

Poland

Short cultural policy profile

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1. Fact and figures

- **Political system:** unitary parliamentary representative democratic republic
- **Official language:** Polish

| | <i>Latest available data</i> | <i>Latest available data minus 5 years</i> |
|---|------------------------------|--|
| <i>Population on January 1st</i> | 37 654 247 (2022) | 37 972 687 (2017) |
| <i>GDP in million EUR</i> | 154 836.3 (2022) | 142 411.4 (2017) |
| <i>GDP per capita in PPS Index (EU27_2020 = 100)</i> | 77% (2021) | 70% (2017) |
| <i>General government expenditure (in % of GDP)</i> | 44,2% (2021) | 41,4% (2017) |
| <i>Public cultural expenditure in million EUR*</i> | 2 691.57 (2021) | 2 265.7 (2017) |
| <i>Public cultural expenditure as % of GDP</i> | 0,51% (2021) | 0,52% (2017) |
| <i>Public cultural expenditure per Capita in EUR*</i> | 74,7 (2021) | 77 (2017) |
| <i>Share of cultural employment of total employment</i> | 3,3% | 3,5% |

*calculation based on EUR exchange rate by NBP (National Bank of Poland), average for 2021, 1 EUR = 4,56 PLN.

Sources:

<https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en

<https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

<https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Kultura i dziedzictwo narodowe w 2021 r.

Kultura w 2017 roku.

2. Cultural policy system

2.1 Objectives

The contemporary cultural policy of the Republic of Poland is an intentional and systematic intervention of central and local governments in the field of culture and its industries. Cultural policy is based on the welfare state model and combines the state's responsibility for fostering cultural development and preserving national heritage with market reality and digital revolution. It can be characterised by a high degree of decentralisation, in which a substantial amount of responsibility for supporting and financing culture lies with local authorities. The whole system provides a guarantee for a relatively stable operation of a high number of public cultural institutions.

Both the goals and principles of the cultural policy in Poland are formulated in accordance with standards established by democratic European states. As with the other EU member states, Poland is free to develop cultural policies in its own way, without the unification of cultural institutions, setting their own goals and determining priorities. Poland implements this autonomy to the full extent, which can be especially observed in the case of assigning new priorities to cultural policies, whose characteristics are strongly determined by the political programme of a ruling party in a given period.

The current goals of Polish cultural policy are:

- Preservation of national and cultural identity;
- Assurance of equal access to culture;
- Promotion of creative output and high-quality cultural goods and services;
- Diversification of the cultural offer, taking into account the variety of social groups.

The current principles of Polish cultural policy are:

- Decentralisation of decision-making processes regarding the organisation and financing of cultural activities;
- Fostering civil society participation in decision-making processes by organising expert panels and initiating public discussions regarding possible solutions for key problems;
- Ensuring the transparency of decision-making processes;
- Poland as a member state of EU is applying the principle of subsidiarity: decisions concerning culture are made by those to whom they pertain. Central authorities cannot make decisions concerning local affairs instead of local governments, unless they have been specifically authorised to do so.

2.2 Main features

After the Fall of Communism in Poland in 1989, culture and its management underwent substantial changes. In the 1990s, the transformation from a planned to a market economy, as well as administrative reforms, have extorted a series of adaptation processes within the cultural sector, many of which could be described as radical in their nature. Even though those processes could not be considered as the result of strategic thinking regarding cultural development, but rather as by-products of the administrative changes that Poland had undergone, they still brought many positive effects.

On the one hand, cultural stakeholders, such as artists, creators, performers and producers or managers, engage freely in the discussion regarding innovative methods of cultural management, cross-sectoral partnerships or the economic importance of culture. They operate and create within various cultural fields and industries, expressing their passion through civic engagement and activities, applying new technologies and constantly developing the third sector in Poland. Drawing examples from international models, they actively search for and utilise diverse financial resources, including EU funding and private donations. On the other hand, the decentralisation of cultural administration allowed all levels of local governments to focus on strategic planning in the area of cultural development.

