



N C K

2020

**POLISH
CULTURE
YEARBOOK**

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INTRODUCTION

Minister of Culture, National Heritage and Sport

For the past months, the world has been functioning in the rhythm of the SARS-CoV-2 pandemic. For safety reasons and out of concern for human health and life, many activities have been moved to the Internet and work is being performed online, while some institutions and service providers have either limited or temporarily suspended their operations. Since 12 March 2020, the latter has also applied to cultural institutions, schools and universities¹. On 20 March 2020, a state of epidemic was announced in Poland². Consequently, cultural institutions and art schools of higher education had to quickly implement solutions to ensure their ability to operate in the new reality.

Since March 2020, the cultural sector has continued to adapt to the new situation on an ongoing basis, confronting unforeseen circumstances and challenges. Since the outbreak of the pandemic we have implemented activities to support Polish culture 'here and now',

- 1 Journal of Laws 2020, item 403, Regulation of 11 March 2020 of the Minister of Culture and National Heritage on the temporarily reduced operation of art schools of higher education related to preventing, counteracting and combating COVID-19.
- 2 Journal of Laws 2020, item 491, Regulation of 20 March 2020 of the Minister of Health on announcing a state of epidemic in the Republic of Poland.

using methods and measures most appropriate at any given moment. With many institutions forced to suspend their operations, we have concentrated on providing financial support to the cultural sector and ensuring access to culture. All my decisions have been focused on implementing effective solutions in this area.

On 31 March 2020, the Anti-Crisis Shield³ came into force, with solutions dedicated to various sectors as part of the Polish government's economic policy. Support for culture constitutes an important element of the Anti-Crisis Shield. One of the first tools addressed to our community – and also the largest programme of the Minister of Culture at that time – was 'Kultura w sieci' [Culture Online]. As the managing authority in charge of the programme's grant component, with a budget of PLN 60 million, the National Centre for Culture was responsible for the distribution – through grant competitions – of funds among applicants struggling due to pandemic restrictions. Support was provided to projects which promote cultural heritage, enhance the presence of culture in social life, and make cultural resources available via the Internet. A total of PLN 20 million was allocated to individuals in the form of three-month scholarships.

Since the beginning of the pandemic, the Ministry of Culture and National Heritage has implemented activities aimed at ensuring multi-faceted and comprehensive support for the artistic community to a record amount of over PLN 6 billion, i.e. more than the equivalent of the annual state expenditure on culture. This support not only included the components of the subsequent Anti-Crisis Shields addressed to cultural institutions and culture professionals (e.g. grants, allowances for maintaining jobs, idle time benefits, exemption from social security contributions, loans, mortgage holidays, etc.), but also new programmes of the Ministry of Culture and National Heritage as well as legal changes prepared by the Ministry. Programmes were developed to make art accessible online, while people were encouraged to participate in online concerts, meetings, museum tours and exhibitions. We also wanted to provide direct financial support to cultural institutions, and offer scholarships and allowances to artists in a difficult financial situation due to the pandemic.

- 3 Act of 31 March 2020 amending the Act on specific solutions related to preventing, counteracting and combating COVID-19 and other infectious diseases, as well as emergencies caused by them, and certain other acts.

In August 2020, the Culture Support Fund was established with a budget of PLN 400 million as yet another element of the government's support for the artistic community. Local government artistic institutions, non-governmental organisations (NGOs) and entrepreneurs operating in the fields of theatre, music, dance and the concert industry could apply for these funds to compensate for income lost due to the epidemic.

Among the entities particularly affected by the coronavirus pandemic were also NGOs. As Chairman of the Public Benefit Committee, and therefore the person responsible for cooperation between government administration and civil society, together with other members of the government I implemented protective mechanisms and support instruments for the third sector. A special ad hoc subsidy programme for NGOs was also launched at the National Freedom Institute. Its budget has already been increased three times due to the scale of needs reported by the third sector.

All actions aimed at minimising the effects of the pandemic were consulted with the interested parties. We try to meet these unprecedented challenges on a daily basis – together and through dialogue.

I have no doubt that the entire milieu of Polish culture has stepped up to the challenge, taking a range of crucial actions to care for both sector employees and culture users. I am aware that the pandemic has left its mark on the way in which cultural institutions operate, their daily work and their internal processes. It has been a difficult experience for us all. We seek to counteract its negative effects as much as possible. All available resources and actions have been engaged to support Polish culture.

It needs to be highlighted that the pandemic has required non-standard actions to be taken, and has triggered new ideas and solutions in the cultural sector. Many innovative projects were developed in 2020. In the first quarter, institutions intensified their digitisation efforts. As a result, numerous broadcasts, programmes and performances were made available online and via electronic media. Artists turned to social media, creating a virtual space for sharing culture on a large scale. The state of epidemic has provided an impulse for changes in the operating models of cultural institutions and in how the cultural offer is communicated.

The fifth edition of the Polish Culture Yearbook is not only a compendium of up-to-date information, or an annual documentation of action taken to support culture. The articles presented here may be perceived as

signposts for culture professionals and a projection of the future of Polish culture. The co-authors of the Yearbook encourage readers to reflect both on the factors that have foreshadowed changes in the cultural sector, and on possible scenarios for the development of Polish culture after the pandemic.

Prof. Piotr Gliński

Deputy Prime Minister, Minister of Culture, National Heritage and Sport

BEYOND THE PANDEMIC. ABOUT THE CULTURAL SECTOR IN 2020

Director of the National Centre for Culture Poland

2020 was a year of anniversaries of many important events: the 100th anniversary of the Battle of Warsaw, the 100th anniversary of the birth of Saint John Paul II, and the 40th anniversary of the Solidarity movement. However, it will undoubtedly go down in the annals of Polish, European and global history for an entirely different reason. The emergence and spread of the SARS-CoV-2 virus has left its mark on nearly every aspect of our lives, including culture. An immediate response from the Polish authorities, local government, enterprises and citizens made it possible to partially reduce the negative consequences of the pandemic, which – at the time of writing this article – continues to pose a significant threat, considerably limiting our everyday activities.

In mid-March 2020, most cultural institutions in Poland had to close to visitors. Most continued their activity by working in remote and hybrid modes, with the majority of activities taking place online, only to partially resume their stationary operations and direct contact with the public in the middle of the year. They were also subject to sanitary restrictions, both in the organisation and implementation of cultural tasks and projects in compliance with the guidelines of the Ministry of Culture and National Heritage and its institutions, including the National Centre for Culture. My intuition tells me that in the future these documents, alongside many other materials created on a current basis, may contribute to scientific

research, while also offering an insight into the specific reality of the cultural sector in 2020.

Naturally, it is difficult to predict what consequences, particularly medium- and long-term, this situation will have for the Polish cultural sector (and not only Polish, as culture is a system of interconnected vessels). Marian Golka once said that typically 'changes do not have one clear end as they are a process that keeps continuing, only at a different pace and on a different course (...) What at one stage is interpreted as a result will cause further changes at another. The process of social and cultural life is namely a series of forever entangled cause and effect relationships'¹. However, we do not need to be able to predict the future to understand that the already visible consequences of SARS-CoV-2 will have an impact on our functioning, social habits, economic conditions and, of course, on culture.

Sociology offers many tools that allow us to (re)interpret emerging social facts. In terms of culture, it is necessary to adopt a broader point of view and – in the spirit of neo-functionalism – analyse its role in maintaining and shaping order. Culture can be understood not only as the end result of social actions, but also as a 'toolkit' containing instruments (motivation, patterns, strategies, etc.) necessary to take such actions². In other words, in our dynamically changing socio-institutional environment (a definition that undoubtedly corresponds to the circumstances triggered by the COVID-19 pandemic), culture should be understood not only as passive consumption of the cultural offer (albeit limited and partially moved to the Internet) supplied by institutions and individuals. Consequently, culture should become – more than ever before – a resource that will allow us to rise above current limits and start changing reality. In this context, the unusual situation that started in early 2020 can also be seen as an opportunity for us to go beyond our well-known and deeply internalised behaviour patterns.

Literature and journalism sometimes place nature and culture as if in opposition to each other. However, this seems to be an oversimplification. Interesting cognitive consequences arise from the more dialectic proposal

- 1 M. Golka, *Socjologia kultury* [Sociology of culture], Scholar, Warsaw 2013, pp. 294-295.
- 2 J.R. Hall, M.J. Neitz, M. Battani, *Sociology on Culture*, Routledge, London-New York 2003, p. 246.

by Trevor Hogan, Divya Anand and Kirsten Henderson, who say that ‘nature is fate, culture is destiny’³. While in 2020 the former part of this statement resonated much more strongly, the texts presented in this Yearbook show that cultural institutions and culture professionals have been consistent in pursuing destiny, not so much in ignoring as in trying to understand and overcome the unfavourable circumstances. The same authors argue that ‘We experience nature but our senses are mediated by our own languages, social imaginaries, and technologies. For humans, nature is cultural and not only in ways of our choosing. It can be said that it is in our human nature to be cultural’⁴. Thus, diseases and pandemics become social and cultural facts. We perceive and try to understand them with familiar cultural codes, while at the same time looking for ways to operate effectively in a new dynamic reality.

These ideas seem to reflect the attitude of many Polish cultural institutions reinterpreting the constantly changing social reality on a current basis as they search for ways to continue their operations and reach both current and new users. Examples of such activities are discussed in the following sections of the Polish Culture Yearbook 2020.

The same assumptions also lay at the foundation of many activities undertaken by the National Centre for Culture. Rather than being a passive observer, we decided to take action by launching a number of initiatives, organising numerous events ourselves and offering effective support to others. In this context, it is certainly worth mentioning our involvement in the implementation of the grant component of the ‘Culture Online’ programme discussed below in the article by the Grant Programmes Department. In 2020, the Centre also intensified its training (see the article by the Training and Professionalisation Department) and research activity (see the article by the Research and Analysis Department in the ‘Varia’ section about a study conducted on directors of community centres during the lockdown).

The Polish Culture Yearbook 2020 consists of five parts. The first section contains texts describing Poland’s cultural policy during the pandemic. The second reveals how individual cultural institutions reacted

3 T. Hogan, D. Anand, K. Henderson, *Environment and culture*, [in:] J.R. Hall, L. Grindstaff, M.Ch. Lo, *Handbook of Cultural Sociology*, Routledge, London–New York 2012, p. 337.

4 Ibidem.

to the changing reality. The following sections present, inter alia, statistical studies that show how creative industries and the media image of Polish culture functioned during the pandemic. Traditionally, the Yearbook closes with the 'Varia' section, which includes selected results from current research projects conducted by the National Centre for Culture.

2020 has not been an easy year for the Polish cultural sector. Unexpectedly, the first quarter dramatically reorganised our plans and priorities. We spent the subsequent months searching, sometimes anew, for a form and content to ensure the most efficient mode of functioning. Despite current difficulties, our search may bring many benefits for Polish culture.

Last but not least, I would like to thank the authors who contributed their articles to the Polish Culture Yearbook 2020. I would also like to ask readers to think beyond the pandemic and, as they read the texts presented below, focus on the innovative and interesting solutions implemented in Polish cultural institutions in these unusual times.

I hope you will find this Polish Culture Yearbook inspiring.

Prof. Rafał Wiśniewski

Director of the National Centre for Culture Poland

1.



CULTURAL POLICY DURING THE PANDEMIC

ASSISTANCE TO CULTURE DURING THE PANDEMIC

Information Centre
of the Ministry of Culture and National Heritage

Since March 2020, i.e. since the beginning of the epidemic emergency in Poland, Deputy Prime Minister and Minister of Culture and National Heritage Piotr Gliński (from 6 October 2020 Minister of Culture, National Heritage and Sport) has participated in the work of the Government Crisis Management Team. A number of solutions have been developed and implemented to support Polish authors and artists, employees of the cultural sector, companies and NGOs dealing with culture after they were forced to either discontinue or limit their operations due to the epidemic. The total value of aid for the cultural sector between March and November 2020 was estimated at approximately PLN 6 billion, and thus exceeded the annual state expenditure on culture.

THE ANTI-CRISIS SHIELD

Ten days after the closure of cultural institutions¹, i.e. on 22 March, the

- 1 The first preventive measures to reduce the potential epidemiological risk due to SARS-CoV-2 were implemented on 6 March 2020. Six days later, on 12 March 2020, the Government Crisis Management Team decided to 'temporarily close cultural institutions, philharmonic halls, opera and operetta houses, theatres, museums, cinemas, cultural establishments, libraries, art galleries as well as schools, universities and institutions of art education'.

Ministry of Culture and National Heritage presented its plans regarding aid for the cultural sector under the first Anti-Crisis Shield². In the subsequent months, five acts were passed which contained provisions on various forms of support for culture in Poland³.

The involvement of the Ministry of Culture and National Heritage in the work on the Anti-Crisis Shield guaranteed that the specificity of work in the cultural sector was taken into account. The support was addressed to a wide group of recipients such as:

- Enterprises engaged in cultural activities;
- Sole traders in the cultural sector;
- Persons employed on civil law contracts;
- State and local government cultural institutions;
- NGOs.

All indicated entities were taken into account in the Anti-Crisis Shield solutions.

Entrepreneurs could avail themselves of: state support covering 40% of employees' remunerations up to the average salary in Poland; subsidies for partial costs of remunerations and social insurance contributions, exemption from social security contributions, working capital loans, reduced interest rate loans, low-interest loans for micro-entrepreneurs up to PLN 5 000, mortgage holidays, cancellation of tax arrears, exemptions from local taxes, idle time benefits for sole traders to

- 2 Full name: Act of 31 March 2020 amending the Act on specific solutions related to preventing, counteracting and combating COVID-19 and other infectious diseases, as well as emergencies caused by them, and certain other acts.
- 3 Anti-Crisis Shield 2.0: Act of 16 April 2020 on specific support instruments related to the spread of the SARS-CoV-2 virus; Anti-Crisis Shield 3.0: Act of 14 May 2020 amending certain acts regarding protective measures implemented in connection with the spread of the SARS-CoV-2 virus; Anti-Crisis Shield 4.0: Act of 19 June 2020 on interest payments for bank loans granted to entrepreneurs affected by the COVID-19 consequences and on simplified proceedings for the approval of an arrangement in connection with COVID-19; Anti-Crisis Shield 5.0: Act of 14 August 2020 amending the Act on specific solutions related to preventing, counteracting and combating COVID-19 and other infectious diseases, as well as emergencies caused by them, and certain other acts. Another edition of the Anti-Crisis Shield is expected to be implemented due to the second wave of the epidemic.

the amount of PLN 2 080 or PLN 1 300, etc. In terms of selected support solutions, NGOs – including those operating in the cultural sector – were treated on a par with entrepreneurs.

People who are self-employed or work on a contract of mandate or a contract for a specific task became eligible for the idle time benefit, i.e. an allowance of up to 80% of the minimum remuneration.

Cultural institutions – both state and local government ones – could apply for financial support from the Guaranteed Employee Benefits Fund for the remunerations of employees affected by the economic downtime or reduced working hours due to the epidemic.

The Anti-Crisis Shield adopted by the government allowed institutions and enterprises operating, inter alia, in the field of culture to issue vouchers for undelivered services to be used at a later time.

In order to meet the expectations of the film industry, the Anti-Crisis Shield contains provisions on changing the formal definition of a film, opening the way for films to have their premieres not only in the cinema. The application procedure for film production funding was simplified, both with respect to grants from the Polish Film Institute and the mechanism of financial incentives for audio-visual production, for which PLN 100 million was planned in 2020. Cinemas were released from the obligation to report data to the Polish Film Institute.

Special support was also provided from the Guaranteed Employee Benefits Fund to co-finance the remunerations of guardians of Historical Monuments and World Heritage Sites.

With the adoption of a special act, the Minister was able to announce a new grant and scholarship programme of the Ministry of Culture and National Heritage, ‘Culture Online’, which is discussed in the articles presented below.

THE CULTURE SUPPORT FUND

In October 2020, a new support tool, the Culture Support Fund, was announced. It was yet another form of financial assistance from the Polish government dedicated to the cultural sector. A total of PLN 400 million was allocated to local government art institutions, NGOs and entrepreneurs conducting cultural activities in the field of theatre, music and dance, including technical support services. The purpose of the Fund was to ensure stability in the operation of these institutions and maintain current employment

rates in the cultural sector. Income compensation was offered for revenues lost due to the epidemic between 12 March and 30 December 2020.

THE MINISTER'S DIRECT SUPPORT FOR THE CULTURAL SECTOR

The Ministry of Culture – together with its expert groups and anti-crisis teams – developed additional support solutions for the cultural sector during the pandemic. Various forms of assistance complementing the Anti-Crisis Shield were addressed to cultural institutions, authors and artists, as well as entrepreneurs and other entities in the cultural sector.

Despite the closure of many cultural institutions, the subsidies and financing of institutions managed or co-managed by the Minister of Culture – currently over 100 museum and art institutions all over Poland – remained unchanged. Moreover, additional subsidies were granted to reduce the negative economic and social effects of COVID-19 – a total of PLN 140 million for the current activities of institutions supervised by the Minister.

Under the 'Culture Online' grant and scholarship programme, funds were allocated for changes in the form of disseminating creative activities or presenting their effects via electronic channels of communication, primarily the Internet. The total budget of the programme eventually amounted to PLN 80 million, which makes it the Ministry's largest grant programme so far. Overall, support was provided to 1 182 institutional projects and 2 223 individual projects.

Moreover, since the very beginning of the epidemic, authors and artists in a difficult financial situation have been able to apply for social assistance under the Promotion of Culture Fund. The Minister of Culture, National Heritage and Sport succeeded in increasing the funds allocated for this purpose – the Fund's budget was raised from the planned PLN 500 000 to almost PLN 45 million, with nearly 11 000 allowances paid out for a total of approximately PLN 20 million (as of November 2020).

The funding for the Minister's annual programmes in which the appeal process was still pending was increased by PLN 55 million. In addition, the programme regulations were amended to facilitate the implementation and settlement of projects conducted in the specific situation of the epidemic in Poland.

During the pandemic, the Minister presented the interpretation of art. 31a, section 1 of the Act of 25 October 1991 on organising and conducting

cultural activity, according to which, in conditions of limited live public performances, additional remunerations can be paid to artists for their 'substitute' work performed outside their institution.

The pool of artistic scholarships and scholarships for the promotion of culture in 2020 was increased from PLN 1.5 to 6.5 million, with scholarships granted to nearly 350 authors.

BGK loan guarantees were made available to entrepreneurs in the sector of small and medium-sized enterprises (SMEs) who operate in the creative industries or the cultural sector and implement or intend to implement a project in these sectors. A total of PLN 500 million was secured to be distributed.

The Ministry's support also concerned the dissemination of cultural resources. From March 2020, the Ministry of Culture and National Heritage promoted a special space for artists on the Internet dedicated to presenting and disseminating artistic achievements online, as well as obtaining grants from private persons.

In addition, the Minister submitted a request to the European Commission (EC) for the introduction of a 0% VAT rate on books in Poland.

THE ACTIVITY OF EXPERT AND ANTI-CRISIS TEAMS

The Minister of Culture was in contact with expert and anti-crisis teams to diagnose problems in the cultural sector during the epidemic and improve communication with the community of artists and authors.

On 28 April 2020, an online meeting of the Anti-Crisis Team at the Ministry of Culture and National Heritage was held, during which support measures for the cultural sector were presented and work was announced on a guide to aid instruments⁴ prepared for culture professionals by the government, local government, organisations associating artists and other entities.

On 20 May 2020, the first session of the Anti-Crisis Team for the Book Market at the Ministry of Culture and National Heritage took place. The purpose of the meeting was to discuss the demands of book market actors and support options.

Established by the Zbigniew Raszewski Theatre Institute, the Expert Team for the situation in theatres during the pandemic launched its work

4 Such a guide was prepared and published in electronic form at: mkidn.gov.pl.

on 28 May 2020. As a result, solutions were developed enabling assistance from the Culture Support Fund.

JOINT DECLARATION BY THE MINISTERS OF CULTURE FROM THE EUROPEAN UNION MEMBER STATES

On 4 May 2020, the ministers of culture and media from 26 Member States of the European Union (EU) signed a declaration⁵ in which, responding to the crisis caused by the coronavirus pandemic, they committed to take further efforts to improve the situation of the cultural sector and creative industries.

INFORMATION ACTIVITIES OF THE MINISTRY'S INFORMATION CENTRE

The Information Centre of the Ministry of Culture and National Heritage pursues the Ministry's information and promotion policy. It disseminates knowledge about the activities undertaken by the Minister of Culture, is involved in the process of making public information available, administers the Ministry's website, and organises campaigns and actions to promote its activities.

Between March and November 2020, the Information Centre published over 120 communications on activities and support in the cultural sector in connection with the state of epidemic in Poland. About 20 newsletters with information on the pandemic and assistance for culture professionals were sent out, each to approximately 1 000 recipients. In the same period, the Ministry of Culture and National Heritage responded to about 100 parliamentary questions and one senatorial statement. Deputy Prime Minister and Minister of Culture, National Heritage and Sport Piotr Gliński gave some 40 interviews and statements to television and radio stations, online portals and the press regarding support for the cultural sector.

5 The full name of the declaration: Declaration by the Ministers of Culture and Media of Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden on culture in times of COVID-19 crisis.

In addition, the Information Centre published on the Ministry's website (www.mkidn.gov.pl) a guide to aid instruments for culture, which collects information about the assistance provided under the government's Anti-Crisis Shield, as well as support measures of the Minister of Culture, National Heritage and Sport, industry and community organisations, local government, the EU, banks, foundations and art schools of higher education.

Guidelines for cultural institutions were also presented on the Ministry's website to support directors of cultural institutions and other entities in preparing for their reopening after the first wave of the pandemic, subject to specific sanitary regulations.

In 2020, during the pandemic, many cultural institutions moved their activities to the Internet. From 17 March 2020, as part of the 'Stay at Home – Art Will Come to You' campaign, cultural institutions managed or co-managed by the Ministry of Culture and National Heritage, and in time also those managed by local government, presented a wide cultural offer to users via the Internet. The Information Centre shared information about the offer of the 'Culture Online' programme available on the Ministry's website (www.gov.pl/web/kultura/kws). Information about this programme was also disseminated through the Ministry's social media outlets.

The Ministry published several hundred posts on social media; consequently, the number of total views of the Ministry's profile increased from 906 000 in February to over 2 million in March 2020, while the number of followers grew from 415 in February to 2 494 in March 2020. The Ministry launched a separate Facebook profile where it presents projects implemented under the 'Culture Online' programme.

THE STATE OF THE CULTURAL SECTOR IN 2015–2020

Analysing the support for the cultural sector in the past five years, one can notice that this sector has been systematically gaining in significance in Polish politics. In 2015–2020, state expenditure on culture increased by 45% from PLN 3.6 billion to PLN 5.25 billion annually. The number of ministerial programmes, recognised as a tool to support Polish culture, also rose from 28 to 32, while the funding in the programmes was increased from PLN 323 million to nearly PLN 390 million.

Since the end of 2015, the Ministry of Culture and National Heritage has established more than a dozen new cultural institutions, such as the Roman Dmowski and Ignacy Jan Paderewski Institute for the Heritage of National

Thought, the Solidarity Heritage Institute, the POLONIKA National Institute of Polish Cultural Heritage Abroad, the Institute of Literature, the National Institute of Architecture and Urban Planning, the Polish Royal Opera, the Warsaw Ghetto Museum, the Museum of John Paul II and Primate Wyszyński, the Pilecki Family House Museum, and the National Museum of Technology; it has also saved some of them from privatisation and bankruptcy, e.g. the State Publishing Institute PIW, PWM Edition, the Animated Film Studio in Bielsko-Biała, Polish Studios for Conservation of Cultural Property, the Silesian Institute, and the Wojciech Kętrzyński Northern Institute.

The Ministry of Culture and National Heritage has also solved several problems of Polish culture: it raised (twofold) the limit of authors' revenues eligible for the 50% rate of tax-deductible costs, introduced incentives for audio-visual production in Poland and a fee for on-demand audio-visual media services (VOD).

SUMMARY

Culture is one of the first areas of social life severely affected by the restrictions, and will probably be one of the last to return to the state from before the epidemic. Therefore, specific support solutions were introduced immediately, i.e. already in March, under the Anti-Crisis Shield such as idle time benefits, exemptions from social insurance contributions, microloans and the Minister's new subsidy and scholarship programmes. A total of PLN 80 million was allocated for online cultural activities under the 'Culture Online' programme. Nearly 11 000 allowances were paid from the Promotion of Culture Fund to a total of almost PLN 20 million. Finally, under the largest support programme, the Culture Support Fund, a total of PLN 400 million was allocated for compensations paid to over 2 000 artistic institutions all over Poland. Support was directed primarily to artists and authors. The aim of all these activities was to minimise the negative effects of the coronavirus pandemic and provide for further development of culture in Poland. The overall value of the Polish government's support measures for culture in 2020 was estimated at approximately PLN 6 billion.

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APPENDIX

LETTER FROM THE MINISTER TO CULTURAL INSTITUTIONS REGARDING NEW FORMS OF ACTIVITY, 13.03.2020

To Whom It May Concern,

Due to the extraordinary situation we are currently facing, I would like to ask you to modify the form in which the institutions that you manage perform their tasks.

The necessary restriction of activities carried out by cultural institutions, implemented in order to prevent the spread of the SARS-CoV-2 coronavirus, may be seen as an opportunity to redefine the forms of activities that you conduct on a daily basis. I would like to encourage you to consider all possible forms of performing your cultural activities, provided they are in compliance with the epidemiological safety recommendations. Opening up to new forms of presentation and communication, new media, new technologies, particularly the Internet and electronic media, may provide an opportunity to not only maintain contact with current audiences, but also attract new users.

Moreover, I would also like to ask you to verify whether it is necessary for all your employees to be present within your institution to carry out their work. The regulations currently in force make remote working possible, which should not be treated as a privilege but as a solution that enables the implementation of tasks by cultural institutions, and thus ensures their continuity while higher levels of health and safety standards are observed.

Yours faithfully,

Prof. Piotr Gliński

Minister of Culture and National Heritage

(from 6 October 2020 Minister of Culture, National Heritage and Sport)

SUPPORT FOR POLISH CULTURE

Department of State Patronage,
Ministry of Culture and National Heritage

The year 2020 presented Polish culture with unique challenges. Given the rapid global increase in SARS-CoV-2 cases, a state of epidemic emergency¹ was initially implemented in Poland, followed by the announcement of a state of epidemic² on 20 March 2020. The subsequent orders, prohibitions and restrictions have fundamentally remodelled our everyday life, forcing us to limit social activity, and adapt to a stricter sanitary regime and to rules of social distancing. The regulations preventing the uncontrolled spread of epidemic hotspots did not spare the broadly defined cultural sector. On 20 March, temporary restrictions were put in force which applied to all collective forms of culture and entertainment, film and video screenings in cinemas, open-air events and other public gatherings, as well as the activity of film clubs. Theatres, philharmonic halls, opera houses and museums were closed to the public and new rules of operation were introduced for libraries, archives, cultural

- 1 Journal of Laws 2020, item 433, Regulation of 13 March 2020 of the Minister of Health on declaring the state of epidemic emergency in the Republic of Poland, <https://www.dziennikustaw.gov.pl/DU/2020/433>.
- 2 Journal of Laws 2020, item 491, Regulation of 20 March 2020 of the Minister of Health on declaring the state of epidemic in the Republic of Poland, <https://www.dziennikustaw.gov.pl/DU/2020/491>.

centres, establishments and centres of culture. Pursuant to other legal acts, teaching at art schools and universities was also suspended. The cultural sector faced the challenge of limited activity during the epidemic.

Given the restrictions in various spheres of public and economic life, the Polish Government started implementing a number of support measures, collectively referred to as the Anti-Crisis Shield³. Particular solutions applied also to the broadly defined cultural sector, both at the level of general regulations concerning entrepreneurs and people on civil law contracts, and detailed proposals addressed to individuals and entities that conduct cultural activities.

THE ANTI-CRISIS SHIELD

Support measures were implemented in various sectors of the economy with the aim to protect the state and citizens from the crisis caused by the coronavirus pandemic. Next to public health, other primary concerns included the stabilisation of the economy, giving a boost to investment, protecting jobs and maintaining the financial stability of entrepreneurs. Individual components of the Anti-Crisis Shield were made available to entities in the broadly defined cultural sector. The most important of them were as follows:

- Idle time benefits for people on civil law contracts;
- Co-financing from the Labour Fund of part of the costs of employee remunerations and social security contributions for these remunerations;
- Co-financing of employee remunerations and social security contributions for the period of three months;
- Exemption from social insurance contributions for three months;
- Working capital loans for the payment of remunerations in the SME sector.

In addition, with the subsequent extensions of the Anti-Crisis Shield, solutions were introduced for institutional entities conducting cultural activities such as:

3 Journal of Laws 2020, item 374 (as amended), Act of 2 March 2020 on specific solutions related to preventing, counteracting and combating COVID-19, other infectious diseases, and emergencies caused by them, <https://www.dziennikustaw.gov.pl/DU/2020/374>.

- The possibility to apply for co-financing from the Guaranteed Employee Benefits Fund for the remunerations of people employed by entities that care for Historical Monuments and World Heritage Sites;
- The possibility for cultural institutions, both those state-owned, co-managed by the minister competent for culture and protection of national heritage, and local government ones, to obtain support from the Guaranteed Employee Benefits Fund for the co-financing of the remunerations of employees affected by the economic downtime or reduced working hours due to the epidemic.

The share in the support provided under the Anti-Crisis Shield for the cultural sector as part of general aid solutions is estimated at PLN 4 billion⁴.

THE ‘CULTURE ONLINE’ PROGRAMME

Due to the said restrictions, orders and prohibitions, a significant part of creative and artistic activities could not be carried out in their original form. Artists and cultural institutions largely moved to the Internet – a medium that enables contact between people and entities that conduct cultural activities and their users, particularly at the time of maximally reduced human interactions. In view of the above, the Minister of Culture and National Heritage (from 6 October 2020 Minister of Culture, National Heritage and Sport) decided to announce the ‘Culture Online’ programme⁵. Its main objectives included:

- To support the activity of authors, artists, culture organisers, educators and researchers of broadly defined culture in disseminating cultural goods online⁶;

4 Website of the Republic of Poland, <https://www.gov.pl/web/kultura/cztery-miliardy-dla-kultury>.

5 The programme was implemented pursuant to the Regulation of 2 April 2020 of the Minister of Culture and National Heritage 2020 on financial support for natural persons, legal persons or organisational units without legal personality to change the form in which a creative or artistic activity is disseminated during the period of epidemic emergency or epidemic, Journal of Laws 2020, item 583, <https://www.dziennikustaw.gov.pl/DU/2020/583>.

6 <http://bip.mkidn.gov.pl/pages/posts/program-stypendialny-na-upowszechnianie-kultury-przez-osoby-fizyczne-ndash-kultura-w-sieci-3223.php>.

- To create conditions for the strengthening of identity with and participation in culture through financial support for projects that disseminate cultural achievements and increase the presence of culture in social life, which can be accessed through online tools;
- To develop a space that allows users to access culture and use its resources online;
- To support tasks that develop users' cultural capital by means of online tools, and that develop the digital competences of both users and culture professionals⁷.

The programme consisted of two components. The first – the grant programme – was dedicated to local government cultural institutions, NGOs and foundations, churches and religious associations and their legal persons/entities. It had a budget of PLN 60 million and the National Centre for Culture was responsible for its implementation.

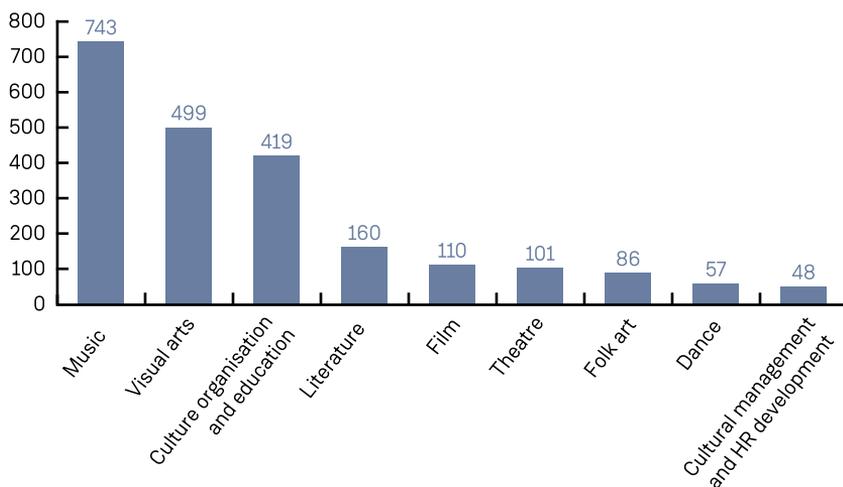
The second component – a scholarship programme of the Minister of Culture and National Heritage with a budget of PLN 20 million – was addressed to natural persons, authors, artists, culture organisers and educators. The Department of State Patronage at the Ministry of Culture and National Heritage was directly responsible for the implementation of this component and the distribution of funds.

The 'Culture Online' programme proved to be a great success, as evidenced by the number of applications submitted for each component and the number of scholarships and grants awarded. As part of the scholarship programme, a total of 4 370 formally correct applications were submitted and a total of 2 223 three-month scholarships were awarded in nine categories.

The figure below presents the scholarship categories along with the number of scholarships awarded. The scale is marked on the left and the respective bars indicate the number of scholarships awarded in the following categories: music – 743, visual arts – 499, culture organisation and education – 419, literature – 160, film – 110, theatre – 101, folk art – 86, dance – 57, and cultural management and human resources (HR) development – 48.

7 <https://www.nck.pl/dotacje-i-stypendia/dotacje/programy-dotacyjne-nck/kultura-w-sieci/aktualnosci/kultura-w-sieci-nowy-program-dotacyjny>.

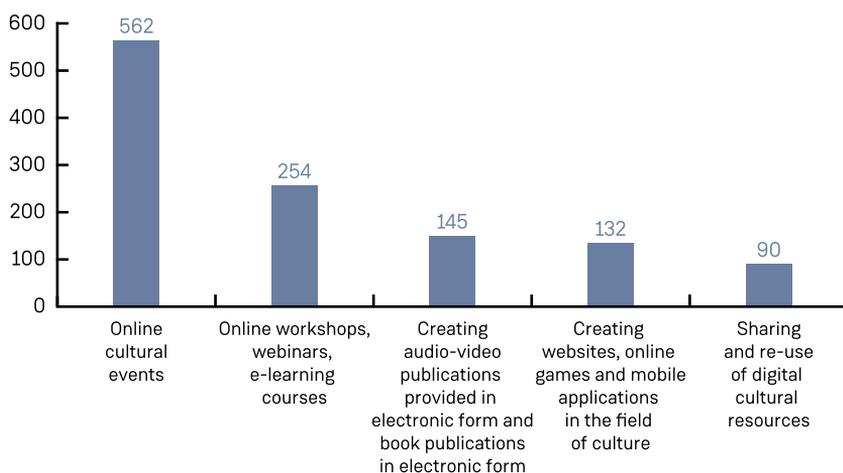
'CULTURE ONLINE' – SCHOLARSHIP COMPONENT, NUMBER OF SCHOLARSHIPS AWARDED



Source: Own study

Under the grant programme, a total of 5 948 formally correct applications were submitted, while 1 183 grants were awarded. They are presented below by individual tasks.

'CULTURE ONLINE' – GRANT PROGRAMME, NUMBER OF GRANTS AWARDED



Source: Own study

It is worth highlighting that ‘Culture Online’ has been the largest grant programme by the National Centre for Culture and the largest scholarship programme by the Ministry of Culture and National Heritage ever launched. Undoubtedly, it significantly contributed to preserving various forms of cultural activity during the pandemic and in the conditions of general social isolation. It also ensured users access to culture at a time when cultural institutions and entities had to suspend their activities – the effects of the individual tasks implemented under ‘Culture Online’ were made available to users free of charge for a period of six months from the completion of the task.

OTHER SUPPORT MECHANISMS FOR THE CULTURAL SECTOR

In addition to the said support mechanisms for the cultural sector during the pandemic, i.e. general solutions under the Anti-Crisis Shield and the ‘Culture Online’ programme that emerged from it, the Minister of Culture and National Heritage (from 6 October 2020 Minister of Culture, National Heritage and Sport) implemented many support activities involving the use of legal tools and financial instruments that existed before the pandemic. These included forms such as social assistance from the Promotion of Culture Fund⁸ for authors and artists, artistic scholarships, and scholarships for the promotion of culture⁹.

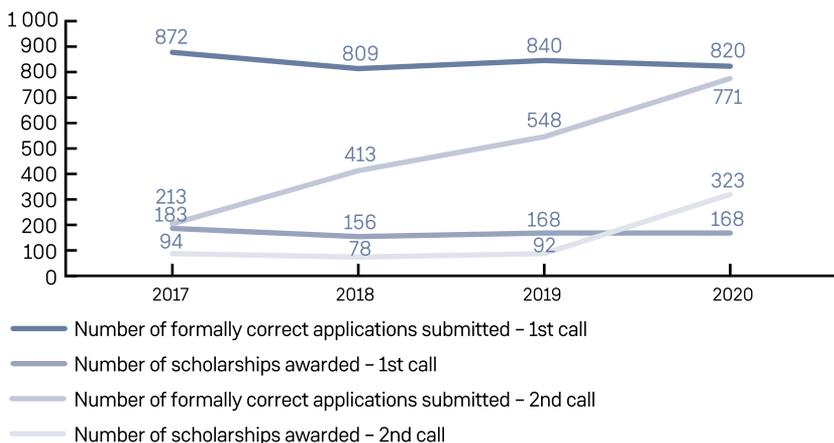
Every year, the Minister announces two calls for applications to a competition for artistic scholarships and scholarships for the promotion of culture: the first for scholarships for a maximum period of 12 months and the second for scholarships for a maximum period of six months. The announcement of the second call in 2020 coincided with the state of epidemic in Poland, which resulted in a significant increase in interest in this form of financing cultural activities.

The figure below presents the number of scholarships awarded in the competition for artistic scholarships and scholarships for the promotion of culture in 2017–2020.

8 <https://www.gov.pl/web/kultura/pomoc-socjalna-dla-tworcow-i-artystow> [accessed on: 18 September 2020].

9 <https://www.gov.pl/web/kultura/stypendia-z-budzetu> [accessed on: 18 September 2020].

CALLS FOR APPLICATIONS TO THE COMPETITION FOR ARTISTIC SCHOLARSHIPS AND SCHOLARSHIPS FOR THE PROMOTION OF CULTURE



Source: Own study

Given the increased interest in the competition in 2020/II, the Minister decided to raise the programme budget by PLN 5 million to a total amount of PLN 6 520 500.

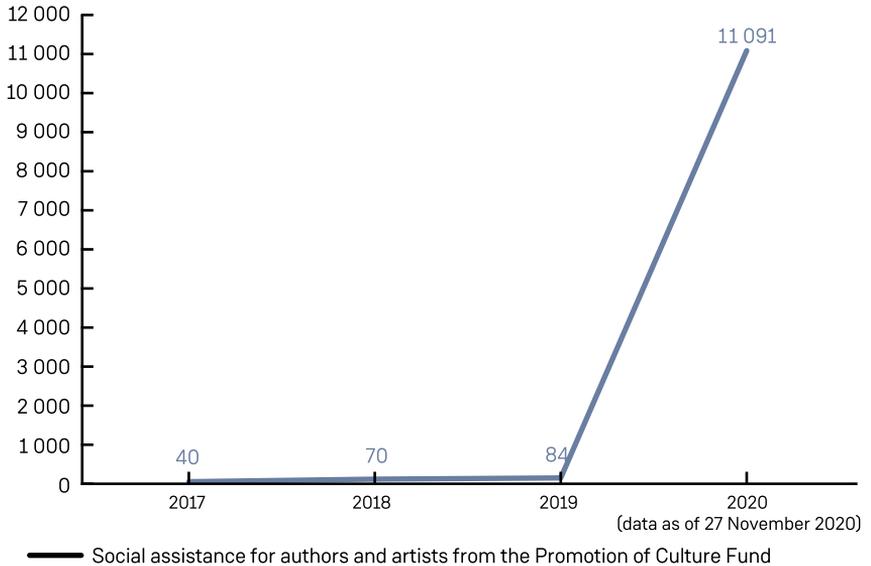
SOCIAL ASSISTANCE FOR AUTHORS AND ARTISTS FROM THE PROMOTION OF CULTURE FUND

The epidemic in Poland and the resulting restrictions, prohibitions and orders put some representatives of the artistic community in a difficult financial situation. Therefore, expenditure on social assistance for authors and artists paid from the Promotion of Culture Fund pursuant to art. 87, section 4, point 4 of the Act of 19 November 2009 on gambling was intensified¹⁰. Under this financial instrument, over 11 000 social allowances

¹⁰ Journal of Laws of 2018, item 165 (as amended), Act of 19 November 2009 on gambling, and Journal of Laws of 2017, item 1808, Regulation of 27 September 2017 of the Minister of Culture and National Heritage on the detailed conditions for obtaining the funding for the implementation of tasks in the field of culture, the procedure for submitting applications, and transferring funds from the Promotion of Culture Fund.

were distributed to a total amount of PLN 20 million (up until November 2020).

SOCIAL ASSISTANCE FOR AUTHORS AND ARTISTS FROM THE PROMOTION OF CULTURE FUND - NUMBER OF SOCIAL ALLOWANCES



Source: Own study

The discussed instruments of support for culture during the SARS-CoV-2 epidemic do not exhaust all instruments successively implemented under the current policy of the Ministry of Culture and National Heritage. Many of them were targeted solutions, i.e. addressed to specific groups in the cultural sector, and as such are discussed in detail in other sections of the Polish Culture Yearbook.

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THE ‘CULTURE ONLINE’ PROGRAMME – GRANTS FOR INSTITUTIONS

National Centre for Culture Poland

With the worsening of the epidemic in the spring of 2020, the National Centre for Culture was faced with a new type of task related to its specific position in the institutional system of culture. On the one hand, the Centre is an executive agency of the Ministry of Culture and National Heritage, i.e. it provides institutional support to the community of culture organisers and local government cultural institutions. Our institution offers co-financing and grants to other cultural entities, operates an extensive training programme for the cultural sector, and engages in a variety of horizontal projects of importance for the entire sector, such as organisation of Ogólnopolskie Giełdy Projektów [Polish Project Exchanges] and other crucial events, co-organisation of NieKongresy [Non-Congresses], coordination of the programme ‘Bardzo Młoda Kultura’ [Very Young Culture], and systemic support for cultural centres through the ‘Dom Kultury+ Inicjatywy lokalne’ [Culture Centre+ Local Initiatives] programme. On the other hand, the National Centre for Culture has the status of a state cultural institution and as such participates in the intellectual part of cultural life, implementing its own cultural projects similarly to other state-owned or local government cultural institutions (e.g. organisation of festivals such as Wschód Kultury and Eufonie).

As a result, the Centre offers an interesting perspective through its observation of the situation of cultural institutions in the first phase of the

pandemic. The Centre itself also faced the problem of cancelling event programmes or changing their form, and was forced to organise its work remotely. Most importantly, the institution made a significant contribution to ensure the fast-paced implementation of protective measures for the cultural community as part of the Anti-Crisis Shield for culture.

FINANCIAL SUPPORT INSTRUMENTS OFFERED BY THE NATIONAL CENTRE FOR CULTURE

From a financial vantage point, the Centre's grant programmes constitute the most important tool for developing cultural policy and supporting cultural institutions. In 2020, this dimension was significantly increased, which was the first consequence of the pandemic for cultural institutions – the table below presents the scope of the financial support.

TOTAL AMOUNTS OF CO-FINANCING AND GRANTS IN THE NATIONAL CENTRE FOR CULTURE'S PROGRAMMES IN 2019-2020

PROGRAMME	AMOUNT ALLOCATED FOR CO-FINANCING/ GRANTS (IN THOUSAND PLN)	
	2019	2020
Cultural Education (programme of the Ministry of Culture and National Heritage)	14 950	14 750
Accessible Culture (programme of the Ministry of Culture and National Heritage)	5 777	6 134
Infrastructure of Cultural Centres (programme of the Ministry of Culture and National Heritage)	10 926	20 210
Very Young Culture	2 000	2 000
Culture Centre+ Local Initiatives	1 500	1 500
Native Tongue – Add to Favourites	1 000	1 000
Culture-Interventions	12 200	10 000
EthnoPoland	10 000	10 000
Culture Online	-	60 000
TOTAL	58 353	125 594

Source: Own study

As a result of the initiative and the swift action of the Minister of Culture, National Heritage and Sport, alongside the increased funding for grants in most programmes (and consequently a higher number of beneficiaries), additional new support tools were launched, e.g. the Centre's 'Culture Online' grant programme. With a budget of PLN 60 million for grants, it has been the largest one-off financial support initiative for the cultural sector in the Centre's history.

A grant programme that is defined as a support tool related to the epidemic must have features that clearly define its distinctiveness. The very structure of the 'Culture Online' programme indicates its ad hoc 'intervention' character. Firstly, it is a programme that is implemented pursuant to the Regulation of the Ministry of Culture and National Heritage, which provided the basis for activities jointly referred to as the Anti-Crisis Shield¹. The ad hoc aspect is further emphasised in the programme regulations: 'The programme is [...] a financial support tool for the cultural sector dealing with significant difficulties faced by entities operating in the field of culture due to the requirements resulting from the state of epidemic emergency or the state of epidemic'. With cultural projects and the performance of statutory activities by local government cultural institutions deemed essentially impossible, support was needed to either transfer or organise such cultural activities online. Therefore, the main objectives of the programme were 'to create conditions for the strengthening of identity with and participation in culture through financial support for projects that disseminate cultural achievements and increase the presence of culture in social life via online tools, and develop a space that allows users to access culture and use its resources online. Another important objective of the programme is to support tasks that develop users' cultural capital by means of online tools and develop the digital competences of both users and culture professionals'².

- 1 The programme is implemented pursuant to § 7, section 1 of the Regulation of the Minister of Culture and National Heritage of 2 April 2020 on financial support for natural persons, legal persons or organisational units without legal personality to change the form in which a creative or artistic activity is disseminated during the period of epidemic emergency or epidemic.
- 2 § 4 of the programme regulations, available at: <https://nck.pl/dotacje-i-stypendia/dotacje/programy-dotacyjne-nck/kultura-w-sieci/do-pobrania> [accessed on: 16 September 2020].

PROGRAMME ASSUMPTIONS

Having analysed other digitisation programmes and the experiences of other institutions, we opted for the following description of tasks so as to enable the achievement of the objectives specified in the ‘Culture Online’ programme:

- Online workshops, webinars, e-learning courses in the field of cultural education and other online activities aimed at increasing the cultural competences of participants and the development of digital competences of both recipients and culture professionals;
- Online cultural events such as: concerts, performances, readings, recitals, meetings with authors/artists, sharing recordings of cultural events (including performances, concerts, exhibitions with catalogues), virtual tours and walks at cultural sites;
- Sharing and re-use of digital museum, library, audio-visual, historical and archival resources, which includes the development of websites or applications popularising digital resources, and activities related to education in the field of digital collections;
- Creating websites, online games and mobile applications in the field of culture;
- Creating audio-video publications provided in electronic form and book publications in electronic form (e-books, audiobooks)³.

