



2022

**POLISH
CULTURE
YEARBOOK**

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INTRODUCTION

Minister of Culture and National Heritage

The 'Polish Culture Yearbook' is a publication of the National Centre for Culture Poland and a valuable source of knowledge for institutions, organisations and people interested in the cultural sector in Poland, particularly entities professionally dealing with culture. It is a result of the cooperation of several cultural institutions that prepare articles for the 'Yearbook' based on the current data and information collected as part of their activities.

The theme of the publication last year was access to culture. While remaining the centre of attention also this year, accessibility is studied from the spatial perspective which considers the geographical, demographic and socio-economic diversity of Poland. Similarly to accessibility in the case of people with special needs, territorial accessibility also reveals disadvantaged areas at risk of exclusion.

The reflection on the spatial character of cultural phenomena is part of the narrative of strategic documents driving the development of the country. Implemented in 2017, the Strategy for Responsible Development calls for the harmonious development of Poland and sensitivity to territorial diversity that should be approached as an asset.¹ The new model of

1 *Strategia na rzecz Odpowiedzialnego Rozwoju* [Strategy for Responsible Development], Warsaw 2017, p. 147.

the country's regional development has been elaborated on and further clarified in the National Strategy for Regional Development 2030, adopted by a resolution of the Council of Ministers in April 2019. This document defines the sustainable development of the entire country as the primary goal of Poland's regional policy until 2030, implemented by reducing disparities in the socio-economic development of various territories.²

The articles in this edition of the 'Yearbook' aim to present the barriers and challenges that emerge on this path to territorial justice in culture, as well as programmes and projects supporting its sustainable development. They describe systemic actions against deprivation and exclusion for spatial reasons. I believe that topics discussed in the 'Polish Culture Yearbook' raise awareness and social sensitivity and have a chance to contribute to further actions which increase the accessibility of culture.

Adopted in recent years, and already mentioned in this text, the strategic documents emphasise the significant role of culture in the socio-economic development of Polish regions. Culture is approached in them as a factor of growth. The role of culture emerging from the documents is primarily twofold: on the one hand, it influences the development of human capital, and on the other, it stands for cultural diversity as a value conducive to regional development.³

Another, rather instrumental, role of culture included in the strategic documents involves perceiving it as a resource that has a positive impact on the development of the region. Culture in this context is defined more broadly than only as the activities of cultural institutions, and it refers to the diversity of human life and its forms. The diversity of regions and the distinctiveness of non-metropolitan areas are becoming a value in an increasingly globalised and unifying world, encouraging others to travel and visit such places. Therefore, the National Strategy for Regional Development 2030 calls for the use of cultural values of Polish regions to increase tourism and economic growth based on this industry.⁴

2 *Krajowa Strategia Rozwoju Regionalnego 2030. Rozwój społecznie wrażliwy i terytorialnie zrównoważony* [National Strategy for Regional Development 2030. Socially sensitive and territorially sustainable development], Warsaw 2019, p. 4.

3 *Ibid.*, p. 10.

4 *Ibid.*, p. 51.

Such arguments persuade actors external to the cultural sector to invest in culture and its accessibility. Undoubtedly, investment in culture can support positive changes in other areas. However, at this point I must emphasise that from the perspective of cultural institutions it is not a key objective which justifies the improvement of the accessibility of culture in non-metropolitan areas. In my opinion, cultural deprivation is harmful in itself, and it essentially requires action because of the autotelic value of culture.

Having started with the strategic documents, let us move on to the local level. What does it mean, in practice, to focus on improving access to culture in its territorial dimension? From the perspective of programmes and projects of central cultural institutions, it is particularly important to cooperate with local institutions and entities in non-metropolitan areas, decentralise the network of cultural entities and support local communities. As recipients of additional support in the form of funding and instruments, the latter can best diagnose the local needs and plan the necessary activities. By relying on their input, we can learn a lot from local communities without imposing the generally common metropolitan perspective, unnecessary unification or the 'transplantation' of inadequate projects.

Partnerships, including cross-sectoral partnerships, support for local non-governmental organisations (NGOs) and communities create a framework for action that we believe is right. It is our conviction that valuable grassroots initiatives, which vary from region to region and community to community, must be supported as an emanation of local history and heritage. Naturally, mutual inspiration is welcome and encouraged in our programmes, whose core idea is that central institutions should enable the flow of knowledge and the promotion of good practices. However, the adaptation of ideas to the conditions of the local community should always be left to its members. We respect the diversity of local cultures and want to enrich it.

Looking from a broader perspective, investments in culture strengthen local communities. We give their members the opportunity to meet, which helps diversify their social life and strengthen local bonds. By supporting the expansion of the cultural offer in small towns and villages, we reduce disparities and, with the help of local populations, improve the quality of life in these places. I am convinced that this is also how we can work to improve access to culture across the country.

At the Ministry of Culture and National Heritage, we have implemented the *Kultura Dostępna* (Accessible Culture) programme whose aim is to eliminate barriers in access to culture, particularly for groups at risk of exclusion. The programme raises awareness of the need to participate in culture and expands the range of opportunities to do so. The initiatives are addressed primarily to social groups whose participation in cultural life may be difficult or limited. The addressees of the project also include people potentially excluded from culture because of their place of residence. The programme activities are based on cross-sectoral and supra-institutional cooperation for the provision of cultural goods, while developing a nationwide network of partners. At least five categories of entities can be distinguished among the latter: representatives of local governments, public and educational institutions, NGOs and business entities.

Last but not least, it is worth highlighting that rural areas, whose population density is lower, are prevalent in Poland, accounting for approximately 90% of the country's territory. In terms of the administrative division, Poland has 2 478 gminas, of which 1 514 are rural, 662 urban-rural and 302 urban gminas. This context prompts reflection on the territorial accessibility of culture in Poland and care for its harmonious development. With the idea of territorial justice in mind, it is my pleasure to present to you the seventh edition of the 'Polish Culture Yearbook'. I hope that it will serve as a source of reflection and inspiration for further activities to improve the accessibility of Polish culture.

Prof. Piotr Gliński

Deputy Prime Minister, Minister of Culture and National Heritage

NOT ONLY ABOUT THE ACCESSIBILITY OF CULTURE

Director of the National Centre for Culture Poland

Why are we dedicating one more edition of the ‘Polish Culture Yearbook’ to accessibility? Has the digitalisation process intensified by the COVID-19 pandemic not significantly expanded the access options to cultural goods and thus eliminated challenges related to accessibility? Have we not exhausted this topic by focusing in the previous edition of the ‘Yearbook’ on groups with special needs and their participation in cultural life on equal terms with other people? What new perspective of decoding accessibility could we offer to the authors and institutions co-creating this publication with us? What analytical potential will it carry, and will it reveal other aspects of accessibility that are critical in terms of practice?

Before answering these questions, I would like to recall the project of the National Centre for Culture Poland and the city of Wrocław from a few years ago – *Prawo do kultury* [The Right to Culture]. The premise for its initiation was, on the one hand, the conviction about every person’s right to cultural development and, on the other, the absence of this right in one of the most important documents of the Council of Europe, i.e. the Convention for the Protection of Human Rights and Fundamental Freedoms of 1950, ratified by the Member States of the Council. The project combined the individual motif (the right of an individual to participate in cultural life) with a broader topic – the value of culture in the stimulation of social development and political and economic change. The authors of the project

considered the growth of digital technologies, the networking of relations and the digitalisation of cultural content to be an important context for a discussion on the right to culture. As a result of these phenomena, we have seen a radical change in the forms of access to cultural objects and services. The new reality ‘escapes’ the concept of cultural participation applied by researchers until recently, and any present-day reflection on the right to culture must take new conditions and requirements into account.¹

Following in the footsteps of that project and stressing the importance of the right to culture for the sake of individual and social development, I would like to highlight what still poses a significant social challenge despite the progress of digitalisation: cultural participation in areas located away from large urban centres. These are usually places abandoned by young residents, with a negative net migration. According to Mikołaj Lewicki, these are the areas to which people frequently attribute characteristics such as deficiency, backwardness, stagnation and helplessness.² Let me use the operationalisation example of the concept of peripheries employed in a study conducted by sociologists from the Nicolaus Copernicus University, who examined cultural participation in small and medium-sized cities.³ When selecting cities for the analysis, the researchers considered not only their administrative size but also their distance from metropolises and urban agglomerations, the lack of facilities such as universities and their low attractiveness for investors. The authors of the study visited places with limited cultural potential, i.e. with a small number of cultural institutions and insufficient control and administrative functions. Essentially, they were areas devoid of central institutions,

- 1 Based on: *O projekcie* [About the project], National Centre for Culture, <https://www.nck.pl/projekty-kulturalne/projekty/prawo-do-kultury/prawo-do-kultury> [accessed: 13 September 2022].
- 2 A seminar held by the Institute of Rural and Agricultural Development, Polish Academy of Sciences, with Małgorzata Jacyno and Mikołaj Lewicki about the book *Kultura na peryferiach* [Culture in the peripheries], 2 December 2019 (recording), <https://wszechnica.org.pl/wyklad/kultura-na-peryferiach/> [accessed: 3 March 2022]. The book discussed during the seminar: *Kultura na peryferiach*, M. Jacyno, T. Kukołowicz, M. Lewicki (Eds), Warsaw 2018.
- 3 T. Szlendak, W. Goszczyński, M. Krajewska, *Praktyki pozametropolitalne: uczestnictwo w kulturze w małym i średnim mieście* [Non-metropolitan practices: Cultural participation in small and medium-sized cities], ‘Studia Socjologiczne’ 2019, No. 2(233).

while the operation of the local ones was restricted to the administrative unit of gmina.⁴

When writing about the risk of deprivation as part of the process of marginalisation, I refer to the stage when unmet needs can lead to social exclusion. The authors of the report *Powiaty zagrożone deprawacją: stan, trendy i prognoza* [Poviats at risk of deprivation: The state, trends and prospects] argue: 'In terms of territory, deprivation can differentiate significantly due to the spatial concentration tendency of problematic phenomena as a result of cumulative causation mechanisms. Areas affected by deprivation are considered less attractive as a place to live, which can lead to an outflow of people who are more well-off and better educated to areas offering better living conditions and, as a result, spatial segregation'.⁵ Spatial (residential) segregation can be found both in cities, where one can easily identify more and less attractive districts (as reflected, for example, in the diversification of real estate prices), and more broadly in the lower attractiveness of entire regions of the country with a higher concentration of social problems.⁶ By addressing the topic of cultural accessibility in disadvantaged areas, similar to the previous issue of the 'Yearbook', it is our intention not only to draw attention to inequalities and barriers but also to present possible solutions – recovery programmes and actions presented from the vantage point of objectives and supported with statistics.

These two concepts – access and participation – have been used throughout the text rather casually. While there is no consensus regarding the definition of either of them in the academic community, it is worth being aware of the discussion among social researchers regarding the complex nature and co-entanglement of these concepts. In his text *Differentiating between access, interaction and participation* (2015),⁷ Nico Carpentier argues that although the terms listed in the title are often incorporated into one definition, they are extremely different – both in

4 Ibid., p. 65.

5 M. Smętkowski et al., *Powiaty zagrożone deprawacją: stan, trendy i prognoza* [Poviats at risk of deprivation: The state, trends and prospects], Warsaw 2015, p. 4.

6 Ibid.

7 N. Carpentier, *Differentiating between access, interaction and participation*, 'Conjunctions' 2015, No. 2(2).

terms of their theoretical background and meanings. The author proposes a discursive consensus that will enable researchers to discuss and apply these terms in practice. Based on a review of diverse research approaches, Carpentier distinguishes between access, interaction and participation and uses these notions to develop an analytical model that can serve as a guide in participation studies.

Access can be construed as the broadly defined presence of objects, people, information (ideas and knowledge), as well as presence in specific spaces and institutions (or organisations). Presence should be considered together with its possible limitations. To use an example from the field of new media – access to modern technologies is important but so are the skills necessary to ensure their efficient use: from instrumental to structural (related to the use and comprehension of the structure where information is contained) to strategic skills (readiness to actively search for information, scan the environment to find it and make decisions based on it).

Another concept, interaction, denotes building social relationships and communication. However, the latter are not limited to interactions among individuals (and social groups) but also include those that take place in the organisational (or even institutional) context. In addition, one should remember about interactions mediated in virtual communities and via social media. According to Carpentier, certain contemporary researchers of new media distinguish as many as three types of interactions: user-user, user-document and user-system.

Access is a prerequisite for interaction, while access and interaction provide an opportunity for participation, but they do not exhaust it. The latter concept, argues Carpentier, is based on the dynamics of power and co-decisions, which leads us to the core of democratic processes. It involves the equalisation of the relations of power between the privileged and the non-privileged in the formal and informal decision-making processes. As the author points out, the form of the debate about participation depends on the adopted definition of the concept: 'It is also not a mere semantic struggle, but a struggle that is lived and practised. In other words, our democratic practices are, at least partially, structured and enabled through how we think about participation'.⁸

The articles presented in the 'Polish Culture Yearbook' 2022 add their voice to this debate. They steer readers' attention to the primary and

8 Ibid., p. 18.

fundamental condition for participation in culture: access to the resources and institutions of culture in places where, says Carpentier, presence encounters a variety of challenges. The unfolding analyses and interpretations are also an attempt to 'en/light(en)' [in Polish: *d/oświectanie*] places and people in the geographical, social and economic peripheries, who are otherwise frequently 'out of reach'.⁹ Putting them in the spotlight is not only intended as an academic exercise, but also to change the prevalent imbalance between the privileged and disadvantaged participants in culture.

The 'Polish Culture Yearbook' 2022 consists of five parts. The first contains articles focused on the territorial accessibility of cultural institutions submitted by Statistics Poland, the Statistical Office in Kraków, the National Institute for Museums and Public Collections, and the National Library. Cultural consumption emerges as the theme of the second section with contributions from, for example, the National Media Institute and the State Archives Head Office.

The third part presents texts about mediated forms of access to culture by authors from the National Library. The fourth, with articles by authors from the Ministry of Agriculture and Rural Development and the National Institute of Cultural Heritage, discusses the spatial aspects of the support provided. The final module also makes an interesting read as it concerns the construction of the cultural offer and activities of the Ministry of Culture and National Heritage and the National Centre for Culture in non-metropolitan areas.

I would like to thank the authors of all studies and articles published in the 'Polish Culture Yearbook' 2022. To our readers, I wish an in-depth reflection on the role and significance of culture in Poland's harmonious development.

Looking forward to the next edition of the 'Yearbook', I wish you an enjoyable read.

Prof. Rafał Wiśniewski
Director of the National Centre for Culture Poland

9 R. Wiśniewski, *On the significance of accessible culture*, 'Polish Culture Yearbook' 2021, p. 11.

1.



**TERRITORIAL
ACCESSIBILITY
OF CULTURAL
INSTITUTIONS**

DIFFERENCES IN THE ACCESSIBILITY OF THE CULTURAL OFFER AND ITS PERCEPTION IN RURAL AND URBAN AREAS

Centre for Cultural Statistics,
Statistical Office in Kraków

The Centre for Cultural Statistics of the Statistical Office in Kraków provides reliable information on the operation and effectiveness of the cultural sector based on nationwide statistical surveys and the methodological and development work in the field of culture. Cultural statistics focuses on institutions such as theatres, opera and operetta houses, philharmonic halls, symphonic and chamber orchestras, choirs, song and dance ensembles, stage event organisers, museums, libraries, film institutions, cinemas, art galleries, exhibition salons, centres of culture [in Polish: *centra kultury*], cultural centres [in Polish: *ośrodki kultury*], cultural establishments [in Polish: *domy kultury*], clubs [in Polish: *kluby*], and community centres [in Polish: *światlice*]. In addition, the Centre studies the activity of entities operating in the market of works of art and antiques.

Surveys dedicated to culture and conducted as part of public statistics provide primarily quantitative information on institutions engaged in cultural activities. Analyses are performed regarding the number and structure of entities involved in cultural activities, projects, the number of participants in cultural events, the size and other indicators describing cultural phenomena and trends in culture.

As part of the Centre's research work, in-depth analyses are also conducted concerning both the economic aspects and impact of cultural activities in the field of cultural and creative industries and trade in cultural

and creative services and products. Since 2022, using the Culture Satellite Account (CSA), the Centre has prepared synthetic information on the economic impact of culture along with its expenses and contribution to the national economy.

The Centre also conducts a cyclical survey on the participation of the population in culture. Addressed to households, it collects information on the forms of people's cultural activity, including the frequency of participation in cultural life, the use of the cultural offer, the development of artistic interests and hobbies related to culture, and the use of contemporary means of communication such as radio, television and the internet.

INTRODUCTION

Access to culture, and more specifically to the cultural offer, can be characterised by the type and number of entities offering cultural services in a given area. The diversity of their activities and the quality of the cultural offer itself are important factors determining the quality of life in a specific place. For example, it can have an effect on the subjectively perceived well-being of residents depending on the available options to pursue one's interests, acquire knowledge and skills, develop self-esteem, creativity and a sense of belonging and participate in various forms of entertainment. The use of the cultural offer by the local population also translates into local development because of the impact on social and human capital. Participation in culture in Poland is enabled both by public cultural institutions and other entities involved in cultural activities, frequently referred to as cultural entities. Many of them are organised by local government units.

The scope of activities of cultural entities is diverse, and it largely depends on the size of the local government unit (primarily of the lowest administrative level – commune, in Polish: *gmina*) and its budget. The awareness of the importance of culture and cultural activities also plays a role. The latter translate into conditions created for the development of culture, for example, by organising and financing the activities of cultural institutions and entities in a given area, activating local communities and supporting local non-governmental organisations (NGOs) through grants.

Access to cultural entities and their cultural offer may also be determined by the geographical or territorial conditions such as the distance

between the institution providing cultural services and their potential users. This observation applies primarily to populations of smaller administrative areas, located far from large urban centres (metropolises), where cultural life concentrates and the offer of cultural entities is more diverse. To a certain extent, this may be the case for rural populations interested in attending the theatre, the opera or a philharmonic concert.

According to the Constitution of the Republic of Poland (Article 6), all citizens should have *equal access* to the products of *culture*. This provision is implemented at the local level by local government units, mainly gminas. There are 2 175 rural gminas (administratively defined as the sum of rural gminas and rural areas in urban-rural gminas) and 973 urban gminas (the sum of urban gminas, towns/cities in urban-rural gminas, Warsaw delegations and delegations of such cities as Kraków, Łódź, Poznań and Wrocław) in Poland. An analysis of the distribution of the number and types of public cultural institutions clearly reveals a highly unequal access to culture for populations of rural and urban areas.

This article aims to present the results of the cultural offer accessibility analysis of cultural entities (public libraries, museums, theatres, music institutions, cinemas, centres of culture, cultural establishments, cultural centres, clubs and community centres, galleries and art salons) for populations of urban and rural areas in Poland. The analysis is based on the most recent data collected in K-forms¹ by the Centre for Cultural Statistics, Statistical Office in Kraków, and data from the latest survey *Participation in culture in 2019*, conducted by Statistics Poland and the Statistical Office in Kraków in 2020. First, access to the most common cultural institutions at the local level, i.e. public libraries and centres of culture, cultural establishments, cultural centres, clubs and community centres, is analysed. Second, the disproportion in the access to museums, galleries, theatres, philharmonic halls and opera houses is shown. Finally, the text addresses the topic of popular culture, exploring access to mass events and cinemas, as well as the territorial distribution of cultural participation opportunities.

1 K-Forms are standard tools used in permanent surveys conducted by Statistics Poland in the field of culture statistics. They are submitted by cultural institutions and other entities conducting cultural activities.