The central state administration is the main actor, which sets cultural policy objectives and funding principles. The main policy-maker is the Minister of Culture and National Heritage. Nevertheless, other ministers also have the mandate to establish cultural institutions (for example, the Polish Army Museum is subordinated to the Ministry of National Defence).

The main tasks of the Ministry of Culture and National Heritage include:

- The preparation of the draft state budget in part at the Minister's disposal;
- Taking care of the national fields of theatre, music, ballet, opera, stage art, fine arts, literature, museology, folk culture, cultural education, and the amateur art movement, and cultural exchange with foreign countries;
- Issuing opinions on draft legal acts and developing them in terms of formal and legal matters;
- The execution and coordination of the implementation of tasks resulting from government policy on the protection of monuments;
- Initiating activities to maintain and popularise the national and state traditions;
- The care and supervision of artistic education;
- Carrying out tasks in the field of audiovisual policy.

The Ministry of Culture and National Heritage is the founding body and co-owner (with local government units) of 64 cultural institutions. The Minister of Culture and National Heritage also appoints specific cultural institutions that support a given field of culture. These are, for example: the National Institute of Music and Dance, the Book Institute, the Adam Mickiewicz Institute, the Zbigniew Raszewski Theatre Institute, the National Heritage Board of Poland and the Fryderyk Chopin Institute. These institutes conduct regranting and research activities, organise festivals and competitions, cooperate with different stakeholders and international partners, etc.

Each level of local government has a statutory obligation to undertake activities in the area of culture and the protection and care of monuments. The most important element of this obligation is the financing of local government cultural institutions and defining their own cultural policies.

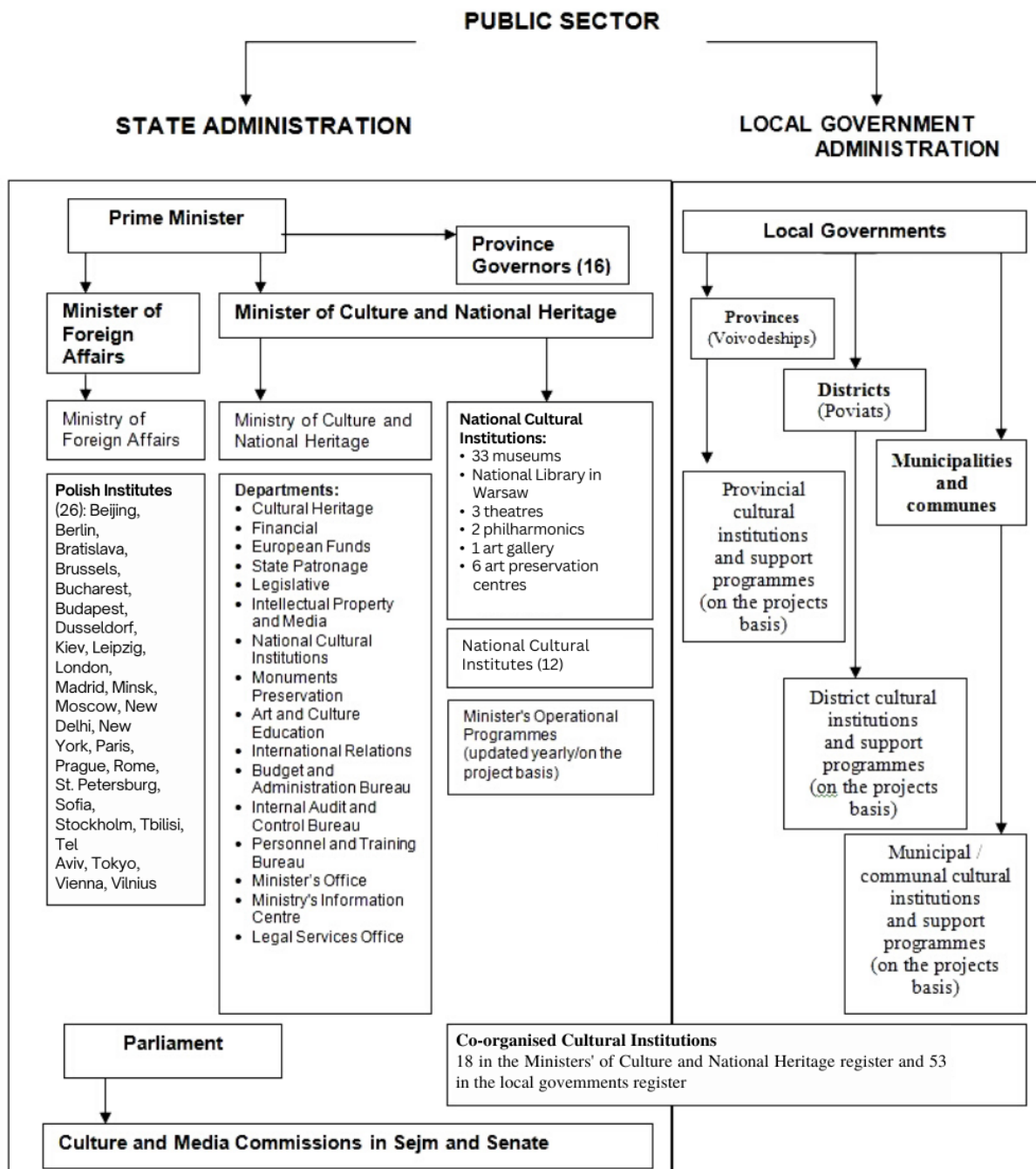
The catalogue of initiatives implemented by local governments is wide, including:

