Act on Organising and Conducting Cultural Activity* and to regulate museums that do not have a legal status. The amendment of the *Act on Protection of Heritage* and the proposal of the *Act on Places of National Memory* are delayed in the Parliamentary system.

5.3.4 Literature and libraries

The basic Act in this field is the *Act on Libraries* which was passed on 27 of June 1997 and the *Act on Obligatory Library Volumes* passed in 1996. In Poland, there is still no Act directly related to *Public Lending Right*.

5.3.5 Architecture and spatial planning

There are no detailed legal regulations for architecture or the environment. References to both can be found in the *Act on Protection of Cultural Goods of 15 February, 1962* (OJ 98, p.1 150).

5.3.6 Film, video and photography

The *Act on Cinematography* was passed in July 1987. Since then, work has been carried out to develop new market principles, financing models and regulations as amendments to the Act. These amendments are pending.

In recent years, there has been increased interest on the part of the private sector (e.g. large banks) to invest in the development of the film industry in Poland. Such interest supports a transformation from the former state controlled film production industry to one based on co-operation between the public and private sector. Interest from the private sector to invest in film production is not based on any new kind of specific legal or tax incentive.

In former times, the Committee on Cinematography distributed budgetary funds for the financing of film productions and subventions for film houses. About 20 feature films and 546 short films were produced in 2000. The main co-production partners were the public broadcasters or foreign companies. The Committee was dissolved in Spring 2003. Work on amendments to the *Act on Cinematography* had been initiated several times in recent years without any result.

A draft bill was elaborated in 2005. It was, however, voted down by the Social Democratic Party SLD government, led by Leszek Miller, on the 30th of June 2005. At the time, the Minister of Culture (Waldemar Dąbrowski) was responsible for the bill.

In its current status, the Act provides for state support to the film industry and its main premise is to ensure the endowment of film production and promotion, as well as popularisation of film culture.

In order to achieve these goals, the Act establishes the Polish Film Institute which is responsible for the fulfilment of Polish cultural policy in the film sector (see also chapter 4.2.3).

The Act determines that the Institute's income is to come from: budgetary subsidies, income from exploitation of films where the Institute is the owner of copyright and donations. In addition, the Act assures the Institute profits from a long list of public and private entities' income in the amount of 1.5% of their particular income sources. These are: from cinema owners' income received from film and commercial projections, from film distributors' income received from the sale and rental of films, from television broadcasters' income from commercials, from operators of digital platforms' income from programme fees, from cable television operators' income from access fees for television programmes, and from the public broadcaster from its annual income.

5.3.7 Mass media

The media sector in Poland is mainly based on two legal Acts: the *Press Law of 26th January 1984* and *Broadcasting Act of 29th December 1992*, which came into force on March 1 1993.

The major part the *Press Law* concerns both the printed press and the audiovisual media sectors irrespective of their kind and type. It contains general provisions concerning freedom of expression, access to information, media rights and duties, and the system of the right to reply. It also refers in particular to the legal preconditions to start, register and conduct publishing activity in the printed media market. Since 1989 it has been changed several times, although the regulation of key matters remained untouched.

The *Broadcasting Act* was amended during the last ten years, mainly due to the fulfilment of Poland's international obligations (Poland has ratified the *European Convention on Transfrontier Television* of the Council of Europe and is implementing the EU Directive "Television without Frontiers" according to its EU accession obligations).

Programme quotas, which were finally regulated in a detailed manner in line with EU standards, are outlined in the *Broadcasting Act of 29 December 1992*. According to the final consolidated version of the Act, with amendments in 2004, broadcasters of television programmes are obliged to reserve at least 30% of their quarterly transmission time to programmes originally produced in the Polish language. This binding legal measure is aimed at protecting and promoting the Polish language. A discriminatory article setting out the conditions based on criteria of nationality and citizenship was withdrawn earlier and confirmed in the abovementioned consolidated version of the Act with 2004 amendments.

A duty of fulfilment to the European majority quota has been laid down in a normative manner ensuring that the broadcasters will earmark a majority of the transmission time for European works (*Article 15 par.4*). A definition of European work has also been elaborated on the basis of standards stipulated by the *Community Law*. This Act includes an amendment concerning the share of works of independent producers as well as new works in the regular television programming schedule. The broadcasters of television programmes shall reserve at least 10 % of their quarterly transmission time for European works produced by independent producers, taking into account certain exclusions provided by the EU law (e.g. advertisements). Programmes produced not later than 5 years before their transmission in the programme service shall constitute at least 50% of the time reserved for European works produced by independent producers (*Article 15 par. 1*). The quota of independent production has been also clarified as well as the criteria of preference for recent works rising the period from 3 to 5 years in reference to the time of their production.

The consolidated Act also covers changes affecting the public radio and television sector, mainly the issues related to the public mission i.e. introducing the definition of a public broadcaster, the manner of financing, the organisational structure of public broadcasters and the role of their supervisory bodies.

Since the 2004 amendments, public broadcasters are authorised to produce and transmit thematic programme services, however a license is required to broadcast (*Article 21 par. 1a*). In 2004 Polish Public television was granted the first license for a thematic programme - TVP Kultura to be transmitted via satellite, devoted to cultural issues (TVP Kultura started transmission in 2005).

The MP's draft amendment to the *Broadcasting Act* was signed by the President on the 30 Dec. 2005 and came into force in early 2006. The amendment is intended to introduce: changes in the composition of the National Broadcasting Council and to close down the Office for the Regulation of Telecommunications and Post. At the same time, it provided a legal basis for the establishment of the Office of Electronic Communications, which took over some of the tasks from the National Broadcasting Council.

On 6 August 2010, the new *Broadcasting Act* was passed (OJ 2010, No. 152, item. 1023). It changes the rules of selection of public media authorities. The supervisory boards of Polish Television and Polish Radio comprise 7 people each. Most of the boards' members (altogether 10 people) are appointed by open competition. The candidates are proposed by universities and academies. In each of the boards there are also two representatives of ministers: one of the Minister of Finance and one of the Minister of Culture. The members of the supervisory board can be recalled by the National Broadcasting Council or the relevant Minister. The boards of public broadcasters are appointed by the NBC at the request of the supervisory board.

5.3.8 Other areas of culture specific legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

The Polish model of financing culture is similar to other European countries: the public sector is the major but not the only patron of culture and the arts. The current level of private patronage should not, however, be seen as an alternative source of financing for culture, but as a supplementary one.

After 1989, the culture sector (including its financial problems) was moved down the ladder of government priorities. The rate of public expenditure on culture represented a low share of GDP and of total government expenditure.

In recent years public expenses (including both central, provincial, district and municipal / communal funds) for culture and national heritage protection have been constantly growing as indicated in the tables below. In 2011, state expenditure on culture and national heritage rose slightly (by 3.1% in comparison with 2010) due to the "Pact for culture". The expenditure of local authorities, however, decreased again (by 3.6% in comparison with 2010). These are data for public expenditure in total, including EU co-financing and transfers between various units and levels of government.

In 2013 public expenditure on culture and national heritage protection amounted to 8 212.7 million PLN (0.8% less than 2012 – 8 280.9 million PLN). Of this sum, the state budget expenditure constituted 18.4% whereas local self-government entities expenditure was 81.6% (in the previous year respectively 19.5% and 80.5%).

See chapter 6.2.2 for a breakdown of these funds by level of government.

Table 4: Public expenditure on culture and heritage, including central government, and all levels of local governments, 2004-2013

| Year | Public expenses for culture and national heritage protection (million PLN) | Growth in comparison with previous years | GDP share |
|------|--|--|-----------|
| 2013 | 8 212.7 | -0.8% | 0.50% |
| 2012 | 8 280.9 | 2.5% | 0.52% |
| 2011 | 8 077.3 | -2.6% | 0.53% |
| 2010 | 8 292.9 | 6.3% | 0.59% |
| 2009 | 7 947.2 | 17.1% | 0.58% |
| 2008 | 6 798.1 | 14.7% | 0.58% |
| 2007 | 5 928.4 | 13.3% | 0.51% |
| 2006 | 5 231.6 | 22.0% | 0.49% |
| 2005 | 4 281.4 | n.a. | 0.44% |
| 2004 | 3 807.1 | n.a. | 0.43% |

Source: Data provided yearly by the Polish Central Statistical Office.

Table 5: State (central government) expenditure on culture and heritage, 2004-2013

| Year | State budget expenditure for culture and national heritage (million PLN) | Share of general state budget expenditure |
|------|--|---|
| 2013 | 1 632.8 | 0.51% |
| 2012 | 1 717.0 | 0.54% |
| 2011 | 1 493.7 | 0.49% |
| 2010 | 1 376.9 | 0.50% |
| 2009 | 1 592.8 | 0.53% |
| 2008 | 1 439.4 | 0.53% |
| 2007 | 1 313.6 | 0.52% |
| 2006 | 1 114.5 | 0.50% |
| 2005 | 1 032.1 | 0.50% |
| 2004 | 1 062.5 | 0.54% |

Source: Data provided yearly by the Polish Central Statistical Office.

The Ministry of Culture and National Heritage provides slightly different data on the share of the general state budget. For example in the annual report on budget execution for 2010 the share equals 0.75% (and 0.73% in 2009). The differences result from including the funds dedicated to projects co-financed with EU support. This was also a matter of discussion during the preparation of the Pact for Culture. It is not clearly stated whether the declared 1% for culture (to be achieved in 2015) contains the national input in EU co-funded projects.

According to information provided by the Central Statistical Office (CSO, *Culture in 2013*) the largest part of the expenditure of the state budget was allocated to operation of museums – 24.2%, and to protection and preservation of monuments – 16.9%. From the self-government entities budgets, the majority of expenditure was spent on the activities of cultural centres and establishments, clubs and community centres – 29.0% and libraries – 17.8%.

There are three main areas of change in the financing of culture in Poland since 1989:

- firstly, the withdrawal of the Ministry of Culture and National Heritage from direct management of culture. The Ministry is responsible for the most important cultural institutions, institutions co-led by the Ministry and local governments, and events with a local character;
- secondly, there has been a shift of public funding from the central to the local administration level. Local governments are financing cultural institutions and activities from their own budget and from state subventions. They set both the level of expenditure for culture and determine their own administrative structures. In 1996, spending by the municipalities and communes on culture exceeded state budget expenditures on culture for the first time (=51% of total public spending). 1999 reforms led to the wider decentralisation of culture and tasks up to now realised by the Ministry and Voivodes were overtaken by the local government administration including the provinces and municipalities;
- thirdly, two new goals to finance cultural activities have been introduced: to combine public and private funds and to encourage the establishment of non-governmental institutional structures. A system of earmarked funds and tax incentives for sponsors and donors has been developed which local administration and non-governmental organisations can take advantage of when undertaking state tasks. In 2001, Ministry of Culture spent in the framework of so called state Tasks transferred to non-governmental organisations around PLN 36 million (which equals 3.9% of the total state expenditure on culture). The tax solutions adopted by the Polish system are close to those adopted in EU countries.

By the end of 2002, the possibility of assigning funds from the lottery to culture was introduced. The precedent to this was the transfer of part of the income from the lotteries to the sports sector. This sector currently receives funds derived from a 20% increase in the price of lottery tickets which was introduced in the second half of 1994. As could be expected, proposals to share this income between the sports and culture sector met with strong resistance from the sports lobby since this would reduce the income allocated to it. Consequently, it was proposed to increase the price of lottery tickets by an additional 5% which the *lotto player* would have to bear and to divide this sum between the sports and culture sectors at a ratio of 80:20.

According to *Article 47* of the *Gambling Act*, funds from the increase of lottery ticket prices in games are to be transferred to the *Fund for the Promotion of Culture* which is at the disposal of the Minister of Culture. These funds are to be allocated to support and promote the following activities:

- international all-Polish artistic undertakings, also of an educational character;
- literary creation and periodical press as well as activities connected with the culture of the Polish language, development of reading habits, supporting cultural periodicals with low circulation;
- safeguarding Polish national heritage;
- young artists; and
- activities aimed at creating wider access to cultural goods by the disabled.

The special funds to support culture from the *Gambling Act* were estimated by the *Budgetary Act 2004* at 120 million PLN. In 2005, the expected amount was 122 million PLN, but in contrast to the previous year, funds generated from gambling were lower – 117 054 251 PLN (147 429 325 PLN in 2004). The amount was based on estimates relating to the National Lottery (Totalizator Sportowy). Total expenditure of the *Fund for the Promotion of Culture* amounted to 72 647 233 PLN (this sum includes the returned funds from the balance of commitments repaid in 2004). The expenditure plan was not realised due to other commitments. The amount which was at the *Fund's* disposal by the end of 2005 was destined for projects which will be carried out in 2006 and 2007 (e.g. only 262 000 PLN of the planned 54 955 000 PLN was spent on the ministerial programme *Promesa*).