Importantly, additional reservations were made in the programme. Firstly, a rather obvious one in light of the applicable law was that all materials developed as part of the subsidised tasks had to comply with the requirements specified in art. 5 of the Act of 4 April 2019 on digital accessibility of websites and mobile applications of public entities. Digital accessibility is an obvious requirement of modern times; however, it is worth highlighting that this issue was already pointed out at the preparation stage. In order to ensure reliable accessibility analysis of the activities by applicants, an additional section was introduced in the application: B.6. Information on the use of the funds to ensure accessibility to people with special needs in accordance with the Act of 19 July 2019 on ensuring accessibility to people with special needs, including people with disabilities. This point resulted directly from the provisions of the Act on

3 § 6 of the programme regulations.

accessibility⁴, in which art. 43 introduced the following amendment to the Act on organising and conducting cultural activity (art. 5, section 3): ‘cultural operators submitting an application for a grant [...] shall demonstrate how ensuring accessibility for people with special needs will be taken into account in the use of the grant funds [...]’⁵. Consequently, this formal requirement not only had to be met, but – with nearly 6 000 applications submitted in the programme – also formed the basis for analysing the actual accessibility of the cultural offer shared online, in particular in terms of users’ needs and technical skills.

Undoubtedly, this issue requires broader study. The National Centre for Culture and other grant institutions in the cultural sector face the challenge of enforcing the actual – rather than only the declared – accessibility of the subsidised offer through the evaluation of applications, a standardised scope of adjustments, etc. It is worth highlighting this problem here.

The second reservation made in the ‘Culture Online’ programme regulations concerned the method in which the applicants intended to guarantee the use of the cultural offer. In the first version of the regulations, published by the National Centre for Culture on 3 April 2020, the relevant provisions had the following wording: ‘The Beneficiary shall make the works created during the task implementation available under the licence Creative Commons Attribution-ShareAlike 3.0 Poland (CC BY-SA 3.0 PL) and submit them for the purpose of public sharing on the website “Kultura Dostępna”, [Available Culture] managed by the National Centre for Culture, or the Centre’s website. Upon submission of the work, the Beneficiary grants the National Centre for Culture a non-exclusive, indefinite and irrevocable licence to make the submitted work publicly available on the Available Culture portal or the Centre’s own website’⁶.

This provision triggered some disputes, as evidenced, for example, by social media comments. Most people objected against the overtly excessive scope of the licence. Moreover, the idea to gather all works created as part of the ‘Culture Online’ programme in one place – the portal administered by the Centre – proved to be extremely difficult for practical

4 Act of 19 July 2019 on ensuring accessibility for people with special needs (Journal of Laws, item 1696).

5 Ibidem, art. 5, section 3.

6 § 6, section 5 of the programme regulations (first version).

reasons, e.g. due to the myriad of forms in which the materials were presented.

Consequently, halfway through the application procedure, the National Centre for Culture, in consultation with the Ministry of Culture and National Heritage, decided to amend the said provision: 'The Beneficiary shall make the works created during the task implementation available free of charge for a period of six months from the task completion in such a way that everyone can have access to them at any time and place, i.e. by sharing on websites and/or in social media'.

This is a form of compromise. On the one hand, the programme ensures accessibility free of charge for the task period and six months after its completion. On the other hand, the National Centre for Culture holds no copyrights or licences to the resulting works as those remain the sole property of the authors.

Another aspect of 'Culture Online' worth highlighting is that despite its clearly temporary character as a response to the pandemic, the programme was never designed as a social one. Such expectations were expressed by potential beneficiaries, both in mass media and on social media. Nevertheless, following the programme's specifications and strategic objectives, the basic criterion in the assessment of the applications was their content rather than the economic situation of the applicant. This is also why the competition procedure was chosen for awarding grants so that the public funds could be directed to the best projects.

This was a new experience for the National Centre for Culture as the managing authority preparing a 'strictly online' programme. Therefore, one can discuss if the description of individual categories was precise enough and whether certain solutions were justified. However, it must be pointed out (as discussed below) that the programme proved to be an extremely necessary tool, generating much more interest than any of the Centre's other programmes ever before.

IMPLEMENTATION STAGES

The pace with which the components of the consecutive Anti-Crisis Shields, including the Shield for Culture, were implemented was of key importance. From the perspective of the implementing body responsible

for the execution rather than development of state policy, it was crucial to act swiftly in order to shorten the programme's individual stages and meet the deadlines.

The pace of work was visible both at the stage of preparation as well as during the evaluation of applications and the preparation of contracts. Frequently, the National Centre for Culture had to work on the programme's subsequent stages simultaneously, risking that some activities could prove insufficient. This is well illustrated by the deadlines for the subsequent actions:

- 2 April – publication of the said COVID-19 regulation of the Minister of Culture and National Heritage;
- 3 April – announcement of the programme regulations at the Minister's press conference;
- 4 April – call for applications, preparation of IT support and the application form.

The pace of the action taken may be easily compared with the Centre's 'standard' programmes during the pandemic. In 2020, the average time between closing the call for applications and publishing the results – during which applications underwent a formal and substantive evaluation and the funds were prepared for distribution, taking into account amounts applied for and amounts recommended based on final evaluations – was 48 days (53 not including 'Culture Online').

This rapid pace was dictated by the special role of 'Culture Online' for the cultural sector and the latter's high expectations. However, maintaining such a pace of work required radical organisational measures on the part of the managing authority, such as dedicating a significant part of the Centre's team to the programme (formal evaluation) and at times working at weekends.

PROGRAMME EFFECTS

At this point, it is worth discussing the effects of 'Culture Online'. The degree to which the beneficiaries' needs (measured as the ratio of co-financed tasks to submitted applications) were met does not differ significantly from the Centre's other programmes.

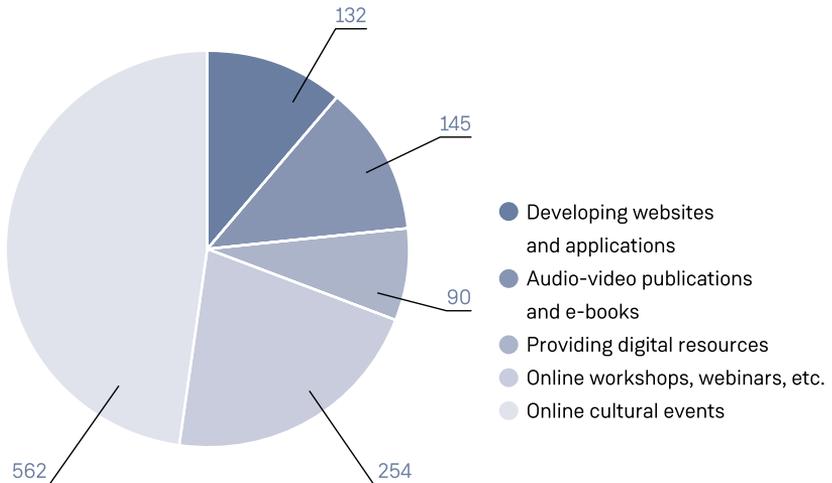
APPLICATIONS SUBMITTED AND CO-FINANCING GRANTED UNDER THE THE NATIONAL CENTRE FOR CULTURE'S PROGRAMMES

PROGRAMME	NUMBER OF SUBMITTED APPLICATIONS	NUMBER OF CO-FINANCED TASKS	SATISFACTION OF THE BENEFICIARIES' NEEDS
Culture Centre+ Local Initiatives	120	50	42%
Native Tongue – Add to Favourites	303	28	9%
EthnoPoland	1 264	293	23%
Culture-Interventions	1 622	277	17%
Culture Online	5 948	1 183	20%

Source: Own study

The types of co-financed tasks are presented in the chart below. Interestingly, tasks related to the organisation of cultural events prevailed (47.5%); however, all categories attracted the interest of applicants, which proves that the scope of activities was defined correctly.

TYPES OF TASKS CO-FINANCED IN THE 'CULTURE ONLINE' PROGRAMME



Source: Own study

The geographic distribution was similar to the Centre's other programmes (or the cultural sector in general). The Mazowieckie, Śląskie and Małopolskie voivodeships were the leaders in applying for grants, while the number of projects in the Opolskie and Lubuskie voivodeships was marginal. The data for the Voivodeship Mazowieckie is somewhat overstated as many Warsaw-based organisations perform their tasks in other places.

GRANTS IN THE 'CULTURE ONLINE' PROGRAMME – GEOGRAPHIC DISTRIBUTION

VOIVODESHIP	GRANTS	AMOUNT (IN MILLION PLN)
MAZOWIECKIE	334	19.5
MAŁOPOLSKIE	158	8.3
ŚLĄSKIE	120	5.5
WIELKOPOLSKIE	92	4.4
ŁÓDZKIE	78	4.3
DOLNOŚLĄSKIE	86	4.2
POMORSKIE	55	2.4
PODKARPACKIE	44	2
LUBELSKIE	40	1.9
ZACHODNIOPOMORSKIE	32	1.6
KUJAWSKO-POMORSKIE	33	1.3
LUBUSKIE	25	1.1
WARMIŃSKO-MAZURSKIE	25	1
PODLASKIE	25	0.9
ŚWIĘTOKRZYSKIE	22	0.9
OPOLSKIE	14	0.7
TOTAL	1 183	60.0

Source: Own study

In terms of the categories of applicants, the situation was as follows:

- Local government cultural institutions: 392 grants (33%), a total of PLN 16 472 000 (27.5%);
- NGOs: 566 grants (48%), a total of PLN 30 459 000 (50.7%);
- Church legal persons: 13 grants (1%), a total of PLN 836 000 (1.3%);
- Business entities: 212 grants (18%), a total PLN 12 279 000 (20.5%).

Overall, 1 183 grants were awarded to a total amount of PLN 60 046 000.

NGOs – including associations, foundations and rural women’s associations (four grants) – accounted for nearly half of all co-financed applications. Local government cultural institutions came only as the second largest group (one third of the co-financed tasks). This seems to indicate that the programme provided actual support to the sector broadly defined as people, organisations and institutions, i.e. all entities involved in the organisation of culture. However, it did not necessarily have such a great impact on cultural centres themselves as they may have conceptual difficulties in using online tools in their everyday work with the local community. This is also visible in the share of local government cultural institutions in the pool of grants: 33%, of which cultural establishments/centres 14%, museums 6%, libraries 4%, theatres 4%, others 5%.

Notably, from the Centre’s perspective, the programme attracted many new groups of recipients. Many of the ‘Culture Online’ applicants cooperated with the Centre for the first time, having never applied for funding or received a grant before. This was verified, for example, based on the information on previously obtained support submitted as part of the application documentation. Many of the 212 business entities were sole traders who normally would not benefit from public support. The question is whether this influx of new recipients is permanent.

A review of the submitted applications shows that they only rarely refer to important anniversaries. The themes pivotal to 2020 (the 100th anniversary of the Battle of Warsaw, the 100th anniversary of the birth of John Paul II, the 40th anniversary of the Solidarity movement, the Chopin Piano Competition) were of low importance:

- John Paul II was addressed in 25 tasks;
- The figure and works of Fryderyk Chopin were addressed in 18 tasks;
- The anniversary of the Battle of Warsaw was addressed in 10 projects;
- The anniversary and heritage of the Solidarity movement was addressed in only four projects.

SUMMARY

This is only a preliminary overview of the effects of ‘Culture Online’. The categories of the qualified tasks and the characteristics of the beneficiaries alone cannot provide a precise answer to the question about the actual impact of the programme. However, our summaries are the starting point

for its evaluation. Looking at culture through the prism of this programme will make it possible to define how such a sudden modification in the functioning of cultural institutions has affected the situation of the cultural sector and how permanent these changes might be.

Several questions arise here, such as: Will the pandemic turn out to be a challenge that will fundamentally change the system, or will these changes prove to be temporary and the institutions will return to their previous standards of operation? Has 'Culture Online' introduced any new elements to the functioning of cultural centres? On the one hand, the programme certainly has such a potential – moving activities to the Internet favours the expansion of user groups and verification of the offer provided by local government institutions. On the other hand, it may lead to the deterioration of relations between institutions and the local community. While anonymous users are gained online, the local component is lost, which is yet another challenge. Given the experiences of the education sector and schools coping with distance learning, can culture actually be taught online? Presently, these questions remain unanswered. Interesting research has been launched by the Centre's regional operators of the 'Very Young Culture' programme; however, we have to wait for their findings and conclusions. Perhaps the evaluation of 'Culture Online' will also bring us closer to the answers.

Last but not least, does the mass transfer of cultural activities to the Internet (dictated by the pandemic and thus self-explanatory in 2020) make sense at all? By building artistically tasteful virtual realities, are we not losing that most basic – social and relational – dimension of culture?

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2.



**CULTURAL
INSTITUTIONS DURING
THE PANDEMIC**

THE STATE ARCHIVES DURING THE PANDEMIC

Head Office of State Archives

The mission of the state network of archives is to preserve the testimony of the past and ensure universal access to this testimony for the development of the state and civil society. The General Director of the State Archives of Poland supervises the operation of the State Archives and is responsible for coordinating the archival activities in Poland – collecting, recording, storing, processing, sharing and protecting archival materials, discarding non-archival documentation, supervising research and publishing in the State Archives, international cooperation pertaining to archival matters, popularising knowledge about archival materials and archives, as well as conducting information and publishing activities, and performing tasks aimed at the computerisation of the State Archives and restitution of archival materials recognised as cultural objects.

The time of the COVID-19 pandemic prompted the General Director and the State Archives network to undertake a number of actions in order to record the changes taking place before our eyes in most areas of human life, including the sphere of culture.

As a result, a nationwide campaign called ‘Pandemic Archive A.D. 2020. Social Collection of Documents during the Coronavirus (SARS-CoV-2) Pandemic’ has been launched by the network of 33 State Archives along with 39 regional offices and the Head Office of State

Archives¹. The aim of this large-scale project is to create a unique collection of materials documenting the COVID-19 pandemic in Poland, which with time will constitute an invaluable source of information and data for research and analyses of this extraordinary time in our society's life.

The campaign is addressed to both private persons and all kinds of associations, foundations, cultural institutions, organisations and social communities. Our employees will analyse all materials, regardless of their form, traditional or electronic. The different manifestations of human activity and observations regarding the changes, differences and specific nature of life in the 'time of the pestilence' may prove interesting, such as notes, diaries, journals, albums, occasional printed matter, leaflets, posters, maps, photos, memes, blogs, vlogs, audio and video recordings, other media forms, as well as material published on websites.

Over a hundred donors – private people, companies, and institutions – have already contributed. The State Archives have received over 2 500 photos, videos, drawings, posters, leaflets, announcements and documents presenting life during the pandemic and the changes imposed by this unusual time. The submitted objects and texts will be processed and shared on the 'Search the Archives' website (www.szukajwarchiwach.gov.pl) for everyone interested to see. This is where the records stored in the State Archives and other institutions all over Poland can be accessed online without leaving one's home. Currently, the website offers over 42 million scans of archival materials.

To ensure greater visibility of the campaign, the Head Office of State Archives – with the support of the Polish National Foundation – organised the competition 'O Tempora, O Mores! A Family Archivist's Notes from the Coronavirus Pandemic A.D. 2020' (entry deadline: 31 July 2020)². Its main objective was to try to document events, experiences, emotions and

- 1 The Archive of the Pandemic A.D. 2020, NDAP, <https://www.archiwa.gov.pl/pl/ucategorised/5165> [accessed on: 9 July 2020].
- 2 Competition of the General Director of the State Archives 'O Tempora, O Mores! A Family Archivist's Notes from the Coronavirus Pandemic A.D. 2020', Head Office of State Archives, <https://www.archiwa.gov.pl/pl/aktualnosci/5201-%E2%80%9Eo-tempora,-o-mores-%E2%80%9D-we%C5%BA-udzia%C5%82-w-konkursie-i-podziel-si%C4%99-swoimi-zapiskami-z-czas%C3%B3w-pandemii-wywo%C5%82anej-koronawirusem> [accessed on: 9 July 2020].

everyday life from the personal – individual or family – perspective for a period of 60 to 90 days. The following were accepted: legible manuscripts, printouts, electronic documents, blogs and vlogs. The jury assessed the works in terms of their relevance to the current reality, compliance with chronology and facts, multitude and astuteness of observations and issues raised, attractiveness of the literary/multimedia form, linguistic correctness, iconography, aesthetics and appropriateness of the proposed narrative.

The competition had two age categories: children and adolescents up to 18 years of age, and adults. Participants could keep a digital copy of the submitted documentation, which was made upon request. These records will be used to enrich, preserve and disseminate people's testimonies of this year's pandemic.

In parallel with the competition, the State Archives in various regions of Poland also used their websites and Facebook (FB) profiles to popularise materials on past epidemics in Poland and Europe. Selected studies were collected in a series and published on the website of the Head Office of State Archives:

- The smallpox epidemic in Wrocław in 1963³;
- The epidemic of typhus and typhoid fever in Piotrków Trybunalski in 1919–1921⁴;
- The trial for spreading the plague in Lublin in 1711⁵;

3 The smallpox epidemic in Wrocław in 1963, State Archive in Wrocław, https://www.facebook.com/ArchiwaPanstwowe/posts/2869466223091256?__tn__=-R [accessed on: 10 July 2020].

4 The epidemic of typhus and typhoid fever in Piotrków Trybunalski in 1919–1921, State Archive in Piotrków Trybunalski, <https://www.archiwa.gov.pl/pl/aktualnosci/5191-archiwum-pandemii-%E2%80%9Eeczasy-zarazy%E2%80%9D-w-piotrkowietrybunalskim-w-latach-1919-1921#> [accessed on: 10 July 2020].

5 The trial for spreading the plague in Lublin in 1711, State Archive in Lublin, <https://www.archiwa.gov.pl/pl/aktualnosci/5193-archiwum-pandemii-proces-o-szerzenie%C5%BCumy-w-lublinie-w-1711-r> [accessed on: 10 July 2020].

- The cholera epidemics in 19th-century Poland – Łódź⁶;
- The cholera epidemics in 19th-century Poland – Płock⁷;
- The cholera epidemics in 19th-century Poland – Lublin⁸;
- The cholera epidemics in 19th-century Poland – Przemyśl⁹;
- The cholera epidemics in 19th-century Poland – Warsaw¹⁰.

Although the epidemic is currently attracting the most interest, it is only one of many topics addressed by the State Archives in our popularisation and educational initiatives, which include:

- Exhibition presenting the process of document conservation and restoration, 'The Salvaged. On the 30th anniversary of the work of conservator Joanna Janowska at the State Archives in Toruń'¹¹;

- 6 The cholera epidemics in 19th-century Poland – Łódź, State Archive in Łódź, <https://www.archiwa.gov.pl/pl/aktualnosci/5204-archiwum-pandemii-epidemie-choleryw-xix-wiecznej-polsce-%E2%80%93-%C5%82%C3%B3%C5%BA> [accessed on: 10 July 2020].
- 7 The cholera epidemics in 19th-century Poland – Płock, State Archive in Płock, <https://www.archiwa.gov.pl/pl/aktualnosci/5205-archiwum-pandemii-epidemie-choleryw-xix-wiecznej-polsce-%E2%80%93-p%C5%82ock> [accessed on: 10 July 2020].
- 8 The cholera epidemics in 19th-century Poland – Lublin, State Archive in Lublin, <https://www.archiwa.gov.pl/pl/aktualnosci/5206-archiwum-pandemii-epidemie-choleryw-xix-wiecznej-polsce-%E2%80%93-lublin> [accessed on: 10 July 2020].
- 9 The cholera epidemics in 19th-century Poland – Przemyśl, State Archive in Przemyśl, <https://www.archiwa.gov.pl/pl/aktualnosci/5207-archiwum-pandemii-epidemie-cholery-w-xix-wiecznej-polsce-%E2%80%93-przemysl> [accessed on: 10 July 2020].
- 10 The cholera epidemics in 19th-century Poland – Warsaw, State Archive in Warsaw, <https://www.archiwa.gov.pl/pl/aktualnosci/5210-archiwum-pandemii-epidemiecholery-w-xix-wiecznej-polsce-warszawa> [accessed on: 10 July 2020].
- 11 The Salvaged. On the 30th anniversary of the work of conservator Joanna Janowska at the State Archives in Toruń, State Archives in Toruń, <https://torun.ap.gov.pl/odratowane/> [accessed on: 13 July 2020].

- Exhibition 'In the streets of Płock in the People's Republic of Poland'¹²;
- Online celebrations of the 229th anniversary of the adoption of the Constitution of 3 May 1791¹³;
- Ensuring access to old Polish court books from the pre-partition areas in the Bełskie, Lubelskie and Chełmskie provinces, stored by the National Historical Archives of Belarus in Minsk, for users in Poland¹⁴;
- Exhibition 'How Leszno has changed'¹⁵;
- Online celebrations of the 100th anniversary of the birth of John Paul II¹⁶;
- Series of exhibitions 'Koszalin... with May in the heart' (parts 1-6)¹⁷; and others.

In June 2020, through the International Council on Archives (ICA), the State Archives took part in the celebration of International Archives Week¹⁸ – 'Empowering Knowledge Societies' – for which we prepared a broad online offer including the presentation of valuable or peculiar archives in various forms, genealogical advice on how to conduct searches

- 12 In the streets of Płock in the People's Republic of Poland, State Archive in Płock, <http://www.plock.ap.gov.pl/art,177,ulicami-plocka-w-prl-u-wystawa-wirtualna-fotografii-ze-zbiorow-archiwumpanstwowego-w-plocku> [accessed on: 13 July 2020].
- 13 The 229th anniversary of the adoption of the Constitution of 3 May 1791, Central Archives of Historical Records/Head Office of State Archives, <https://www.archiwa.gov.pl/pl/aktualnosci/5170-229-rocznica-uchwaleniaustawy-rzadowej-konstytucji-3-maja> [accessed on: 13 July 2020].
- 14 Old Polish court books from the National Historical Archives of Belarus in Minsk, State Archives in Lublin and Lublin Digital Archives, <http://lac.lublin.pl/polonica/wprowadzenie/> [accessed on: 13 July 2020].
- 15 How Leszno has changed, State Archives in Leszno, <https://archiwum.leszno.pl/new/art,208,jak-zmienialo-sie-leszno-wirtualna-wystawa> [accessed on: 13 July 2020].
- 16 100th anniversary of the birth of John Paul II, Head Office of State Archives, <https://www.archiwa.gov.pl/pl/aktualnosci/5188-100-anniversary-birthday-jana-paw%C5%82a-ii> [accessed on: 13 July 2020].
- 17 Koszalin... with May in the heart, State Archives in Koszalin, <http://www.koszalin.ap.gov.pl/koszalin-i-w-sercu-ciagle-maj-czesc-vi-dni-koszalina/> [accessed on: 13 July 2020].
- 18 International Archives Week 2020, Head Office of State Archives, <https://www.archiwa.gov.pl/pl/aktualnosci/5199-mi%C4%99dzynarodowy-tydzien-archiw%C3%B3w-2020> [accessed on: 13 July 2020].

and care for family archives, contests, quizzes and online tours in selected archives to make our guests familiar with the specificity of archivists' work and prepare them for visiting the archives once they are reopened to the public.

It is worth mentioning that in the first phase of the pandemic, when the state of epidemic was announced in Poland and first restrictions were introduced to limit the movement of people (e.g. remote work and online lessons for students), the Head Office of State Archives immediately offered a variety of access paths to electronic archival resources. Using the hashtag #zostańwdomu [#stayathome], the following information packages were prepared on our website and FB profile:

- #Stayathome and Search in Archives;
- #Stayathome and See an Exhibition in the Archives;
- #Stayathome and read in the Archives;
- #Stayathome and See or Watch in the Archives;
- #Stayathome and Study in the Archives.

Consequently, those interested were offered access to hundreds of virtual exhibitions, presentations, films, competitions, archival lessons, albums, documents, letters, diaries, and many other electronic publications.

Being aware of the unique situation during the state of epidemic, the General Director of State Archives – together with the entire network of the State Archives – implemented a system of activities which allowed us not only to ensure constant and straightforward access to archival resources, but also to present them in an effective and attractive manner. The Head Office of State Archives used its websites and social media profiles to regularly share information about the projects. Our specially prepared competitions and quizzes contributed to popularising Polish heritage, activating users and encouraging them to document the 'time of the pestilence' from their perspective, while at the same time making the cultural offer during the pandemic more diversified.

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TO GIVE THE WORD ITS PROPER SCAN. THE NATIONAL LIBRARY IMPROVES THE DIGITAL ACCESSIBILITY OF POLISH LITERATURE

National Library of Poland

The National Library is the central library of Poland responsible for acquiring, storing and permanently archiving the intellectual output of Poles, including the works created in Polish historical regions. Since 2006, these objects have also been shared in digital form.

Works in the National Library collection available in the public domain are shared in open file formats in the POLONA National Digital Library. Copyright protected publications may also be accessed via Academica system terminals in over 1 100 libraries, using secure IT solutions. As a result, students in local libraries can have access to the latest academic and popular science literature protected by copyright and stored in the National Library warehouses.

Ever since the emergence of the information society and its development driven by commonly available computer technologies, both the expectations of library users and the way in which libraries strive to meet them have been changing. Commercial entities offer a variety of cultural products available on request at any time and place, naturally for a fee. Our readers – library users – expect a technologically similar, albeit free, accessibility of books via the websites of public institutions.

The National Library is developing solutions at a level that sets new accessibility standards. The POLONA National Digital Library offers

the option of a full-text search (particularly useful in scientific research) and using filters such as the place and time a work was created, its language and many other criteria, thus making POLONA more user-friendly. No additional software is necessary and files are shared in open formats.

Taking into account our users' opinions collected in studies related to the 'Patrimonium' project and via the POLONA contact form, the National Library continues to enhance the interface of the digital library and, first and foremost, increase the size of its resources. In 2019, as many as 544 629 new items were added to POLONA. They include both objects available to general public online (437 396) and those that cannot be shared on the Internet due to copyright (107 233). Access to the latter is provided in the National Library's reading rooms in Warsaw and via *Academica* in libraries across Poland.

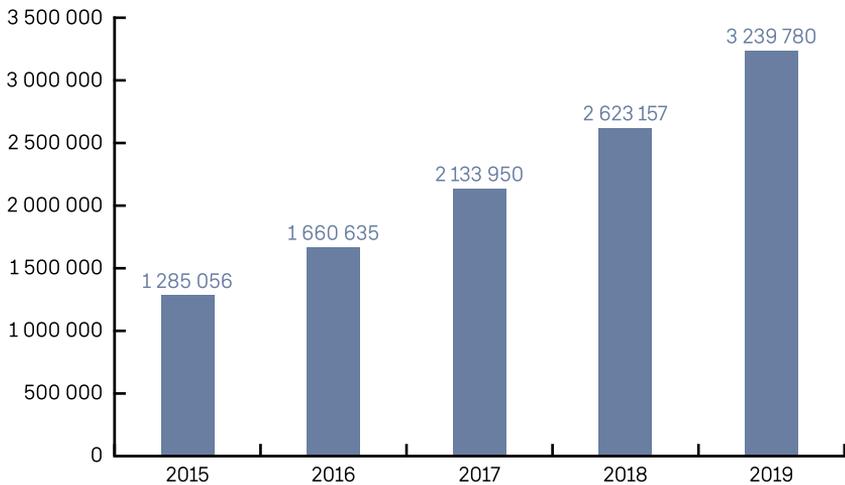
With the technological advancement of the website and its growing collections, the numbers of users and search sessions in POLONA have also increased. In 2019, the former rose by 15.7% to over 670 000 while the latter by 14.0% to nearly 1.5 million compared to 2018. The number of users in the *Academica* library system reached 67 168 in 2019.

Before the POLONA National Digital Library was established, works from the National Library's collections could only be accessed on site (and to a limited extent through interlibrary loans) and in a limited number of physically available copies. The use of IT solutions has paved the way for changes that extend far beyond the walls of the library building and even Poland's borders. Their essence can be expressed by paraphrasing the well-known words of the Polish poet Cyprian Norwid used in the title of this article: 'To give the word its proper scan'. For the first time in history, Polish literary heritage has become fully available worldwide. This is possible with the support of state agencies and institutions that administer and supervise the allocation and use of funds: from the Ministry of Culture and National Heritage to the Ministry of Digitisation, and the Ministry of Development Funds and Regional Policy.

The project 'Patrimonium – digitisation and sharing of Polish national heritage from the collections of the National Library of Poland and the Jagiellonian Library' played a major role in enriching POLONA's resources throughout 2019. The National Library was its main beneficiary, responsible for coordinating the mass digitisation in the two largest library

institutions in Poland: the National Library and the Jagiellonian Library. Conservation, digitisation and publication of selected objects from both institutions continued throughout the year. As a result, on 31 December 2019, the number of objects in POLONA reached 3 239 780, with 1 780 503 of them offered in the public domain for free. Users can display, download and use them at their own discretion, also for commercial purposes. The number of available objects increased by 23.5% compared to 2018. It is worth highlighting that this increase in the number of objects has remained at a high level for many years.

NUMBER OF OBJECTS AVAILABLE IN POLONA



Source: National Library of Poland

With the necessary equipment purchased in previous years, the digitisation process could be intensified with the high quality of scans and photographs ensured. The high technical standards of the resulting files and their availability in full resolution on the POLONA website allow users to read difficult manuscripts, analyse objects such as graphics and maps, and use files for colour-accurate prints larger in size than the originals.

Digitisation at the National Library has continued since 2006. Given the technological progress, the quality of the resulting files has improved significantly. For example, the second digitisation carried out in specific cases under the 'Patrimonium' project with the use of the most advanced cameras allowed us to reach a 16-fold increase in file dimensions with much greater colour accuracy.

The illustration presents excerpts from the manuscript of the Saint Florian Psalter from the turn of the 14th and 15th centuries, scale 1: 1, digitised in 2006 (left) and presently (right).

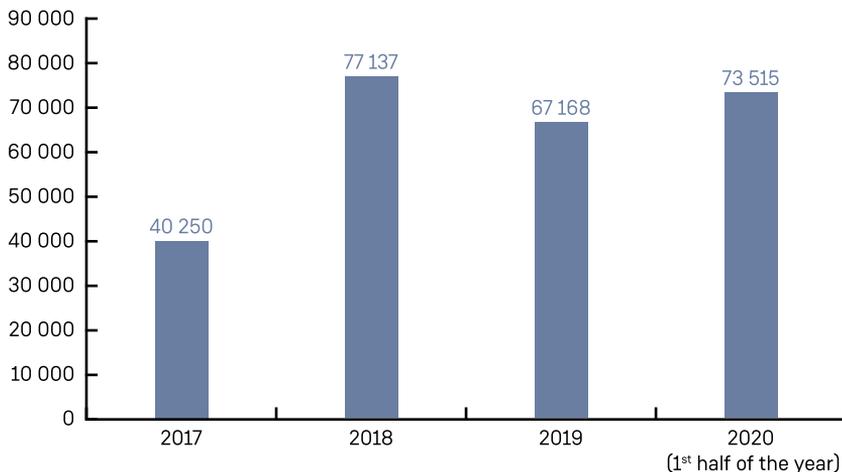


Source: polona.pl

The said upward trend both in the number of POLONA and Academica users, as well as in the number of user sessions, proves that both tools effectively meet the needs of our readers.

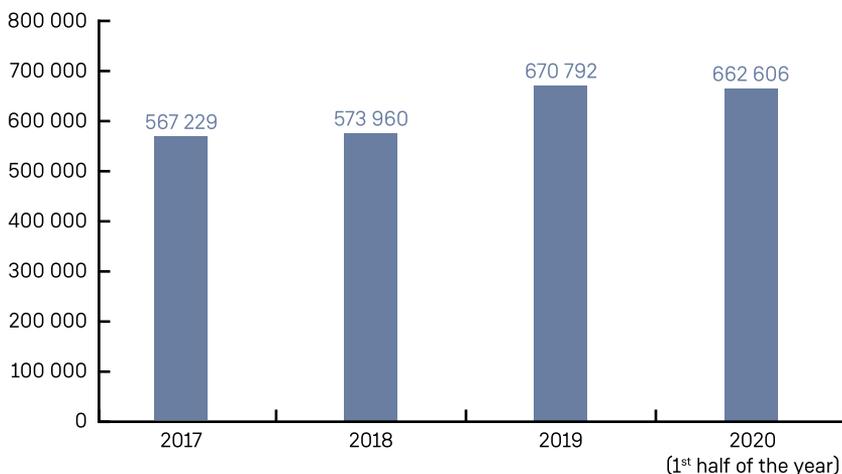
Long-term trends in the use of the National Library websites and monthly comparisons for the years 2018–2020 regarding the POLONA website are shown in the charts below (data for 2020 is presented for the first half of the year).

NUMBER OF USERS OF THE ACADEMICA WEBSITE IN 2017–2020



Source: National Library of Poland

NUMBER OF USERS OF THE POLONA WEBSITE IN 2017–2020

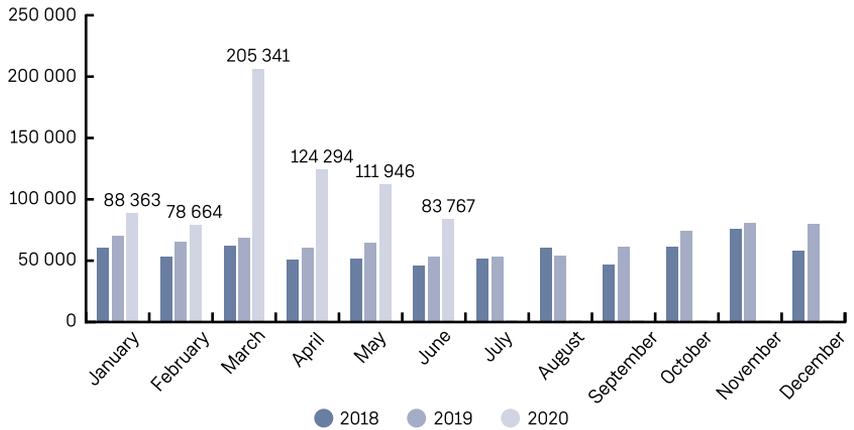


Source: Statistical data for the POLONA website based on <https://widok.gov.pl>

The most recent data analyses for the first half of 2020 show a significant increase in the number of both users and sessions in March 2020, i.e. when restrictions related to the coronavirus pandemic were introduced. The closing of libraries translated into greater access to digital library

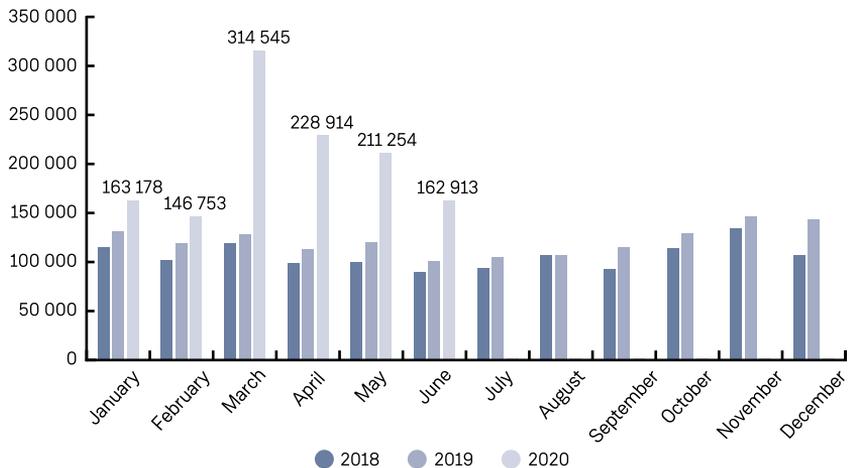
objects. In the first half of 2020, the POLONA portal was visited by nearly twice as many users as between January and June 2019, while the number of Academica users in the first half of 2020 exceeded the figure reported for the whole of 2019.

NUMBER OF POLONA USERS (PER MONTH) IN 2018, 2019, AND 2020 (FIRST HALF)



Source: National Library of Poland, statistical data based on analytics.google.com for polona.pl

NUMBER OF USER SESSIONS IN POLONA (PER MONTH) IN 2018, 2019, AND 2020 (FIRST HALF)



Source: National Library of Poland, statistical data based on analytics.google.com for polona.pl

New initiatives implemented in response to our readers' needs, e.g. free download of e-books in popular MOBI and EPUB formats, provided yet another impulse to visit POLONA. However, given the short time since their introduction, they are not yet reflected in the statistics. Among the authors of publications available in the public domain are literary classics (Mikhail Bulgakov, Giovanni Boccaccio, Anatole France, Gustave Flaubert, Emile Zola, Oscar Wilde, Charles Dickens), Polish writers (Stanisław Brzozowski, Karol Irzykowski, Kazimiera Bujwidowa, Andrzej Niemojewski), and many others.

In May 2020, a new service was introduced: free fast-track digitisation upon request. Readers can request access to a public domain work from the National Library collections.

To sum up, one can say with a high degree of certainty that the long-term digitisation projects carried out by the National Library, along with our constant efforts to increase the accessibility of digital objects, have significantly reduced the impact that the physical closing of institutions and lack of traditional access to collections (imposed by the epidemic) have had on people's freedom to use library resources. Our prompt response to readers' new needs immediately after the announcement of the lockdown ensured safe and comfortable access to a significant part of public domain cultural heritage. It is probably too early to predict how the future of libraries will be affected by the current public health conditions; however, limited accessibility of copyrighted works – resulting from their use by commercial entities – is an issue certainly worth considering. It seems advisable to initiate such a discussion and consider some concessions for libraries in facilitating access to these works, also in digital form.

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READERSHIP IN POLAND IN 2019

National Library of Poland

ABOUT THE STUDY

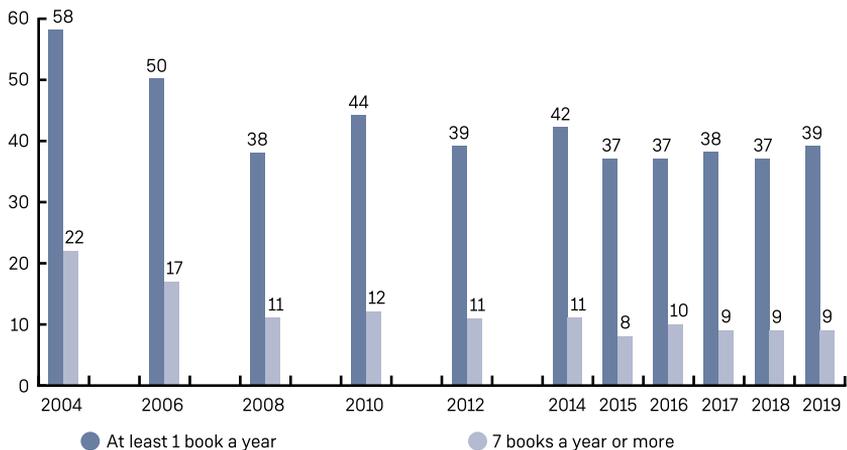
Nationwide book readership studies have been conducted in Poland by the National Library periodically since 1992, i.e. for two and a half decades. All reading practices are included in analyses, regardless of the book type (fiction, academic writing, popular science, utility texts, etc.), editorial form (printed codes, e-books), and source (purchased, received as a gift, downloaded from the Internet, borrowed from friends, family or the library).

The 2019 readership study was carried out at the same time as usual (15–18 November 2019) as part of three omnibus surveys organised by Ipsos Sp. z o.o., Kantar Polska S.A., and PBS Sp. z o.o. The combined results of these three independent surveys – conducted on a nationwide representative sample of approximately 3 000 respondents aged 15 or older (N=2 982) – provided the empirical basis for this year's analyses. All three surveys were performed with the use of Computer-Assisted Personal Interviews (CAPI) – the method also used in previous studies. Similarly to the previous editions, the study objectives, preliminary hypotheses and assumptions regarding the sample selection, and the questionnaire were prepared by the Book and Readership Institute of the National Library.

KEY INDICATORS

In 2019, a total of 39% of Poles aged 15 or older declared that they had read at least one book either in its entirety or in part. Taking into account the results from the previous years, the readership levels not only seem to have stopped declining, but there has even been a slight increase in the percentage of people interested in reading books. Most likely, these relatively optimistic findings for 2019 were driven by a number of circumstances, primarily book-to-film adaptations, TV series and games inspired by popular novels, and the Nobel Prize for Olga Tokarczuk. This hypothesis is justified by observations from the previous editions of the study – prestigious literary awards and adaptations of literature to audio-visual productions both contribute to book reading.

DECLARED BOOK READING IN THE 12 MONTHS PRIOR TO THE STUDY – DATA FOR 2004–2019 (in %)



Source: National Library of Poland

PAPER AND DIGITAL BOOKS

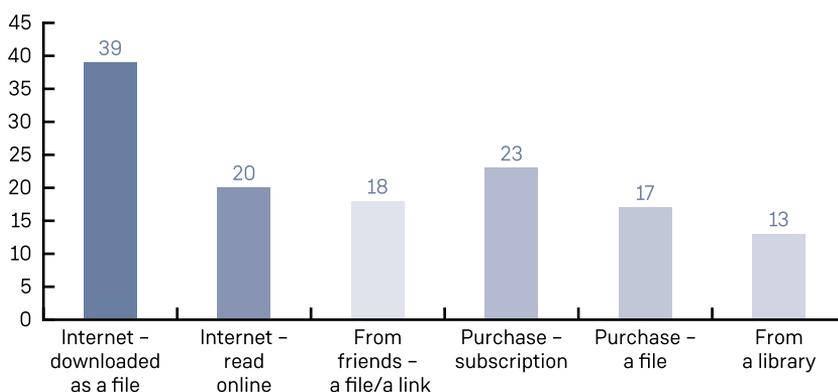
As mentioned earlier, the study examines readership levels for both paper and digital books. In both cases, readers use their eyesight to decrypt written text; therefore, from this point of view the medium is of secondary importance. When talking about reading books, we refer to the actual practice of reading books rather than listening to audiobooks. In the

questionnaire, the latter is approached as a fundamentally different activity than the former. While falling within the context of reading practices, it does not fit the definition of reading adopted for the study purposes.

The books read in 2019 were still mostly printed publications (indicated by 98% of readers and 39% of the overall study population) rather than e-books (6% of readers). Listening to audiobooks was declared by 3% of respondents and 6% of book readers. This data confirms that digital books do not 'steal' readers from printed books, and that both practices tend to complement each other. Those who read paper books usually read e-books as well. Only a very small fraction of readers opt exclusively for e-books and it is just as rare for people not to read books but only listen to audiobooks.

Books in electronic formats are most often read as files downloaded from the Internet for free – this response was indicated by as many as 39% of e-book users. Reading digital books for free is possible because of books available online, sharing files with friends, and – something that is worth noting – use of libraries, including public libraries, which are adding e-books to their offer. Approximately every fourth reader of books in digital formats declared paying for a file. Purchasing individual e-books is a more common practice than paying for an e-book subscription.

MAJOR SOURCES OF E-BOOKS IN 2019 (IN %)



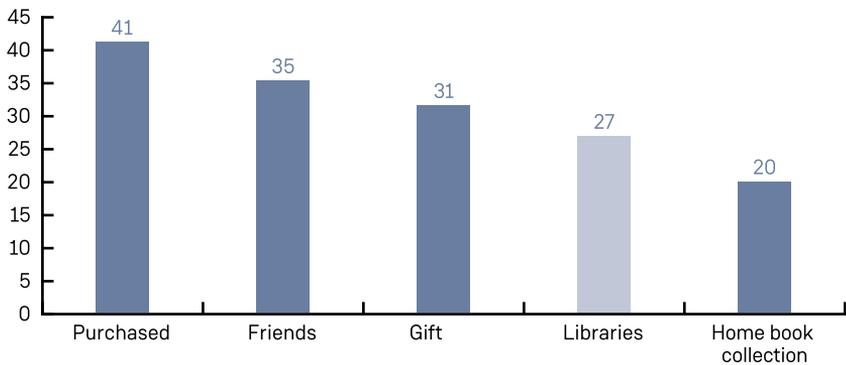
The figures do not add up to 100% as the respondents could name different sources of e-books.

Source: National Library of Poland

SOURCES OF BOOKS

The books read in 2019 were mainly individual purchases. The high percentage of declarations of borrowing a book from a friend or receiving it as a gift indicates the social nature of reading practices – books are read in social circles by people with relatively similar interests and tastes. It is a social activity, as indicated not only by the choice of what one reads, but also – as the previous editions of the study show – the sheer fact of reading: those who read books usually have other readers around them, while those who do not tend to join groups of non-readers.

MAJOR SOURCES OF BOOKS IN 2019 (IN %)



The figures do not add up to 100% as the respondents could name different sources of books.

Source: National Library of Poland

A similar accumulation principle as for e-books and paper books also seems to apply in this case. Respective methods of obtaining access to books are not mutually exclusive; on the contrary, people who read a lot tend to use different ways to acquire books.

READING CHOICES

The most frequently read books in 2019 were representatives of genre literature, particularly sensational novels, crime stories and psychological thrillers. Interest in the works of Polish authors (Katarzyna Bonda, Joanna Chmielewska, Marek Krajewski, and especially Remigiusz Mróz) has been

on the rise for several years. In 2019, books by the latter author were indicated by readers more often than the works of Olga Tokarczuk. Among foreign authors of genre literature, the respondents named primarily Stephen King, Harlan Coben and Agatha Christie. The erotic novel is a category gaining particular popularity in recent years, e.g. *Fifty Shades of Grey* by E.L. James (indicated by some readers since 2012) and *365 days* by Blanka Lipińska (in 2019).

For the first time since 2012, more respondents named three contemporary authors (Mróz, Tokarczuk, King) rather than the high-literature artistic classics known from school – Henryk Sienkiewicz ranked fourth and Adam Mickiewicz fifth.

Increased interest in Olga Tokarczuk's prose results largely from the writer's international recognition (her Nobel and Booker Prizes were widely covered in the mass media) and additional circumstances – Tokarczuk's books had already been named relatively often by respondents in previous studies. The renewed popularity of Andrzej Sapkowski's prose – turned into a TV series and a computer game – is a clear example of the impact that audiovisual media may have on readership.

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LIBRARIES IN THE FACE OF THE PANDEMIC

National Library of Poland

Public libraries, both in Poland and around the world, have invested a lot of effort in order to be perceived not only as ‘places for books’ or ‘places to read’, but above all as ‘places for living’¹, where interactions among members of local communities become more important than the books themselves, and where books and literature are only a starting point or a pretext for doing something creative together. This applies to individual readers in local libraries as well as entire communities and local groups² whose members can meet in libraries to get to know each other³, share

- 1 ‘Ils sont des lieux du livre, mais aussi, et tellement, des lieux du vivre’ – E. Orsenna, N. Corbin, *Voyage aux pays des bibliothèques. Lire aujourd’hui, lire demain*, Ministère de la Culture République Française, Février 2018, N° 2017-35, p. 9.
- 2 R. Scott, *The Role of Public Libraries in Community Building*, ‘Public Library Quarterly’ 2011, vol. 30, issue 3, pp. 191-227.
- 3 B. Płuciniczak, *Biblioteka jako miejsce spotkania z ‘Innym’* [The library as a place to meet the ‘Other’], in: *Czas przemian – czas wyzwań. Rola bibliotek i ośrodków informacji w procesie kształtowania kompetencji współczesnego człowieka* [Time of changes – Time of challenges. The role of libraries and information centres in shaping the competences of modern humans], J. Jasiewicz and E.B. Zybert (eds.), Warsaw 2014, pp. 177-184.

knowledge and experience, get engaged⁴ in local problems and unite⁵, thus multiplying social capital resources⁶. This seemingly trivial matter – caring for a book borrowed from the library and returning it on time – teaches respect for rules and common property (in this case books) that is shared with other members of the local community⁷.