- International cooperation in the field of culture;
- Carrying out tasks and projects supporting cultural phenomena, supporting creativity and cultural potentials, and promoting the culture and national heritage sector;
- Coordinating and organising cultural exchange in cooperation with domestic and foreign regions;
- Supporting tasks carried out by institutions and organisations of the cultural sector and entities acting for the protection of monuments;

- Organising various events, competitions (including grant and prize competitions) and projects.

The most common forms of financing culture by local government units include: subsidies; grants; material or financial assistance; granting patronage; organisation of competitions; public procurement; civic budgets; village council funds; and district funds.

2.3 Governance system: Organisational Organigram



2.4 Historical background for the past 70 years

We can identify two basic periods that characterise the development of Polish cultural policy in the last 75 years. Both are directly linked to the political system implemented in Poland during each period, i.e., the period 1945-1989 was characterised by real socialism and the period from 1989 onwards is characterised by parliamentary democracy and a market economy.

Distinguishing features of the first period include limited sovereignty, a one-party system and a planned economy. Cultural activities were organised under a system characterised by a high level of centralisation, institutionalisation and a monopoly of state property. The decision-making process regarding the development of cultural activities was strongly politicised and the creative arts were subject to political censorship. At the same time, the growth rate of public cultural expenditure was higher than the growth rate of the GDP. 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.

In the beginning of the second period – since 1989 – Poland has undergone a process of political and economic transformations, while the state re-established its new responsibilities of a social nature. Those responsibilities were formulated in the preamble to the Constitution of the Republic of Poland.

The major changes which have taken place in the cultural sector since 1989 revolve around the following principles:

- The implementation of the right of freedom of artistic creation, education and use of cultural assets, as well as to conduct scientific research and announce their results, granted by the Constitution (1997).
- The creation of a new legal framework, allowing to organise and conduct cultural activities within a market economy (Act on Organising and Conducting Cultural Activity of 25 October 1991, with later amendments and annexes; Act of Law on Associations of 7 April 1989, with later amendments and annexes; and a number of other legal solutions).
- Changes in the public responsibilities for culture came in the wake of a more general process of decentralisation of state powers and the subsequent reform of several laws.
- The decentralisation of power of the public administration concerning culture – transferring the majority of cultural institutions from the central

government to local governments, operating at three levels: provincial (Voivodeship), district (Poviat) and municipal/communal (Gmina).