According to the provided by the Ministry of Finance annual budget execution reports the total sum spent from the *Fund for the Promotion of Culture* in 2010 was 205 091 000 PLN (in comparison to 172 499 000 PLN in 2009). The income of the Fund derives in almost 100% from the National Lottery, the other payments (eg. fines and interests) are insignificant. The Fund is meant to support and promote nationwide and international artistic events, literature, cultural heritage protection, young artists and creators and investments. A part of the income is transferred to the Polish Film Institute.

The *Fund for the Promotion of Creativity* (according to the same source) amounted to 566 000 PLN (in comparison to 529 000 PLN in the previous year). The income of the Fund comes mostly from payments from literary and music publishers. The Fund is designed for support individual artists and creators, mostly by scholarships. A part of the Fund is earmarked for social aid and cofinancing of cultural and artistic events for the blind.

Table 6: Household spending on cultural activities and goods, 2005-2013

| Year | Average yearly expenditure (per capita) in PLN | Share of total household expenditure | Nominal value growth / decline in comparison with previous years |
|------|--|--------------------------------------|--|
| 2013 | 359.16 | 2.8%* | n.a. |
| 2012 | 428.28 | 3.4% | 5.6% |
| 2011 | 405.72 | 3.3% | n.a. |
| 2010 | 406.56 | 3.4% | +4.5% |
| 2008 | 381.48 | 3.5% | +10.3% |
| 2007 | 345.72 | 3.6% | +14.7% |
| 2006 | 301.44 | 3.4% | +10.5% |
| 2005 | 272.88 | 3.3% | n.a. |

Source: Central Statistical Office's publications: Culture.

* Classification of revenues and expenditures used in the study of households has changed

According to the Central Statistical Office (publication *Culture in 2009*) the average yearly household expenditure *per capita* amounted to 956.70 PLN, which is significantly higher when compared to the previous years. This however results from adding expenditure on leisure and tourism. The amounts spent on cultural goods and services are not separated, therefore the data is incomparable.

For more information on household expenditure on culture see chapter 8.2.2.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

In 2013 public expenditure on culture and national heritage protection constitutes 0.50% of the Gross Domestic Product in Poland (0.52% in the previous year). At the same time it should be noticed that the share of the total state budget allocated to culture and national heritage protection decreased from 0.54% in 2012 to 0.51% in 2013, while the expenditure of local self-government entities in this area in relation to the total self-government expenditure decreased from 3.8% to 3.7%.

If not indicated otherwise, all the data is derived from the Polish Central Statistical Office publications. The share of public expenditure on culture in GDP is given in Table 4 in chapter 6.1. The share of expenditure on culture in the overall state's budget is given in Table 5 in chapter 6.1.

Table 7: Public expenditure on culture per capita by the level of governance in EUR, 2006-2013

| Year | State | Local authorities | TOTAL public expenditure per capita | Average exchange rate* |
|------|-------|-------------------|-------------------------------------|------------------------|
| 2013 | 10.23 | 43.13 | 53.36 | 1 EUR = 4.1472 PLN |
| 2012 | 10.89 | 43.46 | 54.35 | 1 EUR = 4.0882 PLN |
| 2011 | 9.49 | 42.92 | 52.41 | 1 EUR = 4.1198 PLN |
| 2010 | 9.58 | 46.33 | 55.91 | 1 EUR = 3.9603 PLN |
| 2009 | 10.11 | 40.55 | 50.66 | 1 EUR = 4.1082 PLN |
| 2008 | 9.34 | 34.00 | 43.34 | 1 EUR = 4.1724 PLN |
| 2007 | 9.59 | 34.64 | 44.23 | 1 EUR = 3.5820 PLN |
| 2006 | n.a. | n.a. | 36.65 | 1 EUR = 3.8312 PLN |

Source: Own calculations based on data provided by Central Statistical Office.

* given by the National Bank of Poland.

6.2.2 Public cultural expenditure broken down by level of government

Table 8: Public cultural expenditure: by level of government, in PLN and EUR, 2013

| Level of government | Total expenditure in PLN | Total expenditure in EUR | % share of total |
|--|--------------------------|--------------------------|------------------|
| State (1) | 1 632 800 000 | 393 711 000 | 18.4% |
| Local administration (2) | 6 887 800 000 | 1 660 831 000 | 81.6% |
| a) Provinces | n.a. | n.a. | |
| b) Districts (3) | n.a. | n.a. | |
| c) Local (municipalities and communes) | 2 979 300 000 | 718 388 000 | 43.30% |
| TOTAL | 8 520 600 000 | 2 054 542 000 | 100.00% |

Source: Central Statistical Office, *Expenditure on Culture in 2013* and *Culture in 2013*. Amounts in EUR given according to the National Bank of Poland average exchange rates of 2011 (1 EUR = 4.1472 PLN)

- (1) Excluding transfers to local administration.
- (2) Excluding transfers between different levels of local administration.
- (3) Including cities with the status of district.

City of Warsaw

Warsaw as the capital and biggest city in Poland has also the biggest budget for cultural activities. The city supports yearly 19 municipal theatres and numerous other municipal institutions. According to agreements with the Mazovia region significant subsidies are also transferred to regional cultural institutions based in Warsaw. There are also 3 co-led with the Ministry of Culture institutions seated in Warsaw. The NGOs acting in the field of culture (1 500 foundations and associations according to Klon / Jawor reports) are an important power, most of them co-finance their activity with the support of city grants. There are also numerous private organisers of cultural life, especially clubs, cafes and private theatres.

The city's expenditure on culture noted steady and significant raise in the last 6 years, this was partially due to the preparations to the ECoC 2016 competition, but also due to huge investments in infrastructure. In 2008 the overall expenditure on culture equalled 551.9 million PLN (5% of the total budget) among which over 26 million PLN were earmarked on NGOs activities. The financial crisis did not have a significant influence on the cultural expenditure in years 2009 and 2010. A slight decrease has been noted in 2011 (- 8% in comparison to the previous year) and further cuts for 2012 (-10.6 % in comparison to the previous year). The cuts concern mostly subsidies for the municipal theatres activities and grants for NGOs. The investments seem to be unthreatened.

A widely discussed issue was Warsaw's expenditure related to the ECoC 2016 competition. In years 2008 – 2011 the city has spent for the preparations over 15.9 million PLN. Since Warsaw did not succeed in the pursuit for the ECoC title, the cultural activists and journalists demanded an external assessment of the spending and detailed evaluation report, yet this has not been done.

6.2.3 Sector breakdown

Polish statistics on culture are not adapted to EUROSTAT requirements but rather to the following classifications (budget classification).

According to Central Statistical Office (CSO, *Culture in 2013*) the largest part of the expenditure of the state budget was allocated to operation of museums – 24.2%, and to protection and preservation of monuments – 16.9%. From the self-government entities

budgets, the majority of expenditure was spent on the activities of cultural centres and establishments, clubs and community centres – 29% and libraries – 17.8%.

The Table below contains data for 2009, since more up-to-date information is incomplete and does not contain local government expenditure.

Table 9: Public cultural expenditure: sector breakdown, in thousands of PLN, 2009

| Field | State expenditure (1) | | Local governments expenditure (2) | |
|--|-----------------------|---------------|-----------------------------------|---------------|
| | Total | % share | Total | % share |
| Museums | 338 675 | 21.26 | 742 957 | 11.69 |
| Protection and restoration of historic monuments | 143 978 | 9.04 | 435 127 | 6.85 |
| Other activities regarding the protection of monuments | 21 283 | 1.34 | 2 904 | 0.05 |
| Galleries and art exhibitions (offices) | 8 589 | 0.54 | 43 818 | 0.69 |
| Cultural and arts centres | 210 563 | 13.22 | 247 773 | 3.90 |
| Libraries | 106 131 | 6.66 | 1 094 388 | 17.22 |
| Cultural houses, arts centres, clubs and art rooms | 13 726 | 0.86 | 1 785 996 | 28.11 |
| Archives | 110 570 | 6.94 | 5 004 | 0.08 |
| Theatres | 146 574 | 9.20 | 727 500 | 11.45 |
| Philharmonics, orchestras, choirs | 49 485 | 3.11 | 237 864 | 3.74 |
| Cinematography (production, distribution etc.) | 5 420 | 0.34 | 2 731 | 0.04 |
| Polish Film Institute | 10 458 | 0.66 | 0 | 0.0 |
| Television and radio activities | 22 384 | 1.41 | 30 | 0.0 |
| Total | | 100.00 | | 100.00 |

Source: Central Statistics Office, *Culture in 2009*.

1. Including transfers to local governments.
2. Including transfers within local governments.

The data from previous years is aggregated in Tables below.

Table 10: State cultural expenditure: sector breakdown, in thousand PLN, 2005-2008

| Field | State expenditure (1) | | | | | | | |
|--|-----------------------|---------------|---------|---------------|---------|---------------|---------|------------|
| | 2008 | | 2007 | | 2006 | | 2005 | |
| | Total | % | Total | % | Total | % | Total | % |
| Museums | 351 898 | 23.67 | 313 895 | 23.89 | 253 415 | 22.74 | 263 599 | 25.54 |
| Protection and restoration of historic monuments | 171 685 | 11.55 | 176 532 | 13.44 | 72 331 | 6.49 | 44 366 | 4.30 |
| Other activities regarding the protection of monuments | 125 160 | 7.76 | 120 209 | 9.15 | 111 059 | 9.96 | 97 812 | 9.48 |
| Galleries and art exhibitions (offices) | 8 701 | 0.59 | 8 831 | 9.67 | 8 587 | 0.77 | 8 680 | 0.84 |
| Cultural and arts centres | 154 832 | 10.42 | 118 679 | 9.03 | 110 561 | 9.92 | 77 936 | 7.55 |
| Libraries | 135 462 | 9.11 | 132 617 | 10.10 | 134 432 | 12.06 | 139 522 | 13.52 |
| Cultural houses, arts centres, clubs and art rooms | 17 970 | 1.21 | 10 771 | 0.82 | 15 788 | 1.42 | 17 946 | 1.74 |
| Archives | 117 479 | 7.90 | 97 978 | 7.46 | 85 338 | 7.66 | 90 494 | 8.77 |
| Theatres | 145 739 | 9.80 | 141 546 | 10.77 | 146 598 | 13.15 | 149 444 | 14.46 |
| Philharmonics, orchestras, choirs | 49 471 | 3.33 | 42 674 | 3.25 | 41 975 | 3.84 | 41 975 | 4.07 |
| Cinematography (film production, distribution etc.) | 2 851 | 0.19 | 1 696 | 0.13 | 4 771 | 0.43 | n.a | n.a |
| Polish Film Institute | 18 652 | 1.25 | 16 911 | 1.29 | 30 748 | 2.76 | n.a | n.a |
| Television and radio activities | 21 768 | 1.46 | 21 563 | 1.64 | 15 766 | 1.41 | n.a | n.a |
| Total | | 100.00 | | 100.00 | | 100.00 | | 100 |

Source: Central Statistics Office, *Culture in ...* data from years 2005 - 2008.