The fundamental function of libraries in a democratic system is to provide equal opportunities in accessing knowledge and to eliminate initial educational and cultural inequalities (e.g. in the case of immigrants), which is a condition for making informed political choices and being an active citizen⁸. The importance of libraries as a ‘third place’ (an informal space outside the place of living and work where people socialise⁹ with other

- 4 T. L. Willingham, *Libraries as civic agents*, ‘Public Library Quarterly’ 2008, vol. 27, issue 2, pp. 97–110.
- 5 F. Pazderski, *Biblioteka publiczna jako przestrzeń nieformalnej edukacji obywatelskiej i kształtowania wspólnotowych postaw* [Public library as a space of informal civic education and shaping community attitudes], in: *Czas przemian – czas wyzwania. Rola bibliotek i ośrodków...*, op. cit., pp. 144–176.
- 6 Cf. C.A. Johnson, *How do libraries create social capital? An analysis of interactions between library staff and patrons*, ‘Library & Information Science Research’ 2012, vol. 34, issue 1, pp. 52–62; A. Vårheim, S. Steinmo, E. Ide, *Do libraries matter? Public libraries and the creation of social capital*, ‘Journal of Documentation’ 2008, vol. 64, issue 6, pp. 877–892.
- 7 *Po co Polakom biblioteki. Raport po trzech latach działania Programu Rozwoju Bibliotek* [Why Poles need libraries. Report on the three years’ experience of the Library Development Programme], Warsaw 2012, p. 61.
- 8 J. Palfrey, BiblioTECH. *Why Libraries Matter More Than Ever in the Age of Google*, New York 2015, p. 19; J.H. Billington, *The Modern Library and Global Democracy*, in: *The Meaning of the Library: A Cultural History*, A. Crawford (ed.), Princeton, Oxford 2015.
- 9 B. Budyńska, *Biblioteki publiczne z ofertą dla cudzoziemców* [Public libraries with an offer for foreigners], ‘Bibliotekarz’ 2016, Issue 9, pp. 9–14; J. Wojciechowski, *Zbliżają się goście* [The guests are coming], ‘Bibliotekarz’ 2016, Issue 1, pp. 4–6.

members of their local communities, relax and enjoy entertainment)¹⁰ is emphasised, along with their ‘local community archive’¹¹ role, where the community identity and collective memory can be affirmed. Apart from serving as institutions and a space shared with other members of the local community, libraries also have a social impact through the multi-level and multi-dimensional interactions between librarians and readers or visitors (people who come to the library not necessarily to read or borrow books)¹².

The coronavirus pandemic has affected the functioning of all cultural institutions; however, it appears to be particularly problematic for libraries. Between 12 March and 4 May 2020, all public libraries in Poland were closed to users and readers. This restriction applied to library rooms and free access to all collections – both books and other library objects (such as audiobooks and multimedia on CDs and DVDs) – which at the first stage of the epidemic when it was not certain how the virus spreads were treated as a potential source of infection.

Based on emerging studies on the virus’s endurance and viability on surfaces, the quarantine period for the books returned to libraries was reduced from the original 14 days to 72 hours. To ensure the safety of both readers and library staff, it was necessary to dedicate separate rooms/space for books in quarantine, rearrange the library space/layout in order to isolate the return point of (potentially infected) books from other places. The need to put books and library materials in quarantine, albeit shortened to 72 hours, excluded them temporarily from use. This will inevitably translate into lower statistics of book borrowings and on-site access (the closure of all libraries is also bound to affect other indicators, e.g. the number of visits), which is all the more distressing since 2019 brought

- 10 The concept of the ‘third place’ was developed by Ray Oldenburg (cf. R. Oldenburg, *The Great Good Place – Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts at the Heart of the Community*, New York 1999). It was used with respect to libraries for example by S.E. Montgomery and J. Miller, *The Third Place: The Library as Collaborative and Community Space in a Time of Fiscal Restraint*, ‘College & Undergraduate Libraries’ 2011, vol. 18, Issue 2–3, pp. 228–238, DOI: 10.1080/10691316.2011.577683.
- 11 K. Ziętał (ed.), *Wstęp* [Introduction], in: *Archiwistyka społeczna* [Social archival science], Warsaw 2012.
- 12 S. Stempniewska, *Biblioteka to też człowiek* [The library is also a person], ‘Poradnik Bibliotekarza’ 2019, Issue 1.

the first signs that the downward trend in the use of public libraries had stopped and even reversed – Statistics Poland recorded an increase in the numbers of readers and books borrowed in 2019¹³.

The current pandemic makes the situation all the more severe as it is not only the books borrowed from the library that pose a potential threat, but also other key elements in the new vision of the library, both the premises and the meetings and interactions held in them. This presents not only libraries but also their readers with a completely new challenge that is triggering processes whose shape and direction cannot yet be predicted.

A natural reaction for some librarians was to continue interactions with readers on the Internet and social media. Libraries have undertaken countless initiatives, such as the #NieZostawiamCzytelnika [#IDon'tLeaveTheReader] campaign. Communication with readers took various forms: from recommending interesting websites, publishing excerpts and quotes from books on social media to cheer readers up, to self-recorded videos, cooking lessons for children and librarians reading books aloud shared online¹⁴.

This contact was two-way, as readers began both to visit libraries and search for books on the Internet. A clear increase in all indicators (i.e. numbers of users, new users, sessions, page views) was observed in the use of the largest Polish digital repository, POLONA (<https://polona.pl/>), in March and the subsequent months of 2020 compared to the corresponding periods in the previous year (see table, p. 66).

The highest number of new POLONA users (people who accessed the website for the first time) was registered in March 2020, when the website was visited by users looking for books to read (due to the lockdown many bookshops located in large shopping centres were also closed). Other digital libraries also reported an unprecedented increase in visitor activity at that time¹⁵. However, due to applicable copyright laws, public libraries,

13 Statistics Poland, *Biblioteki publiczne w 2019 roku* [Public libraries in 2019], <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/biblioteki-publicznew-2019-roku,14,4.html> [accessed on: 14 September 2020].

14 E. Krupa, E. Pawlak, W. Albiński, *Liczy się więź, nie budynek* [It is the bond that matters, not the building], 'Bibliotekarz' 2020, Issue 6, pp. 18–22.

15 R. Wojciechowski, *Biblioteka czy może pudełko mediów? Pandemiczne przemyślenia* [A library or maybe a media box? Pandemic reflections], 'Bibliotekarz' 2020, Issues 7–8, pp. 20–23.

NUMBERS OF USERS, SESSIONS AND PAGE VIEWS ON POLONA.PL (FEBRUARY–JULY 2020 AND 2019)

	FEBRUARY		MARCH		APRIL		MAY		JUNE		JULY	
	2019	2020	2019	2020	2019	2020	2019	2020	2019	2020	2019	2020
Number of users	65 536	76 814	68 807	205 341	60 603	124 294	64 334	111 946	52 830	83 767	53 408	61 366
Number of new users	54 734	63 309	56 683	189 084	48 728	104 241	52 762	92 625	42 976	67 061	43 489	48 412
Number of sessions	119 158	142 840	128 945	314 545	112 956	228 914	120 533	211 254	101 350	162 913	106 139	126 139
Number of page views	1 913 834	2 042 568	1 981 299	3 562 141	1 672 864	3 243 365	1 713 637	3 117 167	1 457 260	2 446 612	1 658 568	2 016 766

Source: National Library of Poland, analytics.google.com for polona.pl

including the National Library, and websites (such as Wolne Lektury [Free Reading]) enable online access only to resources from the public domain or for which the rights have been acquired or otherwise regulated. Readers quickly realised that in POLONA they could not find the books they would normally borrow from their local libraries (new releases, genre literature, guidebooks, etc.), as evidenced by the systematically decreasing numbers of new users in the subsequent months of 2020 (see table, p. 66). On the other hand, those who looked for references for research or work generally had no problem adapting to the new rules and accessing the materials online, as indicated by higher numbers of page views and sessions compared to the corresponding months in the previous year (also per user).

During the pandemic and the temporary closure of libraries (including academic libraries), terminals of the *Academica* digital interlibrary loan system located outside the premises of public libraries proved to be a practical form of access to professional literature and scientific journals (including copyrighted publications). Pursuant to art. 28 of the Act of 4 February 1994 on copyright and related rights, libraries, archives and schools are allowed 'to make their collections available for research and learning purposes through information technology system terminals located in the premises of those entities'. As many as 1 392 terminals have been installed since 2014, of which 1 155 are located in libraries (not only in public, academic and pedagogical ones, but also in the Library of the Supreme Court, the Library of the Police Academy in Szczytno, and the Library of the Main School of the Fire Service), while 234 terminals function in other institutions such as institutes of the Polish Academy of Sciences (e.g. the Institute of Psychology, the Institute of Literary Research, the Institute of Archaeology and Ethnology), research and development centres (e.g. *Cuprum*, the Łukasiewicz Research Network), museums (e.g. the Auschwitz-Birkenau State Museum in Oświęcim, the National Museum in Gdańsk, the Museum of Architecture in Wrocław), public institutions (e.g. the European Solidarity Centre), and secondary schools, both in cities and smaller towns far from large academic centres. The rise in the numbers of users and publications read via the *Academica* system terminals in the first half of 2020 (see table, p. 68) proves that remote access to digital library resources is not only increasingly more common but also necessary – particularly in view of the ongoing pandemic and the related restrictions and precautions.

NUMBERS OF USERS AND PUBLICATIONS READ VIA THE ACADEMICA DIGITAL INTERLIBRARY LOAN SYSTEM IN 2014–2020

PERIOD	USERS		PUBLICATIONS READ IN ACADEMICA	
	TOTAL NUMBER	MONTHLY AVERAGE	TOTAL NUMBER	MONTHLY AVERAGE
December 2014	25	25	106	106
January - December 2015	1 340	112	1 799	150
January - December 2016	1 879	157	4 269	356
January - December 2017	40 250	3 354	72 613	6 051
January - December 2018	77 137	6 428	120 566	10 047
January - December 2019	67 168	5 597	124 051	10 338
January - June 2020	73 515	12 253	106 419	17 737

Source: National Library of Poland, own study based on system reports

Another visible and natural consequence of the pandemic and the temporary closure of public libraries (in some academic libraries collections can still be accessed only through digital repositories or as scans of requested excerpts) is the increased level of digital competences, both among librarians (also thanks to webinars offered by the Polish Librarians' Association and the Information Society Development Foundation¹⁶) and readers. Using remote access codes to commercial platforms such as Legimi or IBUK, libraries can also provide access to books from the current publishing offer even while the buildings remain closed. Access codes can be sent by e-mail or text message (SMS). The only limitations here are the level of the reader's digital skills (the use of e-book reading applications and the reading devices themselves may initially pose a problem, particularly for elderly people) and the library's financial resources (due to the high cost of this service, the supply of the codes is sometimes much lower than the number of people interested; during the lockdown the demand for codes was even higher¹⁷). Another important, albeit less visible, consequence of the pandemic will probably

16 A. Klichowska, J. Żółtowska, E. Kampa, G. Szafraniak, *#NieZostawiam-Czytelnika* [#IDon'tLeaveTheReader], 'Bibliotekarz' 2020, Issue 5, pp. 28–30.

17 K. Liskowacki, *Gryf w koronie* [Corona Griffin], 'Bibliotekarz' 2020, Issue 6, pp. 12–17.

be an even greater isolation of readers who due to their age or other limitations are not comfortable with social media, which have become the main area of activity and contact between librarians and readers¹⁸. Last but not least, the return to the model of a library as an individualised ‘place for books’ rather than a community-building ‘place for living’ facilitating meetings, activities and direct interactions, is also probable.

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18 K. Dettlaff-Lubiejewska, *Biblioteczny telefon pogadania* [Library phone chat], ‘Bibliotekarz’ 2020, Issue 6, p. 23.

HOW TO ANALYSE THE IMPACT OF THE PANDEMIC ON MUSEUMS?

National Institute for Museums and Public Collections

THE NATIONAL INSTITUTE FOR MUSEUMS AND PUBLIC COLLECTIONS

The National Institute for Museums and Public Collections is a cultural institution managed by the Minister of Culture, National Heritage and Sport. As an expert institution it collects and disseminates knowledge about museums, participates in the development of management standards for museums and protection of collections, and paves new paths for the development of the museum community, both in terms of organisation and management. The Institute is also active internationally, exchanging practices with similar institutions abroad and promoting the achievements of Polish museums¹.

To this end, the Institute has conducted two regular research projects:

1. An annual study of broadly defined museum activity – ‘Museum Statistics’ (since 2014);
2. A study verifying the state of knowledge about Polish museum-goers in order to provide museums with research tools that allow them to target specific groups (since 2017).

1 The Action Programme of the National Institute for Museums and Public Collections for 2020–2022, <https://www.nimoz.pl/files/articles/227/Program%20dzia%C5%82ania%20NIMoz%20na%20lata%202020-2022.pdf> [accessed on: 21 July 2020].

The situation of museums during the COVID-19 pandemic will be taken into account in both studies in the coming months. Their results should be known next year².

ORGANISATIONAL CHANGES IN MUSEUMS AND MONITORING OF CHANGE

The state of the pandemic announced by the World Health Organisation (WHO) in March 2020 has revolutionised our everyday life, both private and institutional. With the introduction of safety measures related to COVID-19, entities operating in the museum environment have not only been forced to shift to remote work but, above all, limit their on-site activities. The inability to perform regular tasks and the uncertainty about the future of the cultural sector has prompted some entities to revise their mission.

Museums around the world responded very quickly to the current situation, proposing new forms of participation in culture and thus supporting societies in the difficult time of isolation. However, the reconfiguration of relations with visitors and cultural projects is only one segment of museums' activity, whose fundamental responsibility is to collect and preserve exhibits. Therefore, the key part of every museum's *raison d'être* is inextricably connected with the building where the objects can be properly stored, monitored and restored.

The first reports and data on the condition of museums during the COVID-19 pandemic were already available in mid-2020; however, most of them focused on estimating the so-called institution's survival and visitor-oriented activities. Such a specific scope does not provide for a comprehensive analysis of the situation. Given the unrepresentative sample and the fact that the findings were reported during the epidemiological crisis, the currently available data must be approached with caution. We will have to wait for comprehensive and reliable studies of how museums and other cultural institutions have dealt with the crisis. At this point, all we can do is collect data for future analyses, such as management experiences, approaches to the crisis, monitoring new participation forms proposed by institutions and how culture can change in the wake of the pandemic. It cannot be denied that 'the pandemic has turned out to be a threat to museums and their socio-economic (...) role: market games where the autonomy of attendees and managers is not

2 The article was written in July 2020.

always preserved. Consequently, this threat provides an opportunity to reflect on issues that are important for culture and its institutions³.

WHAT ARE THE CONSEQUENCES OF THE PANDEMIC FOR MUSEUMS?

In response to the ongoing pandemic, the International Council of Museums (ICOM), the United Nations Educational, Scientific and Cultural Organisation (UNESCO), and the Network of European Museum Organisations (NEMO) published questionnaires on their websites regarding the effects of the current crisis on museums in Europe and around the world. The results were already available in May, i.e. when restrictions were still in force in many countries. By definition, the resulting studies cannot be exhaustive and offer only anecdotal information about the responses of individual institutions to the crisis.

The said reports contain information on the financial consequences of the implemented remedial measures, the situation of staff and the use of new technologies by museums. The ICOM analysis also includes data on measures used to protect buildings and museum collections during the COVID-19 pandemic. All reports are based on information submitted by museums and museum professionals from around the world; however, they present aggregated data from entities of incomparable scale and activity forms, and as such cannot be treated as representative⁴. Moreover, there is also uncertainty as to who actually filled in the questionnaires in these organisationally difficult conditions, which were posted with no verification system in place. Consequently, there is no guarantee that the respondents had a complete knowledge of the overall operations of the entities on behalf of which they provided the data.

The conclusions presented in the reports offer only a glimpse of reality and do not reflect the situation of all museum institutions, either in

3 P. Majewski, *Muzeum... I co dalej?* [The museum... and what's next?], 'Muzealnictwo' 2020, Issue 61, p. 108.

4 ICOM, Museums, museum professionals and COVID19, <https://icom.museum/wp-content/uploads/2020/05/Report-Museums-and-COVID-19.pdf> [accessed on: 21 July 2020]; NEMO, Survey on the impact of the COVID19 situation on museums in Europe. Final Report, https://www.ne-mo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_Report_12.05.2020.pdf [accessed on: 21 July 2020]; UNESCO, Museums around the world in the face of COVID19, <https://unesdoc.unesco.org/ark:/48223/pf0000373530> [accessed on: 21 July 2020].

Europe or in the world. Bearing this in mind, we would like to try to examine the preliminary estimates from the recently widely discussed perspective of participation in culture via electronic media. First of all, moving activities online and the resulting 'digital leap' could not and did not apply to all museums⁵. The ICOM report (based on approximately 1 600 questionnaires) shows that before lockdown, 40% of European museums allocated no more than 5% of their annual budgets to online activities, while over 35% of institutions could not answer the question about such activities at all. Some institutions became more active in this area during the lockdown – an increase was observed of 12% to 22% with regard to content-related activities (online exhibitions, catalogues, live events, podcasts). A much higher percentage of museums intensified their promotional activities, particularly on social media. A new offer was prepared by only a small fraction of institutions. It is noteworthy that the offer of many museums did not include any online catalogues of collections (27%), online exhibitions (48%), live events (58%), or podcasts (65%), either during or before the pandemic⁶. Detailed data is presented in the table below.

VIRTUAL ACTIVITY OF MUSEUMS IN EUROPE DURING LOCKDOWN (IN %)

	COLLECTIONS ONLINE	ONLINE EXHIBITIONS	LIVE EVENTS	NEWSLETTERS	PODCASTS	QUIZZES AND CONTESTS	SOCIAL MEDIA
Launched after lockdown was introduced	3.1	10.0	11.1	2.4	5.7	7.9	2.0
Increased after lockdown was introduced	22.5	18.8	18.5	14.4	12.2	25.3	51.5
Same as before	47.6	22.9	12.1	57.7	17.0	16.6	39.7
No such activity	26.8	48.3	58.3	25.5	65.1	50.2	6.8

Source: Study based on the ICOM report, *Museums, museum professionals and COVID-19*

- 5 Open Eyes Economy Summit, *Adaptacja, hibernacja czy redefinicja. Polskie instytucje kultury w czasie pandemii* [Adaptation, hibernation or redefinition. Polish cultural institutions during the pandemic], https://oees.pl/wp-content/uploads/2020/05/EKSPERTYZA-12_v2.pdf [accessed on: 22 July 2020].
- 6 ICOM, *Museums, museum professionals and COVID19*, <https://icom.museum/wp-content/uploads/2020/05/Report-Museums-and-COVID-19.pdf> [accessed on: 21 July 2020].

Based on an analysis of nearly 1 000 questionnaires from 48 countries (including 16 from Poland), the NEMO report shows that as many as 80% of museums have enhanced their online presence since the lockdown (of which almost 40% accounted for social media hashtags), while only 16% have raised their budget for online activities. According to the survey, the activity of museums in terms of online services either already provided or not requiring additional funding (social media) increased the most, while growth in the area for which certain knowledge, skills and time are necessary was smaller (podcasts – 8%, online learning programmes – around 15%, live content – 10%, online exhibitions – 20%). The authors of the report conclude that institutions which decided to expand their online offer attracted the attention of virtual audiences, and reported greater increase in the popularity of their online services⁷.

Even though the consequences of the pandemic cannot yet be captured with statistically complete and reliable data, the situation in the museum community must certainly be monitored closely. Preliminary observations and identified problem areas are key material for a cross-sectional study of the impact of COVID-19 remedial measures such as the closure of museum buildings, suspension of exhibitions, educational activities and ongoing projects, and the shift from on-site to virtual activities (for many weeks). The challenges faced by museums may be divided into several areas.

CHALLENGES FACED BY MUSEUMS DUE TO THE PANDEMIC

1. Staff-related and organisational:
 - Reorganisation of the workplace (remote work during the lockdown and after employees' return to offices);
 - Introduction of idle time benefits for some employees (e.g. museum guides, exhibition keepers, security guards) or looking for alternative tasks;
 - Ending partnerships with people employed on civil law contracts;

⁷ NEMO, *Survey on the impact of the COVID19 situation on museums in Europe. Final Report*, https://www.ne-mo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_Report_12.05.2020.pdf [accessed on: 21 July 2020].

- Training employees in the use of modern technologies;
 - Adapting and redefining the forms of participation in order to remain present in social awareness;
 - Organisational uncertainty, postponing planned events;
 - Discontinuation of projects, particularly those implemented in collaboration with other institutions from Poland and abroad.
2. Financial:
- Loss of revenues – lockdown, fear of social gatherings, reduced tourist traffic;
 - No possibility to obtain support, reduced funding from private sponsors.
3. Economic on the micro scale:
- Disruption to social and economic relations, both local and regional, where museums serve as important links;
 - During the lockdown, museums not only suspended their activities but also ceased to purchase goods and services;
 - Suspension of many projects implemented in collaboration with the creative industries, educational, scientific and research institutions, NGOs and other organisations.
4. Economic on the macro scale:
- Economic recession that may result in reduced subsidies, both from the managing authority and private sponsors, and decreased revenues.

Source: Open Eyes Economy Summit, *Adaptacja, hibernacja czy redefinicja...*, op. cit. ; M. Murzyn-Kupisz, *Spółecznoekonomiczne oddziaływanie muzeów oraz ich relacje z otoczeniem* [Socio-economic impact of museums and their relations with the environment], 'Statystyka muzeów. Muzea w 2018 roku' [Museum statistics. Museums in 2018], National Institute for Museums and Public Collections, Warsaw 2019, pp. 27-73.

The current situation requires from museum executives considerable managerial skills, referred to as intuitive management, the key element of which is 'flexible thinking that not always can be learned at schools or universities'⁸. Therefore, management and decision-making processes during the pandemic also constitute an important area that needs to be studied.

8 P. Majewski, op. cit., p. 107.

SUPPORT FOR MUSEUMS IN POLAND DURING THE PANDEMIC

These challenges and problems have all had a real impact on both the revenues and the expenses of museums. The necessity to support cultural institutions has never been questioned by central authorities, local governments and private companies, and extensive measures have been implemented. Both the support offer and the extent to which interested entities have benefited from it should also be one of the primary subjects in future studies. Access to external support, both from the managing authority and other entities, was a significant element that allowed museums to reduce the effects of the crisis on their staff in the first months of the pandemic, as indicated in the studies by ICOM, NEMO and UNESCO.

The support for museum entities operating in Poland implemented by the Ministry of Culture and National Heritage covered a broad range of activities: from ensuring the institutions' survival to modifying the rules for the implementation of already awarded project grants and the co-financing of new activities. The Ministry also plans to launch a Compensation Programme with an estimated budget of PLN 50 million. Detailed information on the scope of support for museums is presented below.

FORMS OF SUPPORT PROVIDED TO MUSEUMS BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE – BY INSTITUTION TYPE

1. Cultural institutions:
 - 3-month remuneration subsidies;
 - Vouchers for culture.
2. NGOs:
 - Support programme for NGOs to ensure their survival and implementation of measures for counteracting the effects of COVID-19.
3. State institutions and institutions co-managed by the Ministry of Culture and National Heritage:
 - Maintaining the same level of subsidies.

4. All entities except for state cultural institutions and museums managed by natural persons:
 - The 'Culture Online' programme (subsidies: PLN 60 million);
 - Amendments to regulations of the Ministry's programmes implemented in 2020.

5. Enterprises, NGOs, sole traders:
 - Co-financing of remuneration costs;
 - Working capital loans for the payment of remunerations (SMEs);
 - Exemption from social security contributions;
 - Remission of tax arrears;
 - Possibility to deduct the loss from this year from the income for the previous year;
 - Low-interest loans for micro-entrepreneurs from the Labour Fund;
 - Idle time benefits.

Source: Own study based on information available at: <https://www.gov.pl/web/kultura/ogolna-informacja> [accessed on: 24 July 2020].

The 'Culture Online' programme has become an important tool for supporting new forms of access to culture. It was addressed to companies, NGOs and foundations, local government cultural institutions as well as churches, religious associations and their legal representatives/entities. The analysis of its results reveals that 284 of the evaluated projects, i.e. 4% of all submitted applications, were related to museums. However, this proportion changes when we focus on the awarded grants: 8.2% of all co-financed projects were dedicated to museum activities. These 97 initiatives received grants to a total amount of PLN 4 574 000, accounting for 7.6% of the entire programme budget⁹. The charts below show the distribution of the grants (per number and amount) in voivodeships.

9 *Kultura w sieci. WYNIKI NABORU!* [Culture Online. RESULTS OF THE CALL FOR APPLICATIONS], <https://www.nck.pl/dotacje-i-stypendia/dotacje-programy-dotacyjne-nck/kultura-w-sieci/aktualnosci/kultura-w-sieci-wyniki-naboru-> [accessed on: 10 July 2020].

GEOGRAPHICAL DISTRIBUTION OF GRANTS FOR MUSEUM PROJECTS UNDER THE 'CULTURE ONLINE' PROGRAMME

NUMBER OF GRANTS



GRANT AMOUNTS



Source: Data based on the results of the 'Culture Online' programme.

Museums can also seek support from local authorities. Such assistance has been offered by Gdańsk, Gdynia, Katowice, Kraków, Łódź, Poznań, Sopot and Warsaw. Depending on the region, it includes various forms, such as grant programmes for NGOs, rent-free periods for entities operating in municipality-owned buildings, flexibility in implementing ongoing projects, and additional calls for applications in grant programmes. The offer developed by the Kraków authorities is worth highlighting – the construction of a common platform dedicated to cultural institutions for presenting their multimedia content, and support in the production of audio-visual events. Moreover, signals of reassurance are coming from all sides that the funds for culture will not be reduced¹⁰.

Interesting forms of support for museum entities have also been offered by cultural sector institutions. The Adam Mickiewicz Institute developed the information guide 'PARTNERS IN CULTURE' on the most important educational programmes and financing sources for international cultural and social projects. The National Institute for Museums and Public Collections participated in the development of guidelines for the reopening of museums while operating a system of individual counselling for museum professionals, an online training programme and a wide range of educational activities ('On-line History', 'Night of Museums Online', 'We Use Time to Be Creative')¹¹.

SUMMARY

Reports and studies regarding museums in the times of COVID-19 tend to focus on the financial implications and ensuring access to culture. However, as a crisis situation unforeseen by any textbook, the pandemic has proven primarily to be a managerial and organisational challenge. The currently available data allows us to evaluate merely a small fraction of mu-

10 Information derived from the website of the Ministry of Culture and National Heritage, <https://www.gov.pl/web/kultura/ogolna-informacja> [accessed on: 24 July 2020], and from the websites dedicated to the respective initiatives.

11 Guide PARTNERS IN CULTURE, https://iam.pl/sites/default/files/newsy/iam_guide_pl_2020.pdf [accessed on: 27 July 2020]. English version of the report: https://iam.pl/sites/default/files/newsy/iam_guide_en_2020.pdf [accessed on: 2 February 2020]. Information on the activities implemented by the Institute derived from: <https://nimoz.pl/aktualnosci/koronawirus.html> [accessed on: 28 July 2020].

seum activities, without offering much insight into the adopted strategies or verifiable indicators/results for comparison with the previous periods. Therefore, at the time of writing this article, a comprehensive assessment of the situation of museums during the pandemic is as of now impossible – even more so as the crisis is continuing.

The time will come for comprehensive and detailed analyses. The National Institute for Museums and Public Collections will play its statutory role in this task as it plans a large-scale study in early 2021 on the impact of the epidemiological situation on museum activities. Our findings and recommendations will be known next year. The next issue of the ‘Muzealnictwo’ [Museology] yearly will also be dedicated to the pandemic. At the moment, we can only focus on the conclusions offered by the preliminary research conducted by UNESCO, ICOM and NEMO discussed in this article.

Meanwhile, the Museum of Kraków, like many other museums, continues to collect souvenirs, products of culture and tales from the times of the pandemic from the residents of Kraków. They will be presented during a planned exhibition entitled ‘A po nocy przychodzi dzień’ [After the Night Comes the Day]¹², allowing us to conclude this discussion on a more positive note.

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- ICOM, *Museums, museum professionals and COVID19*, <https://icom.museum/wp-content/uploads/2020/05/Report-Museums-and-COVID-19.pdf> [accessed on: 21 July 2020].

12 *Opowiedzmy razem o czasie pandemii* [Let's tell the story of the pandemic together], <https://www.muzeumkrakowa.pl/aktualnosci/opowiedzmy-razem-o-czasie-pandemii> [accessed on: 22 July 2020].

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INSTITUTE OF MUSIC AND DANCE DURING THE PANDEMIC

Institute of Music and Dance

In 2020, the Institute of Music and Dance celebrated its 10th anniversary, a decade during which it has launched several hundred residency, creative, scientific, publishing and scholarship programmes addressed to the Polish music and dance community. The Institute's team is a group of experts who share their knowledge and experience with the Ministry of Culture and National Heritage, other cultural institutions and NGOs on implementing multifaceted activities dedicated to music and dance culture in Poland.

The epidemic has affected all areas of the Institute's activity. From the perspective of our mission, the priority was to stay in touch with the artistic community in the challenging new conditions. Supporting measures were implemented to facilitate grant or residence programmes. We also wanted to help artists in their development despite the obvious difficulties. The rules of our programmes were accordingly modified for new projects to be possible.

In collaboration with the Ministry of Culture and National Heritage and the Theatre Institute, we organised a space for exchanging good practices and developing new standards for art institutions. Our objective was also to provide easy access to health and safety rules – we informed both the management of institutions and the public about changes to public health regulations in the cultural sector.

With live events made impossible, we have turned to virtual forms of operation. We moved our networking and supporting activities to the Internet. We broadcast artistic events online to increase their availability, also after the pandemic. We organised and offered access to our audio-visual resources, which proved very useful in the times of distance learning. We also took new steps in cultural production online.

Below we discuss the changes in the Institute's operation imposed by the epidemic. Implemented with respect to both the content and organisation of our work, these modifications are summarised and used as a basis for conclusions. The data presented in the article was derived from reports of the Department of Music and the Department of Dance for the first half of 2020, as well as a survey conducted for the purposes of this text among team coordinators.

CHANGES IN THE IMPLEMENTATION OF GRANTS AND OTHER PROGRAMMES IMPLEMENTED BY THE INSTITUTE

First of all, we simplified the application procedures for the programmes launched after the state of epidemic was announced in Poland. Applications could be submitted online without the need for paper documentation: *Dyrygent – rezydent* [Conductor – Resident], *Szkoła mistrzów budowy instrumentów ludowych* [School for Folk Instrument Construction Masters], *Białe plamy – muzyka i taniec* [White Spots – Music and Dance], *Scena dla muzyki polskiej* [Stage for Polish Music], *Wspieranie aktywności międzynarodowej* [Support for International Activity].

In 2020, when art institutions had to suspend their activities, it was impossible to plan and implement those project parts that included working with audiences. Therefore, we allowed applicants to change the schedules and forms of their activities (typically to online), and all necessary modifications were approved: *Dyrygent – rezydent* [Conductor – Resident], *Scena dla muzyki polskiej* [Stage for Polish Music], *Scena dla tańca* [Stage for Dance], *Zamówienia choreograficzne* [Choreography Orders], *Wspieranie aktywności międzynarodowej* [Support for International Activity], *Międzynarodowy Dzień Tańca – tańczMY* [International Dance Day – Let's Dance].

Our pilot *Program Czynnej Edukacji Muzycznej* [Active Music Education Programme] also needed to be transformed – being unable to work in schools, the instructors conducted their workshops online.

CHANGES IN THE NETWORKING AND SUPPORT PROGRAMMES FOR MUSIC AND DANCE COMMUNITIES

2020 was to be the year of an important event – the 2nd Dance Congress – planned for 26–29 September (the first edition was held in 2011). The programme was to be developed during public consultations organised in several cities in Poland. This process was interrupted when the state of epidemic was announced. In the end, we opted for online consultations.

The programme for supporting the professional retraining of dancers also changed its form in 2020, with consultations and meetings with counsellors held online as webinars.

The Institute co-organised the international scientific symposium ‘Laboratory of Dance/Dance as a Vantage Point’¹ – conducted online due to travel restrictions.

The Institute of Music and Dance is also a partner in projects related to traditional culture. The conference ‘Tradition in Action. Educational practices and theories for traditional music’, which was to be held in Katowice in May and June 2020, took place online, with its programme accordingly modified to support educators with working in new conditions (e.g. panels ‘Culture on the Web: How to operate online using modern technologies’, ‘How to support my communities during isolation’).

Another activity of the Institute in this area was the Archives Available programme, which in 2020 was implemented in the form of webinars.

- 1 Lab of Dance was an interdisciplinary symposium the aim of which was to build a platform for the exchange of contemporary strategies in dance research. It was co-organised by the Centre for Philosophical Research, the Faculty of Philology at the University of Łódź, the Academy of Music in Łódź, the Institute of Music and Dance, and the Polish Association of Creative Strategies. The symposium was co-financed by the Ministry of Science and Higher Education.

PROMOTION AND PRODUCTION

As part of the Polish Dance Export project, we planned to participate in the Internationale Tanzmesse NRW [International Dance Fair] in Düsseldorf². The event was cancelled due to the pandemic and our project team shifted its focus to online activities, e.g. developing a website with information on cultural institutions, independent artists, NGOs and informal groups related to dance. In these extraordinary times, we help everyone interested to promote their activities and present them also to international institutions, organisations and dance managers.

Another initiative that had to be modified due to the epidemic was the series *Z muzyką przez Polskę* [With Music Through Poland]. Some of the concerts could not be held as planned³. Nevertheless, the Institute decided to expand the programme in the future and record concerts to present them online. The series resumed on 17 July. A total of 45 concerts were planned up until the end of 2020, of which 27 had been held by September.

The official ceremony of the Oskar Kolberg Awards 'For Merit to Folk Culture' was also rescheduled for autumn 2020 as an online event. To make up for the fact that the audience could not meet the award winners at the gala, a series of materials was prepared about the winners and shared online on 18 September 2020 on our YouTube channel.

NEW ACTIONS LAUNCHED DUE TO THE EPIDEMIOLOGICAL SITUATION

Seeking to meet the needs and expectations of the community of artists, musicians and dancers, on 21 April 2020 we launched a free support package for them, 'wspieraMY' [WEsupport], with online psychological and legal counselling, and a database of information on support options. The package was well received and attracted a lot of attention, particularly with regard to psychological counselling. In total, 76 psychological counselling sessions, seven legal advice sessions and four webinars on professional development were held for 38 participants.

- 2 The Internationale Tanzmesse NRW is held every two years in late August and early September.
- 3 The series was launched in 2019, with 50 concerts held in 48 locations. In 2020, 12 concerts took place before the state of epidemic was announced.

The Institute of Music and Dance and the Zbigniew Raszewski Theatre Institute, in collaboration with the Department of National Cultural Institutions of the Ministry of Culture and National Heritage, appointed a working group to develop and implement legal guidelines and standards for theatres, opera houses, ballets, philharmonic halls and other institutions offering artistic activities with regard to their reopening. Online sessions and conferences were planned including meetings of dance theatre and ballet directors (29 April and 13 May 2020, with representatives of 18 institutions), a meeting of music and opera theatre directors (30 April 2020, 15 institutions), a meeting of philharmonic directors (1 May 2020, 13 institutions), a meeting of directors of cultural institutions (2 July 2020), an online conference 'Art Institutions in the New Reality - Ask the Expert' (8 June 2020), and a meeting of directors of art institutions (2 July 2020). The latter two events were an opportunity to ask questions to experts from the Chief Sanitary Inspectorate, lawyers and psychologists. Reports from the meetings were published to both their participants and other interested parties to facilitate work on the reopening of the cultural sector.

Throughout the state of epidemic we have informed users about the health and safety rules and changes in regulations related to the cultural sector (at www.imit.org.pl, on social media, via the newsletter).

With current cultural events called off, the Institute was able to use this space to provide information about previously implemented projects. We inventoried and organised our digital resources – texts, recordings and videos made as part of previously completed projects that could never be properly promoted due to time constraints. The oldest material dates as far back as 2013. Our resources proved to be not only interesting but also highly useful in practice – many of them were used by teachers during online lessons.

CHANGES IN THE INSTITUTE'S MODE OF WORKING

Upon the introduction of the state of epidemic, our employees shifted to remote working. On 6 July, we were allowed to return to our offices in compliance with the applicable health and safety recommendations. Since mid-2020, working from home has been optional and a preferred model among our employees ever since. According to our human resources

department and the people in charge of coordinating work at the Institute, our team adapted well to remote working – with proper organisation and supervision the system turned out to be effective. Our employees reported the following as the greatest challenges in working online:

- Combining work from home with childcare;
- Being tired due to many online meetings;
- Communication exclusively via e-mails, often leading to misunderstandings.

SUMMARY

With the introduction of the state of epidemic, all aspects of the Institute's operations were subject to changes. Nearing the end of 2020, we can say that some of the solutions implemented under the new pandemic circumstances seem positive. We would like to use our newly acquired competences and experience from the pandemic to improve the functioning of the Institute in the future. Using these skills, we intend to enhance the Institute's internal organisation, its image and how it communicates its message.

Important observations were also made with respect to the situation of freelance artists. Artists, event organisers and producers were particularly affected by the pandemic, losing the possibility to work literally overnight. This highlighted the problem of community diversification, where only those employed full-time continued to receive a regular salary, while rehearsals and concerts were cancelled. Others had to change their line of work, which is bound to cause losses in the cultural sector as of yet difficult to estimate. Consequently, work on the bill regarding the status of the artist is expected to intensify so as to support freelancers in similar situations in the future.

In terms of the Institute's daily operations, there are certain noticeable benefits of the hybrid system of working – depending on current needs and possibilities, part of our team can work in the office while others do so from home. We have managed to develop good standards for online meetings and will continue using this option in the future, both for internal and external meetings. Whenever needed we will also train our team in remote communication to ensure its further enhancement.

Both we, representatives of the Institute, and our beneficiaries positively evaluate the simplification of procedures in grant programmes,

particularly the fact that the documentation can be prepared and submitted online rather than on paper. This is a solution we plan to retain and develop.

Our evaluation of digitisation efforts – both in terms of ensuring access to live streaming and archival materials online – is also positive. Firstly, such activities enhance the availability of cultural events to people living far away from art institutions, as well as to those with disabilities. Secondly, they have a significant documentary value.

Our own experience and the observations of other institutions during this period indicate that there is no turning back from digital technologies. In the coming years, appropriate documentation and providing access to events organised by the Institute will be among our priorities, and we will encourage our grant recipients to do the same.

We also plan to prepare more content for sharing online, e.g. podcasts. We find this important, both because we can see the value of such actions, and also because one cannot exclude the possibility of another lockdown. The latter also motivates us to be ready to move future events, e.g. those planned for this autumn, entirely to the Internet.

Currently, with 2020 coming to an end, we can say that the experience of the difficult situation induced by the epidemic has been used by the Institute of Music and Dance insofar as possible to develop our standards of operation. The activities undertaken by us during this period and the observation of the work of other institutions have taught us how to plan programmes and projects in the future so that they can serve the development of music and dance culture in various and unpredictable conditions.

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ACTIVITIES OF THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE DURING THE PANDEMIC

Zbigniew Raszewski Theatre Institute

In the second quarter of 2020, that is during the total lockdown, the Zbigniew Raszewski Theatre Institute launched activities aimed at supporting the theatre community in Poland. Theatre professionals found themselves in a particularly difficult situation due to the SARS-CoV-2 pandemic. The Institute quickly implemented remedial measures. One of the first decisions taken in March 2020 was to change the rules of our flagship project, the Public Theatre Day, and thus the annual campaign 'Bilet do teatru za grosze' [Theatre Ticket for a Penny] organised as part of it. In the campaign, the Institute subsidised Polish theatres, which could then offer tickets for selected performances at a substantial discount (paid in grosze, the Polish equivalents of cents or pennies). This year's price was to be 400 grosze, as this is approximately the number of cities and towns in Poland with a theatre. In 2020, instead of providing support in this form, the project budget was relocated to all theatres participating in the campaign as a lump sum for online shows. As a result, the theatres received over PLN 800 000. The regulations of another important project of the Theatre Institute, 'Placówka' [Facility], were also adapted to the epidemic situation. The aim of this programme is to support theatre professionals in the search for new forms of artistic expression by offering them financial and organisational facilities, and access to the Institute's

infrastructure. In the 6th edition of the programme, due to the pandemic and problems with resuming artistic activity in its previous form – which put many artists in a difficult financial situation – we decided to support in particular performances conducted both in the real and virtual world (radio, the Internet), allowing the artists and viewers to experience what is the most important – the encounter – in compliance with all sanitary restrictions (e.g. social distancing). In this project, the highest points are awarded to ideas that are based on the actual search for new ways of contact or the creative adaptation of existing forms and tools rather than on digitising, recording or streaming. The programme budget is PLN 100 000 gross, which this year – as a matter of exception – is planned to be granted not to one but a maximum of five projects.

#INSTYTUTWSIECI

From 16 March to 30 June 2020, the Institute continued its activities online as part of the *#INSTYTUTwsieci* [#INSTITUTEonline] campaign. Every Monday for 15 consecutive weeks, we published the Institute's online programme, i.e. our weekly schedule of online events, activities and inspirations. They included not only archival materials (often never published before) but also new digitised projects. Our initiatives were divided into over a dozen of thematic paths and series to help users navigate through the electronic repertoire:

- *#piątkidladzieci* (Fridays for Children – inspiring materials for learning and playing with the youngest);
- *#wideoteatr* (Video Theatre – theatre in film and television);
- *#książkanadługidzień* (Books for a Long Day – recommended publications related to theatre);
- *#teatrna głos* (Theatre Out Loud – programmes and podcasts about theatre);
- *#wirtualnewystawy* (Virtual Exhibitions – the Institute's exhibitions on Google Arts & Culture);
- *#NoweSłuchowiskaIT* (New Radio Shows – a series of radio shows produced by the Institute as part of the Studio of Experimental Theatre Forms in collaboration with the Polish Radio Theatre and Channel Three of Polish Radio);
- *#PrzewodnikETP* (Guide to the Polish Theatre Encyclopaedia along with its collections and functionalities).

This content was presented at www.institut-teatralny.pl and on the Institute's social media channels – Facebook, Instagram and YouTube. In our 15 online programmes we shared over 150 posts addressed to various groups of users – from children and teenagers to adults (professionally not related with theatre) and experts.

CIAŁOPRZESTRZEŃ IT

One of the projects initiated especially as part of our online programme was the workshop CIAŁOPRZESTRZEŃ IT [BODYSPACE IT]. Launched on 25 May 2020, this innovative movement project for the difficult time of the pandemic included a variety of body awareness and movement activities. It was divided into 14 weekly block-topics – from pilates, the GaGa language and Qigong (exercises in controlling life energy) to the practice of touch in the times of the pandemic, topics related to the relationship between movement and words in the online space, motor imagination exercises, and the development of micro-improvisation structures. The workshops were free of charge. They were addressed to actors, dancers, performers and anyone interested in the concepts of movement and body in theatre. The classes were held on the ZOOM platform twice a week until the end of August 2020. The project was developed at a time that was challenging for everyone. We could not be together in one room as is usually the case during physical classes¹. Therefore, we decided to use the virtual space to create a meeting that would include artists and users from all over Poland. The leitmotif of our online classes was the language of communication – a moving body 'trapped' in a closed space with a restless mind. On the one hand, we wanted to create a programme of support for the choreography, dance and acting community deprived of the possibility to act on a larger scale, to work and earn a living, or more broadly – to move. On the other hand, our idea was to prepare the classes in a way that would attract participants interested in translating these pandemic-induced movement restrictions into something creative. An important aspect was to build a community of artists and users within a diversity of languages and techniques. To this end, we invited artists from all over

1 The Theatre Institute regularly organised such classes before the pandemic as part of the 'Ruch w Instytucie' [Movement in the Institute] programme.

Poland², representing different approaches to working with the body and various fields of choreography and dance. During the classes, the instructors used choreographic techniques and worked with and through touch, sounds, breathing, images, space, voice, intuition, expression, balance and experimentation.

WORKSHOPS AND COMPETITIONS FOR ARTISTS

In April 2020, as part of the 6th edition of the Theatre Photography Competition, we organised the application process for the Master Class of Theatre Photography online – a Master Class with Krzysztof Bieliński³. A theatre photographer and a member of the jury in the 5th edition of the Competition, Bieliński developed workshops for people with varying degrees of experience and background in theatre photography. The workshops were offered free of charge. Out of many interested candidates, the instructor selected 24 participants whom he divided into four groups. Each group met once a week online to discuss different issues related to fine-art photography and to present their works. Overall, 10 sessions were held (the last workshop was in mid-July). Seeking to show the workshop results to the public, we negotiated with Stara Galeria ZPAF [Old Gallery

- 2 The workshop lecturers included Małgorzata Haduch, Iwona Olszowska, Izabela Chlewińska, Katarzyna Pastuszek, Monika Kiwak, Renata Piotrowska-Auffret, Aleksandra Osowicz, Aleksandra Łaba, Adi Weinberg, Greta Polańska-Moidinis, Izabela Szostak, Paweł Konior, Elina Toneva, Tomasz Ciesielski; see: https://www.institut-teatralny.pl/aktualnosci/c-i-a-l-o-p-r-z-e-s-t-r-z-e-n-i-t-nasz-nowy-program-online_2020-05-21.
- 3 Krzysztof Bieliński (b. 1978), a renowned theatre photographer and author of photos from nearly 700 theatre performances in Poland and abroad, as well as theatre posters and albums of theatre photography, e.g. *Lupa/Teatr, Staniewski. Gardzienice. Antyk, Trelński, BTL Lalki, Warlikowski/Teatr* (co-author), *Kudlička. Volume I* (co-author). Lecturer of theatre photography and poster art at the Warsaw Film School and the Faculty of Journalism, University of Warsaw. In 2019, he was a member of the jury in the 5th Theatre Photography Competition organised by the Zbigniew Raszewski Theatre Institute. He accepted the Institute's invitation to conduct the first online Master Class in Theatre Photography in Poland (May–July 2020).

of the Association of Polish Art Photographers] in August 2020. With the support of a private sponsor (Spica Solution), we managed to organise a post-workshop exhibition 'Poza rzeczywistością. Fotografowanie teatru' [Beyond Reality. Photographing Theatre] at Stara Galeria ZPAF, where 48 works of the workshop participants were on display from 13 September to 11 October 2020.

THE WORK OF THE EXPERT TEAM

In April 2020, the Theatre Institute – together with the Institute of Music and Dance, the Ministry of Culture and National Heritage, and the Ministry of Development – started working on the guidelines for the reopening and functioning of theatres during the pandemic (the first guidelines were published in mid-May, only to be followed by more detailed ones in early June⁴).

The first meeting between the representatives of the Theatre Directors Guild of Poland, the Union of Polish Theatres, the Association of Theatre Directors and Paweł Abramczyk, Director of the Anti-Epidemic Department and Sanitary Protection of Borders, Chief Sanitary Inspectorate, was held in May to clarify the guidelines and explain priority issues for the theatre community in ensuring the safety of viewers, artists and employees. On 8 June 2020, another conference in a series entitled 'Art Institutions in the New Reality – Ask the Expert' was organised in collaboration with the Institute of Music and Dance. The conference was addressed to managers of art institutions, and its primary purpose was to present and explain the regulations, rules and guidelines for the safe return of cultural institutions to artistic activities with viewers' participation. Questions were answered by experts: attorney Agnieszka Janowska, psychologist Anna Długołęcka, Paweł Abramczyk, and representatives of the organisers: Katarzyna Meissner, Director of the Institute of Music and Dance, and Elżbieta Wrotnowska-Gmyz, Director of the Zbigniew Raszewski Theatre Institute.

As a result of meetings with the Board of the Theatre Directors Guild of Poland, legal counselling was also launched for freelance artists regarding copyright and relations between artists and institutions.

4 See: <https://www.gov.pl/web/kultura/wytyczne-dla-instytucji-prowadzacychdzialalnosc-artystyczna>.

Following the initiative of the Institute's management and staff, an Expert Team for the situation of the theatre during and after the pandemic was established in April 2020. Composed of renowned theatre practitioners and representatives of trade unions and artistic associations, the Team firstly focused on developing specific legal and financial solutions to protect theatre institutions, their employees and partners, mitigating the negative impact of the state of epidemiological emergency, and supporting theatres in the difficult process of resuming their activity and working in the new sanitary regime. The experts worked in their respective subgroups for finance, law, the theatre system, education and epidemics.