- The privatisation of the majority of cultural industries, previously owned by the central (socialist) state.
- A true eruption of civic organisations in the cultural sector.

3. Current cultural affairs

3.1 Key developments

In 2007, the Polish government was formed by the neoliberal and pro-EU coalition of two political parties, Civic Platform (Platforma Obywatelska) and Polish People's Party (Polskie Stronnictwo Ludowe), which stayed in power until 2015. A noticeable result of this eight-year period was a substantial development of cultural infrastructure, in many cases with the support of EU funding. The priorities were put on investments, cultural education and broadening access to the cultural offer (including readership development and the support for digitalisation programmes). The topic of the socio-economic importance of culture and its industries was widely discussed in the public debate regarding cultural policies. At the same time, the government was reluctant to address several social issues, i.e. the alarming financial and professional situation of artists (the first artists' strike under the slogan 'A day without art' was organised in 2012).

Since 2015, the majority in the lower house of the Polish bicameral parliament is held by the right-wing informal alliance "The United Right" (Zjednoczona Prawica), led by the political party Justice and Law (Prawo i Sprawiedliwość). Piotr Gliński, who also holds a position of a Deputy Prime Minister, had been appointed as the Minister of Culture and National Heritage. The priority framework for Polish cultural policies has been set to foster historically-oriented policies, including the preservation of monuments and the promotion of Polish history and identity (e.g. the launch of a long-term programme for the 100th anniversary of independence, among others). At the same time, the scope of the state's intervention in the field of culture was extended, covering cultural industries such as video games, design and architecture.

An important step for the Polish cultural landscape was taken in 2018, when the National Conference for Culture organised a series of debates in many Polish

cities, inviting representatives of all cultural fields to take part in discussions. These debates had been widely dominated by defining the concept of a “status of a professional artist”. As a result, the Ministry of Culture and National Heritage has undertaken a task to create systemic support for professional artists. The project has been publicly consulted and the final bill shall come into force in the beginning of 2023.

During the public debate, some representatives of the cultural sector accused the Minister of Culture of the interference in the internal affairs of public institutions, such as recruitment decisions and programming (conflicts arose surrounding such institutions as the Museum of the Second World War in Gdansk or the Polish Film Institute in 2017). Another strong criticism concerned the politicisation of the news broadcasted by public television.

The year 2020 and 2021 have been dominated by the difficult situation of cultural industries and artists, caused by the COVID-19 pandemic outbreak. The Ministry of Culture and National Heritage has prepared a multistage programme to support culture.

3.2 Key themes

Years 2020 and 2021 brought Polish culture a great struggle. Global pandemic of COVID-19 had considerable impact on cultural institutions, which had to adapt to completely new form of functioning. For over the year all institutions were unaccessible for visitors, first limited opening in February 2021 brought masses of culture thirsty people, National Museum in Warsaw welcomed 1054 visitors on the opening day. Year 2022 finally allowed Polish cultural infrastructure to thrive. Cinemas, museums, concert halls and theatres were allowed to make their spaces available for full capacities without restrictions. Although Polish culture could back again work in full extent, the new challenges have come very quickly.