1. Including transfers to local governments.

Table 11: Local governments (all levels) cultural expenditure: sector breakdown, in thousand PLN, 2005-2008

| Field | Local governments expenditure (2) | | | | | | | |
|--|-----------------------------------|------------|-----------|------------|-----------|------------|---------|------------|
| | 2008 | | 2007 | | 2006 | | 2005 | |
| | Total | % | Total | % | Total | % | Total | % |
| Museums | 652 787 | 12.06 | 571 631 | 12.09 | 546 545 | 12.89 | 453 947 | 13.21 |
| Protection and restoration of historic monuments | 388 078 | 7.17 | 337 557 | 7.14 | 244 595 | 5.77 | 122 302 | 3.56 |
| Other activities regarding the protection of monuments | 2 827 | 0.05 | 2 484 | 0.05 | 2 276 | 0.05 | 1 910 | 0.06 |
| Galleries and art exhibitions (offices) | 37 569 | 0.69 | 35 964 | 0.76 | 36 022 | 0.85 | 31 212 | 0.91 |
| Cultural and arts centres | 170 393 | 3.15 | 144 399 | 3.05 | 117 021 | 2.76 | 82 725 | 2.41 |
| Libraries | 1 037 554 | 19.17 | 938 334 | 19.84 | 881 608 | 20.80 | 818 283 | 23.81 |
| Cultural houses, arts centres, clubs and art rooms | 1 440 127 | 26.61 | 1 250 065 | 26.43 | 1 106 784 | 26.11 | 901 922 | 26.24 |
| Archives | 976 | 0.02 | 746 | 0.02 | 907 | 0.02 | 849 | 0.02 |
| Theatres | 731 420 | 13.52 | 637 100 | 13.47 | 614 726 | 14.50 | 504 031 | 14.67 |
| Philharmonics, orchestras, choirs | 191 509 | 3.54 | 159 574 | 3.37 | 135 564 | 3.20 | 142 097 | 4.13 |
| Cinematography (film production, distribution etc.) | 2 460 | 0.05 | 471 | 0.01 | 2 282 | 0.05 | n.a | n.a |
| Polish Film Institute | 0 | 0.0 | 0 | 0.0 | 9 | 0.0 | n.a | n.a |
| Television and radio activities | 9 | 0.0 | 109 | 0.0 | 114 | 0.0 | n.a | n.a |
| Total | | 100 | | 100 | | 100 | | 100 |

Source: Central Statistics Office, *Culture in ...* data from years 2005 - 2008.

2. Including transfers within local governments.

The levels of expenditure for different cultural institutions and forms of cultural activity have remained more or less consistent in comparison to previous years, but an increase in spending on activities related to national heritage are noticeable. In 2007, the highest amount of state expenditure on culture was allocated to museums 23.89% (22.74% in 2006; 25.54% in 2005; 25.76% in 2004; 22.20 % in 2003; 20.4% in 2002). In 2007, local government spending priorities in the cultural sector, similarly to past years, were cultural houses and centres and clubs, representing a share of 26.43% (26.11% in 2006; 26.24% in 2005) and libraries 19.84% (20.8% in 2006; 23.8% in 2005). In 2008, the trend remained steady: State expenditure was focused on museums (23.67%), while local government spent most on cultural houses (26.61%) and libraries (19.17%).

6.3 Trends and indicators for private cultural financing

In 2010, the Institute for Structural Research (Instytut Badań Strukturalnych – IBS) published a report on the economic value of the cultural and creative sectors in Poland. The report is the first overall overview of the situation and economic value of these sectors. According to the authors the value added of the cultural sector in 2008 equalled 17 626 million PLN (4 226.86 million EUR by the official EUR exchange rate provided by the National Bank of Poland: 1 EUR = 4.1724 PLN, 31st December 2008). The value added of the creative sector in the same year equalled 27 555 million PLN (6 607.91 million EUR). These amounts constituted 1.6% and 2.5% of Polish GDP respectively.

The report also provides more detailed data on both sectors, eg. value added by branches and per employee. It is available in Polish on the website: <http://ibs.org.pl/site/upload/publikacje/ObszerwatoriumKultury/znaczenie%20gospodarcze%20sektora%20kultury%20-%20raport%20IBS.PDF>

The National Centre for Culture initiated (together with PKPP Lewiatan) the creation of the *Cultural Sponsoring Code*. The code has been officially signed by the Minister of Culture Bogdan Zdrojewski, CEO of Lewiatan - Lech Pilawski and President of Warsaw Stock Exchange Ludwik Sobolewski on 5 December 2011. The code is a set of rules for sponsoring cultural events for both sides. The code has no legal force, it acts only as guidance and its usage is completely voluntary.

The starting point for the *Cultural Sponsoring Code* was a report entitled "Sponsoring of Culture" prepared in December 2010 by TNS OBOP on the commission of the National Centre for Culture and PKPP Lewiantan. The research covered 401 cultural institutions of various types and from various regions (PAPI method) and 400 companies with over 10 employees (CATI method). From the summary of the report one can draw a conclusion that sponsoring in the field of culture is not a strongly rooted form of support in Poland. Out of the 400 questioned companies, only 126 supported cultural projects in 2009. Moreover, the level of support has not changed since 2007. Culture is not the main field of support within the sponsoring budgets of private entities. 63% of the companies declaring support to culture sponsored maximum 3 projects yearly. The amounts contributed to cultural activity are relatively low. In 2009, 40% of the entrepreneurs interviewed spent no more than 5 000 PLN on support to culture, 23% provided funds ranging from 5 000 PLN to 10 000 PLN, and only 4% of the respondents declared amounts between 50 000 PLN and 200 000 PLN. These amounts relate to the scale of supported projects – over 60% of them were at a local level. Moreover, the decrease in funds for supporting cultural projects in relation to the overall companies' sponsoring budgets is noticeable. The declarations concerning the future were moderate: over 30% of the companies interviewed did not plan to contribute financially to cultural projects in 2011 (50% of those were due to lack of funds in general).

Institutions, on the other hand, are strongly dependant on public financing, which influences the ability to obtain funds from other sources – both international (e.g. EU programmes) and private. In 2009, 2 out of 3 cultural institutions interviewed benefited from sponsoring. For NGOs, the majority appreciate the benefits of sponsoring (77%), yet many seem to have problems with successfully gaining private co-financing. This is due to poor interest by private entrepreneurs in culture. They admit that the cooperation rarely begins from their own initiative. Moreover, the sponsoring funds are earmarked mostly to projects with strong media potential: music and theatre festivals, concerts and events as well as exhibitions. Educational projects seem to be further down sponsors' priority lists. Sponsors very rarely engage in projects in the field of cultural heritage. The report's authors suggested a range of proposals for change, based on the information they gathered. Among the issues considered to be crucial for improvement of sponsor – culture entity

relations were: introduction of changes in tax legislation, e.g. special exemptions (59%) and legislative changes aimed at creation of a new public-private model of culture financing (29%).

Financing of private audio-visual media

The market of private audio-visual media is very diverse. It can be divided into three groups: broadcasters, media concerns and social / religious stations. The first type finances its activities almost in 100% from advertisement. The only noticeable additional incomes are SMS services. For example: RMF radio station in 2006 earned 120 428 000 PLN on advertisement and just 5 278 000 PLN on SMS services (according to annual report of Broker FM, the station's owner). The second type has more diverse income sources, yet advertisement still plays the key role. For example: 46% of ITI's income in 2010 came from non-advertisement sources: internet services, publishing activity, own thematic channels etc. (according to ITI's annual report). An example of the third type is TRWAM religious television, owned by Lux Veritas Foundation. The annual reports of Lux Veritas do not state the exact structure of income for the television. However it is possible to assume that a significant share is constituted by viewers' donations and voluntary work.

It is worth mentioning that the National Broadcasting Council, responsible for licensing, does not require annual financial reports from private media, even though it has that right.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

According to the *Report on financing and management of cultural institutions*, prepared for the Polish Culture Congress in 2009, the number of cultural institutions and entities conducting business in the sphere of culture was systematically and rapidly growing, especially in the last years (2004-2007). There were approximately 14 000 cultural institutions in 2007 – including 187 theatres, 40 of which are located in the Mazowieckie Voivodeship, including 34 in Warsaw (public and private). The sphere of culture is dominated by public entities and therefore the development of culture depends on the level of state and local allocations. A low degree of financial autonomy of cultural institutions causes their administrative dependence and politicisation. The report notes the low effectiveness of public funds spent in the sphere of culture. State funds are spent mainly on the maintenance of existing institutions rather than on creative programme activities and to a low degree are spent with a view to development and investments. Generally, the number of museums, theatres, galleries and music institutions was increasing in contrast to the number of cinemas and libraries.

Despite the observed tendencies towards commercial markets and the development of private cultural institutions, most cultural institutions are still organised by the public sector.

The latest information provided by the Central Statistics Office (CSO, *Culture in 2013*) states that in 2013 there were 822 museums (including branches) in Poland. The number of visitors amounted to 29 million. At the end of 2013 there were 3 901 cultural centres and establishments, clubs and community centres, 0.8% more than in the previous year. Cultural centers, clubs organised a total of 206.1 thousand events that drew 38.1 million participants. The most common were organised: lectures, meetings, lectures (19.3% of all events), performances by amateur (17.5%) and tourist events and sports facilities (10.7%). According to the data collected by the Central Statistical Office, the number of public libraries decreased in 2013 to 8 112, 0.9% less than in 2012. In comparison with the previous year, the numbers of readers in public libraries decreased to 6.4 million readers, who have made at least one borrow in a year. Data concerning theatres and music institutions reveal that 170 operated in 2013. We can observe a decreasing number of theatres and music institutions operating in their own venues, with simultaneous improvement of their infrastructure. 5 700 events were organised in 2013 (4.3% more than last year), of which 41.8% had an artistic-entertainment character. According to the data gathered by the Central Statistical Office in 2013, there were 474 cinemas operating in Poland. Cinemas operate in urban areas (the number of mobile cinemas is minimal) but the number of visitors decreased from 37.5 million in 2012 to 36.9 million in 2013. Films produced in Europe accounted 34.2% of all sessions, while the Polish production - 17.9%. Polish films have accumulated an average of 26 spectators at one session, while European production - 20, and outside of Europe production - 23.

Cultural institutions are trying to adapt themselves to the new requirements of the market economy by employing professional cultural managers, setting up departments for promotion and advertising / public relations and developing activities to attract donors and sponsors. Relying on the market to generate a portion of their income, managers or directors of cultural institutions are making decisions which are influenced by economic rather than artistic objectives (goal displacement). The result is the introduction of popular repertoire, renting out space for non-artistic activities etc. Despite these efforts, cultural institutions still do not have adequate resources to remunerate talented artists with professional wage scales or to present experimental exhibitions.

According to the previously quoted publication (CSO, *Culture in 2012*) the cultural institutions systematically adapt their premises to the special requirements of the disabled, especially those with mobility difficulties. More and more architectural barriers are being removed. Most of the arts and entertainment institutions have been adapted for disabled people, more often wheelchair-adapted entrances (85.6%; 77.5% in 2011) than facilities inside the building (79.9%; 67.6% in 2011). In 2012, 17.2% of theatres and musical institutions were equipped with devices for audio support.

7.2 Basic data about selected public institutions in the cultural sector

Table 12: Cultural institutions financed by public authorities, by domain

| Domain | Cultural institutions (subdomains) | Number (Year) | Trend (++) to -- |
|----------------------------|---|---------------|------------------|
| Cultural heritage | Cultural heritage sites (recognised) | 46 (2011) | + |
| | Museums (organisations) | 822 (2013) | ++ |
| | Archives (of public authorities) | 34 (2011) | no change |
| Visual arts | Public art galleries / exhibition halls | 202 (2013) | + |
| | Art academies (or universities) | 8 (2012) | no change |
| Performing arts | Symphonic orchestras | 12 (2010) | - |
| | Music schools* | | |
| | Music / theatre academies (or universities) | 11 (2011) | no change |
| | Dramatic theatre | 104 (2012) | + |
| | Music theatres, opera houses | 25 (2012) | no change |
| | Dance and ballet companies | n.a. | n.a. |
| Books and Libraries | Public libraries | 8 112 (2013) | - |
| Audiovisual | Broadcasting organisations ** | 2 (2010) | no change |
| Interdisciplinary | Socio-cultural centres / cultural houses | 3 870 (2012) | -- |

Source: Central Statistic Office, The activities of cultural institutions in Poland in 2010, The activities of cultural institutions in Poland in 2011 and Culture in 2012.

* there are no separate data for music schools. According to the Ministry of Culture and National Heritage there are 355 public arts schools.

** Polish Public Television and Polish Public Radio are two separate public broadcasting organisations, however they consist of several channels each and numerous regional branches.

7.3 Status and partnerships of public cultural institutions

Changes in public responsibility for cultural institutions were connected with the national political system reforms conducted in 1991 and in 1999. The results of the new administrative regime for cultural institutions are presented in chapter 2.1 and chapter 3.2. The state remains the founding body of national cultural institutions and the local government administration (provinces, districts and municipalities / communes) of local cultural institutions.