Members of the Expert Team:

- Natalia Dzieduszycka – TR Warszawa, Director;
- Jacek Głomb – Helena Modrzejewska Theatre in Legnica, Director, Union of Polish Theatres;
- Andrzej Hamerski – Music Theatre in Poznań, Deputy Director for administration;
- Ryszard Kalinowski – Forum Środowisk Sztuki Tańca [Dance Art Forum], Lublin Dance Theatre, Director;
- Katarzyna Knychalska – Ogólnopolska Offensywa Teatralna [Polish Theatre Offensive];
- Agnieszka Komar-Morawska – Director of the Department of National Cultural Institutions, Ministry of Culture and National Heritage;
- Eugeniusz Korin – Director, Artistic Director of Teatr 6. Piętro [6th Floor Theatre];
- Jacek Kowalczyk – Ostrowiecki Browar Kultury [Ostrowiec Culture Brewery], Director;
- Justyna Makowska – Director of the Department of Culture, Poznań City Hall;
- Małgorzata Langier – Silesian Puppet and Actor Theatre 'Ateneum', Director;
- Katarzyna Meissner – Institute of Music and Dance, Director;
- Marta Miłoszewska – Theatre Directors Guild of Poland;
- Bogusław Nowak – Kraków Opera, General Manager;
- Maciej Nowak – Teatr Polski in Poznań, Deputy Director for theatre programme;
- Ewa Pilawska – Union of Polish Theatres, Vice-President; Teatr Powszechny in Łódź, Director;

- Alicja Przerazińska – Teatr Polonia, Och-Teatr, Director of the Krystyna Janda Foundation for Culture; Union of Independent Theatres,
- Tomasz Rodowicz – CHOREA Theatre, Artistic Director;
- Maksymilian Rogacki – Trade Union of Polish Actors;
- Maria Seweryn – Union of Independent Theatres, President;
- Agnieszka Szamryk – Deputy Director of the Culture Department, City of Lublin;
- Paweł Szkotak – Association of Theatre Directors;
- Krzysztof Szuster – Association of Polish Stage Artists (ZASP), President;
- Hanna Trzeciak – Teatr Wielki – Polish National Opera, Deputy Director for finance and development;
- Marta Wójcicka – Studio Teatralne Koło [KOŁO Theatre Studio], President of the Association; Union of Independent Theatres; and representatives of the Theatre Institute:
- Elżbieta Wrotnowska-Gmyz – Director;
- Olga Sobkowicz – Head of the Organisation Department, Team Coordinator;
- Jadwiga Majewska – Head of the Science and Publishing Department;
- Łukasz Orłowski – Head of the Promotion and Communication Department;
- Maria Stępkowska – Organisation Department;
- Karolina Wycisk – Institute partner.

The first project of the Expert Team was to ensure compensation for financial losses suffered by theatres due to the lockdown between 12 March and 6 June 2020 and limiting theatre audiences to only 50%. Discussions were launched about the Anti-Crisis Shield for Theatres. Eventually, a solution was adopted where the compensation was estimated and the funds were granted based on financial reports of Statistics Poland for previous years, as was also proposed by our Expert Team.

On 5 August 2020, a press conference was held at the Ministry of Culture and National Heritage, with the participation of Director Elżbieta Wrotnowska-Gmyz and Katarzyna Meissner, during which the Culture Support Fund was announced. A total of PLN 350 million was dedicated to local government cultural institutions, NGOs and entrepreneurs conducting cultural activities in the areas of theatre, music and dance. Another PLN 50 million was to be allocated to cover the losses of the concert industry. On 14 August, the Polish Sejm unanimously adopted the amendment to the Act of 2 March 2020 on specific solutions related to

preventing, counteracting and combating COVID-19⁵, which initiated the formation of the Culture Support Fund. The Act entered into force in September 2020, with the funds to be allocated by specially appointed committees at the Theatre Institute and the Institute of Music and Dance. Preparation of administrative documents and tools has just entered the final stage. Other measures, such as legal support and education, are addressed by the respective sub-groups of experts. Further activities are planned such as a grant programme for independent theatres and freelancers.

THE INSTITUTE'S STUDIES ON THE SITUATION OF THEATRES DURING THE PANDEMIC

In June 2020, the Theatre Institute initiated a research project consisting of a series of studies on the functioning of theatres during the pandemic. Their aim is to paint the broadest possible picture of the situation of Polish theatres in 2020 based on reports from sociological research in seven selected areas (discussed below). To ensure a comprehensive approach and a variety of perspectives, the studies were carried out by several independent research teams with the Theatre Institute as the project coordinator.

For a greater research diversity, different topics, methods and implementation dates were selected. The first study involving managers of theatre institutions and organisations in Poland was conducted in June 2020 by a team supervised by Marek Krajewski and Maciej Frąckowiak. A questionnaire and individual in-depth interviews were used. Theatre directors presented the situation of their institutions in the first months when cultural institutions had to suspend their activities. The researchers wanted to define the management strategies employed by the respondents. Another study, also launched in June and continued until September 2020, brought in the perspective of theatre staff. Employees were surveyed, taking into account the divisions they represented in the theatre

5 Act of 2 March 2020 on specific solutions related to preventing, counteracting and combating COVID-19 and other infectious diseases, as well as emergencies caused by them, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20200000374> [accessed on: 10 September 2020].

structure, i.e. artistic, administrative, technical, educational, audience-related and alternative theatre activists. The information obtained was analysed by a team of researchers: Michał Bargielski, Anna Buchner, Katarzyna Kalinowska, Katarzyna Kułakowska, Maria Wierzbicka.

The third study was an in-depth look into the presence of theatres online as analysed from three perspectives: users, people directly responsible for monitoring online activities in the studied theatres, and a retrospective analysis of the impact of selected actions during the pandemic. Detailed assumptions for this study were based on the conclusions from the first two areas. The resulting report is hoped to offer interesting insights, along with a fifth report commissioned by the Institute – a publication by Bogna Kietlińska based on a questionnaire completed by theatre-goers at the beginning of the lockdown, shortly after theatres had to suspend their activities. Kietlińska's report collects the opinions and feelings of viewers deprived of access to theatre, while highlighting changes in the practices and preferences of theatre-goers.

The pandemic also had a significant impact on the amateur theatre movement, as studied by Maria Babicka. Data obtained from people operating theatre groups at cultural establishments, schools, theatres and NGOs offer an insight into the work of instructors in these unusual conditions and the situation of amateur groups. Theatre artists were also affected, as shown by a broad perspective study conducted under the supervision of Dorota Ilczuk on a representative sample of artists. This list of research areas closes with a modest, albeit extremely important, study on theatre criticism during the lockdown and immediately afterwards.

The discussed research project will result in a scientific publication dedicated to the situation of theatre in Poland during the pandemic.

A SERIES OF ACTIONS ORGANISED BY THE DEPARTMENT OF THEATRE PEDAGOGY

Due to the introduction of distance learning and the sanitary regime, the pandemic has significantly affected projects addressed primarily to children and young people. The Department of Theatre Pedagogy sought to support people who work with them – mainly teachers. With that in mind, our lesson plans newly published at Teatroteka Szkolna (www.teatrotekaszkolna.pl) were supplemented with guidelines on how to conduct these lessons online. Actions were taken that were addressed to

teachers, organisers and educators. Every day, our employees were available for online discussions on ways to work with children and adolescents in the pandemic – both during lessons and in extracurricular theatre classes. Workshops were held every two weeks, during which participants in smaller groups could talk about current challenges and support each other. Moreover, a series of webinars was organised on the following topics:

- Broken relationships. On working with young people in the times of the pandemic (guests: Agnieszka Zientarska, Monika Klonowska, Michał Domański, Anna Knapik; moderator: Justyna Czarnota);
- Theatre processes disrupted. On theatre with amateurs during the pandemic (guests: Michał Telega, Uliana Roy, Barbara Świącicka, Dorota Biały; moderator: Justyna Sobczyk);
- Broken relationships with the audience. On working with the viewer during the pandemic (guests: Dorota Ogrodzka, Katarzyna Plebańczyk, Bogna Kietlińska; moderator: Maria Babicka);
- A parent as a theatre pedagogue? On the needs of parents and children in the times of the pandemic (guests: Michał Januszaniec, Ewa Hevelke, Joanna Berendt, Wiktoria Rutkowska; moderator: Joanna Krukowska-Gulik).

Videos from these meetings may be found on our YouTube channel. At the end of each expert session the participants could also meet and talk to each other.

The pandemic also imposed changes to the 13th edition of the ‘Summer in the Theatre’ programme. In April, i.e. after the pandemic had already started, 40 centres received a grant for two-week art workshops for children and adolescents. The programme regulations were accordingly modified to allow the beneficiaries to work online and in hybrid mode, combining live meetings with online activities.

A significant part of the ‘Summer in the Theatre’ programme focuses on development. In 2020, activities raising the competences of the programme staff within the School of Theatre Pedagogues were conducted online. They included workshops on violence-free communication by Joanna Berendt, workshops on the dramaturgy of the creative process by Justyna Lipko-Konieczna, and a meeting for representatives of all centres implementing projects in 2020 conducted by Justyna Czarnota and Joanna Krukowska, and further expanded by a digital safety training course offered by the trainers from the Stowarzyszenie ‘Miasta w Internecie’ [Cities on the Internet Association].

In response to our beneficiaries' needs, an additional series of online training courses was organised on practical ways to prepare for working with young people online and/or in the sanitary regime. The following workshops were held in June 2020:

- Intercepting Zoom (by Sebastian Świąder and Justyna Sobczyk);
- If not online then how? (by Joanna Krukowska-Gulik and Agnieszka Szymańska);
- Take care of yourself! (by Nadia Szypilow and Wiktoria Rutkowska);
- A distance of 2 m (by Justyna Czarnota and Adam Gąsecki);
- What about the show? (by Aleksandra Antoniuk and Maria Kwiatek).

Evaluation of the programme was also conducted online.

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EDUCATIONAL ACTIVITIES OF THE NATIONAL INSTITUTE OF CULTURAL HERITAGE IN THE CONTEXT OF THE EPIDEMIC

National Institute of Cultural Heritage

The National Institute of Cultural Heritage (formerly: the National Heritage Board of Poland) is a state cultural institution whose tasks have been specified in the Articles of Association that entered into force on 30 January 2020¹. The Institute provides expert advice to the Minister of Culture, National Heritage and Sport as well as conservation and restoration agencies. It gathers and disseminates knowledge about heritage, raises social awareness of the value and preservation of the cultural heritage of Poland, as well as sets and promotes standards pertaining to its protection and conservation.

The introduction of the state of epidemic and numerous related restrictions have affected all areas of the Institute's activity. The training courses, meetings (Meeting of Historical Monument Keepers, International Day for Monuments and Sites) and conferences (e.g. for beneficiaries of the 'Wspólnie dla dziedzictwa' [Acting Together for Heritage] programme) that were to take place after 20 March 2020 were cancelled. The Institute's specialised library and all of its archives were closed to

1 Ordinance of 30 January 2020 of the Minister of Culture and National Heritage on the Articles of Association of the National Institute of Cultural Heritage, http://bip.mkidn.gov.pl/media/dziennik_urzedowy/p%205_2020.pdf [accessed on: 22 July 2020].

the public. Most of our employees switched to remote working. Projects requiring activity 'in the field' were suspended or significantly limited. The majority of tasks focusing on the dissemination of knowledge about heritage and its values were also conducted online. This text presents a selection of the Institute's activities in 2019 and projects continued, albeit in a limited form, in 2020 despite the epidemic, while also discussing new forms of educational activities undertaken by the Institute.

SELECTED EDUCATIONAL AND KNOWLEDGE POPULARISATION ACTIVITIES OF THE NATIONAL INSTITUTE OF CULTURAL HERITAGE IN 2019

COORDINATION OF THE EUROPEAN HERITAGE DAYS IN POLAND

The European Heritage Days (EHD) were held on 7–8 and 14–15 September 2019. The initiative, celebrated for the 27th time, is a joint action of the Council of Europe and the EU aimed at promoting monuments and historical sites by making them accessible to the general public, and by organising events related to local heritage such as lectures, exhibitions, concerts, etc. The Institute is responsible for the coordination of the project in Poland.

The 2019 edition of the EHD attracted 186 925 participants, with 974 events held in 378 locations².

FOSTERING PUBLIC INVOLVEMENT IN CARING FOR HERITAGE THROUGH THE INSTITUTE'S GRANT PROGRAMME 'ACTING TOGETHER FOR HERITAGE' IN 2019

Seeking to popularise and disseminate knowledge about cultural heritage and involve the public in caring for it, the National Institute of Cultural Heritage addresses one of its grant programmes, 'Acting Together for Heritage', to NGOs. The programme offers co-financing in social activity

2 *Annual Report of the National Institute of Cultural Heritage 2019*, National Institute of Cultural Heritage, Warsaw 2020, p. 35.

projects related in particular to the development of voluntary service in protecting and caring for cultural heritage.

In the previous year's edition, 30 grants were awarded to a total amount of PLN 1 million³. The project was complemented by an international conference 'Wolontariat dla Dziedzictwa. Działajmy razem w Europie. Volunteering for Heritage. Acting Together in Europe', which took place on 28 November 2019 in Kraków. This provided an opportunity for experience exchange among volunteers and NGOs.

SOCIAL COMMUNICATION – THE INSTITUTE'S ACTIVITIES ONLINE

The www.nid.pl website is a platform where people interested in broadly defined cultural heritage may contact the National Institute of Cultural Heritage. We also manage other thematically related portals such as: www.zabytek.pl, <http://edd.nid.pl>, <http://niematerialne.nid.pl>, <http://samorzad.nid.pl>, www.krajobrazmojegomiasta.pl, www.park-muzakowski.pl, <http://swiatowedziedzictwo.nid.pl>, <https://mapy.zabytek.gov.pl>, <https://cumulus.zabytek.gov.pl>, <http://ochronazabytkow.nid.pl>.

Below, we present selected statistics (number of visits in 2019) for the websites managed by the Institute:

- www.nid.pl – 281 774⁴;
- www.zabytek.pl – 485 210;
- <http://edd.nid.pl> – 126 351;
- <http://samorzad.nid.pl> – 34 940.

The following data was reported for our social media: 18 242 followers on our Facebook fan page; 473 862 video views on our YouTube channel (TV NID), and over 1 200 followers on Instagram⁵.

The www.zabytek.pl website, managed by the Institute, plays a particularly important role in disseminating knowledge about monuments. It allows us to share information about Polish monuments along with their descriptions, photos, related digital multimedia (e.g. 3D models of monuments, 3D point clouds, videos) and location. The website is also available in English. In 2019, our employees edited 5 303 posts, while registered

3 Ibidem, p. 39.

4 Reports on the statistics for www.nid.pl from 1 January to 31 December 2019 generated by Google Analytics [accessed on: 16 July 2020].

5 *Annual Report...*, op. cit., p. 37.

external users of the website – another 649⁶. At the end of 2019, the website offered information on 83 931 monuments in Poland⁷.

The main task of yet another website administered by the Institute, <http://samorzad.nid.pl>, is to support local communities in heritage management and promote the use of its potential. The portal also contributes to the improvement of action paths for sustainable development in Polish municipalities.

In 2019, 33 new articles were published on the website. Moreover, six new external publications were added for viewing and downloading. In total, 157 expert articles were presented. In the discussed period, 35 000 page views were registered (5 000 users)⁸.

CELEBRATIONS OF THE INTERNATIONAL DAY FOR MONUMENTS AND SITES

One of the top regular events organised by the Institute is the International Day for Monuments and Sites (also known as World Heritage Day). This is also when the results are announced in the competition of the General Inspector of Monuments, 'Zabytek Zadbany' [Neat Monument], honouring the conservators-restorers, keepers and owners of monuments who have particularly contributed to their protection.

In 2019, the celebrations took place between 24 and 25 April at the Emigration Museum in Gdynia. The programme included debates, workshops and a gala during which awards and decorations of the President of the Republic of Poland and the Ministry of Culture and National Heritage were presented. Approximately 250 people attended the event⁹.

COORDINATION OF THE PROCESS OF ENTERING THE GDAŃSK SHIPYARD ON THE UNESCO WORLD HERITAGE LIST

One of the Institute's most important achievements in 2019 included the development of a draft management plan and the update of the application for entering the Gdańsk Shipyard on the UNESCO World Heritage List as

6 Ibidem, p. 18.

7 Ibidem, p. 17.

8 Reports on the statistics for www.samorzad.nid.pl generated by Google Analytics for the period from 1 January to 31 December 2019 [accessed on: 30 July 2020].

9 *Annual Report...*, op. cit., p. 27.

the cradle of the 'Solidarity' movement and a symbol of the fall of the Iron Curtain in Europe. Alongside the experts working on the draft and the updated application, a social campaign was launched to promote the idea among the public. To this end, we collaborated with popular YouTubers. Radek Kotarski, well-known for his productions addressing important topics, made a film *Co skrywa Stocznia Gdańska – kolebka 'Solidarności'?* [What Is the Gdańsk Shipyard – the Cradle of 'Solidarity' Hiding?], in which he invites viewers for a tour around the complex while sharing information about workers' everyday life and other interesting facts. Another film, *Hanza, statki, Solidarność – polski przemysł stocznioowy* [Hansa, Ships, Solidarity – The Polish Shipbuilding Industry], was prepared by the authors of the 'Historia Bez Cenzury' [History Without Censorship] channel in their typical light and humorous form. The videos produced by YouTubers attracted nearly half a million viewers. The idea of protecting the Gdańsk Shipyard as a site of Polish cultural heritage was also promoted in social media with the tagline 'Stocznia Gdańska na listę UNESCO' [Gdańsk Shipyard on the UNESCO List].

THE INSTITUTE'S ACTIVITIES IN 2020 IN THE CONTEXT OF THE EPIDEMIC

Upon the introduction of the state of epidemic and thus the significantly reduced direct contact with users, regular events and meetings held by the National Institute of Cultural Heritage were either cancelled or organised on a much smaller scale. In the second quarter of 2020, the Institute had to move most of its popularisation activities to the Internet. Electronic media became the main platform for contact with users. The noticeable increase in user activity on our channels and websites is a result of both their generally greater focus on social media and the intensification of our activities online. Many planned events had to be modified to comply with the government guidelines regarding the epidemiological situation and the spread of the SARS-CoV-2 coronavirus.

COORDINATION OF THE EUROPEAN HERITAGE DAYS IN POLAND

The celebrations of the 28th edition of the EHD, entitled 'Moja droga' [My Way], were also modified. The inauguration was to take place on 13 September 2020 in Sienna (Voivodeship Małopolskie); however, only a limited number of people could participate in it.

The National Institute of Cultural Heritage organised 974 events in 2019, with 379¹⁰ events planned in 2020. Promotion via event information campaigns was largely replaced by communication popularising our image and educational activities. The frequency of posts published on the EHD Facebook fan page intensified during the pandemic¹¹. In the first half of 2020, 375% more content was presented compared to 2019¹². A significant increase in the activity of the fan page administrators was observed in the second quarter.

Among the Facebook campaigns that attracted a lot of interest, the posts published in the series #DROGOwskazy [Signposts] and #DROGOcenni [Precious], referring to this year's EHD motto 'Moja droga' [My Way], proved to be particularly popular. The former series, #DROGOwskazy, was dedicated to historical places and institutions engaged in the EHD celebrations representing a creative approach to heritage. The latter series of events, collectively referred to as #DROGOcenni, presented profiles of inspiring people involved in the organisation of events, e.g. their authors, local leaders.

Responding to the need to move the EHD events online, the Institute planned comprehensive support for people interested in joining this year's celebrations. In collaboration with the Małopolska Institute of Culture, webinars were held for approximately 110 EHD event organisers¹³. As a result of our cooperation with the Polska Bez Barrier [Poland Without Barriers] Foundation, virtual meetings were also initiated for the EHD organisers regarding the availability of the planned events for people with disabilities.

As the coordinator of the EHD events in Poland, the National Institute of Cultural Heritage also produced tutorials for the EHD organisers, e.g. *Wizerunek instytucji kultury w sieci* [The Image of Cultural Institutions Online], *Czy dziedzictwo narodowe może być pociągające?* [Can National

10 Information as of 30 June 2020 based on: *Report on the activity of the National Institute of Cultural Heritage in the first half of 2020*, National Institute of Cultural Heritage, Warsaw 2020, p. 15.

11 The Facebook fan page of the European Heritage Days, <https://www.facebook.com/europejskie.dni.dziedzictwa/> [accessed on: 30 July 2020].

12 Statistics for the Facebook fan page of the European Heritage Days, <https://www.facebook.com/europejskie.dni.dziedzictwa/> [accessed on: 16 July 2020].

13 *Report on the activity...*, op. cit., p. 15.

Heritage Be Attractive?], *Wystąpienia publiczne w sieci* [Public Presentations Online]. Furthermore, training and instructional materials on camera work were also published: *Aparat jako kamera* [The Camera as a Webcam], *Oświetlenie – technologia i estetyka* [Lighting – Technology and Aesthetics], *Montowanie materiału wideo – praca z programem Open Shot* [Video Editing – Using Open Shot Software]. All tutorials were provided to the organisers in July 2020 on the Institute’s YouTube channel (TV NID)¹⁴.

FOSTERING PUBLIC INVOLVEMENT IN CARING FOR HERITAGE THROUGH THE INSTITUTE’S GRANT PROGRAMME ‘ACTING TOGETHER FOR HERITAGE’ IN 2020

This year, it was necessary to postpone the call for applications to 9 June 2020. The programme budget for 2020 was PLN 700 000.

The pandemic also imposed numerous changes on the programme regulations. Heritage digitisation projects became a priority. Applications were accepted in electronic form and the second call for applications was cancelled. Beneficiaries were advised to plan for all possible field activities to be completed by 15 September 2020 in compliance with the applicable recommendations of the Ministry of Health. The effects of the projects were to be made available online. In addition, the required number of volunteers was significantly reduced from 10 in 2019 to three in 2020.

The minimum amount of funding was also reduced from PLN 10 000 to PLN 5 000. In 2020, the implementation costs could be fully covered from the grant, whereas in 2019 the co-financing accounted for a maximum of 85% of the project budget. In 2020, all content created in the co-financed projects had to comply with art. 5 of the Act of 4 April 2019 on the digital accessibility of websites and mobile applications of public entities. The works created as part of the co-financed projects were also to be shared online free of charge for an unlimited period of time.

In 2019, 193 applications for a total amount of nearly PLN 8.5 million were submitted by NGOs by the application deadline (30 April). In July 2020, when this text was written and when the submitted applications were undergoing formal verification, it was already obvious that both their number and the amount of the requested financing were much higher.

14 The YouTube channel of the National Institute of Cultural Heritage may be found at: www.youtube.com/tvnid.

SOCIAL COMMUNICATION – THE INSTITUTE’S ACTIVITIES ONLINE

With the introduction of the state of epidemic, our educational and knowledge popularisation activities in the first half of 2020 had to be adapted to the new conditions. Most of the information campaigns took place on social networks.

In the first half of 2020, 309 posts were published on our main Facebook fan page: <https://www.facebook.com/zabytek>. From 15 March onwards, we shared four posts a day on average compared to a maximum of two per day in the same period last year¹⁵. This was our primary channel for promoting content related to the activities of the Institute. Our major focus was to promote the zabytek.pl website, the Szlakiem miejsc niezwykłych – pomniki historii [On the Trail of Extraordinary Places – Monuments of History] videos, articles posted on samorzad.nid.pl, and the Institute’s publications.

During the epidemic, a significant increase was observed in the number of our Facebook fan page users – 6.38% in the first half of 2019 compared to 11.26% in the corresponding period of 2020¹⁶. This success was not only a result of our greater activity on Facebook but also of a newly adopted strategy, initially introduced in its pilot version, which produced satisfactory results. Posts published on the Institute’s website were organised in regular thematic groups. Online social and educational campaigns proved to be the most popular. One of them was the #ZabytkoweWspomnienia [Historical Memories] campaign in which observers were encouraged to recall their journeys from the past and illustrate them with their own photos of monuments. The project could be followed both on Facebook and Instagram.

Among other popular Facebook campaigns, it is also worth mentioning the ones that were continued in 2020. One of these, called Sylwetki konserwatorów [Profiles of Conservators], popularises outstanding figures related to the protection of monuments and cultural heritage. The aim of another campaign, Ciekawy detal [Interesting Detail], is to disseminate knowledge about architectural elements. The third thematically related campaign is called Słownik architektoniczny [Architectural Dictionary], which teaches users about the concepts of architecture. All in all,

15 Statistics for the Facebook account of the National Institute of Cultural Heritage, <https://www.facebook.com/zabytek> [accessed on: 16 July 2020].

16 Ibidem.

15 thematic campaigns were implemented on our Facebook profile in 2020.

Increased interest among users in the online content produced by the Institute is also illustrated by the changes in many indicators for www.nid.pl between the first half of 2019 and the corresponding period in 2020. Increases were observed in the numbers of:

- Page views for nid.pl – by approx. 13.8%¹⁷;
- User sessions on the Institute’s website – by approx. 18.41%¹⁸;
- Users of nid.pl – by approx. 24.64%¹⁹.

The greatest increase in the percentage of users was observed for the zabytek.pl website. In the second half of 2019, it was visited on average by approximately 50 000 users per month. Since March 2020, the website has recorded a significant increase in the number of visits – up to nearly 100 000 in May 2020²⁰.

The popularity of samorzad.nid.pl also grew. In the first half of 2020, the website attracted 42 000 users²¹, i.e. 7 000 more than at the end of 2019. This trend continued throughout the state of epidemic despite the closure of offices and cultural institutions, whose employees are among the primary users of this portal.

Also continued in 2020 and co-financed under the Operational Programme Digital Poland, the digitisation project of cultural objects focuses on the National Inventory of Historical Monuments, war graves and cemeteries. The project seeks to digitise and make available to the general public – also via www.zabytek.pl – over 600 000 documents from the Inventory, records of war graves and cemeteries, along with spatial mapping of objects (vectorisation). The project will end in early 2022.

On 1 July 2020, the Institute launched edu.nid.pl in order to support teachers and educators in their everyday work. The website may also serve as a source of knowledge for parents, guardians, carers and anyone looking for inspiration for playing with children or conducting heritage

17 Reports on the statistics for www.nid.pl generated by Google Analytics for the periods from 1 January to 30 June 2019 and 1 January to 30 June 2020 [accessed on: 16 July 2020].

18 Ibidem.

19 Ibidem.

20 Reports on the statistics for www.zabytek.pl in 2019 and 2020 generated by Google Analytics [accessed on: 16 July 2020].

21 *Report on the activity...*, op. cit., p. 10.

workshops for young people and adults. The portal offers content related to local heritage, videos, lesson plans about architecture, and ideas for outdoor games. The materials shared on the platform were collected by the National Institute of Cultural Heritage in collaboration with 40 cultural institutions, museums and NGOs.

The pandemic precipitated our work on an online platform for e-training courses. Initially, it will cover topics related to heritage management and revitalisation. Secondly, specialist e-training courses will be developed in other fields of cultural heritage, which will be addressed to representatives of various professions: teachers, police officers, conservators-restorers, border guards and local authorities. The platform will be also suitable for webinars. Expected to be launched in the fourth quarter of 2020, the platform is estimated to be used by at least 1 000 people by 2022²².

CELEBRATIONS OF THE INTERNATIONAL DAY FOR MONUMENTS AND SITES

In 2020, the celebrations of the International Day for Monuments and Sites were to be held on 21-22 April in Nowy Wiśnicz (Voivodeship Małopolskie). Despite our efforts, the event could not take place. Traditionally, the gala is also where the results of the competition 'Neat Monument' are announced. However, this year they were presented online. Overall, 63 monuments from all over Poland were reported as candidates in the competition.

COORDINATION OF THE PROCESS OF ENTERING THE GDAŃSK SHIPYARD ON THE UNESCO WORLD HERITAGE LIST

In January 2020, the application for entering the Gdańsk Shipyard on the UNESCO World Heritage List as the cradle of the 'Solidarity' movement

22 Assuming that the platform will be used by every participant of on-site training. Based on information from the National Programme for the Protection and Preservation of Monuments for 2019–2022, <http://isap.sejm.gov.pl/isap.nsf/download.xsp/WMP20190000808/O/M20190808.pdf>, pp. 18–19 [accessed on: 30 June 2020].

and a symbol of the fall of the Iron Curtain in Europe was ready for submission. It was formally approved and submitted for evaluation by the International Council on Monuments and Sites, an advisory body to the World Heritage Committee. As part of the project, the National Institute of Cultural Heritage initiated a consultation process with the stakeholders to develop the final version of the management plan for the Gdańsk Shipyard. The first meeting was held on 14 July to summarise the application process and work together on the final version of the plan.

SUMMARY

The state of epidemic forced the organisers of many regular meetings and events for the general public to cancel their plans. However, despite the difficulties – faced also by the National Institute of Cultural Heritage – new opportunities have emerged allowing us to reach users and develop new ways to implement our statutory tasks online. Despite the pandemic, the Institute has remained active throughout 2020, disseminating knowledge about cultural heritage. The changes in the Institute's operation are likely to become a permanent feature of our educational and knowledge popularisation activities.



SELECTED PUBLICATIONS:

- Statistics for the Facebook account of the National Institute of Cultural Heritage, <https://www.facebook.com/zabytek> [accessed on: 16 July 2020].
- Annual Report of the National Institute of Cultural Heritage 2019, National Institute of Cultural Heritage, Warsaw 2020.
- Reports on the statistics for www.zabytek.pl in 2019 and 2020 generated by Google Analytics [accessed on: 16 July 2020].
- Report on the activity of the National Institute of Cultural Heritage in the first half of 2020, National Institute of Cultural Heritage, Warsaw 2020 (unpublished).
- Statistics for the Facebook fan page of the European Heritage Days, <https://www.facebook.com/europejskie.dni.dziedzictwa/> [accessed on: 16 July 2020].

- Resolution No. 82 of 13 August 2019 of the Council of Ministers on the National Programme for the Protection and Preservation of Monuments for 2019–2022, <http://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WMP20190000808> [accessed on: 30 June 2020].
- Ordinance of 30 January 2020 of the Minister of Culture and National Heritage on the Articles of Association of the National Institute of Cultural Heritage, http://bip.mkidn.gov.pl/media/dziennik_urzedowy/p%205_2020.pdf [accessed on: 22 July 2020].

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POLISH CINEMATOGRAPHY IN THE FACE OF THE PANDEMIC – ACTIVITIES OF THE POLISH FILM INSTITUTE

Polish Film Institute

2020 marks the 15th anniversary of the Polish Film Institute. The Institute operates pursuant to the Act on cinematography¹ which entered into force on 19 August 2005, as well as the Act on financial support for audio-visual production², and the Regulation of the Minister of Culture and National Heritage³ which entered into force on 11 February 2019. Our main tasks include co-financing of film production and providing support for audio-visual production, co-financing of distribution and dissemination of films, promoting Polish cinematography in the world, and providing support to debutants. Radosław Śmigulski has been Director of the Polish Film Institute since December 2017.

The primary sources of the Institute's revenues are contributions from TV broadcasters, digital platforms and cable networks, as well as film distributors and cinema owners who transfer 1.5% of their revenues to the

- 1 Act of 30 June 2005 on cinematography (Journal of Laws 2018, item 597).
- 2 Act of 9 November 2018 on financial support for audio-visual production (Journal of Laws 2019, item 50).
- 3 Regulation of 11 February 2019 of the Minister of Culture and National Heritage regarding a detailed list of Polish eligible costs, parameters of audio-visual productions and documents related to financial support for audio-visual production granted by the Polish Film Institute (Journal of Laws 2019, item 309).

Institute. The remaining part of the Institute's budget includes funding from the Promotion of Culture Fund, revenues from films for which the Institute owns the copyright, and direct subsidies from the state budget. Since 2019, the Institute has also been in charge of the audio-visual production support system financed from the state budget.

THE ACT ON FINANCIAL SUPPORT FOR AUDIO-VISUAL PRODUCTION

The entry into force of the Act on financial support for audio-visual production in 2019 marked a breakthrough moment for Polish cinematography, significantly increasing film production funding. The Polish Film Institute has been put in charge of financial incentives. Since February 2019, film producers of feature films, animated films, documentaries and TV series have been able to apply for reimbursement of production costs incurred in Poland to the amount of 30% of Polish eligible expenses. The subsidies for audio-visual production come directly from the state budget and are distributed throughout the year until they are exhausted.

Consequently, after many years and a lot of effort, Poland has joined the group of countries with a system of incentives, which has strengthened our position as a state friendly to film production. The Polish audio-visual industry can effectively attract commissions from all over the world and co-produce projects with much larger budgets than ever before. In the first few months, 26 projects received funding to a total amount of PLN 51 215 766, with the largest amounting to PLN 6 147 912. In August 2020, after positive verification of reports submitted to the Institute by applicants, the first incentives for three projects were paid out.

INTERNATIONAL SUCCESS OF POLISH FILMS

Increased annually, the amounts allocated by the Institute for film production constitute a stable source of funding for feature films, documentaries and animated films (feature-length, medium-length and short). Consequently, Polish producers can successfully operate on both the Polish and international film markets.

This is best illustrated by Paweł Pawlikowski's *Cold War* (2019), which was nominated for the Academy Award for Best Foreign Language Film,

Best Cinematography, and Best Director, and Jan Komasa's *Corpus Christi* (2020) nominated for Best International Feature Film. *Cold War* also won the Palme d'Or for the best director in Cannes, as well as awards from the London Film Critics' Circle, the Catalan Film Academy, the Spanish Film Academy, the American Society of Cinematographers (ASC) for Łukasz Żal, and for Joanna Kulig as Best Actress at the Palm Springs International Film Festival. Paweł Pawlikowski's picture was also nominated for the BAFTA and César Awards, won the People's Choice Award at the European Film Awards, and the Goya Award for Best European Film. The Oscar nomination for Jan Komasa's film came after the film's previous successes (awards in Venice, Chicago, Reykjavik, Bordeaux, Luxembourg and others).

Other Polish films shown at international festivals include Agnieszka Holland's *Mr Jones*, Bartosz Kruhlik's *Supernova*, Łukasz Kośmicki's *The Coldest Game*, Jacek Piotr Bławut's *The Day of Chocolate* and Adrian Panek's *Werewolf*. It was also another successive year when Polish animated films gathered a lot of international praise. *Another Day of Life* won the Goya Award 2019 for Best Animated Film. Polish animations were included in the programmes of the most important festivals such as Berlinale, Cannes (Barbara Rupik's *Little Soul* – third prize in the Cinéfondation competition), Annecy (Piotr Milczarek's *Rain* – award for the best short film debut), Rotterdam and Sundance. Moreover, the animated film *Acid Rain* by Tomasz Popakul was nominated for the Annie Awards and the Best of the Year Vimeo. Among awarded documentaries were Jaśmina Wójcik's *Symphony of the Ursus Factory* (award at the Hot Docs festival), Marcin Polar's *The Tough*, and Marek Tomasz Pawłowski's *The Touch of an Angel*.

Importantly, the latest awards – for *The Hater* by Jan Komasa at the Tribeca Film Festival and *Kill It and Leave This Town* by Mariusz Wilczyński at the Annecy International Animation Film Festival – came during the COVID-19 pandemic. The pandemic resulted in the decision to close cinemas and suspend work on film sets, to which the Polish Film Institute could not remain indifferent.

THE FILM INDUSTRY CRISIS TEAM AT THE POLISH FILM INSTITUTE

Responding to the epidemiological emergency and the resulting dramatic situation of Polish cinematography, on 17 March 2020 the Director of the

Polish Film Institute appointed a crisis task force for the film industry, composed of representatives of all pillars of the film production sector: producers, directors, distributors, cinemas, film festivals, independent experts and the Institute's employees.

Initially, the crisis team focused on collecting the necessary information to assess the situation on the Polish market and monitor international affairs and solutions. The Institute also gathered current information on cancelled film shots, disruptions in editing, suspended productions and losses incurred by cinemas due to the coronavirus epidemic. According to the data collected by the Institute, a total of 313 productions were suspended – including 191 film and series productions, and 122 commercials. Financial losses estimated at over PLN 40 million were reported for 85 film projects.

The team sought to develop solutions for the film industry and present initiatives and remedial action proposals for its respective sectors. The overarching aim was to maintain the continuity of the market and prepare it for a return to work after the end of the epidemiological crisis.

SCHOLARSHIPS FOR FILMMAKERS

As a result of the Film Industry crisis team's efforts, on 7 April 2020 the Polish Film Institute – in collaboration with the Polish Filmmakers Association, the Polish Film Academy, the Directors Guild of Poland and the Association of Artists for Rzeczpospolita – established a programme of support for film professionals. Representatives of all film professions in a difficult financial situation due to the coronavirus pandemic could apply for scholarships.

A scholarship of PLN 2 400 gross could be applied for once a quarter and granted up to three times. Within less than a month after the programme launch, 761 applications were submitted. Meetings of the Scholarship Committee were held. Eventually, 469 scholarships were awarded for PLN 1 125 600 by the Director of the Polish Film Institute.

THE INSTITUTE'S CONTRIBUTION TO LEGISLATIVE CHANGES

The Polish Film Institute contributed substantially to the legislative changes proposed by the Ministry of Culture and National Heritage.

A new definition of a film was developed and entered into the Act on cinematography. Following this interpretation, a film is also a work that was not screened at the cinema due to unrelated circumstances. This amendment allowed the Institute to co-finance films primarily intended for the VOD and PPV platforms. Consequently, producers were given a chance to monetise their productions wherever possible after 11 March 2020 when cinemas were closed to the public.

The Institute also motioned for amending the Act on financial support for audio-visual production. Applications can now be submitted not earlier than 12 months prior to the commencement of the co-financed projects and not later than before their commencement.

RESTORING THE FINANCIAL LIQUIDITY OF BUSINESSES

One of the issues addressed by the crisis team was to prepare conditions for low-interest working capital loans to avoid payment backlogs. They envisaged simpler loan procedures and creditworthiness conditions, preferential interest rates and fees, and faster payments. With the support of the Ministry of Culture and National Heritage, the Polish Film Institute started working on preferential loans for the film industry with Bank Gospodarstwa Krajowego as the financial guarantor. All companies from the audio-visual industry sector can apply for such support.

CHANGES IN OPERATIONAL PROGRAMMES

A number of solutions were also implemented in the Operational Programmes (OPs) for 2020 regarding support for the industry during and immediately after the epidemic. One of the elements in this strategy was to lift the limits on the number of applications submitted in one session and realised by one producer in the OPs in the 'Project Development' and 'Script Development' priorities. The restriction pertaining to directors who had not completed work on a co-financed film in the past was also cancelled. The allocations to the aforementioned priorities were increased by an additional PLN 6 million.

The Institute has also changed the rules for calculating general costs – the 7% mark-up can now be calculated based on the sum of direct costs

and all in-kind contributions. Another solution to improve financial liquidity consisted of changing the grant tranches paid by the Institute. Project development grants are now split into two instalments, with the first accounting for 90% of the total grant and paid in advance. In the case of film production grants, 80% of the total grant is paid in the first tranche.

The decision to redefine 'a difficult film' as a 'film whose content and form are artistically ambitious and which has limited commercial value or whose production is difficult due to external reasons beyond the control of the producer', was immediately followed by another decision to allow all applicants to re-qualify their productions as 'difficult films' in order to increase their chances for public funding. Due to limited cinema distribution it is no longer required to submit a letter of intent from the cinema distributor in the Ops, and VOD is allowed as the first field of exploitation instead of cinema screening as previously required.

In the OP Dissemination of Film Culture and the OP Film Education, cost estimates from the previous year were restored, with the costs of personnel, coordinators' remunerations, guest accommodation, transport and catering recognised as eligible costs. To meet the expectations of festival organisers and their loyal viewers, festivals can now be organised online. Online educational projects were also allowed in cost estimates in all priorities in the OP Film Education.

In the OP Promotion of Polish Film Abroad, in the priorities 'Promotion of Polish Film Abroad' and 'Distribution of Polish Film Abroad', barter and volunteering contracts can again be included in the applicant's obligatory own minimum contribution. The option of extending the validity of the financing decision by six months was also introduced in all priorities of the OP Promotion of Polish Film Abroad. In the priority 'Distribution of Polish Film Abroad' the option to include non-cinema distribution costs was added.

SOCIAL CAMPAIGN 'LET'S GO TO THE CINEMA'

Working towards the reopening of cinemas, initial assumptions were developed for a social campaign called 'Chodź do kina' [Let's Go to the Cinema]. Its aim was to encourage viewers to return to cinemas after their reopening and rebuild the image of the cinema as a safe place that guarantees high-quality entertainment and contact with film art.

The Institute co-financed the campaign under the OP Dissemination of Film Culture.

Our crisis team also focused on developing a set of good practices in terms of safety standards, such as increased monitoring of all cinema employees arriving at work (temperature checks), frequent disinfection of toilets, handrails, door handles, cold fogging and ozonation treatments, and encouraging viewers to buy tickets online. As a result of the team's findings, a calendar of film festivals was published on the Institute's website to better coordinate these projects after the market reopening. Most of the organisers decided to postpone their projects and hold a physical-virtual hybrid edition of the events.

REOPENING OF CINEMAS AND RETURN TO FILM SETS

Following the government's decision of 18 May 2020, work was resumed on film sets in compliance with sanitary requirements, while open-air cinemas, including car cinemas, were allowed to operate. On 6 June, traditional cinemas were also reopened, albeit under certain conditions (tickets sold to a maximum of 50% of seats to ensure social distancing, obligatory masks covering the mouth and nose).

The current analysis of the audio-visual market⁴ commissioned by the Polish Film Institute shows that while the number of cinema-goers reached 60 989 343 in 2019, it is expected to decrease by 39.9 million to 20 986 621 viewers in 2020. Ticket revenues, having amounted to PLN 1 065.72 million in 2019, will fall by as much as PLN 725.56 million to PLN 340.16 million this year. The revenues, numbers of viewers, average ticket prices and numbers of films in June and July were compared, respectively, for 2019 and 2020.

4 CINEDU Kamil Przełęcki commissioned by the Polish Film Institute, 5 August 2020 (draft).

CINEMA MARKET IN POLAND – TREND ANALYSIS FOR JUNE 2019 AND 2020

	JUNE 2019	JUNE 2020	DIFFERENCE BETWEEN 2019 AND 2020 [IN %]
TOTAL REVENUES [PLN]	48 907 343	1 925 442	- 96.06
NUMBER OF VIEWERS	2 748 390	129 207	-95.30
AVERAGE TICKET PRICE [PLN]	17.79	14.90	-16.26
NUMBER OF FILMS [ITEMS]	385	256	-33.51

CINEMA MARKET IN POLAND – TREND ANALYSIS FOR JULY 2019 AND 2020

	JULY 2019	JULY 2020	DIFFERENCE BETWEEN 2019 AND 2020 [IN %]
TOTAL REVENUES [PLN]	91 593 634	8 573 480	-90.64
NUMBER OF VIEWERS	4 861 647	532 740	-89.04
AVERAGE TICKET PRICE [PLN]	18.84	16.09	-14.58
NUMBER OF FILMS [ITEMS]	450	76	-83.11

CINEMA MARKET IN POLAND – TREND ANALYSIS FOR JUNE AND JULY 2020

	JUNE 2020	JULY 2020	DIFFERENCE BETWEEN JUNE AND JULY 2020 [IN %]
TOTAL REVENUES [PLN]	1 925 442	8 573 480	345.27
NUMBER OF VIEWERS	129 207	532 740	312.32
AVERAGE TICKET PRICE [PLN]	14.90	16.09	7.99
NUMBER OF FILMS [ITEMS]	256	76	-70.31

Source: Own study of the Polish Film Institute

Text by:
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CULTURE STATISTICS IN SURVEYS OF STATISTICS POLAND

Social Surveys Department, Statistics Poland

Statistical research on culture constitutes an integral part of the social statistics system. Its primary purpose is to provide information that helps us understand and describe phenomena and processes in the field of culture¹.

Continuous studies, also carried out in 2019, include surveys of entities that conduct regular stage activity (theatres, operas, operettas, philharmonic halls, symphony and chamber orchestras, choirs, song and dance ensembles, entertainment enterprises) and other entities conducting professional cultural activities: museums, libraries (public, scientific, pedagogical, specialised), film institutions and cinemas, galleries and art salons, centres of culture, cultural centres and establishments, clubs and community centres. The surveys provide information about the network and activities of cultural institutions, their cultural offer and the public demand.

This article presents information regarding the phenomena and trends in the field of culture based on the data from reports collected by Statistics Poland.

1 The results of statistical surveys in the field of culture may be found at: <https://stat.gov.pl/en/topics/culture-tourism-sport//> and in the Local Data Bank at: <https://bdl.stat.gov.pl/BDL/start>.

NUMBER OF CULTURAL INSTITUTIONS AND PARTICIPANTS OF CULTURAL EVENTS (DURING THE YEAR) IN 2010–2019

	2010	2015	2017	2018	2019		
	IN ABSOLUTE NUMBERS					2010 =100	2018 =100
Museums	782	926	949	945	959	122.6	101.5
Galleries	370	331	341	325	327	88.4	100.6
Centres of culture, cultural centres and establishments, clubs, and community centres	.	4 070	4 230	4 237	4 255	-	100.4
Cinemas	443	450	496	500	528	119.2	105.6
Public libraries and branches	8 342	8 050	7 953	7 925	9 326	111.8	117.7
Readers in public libraries and branches	6 501 933	6 232 907	6 020 666	5 953 120	5 983 725	92.0	100.5
Theatres and music institutions	183	177	187	217	213	116.4	98.2
Audience in theatres and music institutions (in thousands)	11 522.2	12 030.5	13 264.0	14 895.5	14 363.3	124.7	96.4

Source: Statistics Poland data

MUSEUMS

In 2019, 959 museums (including branches) operated in Poland, with 77.1% of them working in the public sector. Most museum collections were classified as archaeology (22.3%), nature (14.4%), and art (11.9%). Museums organised 2 677 permanent exhibitions and 4 996 temporary exhibitions (including 100 from abroad). A total of 132 exhibitions were held abroad, attracting 2.1 million visitors, with most exhibitions presented in Germany (23), the United States (16) and Slovakia (8).