On 23.02.2022, the day before outbreak of Russian invasion on Ukraine, Ministry of Culture and National Heritage established Polish Support Center for Culture in Ukraine. The Center coordinates (domestic and foreign) initiatives to save Ukraine's cultural resources. It cooperates with national cultural institutions, museums, state archives and libraries, incl. The National Institute of Polish Cultural Heritage Abroad POLONIKA, the National Institute of Ossoliński, the Cultural Heritage Foundation, the Polish National Foundation, the Government Strategic Reserve Agency, monument conservators and other institutions, and

helps over 100 Ukrainian cultural institutions. In view of the war crimes committed by the Russians in Ukraine, the Minister of Culture, Piotr Gliński, recommended that cultural institutions refrain from any cooperation with representatives of the world of culture of the Russian Federation and from presenting works of Russian culture and Russian artists. On the initiative of the minister of culture and national heritage, the ministers of culture of eight European countries - Poland, Lithuania, Latvia, Estonia, Slovakia, the Czech Republic, Slovenia and Romania, adopted a joint position in which they called for Russia to be subject to full sanctions in the area of culture. Cultural institutions, museums, archives, libraries as well as art schools and academies are actively involved in helping refugees from war-torn Ukraine. Polish Radio stations have also prepared special editions of news services in Ukrainian. In addition, cultural institutions also collect money and the most necessary products and medical supplies.

In 2022, the Government Legislation Center published an updated draft Act on Professional Artists. This is the end of the process of several months of legislative work, including public consultations and inter-ministerial arrangements. The Act civilizes the conditions of artistic work and provides the lowest-earning artists with a minimum of social security in the form of access to social and health insurance. The costs of the proposed solutions do not burden the taxpayer because they will be financed from the proceeds from the so-called reprographic levy and blank media levy (so-called fair culture compensation) paid by manufacturers and importers of electronic equipment. Compensation for fair culture has been in place for many years in most European countries, incl. in Germany, France, Italy and Hungary. During the works on the project, all comments submitted, inter alia, by institutions, trade unions, artists' organizations and private individuals. As part of the consultations, talks were also held with representatives of manufacturers and importers of electronic equipment.

Poland is very prolific producer of popular culture. One of the most prevailing forms of entertainment in Poland is cabaret. Polish "kabaret" is far from dying form of art, it is actually experiencing it's renaissance. Multiple independent televisions broadcast cabaret performances in their prime time. What's more, Poland is home of a very specific musical genre - Disco Polo, born in the 80s and immediately became an extremely mass phenomenon. It gained popularity initially without any media support - only thanks to concerts and distribution of

cassettes produced by small home record companies. The music is very simple, it is created with the help of synthesizers and drum machines, the whole thing is completed by the musicians' specific style of dress and behavior on stage - an attempt to reconcile small-town tastes with global trends in pop culture (mainly with the stage style of boy bands, and then club music and hip-hop).

Numerous film producers recognized around the world come from Poland, their productions were screened at most prestigious film festivals Such as Venice Film Festival or Cannes Film Festival. Most known Polish directors are Andrzej Wajda, Agnieszka Holland, Krzysztof Zanussi or Roman Polański. Poland is also a host of multiple film festivals e.g. New Horizons International Film Festival, Millennium Docs Against Gravity Film Festival or Warsaw Film Festival, which is an A - class event.

Last but not least, Poland is home of most known video game companies, which often dominate foreign markets. Best known Polish game developer is CD-Projekt Red, the company released "The Witcher" game series, based on Andrzej Sapkowski's bestseller fantasy saga. Producer is also responsible for longly awaited "Cyberpunk: 2077" game, which presale already generated profits, though game's fiasco reverberated around the world in 2020. In the end, after many updates, the game is willingly played by millions of people around the world, but it succeeded just in the beginning of 2022. 11 Bit Studio is also important Polish game developer, the company is responsible for world famous "This War of Mine" survival game, showing the struggle of war from civillian perspective. The production is registered in Polish School Reading List¹.

3.3 International Cultural Cooperation

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.

In the framework of co-operation with the Council of Europe, the Polish activity is aimed at the enhancement of the protection of monuments on the international level. This means comprehensive Polish involvement in some

¹ Polish "School Reading List" is a register of obligatory and optional cultural texts such as books, movies, poems etc. that students use in preparation for their matura exam. They are allowed to relate to these texts in State examinations.

important Council of Europe projects: European Heritage Days (since 1999) and HEREIN (since 2000).