There are 53 national cultural institutions that are organised or co-organised by the Ministry of Culture and National Heritage. The full register of the National Institutions of Culture organised by the Ministry of Culture and National Heritage is available on the Ministry of Culture and National Heritage web page (<http://www.mkidn.gov.pl/pages/strona-glowna/kultura-i-dziedzictwo/instytucje-kultury-w-polsce.php> <http://bip.mkidn.gov.pl/pages/rejstry-ewidencje-archiwa-wykazy/biuro-obslugi-prawnej.php>). Among those institutions there are also several institutes responsible for specific fields of culture and acting similarly to non-departmental public bodies, e.g:

- Adam Mickiewicz Institute, Warsaw (see chapter 3.4.2);
- National Centre for Culture, Warsaw – a cultural institution with national status created in 2006 and is one of the most active and visible national institutions of culture. The objectives of the Centre's activity are: to support and popularise national traditions; to promote Polish national heritage as an important element of the European cultural heritage; cultural education; to inspire and support social movements and NGOs active in the field of culture and national heritage; to provide cultural information; to conduct research and expert works in the area of culture and national heritage; and to raise the qualifications of cultural professionals. NCK is also responsible for implementing the ministerial operational programmes (for information on the Centre's activities see also chapter 8).
- Polish Film Institute, Warsaw (see chapter 4.2.3);
- Book Institute, Warsaw (see chapter 4.2.3);
- Fryderyk Chopin Institute, Warsaw – the activities of the Institute cover the following areas: research and popularisation of knowledge about Chopin's life and work, publications, concerts, conferences, courses, cooperation with institutions and organisations dealing in the protection of Chopin's heritage, Chopin-related archive materials and museum objects, monitoring Chopin's image and name so they are not used for commercial purposes, and a Chopin Information Centre (for more information see <http://en.chopin.nifc.pl/institute/organization/about>);
- National Heritage Board of Poland (see chapter 4.2.2);
- The Centre for Protection of Public Collections (see chapter 4.2.2);
- National Audiovisual Institute (see chapter 4.2.11);
- Zbigniew Raszewski Theatrical Institute – responsible for documentation, promotion and animation of Polish theatre life. The institute invokes public debate on contemporary Polish theatre, broadens the perspectives of accompanying scientific reflections, and supports research and educational activities. The Institute has created the biggest portal dedicated to Polish theatre <http://www.e-teatr.pl>, the unique Internet theatrical television <http://www.e-teatr.tv> and a specialised bookshop <http://www.prospero.e-teatr.pl>. The Institute also organises festivals to promote the most interesting phenomena of Polish theatre, as well as lectures, meetings, workshops, contests and study visits; and
- Institute of Music and Dance (<http://www.imit.org.pl/?lang=eng>) – established on 1 October 2010 by the Minister of Culture and National Heritage. Its creation was preceded by a sector consultation and a three month preparation of the development strategy with the Polish organisations and institutions active in the field of music and dance. A key mission of the Institute is to act for the development of music and dance culture in Poland. The Institute analyses the operation of the dance and music sectors, submits reports and proposals to the Minister, providing expert advice; is responsible for holding documentation and archives; acts to enhance the quality of vocational education, promotes existing cultural institutions and nongovernmental organisations; and initiates new programmes. The institute also takes part in the exchange of information and experience between national and international sector organisations, organises workshops and training, as well as commissions scientific research. During the first year of its operation, the Institute focused mainly on the development of two thematic portals (dedicated to dance and music) as well as on the preparation of the music status report and specific regional dance reports. Another crucial task of the Institute was to organise the Convention of Music and the First Dance Congress in April 2011. During the Congress, the Minister of Culture committed himself to supporting the creation of a music and dance development strategy, but no action has been taken yet. Moreover, the current seat of the Institute is temporary and no decisions

concerning a new, permanent seat have been made. All this makes the future of the Institute rather vague.

There have not been any legislative changes regarding the functioning of national cultural institutions; either in the form of privatisation or de-etatisation (see also chapter 5.2). The only recent and noticeable change in the culture sector was the creation of the so called co-led (co-financed) cultural institutions. In June 2005, the Minister of Culture and National Heritage signed an agreement with local governments on co-financing of local institutions which play a vital role on a national scale. Among the co-led institutions, there are those where the Ministry has a dominant role (14), and those where the local governments have a greater responsibility (15).

Poland gained two new national institutions of culture in 2007: the European Centre of Solidarity in Gdansk and the Centre for "Memory and Future" in Wroclaw, which act de facto as non-departmental public bodies. In October 2007, the Minister announced that the "Zespół Pieśni i Tańca Śląsk" (a folk music group in Silesia) would be managed and financed by both the Province of Silesia and the Ministry of Culture from 2008.

Until 2006, the Minister of Culture and National Heritage granted yearly private sector companies with a prestigious "Patron of Culture Award", based on their financial investments in culture. The Award had several categories: Founder, Promoter, Donor, Sponsor and Patron.

The last Minister, Bogdan Zdrojewski, changed the award's name and principles. The award for Benefactor of Polish Culture aims at disclosure of the role of institutions and private persons in supporting and developing cultural life in Poland, as well as dissemination and promotion of the possibility of financing culture from non-budgetary sources. The award is granted yearly in three categories: Sponsor, Donor and Media Curator. The candidates, both private persons and institutions, are submitted by local administrations, non-governmental organisations and organisers of the events.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The whole system of public support to cultural institutions and events together with a variety of incentives for private sector support have an enormous role providing indirect support to creativity. While there are a few support schemes for individual artists such as awards which are funded by public authorities, direct support for creative artists is nevertheless quite limited.

Since 2004, under the commission of the Ministry of Culture and National Heritage, the National Centre for Culture (see also chapter 7.3) manages scholarship programmes. The Young Poland (Młoda Polska) programme is addressed to young Polish artists (under 35 years old) who have already achieved success in their fields of art (music, film, photography, visual arts, theatre, dance, literature, artistic criticism). The programme supports yearly ca. 70 artists with scholarships of a maximum of 40 000 PLN per year. The scholarships can be assigned for realisation of their own artistic project, purchase of instruments and equipment as well as studying and residencies abroad.

The National Centre for Culture also manages a scholarship programme for foreign artists. *Gaude Polonia* allocates scholarships for young creators (under 40 years old) and Polish literature translators from Central and Eastern Europe, especially Ukraine and Belarus. The 6 month residencies enable the scholarship holders to become acquainted with contemporary Polish culture and to perfect their creative workshop under the supervision of acknowledged creators.

Poland still lacks an overall system of social support for artists and creators, who deal with many obstacles and disadvantages in comparison with other groups of employees. The year 2012 was the first in decades when artists and creators begun to speak in a loud voice about their difficult situation. For more information see chapter 4.2.1.

8.1.2 Special artists' funds

The *Fund to Support Artistic Creation* is generated mostly by income from the sale of artworks for which copyright has expired (the so called "dead hand" funds). According to the regulation of the Minister of Culture and National Heritage from 24th February 2003, producers and editors are obliged to pay 5% of the gross income from the sale of the above mentioned artworks. The Fund supports artists in three ways: scholarships (6 and 12 months), subsidies for publishing and one-off grants. In accordance with the decision of 17 May 2010, The Ministry of Culture will also provide social assistance from the Fund to creators with artistic achievements. This is a one-off allowance, granted on the basis of application, for the artists in a difficult social or health situation.

8.1.3 Grants, awards, scholarships

SCHOLARSHIPS:

- *From the Ministry of Culture and National Heritage budget* – the Minister of Culture can grant one year and 6 month scholarships in two intervals, to artists and performers in the following spheres: literature, fine arts, music and dance, film and theatre, preservation of cultural goods and dissemination of culture (including folk arts and cultural animation);

- *The Minister's of Culture scholarships for secondary-schools* – for artistic accomplishment, for those having extraordinary school merits and that are recognised in national or international competitions. Candidates are chosen by school headmasters;
- *Minister's of Culture scholarships for arts academy students* – for accomplishment at school. Candidates are chosen by rectors;
- *Thesaurus Poloniae* – a three-month fellowship programme of the Ministry of Culture, implemented by the International Cultural Centre in Cracow. It is addressed to individuals who carry out research on culture, history or the multicultural heritage of Poland, both past and present, and broadly understood Central Europe. Both individuals who deal with management and preservation of cultural heritage in practical terms and those who carry out theoretical research in the area of heritage, history, sociology, ethnography and anthropology are invited to participate in the programme. Thesaurus Poloniae is divided into two categories: a "Senior Programme" addressed to university professors and senior lecturers and a "Junior Programme", addressed to PhD holders and doctoral students. A successful candidate for the programme will be granted a monthly fellowship of PLN 3 500, i.e. ca. EUR 850, for participants in the Senior Programme or PLN 2 500, i.e. EUR 600, for participants in the Junior Programme, as well as a one-off grant to cover the purchase of books and other research aids (PLN 1 500, ca. EUR 400). Each year the International Cultural Centre organises two calls for applications for eligible candidates for the fellowship award. Three fellowships are awarded in each call; and
- *Scholarships for work-practice abroad* for graduates and young employees (up to 35 years old) of Polish arts academies granted as a result of bilateral co-operation programmes in the field of culture and science.

AWARDS:

- *Annual Awards of the Minister of Culture and National Heritage* – awarded in recognition of life-long activity or for outstanding achievements in the field of: artistic creation, dissemination and preservation of cultural goods of a national or international significance;
- *Oskar Kolberg Award* – awarded yearly in recognition of life-long activity or for outstanding achievements in the field of folk culture, including individual creativity (fine arts, folk literature, music, dance), folk music groups, research activity, documentation, animation and dissemination of folk culture;
- *Occasional awards* – granted during special cultural events;
- *Culture Medal – Gloria Artis* – awarded to those who are outstanding in the field of artistic creativity, cultural activity and protection of culture and national heritage; in three ranks; and
- *Benefactor of Polish Culture Award* (see chapter 7.3).

8.1.4 Support to professional artists associations or unions

Artists' unions have the legal status of associations, which means they have the right to conduct their own economic activities. Many unions use this right to run their own galleries. Throughout the 1990s, the situation of unions / associations deteriorated due to "the pains" of market transformation and to the fact that they no longer received subsidies from the state budget. Some associations have re-adjusted to the new market requirements and are able to continue operating. Many of the associations are engaged in distribution of royalties.

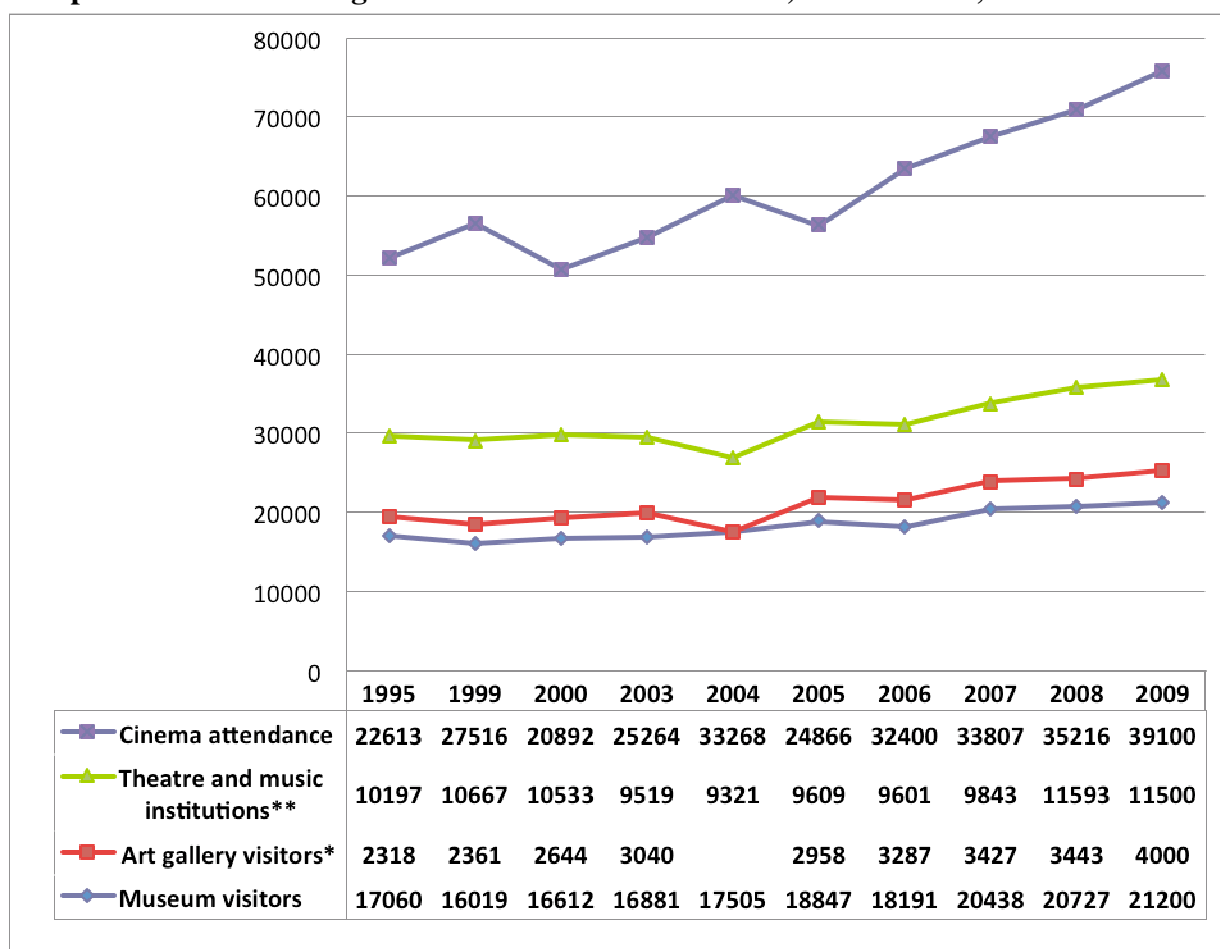
8.2 Cultural consumption and participation

8.2.1 Trends and figures

The drastic fall / collapse of cultural participation rates observed during the first years of transformation came to a halt in 1994. While figures have begun to rise, they have not yet reached the levels recorded before the transformation period. Since 1999, the number of cinema visitors has systematically increased, by about 23%; nevertheless it is not stable growth. However, this kind of participation in culture is more and more popular, due to a richer offer and increasing number of showings.