ACTIVITY OF MUSEUMS IN 2019

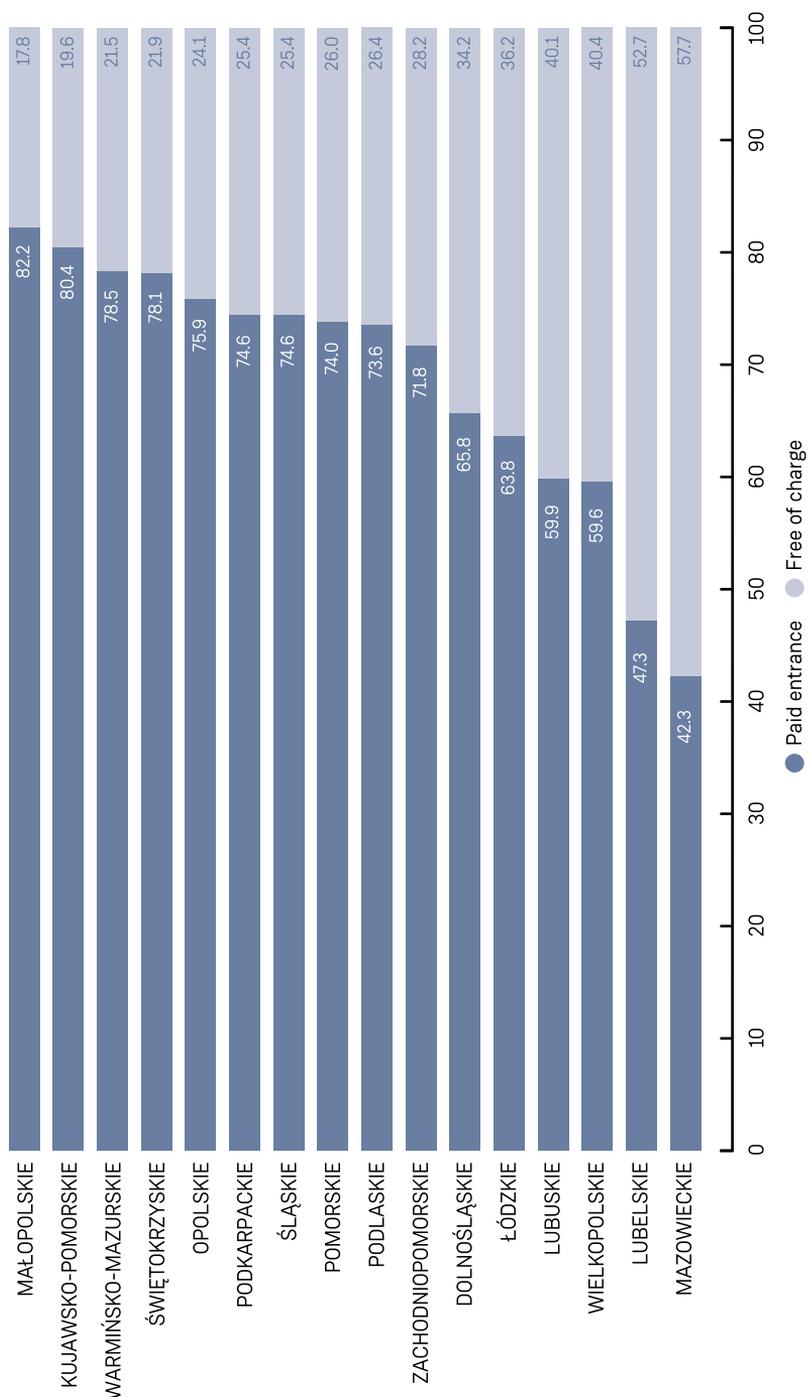
MUSEUMS (INCLUDING BRANCHES) ^a	MUSEUM OBJECTS (IN THOUSANDS) ^{a,b}	TEMPORARY EXHIBITIONS		VISITORS (IN THOUSANDS)	
		TOTAL	NATIONAL EXTERNAL	TOTAL	OF WHICH SCHOOL PUPILS
959	22 606.4	4 996	766	40 217.3	5 029.9

^a As of 31 December.

^b Until 2016, data was published only as inventory items.

Source: Statistics Poland data

VISITORS TO MUSEUMS AND MUSEUM BRANCHES IN 2019 (IN %)



Source: Statistics Poland data

In 2019, museums were visited by 40.2 million people, with 14.3 million of them free of charge. The highest number of museums operated in the Mazowieckie and Małopolskie voivodeships (29%). Similarly to the previous year, art and historical museums proved to be the most popular and were visited, respectively, by 11.5 million and 8.6 million people.

The annual campaign 'Night of Museums' provides an opportunity to learn about Polish national heritage free of charge. In 2019, over 798 000 people opted for this form of sightseeing.

ACTIVITY OF INSTITUTIONS RELATED TO MUSEUMS

In 2019, 157 institutions related to museums² were registered with approximately 957 100 exhibits. Most of these institutions (76.4%) belonged to the public sector. Institutions related to museums prepared 248 permanent and 601 temporary exhibitions. Moreover, they presented nine exhibitions abroad. Exhibitions in Poland were visited by a total of 14 million people, including 2.1 million school pupils in organised groups accounting for 15.2% of all visitors. Institutions related to museums were visited free of charge by 13% of all visitors. Zoos proved to be the most popular – they were visited by 6.6 million people, of which 1.7 million in Wrocław and 0.8 million in Warsaw.

ART GALLERIES

In 2019, there were 327 art galleries and art salons that organised exhibitions. Of these, 59.6% were state and local government institutions, including art exhibition offices. Similarly to the previous year, in 2019 over half of all exhibition facilities (187, i.e. 57.2%) were adapted to people with disabilities, in particular wheelchair users. Just as in 2018, over half of art galleries and salons (57.8%) offering exhibitions in 2019 operated in four voivodeships: Małopolskie, Mazowieckie, Śląskie and Łódzkie.

2 A non-profit organisational unit whose purpose is to permanently protect objects of culture, science, technology and nature, which does not have 'museum' status but is recognised as being of museum nature.

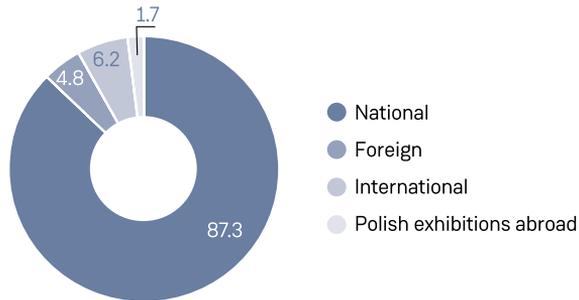
ACTIVITY OF ART GALLERIES IN 2019

GALLERIES ^a	EXHIBITIONS	EXPOSITIONS	VISITORS (IN THOUSANDS)
During the year			
327	3 786	3 964	4 541.6

^a As of 31 December.

Source: Statistics Poland data

THE STRUCTURE OF EXHIBITIONS IN ART GALLERIES AND SALONS IN 2019 (IN %)



Source: Statistics Poland data

In 2019, public sector galleries were in possession of 1 million exhibits, most of them classified as paintings (43%), 'new media' (electronic) – 24.7%, and graphics (20.8%). All art galleries and salons held approximately 3 800 exhibitions in around 4 000 expositions, 73.3% of which were organised by state and local government facilities. Most of the art displays in Poland accounted for exhibitions of works by Polish artists (88.9%). Outdoor exhibitions accounted for 4.3% of all exhibitions. In 2019, over 4 million people visited state and local government art galleries, while other galleries were visited by over 526 000 people. The visitor numbers were the highest in the Małopolskie (28.7% of total visitors), Mazowieckie (26.4%) and Śląskie (9.6%) voivodeships.

CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES

In 2019, there were 1 368 community centres, 1 339 cultural centres, 689 cultural establishments, 522 centres of culture, and 337 cultural clubs,

with the highest numbers of them located in the Małopolskie (459), Śląskie (373) and Podkarpackie (366) voivodeships. Our surveys reveal that on average one cultural institution organised 57 events. On average, there were 9 000 inhabitants per institution. In this respect, the situation was the best in the Voivodeship Opolskie, where the number of inhabitants per institution was half of Poland's average (approx. 4 700), as well as in the Zachodniopomorskie (approx. 5 000) and Podkarpackie (approx. 5 800) voivodeships. This ratio was the highest in the Voivodeship Mazowieckie (approx. 17 300 inhabitants per institution). In 2019, the vast majority of centres of culture, cultural centres and establishments, clubs and community centres (92.8%) belonged to the public sector, with local governments as managing authorities in nearly all of them.

ACTIVITY OF CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2019

CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN TOTAL (IN THOUSANDS) - AS OF 31 DECEMBER		
INSTITUTIONS ^a	SPECIALISED WORKSHOPS	EVENTS ^b
4.3	7.9	243.8
ARTISTIC GROUPS ^c	GROUPS (CLUBS)	COURSES ^b
16.2	27.4	6.6

^a Centres of culture, cultural centres and establishments, clubs and community centres.

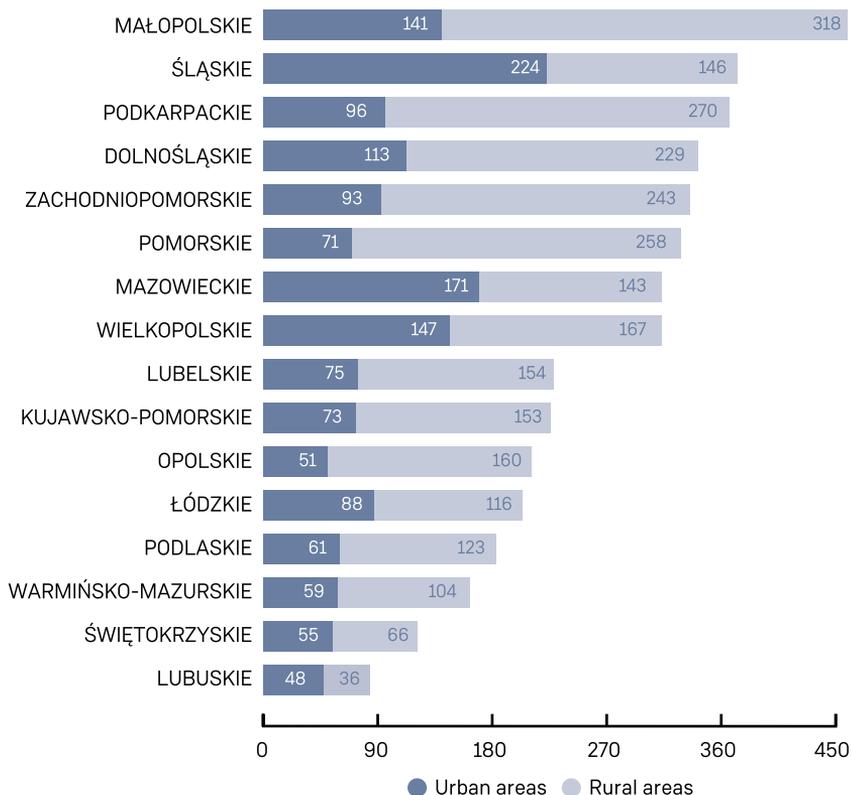
^b During the year.

^c Previously – artistic ensembles.

Source: Statistics Poland data

In 2019, nearly three fifths of all buildings used by cultural institutions were separate buildings and more than half of all operating institutions had their own auditorium/events hall (50.8%) with 183 standard seats (on average). There were approximately 7 900 specialised workshops in centres of culture, cultural centres and establishments, clubs and community centres, among which the most popular included art workshops (24.6% of all workshops), music (21.5%) and ballet and dance workshops (20.4%). Of all the analysed institutions, 97.3% cooperated with other facilities, most frequently with educational institutions (92%), other cultural institutions (83.5%) and NGOs (79%).

CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN 2019



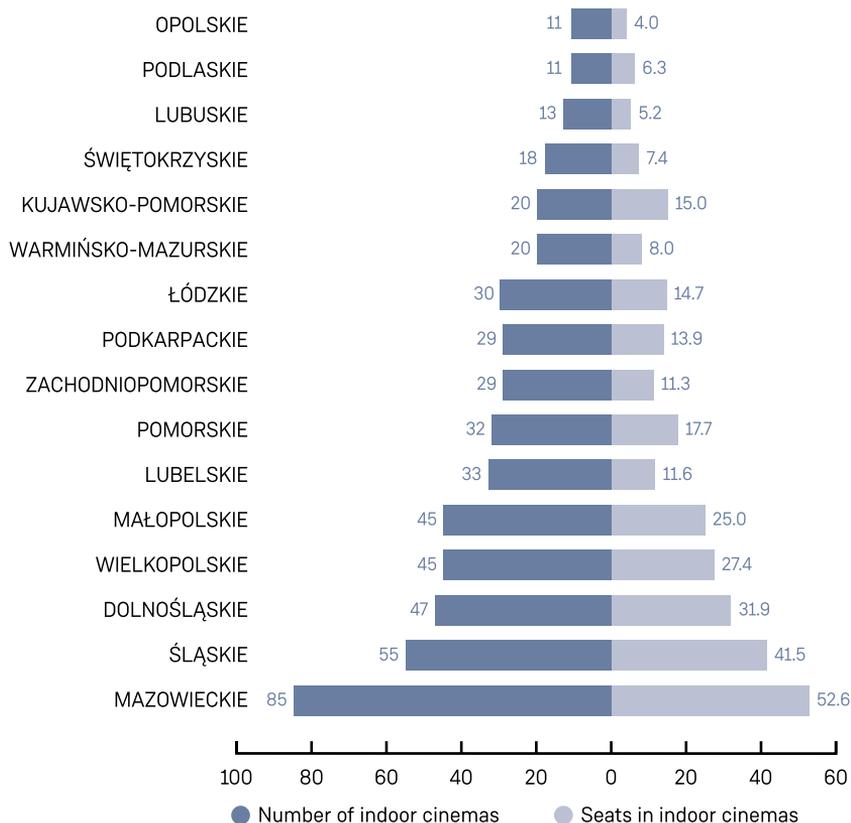
Source: Statistics Poland data

The average number of participants per event was the largest at festivals and artistic reviews (640 people), concerts (347) and interdisciplinary events (307). In terms of the average number of events per institution, the following proved to be the most active: centres of culture – 111 events per institution, cultural establishments – 71, centres of culture – 69, clubs – 59, community centres – 18. On average, there were 17 people per artistic group and seven members of an artistic group per 1 000 inhabitants. In 2019, there were 21 participants per cultural group (club), i.e. an organised and regularly meeting group of a specific thematic profile. On average, there were 15 club members per 1 000 inhabitants (participation rates for Poland). Approximately 101 000 people completed a course with nearly every fifth course graduate aged 60 or older.

CINEMAS

In 2019, the average resident of Poland attended at least one film screening in the cinema. In total, cinemas attracted 61.9 million viewers, i.e. 4.4% more than in 2018. The number of viewers was the largest in the Voivodeship Mazowieckie. There were 528 cinemas in Poland (523 indoor and five mobile cinemas). Indoor cinemas had approximately 1 500 screens and 293 600 seats. Public sector entities owned 61.4% of cinemas, while cinemas operated by private sector entities were more active, accounting for 88.1% of all screenings and 84.1% of all cinema viewers in 2019.

INDOOR CINEMAS AND SEATS IN INDOOR CINEMAS IN 2019 (IN THOUSANDS)



Source: Statistics Poland data

ACTIVITY OF CINEMAS IN 2019

CINEMAS ^a	SEATS IN INDOOR CINEMAS ^{ac}	SCREENINGS ^b	AUDIENCE ^b
	IN THOUSANDS		
528	293.6	2 209.7	61 949.5

^a As of 31 December.

^b During the year.

^c In indoor cinemas.

Source: Statistics Poland data

Most indoor cinemas were located in urban areas (96.4%), with 19 operating in rural areas. The highest numbers of indoor cinemas were located in the most urbanised voivodeships, i.e. Mazowieckie (16.3% of all indoor cinemas), Śląskie (10.5%) and Dolnośląskie (9.0%). In 2019, a total of 2.2 million film screenings were held in cinemas across Poland, with Polish productions accounting for 24% of them. The highest increase in the number of viewers was reported in the Pomorskie (by 10.2%), Małopolskie (by 8.2%) and Świętokrzyskie (by 7.8%) voivodeships. Polish films attracted 17.2 million viewers in indoor cinemas, which accounted for 27.9% of all indoor cinema viewers. Most cinemas had one or two screens (69.6% of the total number); however, nearly half of all screenings were held in multiplexes.

SELECTED INDICATORS REGARDING CULTURAL INSTITUTIONS IN POLAND IN 2010-2019

	2010	2015	2017	2018	2019
Museums					
Visitors per 1 000 inhabitants	577	865	976	992	1 048
Cinemas					
Seats in indoor cinemas per 1 000 inhabitants	6.4	7.1	7.5	7.6	7.6
Viewers per 1 000 inhabitants	978	1 191	1 480	1 545	1 614

Source: Statistics Poland data

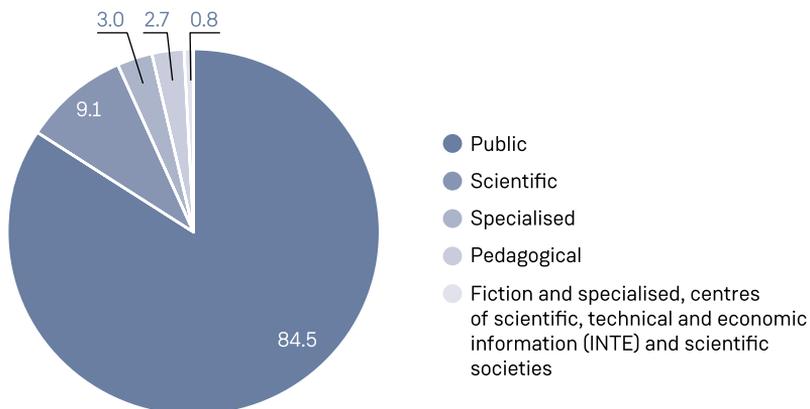
LIBRARIES

In 2019, there were 9 326 libraries in Poland, most of which were public libraries – 7 881. Their book collections comprised approximately 232 066 000 volumes, with most of them accessible in public libraries – approx. 127 038 000 volumes. Of all users, 7 154 414 were reported as

actively borrowing, with most of them using public libraries – 5 983 725 readers.

The chart below presents the share of library types in the total number of libraries in 2019. Public libraries accounted for 84.5% of all such facilities in Poland.

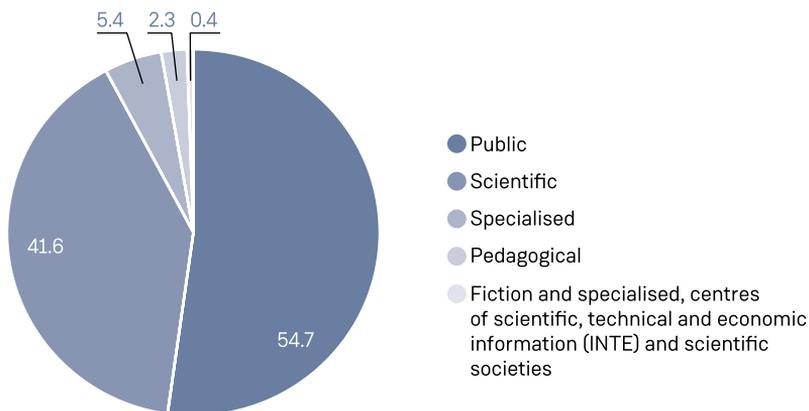
LIBRARIES IN 2019 – AS OF 31 DECEMBER 2019 (IN %)



The figures presented in the chart do not add up to 100% as 14 public libraries and one pedagogical library were also classified as scientific libraries.

Source: Statistics Poland data

BOOK COLLECTIONS IN 2019 – AS OF 31 DECEMBER 2019 (IN %)



The figures presented in the chart do not add up to 100% as 14 public libraries and one pedagogical library were also classified as scientific libraries.

Source: Statistics Poland data

READERS AND LOANS IN PUBLIC LIBRARIES BY VOIVODESHIP IN 2019 – INDICATORS

VOIVODESHIP	READERS			LOANS IN VOLUMES ^c					BOOK COLLECTIONS IN VOLUMES
	PER 1								
	LIBRARY ^a	LIBRARY UNIT ^b	LIBRARY ^a	LIBRARY UNIT ^b	READER	VOLUME	LIBRARY ^a	LIBRARY ^a	
POLAND - TOTAL	759	674	13 035	11 574	17.2	0.8	16 120	16 120	
DOLNOŚLĄSKIE	751	670	12 544	11 195	16.7	0.9	14 643	14 643	
KUJAWSKO-POMORSKIE	607	481	11 627	9 224	19.2	0.7	17 663	17 663	
LUBELSKIE	616	486	11 133	8 790	18.1	1.0	11 129	11 129	
LUBUSKIE	545	415	9 470	7 210	17.4	0.6	15 887	15 887	
ŁÓDZKIE	732	670	13 679	12 527	18.7	0.9	15 872	15 872	
MAŁOPOLSKIE	929	889	13 645	13 059	14.7	0.9	15 660	15 660	
MAZOWIECKIE	986	899	15 257	13 907	15.5	0.8	18 440	18 440	
OPOLSKIE	501	479	8 580	8 204	17.1	0.7	12 174	12 174	
PODKARPACKIE	474	447	9 027	8 519	19.1	0.7	12 584	12 584	
PODLASKIE	610	548	11 728	10 541	19.2	0.6	20 637	20 637	
POMORSKIE	1 210	1 031	16 351	13 927	13.5	1.0	15 933	15 933	
ŚLĄSKIE	976	948	17 591	17 085	18.0	0.9	20 445	20 445	
ŚWIĘTOKRZYSKIE	580	563	11 356	11 026	19.6	0.7	15 928	15 928	
WARMIŃSKO-MAZURSKIE	658	506	12 488	9 609	19.0	0.9	13 759	13 759	
WIELKOPOLSKIE	766	676	15 121	13 352	19.7	0.9	17 718	17 718	
ZACHODNIOPOMORSKIE	609	507	10 149	8 446	16.7	0.6	17 016	17 016	

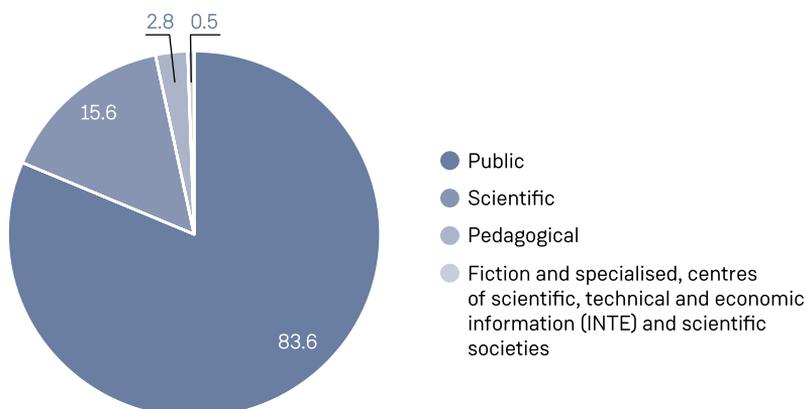
^a Including branches.

^b Libraries with branches and library service points.

^c During the year.

Source: Statistics Poland data

READERS (USERS ACTIVELY BORROWING ITEMS) IN 2019 (IN %)



The figures presented in the chart do not add up to 100% as 14 public libraries and one pedagogical library were also classified as scientific libraries

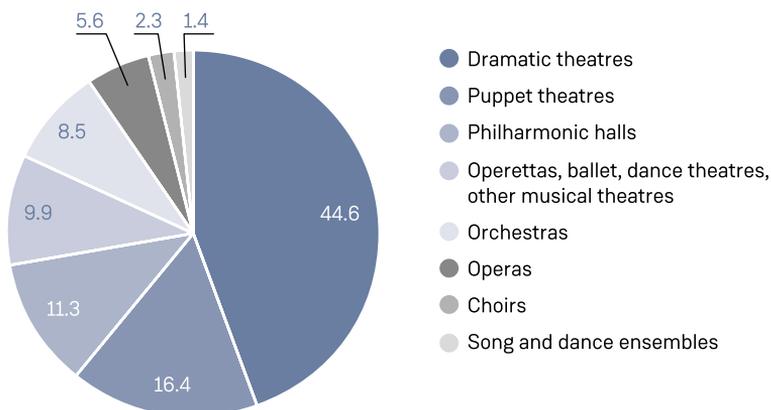
Source: Statistics Poland data

THEATRES AND MUSIC INSTITUTIONS

THEATRES

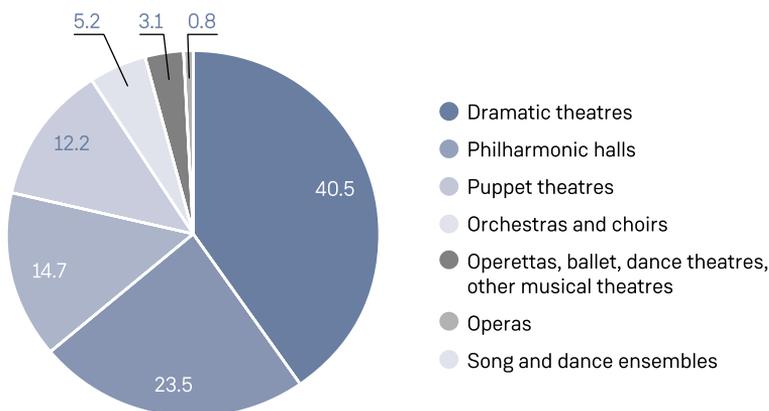
In 2019, there were 213 theatres and music institutions – mostly dramatic theatres (95) – which accounted for 44.6% of all theatres. Dramatic theatres also held the highest number of performances and concerts – 28 152.

THEATRES AND MUSIC INSTITUTIONS IN 2019 – AS OF 31 DECEMBER 2019 (IN %)



Source: Statistics Poland data

PERFORMANCES AND CONCERTS IN THEATRES AND MUSIC INSTITUTIONS IN 2019 (IN %)



Source: Statistics Poland data

INDICATORS FOR THEATRES, MUSIC INSTITUTIONS AND ENTERTAINMENT ENTERPRISES BY VOIVODESHIP IN 2019

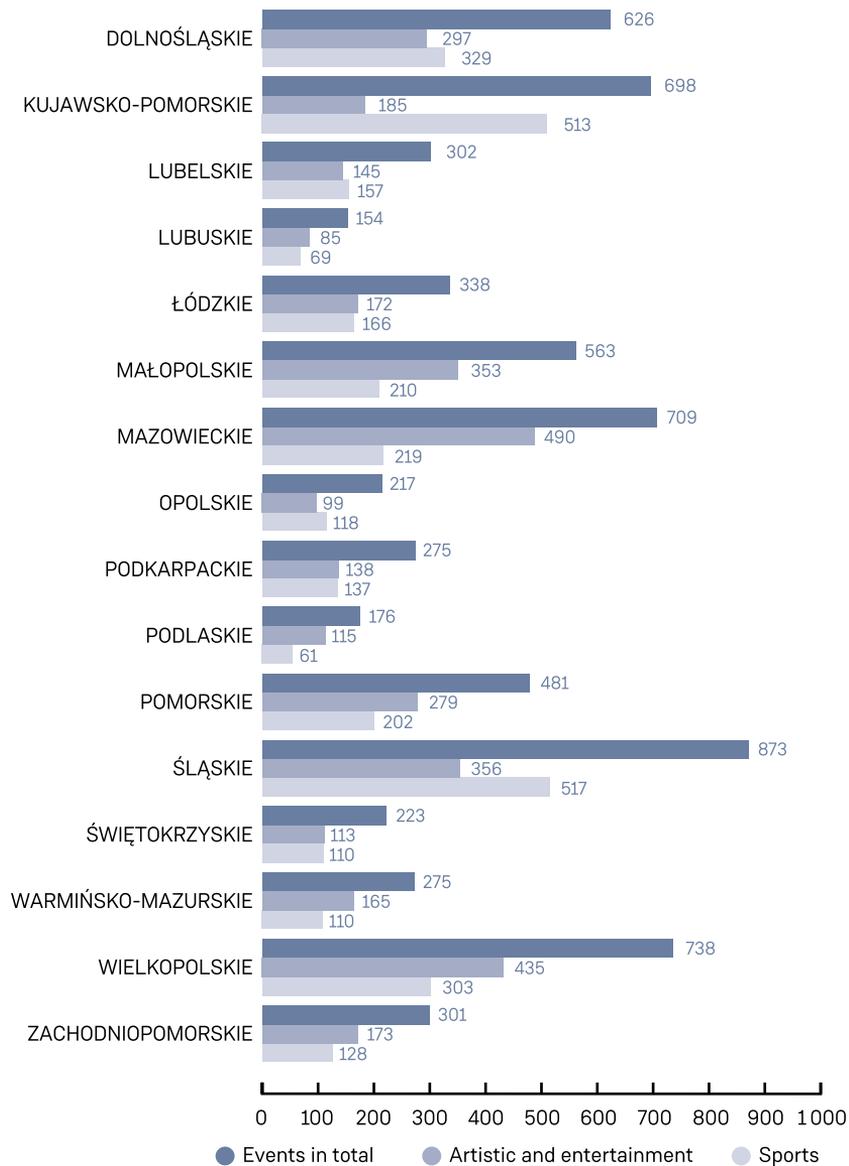
VOIVODESHIP	NUMBER OF INHABITANTS PER 1 SEAT IN THEATRES AND MUSIC INSTITUTIONS	AUDIENCE IN THEATRES AND MUSIC INSTITUTIONS PER 1 000 INHABITANTS	EVENT PARTICIPANTS PER 1 000 INHABITANTS
POLAND	336	441	67
DOLNOŚLĄSKIE	289	394	19
KUJAWSKO-POMORSKIE	424	308	22
LUBELSKIE	979	136	20
LUBUSKIE	383	412	12
ŁÓDZKIE	491	360	123
MAŁOPOLSKIE	286	418	38
MAZOWIECKIE	265	850	231
OPOLSKIE	402	211	3
PODKARPACKIE	1 360	157	46
PODLASKIE	316	519	2
POMORSKIE	121	464	58
ŚLĄSKIE	340	447	35
ŚWIĘTOKRZYSKIE	567	213	4
WARMIŃSKO-MAZURSKIE	722	292	5
WIELKOPOLSKIE	561	553	51
ZACHODNIOPOMORSKIE	264	393	86

Source: Statistics Poland data

MASS EVENTS

In 2019, 6 949 mass events took place in Poland, including 3 600 artistic and entertainment events, and 3 349 sports events.

MASS EVENTS IN 2019



Source: Statistics Poland data

EVENT PARTICIPANTS IN 2019 (BY VOIVODESHIP) – AS OF 31 DECEMBER 2019

VOIVODESHIP	TOTAL NUMBER OF PARTICIPANTS	OF WHICH			
		ARTISTIC AND ENTERTAINMENT		SPORTS	
		FREE ENTRANCE	PAID ADMISSION	FREE ENTRANCE	PAID ADMISSION
POLAND	27 826 562	6 201 655	6 160 063	542 385	14 922 459
DOLNOŚLĄSKIE	2 403 467	362 040	436 959	38 405	1 566 063
KUJAWSKO-POMORSKIE	2 075 106	304 820	174 770	28 681	1 566 835
LUBELSKIE	1 022 428	312 501	174 090	21 901	513 936
LUBUSKIE	674 835	275 687	74 451	3 850	320 847
ŁÓDZKIE	1 780 652	339 300	268 481	9 909	1 162 962
MAŁOPOLSKIE	2 606 796	478 043	838 023	26 000	1 264 730
MAZOWIECKIE	3 849 989	755 492	1 115 653	17 609	1 961 235
OPOLSKIE	455 024	125 407	123 957	10 300	195 360
PODKARPACKIE	892 136	387 870	85 938	26 643	391 685
PODLASKIE	556 864	284 122	33 352	18 199	221 191
POMORSKIE	2 603 589	556 101	766 683	24 300	1 256 505
ŚLĄSKIE	4 339 302	865 478	919 401	131 288	2 423 135
ŚWIĘTOKRZYSKIE	677 772	165 750	175 998	22 900	313 124
WARMIŃSKO-MAZURSKIE	576 739	257 480	149 149	9 080	161 030
WIELKOPOLSKIE	2 388 898	511 147	543 506	119 346	1 214 899
ZACHODNIOPOMORSKIE	922 965	220 417	279 652	33 974	388 922

Source: Statistics Poland data

Additional questions related to the epidemic have been asked in the 2020 culture questionnaires. The results of these surveys should be available by mid-2021.

Text by: Culture and National Heritage Statistics Division,
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3.



THE CULTURAL SECTOR DURING THE PANDEMIC

THE GAMEINN PROGRAMME AS AN EXAMPLE OF SUPPORT FOR THE CREATIVE SECTOR

National Centre for Research and Development

The National Centre for Research and Development is an executive agency of the Ministry of Science and Higher Education. Established in 2007, the Centre carries out tasks related to Poland's scientific research, technology and innovation policy. It supports scientific research through a number of instruments such as strategic, national, international and EU programmes. It acts as an Intermediate Body in the Operational Programmes: Smart Growth and Knowledge Education Development. With an annual budget for research and development (R&D) of EUR 1 billion, the Centre is currently the largest entity of this type supporting the development of science and the economy in Poland and Central Europe.

The aim of the article is to present basic information about the bottom-up programme GameINN addressed to the creative industries. It also discusses other financing options provided by the Centre to the cultural sector, including the creative industries, as well as actions implemented by the Centre after the introduction of the state of epidemic in Poland.

THE GAMEINN SECTOR PROGRAMME

The GameINN sector programme is an example of a bottom-up programme developed as a grassroots initiative of the community (e.g. business clusters, associations). The National Centre for Research and Development adopted the bottom-up approach to Sub-measure 1.2. in

the OP Smart Growth ('R&D sector programmes'). The Centre asked the respective business associations to prepare a feasibility study for a sector programme. One of them was submitted by the Polish Games Association¹. Its members generate 40% of total revenues in the Polish gaming sector and employ 35% of all people working in the sector². The study was positively assessed, which allowed us to initiate work on the programme. Launched in 2016, it is the Centre's only programme specifically addressing the needs of the creative industries.

The video game production sector in Poland has a great development potential. Some (video) game developers listed on the Warsaw Stock Exchange have reported a rapid growth in recent years. In August 2020, the market capitalisation of CD Projekt S.A., the largest video game developer in Poland and also a beneficiary of the GamelNN programme, exceeded PLN 41 billion, with the company boasting the highest price stocks for a few months. The entire sector is a successful representative of Polish creative industries. Distributed through dedicated gaming platforms, its ideas and innovations have spread to international markets all over the world.

According to a report by PKO BP, Poland is the fourth largest exporter of games, consoles and video game devices in the world, reporting 6.5% of the global market share and growth from EUR 0.3 billion to EUR 1.2 billion between 2013 and 2018³. Based on the OECD classification, the sector of R&D and innovation is listed among high-tech knowledge-intensive services⁴. This points to its potential, which is reflected in the objectives of the GamelNN programme.

1 The Association's website: <http://polskiegry.eu/>.

2 *Ocena wsparcia udzielonego w ramach działania 1.2 PO IR na rozwój wybranych sektorów gospodarki* [Evaluation of the support provided under Measure 1.2 of the OP Smart Growth for the development of selected sectors of the economy], IBC [for the National Centre for Research and Development], Warsaw–Kraków 2018, pp. 50–60.

3 *Coraz więcej 'Made in Poland' za granicą. Raport nt. rozwoju polskiego eksportu* [More and more of 'Made in Poland' abroad. Report on the development of Polish exports], PKO BP, October 2019, p. 32.

4 This term applies to organisations whose innovations and competitive advantage result from the company's own investments in R&D. For a complete statistical classification of manufacturing and services sector according to the R&D intensity see: *Nauka i Technika w 2018 roku. Science and Technology in 2018*, Statistics Poland, Warsaw 2019, pp. 202–203.

The primary objective of the GameINN programme is to increase the competitiveness of the Polish video game producers' sector in the global market by 2023 through increased expenditure on innovative video game projects and by tapping into the potential of the global market and local research facilities and specialists. Furthermore, the programme seeks to increase R&D activity and the number of innovations in the video game sector by 2023⁵.

By the end of 2019, four calls for applications were announced to which PLN 491.1 million were allocated from European Funds (OP Smart Growth). The allocation per call ranged from PLN 100 million to PLN 154 million and was increased over three calls compared to the initial figures. In the 2019 edition, project applications were allowed for a total value between PLN 0.4 million and PLN 20 million, with the funding intended for research and experimental development. In the first three calls, 242 applications were submitted, with 107 of them recommended for funding. Eventually, 98 contracts were signed to a total amount of PLN 290.9 million, with PLN 128 million transferred to the beneficiaries by the end of 2019. In 2019, the value of projects recommended for funding in the third call exceeded the planned allocation, which was therefore increased from PLN 100 million to PLN 120 million. Given the interest in the programme, a fourth call was announced which ended in April 2020. A total of 93 applications were submitted, 43 of which were recommended for funding in July 2020 (see the table below).

CALLS FOR APPLICATIONS TO THE GAMEINN PROGRAMME

CALL FOR APPLICATIONS (NAME AND NO.)	APPLICATIONS SUBMITTED	APPLICATIONS RECOMMENDED FOR FUNDING	FUNDING AWARDED [IN MILLIONS]
GameINN I (3/1.2/2016)	72	40	PLN 117.1
GameINN II (5/1.2/2017)	87	40	PLN 99.9
GameINN III (1/1.2/2019)	83	27	PLN 104.7
GameINN IV (4/1.2/2019)	93	43	PLN 154.4

Source: Own study based on data from the National Centre for Research and Development

5 For more information about the programme objectives and indicators see: *Agenda badawcza programu sektorowego* [Research agenda of the sector programme], https://www.ncbr.gov.pl/fileadmin/gfx/ncbr/userfiles/_public/fundusze_europejskie/inteligentny_rozwoj/gameinn/agenda_badawcza_programu_sektorowego_gameinn.pdf.

By the end of 2019, a total of 67 projects from three calls were in progress. Selected projects from calls 1 and 2 were completed and entered the sustainability phase.

CO-FINANCED PROJECTS IN CALLS 1, 2 AND 3

In the first three calls of the GamelINN programme, financial support was provided to 85 organisations, with three beneficiaries implementing four projects, two – three projects, and ten beneficiaries – two projects (each). Given the structure of the creative industries, most of the beneficiaries were defined as micro- (42%), small- (35%), and medium-sized (15%) enterprises. Larger companies accounted for approximately 8% of the applicants.

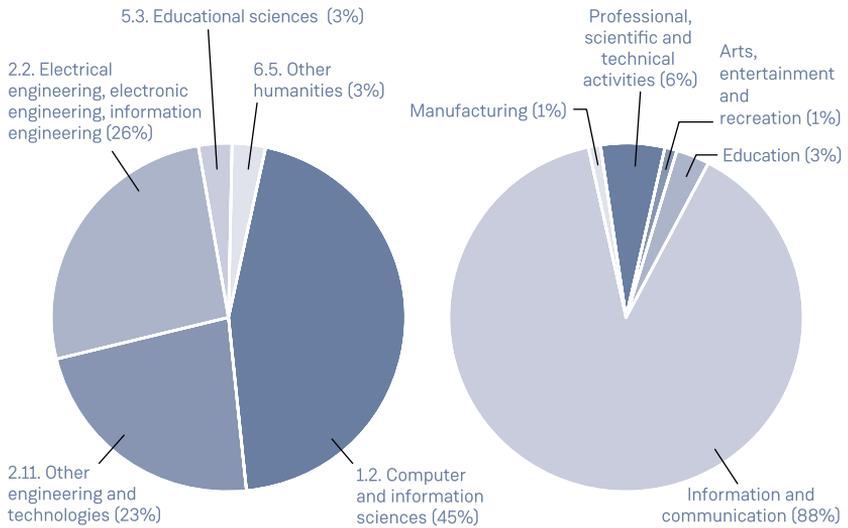
Projects recommended for funding are of a technical nature. According to the Field of Science and Technology (FOS) classification, 43% are classified as ‘Computer and information sciences’, one fourth as ‘Other engineering and technologies’, and another fourth as ‘Electrical engineering, electronic engineering, information engineering’. In the Polish Classification of Activities (based on the NACE classification), the vast majority (88%) belongs to the ‘Information and communication’ section, with 17% accounting for the manufacture of games and 64% for software production. Others are classified as ‘Education’ and ‘Professional, scientific and technical activities’, with one project defined as ‘Arts, entertainment and recreation’ (see figure on p. 140).

The GamelINN projects are implemented in seven thematic areas:

- Video game development and design;
- Platforms, engines and processing technologies;
- Artificial intelligence applications;
- New interaction tools and mechanisms;
- Digital distribution and online multiplayer gameplay;
- Tools and knowledge supporting the game development process;
- Extending the application of technologies and tools to other fields.

Most ideas developed in the GamelINN programme refer to solutions from various areas of computer science and computer engineering, and their application in game mechanics; however, some research projects deal with applications outside of the entertainment industry, e.g. education or therapy.

PROJECTS RECOMMENDED FOR FUNDING BY THE OECD FIELDS OF SCIENCE AND TECHNOLOGY CLASSIFICATION (ON THE LEFT) AND THE POLISH CLASSIFICATION OF ACTIVITIES (ON THE RIGHT)



Source: Own study based on data from the National Centre for Research and Development

Based on the analysis of keywords in the project descriptions, the most popular areas of the GameINN programme include: virtual reality/VR (20), artificial intelligence/AI (16), system (13), augmented reality/AR (10), platform (10), machine learning (9), 3D (9), animation (8), mobile (8), engine (7), interaction (7), player(s) (behaviour analysis, data), (6) simulator (5), plot/narration (4), big data (4), neural networks (4) – see figure on p. 141.

The vast majority of projects are carried out in the same location as the beneficiary's registered office. There are only minor exceptions where projects are implemented in a subsidiary office in a different city. Large urban centres prevail, with approximately one third of the projects implemented in Warsaw (35), followed by Wrocław (12), Kraków (10) and the Upper Silesian urban area (10) – see figure on p. 141.

An evaluation study from 2018, which also covered the GameINN⁶ sector programme, indicated that the programme launch was received enthusiastically. GameINN was perceived as an attractive initiative that provided entrepreneurs with further development prospects. The terms and conditions of the calls were positively evaluated by the vast majority of respondents. The evaluator's assessment of the bottom-up approach was also favourable. The high score for the programme's effectiveness resulted both from the cooperation of the sector's major representatives while developing the feasibility study, and the investment of significant private funds, time and effort by the applicants themselves. The programme has a high representation of SMEs and the sector's major players. It generated a lot of interest, which shows that the sector's needs were defined correctly, the support was appropriate and well-suited to the applicants' activities. This was largely due to the programme's visibility (the highest among other forms of public support) in the game developer sector⁷.

SUPPORT FOR THE CULTURAL SECTOR AND THE CREATIVE INDUSTRIES IN OTHER PROGRAMMES

GameINN is the only programme of the National Centre for Research and Development dedicated to the creative sector. However, support is also provided to the cultural sector, including the creative industries, through the Centre's other programmes. Art schools of higher education are beneficiaries of programmes financed from the OP Knowledge Education Development (22 projects). In the past they also obtained funding under the OP Human Capital (6) and the Kreator Innowacyjności [Innovation Creator] programme (6). In addition, projects related to the creative industries or the broadly defined cultural sector are financed under Measure 1.1.1. 'Fast Track' in the OP Smart Growth – another most frequently chosen programme by applicants of the first GameINN calls.

6 *Ocena wsparcia...*, op. cit., pp. 50–60.

7 Based on a survey conducted among Warsaw-based enterprises. Cf. *Warszawska Branża Gier 2019/2020* [Warsaw Game Industry 2019/2020], Kraków Technology Park, 2019.

THE CENTRE'S ACTIVITY DURING THE EPIDEMIC

Given the epidemic emergency and the subsequent state of epidemic in Poland, the National Centre for Research and Development has adapted to new health and safety standards. Tasks are carried out remotely to a greater extent than before and support is provided to both applicants and beneficiaries via digital tools. Calls for selected programmes have been postponed. In effect, the fourth call in the GameINN programme was extended by one month – until 16 April 2020, and the publishing of the ranking list was also delayed. The applications were processed and evaluated online. Additional programmes have been launched addressing the health care and life science industries⁸. With an allocation of PLN 300 million, they are intended to support the fight against COVID-19.

SELECTED PUBLICATIONS:

- *Coraz więcej 'Made in Poland' za granicą. Raport nt. rozwoju polskiego eksportu* [More and more of 'Made in Poland' abroad. Report on the development of Polish exports], PKO BP, October 2019.
- *Ocena wsparcia udzielonego w ramach działania 1.2 PO IR na rozwój wybranych sektorów gospodarki* [Evaluation of the support provided under Measure 1.2 of the OP Smart Growth for the development of selected sectors of the economy], IBC [for the National Centre for Research and Development], Warsaw–Kraków 2018.
- Annual Report on the activity of the National Centre for Research and Development for 2019, Warsaw 2020.
- *Warszawska Branża Gier 2019/2020* [Warsaw Game Industry 2019/2020], Kraków Technology Park, 2019.

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8 The competition Fast Track 'Coronaviruses' (5/1.1.1/2020 in the OP Smart Growth) and the project 'Support for specialist hospitals in fighting the spread of SARS-CoV-2 and treating COVID-19'.

THE POLISH NATIONAL FOUNDATION DURING THE PANDEMIC – INTEGRATION OF ENTITIES AND SYNERGY OF POTENTIAL

Polish National Foundation

The Polish National Foundation was established by Founding Act on 16 November 2016 and entered into the National Court Register on 29 December 2016 (KRS No. 0000655791). Its founders include 17 state-owned companies. The Foundation does not conduct business activity and was set up for an unspecified period of time. The organisation's mission and objectives are specified in its Articles of Association. Pursuant to § 2 of the Articles, the Foundation pursues scientific, technical, educational and cultural aims in order to:

- Preserve and popularise Polish traditions, cultivate Polishness and develop national, civic and cultural awareness, in particular to:
- Disseminate knowledge about the history of Poland, both in the country and abroad, with particular emphasis on modern history, and about the martyrdom and heroic deeds of the Polish nation;
- Shape and promote patriotic attitudes;
- Promote Poland and protect its image abroad, as well as to:
- Prevent the dissemination of information or publications, both in Poland and abroad, that are historically inaccurate, harmful or defamatory to the Republic of Poland or the Polish nation;
- Protect and promote Polish culture and national heritage;
- Promote the Polish diaspora and Poles abroad;
- Support Poland's economic growth and Polish entrepreneurship;

- Support activities in the field of culture, education, schooling, sport and health care;
- Support the development of science, technology, invention and innovation, as well as disseminate and implement new technical solutions in economic practice;
- Support activities in the field of environmental protection, ecology, animal protection and natural heritage.

The perspective of social economy makes us recognise the rationality of actions undertaken by third sector entities – with the Polish National Foundation among them – as axiomatic rather than dictated by Smith’s concept of *homo oeconomicus*. The rationality of investments in foundations, associations and organisations is determined by social factors, whereby equivalence is interpreted through social effects achieved as a consequence of the implemented statutory goals. This approach stands in opposition to the economic results produced by commercial entities that are assumed to be rational in the economic sense, as they are based on the well-calculated choices of decision-makers who play the market game.

An analysis of the activities of the Polish National Foundation – as an example of an NGO operating in a cooperation-based network – during the SARS-CoV-2 pandemic will be determined by two primary concepts of social economy: reduced monetarist valorisation of implemented activities and a network of the combined potential of third sector entities and public finance institutions. Analysing multi-variable projects focused on community- and identity-building, it is necessary to highlight initiatives whose actual outcomes are the short- and long-term results of the implemented activities.

While the pandemic is a period of direct action on the part of entities engaged in the nationwide or even global fight against COVID-19, it also entails the expectation of economic recession as a turning point, thus prompting structural changes in organisational ecosystems and a revision of existing operating strategies. Forcing us to self-isolate and comply with the new sanitary regime, the pandemic has had a dramatic impact on all entities and their budgets. Public finance institutions, commercial entities and NGOs such as the Polish National Foundation have redefined their budgets and plans for this calendar or fiscal year, completely reconstructing previously approved projects. Observing these processes, one cannot help but notice that both flexibility and the ability to respond to

social needs are fundamental to the existence of every non-profit entity. While both are obvious and rather indispensable qualities of every NGO, their level can determine how quickly a given organisation will overcome the economic crisis and adapt to changing conditions through revision of its statutory objectives.

The Polish National Foundation is currently undergoing radical structural changes. As of 11 August 2020, our system contains over 1 216 active applications to a total amount exceeding PLN 5 billion. All projects and financial settlements are audited, with partial repayments of the funding requested when necessary. To ensure high-quality assessments, we have implemented a system of internal and external evaluation. Our structure is now based on a process model that seems to best reflect the Foundation's ecosystem. Changes aimed at enhancing the quality and optimisation of projects and administrative activities are examples of our response to the pandemic at the management level.