The European Union Programme Culture 2000, which Poland joined in 2001, created the possibility for the promotion of Polish culture via multilateral cooperation with cultural organisations from other Member States.

Poland is a member of the 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. They share cultural and intellectual values and common roots of religious traditions which they wish to preserve and further strengthen.

Poland is also a member of Ars Baltica, which was 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. Co-operation between the members is carried out by meetings, exchanges of information and joint projects.

On 1 March 2000, on the basis of a directive issued by the then Minister of Culture and Art, The Adam Mickiewicz Institute was founded. It is a state cultural institution which aims to popularise Polish culture around the world and cooperate on cultural projects with other countries. The goal of the Institute's activity is to promote Poland abroad by popularising the historical and contemporary achievements of Polish culture. It coordinates several programmes promoting Polish culture, e.g. Polska Design, Open Poland or Master Programme.

In 2023, The Institute is starting the Polish Culture in the World programme addressed to artists from all fields of art and creative industries, as well as people involved in the dissemination and promotion of Polish culture. It aims to support individual participation in events outside the country (e.g. in exhibitions, concerts, festivals, tours, music competitions).

4. Cultural Institutions

4.1 Overview

In Poland, cultural institutions are functioning as public, private and non-profit entities. Non-profit organisations in culture are foundations, associations and trade unions. Private cultural institutions operate most often in the cultural and creative sectors. The prevailing majority of Polish cultural institutions are public. The Ministry of Culture and National Heritage, as well as other ministries (e.g. the Ministry of Foreign Affairs or the Ministry of National Defence) and local government units have the right to establish cultural institutions. In most cases, the responsibility to maintain funds for cultural institutions rests with local authorities. Cultural institutions, in accordance with the relevant law, create, popularise and protect culture, i.e. a cultural institution supports and promotes creativity, education and cultural education, cultural activities and initiatives, and finally implements tasks for the protection of monuments. For many (often the most well-known) cultural institutions, state subsidies are the most important or one of the most important sources of funds for statutory purposes and the maintenance of the institution.

Among public institutions, organisations for which the local government is the founding body are in the majority, hence the dominant position of local government expenditure on culture in this type of expenditure on the national scale.

Poland is also a member of the Creative Europe programme which is open to cultural and creative organisations from EU Member States, as well as non-EU countries. As a member country of the EU, Poland benefits from several donations for multiple investments involving the cultural sector. The best example is widely the developed infrastructure of cultural institutions, which were built or modernised within the Operational Programme Infrastructure and Environment in the years 2007 - 2013. As a result, European Funds contributed to raising or upgrading 47 institutions across the country including the Copernicus Science Centre, The Grand Theatre - National Opera, The Stanisław Moniuszko Podlasie Opera and Philharmonic — The European Art Centre in Białystok, the Polish National Radio Symphony Orchestra Concert Hall, and the European Solidarity Centre building in Gdańsk.

Source: <https://www.senat.gov.pl/gfx/senat/pl/senatekspertyzy/5730/plik/oe-319.pdf>

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

| Domain | Cultural Institution (Subdomain) | Public Sector | | Private Sector | |
|--------------------------|---|---------------|---------------|-------------------|-------------------|
| | | Number (2021) | Number (2017) | Number (2021) | Number (2021) |
| Cultural Heritage | <i>Cultural heritage sites (recognised)</i> | 78 712 | 75 188 | - | - |
| | <i>Archaeological sites</i> | 7 808 | 7 747 | - | - |
| Museums | <i>Museum institutions</i> | 662 | 752 | 277 | 197 |
| Archives | <i>Archive institutions</i> | 33 | 33 | | |
| Visual arts | <i>Art galleries / exhibition halls</i> | 198 | 206 | 115 | 135 |
| Performing arts | <i>Scenic and stable spaces for theatre</i> | 160 | 156 | 25 | 31 |
| Libraries | <i>Libraries</i> | 7 693 | 7 953 | 1 378 | 1 521 |
| Audiovisual | <i>Cinemas</i> | 330 | 306 | 197 | 190 |
| | <i>Broadcasting organisations</i> | 19 | 21 | 342 (concessions) | 312 (concessions) |
| Interdisciplinary | <i>Socio-cultural centres / cultural houses</i> | 3 688 | 3 938 | 256 | 292 |
| Others | <i>Paramuseum institutions</i> | 225 | 93 | 121 | 32 |