CULTURAL ENTITIES IN RURAL AND URBAN AREAS

PUBLIC LIBRARIES

Public libraries² are the only cultural institutions which, according to the Act on local government, must operate in every gmina to provide the local population with access to library resources and information. In 2021, there were 7 693 public libraries (including branches) in Poland, of which 65% were located in rural areas. Based on the table below, one can notice that public libraries in rural areas tended to be smaller, less computerised, less likely to offer online services and less adapted to the needs of people with disabilities. However, compared to public libraries in urban areas, they were more likely to provide access to computers connected to the internet (61.8% vs. 39.3%). Libraries located in the Mazowieckie, Lubelskie, Małopolskie and Podkarpackie voivodeships (regions) ranked among those best equipped in terms of computers and access to the internet, accounting for 43% of all computers used in rural libraries in Poland. In parallel, the most computerised libraries in urban areas were located in the Mazowieckie, Śląskie, Małopolskie, Wielkopolskie and Dolnośląskie voivodeships.

PUBLIC LIBRARIES IN RURAL AND URBAN AREAS: A COMPARISON (2021)

STUDIED VARIABLE	RURAL AREAS	URBAN AREAS
Number of public libraries (including branches)	4 999	2 694
Average number of employees per library	1.3	4.5
Average number of readers per one employee	203	292
Average number of library loans per reader per year	18	19
Size of special collections (in thous.)	222	5 634
Percentage of facilities adapted to the needs of people with disabilities	38.0 (indoor accommodations: 22.0)	57.9 (indoor accommodations: 38.0)

2 This article provides only data for public libraries. Specialist (scientific, pedagogical and technical) libraries are not included in the analysis.

(CONT.) PUBLIC LIBRARIES IN RURAL AND URBAN AREAS: A COMPARISON (2021)

STUDIED VARIABLE	RURAL AREAS	URBAN AREAS
Average number of computers per library	4.1 (63.1% of those available to readers)	11.5 (40.7% of those available to readers)
Percentage of libraries with access to the internet	59.2 (broadband)	86.2 (broadband)
	63.3 (Wi-Fi)	60.8 (Wi-Fi)
Percentage of libraries with an online catalogue	69.7	93.5
Percentage of libraries offering the possibility of placing orders online	42.7	72.6

Source: own elaboration based on data from Statistics Poland

Public libraries are frequently the only cultural entities in rural gminas. Despite this fact, they are not as popular as those located in cities. Rural libraries had statistically fewer readers in 2021 than urban libraries (1.3 million and 3.5 million, respectively).³ The number of library loans per reader was also lower in rural libraries; however, the difference was small. This data confirms the statistics presented by libraries. The use of the library or reading room was declared by 27.2% of urban residents (of whom 4.5% do so more than once a month) and only 20.2% of rural residents (with 2.9% of them more than once a month). Library attendance also appears to vary by gender. Among rural users of libraries or reading rooms in 2021, only 13.2% were male (with 1.2% using them more than once a month), which corresponded to a half of female users (27%, of whom 4.5% used a reading room more than once a month). This difference was slightly less noticeable in cities, with libraries and reading rooms attended by 21% of men and 32.7% of women (of whom 2.7% and 6%, respectively, did so more often than once a month). Readership statistics for urban and rural areas, according to Statistics Poland's survey on participation in culture, indicate a difference between the habits of both types of populations: 33.3% of respondents in urban areas and 54.7% in rural areas defined

3 As many as 73% of readers live in urban areas. When juxtaposed with the population data, according to which the majority of Poland's population (60%) lives in urban areas, this fact confirms that libraries are more popular in urban areas.

themselves as non-readers, while readers accounted for 66.3% of the urban population and 45.1% of the rural population.

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

Centres of culture, cultural centres and establishments, clubs and community centres are of great importance for the popularisation of culture both in the city and in the countryside. Their offer is addressed to people of all ages – children, adolescents, adults and the elderly – regardless of their financial and professional status. Besides public libraries, these institutions constitute the largest group of active cultural centres in Poland. They are of particular importance in rural areas, where – operating individually or in combination with a library – they are the basic providers of the educational and cultural offer. In 2021, there were 3 944 centres of culture, cultural centres and establishments, cultural clubs and community centres operating in Poland, of which 2 430 entities were located in 2 175 villages, while 1 514 operated in 895 towns and cities. As a result, this type of cultural entity was present in 52.4% of rural areas compared to as many as 93.8% of urban areas. On average, there were approx. 5 100⁴ residents per one centre of culture, cultural centre, cultural establishment, cultural club or community centre in the countryside compared to approx. 7 300 in the city.

ACTIVITIES OF CENTRES OF CULTURE, CULTURAL CENTRES AND ESTABLISHMENTS, CLUBS AND COMMUNITY CENTRES IN RURAL AND URBAN AREAS (2021)

STUDIED VARIABLE	RURAL AREAS	URBAN AREAS
Number of entities	2 430	1 514
Number of events organised	54 935	101 621
Number of event participants	3 428 496	14 828 099
Number of hobby groups (clubs/sections)	6 773	15 081
Number of members of hobby groups (clubs/sections)	111 946	274 405
Number of artistic groups	5 568	8 183
Number of members of artistic groups	88 768	138 159
Number of specialist studios	3 323	4 540
Number of courses implemented	1 959	2 955

Source: own elaboration based on data from Statistics Poland

4 Median value, Me = 5 138.

The lack of detailed qualitative data makes it impossible to compare the activities of centres of culture, cultural centres and establishments, clubs and community centres. They differ both in terms of the activity profile, the size of the institution and its budget, and the potential number of users. This should be borne in mind when analysing the results presented in the table on page 21, which shows that institutions operating in rural areas, despite their higher representation compared to urban areas, organise about half as many cultural events as urban institutions. Events organised in the countryside are also much smaller. On average, an event held in 2021 was attended by 64 participants in rural areas,⁵ while in towns and cities the average attendance was 4 800 participants,⁶ which is a direct effect of the demographic factors. In addition, many more interest groups, clubs and sections (69%) as well as artistic groups (59.5%) were active in urban areas. The analysed cultural institutions also operated specialist studios and classes such as studios of photography, art, music, polytechnic courses, ceramics, IT, ballet, dance, radio, television and other studios (4 540 in towns/cities and 3 323 in villages). Studios of art (24.3% in towns/cities and 25.9% in villages), music (21.7% vs. 20.2%), and ballet and dance (21.6% vs. 23%) proved to be the most popular, both in urban and rural areas, while more IT studios were reported in rural areas (17% vs. 6.3% in towns/cities). In parallel, the number of radio (0.8% in urban and 0.2% in rural areas) and television studios (0.9% and 0.4%, respectively) was low both in cities and in the countryside.

As far as the availability of various types of courses is concerned, more of them were organised in towns/cities than in the countryside (2 955 vs. 1 959, respectively). In both cases, at least half of them were courses of an artistic profile. In urban areas, there were 1 583 of them and they included playing musical instruments (36.8%), dance (34.2%), art (25.7%) and courses preparing for art schools (3.3%). In rural areas, the offer of courses was similar. Of 1 278 artistically oriented courses, playing instruments accounted for 53.2%, dance courses for 28.8% and art courses for 17.1%. However, only 0.9% were reported as preparatory courses for art schools.

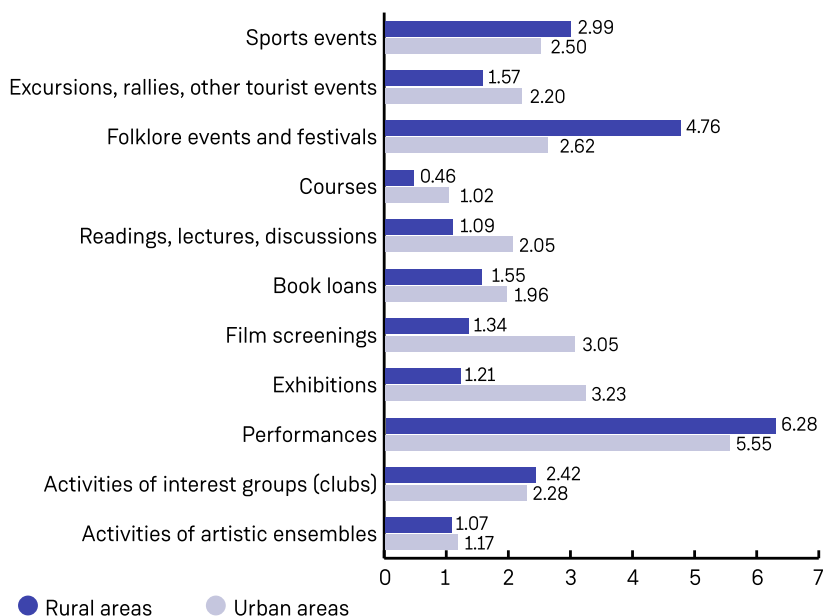
The offer consumption frequency in the studied institutions was slightly higher (by 1.1 percentage points) in rural areas than in the urban

5 Median value, Me = 63.6.

6 Median value, Me = 4 835.

ones, amounting to 15.2%. In both cases, the average participation frequency in the offer of centres of culture, cultural centres and establishments, clubs and community centres was small, with less than 5% of respondents declaring participation more than four times a year.

PARTICIPATION IN VARIOUS FORMS OF CULTURAL ACTIVITY IN RURAL AND URBAN AREAS IN 2019 (%)



Source: own elaboration based on data from Statistics Poland⁷

It is worth paying attention to the choices of rural and urban residents regarding the forms of cultural activity offered by various cultural entities (see the chart above). Representatives of rural populations more frequently participate in performances, folklore events, festivals and sports events. City dwellers are more likely to choose exhibitions, film screenings, readings, lectures and discussions, as well as excursions, rallies

7 Sample details from the study on the participation in culture (applies to all data presented in the text). See: E. Bińczycka et al., *Uczestnictwo ludności w kulturze w 2019 r.* [Participation in culture in 2019], Warsaw – Kraków 2020.

and other tourist events. The latter are also more interested in attending courses, borrowing books and joining artistic ensembles. In contrast, interest groups (clubs) are more popular among rural populations.

ARTISTIC ACTIVITIES AND ENTERTAINMENT

The activity of musical institutions such as choirs, philharmonic halls or symphonic and chamber orchestras remains the exclusive domain of cities (as no institutions of this type operate in the countryside). In 2021, there were five choirs in urban areas in Poland⁸ (in Wrocław, Płock, Katowice, Gdańsk and Poznań), 24 philharmonic halls (in towns/cities with a population of over 50 000) and 17 symphonic and chamber orchestras (with as many as three based in Kraków and two in Warsaw). Symphonic and chamber orchestras operated principally in towns/cities with a population of over 50 000, with Sopot constituting the only exception. In 2021, the philharmonic halls organised 1 779 performances and concerts, which were attended by approx. 463 200 people. The highest numbers of concerts were organised in Gorzów Wielkopolski (182), Kraków (172) and Bydgoszcz (163). The highest attendance rates for philharmonic concerts were reported in Gdańsk (approx. 53 800 people in 120 concerts), Bydgoszcz (approx. 52 200 people in 163 concerts) and Wrocław (approx. 41 900 people in 127 concerts). Symphonic and chamber orchestras staged 259 concerts attended by approx. 83 900 people, with the largest audience rates recorded in Katowice (82 concerts for approx. 36 900 listeners), Tychy (44 concerts for approx. 3 500 listeners) and Toruń (39 concerts for approx. 26 900 listeners).

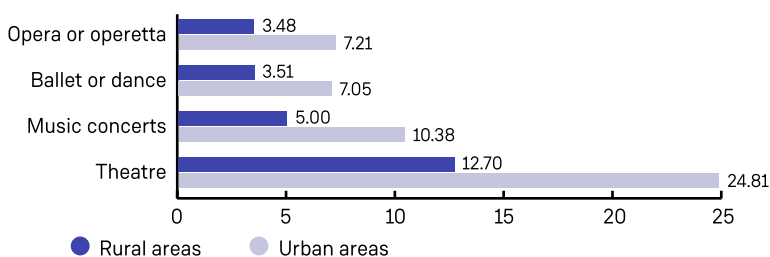
Public theatres also operate exclusively in urban areas. In 2021, a total of 136 theatres (including 74 dramatic, 32 puppet, 18 musical theatres and operettas – a dance theatre, a ballet theatre and a musical theatre, and 12 opera theatres) organised, respectively, approx. 11 200, 4 700, 1 700 and 802 events in indoor theatre halls. Populations of towns/cities, or their

8 A choir is a professional ensemble of singers that sing pieces of music, often with instrumental accompaniment. Based on: *Glossary. Terms used in official statistics*, <https://stat.gov.pl/en/metainformation/glossary/terms-used-in-official-statistics/41,term.html>, Statistics Poland [accessed: 7 July 2022].

surroundings, had the most opportunities to participate in a theatre performance. The larger the city, the more performances were available. For example, Warsaw (approx. 3 600 performances), Kraków (approx. 1 700 performances) and Łódź (523 performances) ranked the highest in terms of the number of performances in dramatic theatres, while Tychy ranked the lowest (29 performances). In 2021, the highest attendance rates for dramatic theatres were reported in Warsaw, Kraków and Łódź (approx. 643 700, 190 100 and 66 300 people, respectively). Puppet theatres with the highest numbers of performances were located in Warsaw, Łódź, Białystok and Wrocław (824, 431, 299 and 265 performances, respectively). The highest audience rates for puppet theatres were observed in Warsaw, Kraków, Wrocław and Łódź (approx. 65 000, 28 400, 24 800 and 23 600 viewers, respectively).

Given the location of these institutions, it is not surprising that rural populations were twice less likely to attend an opera, ballet or theatre performance or a classical music concert in a philharmonic hall (see chart below). An analysis of the available data also allows us to assume, with a high degree of certainty, that residents of voivodeship capital cities were the most frequent visitors of institutions of performing arts. In general, attendance rates for performances were positively correlated with the size of the administrative area in which a person lives, mainly due to the access options to institutions with such an offer.

PARTICIPATION OF RURAL AND URBAN POPULATIONS IN PERFORMING ART SHOWS IN 2019 (IN %)



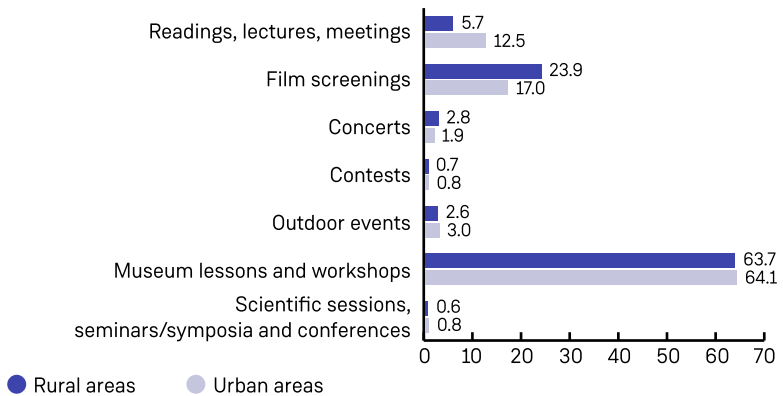
Source: own elaboration based on data from Statistics Poland

MUSEUMS

In 2021, there were 939 museums in Poland (including 266 branches).⁹ They were visited by a total of 25.3 million people, i.e. 663 people per 1 000 inhabitants. The vast majority of museums (76.9%) were located in urban areas.

Only 217 museums operated in the countryside (of which 69 were listed as museum branches). They were visited by 2.8 million people. Rural museums held approx. 9 900 cultural and educational events of various types, with the highest representation reported for museum lessons and workshops (63.7%), film screenings (23.9%) and readings, lectures and meetings (5.7%), and the lowest for scientific sessions, seminars/symposia and conferences (0.6%) and contests (0.7%). The highest numbers of cultural and educational events were organised in museums in Strzegom, Jasło, Kościerzyn and Mosina (respectively, 13.8%, 10.1%, 8.8% and 5.8% of all organised events in museums in rural areas), and the lowest (excluding the institutions that did not organise any events) in the gminas of Gniewno, Susiec and Bukowsko, where the local museums held one event each.

TYPES OF EVENTS ORGANISED IN MUSEUMS IN RURAL AND URBAN AREAS IN 2021 (IN %)



Source: own elaboration based on data from Statistics Poland

9 This article does not include data on institutions related to museums (in Polish: *paramuzea*).

To compare, there were 722 museums (including 197 branches) in towns/cities, which were visited by 22.5 million people. Therefore, the attendance rates were much higher in museums located in urban areas than in the countryside. City-based museums held 65 700 cultural and educational events (28 800 events per 10 000 inhabitants, i.e. more than twice as many as museums in rural areas) – mostly museum lessons and workshops (64.1%), film screenings (17%) and readings, lectures and meetings (12.5%) (see chart on page 26). Most events organised by city museums were held in Warsaw (20%), Kraków (8.1%), Oświęcim (8%), Toruń (4.9%) and Łódź (3.1%).

People living in towns and cities proved to be more frequent museum-goers, with 31.3% of residents declaring at least one visit per year, while residents of rural areas attended museums less often (19.2%).

EXHIBITION ACTIVITIES

Another type of institutions more prevalent in towns and cities are galleries and art salons.¹⁰ In 2021, there were 313 of them in Poland, of which 98.7% were based in urban areas (63.4% were public institutions and 36.6% private entities). The largest number of galleries and art salons operated in large voivodeship capital cities, particularly in Warsaw (41), Kraków (41), Łódź (32), Wrocław (17), Gdańsk (13) and Katowice (12). Galleries in urban areas organised approx. 3 100 exhibitions and 3 200 expositions for 3.4 million visitors. Only four galleries and art salons (two public and two private) operated in rural areas – in Orońsko, Pruszcz Gdański, Jasienica and Węgierska Górką. They held 26 exhibitions and as many expositions, which were visited by approx. 19 400 people. While the low representation of rural populations in art galleries (5.4%) may be explained by the lack of access to these institutions, the low attendance rates among urban populations (12.8%) are more difficult to interpret.

10 Art galleries and salons are defined as entities whose primary type of activity (or one of the primary types) is the organisation of exhibitions. This definition does not include art galleries and salons that operate as museum branches or entities involved in the trade of artworks which do not organise art exhibitions (based on: E. Bińczycka et al., *Statystyka kultury. Zeszyt metodologiczny* [Culture statistics. Methodological notes], Kraków 2017).

MASS EVENTS

The vast majority of mass events were held in towns and cities. In 2021, there were 898 various types of artistic and entertainment mass events in Poland, of which only 65 were organised in rural areas (38 concerts, 12 artistic and entertainment events of other type, 11 combined events, three historical reconstructions and one circus show), mostly as outdoor events (92.3%). In contrast, 833 mass artistic events took place in towns and cities. The latter were more diverse in terms of the form and type and included 536 concerts, 124 cabarets, 88 festivals, 34 other artistic and entertainment events, 26 combined events, 16 performances and spectacles, six shows and screenings, and three historical reconstructions. Most mass artistic events were organised in Wrocław (216), Toruń (156), Warsaw (150), Gliwice (108) and Kraków (89). Over half (51.3%) of those in urban areas were held indoors, while the majority of those (92.3%) in rural areas were outdoor events.

Various types of mass artistic events in rural areas were attended by approx. 80 100 people, of whom approx. 63 800 participated in events available free of charge while approx. 16 300 – in ticketed events. Given the number of the mass events organised in towns and cities, urban populations naturally participated in them to a much greater extent (2.7 million participants), with most events available as paid admissions (2.3 million, i.e. 82.3%). The study of participation in culture shows that participation in festivals¹¹ among rural populations was lower nearly by half compared to urban populations (7.8% and 11.6%, respectively).

CINEMAS

In 2021, there were 523 cinemas featuring 1 500 screening rooms and 294 300 seats, which attracted 27.5 million viewers. Most of them were commercial facilities operating without the support of local governments. The vast majority of Polish cinemas were located in urban areas (96.6%), particularly in large cities and voivodeship capitals such as Warsaw (34), Kraków (12), Poznań (11), Wrocław (9), Łódź (8) and Lublin (8). Most of

11 The study on the participation in culture does not contain questions referring directly to mass events. Participation in festivals is used here as an example of an event type frequently qualified as a mass event.