At the same time, there has been a decrease in the rates of participation in activities of "high culture" – those which require higher intellectual skills and aesthetic sensibility. At the same time, there has been a scaling down of cultural education and programmes of aesthetic education in public schools. Surveys on household spending have shown that in the 1990s, approximately 80% of the Polish population reduced their expenditures on culture. It has been observed that the way of life for many Polish people has become "home-centred provide" in the past 15 years: watching TV and video cassettes which limited other forms of cultural activity. The reasons which originally facilitated "home-centrism" were of a political nature, today they are economic. Participation in cultural life outside of the home is taking on a "holiday" value.

Graph 1: Attendance figures for selected cultural fields, in thousands, 1995-2009



Source: Central Statistical Office (GUS), *Culture in...* (yearly publications), *Cultural institutions in Poland in 2009* and *Concise Statistical Yearbook of Poland 2007* (GUS).

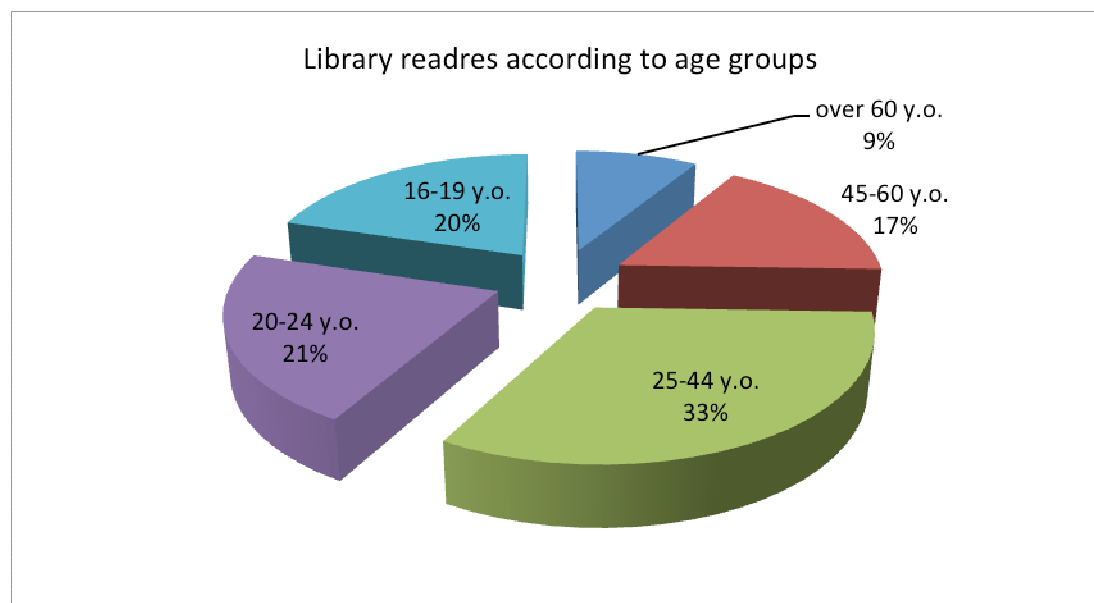
* 53% of all art galleries are public.

** Audience figures.

Table 13: Public libraries, 1995-2009 and 2012

| | 1995 | 1999 | 2000 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2012 |
|------------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Registered readers in thousands | 7 023 | 7 332 | 7 392 | 7 579 | 7 509 | 7 337 | 7 230 | 6 720 | - | 6 600 | 6 500 |
| Borrowing of books per 100 readers | 2 241 | 2 029 | 1 992 | - | 1 979 | 1 840 | - | - | 1 870 | 1 890 | - |

Source: *Culture 2005*, *Culture 2007*, *Cultural institutions in Poland in 2009* published by the Central Statistical Office (GUS), *Concise Statistical Yearbook of Poland 2007* (GUS) and *Culture in 2012* (GUS).

Graph 2: Library readers according to age groups, 2009

Source: Central Statistical Office informational note: *Culture Institutions in Poland in 2009*.

In an average Polish household, according to the Central Statistics Office 2008, most of the budget for culture was spent on cable TV fees (c.a 90 PLN per capita). Purchase of newspapers and periodicals, as well as public TV fees, took second place with c.a. 40 PLN per capita each. Only c.a. 17 PLN was spent on books and c.a. 14 PLN on theatre and cinema tickets.

Table 14: Household expenditure on private cultural participation and consumption, by domains, 2006-2013 (yearly for 1 person)

| Items (Field/Domain) | Household expenditure for culture in PLN (EUR*) | | | | | % share of total household expenditure | | | | |
|--|--|-----------------|-----------------|-----------------|-------|---|------|------|------|------|
| | 2006 | 2007 | 2008 | 2010 | 2013 | 2006 | 2007 | 2008 | 2010 | 2013 |
| Newspapers and periodicals | 42.48 (11.00) | 42.84 (11.3) | 41.88 (11.9) | 39.24 (9.00) | 33.36 | 14 | 12.4 | 11 | 9.7 | 9.3 |
| Books and other publications | 15.00 (3.9) | 17.04 (4.5) | 17.76 (5.05) | 20.28 (4.68) | 21.36 | 5 | 5 | 4.5 | 5 | 5.9 |
| Theatre, music hall, cinema entry fees | 11.16 (2.9) | 12.84 (3.4) | 14.04 (3.99) | 19.92 (4.6) | 25.20 | 3.7 | 3.7 | 3.7 | 4.9 | 7 |
| Purchase of stereo appliances | 8.64 (2.2) | 11.76 (3.1) | 10.56 (3.00) | 8.16 (1.88) | n.a. | 2.9 | 3.4 | 2.8 | 2 | n.a. |
| Purchase of TV sets | 22.56 (5.8) | 33.24 (8.8) | 50.64 (14.4) | 42.24 (9.75) | n.a. | 7.5 | 9.6 | 13.3 | 10.4 | |
| Purchase of video | 11.04 | 10.92 | 9.72 | 7.20 | n.a. | 3.7 | 3.2 | 2.5 | 1.9 | n.a. |

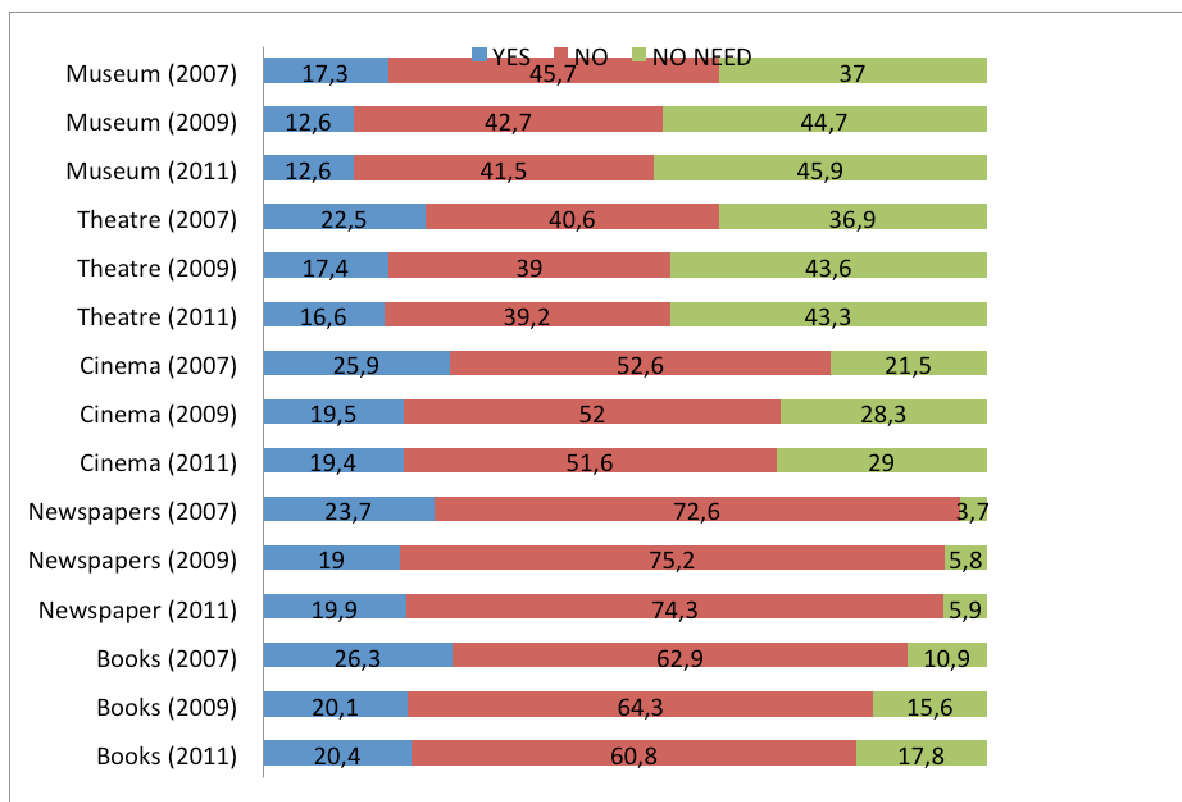
| | | | | | | | | | | |
|--------------------------------------|--------------------------|--------------------------|---------------------------|---------------------------|---------------|------------|------------|------------|------------|------------|
| appliances | (2.8) | (2.9) | (2.76) | (1.66) | | | | | | |
| Purchase of sound and image carriers | 9.96 (2.5) | 11.16 (2.95) | 10.44 (2.96) | 11.28 (2.60) | n.a. | 3.3 | 3.2 | 2.7 | 2.8 | n.a. |
| Radio, TV licence fees | 44.52 (11.4) | 45.96 (12.1) | 40.68 (11.5) | 34.56 (7.98) | n.a. | 14.8 | 13.3 | 10.7 | 8.5 | n.a. |
| Cable TV fees | 62.52 (16.00) | 75.36 (19.9) | 93.00 (26.4) | 123.72 (28.5) | 122.88 | 20.7 | 21.8 | 24.4 | 30.4 | 34.2 |
| TOTAL | 301.44 (77.3) | 345.72 (91.4) | 381.48 (108.4) | 406.56 (94.00) | 359.16 | 100 | 100 | 100 | 100 | 100 |

Source: *Culture 2008*, Central Statistical Office.

* Yearly average rate (National Bank of Poland).

A new report on *Social Diagnosis 2013, Objective and subjective quality of life in Poland*, has been prepared by the Council for Social Monitoring at the University of Finance and Management in Warsaw. In 2013, from 13%-20% of examined households had to give up going to the cinema, theater, opera, concert, visit a museum or exhibition, with the purchase of a book or the press for financial reasons. Most of resignation (20%) concern going to the cinema and the lowest (12.6%) visit a museum or exhibition. In 2013 compared to 2011 scale of household financial difficulties in the some forms of participation in culture did not change significantly

Graph 3: Have any of the household members been forced to stop their cultural participation for financial reasons in recent years (%), 2007-2011



Source: *Social Diagnosis 2011*.