Sources: Kultura w 2017 roku.

Kultura i dziedzictwo narodowe w 2021 r.

5. Cultural Funding

5.1 Overview

Poland's cultural policy is based on the assumption that public funds are the basic, though not the only source of cultural financing. The adopted system guarantees the relatively stable operation of a certain number of public institutions and programmes, and at the same time delegates the vast majority of responsibilities in this area to local governments.

Applicable rules concerning the culture financing system in Poland after 1989 can be described as follows:

- Public financing dominates over private financing.
- Although the overwhelming share of public funds seems to be a constant tendency, a new way to manage them has developed in recent years. More and more public funds are distributed by local governments.
- The principle of co-financing projects from public and private sources has become more important.
- New forms of financing culture, based on social media, such as crowdfunding, are developing. They are developing alongside, and perhaps even in spite of, financing culture as part of CSR (corporate social responsibility) programmes.
- The development of so-called indirect financing. It is realized by creating a system of solutions, especially all of a fiscal nature, which are or are intended to encourage cultural financing from non-budgetary sources, or they alleviate the sharpness of the rules of the market game (both on the domestic market and internationally) in relation to institutions, organizations, creators and producers of culture.
- State interventionism also concerns commercial cultural activity and occurs primarily in the cultural industries sector, in particular cinematography and the book market.

Public expenditure, i.e. expenditure from the state budget and local government for culture and the protection of national heritage (reduced by subsidies and subsidies from the state budget for local governments and transfers between local government units) in 2021 increased by 5.1% compared to previous year, and amounted to PLN 12,274.4 million, which in relation to GDP accounted to

0.51% (in the previous year - PLN 11,679.8 million and 0.50%). Expenditure from the state budget amounted to PLN 2,925.4 million.

Source: <https://www.senat.gov.pl/gfx/senat/pl/senatekspertyzy/5730/plik/oe-319.pdf>

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in EUR, 2021/2016

| Level of government | Total cultural expenditure in 2021 | | | Total cultural expenditure in 2017 | | |
|---------------------|------------------------------------|----------------|------------------|------------------------------------|----------------|------------------|
| | In million PLN | In mln EUR* | % share of total | In million PLN | In mln EUR* | % share of total |
| State | 2 925.4 | 641.5 | 23.8% | 2 923.6** | 641.1 | 28.3% |
| Voivoidships | 1 925.9 | 422.3 | 15.7% | 1 392.7 | 305.4 | 13.5% |
| Municipal | 4 319.2 | 947.2 | 35.2% | 3 388.5 | 74.2 | 32.8% |
| District | 140.2 | 30.7 | 1.1% | 118.5 | 26 | 1.1% |
| Metropolises | 2 963.6 | 649.9 | 24.1% | 2 511.3 | 550.7 | 24.3% |
| Total | 12 274.4 | 2 691.7 | 100% | 10 331.6 | 2 265.7 | 100% |

*calculation based on EUR exchange rate by NBP (National Bank of Poland), annual average in 2021, 1 EUR = 4,56 PLN.

**based on own calculations

Source: Kultura i dziedzictwo narodowe w 2021 r.

Kultura w 2017 roku.