Given the extraordinary situation caused by the epidemic in 2020, the Foundation has implemented a package of projects, such as supporting activities in the field of health care and providing or organising support for individuals and entities. The list of projects related to fighting COVID-19 and implemented or launched in 2020 comprises six categories:

- Financial support for hospitals and nursing homes for the purchase of diagnostic and laboratory equipment, ambulances, antiseptics and personal protective equipment (PPE);
- Financing the R&D sector in the development of medical devices for treating coronavirus patients;
- Education of children and young people who are out of school due to lockdown;
- Co-organisation of medical and related assistance convoys with the Ministry of Foreign Affairs;
- Financial and material support addressed to specific social and professional groups;
- Counteracting the effects of the economic recession caused by the pandemic.

The Polish National Foundation has joined the fight against the coronavirus, focusing on providing support to specialist hospitals, hospitals for patients with infectious diseases and nursing homes treating or caring for patients with COVID-19. Facilities most in need of assistance were indicated by the Ministry of Health, while the Polish

National Foundation financed the purchase of the necessary PPE and other hospital equipment in accordance with the specifications. This provided for prompt and real assistance to hospitals, nursing homes and entities involved in helping people most at risk. From our perspective, activities consisting of the purchase of PPE and diagnostic equipment were dictated by the need to integrate the resources of NGOs and hospitals in the existing emergency situation. The funds allocated specifically for this purpose made it possible to purchase thousands of FFP-2 and FFP-3 filtering masks, surgical masks, face visors, protective eyewear, AMBU bags, cardiac monitors, defibrillators, infusion pumps, blood pressure monitors, isolation chambers for the transportation of infectious patients, protective suits, electronic stethoscopes, anaesthesia carts, enteral feeding pumps, etc. The purchase of a Type A2 medical transport ambulance proved necessary for one of the university hospitals. In cooperation with the Voivode Mazowieckie, a laminar flow cabinet and an automatic pipetting station were purchased for the Children's Memorial Health Institute, which increased the diagnostic/testing capacity of the Voivodeship Mazowieckie. Financial support to the amount of PLN 0.5 million was provided for additional equipment for the newly established Respiratory Virus Diagnostic Laboratory at the Central Teaching Hospital of the Medical University of Łódź. With the purchase of VITEK MS (Mass Spectrometer), the preparation of biological samples improved along with the test reliability, sensitivity and testing time. In the face of increasing numbers of samples sent to the laboratory, both from the Voivodeship Łódzkie and the neighbouring voivodeships (e.g. Mazowieckie, Dolnośląskie), this purchase was of particular importance. The hospital in Łódź is one of the facilities designated by the Ministry of Health and the Łódź Voivode to provide health care aimed at preventing the spread of COVID-19. Importantly, the laboratory was entered on the list of the Ministry of Health as a COVID-19 laboratory.

The Foundation also provided support to 'VentilAid', an innovative project of Polish engineers who continue to work on a breathing device that can be used in patients with COVID-19. This ventilator is a non-invasive manner to keep the patient stable or improve breathing in conscious patients who cannot be intubated and put on a professional ventilator. With the spread of the epidemic in Poland and in the world, the exponential increase in the number of patients, and shortages of adequate medical equipment, ventilators have become a much sought-after product

in some European countries. The low price and construction based on 3D printing and commonly available components will allow for mass production of the Polish breathing device, thus reaching patients in poor and developing countries, hospitals and temporary medical facilities. The first stage of the project (up until the end of July 2020) focused on the development of the prototype, adapting it to the applicable regulations and preparing the documentation. Medical tests and the completion of the legal procedures are scheduled for the third quarter of 2020 so that the ventilator can be put into production at the end of the year.

Another important project in terms of the R&D sector was an interdisciplinary four-day-long Online Hackathon 'Ideahack'. The aim was to work on a software solution to alleviate the effects of the crisis caused by SARS-CoV-2. The Foundation was the project partner and had its representatives in the project team. The team was awarded for the design of the 'VOLONTARIUS' platform for the automatic processing of assistance inquiries and offers connected with fighting COVID-19, and was tailored to users' preferences and capabilities.

As part of the Foundation's campaign #ZostanWDomu [#StayAtHome], four historical education projects dedicated to users aged 12 to 17 were implemented to organise students' time while schools stayed closed:

- 1) 22 radio history programmes 'Dzieci bliżej historii' [Children Closer to History], prepared in collaboration with the Polish Radio Theatre and broadcast on Channel One of Polish Radio. Using language adapted to the target audience, the programmes presented difficult topics and historical figures, e.g. Cardinal Stefan Wyszyński, Marshal Józef Piłsudski, Captain Witold Pilecki, Poles in the January Uprising, events related to Poland regaining independence, heroes of the Warsaw Uprising, and the inventions of Ignacy Łukasiewicz.
- 2) 50 radio history programmes 'Bitwa Warszawska – stulecie wiktorii' [The Battle of Warsaw – the Centenary of the Victory], prepared in cooperation with Radio Warszawa to navigate listeners through the dramatic events of August 1920, while depicting the broader political and historical context of the war of 1920. The broadcasts featured experts, historians and living history enthusiasts: explorers, members of historical re-enactment groups and collectors.
- 3) A series of videos about Polish scientists, prepared in cooperation with Tomasz Rożek, PhD, and broadcast on the video channel and Facebook profile 'Nauka. To Lubię' [Science. I Like It]. Tomasz Rożek, a well-known

science populariser, developed a series of videos presenting the biographies and achievements of Polish scientists. Each episode had over 100 000 views.

- 4) The competition 'O tempora, o mores', organised in collaboration with Polish Radio and the Head Office of State Archives as part of the larger campaign 'Pandemic Archive A.D. 2020. Social Collection of Documents during the Coronavirus (SARS-CoV-2) Pandemic', attracted private persons, associations, foundations, cultural institutions, organisations and social communities – in fact anyone willing to share their experiences and reflections both in traditional and electronic form. Notes, diaries, journals, leaflets, photos, memes, blogs, vlogs, audio recordings, videos, other media forms and materials published on websites were valuable sources documenting the epidemic in Poland. The campaign resulted in a unique virtual collection co-created by society as a whole, which documents the 'time of the pestilence'. It will show this unique experience in Poland's recent history from the point of view of private people and institutions.

As part of its statutory objectives, the Foundation – in collaboration with the Ministry of Foreign Affairs – co-organised convoys with disinfectants and PPE to Georgia, Lithuania, Belarus and Ukraine. This undertaking was possible because of the very good cooperation between the government administration and the non-government sector. The purchase of face visors was entirely financed by the Polish National Foundation.

As a result of the joint effort of the Polish National Foundation and the General Leopold Okulicki Foundation for Home Army Soldiers, Warsaw heroes, insurgents and combatants were enrolled in a programme of regular comprehensive assistance in the face of COVID-19. The Polish National Foundation financed home care for the severely ill, bedridden patients and mobile patients requiring a health care visit. The Foundation's donation also allowed for the purchase of hygiene products for the Specialist Medical Clinic managed by the Foundation for Home Army Soldiers, for use in patients' homes.

'Team100' is a project under which the Polish National Foundation finances scholarships for 250 young athletes, including Paralympians, winners of over 400 medals in competitions in both European and World Championships. Given that the Olympic Games in Tokyo were cancelled, the deadline for the financial settlement of scholarships was extended

until September 2020. 'Team100' is a programme of the Polish National Foundation and the Ministry of Sport and Tourism, which is implemented in collaboration with the Institute of Sport – National Research Institute. It supports young Polish athletes who are members of the national team, in their pursuit of better results in international arenas and, consequently, in winning more medals. To this end, scholarships are granted to talented young Polish athletes to help them combine a sports career and intensive training with studying and improving their professional qualifications, and in effect, representing Poland in the world.

Media campaigns addressed to investors constituted yet another element of the global fight against the economic repercussions of the pandemic. 'Safe and Innovative Poland' was run by the Polish National Foundation in the most significant opinion-forming economic and business newspapers: The Washington Post, The Financial Times and The Wall Street Journal.

Currently, it is necessary to start thinking what comes after the pandemic. Based on Eurostat data analysis and the largest decline in the EU's seasonally adjusted GDP growth performance since 1995, it seems obvious that all efforts should now focus on seeking ways to strengthen the economy and mitigate the impact of the recession.

To this end, an information campaign was addressed to economic and political decision-makers, business analysts and forecasting model investors who try to determine how to make the post-pandemic economy safe, stable and reliable. The aim of the campaign was to enable global investors to form an opinion on the Polish economy and economic potential, and to draw attention to opportunities for tour operators. Texts published by President Andrzej Duda, Prof. Piotr Gliński, Deputy Prime Minister and Minister of Culture, National Heritage and Sport, Daniel Obajtek, President of PKN Orlen, and Marcin Chłudziński, President of KGHM Polska Miedź, discuss specific models of emerging from the economic vacuum with the Polish economy as a possible reference point not only for the region of Central and Eastern Europe.

The articles promoted Poland as a developing economy with a growing tourist market and an attractive cultural and historical heritage – a destination attractive to investors, entrepreneurs and tour operators looking for safe markets and reliable contractors in the times of recession.

Continuing the campaign, the Polish National Foundation implemented a project in collaboration with the Polish Chamber of Commerce of

Furniture Manufacturers. 'European Smart Design from Poland' focuses on the achievements of Polish entrepreneurs, craftspeople and designers. The Polish sector ranked sixth in terms of the value of furniture production in the world and, as forecasted in 2019, second in terms of the value of exports. Undoubtedly successful, the Polish furniture industry continues to offer high quality at reduced prices.

In terms of products, Poland does not have one uniform Polish brand whose specific identity would rely on certain symbolic or visual associations forming a characteristic aesthetic style (such as the Scandinavian style with its visually specific furniture design and decorative accessories). The brand or area of origin is a significant factor when choosing imported products. Therefore, the project envisages the promotion of the Polish furniture industry overseas – at the High Point Market in North Carolina, United States. This is a unique place and event with over 100 years of tradition in trading home furnishings in the United States. The High Point complex and trade show attracts professionals, designers, interior designers and traders from the East Coast every year. What distinguishes it from similar trade fairs in Europe is that its total exhibition area of over 1.1 million m² is located in nearly 160 venues throughout the city, which lives and prospers on the two major industry trade shows held every year. Support provided to this project is a form of economic, historical, cultural and natural promotion of Poland with long-term effects.

The projects discussed here highlight the imperative of networking as a remedy for the pandemic. They are examples of activities whose effects are conditioned by cooperation and diversification of the project portfolio. The Polish National Foundation implements the concept of synergy of institutional potentials as the most functional model in the time of the pandemic. According to Press Service – Inforia, as of 17 June 2020 the Foundation's activities related to COVID-19 reached an audience of 26 million users.

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THE CULTURAL AND CREATIVE INDUSTRIES IN 2018

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The Statistical Office in Kraków conducts nationwide research as well as methodological and development projects in cultural statistics at the Centre for Cultural Statistics. The Centre acquires, develops and publishes information on entities operating in the field of culture. Statistical studies are carried out with respect to cultural institutions and their operation, cinematography, mass art and entertainment events, the fine art market, the finances of cultural institutions, and participation in culture. Regular surveys provide information on the network of cultural entities and their functioning, both in terms of their cultural offer and the cultural consumption by the public: the number and types of facilities, the number of projects organised, number of participants in cultural events, basic figures illustrating phenomena and trends in the field of culture, the economic aspects of cultural activities, and the size of employment in the cultural sector. From early on, the Centre's specialists have been part of an international team initiated by Eurostat as part of the ESSnet-Culture network, which has developed methodological foundations for cultural statistics and recommendations for statistical data on culture in Europe. The Centre created the methodology of the culture satellite account, performed the first calculations, and has continued its development, putting Poland among the few countries that have implemented the account. In parallel, another methodology has been developed to present

basic data and indicators regarding the cultural and creative industries in Poland.

WHAT ARE CULTURAL AND CREATIVE INDUSTRIES?

In view of the diverse approach to creative activities and the multitude of frequently overlapping and interchangeably used terms referring to ‘cultural and creative industries’, the first stage in the analysis was to define the study area and its scope. To this end, the KEA model¹, based on the findings of David Throsby², was used. It consists of concentric circles around a core representing ‘sources of creative ideas’, i.e. traditionally defined cultural activities (visual arts, performing arts, cultural heritage, literature); subsequent circles link the core of ‘ideas’ with further input, resulting in an ever wider offer of goods and services. Effectively, the second circle includes companies that operate in the publishing, phonographic, radio and television, film and video games industries. While relying on copyright and drawing from traditionally defined culture, they are governed by the rules of the commercial market and mass production. Rather than cultural goods, the creative industries (e.g. design, advertising, architecture), which constitute the next circle in the model, produce creative goods and services using culture as a source of inspiration – a creative input that is processed and fitted with typically functional features.

The activity of cultural and creative industries is described in terms of the number and size of their entities, number of employees, average employment, remunerations, financial results and foreign trade. Analyses conducted thus far cover data from 2014–2018, collected in the regular surveys of Statistics Poland.

- 1 KEA European Affairs, *The Economy of Culture in Europe. Study Prepared for the European Commission*, October 2006, https://ec.europa.eu/assets/eac/culture/library/studies/cultural-economy_en.pdf [accessed on: 26 July 2020].
- 2 D. Throsby, *Ekonomia i kultura* (original title: *Economics and Culture*), National Centre for Culture Poland, Warsaw 2010, pp. 104–105.

ACTIVITIES OF THE CULTURAL AND CREATIVE INDUSTRIES

For the purposes of statistical analysis, it was necessary to assign the types of activities recognised as cultural and creative industries to the codes used in the Polish Classification of Activities (in Polish: *Polska Klasyfikacja Działalności*, PKD). Using solutions developed by ESSnet-Culture³, the activities were first divided into types and then matched to the respective PKD codes, as shown in the table below. It should be emphasised that the analyses also include 'classic' cultural institutions such as museums and theatres, if they are registered as economic entities active on the market.

PKD 2007 ACTIVITY TYPES ASSIGNED TO THE FIELDS OF CULTURE IN THE CULTURAL AND CREATIVE INDUSTRIES

CULTURAL DOMAIN	PKD 2007	
	CLASS	CLASS DESCRIPTION
Cultural heritage	91.02	Museums activities
	91.03	Operation of historical sites and buildings and similar visitor attractions
Libraries and archives	91.01	Libraries and archives activities
Books and press	47.61	Retail sale of books in specialised stores
	47.62	Retail sale of newspapers and stationery in specialised stores
	58.11	Book publishing
	58.13	Publishing of newspapers
	58.14	Publishing of journals and periodicals
	63.91	News agency activities
Visual arts ^a	74.30	Translation and interpretation activities
	74.10	Specialised design activities
	74.20	Photographic activities
	90.03	Artistic creation activities

3 V. Bína et al., *European Statistical System Network on Culture. Final Report*. ESSnet-Culture, Luxembourg 2012, https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf [accessed on: 26 July 2020].

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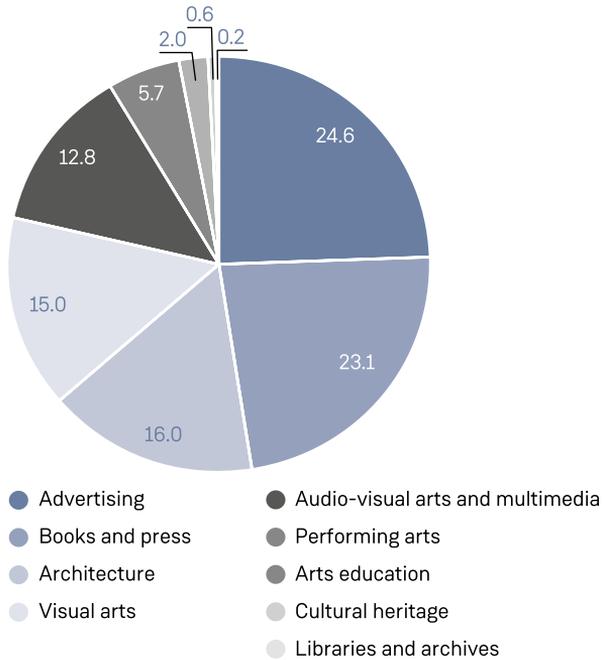
CULTURAL DOMAIN	PKD 2007	
	CLASS	CLASS DESCRIPTION
Performing arts	32.20	Manufacture of musical instruments
	90.01	Performing arts activities
	90.02	Support activities to performing arts
	90.04	Operation of arts facilities
Audio-visual arts and multimedia	47.63	Retail sale of music and video recordings in specialised stores
	58.21	Publishing of computer games
	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production activities
	59.13	Motion picture, video and television programme distribution activities
	59.14	Motion picture projection activities
	59.20	Sound recording and music publishing activities
	60.10	Radio broadcasting
	60.20	Public and licenced television programme broadcasting
77.22	Rental of video tapes and CDs, DVDs etc.	
Architecture	71.11	Architectural activities
Advertising	73.11	Advertising agency activities
Artistic handicraft	-	-
Arts education	85.52	Extracurricular forms of artistic education

^a This field also covers the fine art market for which there is no separate code in PKD 2007.

Source: Statistics Poland, own data

In 2014–2017, almost a quarter of entities operated in the ‘Books and press’ domain, while approximately one fifth in advertising. In 2018, the situation changed slightly, with advertising for the first time ranking first in terms of the number of entities (see chart on p. 157) and reporting the highest increase in number of all fields of culture (by 17.7%) compared to 2017.

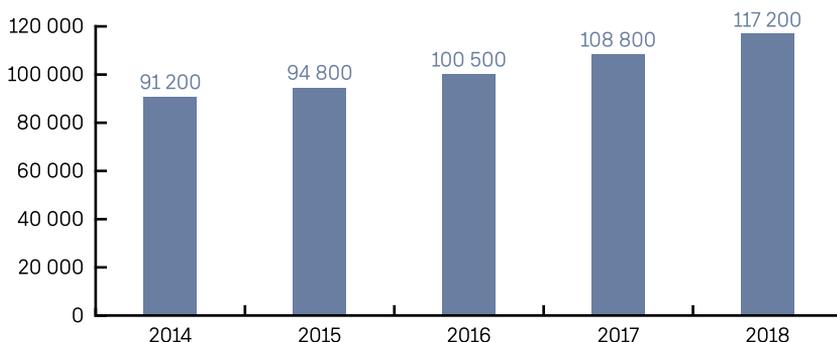
THE STRUCTURE OF ENTITIES IN THE CULTURAL AND CREATIVE INDUSTRIES IN 2018 BY FIELD OF CULTURE (IN %)



Source: Statistics Poland, own data

Since 2014, the number of entities operating in the cultural and creative industries has systematically grown at an average rate of approximately 6.5% per year (see chart on p. 158). In 2018, it reached approximately 117 200 enterprises (5.5% of all non-financial enterprises in Poland). Most of them (98.9%) were micro-enterprises, i.e. business operators with up to nine employees, with the number of entities growing the most in this size category. The micro-enterprise form is chosen more frequently in the cultural and creative industries (by 2.2 percentage points) compared to non-financial enterprises altogether. This is probably due to the specific nature of artistic and creative activities. There were only 44 large enterprises (with over 250 employees) in 2018 – two less than in 2016.

NUMBER OF ENTITIES OPERATING IN THE CULTURAL AND CREATIVE INDUSTRIES IN 2014–2018



Source: Statistics Poland, own data

AVERAGE EMPLOYMENT AND SALARIES

With the number of entities growing, employment rates in the cultural and creative industries have also been on the rise, reaching approximately 241 500 people at the end of 2018, i.e. around 12 500 more than a year before. The majority (70.5%) were employed in micro-enterprises (with many operating as self-employed entrepreneurs). This is also where the most jobs were created (approx. 36 200); however, most of them were rather part-time or temporary jobs. Of all those employed, 13.4% worked in large enterprises, with the others in small (8.1%) and medium-sized (8%) enterprises.

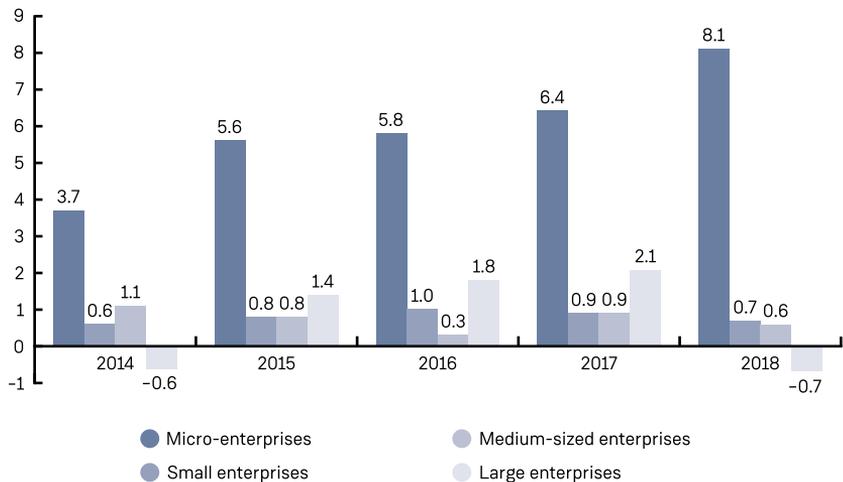
Salaries in the cultural and creative industries have been systematically rising. In 2018, an average employee earned a monthly salary of PLN 6 029, i.e. PLN 1 213 more than the average for all non-financial enterprises. However, salaries differed between different company sizes, amounting to PLN 3 570 in micro-enterprises and over PLN 6 000 in other size classes. The share of gross salaries in the total costs was 9.9% in the cultural and creative industries (compared to 8.8% in non-financial enterprises altogether).

FINANCIAL RESULTS

In general, entities classified as cultural and creative industries report a surplus in total revenues over total costs, with the exception of large enterprises (see chart below). Analysis of the total revenues and costs of micro-enterprises reveals interesting trends. Firstly, the upward trend for the surplus is particularly visible in companies of this size. Secondly, when calculated per entity, total revenues and costs were lower by half compared to non-financial micro-enterprises altogether. Moreover, the juxtaposition of financial results for all non-financial enterprises shows that the efficiency ratio (cost to revenue ratio) in the cultural and creative industries is more favourable, which indicates that this economic activity generates lower costs. In 2018, this ratio was 90% for all cultural and creative entities, and 78% for micro-enterprises.

In 2018, enterprises in the cultural and creative industries generated added value of PLN 24.6 billion, accounting for 2.1% of the added value produced by all non-financial enterprises that year. The added value of the cultural and creative industries per enterprise was nearly three times lower than the added value per one non-financial enterprise.

EFFICIENCY RATIO IN THE CULTURAL AND CREATIVE INDUSTRIES BY ENTERPRISE SIZE IN 2014–2018 (IN BILLION PLN)



Source: Statistics Poland, own data

INTERNATIONAL TRADE IN CULTURAL AND CREATIVE GOODS AND SERVICES

In 2018, similarly to previous years, the balance of international trade in cultural and creative goods and services was positive, amounting to PLN 5 342.7 million. In terms of the cultural domains, the highest export and import figures were reported in advertising, books and press, and audio-visual arts and multimedia (see table below). The former two also had the highest positive trade balance in goods and services, while the highest negative balance was found in audio-visual arts and multimedia.

INTERNATIONAL TRADE IN CULTURAL AND CREATIVE GOODS AND SERVICES IN 2018 BY FIELD OF CULTURE (PLN MILLION)

CULTURAL DOMAIN	CULTURAL AND CREATIVE GOODS			CULTURAL AND CREATIVE SERVICES		
	EXPORT	IMPORT	BALANCE	EXPORT	IMPORT	BALANCE
TOTAL	15 156.5	10 615.1	4 541.4	10 961.4	10 160.1	801.3
Cultural heritage	12.5	49.0	-36.5	363.1	149.5	213.6
Books and press	6 011.0	2 115.9	3 895.1	107.3	492.9	-385.6
Visual arts	202.4	85.9	116.5	-	-	-
Architecture	2.4	1.3	1.1	186.3	157.4	28.9
Performing arts	137.6	231.6	-94.0	139.1	499	-359.9
Audio-visual arts and multimedia	7 810.3	7 950.3	-140.0	681.9	3 325.7	-2 643.8
Advertising	979.4	180.2	799.2	9 483.7	5 535.5	3 948.2
Artistic handicraft	0.8	0.9	-0.1	-	-	-

Source: Statistics Poland, own data

Accounting for 1.6% of exports and 1.1% of imports of all goods, sales of cultural and creative goods did not constitute a significant proportion of Poland's international trade. The share of services in the international exchange was slightly higher, with the cultural and creative industries accounting for 4.4% and 6.4% respectively of service exports and imports. Cultural and creative entities traded mainly with EU member states, exporting most goods (93.8%) and services (69.5%) there. The majority of imported cultural and creative goods came from the EU (42% of total imports) and developing countries (32.6%), while the majority of imported services (80.2%) originated in the EU.

THE IMPACT OF COVID-19 ON ENTITIES OPERATING IN THE FIELD OF CULTURE⁴

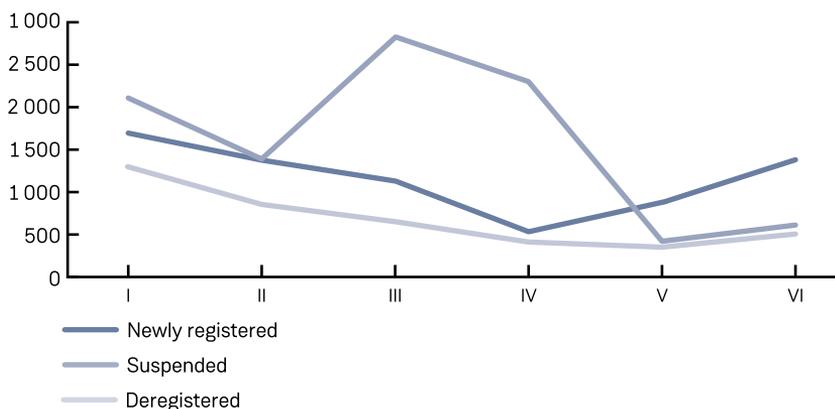
In the first half of 2020, both cultural and creative industries and other entities operating in the field of culture faced a new and unexpected challenge – the COVID-19 pandemic with its economic and social implications. The chart on p. 162 presents changes in the number of entities operating in culture. At the end of the first half of 2020, there were 212 000 cultural operators in the REGON register. Throughout the first half of the year, the number of newly registered entities exceeded that of deregistered ones (approx. 6 000 new entities vs. approx. 4 000 deregistered ones). The number of newly registered cultural operators systematically fell between January and April 2020, after which it started rising again. At the end of April 2020, there were 549 new entities in the REGON register, i.e. three times fewer than in January 2020. Compared to April, this number was higher by almost a half in May and nearly 2.5 times in June.

The largest number of deregistered entities, similarly to those newly registered, was recorded in January, i.e. when COVID-19 had not yet reached Poland. The number of deregistered entities decreased from January to May 2020, only to rise at the end of June by 39.3% compared to the month before.

A different picture emerges in the case of entities that suspended their activities in the first half of 2020. March saw a large increase in the number of such suspensions – by 33.7% compared to January. In March, significant restrictions were introduced on cultural entities due to COVID-19. In the following month, the number of cultural entities that suspended their activities was slightly smaller (approx. 2 300); however, in May, i.e. when the restrictions on culture were eased, the number of suspensions was over six times lower than in March.

4 Entities registered under the following PKD 2007 codes: 18.11.Z, 18.12.Z, 18.20.Z, 32.20.Z, 47.61.Z, 47.62.Z, 47.63.Z, 58.11.Z, 58.13.Z, 58.14.Z, 58.21.Z, 59.11.Z, 59.12.Z, 59.13.Z, 59.14.Z, 59.20.Z, 60.10.Z, 60.20.Z, 63.91.Z, 71.11.Z, 73.11.Z, 74.10.Z, 74.20.Z, 74.30.Z, 77.22.Z, 85.52.Z, 90.01.Z, 90.02.Z, 90.03.Z, 90.04.Z, 91.01.A, 91.01.B, 91.02.Z, 91.03.Z, regardless of the form of ownership, i.e. both state/local government cultural institutions and private sector entities conducting cultural activities.

ENTITIES OPERATING IN THE FIELD OF CULTURE IN THE FIRST HALF OF 2020 – NEWLY REGISTERED, SUSPENDED AND DEREGISTERED



Source: Statistics Poland, own data



SELECTED PUBLICATIONS:

- *Kultura w 2019 r.* [Culture in 2019], Statistics Poland, Statistical Office in Kraków, Warsaw 2020.
- *Przemysły kultury i kreatywne w latach 2014–2016* [Cultural and creative industries in 2014–2016], Statistics Poland, Statistical Office in Kraków, Warsaw, Kraków 2018.
- *Jak liczymy satelitarny rachunek kultury?* [How to calculate the Culture Satellite Account?], Statistical Office in Kraków, Kraków 2020.
- News releases:
 - *Cultural and creative industries in 2018.*
 - *Activity of theatres and music institutions in 2019.*
 - *Activity of art galleries in 2019.*
 - *Activity of museums in 2019.*
 - *Cinematography in 2019.*
 - *Mass events in 2019.*
 - *Activity of centres of culture, cultural centres and establishments, clubs and community centres in 2019.*
 - *Public libraries in 2018.*

- *Financial results of cultural institutions in 2019.*
- *Financial results of cultural institutions in the first quarter of 2020.*
- *Market of fine art and antiques in 2019.*

● <http://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/>

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ACTIVITIES SUPPORTING CULTURAL INSTITUTIONS AND NON-GOVERNMENTAL ORGANISATIONS DURING THE PANDEMIC

National Centre for Culture Poland

The unprecedented emergency situation caused by the spread of SARS-CoV-2, followed by the introduction of the state of epidemic, prompted the National Centre for Culture to take action to support employees of cultural institutions, culture organisers and educators. These activities were implemented by the Training and Professionalisation Department, which enhances the professional competences of employees in the cultural sector by organising training courses, processes, conferences, study visits and webinars.

The Department's offer is addressed primarily to the staff of cultural centres with local government cultural institution status. Its aim is to ensure that training courses, conferences, study visits and workshops are thematically diverse, respond to the community's actual needs, and target various users who carry out the tasks of cultural institutions. To this end, the Department uses the most effective educational methods based on active participation, respect for participants' values, autonomy and professional experience, while at the same time building long-lasting relations among culture professionals.

Through our projects, we integrate the community of culture professionals and enable their networking all over Poland, facilitating professional relations and exchange of good practices in the field of culture. These relations and direct contact proved to be of primary value in the development of supporting activities during the epidemic. The latter

were prepared in dialogue with employees of cultural institutions and with their actual needs in mind.

WEBINARS

Implemented since 2016, free expert webinars organised by the Training and Professionalisation Department are among the Centre's most popular projects addressed to a wide audience. In 2020, this was the only possible form of participation in short training sessions and meetings with experts. The record high interest testifies to their effectiveness. In total, 11 webinars were held between March and November 2020:

ACTIVITIES IMPLEMENTED BETWEEN MARCH AND NOVEMBER 2020

NO.	TITLE	HOST	DATE	PARTICIPANTS/ BROADCASTS*
1	Exercises with time. How to work wisely from home?	Paulina Czapska	26.03.2020	480/332
2	Good Everyday Stories. On the role of culture organisation/cultural education during the pandemic	Weronika Idzikowska	16.04.2020	489/217
3	Free tools for video editing, creating graphics and editing photos	Alicja Szulc	30.04.2020	348/1 199
4	Team management during the pandemic	Igor Mróz	7.05.2020	346/316
5	Copyright and culture on the Internet	Natalia Mileszyk	20.05.2020	276/973
6	The web of opportunities – inspirations for online activities	Joanna Tabaka	9.06.2020	285/296
7	Online culture – effective tools and 5 simple ideas	Grzegorz Jędrak	14.07.2020	196/214
8	How to find inspiration in nature for the activities of cultural institutions	Katarzyna Rosińska Paulina Kobza	27.08.2020	290/41
9	Building your personal brand in culture	Magda Chołyst	16.09.2020	482/154
10	Designing infographics for cultural activities	Marcin Rossa	29.10.2020	312/527
11	Archi-adventures – architectural education during the pandemic	Paulina Niemczyk Katarzyna Żaczek	19.11.2020	

* Number of participants on the webinar platform / Number of webinar broadcasts on the Facebook profiles of the Centre and Kadry Kultury [Culture HR]

Source: Own study

To meet our users' needs, all webinars were dedicated to new ways of operating in cultural institutions. The participants had the opportunity to learn specific skills that were particularly useful during the epidemic, such as effective organisation of online work and team management in the time of the pandemic. The potential of the Internet for the organisation of culture and educational activities with the use of free tools was also discussed. The experts emphasised that despite many difficulties it was a chance for cultural institutions to reach new user groups and implement new creative activities. Sharing their feedback¹, the participants highlighted the usefulness and universal character of the proposed solutions and tools, and appreciated that the webinars were recorded and shared on our YouTube channel.

RECOMMENDATIONS OF THE NATIONAL CENTRE FOR CULTURE REGARDING THE OPERATION OF CULTURAL CENTRES AND ESTABLISHMENTS DURING THE EPIDEMIC

Rafał Wiśniewski, Director of the National Centre for Culture, was appointed to the Anti-Crisis Team at the Ministry of Culture and National Heritage to present proposals for recommendations regarding the operation of cultural centres, cultural establishments and centres of culture during the epidemic.

Using the information provided on an ongoing basis through direct contact with local government institutions cooperating with the Centre and a dedicated e-mail address for communication with culture managers from all over Poland, the Training and Professionalisation Department joined the work on the recommendation proposals for the Minister of Culture.

Published on 22 May on the Centre's website², the recommendations provided the procedures for the reopening of cultural centres, cultural

- 1 Opinions submitted in comments during the webinars and collected in the Padlet application.
- 2 Guidelines for the operation of cultural centres, cultural establishments and centres of culture during the COVID-19 epidemic in Poland, <https://nck.pl/instytucja/aktualnosci/rekomendacje-dla-domow-kultury-w-czasie-epidemii> [accessed on: 14 September 2020].

establishments and centres of culture while ensuring the safety of employees, partners and users, and minimising the risk of the spread of the coronavirus upon the reopening of these institutions.

THE ‘INTERN IN CULTURE’ PROGRAMME

The ‘Praktykuj w kulturze’ [Intern in Culture] programme allows students and graduates to gain their first professional experience, while institutions and organisations are able to recruit new members.

During the pandemic, that is since March 2020, the Training and Professionalisation Department has encouraged cultural institutions to expand their offer and include the possibility of online internships with interns contributing remotely. While the latter poses a challenge for everyone, it also allows us to reach more culture users than before.

THE ‘INVITE US OVER!’ PROGRAMME

‘Zaproś nas do siebie!’ [Invite Us Over!] is a training programme of the National Centre for Culture addressed to cultural centres, cultural establishments and centres of culture. It focuses on learning through experience, learning good practices and networking through workshops, study visits and meetings with experts. In 2020, we invited 16 cultural centres from all over Poland to work on our team communication and programme offer for 2021. The programme was implemented between April and November.

Between April and July 2020, the project was carried out online due to the epidemiological situation. The participants participated in a series of team building and communication workshops, individual and team meetings, as well as consultations on current affairs and activities planned for 2021.

THE E-KADRAKULTURY.NCK.PL PLATFORM

Responding to the sector’s training needs and current challenges due to the COVID-19 pandemic, the National Centre for Culture decided to accelerate the launch of a new e-learning platform, originally scheduled for 2021, designed to strengthen and enhance the competences of employees of cultural institutions through online training courses, webinars, master classes, etc.

The e-kadrakultury.nck.pl platform was launched in autumn 2021 to complement the offer of on-site training courses. A total of 13 training sessions have been held so far on various topics such as: 'Funds for culture', 'Public relations in cultural institutions', 'Leadership in the pandemic', 'The infrastructure in cultural establishments', 'Communication in project teams', 'Accessibility coordinator: responsibilities and tasks', 'Designing culture organisation activities online'. The topics were proposed by the team of the Training and Professionalisation Department as a response to the needs indicated by users.

The training sessions are very popular. Numbers of applicants exceed the limits of participants many times over. Consequently, some training sessions have already been repeated several times.

In 2021, we plan to expand the platform's offer and include master classes, a cycle of online 'master-student' meetings and training courses in thematic blocks. The platform will also host meetings with experts and online training sessions for participants of the Centre's programmes, such as 'Invite Us Over!' or 'Intern in Culture'.

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4.



**CULTURE IN THE MEDIA
DURING THE PANDEMIC**

THE IMPACT OF COVID-19 ON PROGRAMME STRUCTURE AND RADIO AND TELEVISION AUDIENCES

National Broadcasting Council

The radio and television broadcasting market has experienced the consequences of the epidemiological situation related to the coronavirus pandemic on many levels – in terms of organisation, production and programming – combined with changes in content reception and social expectations. Due to the potential risk of coronavirus infection and the introduction of human contact restrictions and a new sanitary regime, radio and TV editorial offices on the one hand had to reorganise their daily operations, and on the other hand adapt their programme offer to limited production options. To this end, public broadcasters implemented a number of solutions: remote working, reduced numbers of people physically present in a show and reduced production staff working on rotating shifts. Maintaining the sanitary regime enforced changes in broadcast scheduling, while the production of certain types of programmes (particularly those with an audience present in the studio) had to be discontinued. In addition, interviews with guests, experts, politicians and listeners/viewers were conducted remotely, mostly via online communication tools.

In this extraordinary situation – with the pandemic progressing and the respective restrictions remaining in effect – the statutory¹ tasks of

1 Broadcasting Act of 29 December 1992 (Journal of Laws of 2020, item 805).

radio and television broadcasting, i.e. providing information, disseminating civic education, ensuring access to education and the achievements of science and providing entertainment², have particularly grown in importance. Radio and television have become the main source of reliable information about the pandemic (via new information services and lifestyle programmes), education (educational broadcasts and channels), and entertainment (broadcasts of online concerts) to many social groups (especially the elderly – most at risk of COVID-19 and its complications).

The change in TV and radio users' everyday habits and needs (observed in the first period of the pandemic) had an impact on television³ and radio⁴ audience ratings, and consequently, on the functioning of public media broadcasters.

This article provides a review of selected examples of action taken in the initial period of the pandemic by television and radio broadcasters, both licensed and public, and by the regulatory body, i.e. the National Broadcasting Council (in Polish: *Krajowa Rada Radiofonii i Telewizji*, KRRiT). According to the authors, the examples discussed below constitute the most characteristic and most important activities in light of the tasks assigned to radio and television broadcasters by Polish legislation.

- 2 Pursuant to art. 1, section 1 of the Broadcasting Act, the main tasks of radio and television broadcasting are: to provide information, to ensure access to culture and the arts, to facilitate access to education, sport and scientific achievements, to spread civic education, to provide entertainment and to promote the domestic production of audio-visual works.
- 3 Information on viewer ratings is based on a telemetry survey conducted by AGB Nielsen Media Research on a sample of people in Poland over 4 years of age. See the section 'Television audience' below.
- 4 Information on radio audience is based on the Radio Track survey conducted by Kantar Polska S.A. for the Radio Research Committee (in Polish: *Komitet Badań Radiowych*). The survey is conducted on a nationwide sample of people aged 15–75 (<https://radiotrack.pl/opis-badania-radiotrack/>).

PUBLIC BROADCASTERS DURING THE COVID-19 EPIDEMIC – CHANGES TO PROGRAMMING, FINANCIAL PLANS AND THE CHARTER OF OBLIGATIONS

MODIFICATIONS TO RADIO AND TELEVISION PROGRAMME SCHEDULES

Public radio and television broadcasters implement a programme that complies with the Charter of Obligations (agreed once every five years), while particular terms and conditions are specified in the Programme and Financial Plan (agreed annually). In 2020, as a result of COVID-19 restrictions, some public radio broadcasters reported to the KRRiT predicted deviations from the original programme documents. The modifications mainly concerned temporary cancellations of radio broadcasts with guests live on air, and any radio programme formats that required the presence of too many (in the current conditions) journalists and producers in the studio. The broadcasters undertook to introduce special solutions in connection with the epidemic, adapting their programmes to the new situation and focusing on information and education. In turn, Telewizja Polska S.A. (hereinafter: TVP S.A.) cancelled production of certain current affairs⁵ and entertainment⁶ shows as well as TV series and soap operas⁷.

NEW ITEMS IN RADIO AND TELEVISION SCHEDULES

Alongside the temporary withdrawal of the said shows, TVP S.A. also declared that a new project would be added to its schedule, *Szkoła z TVP* [School with TVP], launched as a result of an agreement between TVP S.A. and the Ministry of National Education. Complementing the educational offer of the public broadcaster, the project was addressed to teachers, students and parents after the closure of schools and the introduction of distance learning in March 2020. The content presented by TVP S.A. was adapted to the core curriculum of primary and secondary schools. Lessons for primary school students were broadcast on TVP3, TVP Sport,

5 For example, *Kobiecym okiem*, *Wstaje dzień*, *Panorama opinii*, *Warto rozmawiać* (TVP Info).

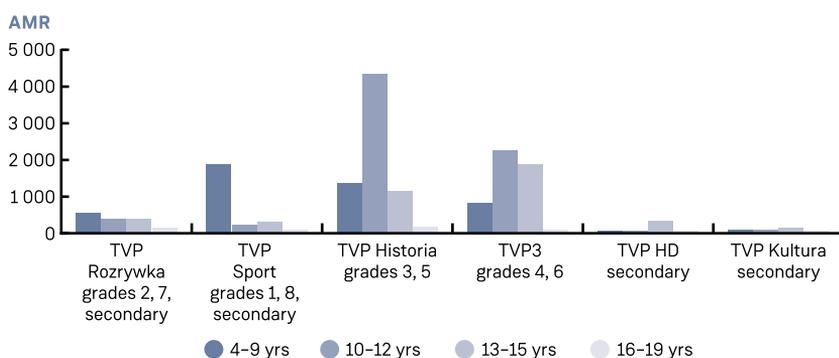
6 For example, *Star Voice*. *Gwiazdy mają głos* i *Dance* (TVP2).

7 For example, *Klan*, *Korona królów*, *Komisarz Alex*, and *Leśniczówka* (TVP1)

TVP Rozrywka and TVP Historia from 30 March 2020, from Monday to Friday, between 8:00 am and 4:30/5:00 pm. Presentation of the secondary school curriculum started on 6 April 2020. The content was shown from Monday to Friday on TVP Sport and TVP Edukacja (5:00 pm–9:00 pm), TVP HD and TVP Kultura (9:00 am–1:00 pm)⁸.

Viewer ratings indicate that the *School with TVP* thematic blocks were most frequently watched by children aged 10–12. Secondary school students used television education to a very limited degree. The chart below presents the average minute ratings (AMR⁹) for programme services involved in the *School with TVP* project in four age groups. The presented data covers the entire broadcast period – from 30 April to 7 June 2020.

VIEWER RATINGS FOR *SCHOOL WITH TVP*



N 4–9 yrs = 347

N 10–12 yrs = 192

N 13–15 yrs = 188

N 16–19 yrs = 226

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

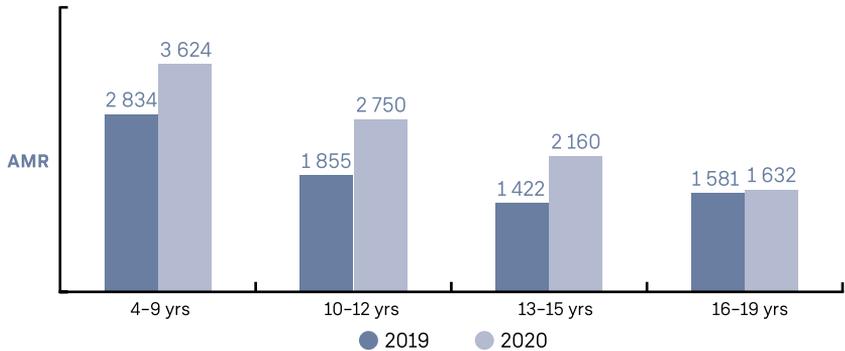
The number of younger viewers of TVP S.A.'s school lesson programmes increased in 2020 compared to the corresponding period

8 See: <https://www.gov.pl/web/edukacja/szkola-z-tvp>, <https://www.tvp.info/47335893/edukacja-w-czasie-epidemii-szkola-z-tvp-juz-otwarta-sprawdz-plan-lekcji> [accessed on: 30 October 2020].

9 Average Minute Rating (AMR) – the average number of viewers watching a broadcast/channel per minute.

in 2019. The next chart presents the total AMR for the respective programme services in various age groups, between 8:00 am and 8:00 pm, from week 14 to week 23 in 2019 and 2020.

VIEWER RATINGS FOR TVP ROZRYWKA, TVP SPORT, TVP HISTORIA
AND TVP3 BETWEEN 8:00 AM AND 8:00 PM, FROM WEEK 14 TO WEEK 23
IN 2019 AND 2020



N 4-9 yrs
N 10-12 yrs
N 13-15 yrs
N 16-19 yrs

Source: The KRRIT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

In addition, the educational offer of TVP S.A. addressed to children was extended to include the series *Wesoła nauka* [Happy Learning]. Commissioned by the Ministry of National Education and broadcast on TVP2 between 30 April and 26 June 2020, the show was based on the core curriculum and intended for primary school students in grades 1-3 (children aged 7-9). It presented scientific experiments and creative games and activities conducted by teachers, parents, YouTubers and celebrities. Another programme for the youngest audience and their parents was *Domowe przedszkole* [Home Kindergarten] broadcast on TVP ABC. Polish Radio also included broadcasts for the very young in its offer. In the morning slot, Channel One of Polish Radio broadcast games and activities for children and parents, as well as a children's radio show based on Jules Verne's *Twenty Thousand Leagues Under the Sea*. Channel Three of Polish Radio presented a show based on Jan Brzechwa's *Akademia Pana Kleksa* [Professor Inkblot's Academy], while Polskie Radio Dzieciom

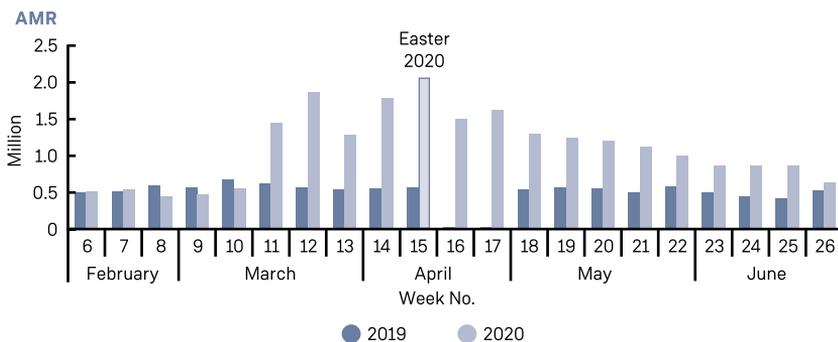
broadcast a repeat series of radio plays for the very young, and podcasts with fairy tales¹⁰.

TVP S.A. also committed itself to the daily broadcast of the church service from the Shrine of the Divine Mercy in Kraków-Łagiewniki on TVP1 (from 16 March 2020), the Sunday mass from the Jasna Góra Monastery in Częstochowa (between 15 March and 28 June 2020), the Sunday broadcast of the Orthodox liturgy (from 15 March 2020), and the Greek Catholic mass (from 22 March to 28 June 2020) on TVP Kultura.

The mass broadcasts were very popular among viewers. The Sunday mass – shown on TVP1 at 7:00 am – attracted even four times as many viewers in 2020 as in previous years. In addition, holy masses were also broadcast on Channel One of Polish Radio.

A particularly large increase in the number of viewers was observed between mid-March and mid-May 2020 when restrictions were introduced limiting the number of people in churches. The chart below compares the AMRs for the consecutive weeks of 2019 and 2020 (with Sunday as the last day of the week). In 2019, there was no broadcast of the 7:00 am mass on 21 April (Easter, week 17) and 28 April.

VIEWER RATINGS FOR THE 7 AM SUNDAY MASS BROADCASTS ON TVP1



N=4949

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

10 See: <https://www.polskieradio.pl/9/201/Artykul/2473188,Dodatkowe-audycje-dla-dzieci-i-mlodziezy-na-antenach-Polskiego-Radia-w-czasie-zamknieciaszkol-i-przedszkoli> [accessed on: 30 October 2020].