In 2011, also 13%-20% of examined households were unable to go to the cinema, theatre, opera, museum, etc. due to financial reasons – less than in 2007 but a little bit more than 2009. Most of restrictions concern the purchase of books – 20.4% of households and visits to museums and galleries at 12.6%. At the same time, the level of interest in attending culture is decreasing. The research from 2009 revealed that over 40% of respondents declared that they do not want to visit museums (in 2011 it was 45.9%, in 2007 – 38.1%) and 5.8% do not wish to buy newspapers (in 2011 it was 5.9%, 2007 – 3.7%).

According to the *Social Diagnosis 2009* most households (almost 76%) assessed that provision for their cultural needs in the previous 2 years had not changed. However, almost 19% of households observed a deterioration of the situation and only 5% stated an improvement in that field. All forms of participation are related to material well-being (income and household equipment) and are correlated to the level of civilisation (number of modern communication tools). Both depend on the level of education of the population. In almost all cases, when the householder has higher education the household has a collection of books of between 100 and 500 volumes. There is growing participation in culture through the Internet, for example 30% read newspapers online in 2009.

According to the *Report on the condition and diversification of urban culture in Poland*, prepared for the Polish Culture Congress 2009, the changes in forms of cultural participation and consumption are very visible. The difference between metropolitan and smaller urban areas is still large. However, the technological and civilisation changes are leading to a universal rejection of traditionally understood institutionalised culture.

There is no regular and complex monitoring of participation in culture at national level apart from the reports of the Central Statistical Office. Also, the data is diversified only for different social groups but not in terms of gender, age or education. There are no surveys monitoring the participation of national minorities or immigrant groups.

8.2.2 Policies and programmes

The 1996 *Law on Museums* stipulates that free admission to the public must be guaranteed one day per week and that reduced tickets must also be made available (the amount to be determined by the museum directors). Museums have developed cultural education programmes for children and youth. A similar educational obligation is in the remit of public theatres, as one of their statutory aims, although it is rarely implemented.

Cultural centres also play a very special role in promoting participation in cultural life. First of all they provide facilities for amateur art activities and help to organise various events. There is also formal co-operation between schools and the cultural centres as part of a cultural education programme.

The "Polish regions in the European cultural space" (co-ordinated by the National Centre for Culture) is a programme inspired by the motto of the European Union - Unity in Diversity. It aims to increase professionalism in the cultural sector and promotion of the cultural potential of Polish regions. Realised since 2003, the programme has evolved together with the expectations of the beneficiaries (employees of cultural institutions, non-governmental organisations and entrepreneurs operating in this sector). The programme's goal for the years 2008-2010 are: strengthening and promoting the cultural potential of Polish regions; stimulation of international cultural cooperation; supporting the development of the cultural sector; promotion of management standards in the cultural institutions; incorporation of culture into socio-economic activities; and active national heritage protection. The enriched web platform of the programme serves as an information source on e.g. cultural profiles of different provinces, studies on directions of interregional cooperation implemented in the national and international environment and important institutions and organisations operating in the sphere of culture in a given region.

The *Academy of Polish Cinema* is a 2 year long course on the history of Polish cinematography at academic level, implemented by the Polish Film Institute in cooperation with the Polish Film Foundation, the Polish Filmmakers Association and the National Film Archive.

The National Film Archive in Warsaw has operated since 1955. Since March 2009, it is a member of Association des Cinémathèques Européennes (ACE) – the European network of

film archives aiming at preservation of European cinematography and security of European film collections. The National Film Archive has its branch in Lodz which is involved in the preservation of the archives of Polish films made between 1945 and 1989.

The Museum of Film Art – "Iluzjon" Cinema is the showpiece of the National Film Archive. Each year it screens about one thousand films representing the entire history of the cinema arranged in thematic and monographic cycles; it also stages many special film reviews together with foreign partners. The Iluzjon / Film Art Museum Section prepares a monthly cinema programme and special reviews featuring the achievements of world and Polish film art.

The Polish Film Institute leads following educational programmes:

- *School Film Library* (see chapter 8.3.2);
- *100 years of Polish cinematography. 1908-2008* – an exhibition and website on the occasion of the 100th anniversary of Polish cinematography organised in cooperation with the Film Museum in Lodz (for more information see the website <http://www.100latpolskiegofilmu.pl/>);
- *Academy of Polish Cinema* (mentioned above); and
- *Polish Film School* – on the occasion of the 50th anniversary of the Polish Film School a virtual movie rental was created.

The Film Museum in Lodz exists since 1976 and aims at collecting, preservation and promotion of Polish film heritage. It also maintains educational and exhibition activities.

The Arthouse Cinemas Network is a programme aimed at disseminating film culture through the introduction of high artistic value films, including educational ones, to distribute in the Arthouse Cinema Network. The goal is to increase the amount of artistically valuable European films, including Polish ones, in our cinema repertoire, and supporting young audience repertoire. The cinemas voluntarily acceding to the Arthouse Cinemas Network commit themselves to grant 50% of their repertoire to European films (20% to Polish films). ACs are also obliged to fulfil the role of film culture dissemination centres. The programme's executor – the National Film Archive – co-finances film distribution costs or the costs of running the ACs.

The promotion of Polish cinematography ensures also the Polish Filmmakers Association. The Association promotes Polish film domestically and abroad, supports talented young filmmakers, and produces debut films (for more information see: <http://www.sfp.org.pl>).

8.3 Arts and cultural education

8.3.1 Institutional overview

The Ministry of Education is responsible for arts education at primary and secondary level. The programme was insufficient, although in 2008 a positive trend was initiated when the Minister of Education introduced new guidelines increasing the number of music and art lessons at schools. The basic school programme is supported by cultural centres and activities of other institutions, which provide their own arts education programmes.

According to the *Report on the arts education system*, prepared for the Polish Culture Congress 2009, there are 354 public art schools and 279 private ones. The public schools are organised / supervised by:

- the Minister of Culture and National Heritage (260 units, 10 527 teachers and 57 130 students); and

- the self-governmental administration at all levels (94 units, 2 640 teachers, 15 524 students).

The first primary and secondary private art schools were created at the beginning of the 1990s. They filled the gap where no public art school existed. Today, 115 of the private schools have public licenses. The private arts education system employs 1 350 teachers and educates 8 200 students.

8.3.2 Arts in schools (curricula etc.)

On 12 March 2008, the Minister of Culture and the Minister of Education signed the agreement on cooperation according to which art classes and music classes return to schools. In the Ministry of Culture and National Heritage, an expert team was created to prepare the programme for these classes. According to the new core curriculum implemented since 1 September 2009, the arts education includes the following subjects: music, art, history of music, history of art, Latin and Antic culture, and cultural knowledge.

According to the report *Music Education in Poland*, music classes are obligatory on the ISCED 1 (unlimited) and ISCED 2 levels. The Ministry of Education defines only the minimum number of hours per 3 years of education in the field of art education, which are: 30 hours of music, 30 hours of art, 60 hours of artistic classes and 60 hours of technical courses. The timetabling of classes and how these subjects are realised depends on the headmaster of the school. The classes can be implemented as regular, weekly classes or as an artistic project. In general, in Poland the amount of hours of artistic education is very low. For example, in IV-VI classes there are 170 hours of music (when in Germany it is 330, in Denmark – 670 and Lichtenstein – 902) and in classes VII-IX, artistic education makes up only 88 hours.

In cooperation with the Polish Film Institute and the National Audiovisual Publishing House, the Ministry of Culture realises the project *School Film Library*. A set of DVDs, with over 50 Polish feature and documentary films, were sent to 14 000 junior high schools and high schools. This is the first time in the history of the Polish system of education that tools to serve film education have been distributed. The programme for music education called the *School Sound Library* is conducted as a web portal aimed at increasing level of music education in Poland and form conscious receivers of culture. The idea of an Internet platform results from a wish to reach as many students as possible, including those from villages and cities with limited access to culture.

Coalition for Film Education

On 19 September 2011, 8 organisations and institutions active in the field of film education – Polish Film Institute, Centre for Civic Education, Warsaw Film School, Generator Foundation, New Horizons Association, Central Film Education Cabinet, Warsaw Centre of Social and Education Innovations and Training, Andrzej Wajda Master School of Film Directing – established a coalition for film education. The agreement aims at increasing access to films – especially in schools and cinemas; developing skills of critical reception and of film art; increasing the role of film as a teaching tool; learning of practical realisation of different film forms; and the training of people working in the field of film education.

8.3.3 Intercultural education

The official Polish educational system does not cover issues related to intercultural dialogue and multiculturalism. However, many smaller-scale initiatives are undertaken in this field (usually by NGOs and independent institutions). In 2002, the group *Wielokulturowo.pl*, which is a part of the *KONTEKST* society, carried out a cycle of

meetings and workshops to sensitise students of particular schools in Warsaw to the issue of intercultural dialogue.

In many respects Poland seems to be a culturally homogenous country. However, the subject of interculturalism has been seriously neglected in national education. Still, being a part of the larger multicultural European community should encourage educational authorities to incorporate such topics in school curricula. Some elements of intercultural education have been introduced into teaching programmes in the regions which have a significant number of students with origins other than Polish. These programmes are mainly based on national and ethnic identity (as defined by law – see chapter 4.2.4) and do not address or draw attention to other aspects such as dialogue with new immigrant groups, actions aimed at combating xenophobia, racism and lack of tolerance, etc.

The question of interculturalism in arts and cultural education is pointedly connected with the issue of mobility. Schools and universities which participate in European programmes like Socrates etc., have made a notable contribution to the process of modernisation of Polish education. Activities concerning multilingualism, tolerance etc., as well as creative actions related to such issues become more and more popular among students from all types of educational institutions. The growing popularity of intercultural activities facilitates and increases the possibilities of gaining financial, technical and content related support from various institutions.

One can observe an increase of interest in intercultural issues among students and teachers.

8.3.4 Higher arts education and professional training

The Ministry of Culture is responsible for arts education at third level. There are 8 music academies, 7 fine arts academies, 3 theatre and film schools and 5 branches or non-resident faculties in eleven Polish cities. In 6 provinces there are no art academies, branches or non-residential faculties. In the academic year 2007/2008, art academies educated 144 041 students (including 241 foreigners). Over half of them studied in the fine art academies. In 2008, there were 2 250 graduates. In addition to the existing public academies, private ones are being established. The European Academy of Arts, opened in 1992, was the first private university level academy in this field.

Examples demonstrating the implementation of the Bologna process in Poland are visible especially on the administrative side of education. Many higher education institutions have modified their systems of evaluating students' work. Since the academic year 2004/2005, university graduates receive special supplements to diplomas which contain detailed information about their education process, exam results, qualifications and also the number of gained ECTS points.

Thanks to the implementation of the Bologna agreement, several institutions have been modernised. One of these is the State Accreditation Committee which monitors and evaluates the quality of teaching in public and private universities.

Other positive impacts of the Bologna process include the increasing mobility of Polish students and many pro-European elements have been added to the curricula of arts and humanities faculties.

Since 1 October 2011, studying conducting, composition and music theory, directing, set design or conservation and restoration of works of art as a second subject is possible without paying fees. Regulations on this issue were obligatory due to the amendment to the *Law on Higher Education* from the 18 March 2011, and apply to full-time students at public universities.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Cultural and arts education, performed outside the school educational system, is based mostly on programmes offered by various cultural institutions. At the state level, the best example is the activity of the National Centre for Culture, which leads multiple educational programmes for children and youth, e.g. "Rhythm" dedicated to dance, music and "TISZ" based on theatrical education. There are also some projects implemented by NGOs, e.g. New Horizons of Film Education led by the New Horizons Association (see: <http://www.nhef.pl/edukacja/artykul.do?id=666>) or The Association of the Creative Initiatives "ę" (see: <http://www.e.org.pl/english.html>).

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

The Ministry of Culture supported folk culture in the framework of the programme "Cultural Heritage". In 2010 Priority 3 "Folk Culture" was aimed at strengthening regional identity, preservation, documentation and transmission of authentic values of traditional culture as well as supporting diverse forms of promotion of folk culture.

Annually, The Minister of Culture awards the prize in the name of Oskar Kolberg to the achievements in the field of folk culture (see chapter 8.1.3).

Since 1999, the curriculum includes "Regional education – cultural heritage in regions" addressed to students of primary, secondary and high schools. The objective is to indicate the need for conscious participation in culture, to preserve local cultural heritage as well as promotion of tolerance for cultural diversity.

Amateur arts

Amateur arts are supported mainly by culture houses, community clubs and NGOs acting locally. The offer is diverse and dependant on the profile of the institution / organisation. Despite the recent changes and attempts to modify the scope and range of activities, most of the public institutions offering amateur arts courses are perceived as anachronic relics of the previous system. Here the NGOs represent a much more modern and demand-oriented attitude.