Own calculations

5.3 Public cultural expenditure per sector

Table 3: Public cultural expenditure by sector, in EUR, 2021/2016

| <i>Field / Domain</i> | Total cultural expenditure in 2021 | | | Total cultural expenditure in 2017 | | |
|--|---|------------------------|-----------------------------|---|------------------------|-----------------------------|
| | In million PLN | In mln EUR* | % share of total | In million PLN | In mln EUR* | % share of total |
| <i>Museums</i> | 865.9 | 189.9 | 29.6% | 558.4 | 122.4 | 19.1% |
| <i>Centres of Culture and Art</i> | 275 | 60.3 | 9.4% | 210.5 | 46.1 | 7.2% |
| <i>Protection of Historical Monuments</i> | 239.9 | 53.3 | 8.2% | 263.1 | 57.7 | 9% |
| <i>Theatres</i> | 196 | 43 | 6.7% | 178.3 | 39.1 | 6.1% |
| <i>Archives</i> | 225.2 | 49.4 | 7.7% | - | - | - |
| <i>Libraries</i> | 117 | 25.6 | 4% | - | - | - |
| <i>Philharmonics, orchestras and choirs</i> | 108.2 | 23.7 | 3.7% | - | - | - |
| <i>Radio and Television activities</i> | 64.3 | 14.1 | 2.2% | 880 | 193 | 30.1% |
| <i>Others</i> | 827.9 | 181.5 | 28.3% | - | - | - |
| <i>TOTAL</i> | 2 925.4 | 641.5 | 100% | 2 923.6* | 641.1 | 100% |

*calculation based on EUR exchange rate by NBP (National Bank of Poland) annual average in 2021, 1 EUR = 4,56 PLN.

Source: Kultura i dziedzictwo narodowe w 2021 r.
Kultura w 2017 roku.
Own calculations.

Table 4: Public cultural expenditure on local government level

| <i>Field / Domain</i> | Total cultural expenditure in 2021 | | | Total cultural expenditure in 2017 | | |
|---|---|--------------------|-------------------------|---|--------------------|-------------------------|
| | In million PLN | In mln EUR* | % share of total | In million PLN | In mln EUR* | % share of total |
| Cultural centres and establishments | 2 814 | 611.1 | 30.1% | 2 215.6 | 485.8 | 30.9% |
| Libraries | 1 710.9 | 375.2 | 18.3% | 1 391 | 305 | 19.4% |
| Museums | 1 196.7 | 262.4 | 12.8% | 874.8 | 191.8 | 12.2% |
| Theatres | 953.6 | 209.1 | 10.2% | 752.9 | 165.1 | 10.5% |
| Protection of Historical Monuments | 504.8 | 110.7 | 5.4% | - | - | - |
| Centres of Culture and Art | 317.8 | 69.7 | 3.4% | - | - | - |
| Philharmonics, orchestras and choirs | 308.5 | 67.6 | 3.3% | - | - | - |
| Others | 1 523.9 | 334.2 | 16.3% | - | - | - |
| TOTAL | 9 349.0 | 2 050.2 | 100% | 7 170.3 | 1 572.4 | 100% |

*calculation based on EUR exchange rate by NBP (National Bank of Poland) annual average in 2021, 1 EUR = 4,56 PLN.

Source: Kultura i dziedzictwo narodowe w 2021 r.

Kultura w 2017 roku.

Own calculations.

6. Legislation on culture

6.1 Overview of national cultural legislation

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). The Amendment Act on Conducting and Organising of Cultural Activity was signed by President Bronisław Komorowski in September 2011. This law entered into force on 1 January 2012. It contains two basic theses on the activity of cultural institutions: patronage in culture is an inalienable responsibility of the state and 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.

This 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.

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 because a decrease in public funds in the following one).

6.2 Overview of international cultural legislation

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 other public or private institutions and organisations such as the Adam Mickiewicz Institute, 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. Co-operation is also undertaken through Polish embassies and (cultural and science) attachés, and the departments of the Polish Academy of Science in Berlin, Paris, Rome and Vienna.

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.

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