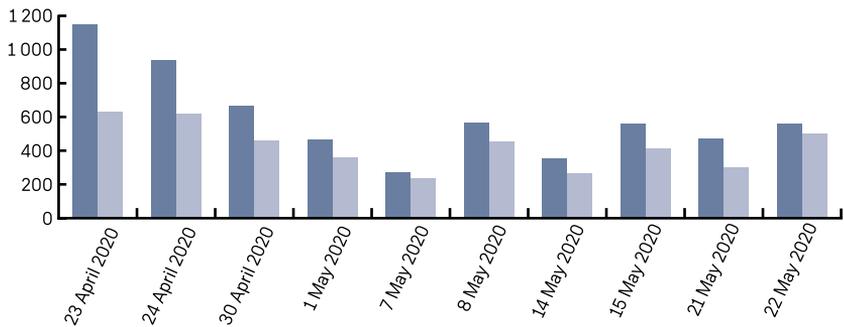
Other examples of changes in the schedules of TVP S.A. programme services include two newly produced series dedicated to the epidemic: *Bądźmy razem w domu* [Let's Be at Home Together] and *Rozmowy w czasach zarazy* [Talks in the Time of the Pestilence]. The former was addressed to older viewers and presented lifestyle and safety recommendations. The latter was a talk show for people to discuss issues such as loneliness during the pandemic, separation of families, losing a job, etc. Both shows were broadcast on TVP1. Another programme service, TVP INFO, was entirely dedicated to the pandemic.

Polish Radio also provided important information on the pandemic by broadcasting all press conferences, briefings and government statements regarding the epidemic on Polskie Radio 24.

In place of the temporarily suspended series, a new experimental show was proposed. *Będzie dobrze, kochanie* [It'll Be Alright, Honey] was shot in actors' homes rather than on set. The action takes place during the epidemic, with characters experiencing difficulties due to isolation and the sanitary regime. The 13-minute-long episodes were broadcast (two in a row) in the evenings on TVP2. The first episode attracted the largest audience, with an AMR of approximately 1 150 000 people.

VIEWER RATINGS FOR THE SERIES *BĘDZIE DOBRZE KOCHANIE* (IN THOUSANDS OF VIEWERS)

AMR



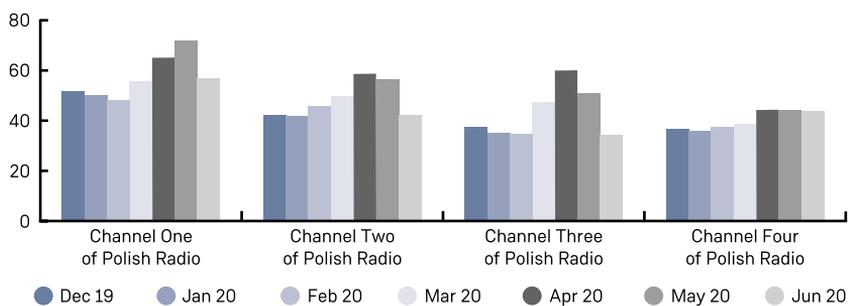
N=4 780

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

Moreover, TVP2 made its studio and airtime available to performers who wanted to present their music to people in their homes. Live concerts were broadcast as *Muzyka na dobry wieczór* [Music for Good Evening].

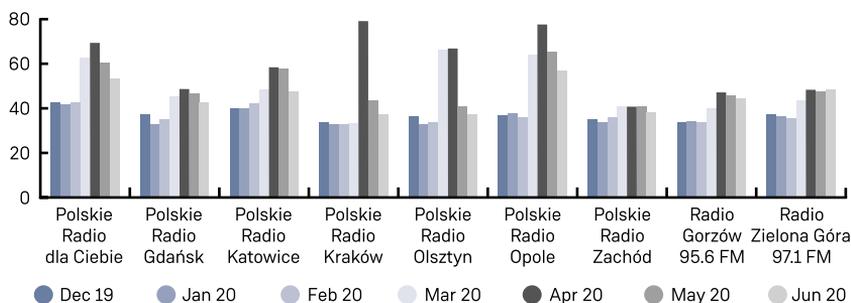
To help artists in a difficult financial situation due to the coronavirus, public broadcasters also increased the share of Polish music in some of their radio shows. The charts below present the share of Polish songs in the total transmission time of lyrical-musical works in the subsequent months between December 2019 and June 2020 for programme services in which this content was increased.

SHARE OF POLISH SONGS IN PROGRAMME SERVICES OF POLISH RADIO BEFORE AND DURING THE PANDEMIC



Source: The KRRiT Office based on broadcasters' reports.

SHARE OF POLISH SONGS IN SELECTED REGIONAL RADIO PROGRAMME SERVICES BEFORE AND DURING THE PANDEMIC



Source: The KRRiT Office based on broadcasters' reports.

LICENSED BROADCASTERS

PROGRAMMING OBLIGATIONS

Pursuant to the Broadcasting Act, transmission of programming services other than those of public radio and television broadcasters¹¹ requires a licence to broadcast¹². Among the most important elements of the licence decision are the programming conditions for broadcasting programming services, including information on the schedule type, nature and structure. A detailed schedule with information on the minimum share of each television/radio programme genre in the weekly transmission time, share of reruns and local affairs services is specified in the 'Programming Information', Appendix No. 2 to the Regulation of KRRiT concerning the contents of an application for awarding a licence and detailed procedures for awarding and revoking licences to transmit and retransmit radio and television programming services¹³. In addition to the information on the genres present in the programming structure¹⁴ and their minimum share in the weekly transmission time, broadcasters are also required to specify the type of music to be broadcast, its minimum share in the weekly transmission time¹⁵, and the expected percentage share of the so-called

- 11 Pursuant to art. 2 and 26 of the Broadcasting Act, public radio and television broadcasters have the statutory right to the transmission of programming services.
- 12 Pursuant to art. 33 of the Broadcasting Act, transmission of television programming services exclusively in information and communications technology does not require a licence unless the programming service is to be retransmitted by terrestrial, satellite or cable network systems.
- 13 Regulation of the National Broadcasting Council of 4 January 2007 regarding the contents of an application for awarding a licence and detailed procedures for awarding and revoking licences to transmit and retransmit radio and television programming services (Journal of Laws 2007, No. 5, item 41).
- 14 In the case of radio programming services they include news, current affairs, entertainment, sports, lifestyle, educational, children's, and youth shows, literary and dramatic forms, and shows with a religious content. With respect to television programming services, next to the aforementioned types of broadcasts they also include films (features, documentaries, animated), theatre performances, artistic and cultural programmes.
- 15 For example, classical, popular and other types of music (jazz, folk, ethnic).

programming (screen) quotas, not lower than stipulated in the Broadcasting Act¹⁶.

Compliance with these programming obligations is verified by the KRRiT by means of weekly licence monitoring based on which broadcasters' activities are assessed in the proceedings for licence extension or application for new frequencies. Non-compliance may result in, respectively, the Chairman of the KRRiT calling the broadcaster to cease practices that infringe the licence terms and conditions¹⁷, issuing a decision ordering the media service provider to cease such practices¹⁸, imposing

- 16 Pursuant to art. 15, section 2 of the Broadcasting Act, apart from the minimum share of the verbal content, types of programmes and music in the weekly transmission time (as stipulated in the licence), broadcasters of radio programming services – excluding programming services produced entirely in a language of a national or ethnic minority, or in a regional language – shall reserve at least 33% of their monthly transmission time for lyrical-musical works in Polish, of which at least 60% between 5.00 am and 12.00 midnight. Television broadcasters shall reserve at least 33% of their quarterly transmission time for programmes originally produced in Polish (excluding news, advertising, teleshopping, sports events, teletext services and games), and more than 50% of their quarterly transmission time for European works (excluding the aforementioned programming services), of which at least 10% for European works produced by independent producers, whereby programmes produced within the period of 5 years before their transmission shall constitute at least 50% of the time reserved for European works by independent producers (art. 15, sections 1 and 2, and art. 15a, section 1 of the Broadcasting Act). Despite the statutory obligation to ensure these shares in programming services and lyrical-musical content, broadcasters are required to include the respective declarations also in the licence application.
- 17 Pursuant to art. 10, section 2 of the Broadcasting Act, the Chairman of the KRRiT may call upon a media service provider to cease practices in respect of provision of media services if they infringe upon the provisions of the Act, the resolution of the KRRiT, or the terms of the broadcasting licence.
- 18 Pursuant to art. 10, section 4 of Broadcasting Act, the Chairman of the KRRiT, acting by virtue of the KRRiT's resolution, may also issue a decision ordering the media service provider to cease the practices that infringe the licence terms.

a fine by virtue of the said decision¹⁹, and revoking the broadcasting licence²⁰.

REQUESTS FOR TEMPORARY SUSPENSION OF LICENCE PROGRAMMING CONDITIONS

The epidemic affected broadcasters' ability to meet programming conditions. Radio broadcasters had to reduce some current affairs programmes and live shows due to a rotation system of working. Taking into account the legal and financial repercussions in the case of failure to comply with the licence conditions, broadcasters applied to the KRRiT for the temporary suspension of some or all programming conditions when the state of epidemic was announced in Poland. The applications were submitted by 28 broadcasters of radio programming services²¹ of different profiles (local universal, local specialising in music, local socio-religious, local academic, supra-regional universal, supra-regional information and current affairs, nationwide universal). They requested changes with respect to 133 radio programming services: 132 broadcast via terrestrial systems and one via satellite.

Most applications referred to the temporary suspension of licence terms with respect to the share of local affairs in the total transmission time. Such a request was filed by 16 broadcasters responsible for a total of 85 radio programming services. They argued that due to COVID-19, they had to either limit or entirely resign from any personal contact among journalists, guests and listeners, which resulted in remote working in editorial offices, cancelling of certain journalistic forms, opinion polls, cultural and sports events, planned activities of local

- 19 Pursuant to art. 53, section 2 of the Broadcasting Act, the Chairman of the KRRiT may impose a fine by virtue of the decision referred to in art. 10, section 4 of the Act upon the media service provider that infringes the licence terms.
- 20 If the broadcaster grossly violates the conditions set forth in the broadcasting licence, the Chairman of the KRRiT may revoke the licence pursuant to art. 38, section 1, point 2 of the Broadcasting Act.
- 21 Both large radio groups (e.g. Grupa Radiowa AGORY, Grupa RMF, Grupa ZPR Media) and local broadcasters (e.g. Twoje Radio Sp. z o.o., Muzyczne Radio Sp. z o.o., Fundacja Akademickiego Radia ŻAK) applied for temporary suspension of the programming conditions specified in their licences.

authorities, limiting the activity in local communities, and cancelling diocesan and parish events. Some licence holders (three applicants) also asked for consent to suspend the obligation regarding the share of the verbal content in the programming, as well as broadcasts and communications reflecting its specialised profile, e.g. content dedicated to academic science and arts (for specialised academic programmes) or broadly defined music (specialised music programmes). Unable to entirely predict the impact of COVID-19 on the structure of their radio programming services, some broadcasters applied generally for a temporary suspension of all programming obligations and the introduction of occasional programming changes (six broadcasters transmitting 44 radio programming services).

At the same time, all broadcasters reported their readiness to introduce special programming solutions for the time of the pandemic, adjusting their programme schedules to inform locally about COVID-19, carry out an information and advisory mission by broadcasting the communications from the executive authorities, sanitary services, experts, etc., focus on providing instructions on how to behave in the epidemic emergency, initiate action to help the elderly, and provide reliable information about risks while exposing fake news.

ANNOUNCEMENT BY THE CHAIRMAN OF THE KRRIT

Given the difficulties reported in particular by local broadcasters regarding compliance with the licence conditions, the Chairman of the KRRiT issued a special announcement on 3 April 2020 on the KRRiT website, expressing his ‘understanding for local broadcasters, temporarily suspending the implementation of certain programming obligations (e.g. in terms of local content) due to the COVID-19 pandemic’²². He emphasised the need to involve local media in raising health safety in Poland. This is because local media not only ‘provide reliable information on the current situation in the region, current regulations of local authorities, medical and law enforcement services, but they also implement information campaigns regarding preventive

22 <http://www.krrit.gov.pl/krrit/aktualnosci/news,2956,w-zwiazku-z-epidemia-koronawirusa-nadawcy-lokalni-czasowo-zawieszaja-niektore-zapisy-programowe.html> [accessed on: 17 November 2020].

health measures and ways to stop the epidemic. Their actions also help to reassure public opinion and prevent panic²³.

CANCELLATION OF CERTAIN TELEVISION SHOWS

Television broadcasters also faced difficulties due to the pandemic. The production of some current affairs and lifestyle programmes with guests present in the studio was suspended²⁴. The broadcasters cancelled the production of talent shows²⁵, while film crews suspended shooting for soap operas and TV series²⁶.

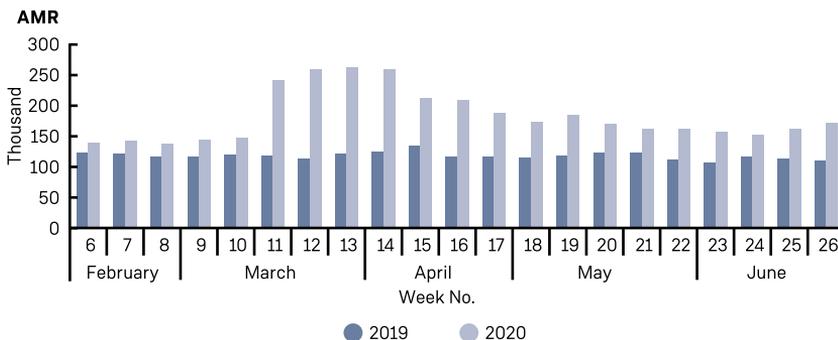
NEWS SERVICES DURING THE COVID-19 PANDEMIC

Broadcasters of licensed programming services included in their schedules additional news services and expert advice programmes related to the coronavirus pandemic, coping with forced isolation, etc.²⁷ Increased interest in information was reflected in higher viewer ratings for news programmes compared to last year. The chart below presents the AMRs for news services in the subsequent weeks of 2019 and 2020²⁸. On

- 23 <http://www.krrit.gov.pl/krrit/aktualnosci/news,2956,w-zwiazku-z-epidemia-koronawirusa-nadawcy-lokalni-czasowo-zawieszaja-niektore-zapisy-programowe.html> [accessed on: 17 November 2020].
- 24 For example, *Polityka na ostro* (Polsat) and *Czarno na białym, Rozmowa Piaseckiego – kampania 2020* (TVN24).
- 25 For example, *The Four. Bitwa o sławę*, *Twoja twarz brzmi znajomo*, and *Dancing with the Stars. Taniec z gwiazdami* (Polsat).
- 26 *Na Wspólnej, 19+* (TVN), *Policjantki i policjanci*, *Pierwsza miłość*, *Święty* (Polsat), *Odwilż/The Thaw* (HBO), *Klangor* (Canal+ Polska).
- 27 For example, additional broadcasts of the news service *Wydarzenia* on Polsat, the interactive show *Wszystko o koronawirusie* [All You Need to Know about the Coronavirus] with experts and the Sunday show *Koronawirus – raport dnia* [Coronavirus – Daily Report] on Polsat News, the daily show *Koronawirus – raport* [Coronavirus Report] and *Uwaga! koronawirus* [Attention! Coronavirus] on TVN 24, and *Koronawirus najczęstsze pytania* [Coronavirus FAQs] on Telewizja Trwam.
- 28 The following were included in the analysis: BBC World News, CNBC, CNN, Deutsche Welle, Euronews, Polsat News, Polsat News 2, Sky News, TVN24, TVN24 Biznes i Świat, TVP INFO.

average, between week 11 (announcement of the epidemic emergency) and week 26, the audience of the news channels was 67% larger than in the previous year.

VIEWER RATINGS FOR NEWS PROGRAMMES IN 2019 AND 2020



N=4 949

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

An increased number of news and pandemic expert advice broadcasts were also introduced into radio programming services.

COMMUNICATIONS REGARDING THE CORONAVIRUS – THE KRRiT’S OFFICIAL POSITION

Broadcasters interested in disseminating communications on how to prevent the spread of the coronavirus addressed the KRRiT for its interpretation of commercial content regulations to ensure the correct qualification of the coronavirus communications. The KRRiT presented its official position to dispel all doubts, stating that the transmission of basic health and hygiene communications to prevent the spread of COVID-19 would not be included in the acceptable advertising and teleshopping limits (12 minutes in any given clock hour). Furthermore, the KRRiT ruled that such content was not recognised as advertising in light of the definition in the Broadcasting Act. It also positively assessed

the involvement of the media in information campaigns on preventive measures and prevention of the spread of the epidemic²⁹.

BROADCASTS OF RELIGIOUS SERVICES

From 15 March 2020, when restrictions on public gatherings, including religious ceremonies, were implemented, not only public but also licensed media providers started broadcasting religious services. Holy masses could be watched on Polsat News, Polsat Rodzina, Telewizja Trwam, and TV Republika. Television providers also broadcast them on their websites. Local and regional cable TV providers joined this initiative and expanded their offer to include broadcasts of services from their local churches³⁰.

The KRRiT provided information about such broadcasts on its website in the special communication ‘Cable TV providers offer direct broadcasts of holy masses from local parish churches’³¹. The list of the service broadcasts from all over Poland was published on the website of the Polish Bishops’ Conference and many dioceses posted information on their websites about broadcasts from local parishes.

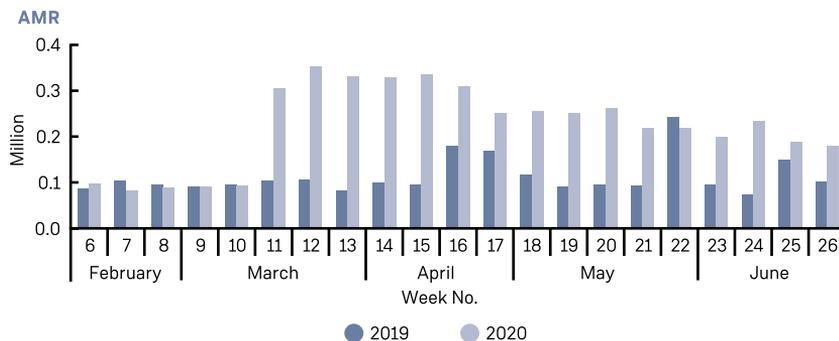
The AMRs for religious broadcasts on all television programme services included in the AGB Nielsen Media Research study increased by an average of 126% between weeks 11 and 26 year on year. The unusually high viewership in week 22 of 2019 was associated with great interest in the broadcast of the concert ‘Wsłuchiwać się w papieża’ [Listening to the Pope] on 2 June 2019 on TVP1.

29 See: <http://www.krrit.gov.pl/krrit/aktualnosci/news,2939,komunikaty-o-sposobach-zapobiegania-rozprzestrzenianiu-sie-koronawirusa-nie-sa-reklama.html> [accessed on: 17 November 2020].

30 For example, *Twoja Telewizja Religijna* [Your Religious Television] provided by Telewizja Kablowa Chopin broadcast services from 16 parish churches in northern Kashubia.

31 See: <http://www.krrit.gov.pl/krrit/aktualnosci/news,2947,nadawcy-telewizji-kablowych-oferuja-bezposrednie-transmisje-mszy-swietych-z-kosciolowparafialnych.html> [accessed on: 17 November 2020].

VIEWER RATINGS FOR RELIGIOUS PROGRAMMES IN 2019 AND 2020



N=4 949

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

Church services were also transmitted by radio broadcasters – not only of social and religious programming services such as Radio Maryja, but also local ones with a universal profile.

SPORT

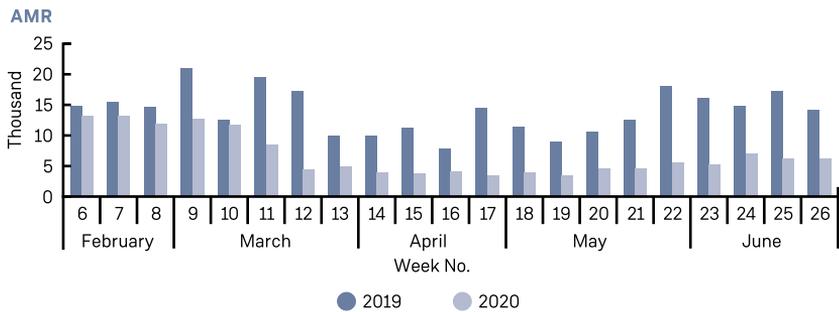
Broadcasters of programming services specialising in broadcasting and reporting sports events faced a great many problems. Events such as the UEFA Champions League, the UEFA Europa League, PKO BP Ekstraklasa, the national team's friendly matches, the Ski Jumping World Cup, and the Ski Flying World Championship were suspended. Other great sports events, Euro 2020 and the 2020 Summer Olympics, were postponed. Consequently, broadcasters focused on replaying past sports events³² or showing sports competitions from the parts of the world that still

32 For example, *Klasyka Premier League* presenting the highlights of the major matches of the English Premier League, archival editions of *Liga+* and *Liga+ Extra*, the series *Zostań w domu* [Stay at Home] with the iconic matches of the English, Spanish and Polish leagues, as well as NBA basketball matches, *Mecze, których nie widziałeś* [Matches You Haven't Seen] on Canal+ Sport, Champions League matches and the most important matches of the Polish volleyball team on Polsat Sport.

organised them³³. Replays of current affairs shows³⁴ and documentary series on sports³⁵ were also broadcast. Live shows were held with athletes, coaches and journalists, with viewers joining in on the phone³⁶.

Sports broadcasters also became interested in e-sport, e.g. *Wyścig z pokoju* [The Room Race] held online on 18 April with professional cyclists. It was shown by the broadcaster of Eurosport 1 in association with the Zwift platform³⁷. With no current competition broadcasts available, the viewer ratings for sports programmes decreased. The chart below compares the total audiences for sports programming services³⁸ in the subsequent weeks of 2019 and 2020. Between weeks 11 and 26, the AMRs for sports channels fell year on year by more than 60%.

VIEWER RATINGS FOR SPORTS PROGRAMMING SERVICES IN 2019 AND 2020



N=4 949

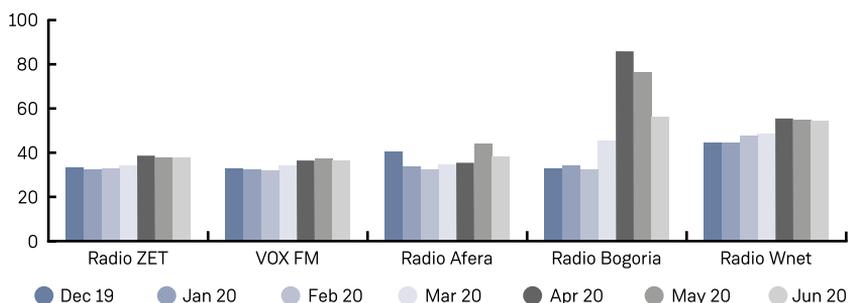
Source: The KRRIT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

- 33 For example, Eleven Sports acquired broadcast rights for Australian League matches.
- 34 Cafe Futbol on Polsat Sport.
- 35 Such as *Życie na podium* [Life on the Podium] and *Małe kraje, wielki sport* [Small Countries, Big Sport] on Eurosport.
- 36 For example, *Eleven Call Live* and *#ElevenF1 Live* on Eleven Sports, *Dobry wieczór. Sport* w Canal+ Sport, *Okno na sport* on Eurosport.
- 37 See: <https://www.wirtualnemedi.pl/artykul/eurosport-wirtualny-wyscig-zpokoju-z-kolarzami-dziennikarzami-i-widzami>.
- 38 The following were included in the analysis: Canal+ Sport, Canal+ Sport2, e-sport tv, Eleven Sports 1, Eleven Sports 2, Eurosport 1, Eurosport 2, Extreme Sports, nSport+, Polsat Sport, Polsat Sport Fight, Polsat Sport News HD, Polsat Sport Extra, Sportklub, TVP Sport.

MUSIC

Due to the lack of access to live music during the pandemic, radio broadcasters organised online concerts with the possibility of interaction with the audience³⁹. On 4 April, the broadcaster of TVN24 prepared ‘#koncert dla bohaterów’ [#Concert for Heroes] dedicated to the heroes of the pandemic, i.e. physicians, nurses, sellers, suppliers, etc., while Polsat presented the Easter concert ‘Wszystko będzie dobrze’ [Everything Will Be Alright] on 12 April, with artists performing directly from their homes. Similarly to the public broadcaster, a few commercial media service providers also decided to increase the share of Polish music in their total transmission time.

SHARE OF POLISH SONGS IN SELECTED LICENSED RADIO PROGRAMMING SERVICES BEFORE AND DURING THE PANDEMIC (IN %)



Source: The KRRiT Office based on broadcasters' reports.

AUDIENCE CHANGES DURING THE PANDEMIC

TELEVISION AUDIENCE DURING THE PANDEMIC

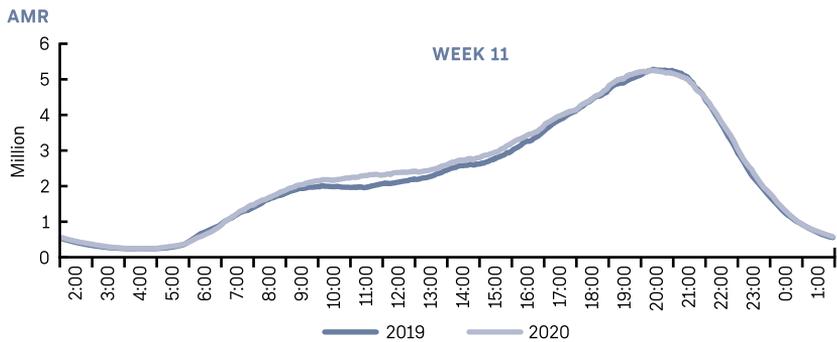
Television audience data is collected using electronic measurement technology – telemeters placed in a representative sample of households.

39 For example, RMF FM S.A. organised the acoustic series *Koncerty z dużego pokoju* [Concerts from the Living Room], Eurozet Radio Sp. z o.o. (broadcaster of Radio ZET) – concerts recorded as part of the series *ZET akustycznie* [ZET Unplugged]. The broadcaster of VOX FM produced an at-home version of *Najlepsze koncerty świata* [The Best Concerts in the World], while the broadcaster of Radio WAWA presented concerts straight from artists' homes twice a week.

Such measurements allow us to obtain information on the channel watched, its viewers and the time when they watched TV. The current research panel consists of 2 540 households (more than 7 000 people over 4 years of age) in 990 out of 2 477 of all municipalities in Poland.

The graphs juxtapose the daily distributions of screen minutes for people watching TV in selected weeks of 2020 and the corresponding weeks of 2019. A week after the first case of COVID-19 was reported in Poland and the first restrictions were introduced, i.e. in the 11th week of the year (W11: 9–15 March 2020 and 11–17 March 2019), a slight increase was observed in the number of people watching TV, particularly between 10:00 am and 1:00 pm.

TELEVISION AUDIENCE, WEEK 11 IN 2019 AND 2020



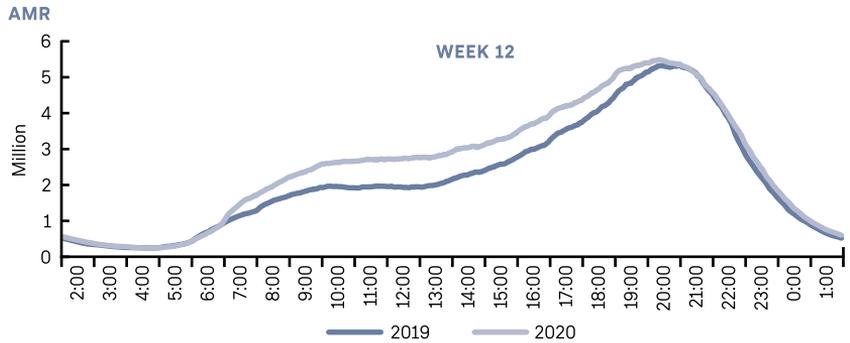
N=4 891

Source: The KRRIT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

A significant change was observed in the following week – W12 (18–24 March 2019, 16–22 March 2020) between 7:00 am and 7:00 pm, with the number of viewers in every minute 400 000–800 000 greater than one year before.

An even larger increase in television viewership was recorded in week 14 (W14: 1–7 April 2019 and 30 March–5 April 2020), when the number of viewers was even one million higher in every minute than one year earlier. Two weeks (W15 and W16) were not included in the analysis, as this was the time of Easter preparations/holidays when TV watching patterns are different (W15 – Holy Week 2020, W16 – Holy Week 2019).

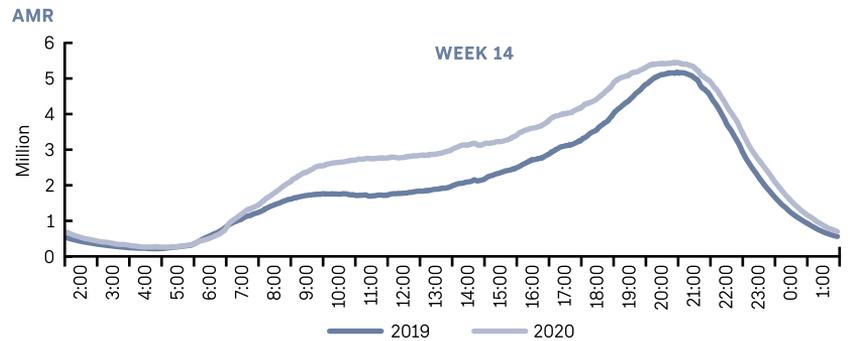
TELEVISION AUDIENCE, WEEK 12 IN 2019 AND 2020



N=4 905

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

TELEVISION AUDIENCE, WEEK 14 IN 2019 AND 2020

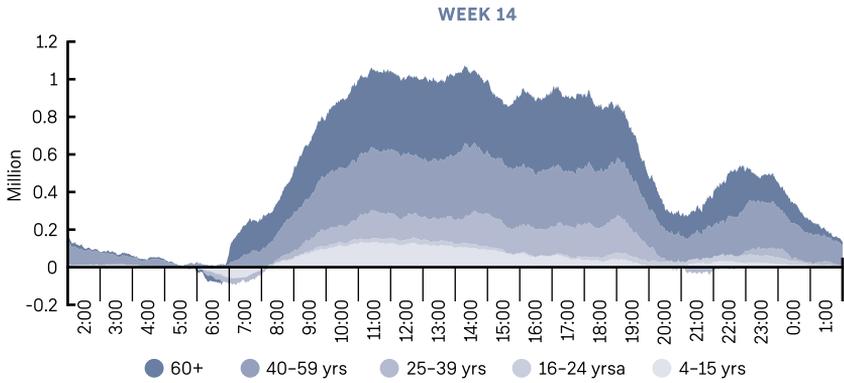


N=4 859

Source: The KRRiT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

Interestingly, viewer ratings increased not only during the daytime, which can easily be explained by people staying at home, but also in the evenings. This could be due to a more attractive TV offer at those times. For example, some broadcasters, cable networks and satellite platforms offered their premium programme services for free. The differences in audience sizes between 2020 and 2019 in week 14 are presented below by age group. Viewers in the two oldest age groups, 40–59 and 60+, tended to watch TV longer in the evenings. The difference for audiences aged 16–24 is nearly imperceptible; however, this age group is also less likely to watch TV.

DIFFERENCES IN AUDIENCE SIZES FOR TELEVISION PROGRAMMING SERVICES BETWEEN 2020 AND 2019 IN WEEK 14 BY AGE GROUP



N=4 859

Source: The KRRIT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

In May 2020, with the gradual easing of the pandemic restrictions and economic lockdown, viewer ratings began to return to their previous levels (i.e. from 2019), although TV programmes still attracted more viewers during the day than a year before.

For instance, in week 21 (W21: 20-26 May 2019 and 18-24 May 2020) the number of viewers between 9:00 am and 6:00 pm was by 200 000-400 000 higher than in 2019, while in the evenings it returned to the levels from the previous year.

TELEVISION AUDIENCE, WEEK 21 IN 2019 AND 2020



N=4 837

Source: The KRRIT Office based on a survey by AGB Nielsen Media Research Sp. z o.o.

RADIO AUDIENCE

Data about the radio audience is collected by means of Computer-Assisted Telephone Interviews (CATI) using the Day-After Recall method where listeners are asked to recall the radio programmes they listened to during the day. Approximately 7 000 interviews are conducted over a month, which are put together in blocks (waves), each comprising three months⁴⁰. Two waves are discussed in our analysis below:

- WAVE 0 (before the pandemic): December 2019–February 2020, on a sample of 21 022 respondents;
- WAVE 3 (during the pandemic): March–May 2020, on a sample of 20 969 respondents.

The following ratings were used in the analysis:

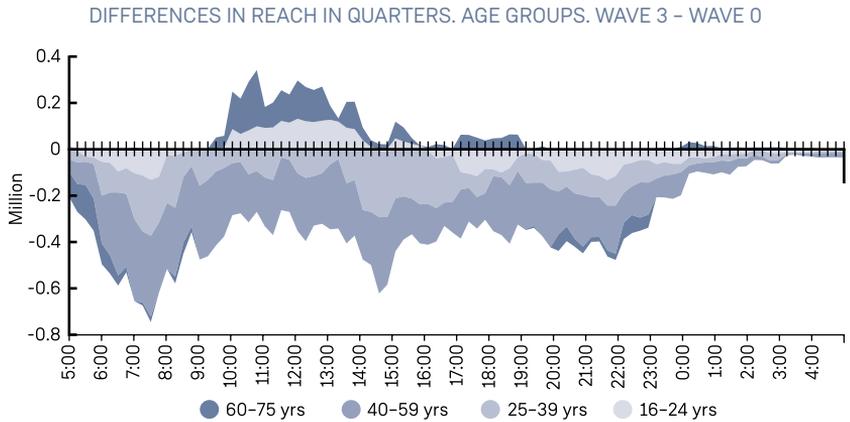
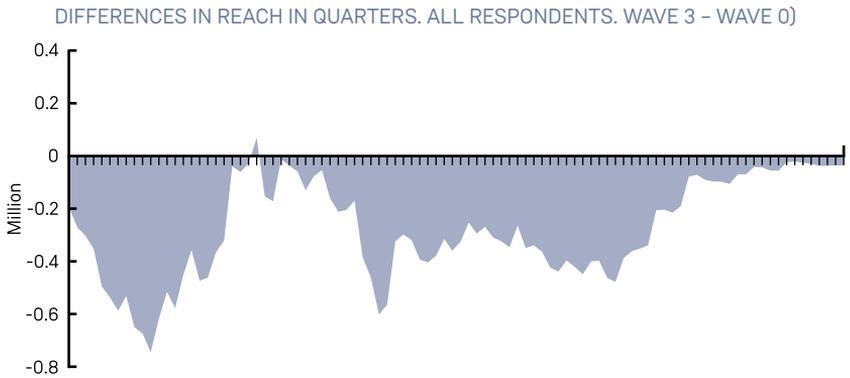
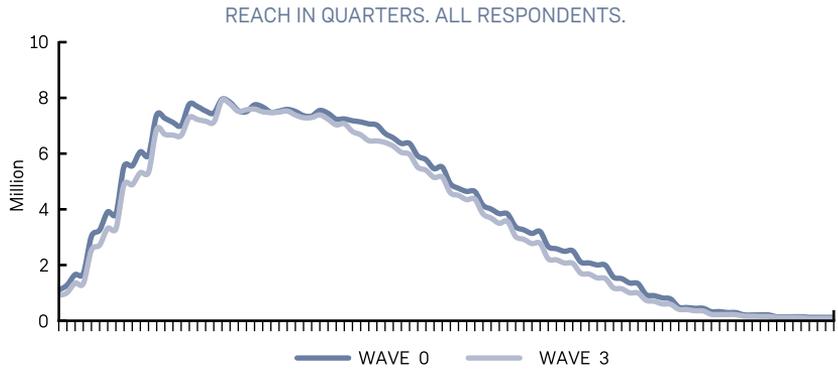
- REACH – estimation per population – the number of individuals who listened to a programming service (or a group of programming services – all stations in this study) at least once a day;
- REACH IN QUARTERS – estimation per population – the number of individuals who listened to a programming service at least during one of the selected quarters of an hour.

In the first period of the pandemic, radio listenership dropped significantly. The daily reach decreased by approximately 11%, with over 3 million fewer people listening to the radio every day than before the pandemic. The ratings were the lowest in the morning, around 7:30 am, with approximately 745 000 fewer people turning the radio on than before the pandemic (12% of all radio listeners at this hour). This is when people wake up and go to work, and typically listen to the radio in the car. The largest decrease was observed in the economically active groups of people aged 25–39 and 40–59 years. However, in the middle of the day, between 9:00 am and 3:00 pm, the listenership in the youngest and oldest groups of listeners was even higher than before the pandemic.

The decline in the radio audience in the first period of the pandemic was to a large extent associated with the recommendations to stay at home and avoid contact with other people – many Poles stopped listening to the radio while driving to and being at work. At the same time, the number of people listening to the radio at home increased, particularly in the working population.

40 Cf. Footnote No. 4 in this article.

REACH IN QUARTERS - COMPARISON BETWEEN MARCH-MAY 2020 (WAVE 3)
AND DECEMBER 2019-FEBRUARY 2020 (WAVE 0)

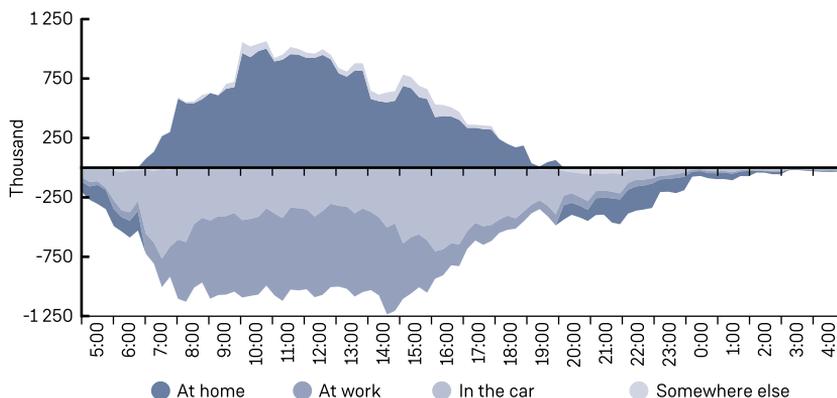


WAVE 0, N=21 022

WAVE 3, N=20 969

Source: The KRRIT Office based on the *RadioTrack* survey by Kantar Polska S.A.

CHANGES IN REACH IN QUARTERS BETWEEN MARCH–MAY 2020 (WAVE 3)
AND DECEMBER 2019–FEBRUARY 2020 (WAVE 0), DEPENDING ON THE PLACE
OF LISTENING TO THE RADIO

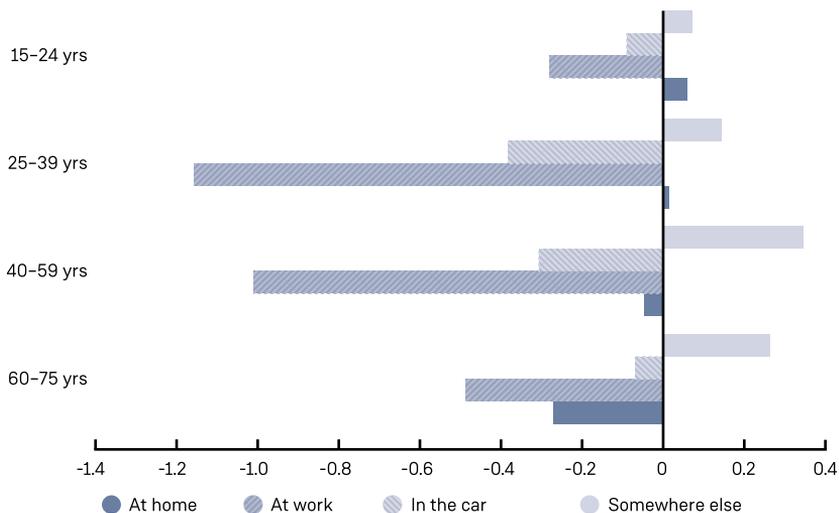


WAVE 0, N=21 022

WAVE 3, N=20 969

Source: The KRRiT Office based on the *RadioTrack* survey by Kantar Polska S.A.

CHANGES IN RADIO REACH BETWEEN MARCH–MAY 2020 (WAVE 3)
AND DECEMBER 2019–FEBRUARY 2020 (WAVE 0), DEPENDING ON THE PLACE
OF LISTENING TO THE RADIO PER AGE GROUP (IN MILLIONS)



WAVE 0, N=21 022

WAVE 3, N=20 969

Source: The KRRiT Office based on the *RadioTrack* survey by Kantar Polska S.A.

The mass media have always operated under the pressure of technological, cultural, social and political evolution. It should therefore be in their nature to confront these changes and overcome difficulties. However, the radio and television market has probably never had to face as significant a challenge as the current pandemic. The epidemic situation in Poland and in the world has affected nearly every part of human life, forcing radio and television broadcasters to immediately introduce changes on many levels of operation simultaneously, with no guarantee of life ever returning to normal.

The 'new normal' brought a rapid transformation in programme schedules in the initial period of the pandemic, and a more widespread use of new forms of communication. One of the fastest changes included replacing interviews with politicians with coronavirus-related information and practical advice services, often with physicians and other experts. Rather than in a TV studio, guests could be seen in their homes talking to journalists via online communicators. While this was a response to public expectations and the need for quick and reliable information on the risks related to the new disease, it is also part of a larger process of technological transformation in the production of TV and radio programmes. The pandemic has accelerated the rise in the degree to which new communication tools are applied to make broadcasts more interactive. The fact that they are used in new productions resulting from the pandemic (e.g. the series *Będzie dobrze, kochanie* [It'll be alright, honey] produced by TVP S.A.) shows that they might stay with us in the world of the media for good.

The longer social isolation continued, the more often the mass media, both public and private, offered people locked in their homes a substitute for the communal experience of important sports, cultural and religious events, as well as education for primary and secondary school students. Broadcasts of current games and competitions were replaced with replays of the most important matches in the history of Polish and global sport, or documentary series about sports champions. Broadcasts of religious services appeared on nationwide and local channels as a response to audiences' religious needs. Educational slots were introduced that presented school curriculum content (TVP S.A. and TVN S.A.). Radio and TV broadcasters also tried to compensate for the lack of access to live music with online concerts, encouraging the audience on social media to perform symbolic songs together (e.g. *Nadzieja* [Hope] by Polish rock band IRA).

It is worth highlighting the measures taken to improve the difficult financial situation of artists through the playing of Polish songs more frequently on the radio. All these activities aimed at helping viewers and listeners by providing reliable information and support, and would not have been possible without the flexible approach of the KRRiT as the market regulator. In consultation with broadcasters, the KRRiT agreed to the temporary suspension of some programming obligations and to licence fee payments in instalments.

Despite such a coordinated response from the regulator and the market, certain processes could not entirely be prevented, as shown by radio and television audience measurements. While the lockdown initially contributed to increased television viewership, radio listenership declined significantly, particularly in the economically active population.

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POLISH RADIO DURING THE PANDEMIC

Polish Radio

Polish Radio is a sole shareholder company of the State Treasury with its registered seat in Warsaw, and serves as Poland's national public service radio broadcasting organisation. It operates pursuant to the Broadcasting Act of 29 December 1992, which defines and regulates radio and television activities. In general terms, Polish Radio's mission is to offer listeners a variety of radio programme services, such as current affairs, cultural, entertainment, educational, news and sports programmes, and provide media services.

THE FUNCTIONING OF POLISH RADIO DURING THE PANDEMIC

After the announcement of the state of pandemic in Poland, the Management Board of Polish Radio took all necessary steps to minimise the risk of infection among employees and visitors.

In compliance with the guidelines of the central and sanitary authorities, the following measures were implemented:

- Concerts, rehearsals and all events organised by Polish Radio with the participation of an audience and guests were suspended;
- Staff meetings are conducted online;

- A remote/rotation system of working was introduced wherever possible;
- Tours organised by the Media Education Centre and commercial training courses held by the Training Centre were suspended;
- All persons in the areas of Polish Radio accessible to the public are obliged to cover their nose and mouth (all employees were provided with protective masks), and comply with the rules of social distancing at workplaces and in all common spaces;
- Body temperature is measured at the entrances to Polish Radio buildings;
- Liquid disinfectants are provided at the entrances to the buildings, in corridors and in recording studios;
- Lifts can be used by only one person at a time, and the use of staircases is recommended;
- The internal post office and restaurant are closed to the general public;
- Offices in buildings and selected rooms are fitted with plexiglass dividers;
- All free entrances to the car park were closed;
- During the summer holidays, work was organised in such a way as to ensure the continuity of activities while enabling employees to take time off.

In the face of the pandemic and the resulting restrictions, it was necessary to immediately adapt to the new conditions. When schools, kindergartens and nurseries were closed, some of our employees used the possibility of free childcare (52 people used 1 385 days of this form of childcare in total).

POLISH RADIO PROGRAMME SERVICES DURING THE PANDEMIC

The pandemic has proven to be an extremely difficult time for the entire cultural community. Polish Radio is making every effort to provide Polish artists and performers not only with the possibility of contact with audiences, but also to help them in their artistic development. All public radio stations broadcast not only more Polish music but also radio plays, performances and programmes for children written, performed and produced by Polish artists.

Polish songs (performed in Polish and composed by Polish artists) were largely present not only in special programmes. The programming schedules of different radio channels also included rebroadcasts of concerts recorded during festivals, reviews and events organised by Polish Radio as part of shows such as *Lato z Radiem* [Summer with the Radio],

To, co najpiękniejsze [The Most Beautiful], *Będzie głośno!* [It Will Get Loud!], and *Koncerty w Trójce* [Sunday Concerts on Channel Three].

‘Cancelled concerts, postponed premieres, the uncertain fate of festivals – this is how the coronavirus has attacked our cultural life. Empty stages and concert halls translate into a loss of income for artists. Artists earn money not only when they perform live on stage. Each concert, song or performance played on the radio results in royalties for the authors, performers, directors and actors’, says Agnieszka Kamińska, President of the Management Board of Polish Radio in an interview conducted for the purposes of this article.

Channel One of Polish Radio promotes Polish culture in many of its programmes, both those based on interviews and music shows, such as *Lektury Jedyńki* (a show about books), *Jedyńka Dzieciom* (a show for children), Saturday and Sunday radio plays by the Polish Radio Theatre, with Polish musicians invited every day, for example to *Muzyczna Jedyńka* and *Muzyczne spotkania* (daily music shows). *Muzyczny wehikuł czasu* and *Zapomniane – przypomniane* (shows playing older music) focused on Polish music from the second half of the 20th century. The station also presented concerts recorded in the past (e.g. *Studio Piosenki Teatru Polskiego Radia*, *Kawiarenka słodkiego radia retro*, *Chopin na żywo*).

Channel Two, nicknamed ‘Poland’s largest concert hall’, presented previously recorded performances of the Polish Radio Symphony Orchestra in Warsaw, the Polish Radio Chamber Orchestra, the Warsaw Philharmonic Symphony Orchestra, Sinfonia Varsovia, the Wrocław Baroque Orchestra and the Poznań Philharmonic Orchestra. On 19 March, Channel Two – in partnership with the Polish National Radio Symphony Orchestra (NOSPR) – started broadcasting two exquisite concerts a day (at 12:00 noon and 9:00 pm) as part of the campaign #Zostańdomu: *Dwójka w NOSPR – NOSPR w Dwójce* [#StayAtHome: Channel Two in NOSPR – NOSPR in Channel Two], available also via streaming at [Polskieradio.pl](https://polskieradio.pl).