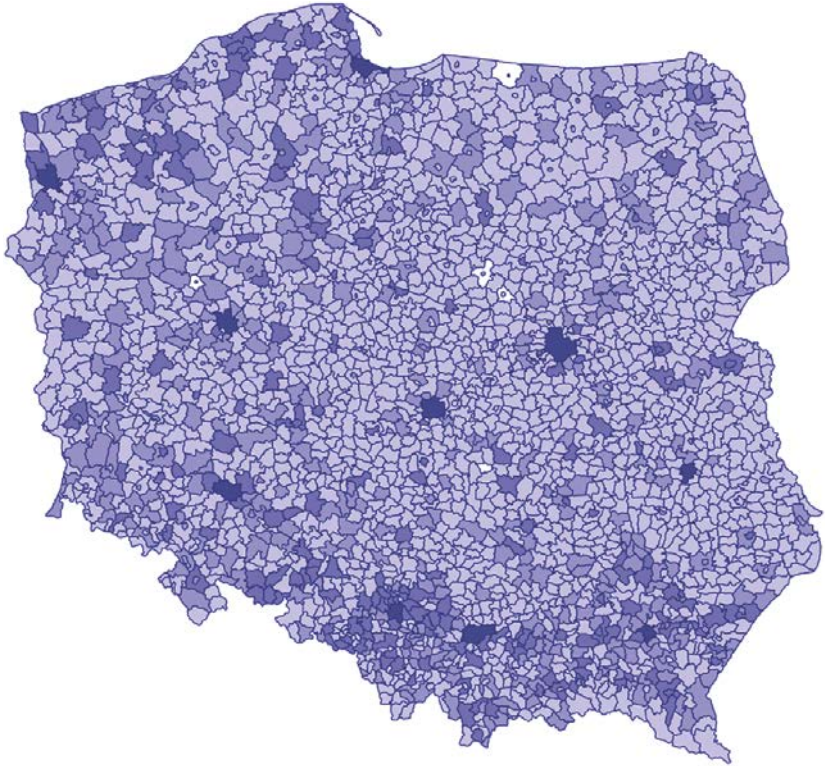
the screenings were held in these places. A significant part of cinema facilities in urban areas (87.3%) were adapted to the needs of people with disabilities. Over 1.3 million screenings were organised in towns and cities, with Polish productions accounting for 21.3%. On average, there were 20 people per screening. An average urban cinema reported an average audience of approx. 53 700 viewers per year.

Only 18 cinema facilities were located in rural areas, with more than half adapted to the needs of people with disabilities. They held over 17 000 screenings, with Polish productions accounting for 20.1%. On average, there were 19 viewers per screening in rural areas. During the year, an average rural cinema attracted an average audience of approx. 17 900 viewers.

THE GEOGRAPHICAL DISTRIBUTION OF CULTURAL PARTICIPATION OPPORTUNITIES

An analysis of data on access to culture (i.e. the number of cultural entities and their cultural offer) shows significant discrepancies between rural and urban gminas (see maps on pp. 30 and 31). Most cultural entities and, consequently, the highest number of cultural events were observed in large cities. The maps reveal a clear dominance of large centres such as Warsaw, Łódź, Kraków, Wrocław and the Tri-City, where the number of cultural institutions exceeds 50. However, the majority of gminas have five entities at most. In addition, one can notice a greater concentration of cultural entities in southern Poland, particularly in the Małopolskie and Podkarpackie voivodeships, which corresponds to the population density in these areas.

NUMBER OF CULTURAL ENTITIES BY GMINA (2021)



Number of cultural entities

- 51-429 (10 gminas)
- 11-50 (204 gminas)
- 6-10 (442 gminas)
- 1-5 (1 816 gminas)
- none (5 gminas)

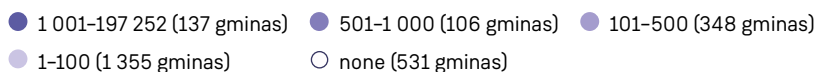
Source: own elaboration based on data from Statistics Poland

The situation seems similar for cultural events and functions whose number was also found to be higher in larger cities. It is worth noting that despite comparable population density levels in western and eastern Poland, gminas located in the east have fewer cultural entities. This fact may be related to the income levels of both residents and gminas.

NUMBER OF EVENTS BY GMINA (2021)*



Number of cultural entities



* This figure does not include events held by libraries.

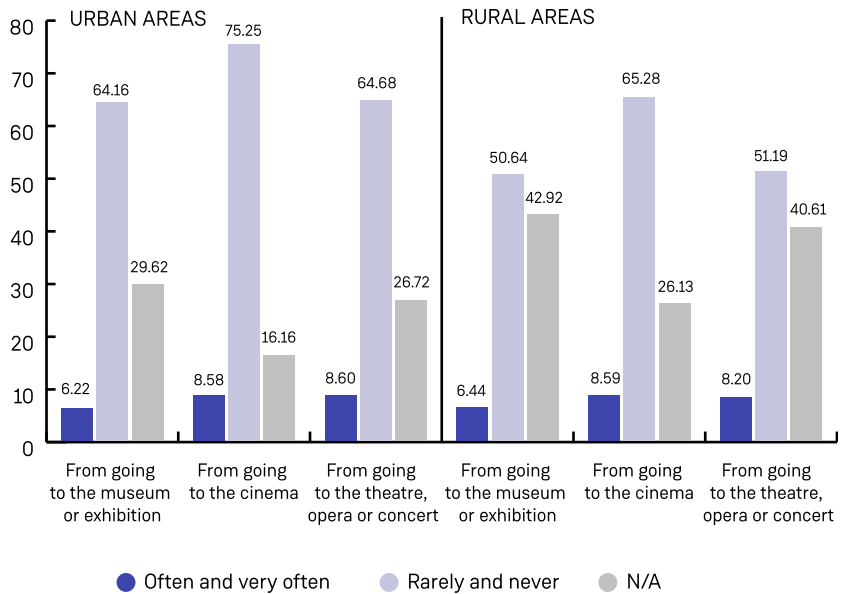
Source: own elaboration based on data from Statistics Poland

ANALYSIS AND CONCLUSIONS

Based on the presented data, it can be concluded that rural populations not only have fewer cultural entities at their disposal but also use them and their offer less frequently than urban populations. This observation

can be explained by considering two hypotheses. First, residents of rural areas are more likely to be forced to give up on various (ticketed) events for financial reasons compared to residents of urban areas. Second, the offer of the local cultural institutions may not meet the expectations of the local populations.

RESIGNATION FROM CULTURAL ACTIVITIES FOR FINANCIAL REASONS PER HOUSEHOLD IN 2019 (IN %)



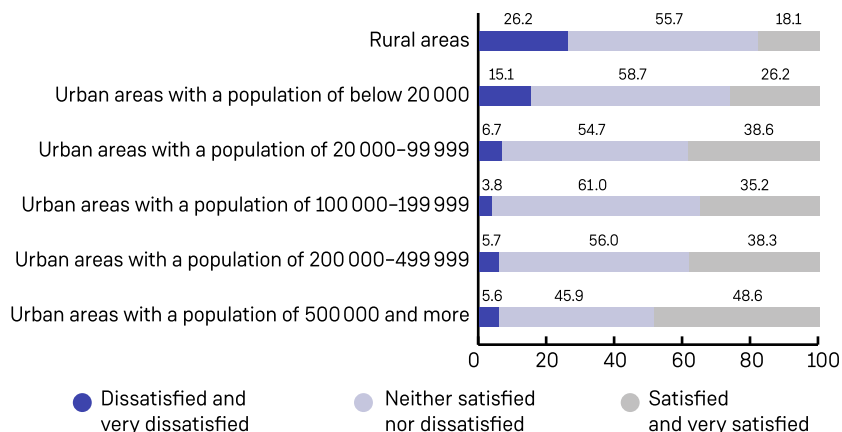
Source: own elaboration based on data from Statistics Poland

The chart above shows the declarations of urban and rural populations regarding the resignation from participation in cultural events for financial reasons. A comparison of their responses shows that the rate of frequent and very frequent resignations from going to the museum, exhibition, cinema, theatre, opera or concert does not differ significantly between the city and the countryside. The largest discrepancy can be noticed in the 'N/A' ('not applicable') responses – this option was chosen much more frequently by residents of rural areas because, as it can be assumed, they did not have many opportunities to participate in this type of events (as those are an infrequent occurrence where they live). Therefore, it appears that, rather than financial resources, the main obstacle in the consump-

tion of culture is the lack of access to cultural events. This finding can be further supported by an analysis of the average monthly net income *per capita* in rural and urban households. On average, the net income of rural residents is lower by PLN 606.96 compared to that of urban residents and it amounts to PLN 2 045.42 (the discrepancy in the disposable income is slightly lower – PLN 458.89).¹² Unfortunately, the results of the surveys used for the purposes of this study do not give an indication as to why rural populations are less likely to use the free-of-charge offer of libraries, centres of culture, cultural centres and establishments.

The graphs on pp. 33 and 34 show people's satisfaction with their local network of cultural entities and their offer. The graphs reveal much higher dissatisfaction levels among residents of rural areas compared to those in urban areas. A clear correlation can be noticed between the size of the administrative area (with the exception of urban areas with a population of 20 000–99 999) and the satisfaction levels with cultural institutions and their offer. Given that people living in large cities have access to the broadest cultural offer, it is hardly surprising that this is also where the satisfaction levels were the highest.

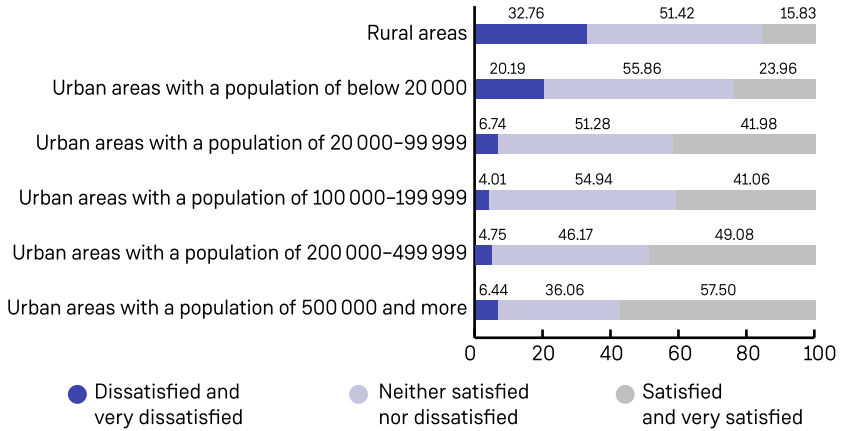
SATISFACTION WITH THE NETWORK OF INSTITUTIONS CONDUCTING CULTURAL ACTIVITIES IN 2019 (IN %)



Source: own elaboration based on data from Statistics Poland

12 D. Jacykow et al., *Budżety gospodarstw domowych w 2020 r.* [Household budgets in 2020], Warsaw 2021, p. 131.

SATISFACTION WITH THE LOCAL CULTURAL OFFER IN 2019 (%)



Source: own elaboration based on data from Statistics Poland

Residents of large cities were also the least likely to declare an indifferent attitude towards cultural entities and their offer. Compared to the previous year, they, too, could see an improvement in access options to cultural institutions and events (a difference of 5.1 percentage points compared to rural populations) and assessed the cultural offer (its size, diversity and level) as better (a difference of 6.9 percentage points compared to rural populations). It is worth emphasising that the data presented in this study refers to the period before the COVID-19 pandemic and does not take into account users' opinions on how cultural institutions managed during the pandemic.

In summary, the available data collected by Statistics Poland confirms the hypothesis that residents of smaller administrative areas, particularly rural areas (villages), have a much more limited access to culture. In extreme cases, the only institution of this type is the library that is generally less modern than libraries in cities. Otherwise there are cultural centres and, rather infrequent, museums. Professional theatre performances, concerts and exhibitions are typically more available in urban areas – the larger the city, the wider the offer. An average resident of rural areas is less likely to use the local cultural offer compared to a city resident and declares less satisfaction with the local cultural entities and their offer. Further qualitative research could help identify the causes of this dissatisfaction. One can assume that some representatives of rural populations

use the cultural offer of nearby (and not only) larger centres. Unfortunately, the scale of this phenomenon cannot be established based on the data available from Statistics Poland.

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ACCESSIBILITY OF PUBLIC LIBRARIES IN NON-METROPOLITAN AREAS

Library Development Unit,
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Public libraries are the most frequently represented type of cultural institution in Poland. According to Statistics Poland, there were 7 693 institutions of this type at the end of 2021, with a total of 4.8 million readers using their service and loaning their resources. More than half of libraries (65%) were located in rural areas, where they served as the most common points of access to culture in non-metropolitan areas.¹ This text presents the accessibility and operation of public libraries in Polish villages, towns and cities with a population of up to 100 000 in 2021 compared to previous years.

The issue of library accessibility is regulated by the Act of 27 June 1997 on libraries (Journal of Laws of 2019, item 1479), according to which the right to use libraries is universal and their organisation should ensure convenient access to library materials and information. In addition, each gmina is required to operate at least one public library and a sufficient number of library branches and departments at the gmina level, while each powiat has to organise at least one public library at the powiat level. However, the Act does not exhaust the issue of accessibility, which, be-

1 Statistics Poland, *Public libraries in 2021*, <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/public-libraries-in-2021,3,6.html> [accessed: 20 July 2022].

sides the physical presence of library facilities in the said administrative areas, also includes factors such as convenient access by public transport or opening hours.² Another important aspect is the offer of the individual institutions and its adaptation to readers' needs and expectations. In non-metropolitan areas, and in rural areas in particular, public libraries should fulfil multiple functions in four areas: operating as an educational centre, a cultural centre, an information centre and a social centre.³ Thus, in some places public libraries take over or significantly complement the otherwise limited cultural offer in the absence of other types of cultural institutions. Qualitative research on the culture of villages and small towns identifies excessive distance from cultural attractions (in addition to the lack of time and financial resources to use them) as a barrier in the consumption of culture.⁴

Two years of the Covid-19 pandemic forced cultural institutions, including libraries, to adapt their offers to the new conditions in order to ensure access to it despite the pandemic restrictions. Based on the analysis of the new regulations, the National Library published a legal opinion regarding the limitation of library activities to instruct library directors and managers how to proceed when making decisions about the organisation of work in the pandemic.⁵ At that time, novel services were implemented in many places allowing readers to use libraries without the need to visit the institution, e.g. Phone Book Requests and online library event broadcasts. As a result, the accessibility of the offer ceased to be synonymous with the physical accessibility of the individual library facility.⁶ Nevertheless, the implementation of some library tasks in non-metropolitan areas

- 2 I. Koryś, *Library accessibility for different user groups, including people with special needs*, 'Polish Culture Yearbook' 2021, p. 104.
- 3 K. Wolff, *Książka w społecznej przestrzeni wsi* [A book in the rural social space], Warsaw 2008, pp. 69–70.
- 4 T. Szlendak, *Praktyki pozametropolitalne: uczestnictwo w kulturze w małym i średnim mieście* [Non-metropolitan practices: Participation in culture in small and medium-sized towns], 'Studia Socjologiczne' 2019, No. 2(233), p. 64.
- 5 B. Morawiec, *Funkcjonowanie bibliotek w Polsce w czasie epidemii COVID-19 – rekomendacje, działania i pomoc Biblioteki Narodowej – raport* [The functioning of libraries in Poland during the COVID-19 epidemic: Recommendations, activities and assistance of the National Library. A report], 'National Library Yearbook' 2021, vol. 52, p. 210.
- 6 I. Koryś, *Library accessibility...*, op. cit., p. 106.

still requires the actual presence of the reader in the institution, which implies that the on-site functioning of libraries, despite the development of remote tools, continues to be important. The significance of public libraries is reflected, for example, in strategic documents such as the National Strategy for Regional Development 2030 (NSRD 2030). One of the major challenges identified in the document concerns the provision of infrastructure supporting equal access for all residents to high-quality services of cultural and educational institutions.⁷ According to the NSRD 2030, the goal in the field of cultural infrastructure is to create appropriate conditions for cultural activity through the modernisation and expansion of cultural institutions and related entities.

ACCESSIBILITY OF LIBRARY FACILITIES IN FIGURES

Out of 7 693 public libraries (with branches) in Poland in 2021, 6 482 were located in administrative areas inhabited by fewer than 100 000 people (i.e. in areas other than cities with the poviát status). In the past three years, 84% of all public libraries in Poland have operated in non-metropolitan areas.

NUMBER OF PUBLIC LIBRARIES IN POLAND IN 2019-2021

AREA	2019	2020	2021
Poland in total	7 881	7 782	7 693
Areas with up to 100 000 inhabitants	6 629	6 541	6 482
Areas with more than 100 000 inhabitants	1 252	1 241	1 211

Source: own elaboration based on data from Statistics Poland

The number of readers in public libraries has decreased in the last three years largely due to the pandemic and the related restrictions that

7 National Strategy for Regional Development 2030 (NSRD 2030), <https://www.gov.pl/web/ia/krajowa-strategia-rozwoju-regionalnego-2030-ksrr> [accessed: 20 July 2022].

applied to the use of cultural institutions. The lack of or limited access to a variety of cultural activities also contributed to the fact that no new library users were registered. The temporary lockdown of library facilities seems to have partially eliminated irregular readers who did not return to libraries after the restrictions were loosened and eventually lifted. In 2021, more than half of all readers were residents of non-metropolitan areas. On average, there were 4 462 people per library (including library points) compared to 3 797 in areas located outside towns and cities with the poviats status. The highest number of people per library was recorded in the poviats of Puck (Pomorskie) – 9 819, and the lowest in the poviats of Lesko (Podkarpackie) – 1 796. The book collection per 1 000 people averaged 3 274 volumes nationwide compared to 3 482 in non-metropolitan areas.

NUMBER OF READERS USING PUBLIC LIBRARIES IN 2019–2021

AREA	2019	2020	2021	2019 VS. 2021 (DIFFERENCE IN %)
Poland in total	5 983 725	4 919 292	4 806 922	-19.67
Areas with up to 100 000 inhabitants	3 512 927	2 928 956	2 887 776	-17.80
Areas with more than 100 000 inhabitants	2 470 798	1 990 336	1 919 146	-22.33

Source: own elaboration based on data from Statistics Poland

The number of people employed in public libraries has also continued to decrease since 2019. This trend has been observed regardless of the library's location on Poland's map; however, the number of employees leaving was higher in villages and small towns. The difference between 2019 and 2021 was 810 people in non-metropolitan areas compared to 177 in cities. Given the staff outflow, the challenge is to ensure the adequate accessibility of libraries and convenient opening hours for readers.

NUMBER OF PEOPLE EMPLOYED IN PUBLIC LIBRARIES IN 2019–2021

AREA	2019	2020	2021	2019 VS. 2021 (DIFFERENCE IN %)
Poland in total	19 371	18 754	18 384	-5.10
Areas with up to 100 000 inhabitants	13 041	12 594	12 231	-6.21
Areas with more than 100 000 inhabitants	6 330	6 160	6 153	-2.80

Source: own elaboration based on data from Statistics Poland

OTHER ASPECTS OF LIBRARY ACCESSIBILITY

In addition to the physical presence of libraries in towns and cities with a population of up to 100 000, there are several other factors affecting the accessibility of these facilities. One of them are the opening days and hours that would allow readers to use libraries at a convenient time. The data for 2021, published in a news release by Statistics Poland,⁸ does not yet present the percentage of libraries open on Saturdays. Based on the data for 2020, 15% of all libraries were open on Saturdays, while the number of working hours per week decreased compared to 2019 (from 33 in 2019 to 32 in 2020).⁹ The National Library considers the access to public libraries on Saturdays to be a key requirement in ensuring their universal accessibility. Closing them on Saturdays makes it difficult for the working population to visit libraries and significantly reduces the chances of increasing the number of active readers. Public libraries should also be perceived as institutions that help organise free time. As a result, their opening on Saturdays is a condition in applications for funding for the purchase of new products under the National Reading Development Programme 2.0 (NRDP 2.0).¹⁰

8 Statistics Poland, *Public libraries in 2021*, op. cit.

9 I. Koryś, *Dostępność bibliotek...*, op. cit., p. 111.

10 National Library, Narodowy Program Rozwoju Czytelnictwa 2.0 [National Reading Development Programme 2.0], <https://www.bn.org.pl/dla-bibliotekarzy/narodowy-program-rozwoju-czytelnictwa-2.0/o-narodowym-programie-rozwoju-czytelnictwa-2.0> [accessed: 20 July 2022].