Folk Culture

Folklore preservation, including traditional arts is associated mostly with rural areas. In many villages the tradition of regional arts is cultivated and more often operates as a local tourist attraction.

The protection, development and promotion of Polish folk culture are also the main aims of the "Cepelia" Polish Art and Craft Foundation operating since 1984. In particular it supports research in the field of art, handicrafts and ethnography; arranges exhibitions, shows, concerts, lectures, conferences; establishes, maintains and supports the activities of the exhibition centres, art galleries and outlets selling works of art and handicraft products; supports the publishing of books, magazines, brochures, etc.; and promotes Polish culture and art abroad.

Folklore in its many forms (from arts and crafts to music and dance) is slowly gaining the interest of younger generations. It is no longer perceived as boring and unoriginal. Initiatives to popularise and re-new folk culture are becoming more common. Numerous design and music events using traditional folk patterns, instruments, tools etc in a modern way are gaining a wider audience every year.

Folk dance

According to the report on folk dance in Poland (2011) prepared for the 1st Congress of Dance by the Institute of Music and Dance, the biggest organisation in Poland active in the field of folk culture and connected with activity of unprofessional folk groups is the Polish Section of the International Council of Folklore Associations, Festivals and Folk Art (*CIOFF – Conseil International des Organisations de Festivals de Folklore et d'Art Traditionnels*). Poland was one of the initiators of this organisation in 1970. It aims at protection of folklore and folk art; fostering international cooperation in the field of preservation and popularisation of folklore and folk art as well as the widest possible inclusion of the younger generation in the implementation of these objectives. CIOFF includes 111 folk dance ensembles, 12 cultural centres and many events concerning folk culture. It associates 145 individual members.

There are two professional folk ensembles in Poland: "Mazowsze" Tadeusz Sygietyński State Folk Song and Dance Ensemble and "Śląsk" Song and Dance Ensemble. The former is in a very good financial situation and owns an extremely modern base, which was recently renovated with the assistance of EU Structural Funds. There are also many amateur folklore groups, 30 student groups, including 18 that are associated in the Polish Academic Folklore Association.

So far a specialisation in folk dance does not exist in any Polish college or university. Until the end of the 1980s students at public music schools could learn Polish musical folklore. Nowadays, this subject is present in 8 public music schools (1 hour per week during over 1 year).

Folk music

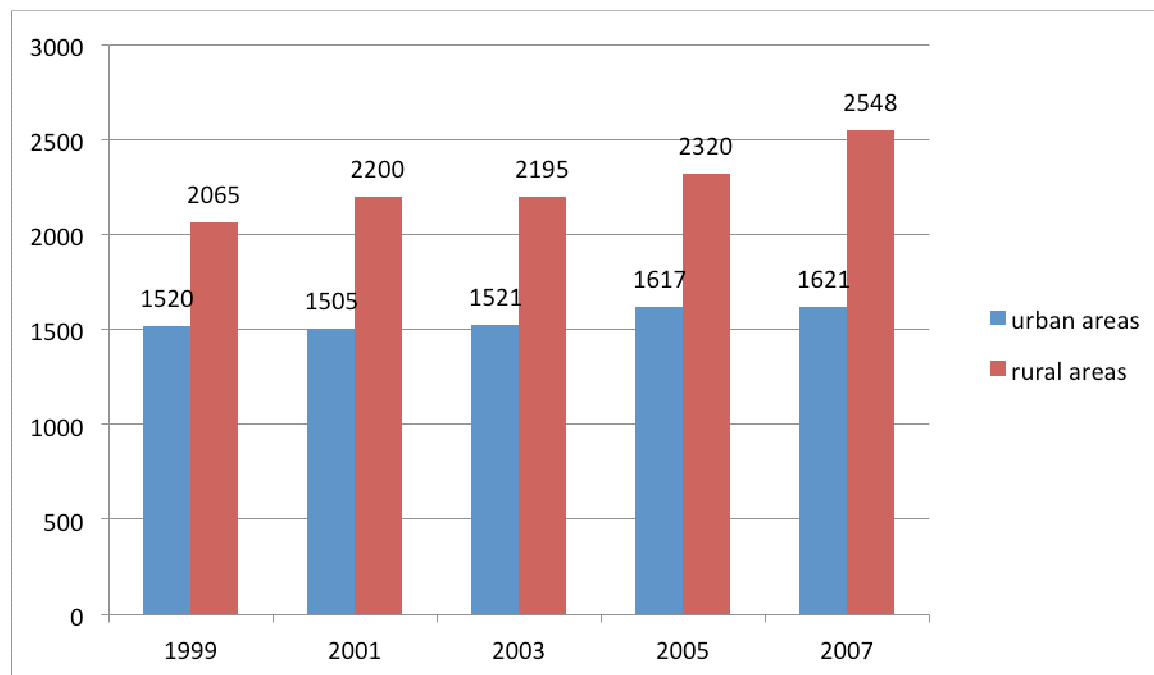
According to the *Report on Polish Music* (2011), due to the engagement of local institutions, regional ensembles and ethnographers, traditional music is still present in rural areas. Folk music is increasingly an inspiration for modern musicians who play it in a traditional way or with jazz, rock or even techno arrangements. The festivals of folk music are becoming more and more popular (e.g. Folk Festival of Polish Radio "Nowa Tradycja – New Tradition"). Data on the number of folk musicians are basic – there is no register on a national level. 164 representatives of folklore (musicians, singers, dancers) and 68 folk ensembles and bands are registered around the country. Since 1999 the Folk Artists Association in Lublin has conducted a national database entitled "Village artistic groups" including 2 000 music ensembles, bands and theatre groups.

8.4.2 Cultural houses and community cultural clubs

Prior to 1989, cultural houses in Poland were leading institutions of the communist cultural politics. It was difficult to find their equivalent in democratic European countries. There were even problems with translating the term itself. No law defines cultural houses. The *Act on Organising and Conducting Cultural Activity* merely states that this is one of the possible forms of organising cultural activity but does not indicate differences or gives a description. However, cultural houses run by state enterprises were dismantled in the free market economy environment because their costs were seen as unjustified. Today, cultural houses and centres are creating a new image for themselves as a shelter for amateur art and various programmes aiming at broadening participation in cultural life, with a special accent put on those parts of the population which are "socially excluded". Together with libraries they are often the only cultural institutions in the Polish suburbs. Their activities are undertaken in co-operation with and financed by local governments, mostly the municipalities and communes.

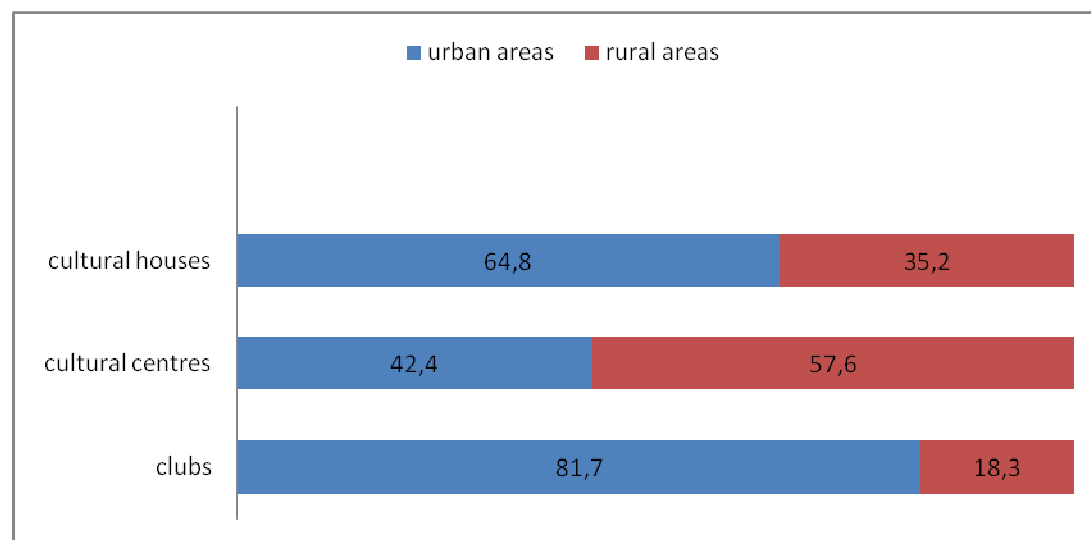
The extent to which cultural houses and community cultural clubs are financed by the government and local administrations is presented in chapter 6.2.3.

Graph 4: Number of cultural houses and centres and community culture clubs, 1999-2007



Source: Central Statistics Office, *Culture in 2008*.

Graph 5: Percentage of cultural houses, cultural centres and community culture clubs in urban and rural areas, 2009



Source: Central Statistics Office information note: *Cultural institutions in Poland in 2009*.

In 2009, 4027 cultural houses, cultural centres and clubs were registered, 142 fewer than in 2007. Over a half are based in rural areas. Altogether, they organised 237 900 events for over 34 million participants (In 2007, there were 214 700 events for over 33.6 million participants). In this number, the bigger share was film screenings (22.3 %). There were less amateur music band performances (18 %) or seminars and meetings (14.7 %). The most popular were performances of professional artists which had over 10 million viewers. Hobby and artistic workshops were organised in 5 200 specialist studios, with the most popular being artistic (28%) and music (25.8%). There were 18 300 amateur artistic groups which involved 287 300 participants, of whom 156 000 were under the age of 15.

Table 15: Activity of cultural houses, clubs and community centres, 2003-2012

| | In general | | | | | Of which in rural areas | | | |
|--------------------------------------|---------------|---------------|---------------|---------------|----------|-------------------------|---------------|---------------|---------------|
| | 2003 | 2005 | 2007 | 2009 | 2012 | 2003 | 2005 | 2007 | 2009 |
| No. of institutions | 3 716 | 3 937 | 4 169 | 4 027 | 3 900 | 2 195 | 2 320 | 2 548 | 2 375 |
| No. of specialist studios | 4 203 | 4 692 | 4 719 | 5 200 | 6 400 | 1 212 | 1 364 | 1 424 | 1 732 |
| No. of events (in thousand) | 208.4 | 208.9 | 214.7 | 237.9 | 195.1 | 65.5 | 58.7 | 57.6 | 63 |
| Event participants (million, per yr) | 30.2 | 32.3 | 33.6 | 34.5 | 31.5 | 6.9 | 7.1 | 7.0 | 7.4 |
| No. of workshops organised | 5 668 | 5 696 | 5 409 | 7 142 | - | 1 142 | 1 114 | 1 380 | 2 032 |
| Workshop participants (per year) | 94 200 | 91 500 | 96 300 | 115 300 | - | 18 400 | 20 500 | 24 000 | 29 000 |
| <i>of which under the age of 15</i> | <i>54 900</i> | <i>47 000</i> | <i>51 200</i> | <i>54 100</i> | <i>-</i> | <i>11 800</i> | <i>12 100</i> | <i>14 300</i> | <i>17 000</i> |
| No. of amateur art instructors | 7 221 | 7 458 | 7 458 | - | - | 1 831 | 1 908 | 2 099 | - |

Source: Central Statistical Office, *Culture in 2008*, information note *Cultural Institutions in Poland in 2009 and Culture in 2012* (GUS).

The activity of cultural houses and centres is at present a hot topic. Their low efficiency and insufficient level of adaptation to contemporary requirements is acknowledged. Several research reports with specific recommendations were published by NGOs.

An important programme has been launched by the National Centre for Culture. The Culture House + (Dom kultury +) aims at creating equal access to culture for the inhabitants of rural areas and improvement of participation in culture. The concept of the programme is to initiate the process of transformation of the existing culture houses into modern local culture centres. The programme consists of 3 priorities: Training, Development and Infrastructure. An important part of the programme is creating the Support Network – an interactive platform of cooperation and exchange for all culture houses. It aims at having development strategies created on the basis of socio-economic-cultural diagnosis of the given municipality or commune; actively animating the cultural life of local communities; creating possibilities for basic but universal cultural education, etc.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Citizens of Culture

Citizens of Culture is an informal and open movement aimed at increasing funds for culture, at least to 1% of the state budget, and changing the rules of management and financing of culture.

The "1% for culture" was first formed as a social postulate in 2009 at the Culture Congress in Cracow. Attention was paid then to the critical condition of readership in Poland and the need to work on including culture and art in the general education programmes, as well as the requirement to change the public media and their financing. Obywatelski Komitet Mediów Publicznych (Citizens Committee for Public Media) was established in order to prepare a social draft of an *Act on Public Media*. Also Obywatelskie Forum Sztuk Wizualnych (Citizens Forum of Visual Art) and Obywatelskie Forum Dostępu do Książki (Citizens Forum of Access to Book) were established.