Channel Three not only played more Polish music, but it also supported children and parents with its extended offer for children including: *Akademia Pana Kleksa* [Professor Inkblot’s Academy] read by Piotr Fronczewski, cultural recommendations for children and adolescents, and reruns of the highlights of *Zagadkowa Niedziela* [Sunday of Puzzles] in the new series *Mini Zagadkowa Niedziela* [Mini Sunday of Puzzles].

On 21 March (Saturday), Channel Four, Polish Radio’s programme service available online, via a smartphone application and the DAB+

platform, launched a new show *Brzmi dobrze, bo polskie* [Polish Sounds Good] at 6:00 pm, while *Będzie głośno!* (on Fridays) presented concerts recorded in the Channel Four studio.

In addition, as a way of supporting Polish artists, the Polish Radio Music Agency decided to reduce the prices of Polish artists' albums released by Polish Radio and available for sale at sklep.polskieradio.pl.

Nearly all the activities of Polish Radio had to be moved to the Internet. The organisation of the popular radio show *Lato z Radiem* posed a particular challenge in the pandemic. 'Given the forecasts for the coming months, we adopted a responsible but also creative approach – all outdoor concerts and events planned as part of the show were held online', Kamińska continues.

On 20 June 2020, the famous *Clarinet Polka* played on air yet again to officially inaugurate this year's edition of the show, based on online and on-air concerts. Every Tuesday, a different music celebrity appeared on the programme, with the concert broadcast on the website and the social media feed of Channel One. On Fridays, it was presented on Channel One in a special music concert block just after 8:00 pm. Over the 10 consecutive summer weeks, 10 artists played live straight from the Polish Radio studios (e.g. Krzysztof Cugowski, Sanah, Kasia Kowalska, Baranowski, Piotr Cugowski, IRA). The multimedia format ensured contact with the audience who could ask questions just like during live shows.

The *Lato z Radiem* concerts could be watched online via streaming on Tuesdays at 8:00 pm at jedynka.polskieradio.pl, latozradiem.pl, polskieradio.pl, and on the social media feed of Channel One. All performances were additionally rebroadcast on Fridays in *Tu jest muzyka* [Here Comes Music] after the 8:00 pm news service.

Journalists of Channel One, as part of the *#JesteśmyzWami!* [We're with You!] campaign of Polish Radio, planned live coverage from the historically and culturally most interesting tourist destinations in Poland, meetings with famous and popular persons, and people particularly involved in the life of local communities in the daily shows of *Lato z Radiem* (9:00 am – 12:00 noon). In addition, fascinating stories were presented of silent heroes who have taken action to change their environment.

The hosts of *Lato z Radiem* invited listeners to recommend beautiful places in Poland, talk about them on air, send photos and videos to share online. Trips by the Channel One team to some of these places were covered at latozradiem.pl and on social media.

On 20 June, Bisz/Radex played live on a barge moored on the bank of the Vistula River in Warsaw. It was the third concert in the 'Port Kultury' [Port of Culture] series of the National Centre for Culture and Channel Three of Polish Radio. The event was held without an audience but, similarly to other 'Port Kultury' concerts, it was presented on air (Channel Three) and on the Facebook profiles of both organisers. Inaugurated on 6 June by Tęskno, performing together with a string quartet, the project of the barge concerts also attracted other artists such as Tomek Makowiecki (with music from his album *Moizm*), the Bisz/Radex duo and Misia Furtak.

Polish Radio service programmes also expanded their literary offer, presenting more radio plays and books read on air than ever before and promoting primarily the works of Polish authors.

THE ACTIVITY OF POLISH RADIO LISTENERS ON SOCIAL MEDIA

With most radio activity moved to the Internet, a significant increase was observed in the engagement of listeners on the Polish Radio websites, Facebook and YouTube channel. The table below compares the data from the first and second quarters of 2020 with the same period in 2019.

The statistical data for both Polish Radio websites (PolskieRadio.pl and PolskieRadio24.pl) in the period from 1 January to 30 June 2020 and the same in 2019 reveals a clear increase in interest in our online offer. The peak in traffic was reported in March and April 2020, i.e. in the first weeks of the COVID-19 pandemic.

The website PolskieRadio.pl was visited by 10.7 million users in the first quarter (nearly 65% more than in the first quarter of 2019). There were also 25.1 million page views, i.e. 28% more than in the first quarter of 2019.

The news website PolskieRadio24.pl had record viewership results in March and April 2020 because of its regular news feeds on everything related to the coronavirus. Comparing the data from the first quarter of 2019 and 2020, the portal reported 7.1 million users (an increase by 450% compared to 2019) and 13.2 million views (an increase by 260%). These figures continued rising in the second quarter of 2020 compared to the same period in 2019. Between 1 April and 30 June 2020, 4.9 million users (an increase by 111%) and 10.7 million page views (an increase by 144%) were reported for PolskieRadio24.pl.

An analysis of social media data (i.e. Facebook and YouTube) also reveals higher figures for the period between 1 January and 30 June 2020 compared to the previous year. The number of both 'likes' and subscribers increased, as did the average reach on Facebook, which means that each subsequent content on either of these channels reached an even larger group of potential users. Certainly, a large part of that growth was caused by the increase in multimedia productions and more frequent uploads of videos prepared by the Multimedia Production Department of the Information Agency of Polish Radio (in Polish: *Informacyjna Agencja Radiowa*, IAR).

POLISH RADIO ON SOCIAL MEDIA IN 2019 AND 2020

FACEBOOK	NUMBER OF LIKES			REACH OF POSTS		
	Q1 & Q2, 2019	Q1 & Q2, 2020	DIFFE- RENCE	Q1 & Q2, 2019	Q1 & Q2, 2020	DIFFE- RENCE
Channel One of Polish Radio	69 903	77 129	+10.3%	24 064	53 018	+120%
Channel Two of Polish Radio	35 562	37 682	+6.7%	9 544	15 578	+63%
Channel Three of Polish Radio	310 791	289 939	-6.7%	61 653	108 464	+76%
PolskieRadio24.pl	41 377	71 552	+73%	39 451	59 172	+50%

YOUTUBE	VIDEO VIEWS			NUMBER OF SUBSCRIBERS		
	Q1 & Q2, 2019	Q1 & Q2, 2020	DIFFE- RENCE	Q1 & Q2, 2019	Q1 & Q2, 2020	DIFFE- RENCE
Polish Radio	8.8 mln	12.2 mln	+39%	14 400	17 900	24%

Source: Study by Krzysztof Kossowski, Deputy Director and Deputy Editor-in-Chief of IAR; data from Google Analytics

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ONLINE CULTURE DURING THE PANDEMIC: THE CASE OF NINATEKA

National Film Archive – Audiovisual Institute

The first changes in the functioning of Ninateka were already noticeable in March 2020, i.e. at the beginning of the pandemic. Firstly, according to the statistics monitored by our editorial office, on 12 March 2020 the number of visits to the site increased significantly. This data alone indicated that we were witnessing a substantial change in the reception of our resources¹. On 15 March, the number of visitors to our website was 30 times higher. Secondly, the editors of Ninateka were ‘swamped’ with e-mails, requests for new materials, often specific films, theatre performances, radio plays and audiobooks. Viewers were looking for alternatives to traditional ways of participation in culture while cinemas, theatres and meeting places were closed and festivals or concerts cancelled.

The National Film Archive – Audiovisual Institute, like other institutions, moved its activities to the Internet. We prepared an online offer to respond to the new situation.

1 In the first three quarters of 2020, the website had over 2.5 million unique users and over 13 million page views (based on Google Analytics). Ninateka ranked among the most popular VOD services in the Gemius/PBI survey for the first time (March 2020).

This article aims to highlight the most important changes observed in Ninateka as a free VOD service – changes in terms of its use, users' needs, new ways of acquiring content and cooperation with other entities. The text shows how the Ninateka editorial team reacted to the evolving situation and how it operated in the time of the pandemic.

Immediately after the first restrictions were introduced by the government, Ninateka attracted viewers of a new profile – younger, more technologically advanced, and with different expectations as to the content provided. User behaviour patterns changed – the website began to be visited during the day (previously most visits took place in the evenings and at weekends), which imposed a different rhythm of sharing and promoting posted items. For example, educational materials were presented as 'Zdalne komplety' [Remote Lessons] on social media in the morning, while evenings were dedicated to films and performances selected by our editorial office as part of our weekly programming schedules.

Many private persons and distributors wanted to make use of this interest and contacted us with a proposal to publish films. When the 'Culture Online' programme was launched, we received many inquiries about presenting the results of the projects on Ninateka, particularly documentaries, interviews and reports. Media interest also increased, with journalists picking up on most of our widely communicated actions.

During the pandemic, we monitored the website statistics more closely than before, verifying the most popular days and times of visits and user demographics. In the first three months, website traffic was the highest on weekdays from 10 am to 1 pm and from 8 pm to 11 pm, and all day long at weekends. There were more users under 30 years of age and those aged 60 or older. We adjusted our activities to all restrictions and recommendations.

Our editorial team adopted a dual approach: adding new items to Ninateka's offer accordingly selected to meet the expectations of users of all ages, and conducting large campaigns at the same time.

During the pandemic, we also obtained licences for documentaries, particularly those awarded in recent years that previously could only be seen at festivals. Many of them appeared online for the first time, e.g. the films *In Touch* by Paweł Ziemiński, *Diagnosis* by Ewa Podgórska, *Symphony of the Ursus Factory* by Jaśmina Wójcik, *Ostatni swing* [The Last Swing] by Tomasz Garncarek, *Tama* [The Dam] by Natalia Koniarz, *Wielki teatr*

[The Great Theatre] by Sławomir Batyr, *Siostry* [The Sisters] by Michał Hytroś, *Radwan* by Teresa Czepiec, and *Love* by Agata Baumgart.

Given the rising interest, we changed our model of cooperation with producers and distributors, who were increasingly willing to post their films online much faster. We also found it easier to obtain new, high-profile productions.

Ninateka's second major component during the pandemic was to conduct special campaigns at a specific time. Online theatre performances attracted a lot of interest. Ninateka is a unique place in this respect. Our collections include dozens of radio plays and 70 theatre performances by major Polish directors, such as Krzysztof Warlikowski, Grzegorz Jarzyna, Jan Klata, Adam Hanuszkiewicz, Krystian Lupa, Zygmunt Hübner, Tadeusz Kantor, Jerzy Jarocki, Krystyna Janda, Izabella Cywińska and Erwin Axer.

One of the Ninateka events was called 'Włącz teatr!' [Turn on the Theatre!]. A total of 16 performances were made available, each for a month, including plays from the National Theatre, Stary Teatr in Kraków, TR Warszawa, Teatr Studio, Teatr na Woli, and Television Theatre classics. Some of these were famous adaptations of works by Olga Tokarczuk, Dorota Masłowska, Iwan Wyrypajew, Janusz Głowacki and Jerzy Pilch.

As part of its next large online campaign, Ninateka provided access to the 20 most interesting documentaries selected by our editors from the last editions of Millennium Docs Against Gravity. The festival itself was postponed to the autumn; therefore, we decided to show the unique documents from previous years on the dates of the originally scheduled event. All films were available free of charge on Ninateka between 8 and 18 May, including *Honeyland*, *Dolphin Man*, *The Salt of the Earth*, *The Proposal*, and *Eating Animals*. The event was prepared in collaboration with Millennium Docs Against Gravity. Nearly 300 000 people watched the films online.

During the pandemic, Ninateka intensified its cooperation with other Polish institutions. Together with the Polish Film Academy, we organised the 'Review of Films with Maja Komorowska', the winner of the 'Eagle' Polish Film Award for Lifetime Achievements in 2020. In the summer holidays, we presented 10 films from Gutek Film such as: *Your Sister's Sister* by Lynn Shelton, *Frank* by Lenny Abrahamson, *Like Father, Like Son* and *Our Younger Sister* by Hirokazu Kore-eda, and *Gimme Danger* by Jim Jarmusch. The event was organised in partnership with the distributor.

Many festivals and reviews were held online or as a combination of online and on-site events. Ninateka was responsible for the cinema part of the 'Przemiany' Festival by the Copernicus Science Centre, the film part of Digital Cultures by the Adam Mickiewicz Institute, a review of Marcel Łoziński's documentaries as part of the Singer's Warsaw Festival by the Shalom Foundation, the review 'Masters of Spanish Cinema', and the Post Production Forum 2020 (previously the Montage Film Festival). We hope that our cooperation with both public institutions and private distributors (Gutek Film, Against Gravity) will continue regardless of the pandemic situation.

In connection with the pandemic, Ninateka also intensified publishing materials from the FINA archives: feature film classics (including films by Waldemar Krzystek, Wojciech Wójcik, Jerzy Antczak, Krzysztof Krauze, Jerzy Hoffman), pre-war documentaries and reconstructed feature films (such as *Dziewczynyna szuka miłości* [Girl Looking for Love] by Romuald Gantowski, *Będzie lepiej* [It Will Get Better] by Michał Waszyński, *Fredek uszczęśliwia świat* [Fredek Makes the World Happy] by Zbigniew Ziemiński, *Córka generała Pankratowa* [General Pankratov's Daughter] by Mieczysław Znamierowski).

Our users were also more interested in cartoons for children – a section that had not attracted many viewers before. Ninateka offered unique materials not to be found on other VOD platforms. Animated films from the Se-ma-for Film Studio produced in the 1940s–1980s by such classics as Teresa Badzian, Jerzy Kotowski and Tadeusz Wilkosz, including the iconic series for children *Dziwny świat kota Filemona* [The Strange World of Filemon the Cat] and *Zaczarowany ołówek* [Magic Pencil], proved to be particularly popular.

It is certain that the approach to online culture has changed. While direct access to cinemas, theatres, museums and festivals cannot be replaced by the Internet, our experience and observations show that the time of the pandemic has not only made viewers more interested in VOD services, but it has also helped all of us overcome a certain distrust or fear of publishing films and performances online. This is welcomed particularly by people from smaller towns and villages who have limited access to culture, as well as those who for financial reasons cannot enjoy culture on a regular basis. Theatres that previously had rarely shown their performances online or had no funds to do so, have now opened up to

online activities. With the traditional formula of events impossible, many organisations have dug into deeper levels of creativity, coming up with new, previously unknown initiatives online. Festivals, film producers and distributors have also changed their approach to the web.

Operating a VOD service at that time was not an easy task. The situation kept changing day by day. We needed to keep up with new behaviour patterns and needs, and try to meet the expectations of new user groups. It was also a time of great opportunities for acquiring and promoting materials, developing the programme schedule and establishing partnerships. The vast majority of viewers have stayed with us, following our activities and our substantial, free database.

Ninateka is a website developed by the National Film Archive – the Audiovisual Institute (FINA), an expert in film knowledge and an institution passionate about film and ambitious cinematography. Our mission is to protect and promote audio-visual heritage by digitising and reconstructing classics of Polish pre-war and contemporary cinema. FINA's overarching goal is to share and promote films and other audio-visual productions (e.g. theatre, music, radio plays), and create space for extraordinary meetings with filmmakers and people from the cinema industry. FINA also conducts educational, cultural, production and publishing activities, and uses new technologies to promote audio-visual culture.

FINA's collections are among the largest archives in Europe. Some of its materials are available online on websites such as Ninateka (ninateka.pl), an online VOD service with over 8 000 films and recordings dedicated to culture; Fototeka (fototeka.fn.org.pl), a virtual bank of photos, film stills and Polish film characters; Gapla (gapla.fn.org.pl), an online gallery of film posters for Polish and international productions; and Repozytorium Cyfrowe [Digital Repository] (repozytorium.fn.org.pl), an online database of information about films, highlights of Polish cinematography, archival reviews and fun facts related to film.

FINA was established on 1 June 2017, following the merger of the National Film Archive and the National Audiovisual Institute.

Polish documentaries enjoy a special position in our collections. We present both the classics of this genre – including representatives of the Polish School of Documentary Masters such as Marcel Łoziński, Paweł Łoziński, Krzysztof Kieślowski, Kazimierz Karabasz and Maria Zmarz-Koczanowicz – and more recent documentary filmmakers such as

Wojciech Staroń, Bartek Konopka, Hanna Polak and Piotr Stasik. We are also interested in promoting young filmmakers and their short films – in collaboration with the Munk Studio.

We never forget about theatre-goers, to whom we have dedicated our Theatre Collection comprising over 50 television shows and radio plays. Ninateka offers access to performances by major Polish theatre directors.

Our offer for music lovers is just as extensive and includes music from the greatest Polish composers of the 20th century, as well as concert recordings of the most interesting events on the contemporary Polish music scene.

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5.



VARIA

COMMUNITY CENTRES DURING THE PANDEMIC¹

National Centre for Culture Poland

In 2019, the National Centre for Culture conducted a comprehensive study of community centres. Its aim was to establish current trends in the programme activities of these institutions, their current needs and their relations with the local environment. Based on the results of this research project, we have prepared a publication in which we seek to understand the role these institutions play nowadays.

The announcement of the epidemic in March 2020 had an impact on the cultural sector; therefore, we decided to supplement our analysis of

1 In this article the term 'community centres' (originally: domy kultury) applies to cultural institutions that have a legal personality, and it encompasses cultural centres [in Polish: domy kultury, literally 'houses of culture'], cultural centres [in Polish: ośrodki kultury] and centres of culture [in Polish: centra kultury] organised by local governments. It also denotes institutions with combined functions (e.g. facilities that operate both as a cultural centres and a library). In this sense it does not include community or day-care centres [in Polish: świetlice] operating as branches of cultural centres, clubs and other entities without the status of local government cultural institutions. Consequently, the term 'community centres' used in this text differs from the terminology adopted by Statistics Poland, which distinguishes the individual types of cultural institutions, as well as from the term 'cultural centres' applied throughout this publication to denote "domy kultury".

community centres with some insight into the pandemic situation, which has undoubtedly changed their mode of operation. Given the multitude of restrictions, new challenges and needs have emerged in Polish society. Our research project was to examine the functioning of these cultural institutions at this time and establish what they need to effectively manage change. The resulting study may contribute to a broader reflection on the state of culture in the times of ‘emergency’.

CHANGES IN THE OPERATION OF COMMUNITY CENTRES

The survey was conducted in the first phase of the pandemic in Poland, i.e. in April 2020. It was a period in which the activity of many cultural institutions was limited pursuant to the decision of the Government Crisis Management Team. Theatres, museums, cinemas, community centres and libraries were closed to the public. In March 2020, restrictions were also implemented regarding public spaces: public gatherings were banned, while travelling, religious celebrations and the use of public transport were limited. In April, commercial service outlets were closed, limits were set for numbers of customers in shops, while minors were not allowed to be out without adult supervision. The reopening of the institutions started in May – bars and restaurants on 13 May, open-air cinemas on 18 May, while cinemas and theatres reopened in early June².

In the pandemic reality, community centres operated in different ways. The impact of government guidelines largely depended on the profile of the institution’s activities. Following the recommendations of the Chief Sanitary Inspectorate, mass events or film screenings in cinemas could not be organised, however, classes – similarly to school lessons – could take place online.

Our study was to help us estimate the scale of the effects of these restrictions and identify the ability of community centres to adequately respond to changing working conditions. One of the mobile management

2 Cf. Communication of the study results by the National Centre for Culture, *Readiness to engage in cultural activities after the lifting of restrictions imposed in connection with the epidemic*, see: <https://www.nck.pl/badania/aktualnosci/aktywnosc-kulturalna-po-zniesieniu-raniczen-epidemicznych> [accessed on: 14 September 2020].

indicators was defined as the ability to promptly adapt the classes to the online mode. The vast majority of group classes were suspended, with only a limited percentage transformed into distance learning. Most employees of community centres had no previous experience in conducting classes online. The respondents also struggled with problems such as insufficient equipment and employees' digital skills. Managers who participated in the survey did not state clearly whether users actually expressed an interest in the new-format activities. Given that the rules of work changed dramatically, the number of employees and partners reduced in a quarter of the studied facilities³. Despite the reported competence and equipment shortages, over half of the community centres intensified some of their activities during the pandemic or introduced new elements to the current offer. Most of the studied entities organised online quizzes and contests, shared videos and works of their local culture organisers and own employees, as well as information and ideas from other cultural institutions.

CLASSES HELD ONLINE DUE TO THE RISK OF EPIDEMIC

	PERCENTAGE
Institutions that did not organise any activities online	54%
Institutions that held up to 50% of their activities online	40%
Institutions that held between 51% and 100% of their activities online	6%

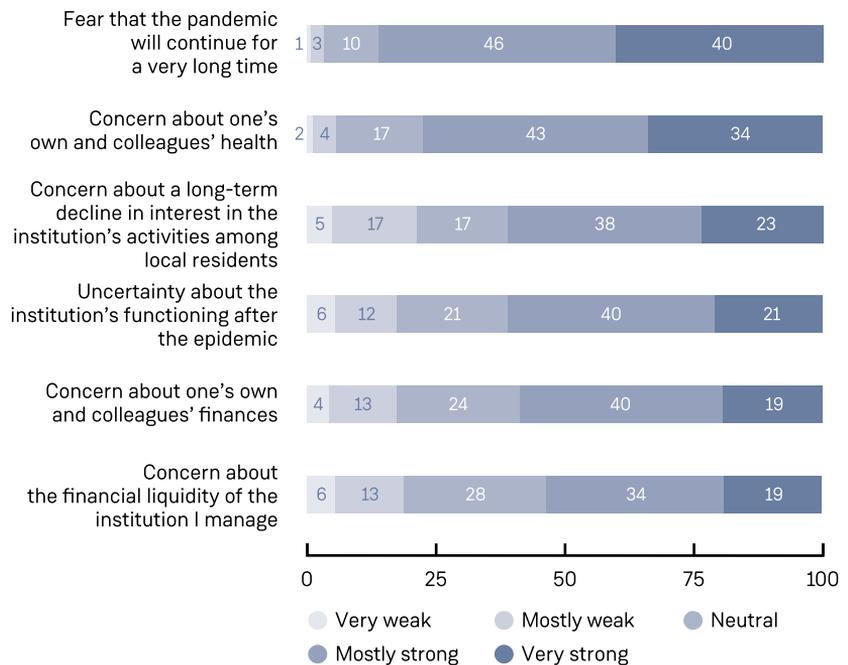
Source: National Centre for Culture, 2020, N=592. Question: 'Considering the risk related to the spread of the coronavirus, what percentage of your group activities: has been suspended... [%]; has been held online... [%]; has been conducted as before... [%]':

The consideration that the epidemic could continue for a very long time evoked most negative emotions⁴. The respondents were concerned about their own and colleagues' health. In addition, nearly every fifth respondent was anxious about the financial liquidity of the institution

- 3 The respondents were asked the following question: 'Has there been a change in the number of employees, partners and volunteers in your institution due to the coronavirus pandemic?'
- 4 The respondents were asked to specify the intensity of their emotions in the past days with respect to the following statement: 'Fear that the pandemic will continue for a very long time'.

they managed. Based on their declarations, their budgets relied mostly on subsidies from the managing authority (on average, over 80% of their income); however, almost all of them also generated some funds on their own. Only 13% of institutions declared not to have suffered any losses in income so far. Every third community centre reported a decrease in planned revenues by at least 75%. Income losses incurred between March and May 2020 were estimated by the studied institutions to be an average of PLN 57 000, i.e. almost PLN 20 000 per month.

INTENSITY OF EMOTIONS EXPERIENCED BY THE RESPONDENTS



Source: National Centre for Culture, 2020, N=592. Question: 'Please specify the intensity of your emotions in the past days with respect to the following. Select the option you think is the most accurate.'

The respondents' opinions on how the audience's interest in the activities of the community centres will change after the epidemic were divided. The voices that the interest in mass events will increase prevailed; however, some respondents expect the number of participants in cultural events to decline. According to them, the cultural offer is likely to be less

attractive, as institutional subsidies are bound to be limited and user behaviour patterns will change.

EXPECTED TYPES OF SUPPORT

The respondents were also asked what support they expected in the current situation. They suggested extending the ongoing projects and taking into account the time needed for their adaptation to the new conditions. Anticipating the coming recession, some respondents expressed their concern not only about reduced subsidies, but also about less interest in culture among users. As a remedy, a joint campaign was proposed to promote the offer of cultural institutions and their activities. A number of institutions needed training courses to enhance the digital competences of their employees and knowledge about the legal aspects of operating during the pandemic. The respondents looked for information about free software in order to be able to contact multiple users at the same time, and for training courses on working in the new conditions. There were also requests for workshops on multimedia tools and electronic marketing. Many respondents felt the need to improve their legal knowledge on institution management (regarding remote working by employees without a company computer) and contract termination or signing annexes with artists. Some respondents highlighted the need for psychological support and a higher risk of occupational burnout.

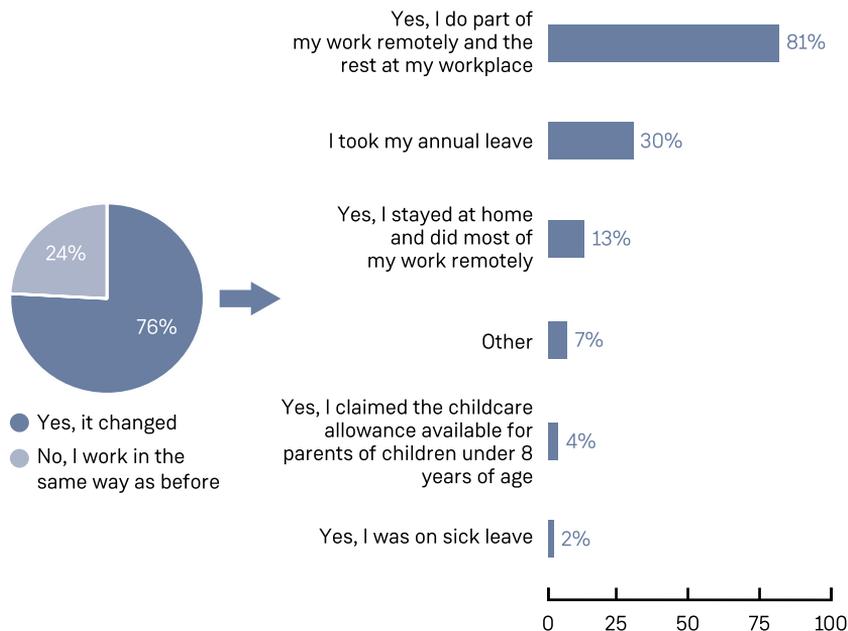
When asked about the expected types of support, the respondents typically indicated additional funding and support in content building. Most of the proposed forms of assistance fall within the competence of the managing authorities. Representatives of the studied institutions had already received the first signals from local government about planned budget restructuring. Fearing subsidy, salary and employment cuts, the respondents expected guarantees from their managing authorities that the subsidies for their institutions would not change.

THE RESPONDENTS

The survey was conducted among directors of community centres (75%) and employees with a long employment history in a given institution and extensive knowledge of its activities (25%). After 12 March, i.e. the announcement of the state of the epidemic emergency in Poland, three-

fourths of respondents changed their mode of working. The vast majority of them performed some of their responsibilities remotely, carrying out the rest at their workplace.

CHANGES IN THE RESPONDENTS' MODE OF WORKING AFTER 12 MARCH 2020



Source: National Centre for Culture, 2020, N=592. Question: 'Did your mode of working change after 12 March when the state of the epidemic emergency was announced in Poland? Please indicate how. Mark all answers that apply to you.'

METHODOLOGICAL NOTE

We searched for answers to our questions in different sources. The directors and employees of community centres were reached as part of a nationwide survey. We also talked to selected managers of the studied institutions using Telephone Depth Interviews (TDI). The combination of both methods allowed us to collect a variety of data on the functioning of community centres during the pandemic. This approach resulted not only in a quantitative analysis of our area of interest, but also provided us with a different perspective, reducing the risk of bias.

The survey was conducted from 7 to 20 April 2020 on a nationwide sample of community centres (N=592) with the use of Computer Assisted Web Interviews (CAWI). Institutions were selected by exhaustive sampling⁵. All institutions included in the base report were contacted. The presented results are based on randomly selected entities with which interviews were successfully conducted. A total of 592 institutions participated in the quantitative study, resulting in a performance ratio of 0.275 (27.5% of all institutions indicated in the base report).

THE SAMPLE COMPARED TO BASE REPORT FIGURES BY LOCALITY SIZE

LOCALITY SIZE	BASE REPORT		COMPLETED INTERVIEWS		RESPONSE RATE
	N	%	N	%	
Village	979	45.5%	305	51.5%	31.2%
Town up to 20 000	714	33.1%	195	32.9%	27.3%
Town 21 000–50 000	177	8.2%	39	6.6%	22.0%
Town 51 000–100 000	68	3.2%	14	2.4%	20.6%
City 101 000–500 000	108	5.0%	22	3.7%	20.4%
City above 500 000	108	5.0%	17	2.9%	15.7%
Total	2 154	100.0%	592	100.0%	27.5%

Source: Own study based on a survey by the National Centre for Culture, 2020, N=592

SELECTED PUBLICATIONS:

- CBOS (2020), *Skutki epidemii koronawirusa w życiu zawodowym i budżetach domowych* [The effect of the coronavirus epidemic on professional life and home budgets].

- 5 A multistage procedure was applied to ensure the highest possible participation in the study. Firstly, the available e-mail addresses, telephone numbers and websites were verified. Secondly, an invitation to participate in the survey was sent via e-mail to all institutions indicated in the base report. Along with the link to the CAWI survey, a copy of the cover letter from the National Centre for Culture was attached, which explained the study objectives.

- Kantar (2020), *Wpływ epidemii koronawirusa na życie Polaków* [The impact of the coronavirus epidemic on the lives of Poles].
- Communication of the study results by the National Centre for Culture, *Readiness to engage in cultural activities after the lifting of restrictions imposed in connection with the epidemic*, see: <https://www.nck.pl/badania/aktualnosc/aktywnosc-kulturalna-po-zniesieniu-raniczen-epidemicznych> [accessed on: 14 September 2020].
- Ordinance of the Council of Ministers of 31 March 2020 on the establishment of specific restrictions, orders and prohibitions in relation to the state of epidemic, <http://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20200000566> [accessed on: 14 September 2020].
- Ordinance of the Council of Ministers of 19 June 2020 on the establishment of specific restrictions, orders and prohibitions in relation to the state of epidemic, <http://dziennikustaw.gov.pl/D2020000106601.pdf> [accessed on: 14 September 2020].
- UNESCO (2020), *Culture & COVID19. Impact & Response Tracker*, Issue 5.

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CULTURE IN THE TIME OF THE EPIDEMIC: CONCLUSIONS FROM SOCIAL RESEARCH

National Centre for Culture Poland

The state of epidemic proved to be a challenge for social researchers in 2020. While the dynamic changes in social life needed to be explored, the available research options became limited (particularly the traditional methods of face-to-face interviews). Despite these difficulties, research results have been published regularly: both quantitative and qualitative studies as well as desk research analyses highlighting various aspects of the pandemic. This article summarises conclusions from selected research reports published on an ongoing basis during the first wave of the epidemic, allowing us to present as complete a picture of the cultural sector in that period as possible. The unfolding analysis focuses on the general social context, cultural activity and reactions of international cultural institutions to the pandemic.

To this end, 24 reports were analysed which were published by Polish and international institutions between March and July 2020. Most of the conclusions presented in these studies refer to the period of the strictest sanitary restrictions in Poland (between March and May) or the weeks immediately afterwards. Our starting point was the database of reports collected by the Research and Analysis Department of the National Centre for Culture. This contains studies relating to both the general socio-economic situation and the significance of the epidemic with regard to the broadly defined cultural sector. This overview is based primarily on

REPORTS INCLUDED IN THE ANALYSIS

REF. NAME	PUBLISHED BY	REPORT TITLE	RESEARCH METHOD	STUDY DATES	PUBLICATION DATE
[CBOS A]	CBOS	<i>Poczucie zagrożenia u progu epidemii koronawirusa</i> [The sense of threat on the threshold of the coronavirus epidemic]	CAPI, N=875	5-15 March 2020	March 2020
[CBOS B]	CBOS	<i>Jak się chroniliśmy - zachowania Polaków w pierwszych dniach epidemii</i> [How we protected ourselves - Poles' behaviour in the first days of the epidemic]	CAPI, N=875	5-15 March 2020	March 2020
[CBOS C]	CBOS	<i>Życie codzienne w czasach zarazy</i> [Everyday life in the times of pestilence]	CAWI, N=1 000	23-27 April 2020	May 2020
[CBOS D]	CBOS	<i>Korzystanie z internetu</i> [Use of the Internet]	CAPI, N=1 079	16-23 May 2019	July 2019
[Batory Found.]	Stefan Batory Foundation	<i>Spółczesność wobec epidemii. Raport z badań</i> [Society in the face of the epidemic. Study report]	CAWI, N=1 080	24-26 March 2020	April 2020
[Jing]	Jing Travel	<i>Growing Your Audience in a Crisis: Lessons from Chinese Cultural Institutions</i>	Desk research	-	March 2020
[Hadopi]	Hadopi	<i>Consommation de biens culturels dématérialisés en situation de confinement</i> [Consumption of intangible cultural goods during lockdown]	CAWI, N=1051	Study wave 5: 19-20 May 2020	June 2020
[Indigo]	Indigo	<i>Act 2 - National Audience Research</i>	CAWI, N=40 787*	Study wave 2: 22 June-15 July 2020	July 2020
[IP PAN]	Institute of Psychology at the Polish Academy of Sciences, Political Cognition Lab, Centre for Research on Prejudice	<i>Koronawirus w Polsce. Perspektywa psychologii społecznej</i> [Coronavirus in Poland. The perspective of social psychology]	CAWI, N=650	20-23 March 2020	April 2020

* Study conducted on a non-representative sample.

Source: Own study

TABLE (CONTINUED)

REF. NAME	PUBLISHED BY	REPORT TITLE	RESEARCH METHOD	STUDY DATES	PUBLICATION DATE
[Ipsos]	Ipsos	<i>Koronawirus w Polsce</i> [Coronavirus in Poland]	CAWI, N=500	23-24 March 2020	March 2020
[Kantar A]	Kantar	<i>Wpływ epidemii koronawirusa na życie Polaków</i> [The impact of the coronavirus epidemic on the lives of Poles]	CAPI, N=1 007	6-11 March 2020	March 2020
[Kantar B]	Kantar	<i>COVID-19 Monitor. Wave 1 results for Poland and key markets around the world</i>	CAWI, N=500	Study wave 1 18-19 March 2020	March 2020
[NCK]	National Centre for Culture Poland	<i>Gotowość do podjęcia aktywności kulturalnej po zniesieniu ograniczeń epidemicznych</i> [Readiness to engage in cultural activities after the lifting of restrictions imposed in connection with the epidemic]	CATI, N=1 000	1-8 June 2020	July 2020
[NEMO]	Network of European Museums Organisations	<i>Survey on the impact of the COVID-19 situation on museums in Europe. Final Report</i>	CAWI, N=961*	24 March - 30 April 2020	May 2020
[UAM A]	Faculty of Social Sciences, Adam Mickiewicz University in Poznań	<i>Życie codzienne w czasach pandemii. Raport z pierwszego etapu badań</i> [Everyday life in the time of the pandemic. Report from the first stage of research]	CAWI, N=2 500*	19-24 March 2020	April 2020
[UAM B]	Wydział Socjologii, Uniwersytet im. Adama Mickiewicza w Poznaniu	<i>Życie codzienne w czasach pandemii. Raport z drugiego etapu badań</i> [Everyday life in the time of the pandemic. Report from the second stage of research]	CAWI, N=1 294*	31 March - 8 April 2020	June 2020
[UNESCO 1-8]	UNESCO	<i>Culture & COVID-19. Impact & Response Tracker</i> , issues 1-8	desk research	-	April-June 2020

* Study on a non-representative sample.

Source: Own study

reports from quantitative studies conducted on representative samples. It also takes into account expert studies and selected results of non-representative studies. While the latter shed some light on interesting phenomena, their conclusions must be confirmed in research on a representative sample. The list of the analysed reports is presented in the table.

ATTITUDES AT THE BEGINNING OF THE EPIDEMIC

Research shows that in the first half of March, uncertainty and a sense of threat in the face of COVID-19 were prevalent in Polish society. At that time, about half of Poles worried about becoming infected (45% [Kantar A], 62% [CBOS A]), or infecting their relatives (53% [Kantar A]). There were concerns about panic and supply-chain disruptions [Kantar A], and a health care system seemingly unprepared for the epidemic [CBOS A].

In the first half of March, it was not yet clear to many people whether the situation was truly extraordinary and whether we would face a long epidemic (48% of respondents), or if it could be avoided (42%) [CBOS A]. The feeling of threat did not necessarily translate into practical action – over half of Poles did not change anything in their behaviour [CBOS B]. Some respondents had already implemented preventive measures such as washing hands more frequently, avoiding people coughing and sneezing, not touching their face, not travelling, avoiding public places, no-touch greetings and limited social life [CBOS B].

In the second half of March, more people believed the pandemic to be a serious threat to Poland (86% [Ipsos]), with a significant impact on everyday life [Kantar B]. Concerns for one's own health and the health of relatives were exacerbated with the realisation that the epidemic was a significant threat to the economy and financial situation of Poles (71% [IP PAN], 62% [Ipsos]). In effect, the initial uncertainty seems to have given way to social mobilisation: being prepared for the imminent threat, obtaining as much information as possible and prudent behaviour were considered crucial [Kantar B]. This translated into a relatively high awareness of the risk, as evidenced by people searching for specific rather than general information [Kantar B], and resistance to fake news about the coronavirus [IP PAN].

At that time, the vast majority of Poles had already accepted the sanitary recommendations of the state authorities and the World Health Organisation (WHO), and tried to follow them [Batory Found., IP PAN, Ipsos]. People avoided meetings and visits to shops (respectively, 87% and 90% of respondents [Ipsos]). The opinion about the actions of the Polish government in that period was rather positive [Batory Found., Ipsos], although there was also a strong belief that the authorities did not share a complete picture with the general public (depending on the measurement, this ranged from approximately one-third of those who did not believe in full transparency [Ipsos], to nearly two-thirds of those claiming that the government did not publish all information [Batory Found.]).

In the second half of March, changes in everyday life began to be clearly visible: 17% of respondents were not working because of the coronavirus, while 14% worked from home [Ipsos]. Of those economically active before the pandemic, 28% were not working at all, 23% were working from home, and 50% continued working without changes [Ipsos]. The announcement of the state of epidemic also affected people's Easter plans¹ – 62% of respondents declared they would spend Easter in a different (smaller) group than usual, while 25% did not feel like celebrating at all [Ipsos].

Research shows that after one month, i.e. at the end of April, the impact of the epidemic on the situation of Poles was even more pronounced. According to 27% of respondents, either they themselves or another person in their household could not work, while 23% reported reduced income. The mode of working also changed: 21% of employees worked remotely and 24% worked less than usual. In that period, over two-thirds of respondents were afraid of contracting SARS-CoV-2 [CBOS C].

IMPACT ON POLES' EVERYDAY LIVES AND ENGAGEMENT IN CULTURAL ACTIVITIES

The state of epidemic has had a significant effect on Poles' everyday lives and activities. Some respondents declared in early March that they had resigned from attending cultural events (21%), tourist trips (16%) and social meetings (14%) [Kantar A].

1 In 2020, Easter Sunday was celebrated on 12 April.

In the following months, the restrictions affected virtually everyone in Poland. Essentially, all fundamental habits had to change – people stopped shaking hands upon greeting, using public transport and meeting in larger groups. All of a sudden, there was no social approval for otherwise perfectly natural and innocent activities such as coughing or even leaving one's home. It became common practice to avoid certain social groups (couriers, postmen) and even friends [AMU A]. These behavioural changes were often accompanied by negative emotions such as fear, anxiety or fatigue [AMU A], and later also boredom, loneliness and isolation (experienced by nearly two-fifths of respondents [CBOS C]).

Given the restrictions on professional and social life, a significant proportion of Poles had more free time than usual (although this was often an illusory feeling, driven by disrupted lifestyles which required more effort to organise one's time [AMU A]). Some respondents said they devoted their extra free time to culture – watching films (30%), reading books (22%, mostly women) – or a hobby (18%) [CBOS C]. Early on in the pandemic, significant changes could also be observed in the use of mass media: the consumption of online content (including streaming) and watching TV intensified, while the use of media that require leaving home, e.g. cinema, declined [Kantar A].

Research indicates that in the time of the pandemic, participation in culture (via mass media) could have been an escape strategy that allowed people not to think about the situation. Forced to stay at home for a long time, people developed adaptive strategies to overcome boredom and laziness [AMU B]. International research confirms the importance of participation in culture during the epidemic. For example, over half of respondents considered access to culture an essential activity throughout the entire period of movement restrictions in France [Hadopi].

Access to the cultural offer from home (both via traditional and digital media) may partially explain why the closure of cultural institutions ranked relatively low on the list of the most onerous restrictions [CBOS C]. The latter included the necessity to stay at home (indicated by 48% of respondents), forests and parks closed to the public (45%), the necessity to cover one's mouth and nose (44%), and no access to basic services such as hairdressers or beauticians (35%). Closed cultural institutions, cinemas, theatres, museums and cancelled concerts were indicated among the most onerous restrictions by 16% of respondents (mainly older), while limited social life, closed clubs, cafés and restaurants by 22%. In a study

conducted in early June by the National Centre for Culture, 60% of respondents said they missed 'live' cultural events [NCK]. This shows that the inability to participate in institutional culture was experienced rather frequently, even if less severely compared to other limitations.

From the beginning of May 2020, cultural institutions gradually reopened, with their offer available to the public in a new sanitary regime. In the first week of June, the National Centre for Culture studied people's readiness to engage in cultural activities in such institutions [NCK]. 21% of respondents were ready to participate in a paid cultural event immediately after the reopening of the cultural institution, 28% preferred to wait at least one month, and 27% at least three months. The highest percentage of respondents would first go to the cinema (32%). Respondents were also asked to evaluate the safety measures implemented by cultural institutions to minimise the risk of spreading the virus. Temperature measuring and social distancing were recognised as the most encouraging, while the requirement to wear masks was not so welcome. The most discouraging factors included the institution's limited cultural offer and the need to provide personal data.

THE SITUATION OF CULTURAL INSTITUTIONS DURING THE PANDEMIC

As of yet, we do not have systematised knowledge of the impact of the pandemic on artists, cultural institutions and their employees. However, it can be assumed to be significant. 128 countries suspended the operation of cultural institutions entirely. According to UNESCO's estimates from April 2020, 90% of countries limited (entirely or partially) access to cultural heritage sites due to the epidemic. The International Council of Museums (ICOM) informs that up to 95% of the world's museums may have been closed; it is also estimated that 13% of them may never open again (this applies mainly to private institutions that rely on ticket sales) [UNESCO 1–8]. Globally, the difficult situation of museums and cultural heritage sites resulted largely from reduced tourist traffic (the largest museums located in major tourist destinations reported the highest losses, reaching 75–80% [NEMO]).

The losses incurred by those who create art are even more difficult to estimate, not only globally, but even regionally or nationally. These people

were forced to stop whatever they were working on and, to a large extent, could not start anything new. Even if they were able to work, they often had to rapidly learn new skills. The Advisory Board for the Arts estimates that the epidemic imposed changes on the daily working practices of up to 60% of employees of institutions dealing with the arts [UNESCO 5].

The authors of the UNSECO reports argue that the reopening of the institutions in itself will not solve the problems of the sector. Visitor numbers may not return to their pre-epidemic levels in the nearest future due to the ongoing health risk [UNESCO 5]. For example, audience research from the United Kingdom shows that most regular users of the offer of cultural institutions currently refrain from making such plans. Among those willing to start buying tickets again, a significant percentage intends to wait for events that will not take place until the last quarter of 2020 or even in 2021 [Indigo]. It can therefore be assumed that the substantial decline in revenues in the cultural sector will continue at least until the end of 2020 [NEMO]. This decrease in revenues has as of yet not resulted in the dismissal of full-time employees in the museums studied by NEMO; however, some institutions suspended cooperation with freelancers and most of them – with volunteers [NEMO].

The cultural sector responded to the epidemic crisis in a three-fold manner. Firstly, institutional measures were implemented by many governments to minimise the losses of culture professionals. Examples include public procurement, state financial support programmes, patronage of NGOs and private individuals, new financing systems, support for participation in culture online and systems of vouchers to be used at a later time. While necessary, these were mainly ad hoc actions that could not prepare the sector for functioning in a potentially different post-pandemic reality.

Another trend clearly noticeable both among individual creators and cultural institutions is digitisation. A substantial increase in online content was observed as early as in April [UNESCO 2]. In some countries (e.g. South Korea, China, Colombia), it was driven by government administration promoting participation in culture via the Internet. The scale of online culture consumption is difficult to quantify due to the amount of content and its dispersion; however, some preliminary estimates seem worth quoting. The ICOM reports an increase in the in-pandemic use of museum websites of 200% [UNESCO 2]. In turn, according to NEMO's estimates,

the websites of individual museums attracted an average of 40% more users than before the pandemic [NEMO]. 80% of museums studied by NEMO declared that their online activities had intensified.

Online activity can take multiple forms and serve different purposes. NEMO's research shows that (apart from social media) educational and art collection materials were the most popular items on museum websites [NEMO]. UNESCO provides examples of authors' involvement in promoting safety rules in the current health crisis, e.g. by adapting the content to the needs of specific cultural groups [UNESCO 1, 2, 4].

Digitisation of activities by cultural institutions seems to be an effective strategy, especially in the light of research on the intensified use of culture online and the high ranking of participation in culture among activities undertaken during the epidemic. NEMO highlights that digitisation makes it possible to refocus the activity of institution employees unable to perform their usual tasks. However, one should take into account the limitations of this form in promoting culture. Firstly, sector employees need to be accordingly retrained and the nature of their work modified, which might be difficult if the current situation continues for much longer. Secondly, digitisation of culture may on the one hand extend, but on the other limit access to culture. UNESCO emphasises that 46% of the world's population do not have access to the Internet [UNESCO 2]. According to a study from May 2019, approximately 70% of adult residents in Poland use the Internet regularly [CBOS D]. Consequently, to reach all potential users it is necessary to apply other communication channels as well. Thirdly, UNESCO points out that digitisation can also have a negative effect on the cultural sector if people become accustomed to free access to cultural content [UNESCO 2]. Last but not least, NEMO's report highlights the need to develop appropriate indicators to assess the online activities of cultural institutions – relying solely on numbers of visits to websites is an approach far too insufficient for a comprehensive evaluation of virtual activities.

Digitisation of culture may also be an element of the third type of reaction, i.e. the adaptation of cultural institutions to the new (post-) epidemic reality. It seems that some of the currently introduced modifications may also have long-term applications after the epidemic [UNESCO 5]. After the reopening of institutions, technological solutions developed during the epidemic can be used, for example, to diversify the museum visit experience [Jing]. Opening their cultural institutions, some countries are introducing

restrictions to reduce the sanitary risk (and reassure visitors) [UNESCO 5, NEMO]. The latter may include, for instance, selling tickets exclusively online, obligatory visit reservations in advance, suspension of group visits, or strict limits on visitor numbers (all these precautions were implemented in museums in South Korea, which already started reopening at the beginning of May [UNESCO 5]).

SUMMARY

The reports discussed in this article show that the coronavirus pandemic has had a significant impact on the functioning of the cultural sector, both in terms of users and artists/culture professionals. Compared to other sanitary restrictions, suspended access to cultural activities was considered to be less severe. Nevertheless, a large number of respondents perceived it as a significant restriction. Research reveals that the inability to use the cultural offer of cultural institutions was to a certain extent compensated by individual – often online – consumption of culture. Artists and organisers of cultural life have had to adapt to new conditions and adjust their cultural offer to the sanitary requirements. The observation of cultural life during the epidemic must continue in the coming months, and solutions must be developed to maintain the relationship between cultural institutions and the general public, taking into account the specific nature of the pandemic.

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