Another important aspect is the offer of public libraries and their adaptation to readers' expectations. According to the report *Stan czytelnictwa książek w Polsce w drugim roku pandemii 2021-2022* [Book readership in Poland in the second year of the pandemic (2021-2022)], published by the National Library, 35% of respondents in villages and towns with a population of up to 20 000 read at least one book, while 8% declared reading seven or more books. In cities with a population of up to 199 999, at least one book was read by 34% of respondents, while the percentage of those reading seven or more books remained unchanged. In cities with more than 200 000 inhabitants, at least one book was read by 53% of respondents, while reading seven or more books was declared by 11%.¹¹ Public libraries were the source of books for 13% of readers in 2021 and early 2022, which was 5 percentage points less than in the pre-pandemic year of 2019.¹²

At the end of 2021, the offer of libraries was dominated by books accounting for 98.5% of the library collections; however, a gradual increase was observed in the number of special collections (5.9 million in 2021), where audiovisual materials constituted more than half of the collection (55.8%).¹³ In public libraries in non-metropolitan areas, the percentage of special collections was on average 0.3%. In addition to items physically available in libraries, 2 824 public libraries offered remote access to electronic resources from outside of their own library network – this figure increased by 20.5% compared to 2021. Using the remote access options, readers downloaded 34.2 million documents, which was 62.2% more than last year.¹⁴ Remote access to library collections makes them more accessible regardless of where readers live. In addition, many libraries introduced free codes to services enabling access to licensed collections (e-books and audiobooks) such as Legimi and Empik Go. As a result, the offer of such libraries is no longer limited only to the books and CDs physically available on the spot.

11 Z. Zasacka, R. Chymkowski, *Stan czytelnictwa książek w Polsce w drugim roku pandemii (2021-2022)* [Book readership in Poland in the second year of the pandemic (2021-2022)], <https://www.bn.org.pl/download/document/1656416398.pdf> [accessed: 20 July 2022].

12 Ibid.

13 Statistics Poland, *Public libraries in 2021*, op. cit.

14 Ibid.

Some libraries offer book delivery services for readers who, for various reasons, have difficulty visiting such institutions. Examples of such activities include the Phone Book Requests, where selected items can be delivered to the reader's home, and Book Trucks, or mobile library service points, which are still not very popular in Poland.¹⁵

DEVELOPMENT OF LIBRARIES IN NON-METROPOLITAN AREAS

Other activities in addition to the already mentioned purchase of new products and remote access are also addressed to libraries located in towns and cities inhabited by fewer than 100 000 people under the National Reading Development Programme 2.0 (NRDP 2.0). Priority 4 of NRDP 2.0, managed by the National Centre for Culture, assumes the implementation of the *BLISKO* [CLOSE] intervention¹⁶ aimed at strengthening the potential of public libraries, both those operating as individual entities and as part of other cultural institutions. It is intended to develop the competencies of the library personnel, with a particular emphasis on those that enable the identification of the needs and cultural potential in the local community in order to build effective cooperation with it and initiate cultural activities focused around libraries.¹⁷

In addition to NRDP 2.0, public libraries can benefit from grants and subsidies provided, directly or indirectly, to libraries and librarians by state institutions and other entities. This form of support may be intended for the development of infrastructure, purchase of equipment, organisation of artistic events, community-related initiatives, educational programmes and other activities aimed at enhancing the offer and accessibility.¹⁸

- 15 B.M. Morawiec, *Book Truck – biblioteka jedzie do czytelników* [Book Truck: The library comes to the readers], *Lustro biblioteki*, 29 April 2019, <https://lustrobiblioteki.pl/2017/04/book-truck-biblioteka--jedzie-do-czytelnikow/> [accessed: 20 July 2022].
- 16 *Biblioteka | Lokalność | Inicjatywy | Społeczność | Kooperacja | Oddolność*. [Library | Locality | Initiatives | Community | Cooperation | Grassroots].
- 17 National Reading Development Programme 2.0, <https://nprcz.pl/wp-content/uploads/2021/11/Zalacznik-Uchwala-NR-69-Rady-Ministrow-NPRCz-2.0.-na-lata-2021-2025-Program.pdf> [accessed: 20 July 2022].
- 18 EBIB, *Granty i dotacje – poszczególne programy i fundacje* [Grants and subsidies: Individual programmes and foundations], EBIB, http://www.ebib.pl/?page_id=908 [accessed: 20 July 2022].

SUMMARY

The operation of libraries in non-metropolitan areas, particularly in the post-pandemic period, requires their continuous development and increasing their accessibility and attractiveness. A public library is not and can no longer be a purely stationary facility that loans books but must be oriented towards functioning as a centre of social and cultural life, responding to the needs of the local community.¹⁹ In addition, the introduction of new solutions such as remote access codes to licensed collections, digital repositories, book deliveries and other services contributes to a more equal access to content for all groups of readers outside metropolitan areas and can be helpful in attracting new users. Data showing a significant increase in the interest in remote access should be a key indication for the future development of libraries.

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19 A. Kołodziejczak, *Znaczenie funkcji bibliotek w środowisku wiejskim w Polsce* [The significance of the function of libraries in rural communities in Poland], 'Studia Obszarów Wiejskich' 2015, No. 40, p. 137.

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TERRITORIAL DISTRIBUTION OF INSTITUTIONS RELATED TO MUSEUMS IN POLAND

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Social Surveys Department, Statistics Poland

Statistics Poland (in Polish: *Główny Urząd Statystyczny* or *GUS*) is a central office of government administration that serves and operates under the direct supervision of the President of Statistics Poland. The President of Statistics Poland is a central organ of public administration in the field of statistics and is assisted in the performance of duties by official statistics services.

Statistics Poland collects and makes available statistical information on most areas of public life and selected aspects of private life as regulated by applicable legal regulations – the Act on official statistics and the annually published Programme of Statistical Surveys of Official Statistics.

The National Heritage Statistics and Cross-Sectional Analysis Division is responsible for conducting statistical surveys related to culture and national heritage, as well as the links between culture and tourism. Their aim is to statistically describe the activities and changes in culture and national heritage, both by means of absolute data and indicators characterising the organisation of cultural activities and the use of the cultural offer. Studies related to culture constitute an integral part of the social statistics system and aim to provide information, enable learning and describe phenomena and processes occurring in the sphere of culture.

An institution related to a museum (in Polish: *paramuzeum*) is a non-profit organisational unit whose purpose is to ensure the permanent pro-

tection of culture, science, technology and historically valuable objects of nature, which does not have the 'museum' status but is recognised as being of museum nature. In accordance with the classification developed by the International Council of Museums (ICOM) and recommended by UNESCO, an institution related to a museum may be a zoological garden (in all its forms such as an aquarium, a terrarium etc.), a botanical garden, a natural reserve (for which visitors' admissions are recorded and where a collection of exhibits or thematic exhibitions are displayed, e.g. caves, water reservoirs and parks), a historical monument, other units such as a planetarium or a science and technology centre, and other non-museum permanent exhibitions which present certain achievements, inventions and interesting facts from history, archaeology, culture, nature, technology, etc.

The activities of museums and institutions related to museums are studied by Statistics Poland using the form K-02: *Report on museums and institutions related to museums*. All museums, including their branches, and institutions related to museums are obliged to submit it annually. The thematic scope of the study covers museum collections, exhibition, publishing, cultural, research and educational activities, and information about visitors, infrastructure, the conservation and digitalisation of collections, and the number of employees.

An institution related to a museum is an organisational unit similar in character to a museum, whose purpose is to protect cultural, scientific and technical objects, as well as nature. To clearly distinguish museums from non-museums, starting from the data for 2020, museums have been defined as institutions which have their statutes or rules and regulations approved by the Ministry of Culture and National Heritage pursuant to Article 6 of the Act of 21 November 1996 on museums (Journal of Laws of 2012, item 987, as amended). Consequently, institutions related to museums, which perform museum-like activities but do not meet this condition, cannot be recognised as museums. This group also includes entities conducting museum activities, whose statute or rules and regulations have not been approved by the Ministry of Culture and National Heritage.

According to the data from the study¹ based on the K-02 forms, there were 346 institutions related to museums in Poland in 2021 (17 zoological gardens, 38 botanical gardens and 291 other institutions), of which

1 The programme of statistical surveys for the 2021 official statistics – research topic 1.28.01.

65% represented the public sector and 35% the private sector. Within the public sector, 56.9% were managed by local government units, 1.8% by government administration units and 41.3% by other public sector units. The institutions in the private sector had the following managing authorities: a church or religious body (23.1%), associations (18.2%), natural persons (16.5%), foundations (13.2%), companies (12.4%), other social organisations (3.3%) and other units included in this sector (13.2%).

In 2021, institutions related to museums were visited by approx. 13 427 000 people, including approx. 11 275 800 in the public sector and approx. 2 151 200 in the private sector. Zoological gardens (approx. 6 344 400 people; 47.3% of all visitors), botanical gardens (approx. 2 166 800 people; 16.1%) and other institutions related to museums (approx. 4 915 800 people; 36.6%) proved to be the most popular among visitors.

Institutions related to museums in 2021 employed 4 392 people, with 1 985 of them being professional staff. Of the total workforce, 84.9% worked in public sector institutions. The distribution of institutions related to museums varied across the country. Nearly half of them (158 entities; 45.7%) were concentrated in four voivodeships: Małopolskie, Mazowieckie, Dolnośląskie and Wielkopolskie, while 15.6% were located in Małopolskie, 11.0% in Mazowieckie, 9.8% in Dolnośląskie and 9.2% in Wielkopolskie. On average, there were nearly 22 institutions related to museums per voivodeship in 2021.

INSTITUTIONS RELATED TO MUSEUMS BY TYPE, VISITORS AND VOIVODESHIP IN 2021

VOIVODESHIP	INSTITUTIONS RELATED TO MUSEUMS					VISITORS (IN THOUS.)				
	TOTAL	GARDENS		OTHER	TOTAL	GARDENS		OTHER	TOTAL	
		ZOOLOGICAL	BOTANICAL			ZOOLOGICAL	BOTANICAL			
Poland	346	17	38	291	13 427.0	6 344.4	2 166.8	4 915.8		
Dolnośląskie	34	2	5	27	3 282.3	2 019.4	364.6	898.3		
Kujawsko-Pomorskie	19	1	2	16	634.0	121.3	22.6	490.1		
Lubelskie	11	1	1	9	304.6	203.4	67.9	33.3		
Lubuskie	6	-	1	5	68.9	-	66.9	2.1		
Łódzkie	16	2	2	12	771.9	396.5	242.8	132.6		
Małopolskie	54	1	2	51	1 195.9	494.8	1 25.8	575.3		
Mazowieckie	38	2	3	33	1 887.0	724.9	335.0	827.1		
Opolskie	5	1	-	4	330.1	318.5	-	11.6		
Podkarpackie	19	-	1	18	218.7	-	63.5	155.2		
Podlaskie	17	-	1	16	116.0	-	12.8	103.2		
Pomorskie	26	3	5	18	1 592.8	1 030.6	46.8	515.4		
Śląskie	26	1	4	21	1 104.3	492.1	131.0	481.3		
Świętokrzyskie	13	-	1	12	503.4	-	50.3	453.1		
Warmińsko-Mazurskie	15	1	1	13	141.1	33.0	17.9	90.2		
Wielkopolskie	32	2	6	24	1 208.2	509.8	610.0	88.4		
Zachodniopomorskie	15	-	3	12	67.8	-	9.0	58.8		

Source: Statistics Poland, own data

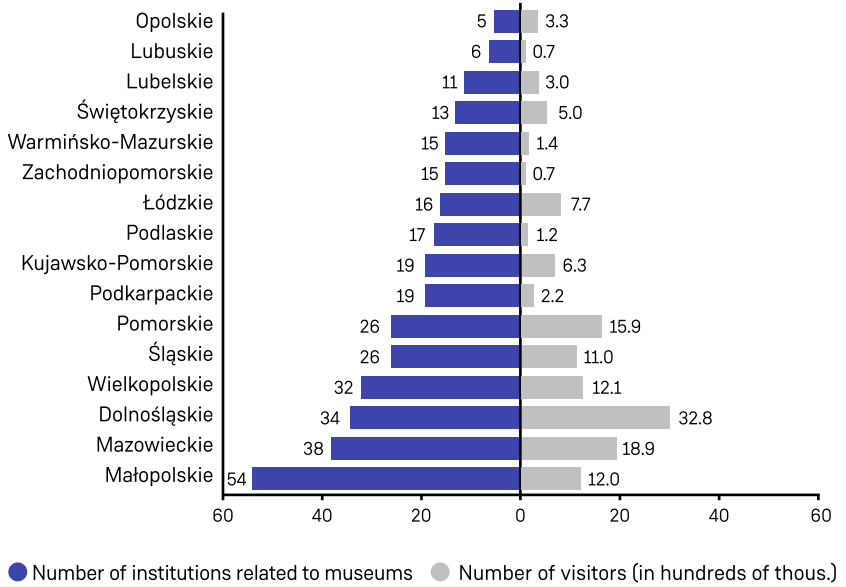
INSTITUTIONS RELATED TO MUSEUMS BY VOIVODESHIP IN 2021

VOIVODESHIP	INSTITUTIONS RELATED TO MUSEUMS – OBJECTS				VISITORS		
	TOTAL	IN %	PER 1 MILLION PEOPLE	PER 1 000 KM ²	IN THOUS.	IN %	PER 1 000 PEOPLE
Poland	346	100.0	9.1	1.1	13 427.0	100.0	352
Dolnośląskie	34	9.8	11.8	1.7	3 282.3	24.4	1 138
Kujawsko-Pomorskie	19	5.5	9.3	1.1	634.0	4.7	309
Lubelskie	11	3.2	5.3	0.4	304.6	2.3	146
Lubuskie	6	1.7	6.0	0.4	68.9	0.5	69
Łódzkie	16	4.6	6.6	0.9	771.9	5.7	318
Małopolskie	54	15.6	15.8	3.6	1 195.9	8.9	351
Mazowieckie	38	11.0	7.0	1.1	1 887.0	14.1	348
Opolskie	5	1.4	5.2	0.5	330.1	2.5	339
Podkarpackie	19	5.5	9.0	1.1	218.7	1.6	103
Podlaskie	17	4.9	14.6	0.8	116.0	0.9	99
Pomorskie	26	7.5	11.1	1.4	1 592.8	11.9	679
Śląskie	26	7.5	5.8	2.1	1 104.3	8.2	247
Świętokrzyskie	13	3.8	10.7	1.1	503.4	3.7	413
Warmińsko-Mazurskie	15	4.3	10.7	0.6	141.1	1.1	100
Wielkopolskie	32	9.2	9.2	1.1	1 208.2	9.0	346
Zachodniopomorskie	15	4.3	8.9	0.7	67.8	0.5	40

Source: Statistics Poland, own data

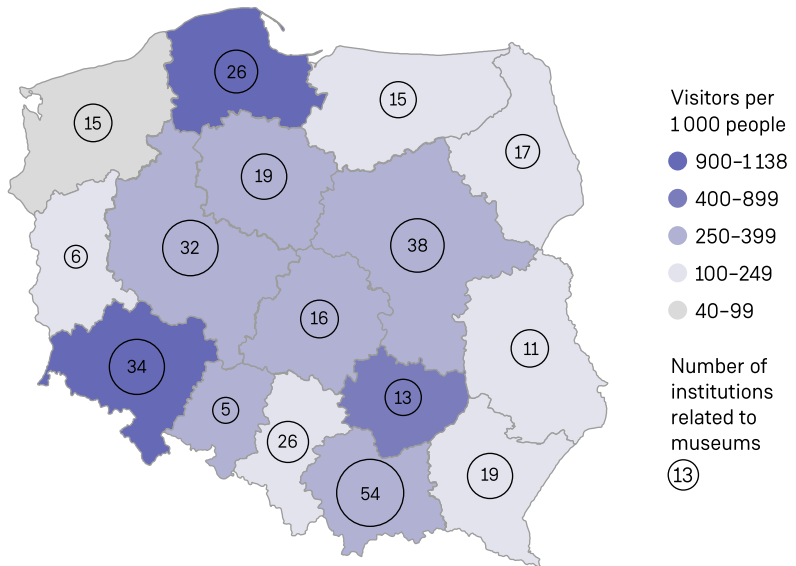
Information collected from the K-02 forms showed that institutions related to museums were located in 149 poviats and cities with the poviat status (out of 380), with 81 poviats and cities with the poviat status reporting one such institution each. In 2021, the spatial diversity of institutions related to museums in poviats and cities with the poviat status did not differ from that in the previous years.

INSTITUTIONS RELATED TO MUSEUMS AND VISITORS IN 2021



Source: Statistics Poland, own data

INSTITUTIONS RELATED TO MUSEUMS IN 2021



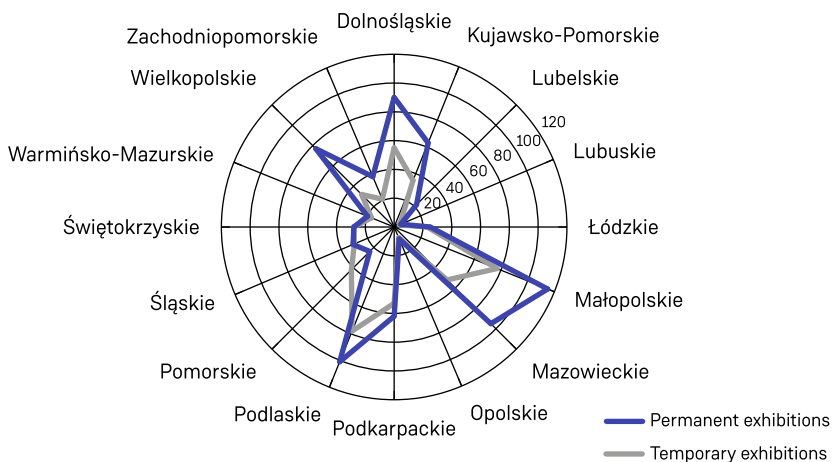
Source: Statistics Poland, own data

The largest concentration of these entities was observed in Warsaw (28, which corresponded to 1.6 entities per 100 000 people), followed by Kraków (23 and 2.9, respectively), Wrocław (16 and 2.5) and Poznań (11 and 2.1). Bydgoszcz, Łódź and Gdańsk ranked lower, with each featuring nine institutions related to museums.

The highest number of institutions related to museums per the average area of 100 km² in cities with the poviát status was observed in Kraków (7 per 100 km²), followed by Wrocław (5.5), Warsaw (5.4) and Bydgoszcz (5.1). On average, there were 110 000 inhabitants per one institution of this type in Poland in 2021. At the level of voivodeships, this figure was the lowest (which indicates the highest density in the distribution of institutions related to museums) in the Małopolskie (63 000 people), Podlaskie (69 000) and Dolnośląskie (85 000) voivodeships, and the highest in the Opolskie (194 000 people), Lubelskie (189 000) and Śląskie (171 000) voivodeships.