The main postulates of the Citizens of Culture movement have been formed and included in the Pact for Culture, announced on 11 December 2010. Up to the end of March 2011, the Pact was a subject of social consultations. It was supported by a few hundred Polish artists, culture managers and animators as well as nearly 100 thousand citizens. On 14 May, at noon, in the National Museum, the agreement was signed by the government, represented by the Prime Minister, Donald Tusk, and the Citizens of Culture represented among others by: Agnieszka Holland (film director), Katarzyna Kozyra (artist), Krzysztof Warlikowski (theatre director), Krzysztof Krauze (film director), Piotr Frączak (the Polish National Federation of NGOs) and Jerzy Hausner (economist).

The signing of the Pact was widely commented on by cultural circles and media. It was emphasised that the Pact was the first social agreement between the public authorities and citizens since the August Agreements of 1980. The Prime Minister stated that "The Pact is the triumph of culture over the authorities." According to the Pact the state is obliged to ensure equal access to culture, particularly in towns and villages to prevent cultural exclusion. This requires improvement of cultural competences of the citizens as well as defending the freedom of speech and art. The government obliged itself to make works of art owned by the state accessible to a wide audience and to finance the annual purchase of copyright for especially important works in order to popularise them in the public domain.

On 5 July 2011, the Team of the Pact for Culture was established as an auxiliary body of the Prime Minister. It aims at elaboration of the implementation of the Pact for Culture. The team is conducted by Minister Michał Boni and Beata Chmiel – leader of the Citizens of Culture movement and president of National Museum in Warsaw. The team includes 6 thematic groups: on legislation and procedures, on cultural education and readership, on public media and the public sphere, on equal access to public funds, on reform of cultural institutions and on EU and EEA funds. On 16 October 2012, members of the Team of the Pact for Culture met again. During that meeting programmes and activities already started under the Pact for Culture, and those currently created, were discussed. Citizens of Culture showed that as a result of social actions on behalf of "1% for Culture" and the commitments stated in the Pact for Culture the spending on culture in the state budget increased from 2.47 billion in 2011 to 2.89 billion in 2012. Yet the state budget project for 2013 involves an increase in funding by only 42.5 million. It was agreed, among others, to extend the work of the Standing Committee and Local Government for issues related to culture and cultural education and to establish a Subcommittee on culture. Citizens of Culture also pointed out the need for changing the law concerning the management and financing of culture in Poland. The issue of the law on public media was also raised.

The most controversial statement of the Pact concerned increasing public expenditure on culture to at least 1% of the state budget. Finally the government declared that this level will be achieved in 2015, yet it is unclear how it will be counted (especially in the case of national input to projects realised with the support of EU funds). The only demand that was withdrawn before signing was to constitute the possibility of a 1% tax exemption for legal entities (CIT) for the purpose of supporting cultural activity (a similar mechanism for private persons works already for several years). Instead the government will elaborate a system for encouraging private companies to support culture.

The recent initiative of Citizens of Culture movement is called "Monitor kultury polskich miast" (Monitoring of Culture in Polish Cities). The idea is connected with the ECoC 2016 contest. According to the open letter published on 22 June 2011, the Citizens of Culture established a team to work on monitoring local authorities and supporting residents of cities nominated for the title. It will concern implementation of the projects contained in the bids.

The Pact for Culture became a basis and model for agreements between citizens and local authorities. So far agreements have been signed in Bydgoszcz, Warsaw, Cracow, Lodz, Olsztyn and Poznan also declared they will introduce similar solutions.

For more information see the official website: <http://obywatelektury.pl>

The Council of Non-governmental Culture Organisations

In March 2007, the Minister of Culture and National Heritage established the Council of Non-governmental Culture Organisations. The Council is a consultative and advisory body for the Minister. The Main aims of the Council are to submit proposals and opinions on directions and collaboration forms between the Ministry and the NGOs as well as judgement of legal acts important for NGOs operating in the cultural sector. The Council is also to prepare the proposals for the use of European Funds in the culture sector. However, many NGO workers are disappointed as this body is composed of representatives of big associations representing the interests of particular creative disciplines and artistic unions. Research organisations and innovative non-governmental projects were neglected within the process of the council's establishment. The council's activity can hardly be noticed and no comprehensive information on its actions is presented by the ministerial sources.

Many non-governmental organisations and institutions act for the benefit of local societies. They aim at increasing the level of participation in culture and activation of citizens through raising awareness and knowledge as well as supporting creativity. The examples below are to show the diversity of the actions.

The Association of the Creative Initiatives "e"

The association operates since 2002. It has implemented social projects focused on education and development of youth through art. It is active both in Warsaw and in smaller cities and villages. The association cooperates with citizens, carries out research on cultural institutions (e.g. publication "ZOOM on cultural houses") and initiates debates and discussions. It activates not only young creative people but also seniors and engages in inter-generational dialogue (e.g. project "Seniors in action").

Artnet – integration of cultural organisations

Between 1 September 2008 and 31 December 2009 the Veno's Studio, an enterprise acting in the field of cultural industries, implemented a project of the network of NGOs operating both in urban and rural areas in Śląskie Province. The project was co-funded in the framework of the European Social Fund (Human Capital Programme). It aims at increasing effectiveness of cultural organisations, especially in rural areas, in the field of equal participation in creating local and provincial cultural policy through integration, networking and professionalisation. The local trade coalition was created and connections and exchange of information between organisations were strengthened. NGO employees could benefit from training and counselling in the field of professional management.

Advocacy Groups

There are multiple advocacy groups functioning in Poland, e.g.: Polish Filmmakers' Association; Polish Music Council; Polish Composers' Union; Polish Performing Artists' Union; Polish Visual Artists' Union; Polish Folk Artists' Association; Polish Writers' Union and The Authors' Society. Their main purpose is to associate artists, authors and creators of different professions, to take care of their interests, promote their branches and manage copyright issues etc.

Social Dialogue Commission for Culture in Warsaw

The Social Dialogue Commissions are created by the non-governmental organisations and the City Authorities according to the "Cooperation Programme". The role of the

Commission is to act as an initiative and advisory body for City Authorities as well as opinion making for major legal acts considering the functioning of NGOs, setting up action programme priorities of collaboration between the NGOs and the City and nomination of councils' experts responsible for decisions of grants giving bodies. Participation in the Commission's meetings is open to all NGO representatives.

Department of Proposals – Brainstorming for Warsaw

In the framework of the "Warsaw under Construction" Festival, organised by the Museum of Modern Art in Warsaw, a Department of Proposals has been established – an open session for the inhabitants of Warsaw, where participants can freely present their proposals for the city. Professionals and amateurs, activists and theoreticians, dreamers and engineers, representatives of organisations and unaffiliated enthusiasts are welcome to introduce their ideas. All proposals are considered by the participants of the Festival – including those who have real power to influence the decisions made in the city: journalists and city public servants. Meetings are held every Thursday in the Museum's auditorium.

9. Sources and links

9.1 Key documents on cultural policy

Ilczuk D.: *Rynek pracy artystów i twórców w Polsce. Raport z badań*, Bydgoszcz-Warszawa, 2013, Available at:

http://rynekartystow.pl/userfiles/files/raport_rynek_pracy.pdf

Ilczuk, D.; Nowak, M.: *Culture and Structural Funds in Poland*, Warsaw, 2012, Available at: <http://www.eenc.info/wp-content/uploads/2012/07/DIlczuk-MNowak-Culture-and-the-Structural-Funds-in-Poland.pdf>

Ilczuk, D.: *Ekonomika kultury (Economics of Culture)*, Warsaw: PWN, 2012

The National Strategy for the Development of Culture in 2004-2007. Warsaw: Ministry of Culture, 2004. Available at

http://bip.mkidn.gov.pl/media/docs/Narodowa_Strategia_Rozwoju_Kultury.pdf;

Conference Warsaw Castle April 2003: *Chance for Culture*. Conference Reader prepared for the debate which was held in the Warsaw Castle on the 6th of April 2003.

Ilczuk, D.: *Comparative Analysis of National Development Plan 2007-2013 and National Culture Development Strategy 2004-2013*, Pro Cultura, Warsaw 2005

Ilczuk, D.: *Cultural Citizenship. Cultural Policy and Civil Society in Europe*. Amsterdam: Boekmanstudies, 2001.

Ilczuk, D.: *Polityka kulturalna w społeczeństwie obywatelskim. Cultural Policy in civic society*) Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2002.

Ilczuk, D.; Misiąg, W.: *Finansowanie i organizacja kultury w gospodarce rynkowej. (Financing and culture organisation in free-market system)*Warszawa: IbnGR, 2003.

Ilczuk, D.; Siciński, A.; Wojciechowski, J. S.: *Polityka kulturalna państwa (projekt).(State's cultural policy - project)* Kultura Współczesna, nr 2-3/1999.

Kostyrko, T.; Czerwiński, M. (eds.): *Kultura polska w dekadzie przemian. (Polish culture in changes decade)* Warszawa: Instytut Kultury, 1999.

Ministry of Culture and Art: *The Principles of the Cultural Policy*. Prepared by the Ministry of Culture and Art and adopted by the Council of Ministers, 1993.

Ministry of Culture and National Heritage: *Full-scale Patronage. Cultural Policy of the State in the Years 2005-2006*. Warsaw: Ministry of Culture and National Heritage, 2007.

Ministry of Culture and National Heritage: *The Directions of Cultural Policy of the State / Government*. Warsaw: Ministry of Culture and National Heritage, 1999.

Orzechowski, E.: *Wokół zarządzania kulturą, edukacją, mediami. Pytań sporo, odpowiedzi mało. (Around culture, education, media menagement. Lots of questions, not many answers)* Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 1999.

Reports on culture prepared for the Congress of Polish Culture 2009 available at <http://www.kongreskultury.pl/>;

Reports and information on campaign Culture counts! (Kultura się liczy) available at <http://kulturasieliczy.pl/>

9.2 Key organisations and portals

Cultural policy making bodies

Chancellery of the Prime Minister of the Republic of Poland

<http://www.kprm.gov.pl>

Polish Ministry of Culture and National Heritage

<http://www.mkidn.gov.pl>

Polish Ministry of Foreign Affairs

<http://www.msz.gov.pl>

Polish Parliament

<http://www.sejm.gov.pl>

Professional associations

National Broadcasting Council

<http://www.krrit.gov.pl>

Polish Book Chamber

<http://www.pik.org.pl>

Polish Performing Artists Union

<http://www.zasp.pl>

Polish Visual Artists Union (ZPAP)

<http://www.zpap.org.pl>

The Authors Society (ZAIKS)

<http://www.zaiks.org.pl>

Polish Filmmakers Associations (SFP)

<http://www.sfp.org.pl/>

Union of Polish Architects (SARP)

<http://www.sarp.org.pl/>

Grant-giving bodies

Polish Ministry of Culture and National Heritage

<http://www.mkidn.gov.pl>

Culture Foundation

<http://www.fundacjakultury.pl>

Leopold Kronenberg Banking Foundation

<http://www.kronenberg.org.pl>

Stefan Batory Foundation

<http://www.batory.org.pl/art/>

Media Desk Polska

<http://www.mediadeskpoland.eu/dofinansowania/>

Culture Contact Point

<http://www.program-kultura.eu/>

Children and Youth Foundation

<http://www.peyf.org.pl>

PZU Foundation

<http://www.pzu.pl/?nodeid=559>

Pro Bono Poloniae. J&S Foundation

<http://www.jsprobono.pl/>

Cultural research and statistics

Jagiellonian University, Institute for Public Affairs

<http://www.uj.edu.pl>

National Office of State Archives

<http://www.archiwa.gov.pl>

National Digital Archives (NAC)

<http://www.nac.gov.pl/>

National Cultural Observatory

<http://www.nck.pl/kategoria/342/dofinansowania-2010--obserwatorium-kultury/pr/true>

Central Statistical Office

<http://www.stat.gov.pl/gus>

Klon/Jawor Association

<http://klon.org.pl/>

Pro Cultura Foundation

<http://www.procultura.pl>

Culture / arts portals

Adam Mickiewicz Institute

<http://www.iam.pl>

National Centre for Culture

<http://www.nck.pl>

Polska!Year

<http://www.polskayear.pl/pl/>

Culture.pl Art portal

<http://www.culture.pl/pl/culture/>

Wroclaw - European Capital of Culture 2016

<http://www.wro2016.pl>