In 2021, institutions related to museums, similar to museums, presented their collections in permanent exhibitions (540) and temporary exhibitions (786). They also organised six exhibitions abroad. Their collections comprised approx. 4 655 300 exhibits in total (excluding objects of nature presented in botanical gardens).

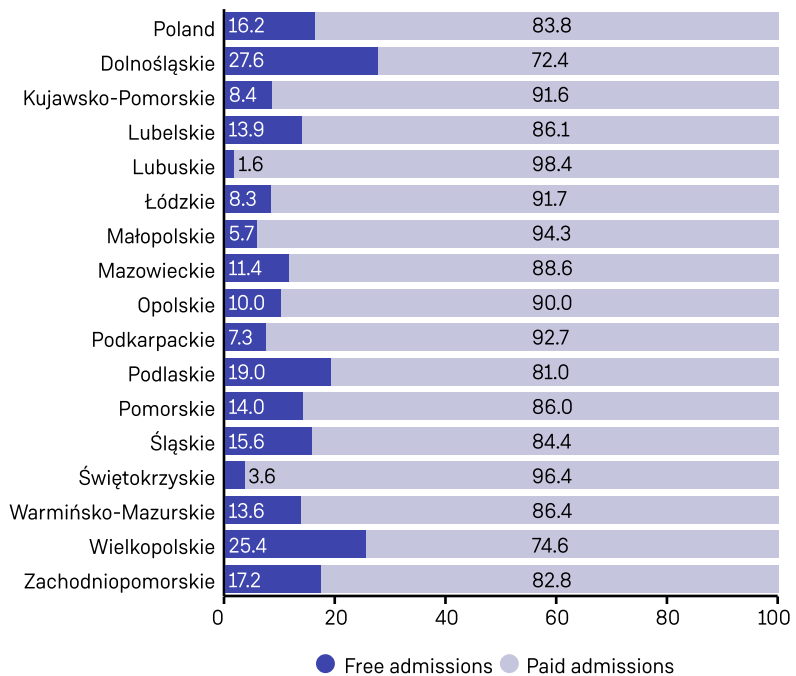
PERMANENT AND TEMPORARY EXHIBITIONS ORGANISED BY INSTITUTIONS RELATED TO MUSEUMS IN 2021



Source: Statistics Poland, own data

In 2021, the number of visitors to institutions related to museums amounted to 13.4 million, including 1.2 million of school students in organised groups, who accounted for 8.9% of all visitors. The option of admission free of charge was used by 2.2 million people (16.2% of all visitors). The ongoing pandemic was not conducive to the organisation of cultural events or participation in them. Nevertheless, approx. 15 400 people visited institutions related to museums during the Long Night of Museums. Institutions related to museums were visited relatively frequently in 2021, with the average number of visitors per institution reaching approx. 38 800. To compare, the average number of visitors to museums and museum branches in 2021 was approx. 26 900.

VISITORS IN INSTITUTIONS RELATED TO MUSEUMS BY PAID AND FREE ADMISSION IN 2021



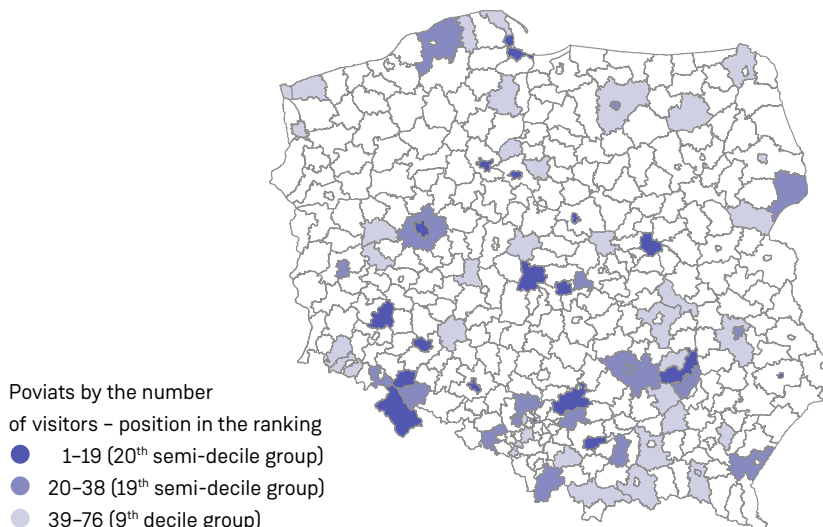
Source: Statistics Poland, own data

The highest numbers of visitors in zoological gardens (31.8%) were recorded in the Dolnośląskie Voivodeship (two institutions with approx. 2 019 400 visitors), followed by Pomorskie (three institutions accounting for 16.2% of admissions and with approx. 1 030 600 visitors) and Ma-

zowieckie (two institutions accounting for 11.4% of admissions and with approx. 724 900 visitors).

In botanical gardens, the attendance was the highest in the Wielkopolskie Voivodeship (six gardens accounting for 28.1% of admissions and with approx. 610 000 visitors), followed by Dolnośląskie (five gardens accounting for 16.8% of admissions and with approx. 364 600 visitors) and Mazowieckie (three gardens accounting for 15.5% of admissions and with approx. 335 000 visitors).

POVIATS AND CITIES WITH THE POVIAT STATUS FROM THE FIFTH QUINTILE GROUP* RANKED BY THE NUMBER OF VISITORS IN INSTITUTIONS RELATED TO MUSEUMS



* Quintile groups were created based on the results of the K-02: *Report on museums and institutions related to museums* study on the number of visitors in institutions related to museums. Data for poviats and cities with the poviat status were ranked from the smallest to the highest value. The list was then divided into equal parts in terms of the number of poviats: five parts for quintile groups and ten for decile groups. Given that there are 380 poviats and cities with the poviat status in Poland, each quintile group comprised 76 items, each decile group – 38 items and each semi-decile group – 19 items. Each quintile group corresponded to two decile groups. The upper limit of the quintile (decile) group was defined as the highest index value in the respective quintile (decile) group. The map presents 76 poviats and cities with the poviat status, classified into the highest (fifth) quintile group in the ranking, by the number of visitors in institutions related to museums. In addition, poviats included in the 9th and 10th decile groups (with the 10th decile group divided into two equal parts, i.e. the semi-decile groups – poviats from the 19th and 20th semi-decile groups) were marked in colour.

Source: Statistics Poland, own data

The analysis of poviats by the number of people visiting institutions related to museums showed that those most popular were located in Wrocław – 2.1 million visitors, followed by Warsaw – 1.6 million, Poznań – 1.0 million, Gdańsk – 0.9 million, Kraków – 0.8 million and Gdynia – 0.5 million.

Zoological gardens proved to be the most popular. Despite the ongoing pandemic, they were visited by 6.3 million people (compared to 4.5 million in 2020 and 6.6 million in 2019). Of the 17 zoological gardens that submitted their forms for 2021, the one in Wrocław reported the highest number of visitors (1.6 million people) and was followed by the zoological garden in Gdańsk (0.6 million). The gardens in Warsaw, Kraków, Chorzów, Poznań and Lubin had approx. 0.5 million visitors each.

Botanical gardens recorded 2.2 million visitors, with those located in Wielkopolskie reporting 0.6 million, Dolnośląskie 0.4 million, Mazowieckie 0.3 million and Łódzkie 0.2 million visitors.

Similar to museums, institutions related to museums also conducted educational activities. In 2021, they organised approx. 18 300 educational events (compared to approx. 15 300 in 2020), which were attended by approx. 962 000 people (approx. 567 500 in 2020). A total of 159 contests were organised (175 in 2020), in which approx. 20 600 people participated (approx. 29 000 in 2020).

As part of their publishing activities, institutions related to museums released 138 printed publications (including 111 books and 27 magazines). The circulation amounted to 139 000 copies (103 400 books and 35 600 magazines).

A total of 46 publications were made available online (compared to 184 in 2020), including 26 books and 20 magazines.

In summary, in terms of their territorial distribution institutions related to museums is concentrated primarily in four voivodeships: Małopolskie (54), Mazowieckie (38), Dolnośląskie (34) and Wielkopolskie (32). In 2021, they were located in 39% of Polish poviats or cities with the poviat status (in 149 out of 380). Regarding their number per 100 km², most institutions of this type were located in Kraków, Wrocław, Warsaw and Bydgoszcz. Those located in Wrocław proved to be the most popular (2.1 million visitors) and were followed by Warsaw (1.6 million), Poznań (1.0 million), Gdańsk (0.9 million), Kraków (0.8 million) and Gdynia (0.5 million).

Readers can familiarise themselves with the results of statistical surveys in the field of culture and national heritage by examining the website

of Statistics Poland,² the annual reports *Culture in ...* [a given year]³ issued by Statistics Poland and the statistical data that can be found in the Statistics Poland Local Data Bank.⁴

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2 Statistics Poland, *Culture. Tourism. Sport*, <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/> [accessed: 28 July 2022].

3 Statistics Poland, *Culture and national heritage in 2021*, <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/culture-and-national-heritage-in-2021,1,14.html> [accessed: 20 October 2022].

4 Statistics Poland, *Local Data Bank*, <https://bdl.stat.gov.pl/bdl/start> [accessed: 28 July 2022].

SPATIAL DISTRIBUTION OF MUSEUMS IN POLAND

National Institute for Museums and Public Collections

The National Institute for Museums and Public Collections (in Polish: *Narodowy Instytut Muzealnictwa i Ochrony Zbiorów*, NIMOSZ) is a state cultural institution managed by the Minister of Culture and National Heritage. As an expert institution, it collects and disseminates knowledge about museums, develops standards in the field of museology and the protection of collections and participates in work aimed at setting new paths for the organisational and managerial development of the museum community. The Institute also operates abroad to exchange experience with international institutions of a similar nature and promote Polish museum achievements. Since 2014, the Institute has also implemented the 'Museum Statistics' research project.¹

Pursuant to the Act of 21 November 1996, museums collect, preserve and ensure the accessibility of collections constituting the natural and cultural heritage. They are responsible for diffusing the fundamental values of Polish and world history, science and culture and fostering cognitive and aesthetic sensitivity.²

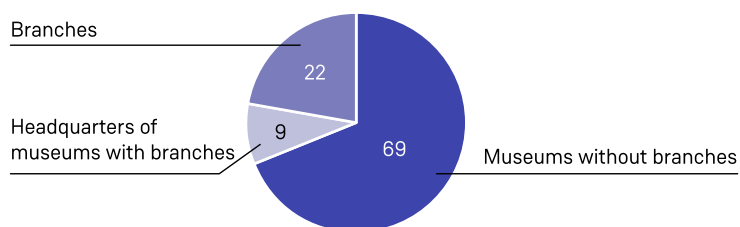
- 1 *Program działania Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów na lata 2020–2022* [Action Programme of the National Institute for Museums and Public Collections for 2020–2022], https://bip.mkidn.gov.pl/media/docs/ogloszenia/2019/20191206_Program_dzialania_Narodowy_Institut_Muzealnictwa_i_Ochrony_Zbiorow_na_lata_2020-2022.pdf [accessed: 24 October 2022].
- 2 Act on Museums of 21 November 1996 (Journal of Laws of 1997, No. 5, item 24), Chapter 1, Article 1.

GEOGRAPHICAL DISTRIBUTION OF MUSEUMS IN POLAND

This study discusses only museums within the purview of the Act of 21 November 1996 on museums, i.e. institutions which have their statutes or rules and regulations approved by the Ministry of Culture and National Heritage.

In May 2022, the List of Museums maintained by the Ministry of Culture and National Heritage included 979 facilities.³ Most of them were museums without branches⁴ (89%), while the remaining ones were institutions with a complex structure, which operated branches. If we include the branches, the number of museums was 1 261, with 110 institutions managing a total of 282 branches.

CLASSIFICATION OF MUSEUMS IN POLAND BY TYPE (INCLUDING BRANCHES) IN %, N=1 261

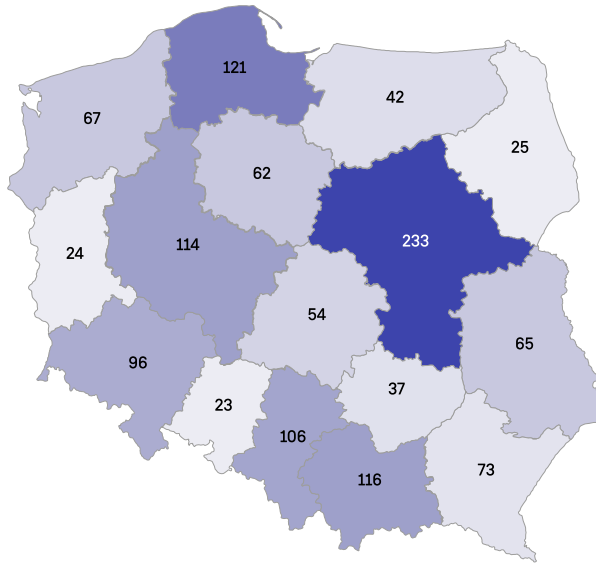


Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

The highest number of museums (233), nearly 19% of the total, were based in the Mazowieckie Voivodeship. The Pomorskie, Małopolskie, Wielkopolskie and Śląskie voivodeships had more than 100 museums each. In contrast, the lowest numbers were reported for the Podlaskie, Lubuskie and Opolskie voivodeships.

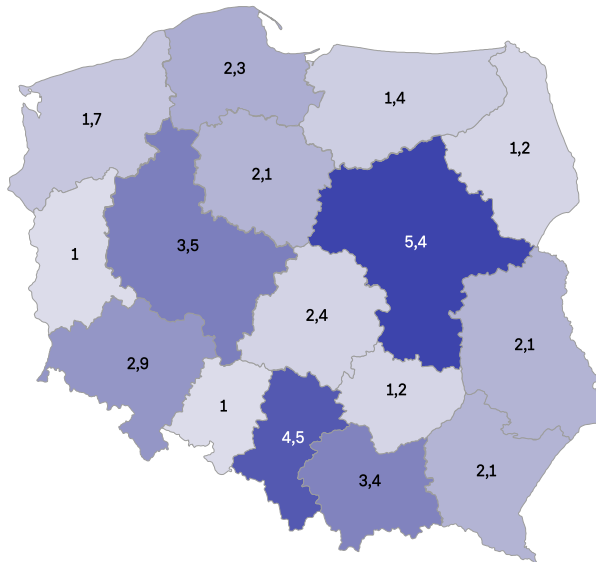
- 3 Ministry of Culture and National Heritage, *Wykaz muzeów* [The List of Museums], <https://bip.mkidn.gov.pl/pages/rejstry-ewidencje-archiwa-wykazy/wykaz-muzeow.php> [accessed: 24 October 2022].
- 4 Museums without branches are not necessarily the ones that have a single registered seat (as they can feature multiple departments or be located in more than one building), but those for which no branches are indicated in the official documents (statutes or rules and regulations).

NUMBER OF MUSEUMS IN POLAND BY VOIVODESHIP
(INCLUDING BRANCHES), N=1 258



Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

POPULATION IN POLAND BY VOIVODESHIP IN 2021 (IN MILLIONS)



Source: own elaboration based on data from Statistics Poland

The distribution of museums in Poland is uneven (a similar trend is highlighted in the Supreme Audit Office report on local government cultural institutions),⁵ with more than a third of all museum facilities concentrated in three voivodeships (Mazowieckie, Pomorskie and Małopolskie). However, the geographical distribution of museums and its density largely correspond to the population of voivodeships. According to Statistics Poland, the Mazowieckie, Śląskie, Wielkopolskie and Małopolskie voivodeships had the highest population in 2021.⁶ Administrative areas with the smallest population coincided with the voivodeships featuring the smallest number of museums.

The Ministry of Culture and National Heritage takes action to enable more equal access to the museum offer. The concept of the museum network development seeks to restructure and reconstruct the museum network in Poland and ensure that new institutions are created in regions where museums organised or co-organised by the Minister of Culture and National Heritage are less present.⁷

NUMBER OF MUSEUMS MANAGED OR CO-MANAGED BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE IN 2015 AND 2022 - BY SIZE OF THE ADMINISTRATIVE AREA WHERE THE MUSEUM OPERATES

SIZE OF THE ADMINISTRATIVE AREA	2015	2022
Up to 10 000 inhabitants	1	4
Between 10 001 and 100 000 inhabitants	7	15
Between 100 001 and 500 000 inhabitants	8	11
More than 500 000 inhabitants	14	19
N	30	49

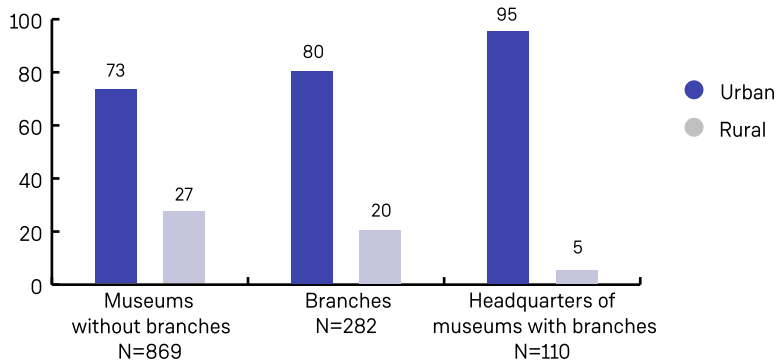
Source: own elaboration based on data from the Ministry of Culture and National Heritage

- 5 *Supreme Audit Office, Działalność samorządowych instytucji kultury [Activity of local government cultural institutions], 2018, <https://www.nik.gov.pl/plik/id,21656,vp,24306.pdf> [accessed: 24 October 2022].*
- 6 *Statistics Poland, Powierzchnia i ludność w przekroju terytorialnym w 2021 r. / Area and population in the territorial profile in 2021, Warsaw 2021.*
- 7 *Ministry of Culture and National Heritage, Inwestycje muzealne - nasze wiano na 100-lecie odzyskania niepodległości [Museum investments: Our dowry on 100th anniversary of Poland's independence], <https://www.gov.pl/web/kultura/inwestycje-muzealne---nasze-wiano-na-100-lecie-odzyskania-niepodleglosci> [accessed: 24 October 2022].*

In the last seven years, the number of museums managed or co-managed by the Ministry of Culture and National Heritage has increased by over 60%. A significant increase has been observed in the percentage of museums in smaller administrative areas – with a population of up to 10 000 or between 10 001 and 100 000.

Museums in Poland operate mostly in urban areas (76% of museums within the purview of the Act), while 24% operate in rural areas. This trend is visible regardless of the museum type. As many as 95% of the headquarters of museums with branches are located in urban areas.

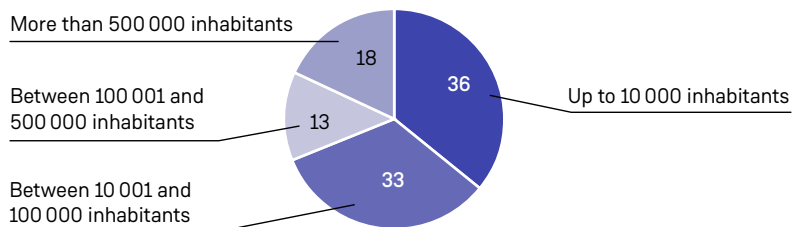
MUSEUMS IN POLAND BY TYPE AND AREA OF OPERATION (IN %)



Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

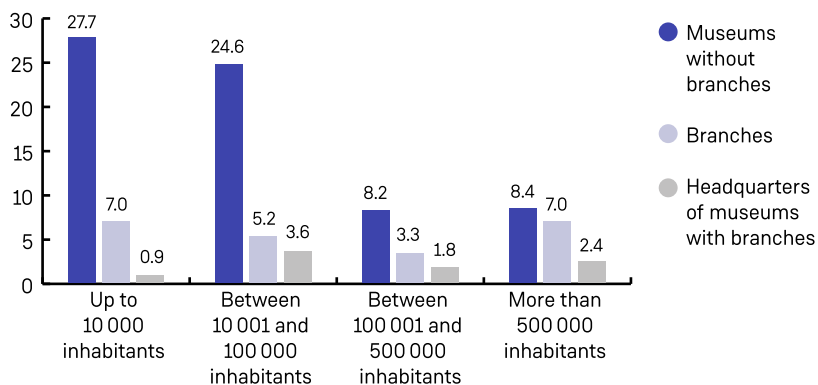
Although museums in Poland mostly operate in urban areas, the majority of them are located in administrative areas with a population of up to 10 000 (36%) or between 10 001 and 100 000 (33%). Less than 20% of museum institutions operate within large urban centres with a population of above 500 000.

MUSEUMS IN POLAND BY SIZE OF THE ADMINISTRATIVE AREA WHERE THEY OPERATE (IN %), N=1 261



Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

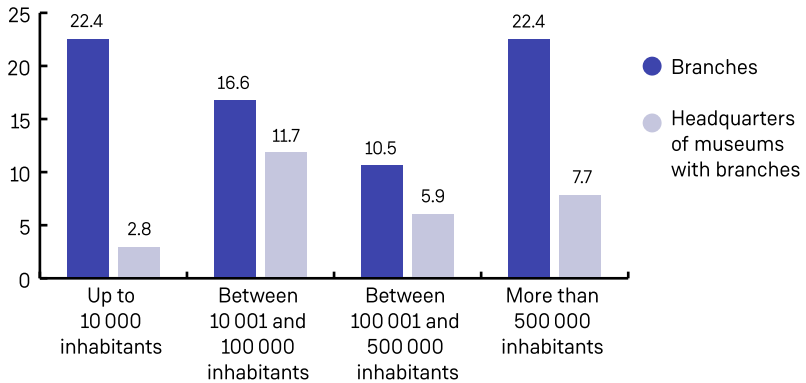
MUSEUMS IN POLAND BY TYPE AND SIZE OF ADMINISTRATIVE AREA (IN %), N=1 261



Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

As many branches are located in administrative areas inhabited by up to 10 000 people as in those whose population is higher than 500 000. Urban areas with a population of between 100 001 and 500 000 feature fewer branches.

MUSEUMS WITH BRANCHES BY SIZE OF ADMINISTRATIVE UNIT (%), N=392



Source: own elaboration based on the List of Museums maintained by the Ministry of Culture and National Heritage (May 2022)

MUSEUM OFFER IN MUSEUMS WITH BRANCHES: AN ANALYSIS

Since 2014, the Institute has continued the ‘Statistics Museums’ research project.⁸ This is an electronic survey addressed to Polish museums and entities conducting museum activities.⁹ Participation is voluntary, but annual survey questionnaires are completed by a significant study sample (approx. 25% of all museums and entities conducting museum activities, as well as over 50% of museums recognised as cultural institutions).

For the purposes of this study, data from the ‘Museum Statistics’ project for 2021 was analysed from 15 selected institutions with branches –

- 8 National Institute for Museums and Public Collections, *Statystyka Muzeów* [Museum Statistics], <https://statystykamuzeow.pl/> [accessed: 24 October 2022].
- 9 Entities that cannot be recognised as museums within the purview of the Act on Museums but whose nature of activities complies with the requirements specified, in particular, in Article 2 of the Act (e.g. museums established by universities and churches or religious bodies). They remain within the scope of the Institute’s statutory interest as entities potentially meeting the requirements of the procedure for having their statute or rules and regulations approved by the Minister of Culture and National Heritage.

museums within the purview of the Act – managing a total of 56 branches. This is nearly 20% of museums with branches operating in Poland (counted together with the branches). The museums were selected as a result of internal consultations at the Institute. Of the museums with branches that participated in the ‘Museum Statistics’ survey in 2021, institutions with a minimum of two branches were selected, whose geographic distribution corresponded to the general distribution of museums in Poland.

GEOGRAPHICAL DISTRIBUTION OF THE ANALYSED MUSEUMS WITH BRANCHES (INCLUDING THEIR BRANCHES)

VOIVODESHIP	NUMBER OF MUSEUMS (WITH BRANCHES)
Dolnośląskie	4
Kujawsko-Pomorskie	3
Lubelskie	7
Lubuskie	0
Łódzkie	3
Małopolskie	8
Mazowieckie	12
Opolskie	0
Podkarpackie	3
Podlaskie	0
Pomorskie	12
Śląskie	0
Świętokrzyskie	1
Warmińsko-Mazurskie	0
Wielkopolskie	15
Zachodniopomorskie	3
N	71

Source: own elaboration based on data from the ‘Museum Statistics’ project (data for 2021)

The vast majority of the analysed museums with branches were based in urban areas; however, 38% of their branches operated in rural areas.

ANALYSED MUSEUMS BY AREA OF OPERATION

TOTAL AREA TYPE	BRANCHES	HEADQUARTERS OF MUSEUMS WITH BRANCHES	TOTAL
Urban	35	14	49
Rural	21	1	22
N	56	15	71

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

The analysed headquarters of museums with branches mostly operated in administrative areas inhabited by more than 10 000 people, while more than half (53%) of their branches were based in smaller administrative areas (with a population of up to 10 000).

ANALYSED MUSEUMS BY SIZE OF THE ADMINISTRATIVE AREA WHERE THEY OPERATE

SIZE OF THE ADMINISTRATIVE AREA	BRANCHES	HEADQUARTERS OF MUSEUMS WITH BRANCHES	TOTAL
Up to 10 000 inhabitants	30	2	32
Between 10 001 and 100 000 inhabitants	10	6	16
Between 100 001 and 500 000 inhabitants	6	3	9
More than 500 000 inhabitants	10	4	14
N	56	15	71

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

Of all analysed museums, the majority presented permanent exhibitions in the reporting year, both in the branches and at the headquarters. Museum institutions that did not have permanent exhibitions¹⁰ were located mainly in rural areas (with a population of up to 10 000).

10 This group includes museums that do not have permanent exhibitions or are in the process of preparing their exhibition and will open it in the following years, or do not have such plans due to the specificity of the building or the nature of the institution (e.g. a building of a more administrative nature or intended exclusively for the presentation of temporary exhibitions).

NUMBER OF MUSEUMS WITH PERMANENT EXHIBITIONS AND WITHOUT PERMANENT EXHIBITIONS – BY MUSEUM TYPE, AREA OF OPERATION, SIZE OF ADMINISTRATIVE UNIT

MUSEUMS BY TYPE AND AREA OF OPERATION		THE MUSEUM HAD A PERMANENT EXHIBITION	THE MUSEUM DID NOT HAVE A PERMANENT EXHIBITION	N
Museum type	Branches	50	6	56
	Headquarters of museums with branches	13	2	15
Area of operation	Urban	42	7	49
	Rural	21	1	22
Size of the administrative area	Up to 10 000 inhabitants	27	5	32
	Between 10 001 and 100 000 inhabitants	15	1	16
	Between 100 001 and 500 000 inhabitants	8	1	9
	More than 500 000 inhabitants	13	1	14
Total		63	8	71

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

More than a quarter of the analysed museums did not organise temporary exhibitions – they were largely the branches located in both urban and rural areas.

One of the most important performance indicators that can be easily monitored and compared over the years is attendance.¹¹ While it does not necessarily translate into the quality of the offer, it is a significant factor for museum organisers and private sponsors in terms of funding. In the analysed group, museums from cities reported higher numbers of visitors at exhibitions. This may be due to the fact that these museums operated in administrative areas with larger populations or buildings with a higher capacity.

11 W.J. Burszta et al., *Kultura miejska w Polsce z perspektywy interdyscyplinarnych badań jakościowych* [Urban culture in Poland from the perspective of interdisciplinary qualitative research], Warsaw 2010.

NUMBER OF MUSEUMS WITH TEMPORARY EXHIBITIONS AND WITHOUT TEMPORARY EXHIBITIONS – BY MUSEUM TYPE, AREA OF OPERATION AND SIZE OF THE ADMINISTRATIVE AREA

MUSEUMS BY TYPE AND AREA OF OPERATION		THE MUSEUM ORGANISED A TEMPORARY EXHIBITION	THE MUSEUM DID NOT ORGANISE TEMPORARY EXHIBITIONS	N
Museum type	Branches	39	17	56
	Headquarters of museums with branches	13	2	15
Area of operation	Urban	39	10	49
	Rural	13	9	22
Size of the administrative area	Up to 10 000 inhabitants	21	11	32
	Between 10 001 and 100 000 inhabitants	12	4	16
	Between 100 001 and 500 000 inhabitants	8	1	9
	More than 500 000 inhabitants	11	3	14
Total		52	19	71

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

TOTAL EXHIBITION ATTENDANCE BY AREA OF OPERATION AND SIZE OF THE ADMINISTRATIVE AREA

MUSEUMS BY AREA OF OPERATION		MEDIAN	AVERAGE	N
Area of operation	Urban	8 708	53 605	45
	Rural	8 569	22 118	21
Size of the administrative area	Up to 10 000 inhabitants	8 638.5	20 082	30
	Between 10 001 and 100 000 inhabitants	7 490	47 152	15
	Between 100 001 and 500 000 inhabitants	32 094	31 359	8
	More than 500 000 inhabitants	9 148	101 234	13
Total		8 638.5	43 586	66*

* In the analysed group, five museums indicated that they were closed in the reporting year.

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

A significant part of the analysed museums offered a free admission day for visitors. Free admission throughout the week was available only in branches – mostly institutions located in smaller and rural areas inhabited by a maximum of 10 000 people.

MUSEUMS OFFERING A FREE ADMISSION DAY BY MUSEUM TYPE AND AREA OF OPERATION

MUSEUMS BY TYPE AND AREA OF OPERATION		THE MUSEUM OFFERED A FREE ADMISSION DAY	THE MUSEUMS DID NOT OFFER A FREE ADMISSION DAY	ADMISSION TO THE MUSEUM WAS FREE OF CHARGE	N
Museum type	Branches	44	4	4	52
	Headquarters of museums with branches	14	0	0	14
Area of operation	Urban	41	3	1	45
	Rural	17	1	3	21
Size of the administrative area	Up to 10 000 inhabitants	26	1	3	30
	Between 10 001 and 100 000 inhabitants	15	0	0	15
	Between 100 001 and 500 000 inhabitants	4	3	1	8
	More than 500 000 inhabitants	13	0	0	13
Total		58	4	4	66

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

Most of the analysed museums conducted on-site activities promoting science and education in the reporting year. Educational activities were organised in both smaller and larger administrative areas. The median of participants in on-site educational activities in the reporting year was 2 323 (N=65), while the average number amounted to 8 387 (N=65). Differences can be seen between urban and rural areas in the number of participants and the number of activities organised, as shown in the second table on p. 68, where both figures (participants and activities promoting science and education) are higher for rural areas.

MUSEUMS OFFERING ON-SITE ACTIVITIES PROMOTING SCIENCE AND EDUCATION - BY MUSEUM TYPE AND AREA OF OPERATION

MUSEUMS BY TYPE AND AREA OF OPERATION		MUSEUMS THAT OFFERED ACTIVITIES PROMOTING SCIENCE AND EDUCATION	MUSEUMS THAT DID NOT OFFER ACTIVITIES PROMOTING SCIENCE AND EDUCATION	N
Museum type	Branches	52	4	56
	Headquarters of museums with branches	13	2	15
Area of operation	Urban	44	5	49
	Rural	21	1	22
Size of the administrative unit	Up to 10 000 inhabitants	30	2	32
	Between 10 001 and 100 000 inhabitants	15	1	16
	Between 100 001 and 500 000 inhabitants	7	2	9
	More than 500 000 inhabitants	13	1	14
Total		65	6	71

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

ON-SITE EDUCATIONAL ACTIVITIES AND THEIR PARTICIPANTS IN THE ANALYSED GROUP OF MUSEUMS - BY AREA OF OPERATION

STUDIED VARIABLE	AREA OF OPERATION		FOR MUSEUMS IN TOTAL
	RURAL	URBAN	
Median for the number of participants	2 830	1 920.5	2 323
Average number of participants	11 744	6 784	8 387
Median for the number of educational activities	71	62	63
Average number of educational activities	226	185	198
N	21	44	65

Source: own elaboration based on data from the 'Museum Statistics' project (data for 2021)

The comparison of the attendance at exhibitions and educational activities reveals a certain pattern. In the selected study sample, exhibitions were more frequently visited in urban areas, while in smaller administrative areas activities promoting science and education proved more popular. The educational offer was also more extensive in rural areas. The latter may be due to the fact that museums in villages and small towns often serve as local centres of culture – besides exhibitions, they also organise workshops, museum lessons, outdoor events and lectures, attracting the local community.

SUMMARY

1. In the first half of 2022, a total of 979 museums operated in Poland, which had their statutes or rules and regulations approved by the Ministry of Culture and National Heritage.
2. The distribution of museums across the country is uneven; however, most of them are located in voivodeships with the largest populations (Mazowieckie, Małopolskie and Wielkopolskie). Museums in urban areas are more prevalent.
3. Most museums are located in administrative areas with a population of up to 10 000 and between 10 000 and 100 000 (69% in total).
4. The concept of the museum network development, implemented by the Ministry of Culture and National Heritage, seeks to create new museums and reorganise the current ones in order to enable a more equal access to different forms of culture as part of Poland's cultural policy. Particular focus has been put on institutions in smaller administrative areas – in recent years, the number of museums managed and co-managed by the Ministry of Culture and National Heritage has increased in areas with a population of up to 10 000 and between 10 001 and 100 000.
5. In 2021, in the museums with branches selected for this study, which participated in the 'Museum Statistics' project, the number of activities promoting science and education and the number of participants in these activities were higher in institutions in rural areas, while exhibitions proved to be more popular in cities.

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2.



**CONSUMPTION
OF CULTURE
AND THE USE
OF RESOURCES**

CONSUMPTION OF CULTURE AMONG THE POPULATIONS OF NON-METROPOLITAN AREAS

Analytical and Research Department,
National Media Institute

The National Media Institute was established as a budgetary management institution by the Chairman of the National Broadcasting Council in early 2021. The Institute is a specialised research entity responsible for comprehensive measurements of the use of television, radio and the internet in Poland. In July 2021, it launched its Establishment Survey and has continued to collect data on media consumption ever since.

Part of the project dedicated to individual consumption prospects focuses on the collection of information about the media content access potential and studying it through the prism of available devices, mass media and the use of both audio and video content. Measurements in the Establishment Survey have been conducted since July 2021. This article refers to the quantitative data collected between July 2021 and March 2022. Given the representative nature of the nationwide study sample, it is possible to make conclusions about the general population of Poland aged four and older.

The scope of the project enables an analysis of access to cultural content, principally mass culture, disseminated via mass media such as television, radio, internet and press. This general analysis is conducted at the level of the media content consumption. In addition, the project includes a module for the study of participation in various types of events related

to the broadly defined consumption of culture, including the frequency of visits to cultural sites.

In this analysis, non-metropolitan areas denote rural areas, and the study compares the consumption of culture in rural and urban areas.

INTRODUCTION.

THE CONSUMPTION OF CULTURE FROM THE SPATIAL PERSPECTIVE

An analysis of the consumption of various forms of cultural content from the spatial perspective, closely related to the place of residence, reveals differences between rural and urban areas regarding the approach of local populations to the experience of culture. On the one hand, the use of certain forms of culture, depending on the location, can be hindered by the distance to cultural centres which may constitute an access barrier for people living in rural areas. On the other hand, in today's world access to content is ensured by generally available mass media which are increasingly effective in using modern technologies and, consequently, reach much larger audiences. While no fundamental differences between rural and urban areas can be seen regarding the cultural content access potential or methods, the frequency of participation in specific events and visits to cultural sites distinguish the rural and urban populations significantly, as this is where distance emerges as a critical aspect. Nevertheless, it should be remembered that the factors that strongly differentiate the cultural content consumption opportunities are a result of socio-professional conditions rather than the spatial context or geographical accessibility of cultural events. The Establishment Survey of the National Media Institute indicates that there is a statistically significant relationship between variables such as education, income, having children or age and the culture consumption frequency and patterns. The subsequent motives and opportunities associated with the consumption of culture are largely a consequence of the interdependence of these factors. The listed variables are related to the subsequent development of needs, expectations and limitations regarding the equipment owned, content reaching methods and the need for direct (physical) contact with culture. These socio-professional factors differentiate the cultural content consumption in rural and urban areas in a comparable way.

USE OF MEDIA RECEPTION DEVICES

Certain differences regarding the use of media reception devices can be observed between rural and urban areas. While television and radio are preferred in the former, the range of devices appears to be more extensive in the latter. The internet is also used more frequently in the city. However, in terms of the use of devices, the differences between the rural and urban populations are not significant. The choice of media reception devices is largely determined by socio-professional factors such as education, income, children in the household and age.

The mass media plays an important role as a vector of culture in today's world. Because of technological advancement, a myriad of channels is available that allows providers to reach extremely wide audiences with the most diverse content. In terms of territorial differences, the core of which lies in the size of the administrative area, access to media reception devices is levelling off.

According to the Establishment Survey, most residents of Poland own a TV set, regardless of the size of the administrative area they live in. Data from late March 2022 show that the use of the TV set is more popular among rural populations (95% compared to 90% in urban areas). TV sets are also more frequently used in the countryside compared to the previous year (92% in 2021 vs. 95% in 2022). At the same time, smart TVs, which provide access to a range of services such as films, Video on Demand (VOD) services, radio programmes, music streaming, audiobooks and news services, are used less frequently in the countryside than in urban areas (rural areas – 46%, urban areas – 53%). The largest increase in the use of smart TVs between 2021 and 2022, from 43% to 55%, has been observed in cities with a population of up to 50 000.

Another common device providing access to cultural content is the smartphone which is currently used by 73% of rural populations and 76% of urban populations. Compared to the previous year, neither in rural nor in urban areas were significant differences found regarding the ownership of this type of equipment. Residents of rural areas are more likely to use the radio compared to urban residents (rural – 83%, urban – 79%), with no significant changes reported between 2021 and 2022.

A statistically significant difference between rural and urban areas has been found in the use of the computer. Compared to city residents, rural populations are less likely to use a laptop, a tablet or a desktop com-

puter. In cities, such devices are used by 67% of residents, in rural areas – by 63%. Compared to 2021, the ownership levels for this equipment in 2022 were the same.

Regardless of the devices in their possession, people in rural areas are slightly less likely to use the internet. In rural areas this figure is 77% and in cities – 81%. Importantly, the difference in the use of the internet between the countryside and the city is smaller than in the previous year, when far fewer people living in rural areas declared using this medium (74%).

In light of the above, no fundamental differences emerge between rural and urban areas. The potential access to culture via basic media appears to be similar in the countryside and in the city.

However, it should be remembered that residents of rural areas and residents of urban areas are not homogeneous groups. Demographic factors such as age, education, income and family status have a significant impact on the use of specific media reception devices and can modify the potential access to cultural content.

The use of smart TVs in rural areas is most popular among people with higher education (72% of the population), with a gross income of over PLN 4 000 (64%), with children (55%) and those who are under 45 years of age (over 50%). Importantly, similar relationships are observed in cities.

In contrast, older TVs, which offer much fewer options, are more prevalent in the countryside, among people with the education below the secondary level (62% of people in this group use non-smart TV sets), with a gross income of up to PLN 2 000 (82%), without children (63%) and among seniors above 66 years of age (77%). Once again, it is worth emphasising that similar relationships are observed in cities.

The same tendency, related to age, family status, education and income, can be noticed in the use of the internet and devices such as a mobile phone or computer. People with an education below the secondary level, with a low income, without children and seniors tend to use older models or do not use them at all. This relationship is more frequently observed in rural areas.

USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS – BY SIZE OF THE ADMINISTRATIVE AREA;
DATA FOR JANUARY–MARCH 2022 (IN %)

TYPE OF DEVICE / SIZE OF THE ADMINISTRATIVE AREA	2022 (JANUARY–MARCH)	RURAL	URBAN	TOWN UP TO 50 000	CITY 50 000– 100 000	CITY 100 000– 200 000	CITY OVER 200 000
TV SET	92	95+	90-	92	96+	90	87-
TV (CRT or flat, without in-built internet access options)	48	55+	43-	41-	49	52+	41-
Smart TV	50	46-	53+	55+	51	43-	53+
RADIO	81	83+	79-	80	76-	73-	81
MOBILE PHONE	88	87	88	87	88	87	90+
Mobile phone without touch screen	14	15+	13-	14	13	15	12-
Smartphone	75	73-	76+	74	77	74	79+
Landline	11	12	11	9-	10	14	13
COMPUTER/LAPTOP/TABLET	66	63-	68+	63-	70	66	74+
Desktop computer	17	16	17	14-	17	12-	23+
Portable computer (laptop, notebook)	57	53-	60+	56	64+	55	64+
Laptop with tablet function	2	2	3	2	1-	2	4+
Tablet	13	12-	14+	11-	14	15	17+
N	8 783	3 238	5 545	2 052	648	635	2 210

N=8 783, January–March 2022; people aged 4+

Bold values – significantly different (+ higher; – lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS – BY SIZE OF THE ADMINISTRATIVE AREA;
COMPARISON OF DATA FROM 2021 (JULY–DECEMBER) AND 2022 (JANUARY–MARCH) (IN %)

TYPE OF DEVICE / SIZE OF THE ADMINISTRATIVE AREA	YEAR		RURAL		URBAN		TOWN UP TO 50 000		CITY 50 000– 100 000		CITY 100 000– 200 000		CITY OVER 200 000	
	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022
	TV SET	92	92	92-	95+	92+	90-	93	92	93-	96+	92	90	90+
TV (CRT or flat, without in-built internet access options)	51+	48-	54	55	49+	43-	55+	41-	52	49	49	52	41	41
Smart TV	46-	50+	44	46	48-	53+	43-	55+	46	51	47	43	54	53
RADIO	80	81	82	83	78	79	80	80	77	76	68	73	80	81
MOBILE PHONE	89+	88-	87	87	90+	88-	89	87	91	88	91	87	92	90
Mobile phone without touch screen	14	14	15	15	14	13	16	14	15	13	14	15	11	12
Smartphone	76	75	73	73	78	76	73	74	78	77	78	74	82+	79-
Landline	11	11	11	12	11	11	12+	9-	8	10	9-	14+	14	13
COMPUTER/LAPTOP/TABLET	66	66	62	63	68	68	63	63	66	70	65	66	76	74
Desktop computer	17	17	14	16	19	17	17	14	19	17	17+	12-	22	23
Portable computer (laptop, notebook)	55	57	52	53	58	60	52-	56+	57-	64+	57	55	65	64
Laptop with tablet function	3	2	2	2	3	3	2	2	4+	1-	2	2	3	4
Tablet	14	13	13	12	14	14	14+	11-	11	14	11	15	17	17
N	8 360	8 783	3 215	3 238	5 145	5 545	1 976	2 052	762	648	781	635	1 626	2 210

N=8 360, July–December 2021; N=8 783, January–March 2022; people aged 4+

Bold values – significantly different values (+ higher; – lower) compared year-on-year at 0.95

Source: Establishment Survey of the National Media Institute

USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS IN RURAL AREAS – DEMOGRAPHIC COMPARISON;
DATA FROM 2022 (JANUARY–MARCH) (IN %)

TYPE OF DEVICE / DEMOGRAPHIC DATA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD			AGE (YEARS)			
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 – 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
TV SET	95	95	94	86-	90-	96	95	95	95	94	96	96	94
TV (CRT or flat, without in-built internet access options)	62+	50-	28-	82+	62+	41-	48-	63+	51	45-	46-	52	77+
Smart TV	38-	52+	72+	8-	32-	64+	55+	36-	51+	55+	55+	47	21-
RADIO	77-	89+	93+	72-	77-	87+	83	82	67-	83	91+	89+	78-
MOBILE PHONE	79-	98+	98+	67-	83-	90+	86	88	58-	95+	98+	96+	73-
Mobile phone without touch screen	22+	7-	3-	51+	25+	10-	7-	25+	1-	3-	4-	13	50+
Smartphone	59-	92+	96+	19-	59-	82+	80+	64-	57-	98+	96+	85+	23-
Landline	11	13	16	8	15	13	10-	15+	3-	10	11	16+	19+
COMPUTER/LAPTOP/TABLET	51-	77+	90+	4-	43-	73+	76+	47-	80+	93+	80+	58	11-
Desktop computer	12-	21+	24+	1-	10-	22+	19+	12-	15	27+	17	22+	5-

(CONT.) USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS IN RURAL AREAS - DEMOGRAPHIC COMPARISON;
DATA FROM 2022 (JANUARY-MARCH) (IN %)

TYPE OF DEVICE / DEMOGRAPHIC DATA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 - 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Portable computer (laptop, notebook)	41-	65+	85+	4-	35-	61+	62+	42-	57	88+	72+	44-	7-
Laptop with tablet function	1-	3	4	-	3	3+	2	1	1-	5+	2	3	0-
Tablet	12	12	12	-	11	19+	18+	4-	29+	14	14+	6-	1-
N	1 979	950	309	122	482	986	1 671	1 567	629	202	855	408	685

N=3 238, January-March 2022; people aged 4+; residents of rural areas

Bold values - significantly different values (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS IN URBAN AREAS – DEMOGRAPHIC COMPARISON;
DATA FROM 2022 (JANUARY–MARCH) (IN %)

TYPE OF DEVICE / DEMOGRAPHIC DATA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 – 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
TV SET	93+	91	84-	79-	88	92+	93+	88-	92+	87	88-	94+	89
TV (CRT or flat, without in-built Inter- net access options)	49+	43	29-	67+	55+	33-	32-	51+	30-	31-	32-	42	67+
Smart TV	49-	54	59+	14-	38-	66+	66+	43-	65+	63+	61+	58+	28-
RADIO	72-	84+	85+	54-	75-	85+	81+	78-	65-	78	84+	88+	74-
MOBILE PHONE	79-	94+	96+	70-	84-	92+	86-	90+	60-	99+	97+	96+	80-
Mobile phone without touch screen	20+	10-	4-	35+	25+	8-	5-	20+	2-	1-	3-	6-	46+
Smartphone	59-	85+	93+	35-	60-	85+	83+	71-	58-	99+	96+	92+	35-
Landline	8-	14+	12	8	15+	13+	8-	13+	3-	8	10-	15+	18+
COMPUTER/LAPTOP/TABLET	52-	75+	89+	18-	48-	80+	82+	58-	77+	96+	90+	74+	21-

(CONT.) USE OF MEDIA RECEPTION DEVICES IN THE LAST 12 MONTHS IN URBAN AREAS – DEMOGRAPHIC COMPARISON; DATA FROM 2022 (JANUARY–MARCH) (IN %)

TYPE OF DEVICE / DEMOGRAPHIC DATA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 – 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Desktop computer	10-	20+	28+	5-	13-	23+	20+	15-	9-	30+	24+	24+	5-
Portable computer (laptop, notebook)	43-	66+	81+	14-	40-	70+	71+	52-	63	88+	81+	64+	16-
Laptop with tablet function	1-	3	5+	1-	2	3+	3	2	1-	6+	4+	2	0-
Tablet	13	12-	19+	4-	9-	20+	22+	8-	28+	20+	19+	10-	3-
N	2 452	1 970	1 123	214	767	2 459	2 557	2 988	966	385	1 701	643	1 180

N=5 545, January–March 2022; people aged 4+; residents of urban areas
 Bold values – significantly different values (+ higher; – lower) compared to the entire sample at 0.95
 Source: Establishment Survey of the National Media Institute

INTERNET USE (INCLUDING ON MOBILES) FOR ANY PURPOSE IN THE LAST 12 MONTHS;
DATA FROM 2022 (JANUARY-MARCH) (IN %)

INTERNET USE/SIZE OF THE ADMINISTRATIVE AREA	2022 (JANUARY-MARCH)	RURAL	URBAN	TOWN UP TO 50 000	CITY		CITY OVER 200 000
					50 000-100 000	100 000-200 000	
Yes	79	77-	81+	79	81	78	83+
No	21	23+	19-	21	19	22	17-
N	8 783	3 238	5 545	2 052	648	635	2 210

N=8 783, January-March 2022

Bold values - significantly different values (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

INTERNET USE (INCLUDING ON MOBILES) FOR ANY PURPOSE IN THE LAST 12 MONTHS;
COMPARISON BETWEEN 2021 (JULY-DECEMBER) AND 2022 (JANUARY-MARCH) (IN %)

INTERNET USE/SIZE OF THE ADMINISTRATIVE AREA	YEAR		RURAL		URBAN		TOWN UP TO 50 000		CITY		CITY OVER 200 000			
	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022		
	Yes	77-	79+	74-	77+	80	81	75-	79+	80	81	80	78	85
No	23+	21-	26+	23-	20	19	25+	21-	20	19	20	22	15	17
N	8 360	8 783	3 215	3 238	5 145	5 545	1 976	2 052	762	648	781	635	1 626	2 210

N=8 360, July-December 2021; N=8 783, January-March 2022; people aged 4+

Bold values - values significantly different compared year-on-year at 0.95

Source: Establishment Survey of the National Media Institute

INTERNET USE (INCLUDING ON MOBILES) FOR ANY PURPOSE IN THE LAST 12 MONTHS - DEMOGRAPHIC COMPARISON OF RURAL AREAS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

INTERNET USE / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SECOND- ARY	HIGHER	UP TO 2 000	2 001 - 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Yes	65-	92+	99+	13-	59-	85+	89+	62-	88+	99+	97+	82+	18-
No	35+	8-	1-	87+	41+	15-	11-	38+	12-	1-	3-	18-	82+
N													

N=3 238, January-March 2022; people aged 4+; residents of rural areas

Bold values - significantly different (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

INTERNET USE (INCLUDING ON MOBILES) FOR ANY PURPOSE IN THE LAST 12 MONTHS - DEMOGRAPHIC COMPARISON OF URBAN AREAS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

INTERNET USE / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SECOND- ARY	HIGHER	UP TO 2 000	2 001 - 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Yes	66-	88+	96+	36-	65-	89+	91+	73-	85+	99+	99+	93+	33-
No	34+	12-	4-	64+	35+	11-	9-	27+	15-	1-	1-	7-	67+
N													

N=3 238, January-March 2022; people aged 4+; residents of urban areas

Bold values - significantly different (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

FORMS OF MEDIA CONTENT CONSUMPTION

Traditional television (linear, watched on a TV set) is the most common channel of access to cultural content in rural areas. However, compared to the previous year, the use of other forms of contact with culture in this group has increased. The choice of forms varies according to the socio-professional context.

Residents of rural areas, despite comparable access levels to media reception devices, have a narrow range of ways to use the content provided by the mass media. Over the past three months, practically all rural residents have watched linear television/TV programming (94%) and listened to the radio (84%). In cities, traditional television and radio are used less frequently (respectively, 92% and 81%). This shows that urban populations more commonly use other forms of contact with culture besides television and radio, e.g. the internet portals, videos and shows on YouTube or VOD, newspapers, books, audiobooks, podcasts, cinema, music streaming (see the table on pp. 87–88 for details). However, given the time perspective, the popularity of these activities in rural areas is significantly increasing compared to 2021 (see table on p. 89–90 for detailed data). The latter confirms that mass culture is also becoming increasingly popular in rural areas.

The socio-professional context is of great importance in the choice of forms of access to media content. Interestingly, its impact appears to be extremely similar both in cities and in the countryside. Higher education and income are associated with a much more extensive experience in various forms of access to the media. The fact of having children or living in a household with children also has a positive effect on the frequency of use of various media access forms, particularly news websites, videos and shows on YouTube, reading books or watching films and programmes via paid applications and services. At the same time, having children is not conducive to the use of print newspapers. Watching traditional television (linear, on a TV set) is a much rarer occurrence among people with higher education and those aged 16–45. See tables on pp. 91–96 for details.

FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / SIZE OF THE ADMINISTRATIVE AREA	2022 (JANUARY- MARCH)	RURAL	URBAN	TOWN UP TO 50 000	CITY 50 000- 100 000	CITY 100 000- 200 000	CITY OVER 200 000
Have you watched 'traditional' television on the TV set?	92	94+	91-	92	96+	94	87-
Have you listened to the radio?	82	84+	81-	79-	77-	75-	86+
Have you used news websites?	64	61-	66+	62	62	63	72+
Have you watched short videos/shows on YouTube - up to 10-20 minutes?	61	58-	62+	60	57	54-	68+
Have you watched longer videos/shows on YouTube - over 20 minutes?	51	50	52	50	48	43-	58+
Have you read or looked through the newspaper (daily) in the print edition?	44	40-	47+	43	49+	43	51+
Have you read or looked through a weekly or a monthly or a quarterly in the print edition?	43	40-	46+	41-	49+	45	50+
Have you read a book in the print edition?	43	37-	46+	44	46	29-	54+
Have you listened to music on YouTube (without watching the video at the same time)?	41	40	42	39	39	36-	48+
Have you watched films/shows on VOD applications and services, e.g. Netflix, Ipla, Player, HBO GO, TVP VOD (excluding YouTube)?	41	37-	43+	41	39	36-	49+
Have you seen a film in the cinema?	21	16-	24+	18-	20	14-	34+
Have you listened to podcasts?	20	19	21	15-	20	19	27+
Have you listened to music on a streaming platform?	20	17-	22+	18	18	17	28+

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; DATA FROM 2022 (JANUARY–MARCH) (IN %)

QUESTION / SIZE OF THE ADMINISTRATIVE AREA	2022 (JANUARY– MARCH)	RURAL	URBAN	TOWN UP TO 50 000	CITY 50 000– 100 000	CITY 100 000– 200 000	CITY OVER 200 000
Have you read or viewed the online version of the newspaper (daily)?	18	16-	19+	17	20	13-	23+
Have you listened to music/a radio play/a fairy-tale on a CD?	16	15	17	16	17	7-	21+
Have you read or browsed through the online version of a weekly or a monthly or a quarterly?	16	15	16	13-	18	13	21+
Have you played console games?	13	13	14	10-	19+	8-	18+
Have you watched films on DVD/BluRay?	11	9-	12+	10	15+	7-	15+
Have you watched online TV channels?	11	12+	10-	9-	13	7-	11
Have you read a book in the electronic version (e-book)?	10	9-	11+	8-	10	6-	16+
Have you listened to audiobooks?	8	6-	8+	6-	5-	5-	13+
Have you listened to vinyl records?	3	2	3	2-	3	1-	5+
None of the above	0	0	0	0	-	-	0
N	8 783	3 238	5 545	2 052	648	635	2 210

N=8 783, January–March 2022; people aged 4+

Bold values – significantly different (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; COMPARISON BETWEEN 2021 (JULY-DECEMBER) AND 2022 (JANUARY-MARCH) (IN %)

QUESTION / SIZE OF THE ADMINISTRATIVE AREA	YEAR		RURAL		URBAN		TOWN UP TO 50 000		CITY 50 000-100 000		CITY 100 000-200 000		CITY OVER 200 000	
	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022
	Have you watched 'traditional' television on the TV set?	92	92	93	94	91	91	93	92	90-	96+	93	94	89
Have you listened to the radio?	78-	82+	80-	84+	78-	81+	78	79	70-	77+	74	75	82-	86+
Have you used news websites?	59-	64+	55-	61+	62-	66+	56-	62+	57	62	61	63	72	72
Have you watched short videos/shows on YouTube - up to 10-20 minutes?	57-	61+	53-	58+	60	62	55-	60+	63	57	64+	54-	64-	68+
Have you watched longer videos/shows on YouTube - over 20 minutes?	48-	51+	43-	50+	51	52	46	50	56+	48-	51+	43-	55	58
Have you read or looked through the newspaper (daily) in the print edition?	47+	44-	44+	40-	49	47	50+	43-	46	49	43	43	51	51
Have you read or looked through a weekly or a monthly or a quarterly in the print edition?	47+	43-	45+	40-	49+	46-	50+	41-	46	49	42	45	53	50
Have you read a book in the print edition?	42	43	36	37	47	46	46	44	38-	46+	38+	29-	55	54
Have you listened to music on YouTube (without watching the video at the same time)?	39-	41+	36-	40+	40	42	40	39	44	39	45+	36-	38-	48+
Have you watched films/shows on VOD applications and services, e.g. Netflix, Ipla, Player, HBO GO, TVP VOD (excluding YouTube)?	36-	41+	31-	37+	39-	43+	36-	41+	35	39	35	36	46	49
Have you seen a film in the cinema?	16-	21+	12-	16+	19-	24+	17	18	14-	20+	16	14	25-	34+
Have you listened to podcasts?	11-	20+	8-	19+	13-	21+	10-	15+	12-	20+	13-	19+	18-	27+

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; COMPARISON BETWEEN 2021 (JULY-DECEMBER) AND 2022 (JANUARY-MARCH) (IN %)

QUESTION / SIZE OF THE ADMINISTRATIVE AREA	YEAR		RURAL		URBAN		TOWN UP TO 50 000		CITY 50 000-100 000		CITY 100 000-200 000		CITY OVER 200 000	
	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022
Have you listened to music on a streaming platform?	17-	20+	15	17	18-	22+	17	18	17	18	17	17	22-	28+
Have you read or viewed the online version of the newspaper (daily)?	20+	18-	19+	16-	21+	19-	21+	17-	20	20	16	13	25	23
Have you listened to music/a radio play/a fairy-tale on a CD?	16	16	14	15	17	17	17	16	15	17	11+	7-	19	21
Have you read or browsed through the online version of a weekly or a monthly or a quarterly?	20+	16-	19+	15-	20+	16-	19+	13-	19	18	17	13	24	21
Have you played console games?	11-	13+	10-	13+	12-	14+	12	10	8-	19+	9	8	15-	18+
Have you watched films on DVD/BluRay?	10	11	9	9	11	12	11	10	9-	15+	9	7	13	15
Have you watched online TV channels?	14+	11-	14+	12-	14+	10-	13+	9-	19+	13-	10	7	14+	11-
Have you read a book in the electronic version (e-book)?	10	10	8	9	11	11	10+	8-	10	10	9	6	12-	16+
Have you listened to audiobooks?	7	8	5	6	8	8	7	6	9+	5-	5	5	10	13
Have you listened to vinyl records?	3	3	3	2	3	3	4+	2-	5	3	0	1	2-	5+
None of the above	0	0	0+	0-	0	0	0	0	-	-	0	-	-	0
N	8 360	8 783	3 215	3 238	5 145	5 545	1 976	2 052	762	648	781	635	1 626	2 210

N=8 360, July-December 2021; N=8 783, January-March 2022; people aged 4+

Bold values - significantly different (+ higher; - lower) compared year-on-year at 0.95

Source: Establishment Survey of the National Media Institute

FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; DEMOGRAPHIC COMPARISON OF RURAL AREAS;
DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 - 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you watched 'traditional' television on the TV set?	95+	95	86-	97+	94	95	94	94	94	94	92-	96	97+
Have you listened to the radio?	81-	88+	88	80	77-	84	85	83	77-	84	88+	87	82
Have you used news websites?	44-	83+	92+	8-	47-	72+	68+	54-	36-	86+	87+	75+	14-
Have you watched short videos/shows on YouTube - up to 10-20 minutes?	48-	70+	79+	6-	36-	72+	72+	41-	72+	82+	76+	60	9-
Have you watched longer videos/shows on YouTube - over 20 minutes?	42-	59+	70+	4-	34-	65+	63+	35-	65+	75+	66+	44-	7-
Have you read or looked through the newspaper (daily) in the print edition?	38-	41	51+	39	45	43	38-	43+	12-	34	42	50+	54+
Have you read or looked through a weekly or a monthly or a quarterly in the print edition?	38	40	50+	34	47+	44+	39	41	22-	42	39	46+	47+
Have you read a book in the print edition?	37	33-	49+	16-	33	43+	45+	27-	68+	47+	32-	28-	21-
Have you listened to music on YouTube (without watching the video at the same time)?	32-	49+	52+	5-	29-	56+	49+	28-	46+	70+	50+	42	4-

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; DEMOGRAPHIC COMPARISON OF RURAL AREAS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001- 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you watched films/shows on VOD applications and services, e.g. Netflix, Ipla, Player, HBO GO, TVP VOD (excluding YouTube)?	15-	17	23+	1-	14	24+	22+	10-	26+	40+	15	14	3-
Have you seen a film in the cinema?	14-	25+	31+	2-	16	28+	25+	13-	15-	46+	26+	15-	3-
Have you listened to podcasts?	13-	23+	23+	-	20	26+	21+	13-	19	41+	21+	14	2-
Have you listened to music on a streaming platform?	11-	21+	28+	2-	20	26+	17	15	6-	28+	21+	19	4-
Have you read or viewed the online version of the newspaper (daily)?	16	13-	19	4-	17	28+	21+	8-	26+	20	14	14	7-
Have you listened to music/a radio play/a fairy-tale on a CD?													

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS; DEMOGRAPHIC COMPARISON OF RURAL AREAS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)		CHILDREN IN THE HOUSEHOLD		AGE (YEARS)					
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001- 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you read or browsed through the online version of a weekly or a monthly or a quarterly?	12-	17	25+	3-	22+	24+	16	14	7-	26+	19+	17	6-
Have you watched films on DVD/ BluRay?	9	8	12	1-	10	17+	10	8	10	16+	9	11	4-
Have you watched online TV channels?	9-	14+	21+	0-	16+	18+	14+	10-	8-	27+	14	12	2-
Have you read a book in the electronic version (e-book)?	7-	9	15+	0-	13+	14+	10+	7-	8	21+	9	7	3-
Have you listened to audiobooks?	6	6	10	-	9	11+	8+	5-	8	16+	5	5	2-
Have you listened to vinyl records?	2	2	2	0-	5+	4+	3	2	1	7+	2	3	1-
None of the above	0	-	-	1	0	0	0	0	0	-	-	-	0
N	1 979	950	309	122	482	986	1 671	1 567	629	202	855	408	685

N=3 238, January-March 2022; people aged 4+; residents of rural areas

Bold values - significantly different (+ higher; - lower) compared to the entire sample of rural residents at 0.95

Source: Establishment Survey of the National Media Institute

FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS – DEMOGRAPHIC COMPARISON OF URBAN AREAS;
DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 - 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you watched 'traditional' television on the TV set?	95+	92	82-	94	91	92+	91	91	91	85-	86-	94+	96+
Have you listened to the radio?	76-	83+	87+	69-	76-	82	82	80	72-	77	85+	86+	77-
Have you used news websites?	43-	78+	90+	25-	56-	74+	68+	64-	33-	89+	90+	84+	25-
Have you watched short videos/shows on YouTube - up to 10-20 minutes?	51-	67+	76+	23-	48-	72+	75+	52-	71+	87+	80+	69+	18-
Have you watched longer videos/shows on YouTube - over 20 minutes?	43-	55+	65+	17-	41-	62+	63+	44-	62+	79+	68+	57+	13-
Have you read or looked through the newspaper (daily) in the print edition?	39-	49+	57+	45	56+	49+	38-	53+	14-	40-	46	56+	61+
Have you read or looked through a weekly or a monthly or a quarterly in the print edition?	36-	50+	56+	45	51+	48+	40-	50+	19-	40-	47	55+	52+
Have you read a book in the print edition?	42-	43-	61+	33-	44	48	55+	40-	70+	67+	45	40-	33-

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS – DEMOGRAPHIC COMPARISON OF URBAN AREAS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001- 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you listened to music on YouTube (without watching the video at the same time)?	33-	46+	53+	16-	34-	50+	49+	37-	43	72+	57+	44	10-
Have you watched films/shows on VOD applications and services, e.g. Netflix, Ipla, Player, HBO GO, TVP VOD (excluding YouTube)?	32-	47+	58+	9-	28-	53+	56+	34-	47	73+	60+	52+	8-
Have you seen a film in the cinema?	18-	23	36+	7-	13-	30+	29+	20-	31+	51+	31+	25	3-
Have you listened to podcasts?	13-	21	37+	9-	15-	25+	24+	18-	14-	43+	32+	19	5-
Have you listened to music on a streaming platform?	13-	23	36+	8-	15-	26+	24+	20-	17-	49+	33+	22	3-
Have you read or viewed the online version of the newspaper (daily)?	9-	20	37+	10-	16-	24+	18	20	6-	29+	28+	20	7-
Have you listened to music/a radio play/a fairy-tale on a CD?	18	13-	22+	6-	12-	23+	26+	11-	31+	20	20+	13-	8-
Have you read or browsed through the online version of a weekly or a monthly or a quarterly?	9-	17	31+	9-	15	21+	16	16	6-	22+	26+	18	5-

(CONT.) FORMS OF MEDIA CONTENT CONSUMPTION IN THE LAST THREE MONTHS – DEMOGRAPHIC COMPARISON OF URBAN AREAS; DATA FROM 2022 (JANUARY–MARCH) (IN %)

QUESTION / DEMOGRAPHIC VARIABLE	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)				
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001- 4 000	OVER 4 000	YES	NO	UP TO 15	16- 24	25- 45	46- 55	OVER 66
Have you watched films on DVD/ BluRay?	12	11	15+	4-	8-	15+	17+	9-	16+	19+	13	14	5-
Have you watched online TV channels?	6-	11+	15+	5-	8-	12+	11	9	9	16+	14+	12	2-
Have you read a book in the electronic version (e-book)?	7-	11	19+	7-	8-	14+	12	10	7-	28+	15+	9	4-
Have you listened to audiobooks?	6-	8	13+	3-	5-	11+	10+	7-	10	22+	10+	7	2-
Have you listened to vinyl records?	2-	3	6+	4	2	3	2	3	1-	5	4	3	2
None of the above	0	-	-	0	-	0	0	0	1	-	-	-	0
N	2 452	1 970	1 123	214	767	2 459	2 557	2 988	966	385	1 701	643	1 180

N=3 238, January–March 2022; people aged 4+; residents of urban areas

Bold values – significantly different (+ higher; – lower) compared to the total sample of urban residents at 0.95

Source: Establishment Survey of the National Media Institute

PARTICIPATION IN CULTURAL EVENTS AND VENUES

Residents of rural areas are less likely to participate in cultural events and visit cultural sites than residents of urban areas. An aspect that has a particular impact on the consumption of culture is socio-professional status, with income and distance from places enabling contact with culture emerging as the crucial factors that limit participation in cultural events.

Restrictions related to COVID-19 severely limited the possibility of physical participation in cultural events in 2020 and 2021. People who thus far had actively taken part in public events of this type shifted towards the individual consumption of cultural content. Upon the reopening of public places, the pre-pandemic habits have returned. In both rural and urban areas, participation levels in cultural events are increasing (detailed data is presented in the table on p. 100). In view of the last year, the most significant change has been observed in cinemas (rural areas – an increase in the percentage of viewers from 19% in 2021 to 23% in 2022, urban areas – an increase from 30% in 2021 to 34% in 2022). A comparison of participation in cultural events and visits to cultural sites between the urban and rural populations reveals that distance to places offering contact with culture is of utmost importance. Given that more cultural institutions are available in cities, residents of rural areas must travel those extra kilometres to be able to access the forms culture that are unavailable in their place of residence. Therefore, it is not surprising that residents of urban areas appear to be more frequent visitors of places organising cultural events. This observation is confirmed by data from the National Media Institute. In the case of local events such as fairs, festivals and folklore events, the results of the Establishment Survey show that nearly a third of rural residents (30%) had the opportunity to participate in such an event (more than one third in cities – 36%). A similar relationship emerges in the case of other events such as visiting the cinema (23% in rural areas, 34% in urban areas) or a historical site (respectively, 12% and 17%).

Participation in cultural events and visits to cultural sites, regardless of the place of residence (rural or urban), are related to education, income, the presence of children in the household and age. In urban areas, people with an education below the secondary level, with low income, and aged over 66 are the least likely to use the cultural offer. The situation is similar in rural areas, where places providing access to culture are also less frequented by people with below secondary education, the lowest income and the elderly. If people with low income, in both rural and urban areas, decide to participate in an event, they tend to choose local attractions available free of charge such as festivals, fairs and folklore events (23% in rural areas and the same number in urban areas). Paid forms of contact with culture or those that require further travel are sporadic and are most likely recognised as attractions for special occasions.

Importantly, older people (over 66 years of age) living in the countryside very rarely use the cultural offer that requires leaving home. Their contact with cultural content consists mainly of watching traditional television (linear television/TV programming). Both in rural and urban areas, people with low education and those whose income does not exceed PLN 2 000 are the least likely to participate in cultural events.

These results of the Establishment Survey illustrate the difference of perspective regarding the consumption of cultural content via a variety of mass media. Mass consumption forms allow for an easy and far-reaching contact with cultural events. Given the widespread use of various media channels, cultural content is accessible to wide audiences, regardless of territorial conditions. Access to radio, television and the internet provides a chance for the cultural message to get through even to groups for whom physical contact with culture is otherwise impossible or limited to special occasions only. The effectiveness of actions intended to stimulate content consumption depends on the comprehension of consequences dictated by multiple conditions.

PARTICIPATION IN CULTURAL EVENTS AND SITES (VENUES) IN THE LAST 12 MONTHS; DATA FROM 2022 (JANUARY-MARCH) (IN %)

TYPE OF CULTURAL ACTIVITY / SIZE OF THE ADMINISTRATIVE AREA	2022 (JANUARY-MARCH)	RURAL	URBAN	TOWN UP TO 50 000	CITY 50 000-100 000	CITY 100 000-200 000	CITY OVER 200 000
Festival, fair, folklore event	34	30-	36+	30-	29-	41+	42+
Cinema	30	23-	34+	28	30	26-	45+
Historical object	15	12-	17+	13-	16	14	23+
Sports event (stadium/hall)	15	13-	16+	11-	15	15	22+
Popular music concert	12	7-	14+	10-	12	16+	19+
Community centres, cultural centres	11	9-	13+	10	12	8-	17+
Library	11	8-	13+	11	13	10	15+
Museum, art gallery	11	6-	13+	8-	15+	8	20+
Theatre	5	2-	7+	4-	5	5	12+
Philharmonic, opera	2	1-	2+	1-	3	2	4+
N	7 188	2 609	4 579	1 660	521	532	1 866

N=7 188, January-March 2022; people aged 16+

Bold values - significantly different (+ higher; - lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

PARTICIPATION IN CULTURAL EVENTS AND SITES (VENUES) IN THE LAST 12 MONTHS; COMPARISON BETWEEN 2021 (JULY-DECEMBER) AND 2022 (JANUARY-MARCH) (IN %)

TYPE OF CULTURAL ACTIVITY / SIZE OF THE ADMINISTRATIVE AREA	TOTAL		RURAL		URBAN		TOWN UP TO 50 000		CITY 50 000- 100 000		CITY 100 000- 200 000		CITY OVER 200 000	
	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021	2022
	Festival, fair, folklore event	34	34	32	30	35	36	33	30	30	29	40	41	36-
Cinema	26-	30+	19-	23+	30-	34+	26	28	28	30	33+	26-	36-	45+
Historical object	15	15	12	12	17	17	17+	13-	13	16	11	14	20	23
Sports event (stadium/hall)	12-	15+	10-	13+	14-	16+	13	11	7-	15+	17	15	16-	22+
Popular music concert	11	12	7	7	13	14	11	10	11	12	14	16	17	19
Community centres, cultural centres	8-	11+	7-	9+	81-	13+	8	10	7-	12+	9	8	9-	17+
Library	11	11	8	8	13	13	12	11	10	13	15+	10-	15	15
Museum, art gallery	10	11	6	6	12	13	11+	8-	9-	15+	9	8	16-	20+
Theatre	4-	5+	2	2	5-	7+	3-	4+	5	5	6	5	8-	12+
Philharmonic, opera	2	2	1	1	2	2	1	1	2	3	3	2	3	4
N	7 136	7 188	2 712	2 609	4 424	4 579	1 704	1 660	657	521	683	532	1 380	1 866

N=7 136, July-December 2021; N=7 188, January-March 2022; people aged 16+

Values in bold – significantly different (+ higher; – lower) compared year-on-year at 0.95

Source: Establishment Survey of the National Media Institute

PARTICIPATION IN CULTURAL EVENTS AND SITES (VENUES) IN THE LAST 12 MONTHS – DEMOGRAPHIC COMPARISON OF RURAL AREAS; DATA FROM 2022 (JANUARY–MARCH) (IN %)

TYPE OF CULTURAL ACTIVITY / SIZE OF THE ADMINISTRATIVE AREA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)			
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001- 4 000	OVER 4 000	YES	NO	16- 24	25- 45	46- 55	OVER 66
Festival, fair, folklore event	24-	37+	34	23	20-	38+	38+	24-	38+	33	36+	19-
Cinema	14-	31+	35+	5-	11-	29+	30+	18-	58+	29+	18-	2-
Historical object	8-	14	26+	3-	8-	16+	15+	9-	17	15+	10	5-
Sports event (stadium/hall)	11-	14	17	3-	7-	18+	18+	9-	27+	15	14	4-
Popular music concert	3-	10+	17+	4-	2-	11+	8	7	15+	10+	6	2-
Community centres, cultural centres	7-	10	17+	10	7	12+	12+	7-	13	9	9	6-
Library	6-	9	12+	5	8	10+	9	7	25+	6-	4-	4-
Museum, art gallery	3-	6	20+	1-	5	9+	7	5	8	7	6	3-
Theatre	1-	2	10+	3	1	3	2	2	4	2	3	1-
Philharmonic, opera	1-	1	5+	3	2	1	1	2	1	1	2	1
N	1 350	950	309	122	436	789	1 042	1 567	202	855	408	685

N=2 609, January–March 2022; people aged 16+; residents of rural areas

Bold values – significantly different (+ higher; – lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

PARTICIPATION IN CULTURAL EVENTS AND SITES (VENUES) IN THE LAST 12 MONTHS – DEMOGRAPHIC COMPARISON OF URBAN AREAS; DATA FROM 2022 (JANUARY–MARCH) (IN %)

TYPE OF CULTURAL ACTIVITY / SIZE OF THE ADMINISTRATIVE AREA	EDUCATION			REMUNERATION (PLN)			CHILDREN IN THE HOUSEHOLD		AGE (YEARS)			
	VOCATIONAL/ PRIMARY/ NONE	SEC- ONDARY	HIGHER	UP TO 2 000	2 001 – 4 000	OVER 4 000	YES	NO	16– 24	25– 45	46– 55	OVER 66
Festival, fair, folklore event	32–	37	39	23–	34	42+	44+	32–	50+	39+	40+	24–
Cinema	20–	36	52+	9–	23–	42+	44+	29–	69+	46+	39+	7–
Historical object	11–	17	27+	11–	15	22+	19	16	21	22+	20	10–
Sports event (stadium/hall)	13–	16	21+	7–	11–	21+	23+	12–	34+	21+	16	6–
Popular music concert	7–	15	23+	5–	10–	16+	17+	13–	37+	19+	13	3–
Community centres, cultural centres	10–	13	17+	13	14	14	15+	11–	29+	11	13	10–
Library	8–	14	16+	12	14	12	13	13	39+	10–	11	10–
Museum, art gallery	6–	13	24+	5–	11–	17+	15+	12–	21+	17+	16	6–
Theatre	2–	5–	18+	4–	6	8	7	7	16+	8	6	4–
Philharmonic, opera	0–	2–	7+	2	2	3	2	2	3	2	3	1–
N	1 486	1 970	1 123	208	712	2 002	1 591	2 988	385	1 701	643	1 180

N=4 579, January–March 2022; people aged 16+; residents of urban areas

Bold values – significantly different (+ higher; – lower) compared to the entire sample at 0.95

Source: Establishment Survey of the National Media Institute

In addition to territorial aspects, it is necessary to consider factors such as the education, income and age of potential users. The diversity of socio-occupational characteristics implies the need for a variety of activities targeted at specific groups.

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ACCESS TO CULTURAL OBJECTS IN NON-METROPOLITAN AREAS IN THE ACTIVITIES OF THE STATE ARCHIVES

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The network of State Archives operating in Poland consists of three central archives (the Central Archives of Historical Records, the Central Archives of Modern Records and the National Digital Archives) together with 30 regional archives, 39 branches and three divisions. The regional archives and branches operate both in metropolitan (or the hinterland of the metropolis) and non-metropolitan areas. The distribution of archives throughout the country is to ensure a balanced access to the documentary heritage across Poland's regions. Individual archives and their branches supervise the archival activities in designated areas at the level of gminas and poviats, whereby one archive or branch may cover the territory of more than one voivodeship. The territorial jurisdiction is specified in Appendix No. 5 to the Regulation of the Minister of Culture and National Heritage of 20 October 2015 on the classification and qualification of documentation, the transfer of archival materials to the State Archives and the weeding of non-archival documentation.¹

- 1 Weeding of non-archival documentation is a process where documentation without historical or evidentiary value is separated and prepared for destruction (Regulation No. 3 of the General Director of Polish State Archives of 31 January 2017 on the discarding of non-archival documentation from the State Archives' own records, Bulletin of Public Information,

In the State Archives Development Strategy for 2021–2030, the network of State Archives identifies the promotion of national archival resources, constituting a widely recognisable, generally accessible and important part of national heritage and cultural objects, as one of the strategic objectives referred to as ‘archival heritage’.² Pursuant to the Act of 14 July 1983 on the national archival records and archives, ‘[e]veryone has the right to access archival material’.³ The network of State Archives implements solutions enabling the most efficient compliance with this statutory obligation to respond to users’ needs. General issues regarding the access to archival resources are discussed in the ‘Polish Culture Yearbook’ 2021, which among the forms of users’ interaction with archival materials lists the following: direct contact with documents, orders placed with the archive to search for specific information (queries), official confirmations of records of knowledge and acts of will (copies, certificates, certified copies) issued for citizens, the publication of selected historical sources, and the organisation of exhibitions and document presentations.⁴ This article focuses on direct (in reading rooms) and indirect (queries processed by institutions) access to records

State Archives Head Office, <https://www.gov.pl/web/archiwa/rok-20135> [accessed: 12 August 2022]). Regulation of the Minister of Culture and National Heritage of 20 October 2015 on the classification and qualification of documentation, the transfer of archival materials to the State Archives and the discarding of non-archival documentation (Journal of Laws of 2015, item 1743), Online Database of Polish Legislation, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20150001743> [accessed: 27 July 2022].

- 2 *Strategia rozwoju Archiwów Państwowych na lata 2021–2030* [State Archives Development Strategy for 2021–2030], J. Chojecka et al. (Eds), Warsaw 2021, p. 68.
- 3 Act of 14 July 1983 on the national archival records and archives (Journal of Laws of 2019, item 553), Article 16a, Section 1, Online Database of Polish Legislation, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20190000553> [accessed: 29 July 2021].
- 4 *The State Archives in Poland and the promotion of access to archival sources*, K. Szuba (Ed.), ‘Polish Culture Yearbook’ 2021, pp. 83–84. For more information on accessibility in the State Archives see: D. Grot, *Ku przeszłości otwartej. Dostępność archiwów państwowych w Polsce w latach 1918–2014* [Towards an open past. Accessibility of the State Archives in Poland in 1918–2014], Warsaw 2015.

in the archives and branches, reflecting users' interest in the State Archives units located in non-metropolitan areas.

Determining which of the State Archives belong within non-metropolitan areas is a challenging task because, as already mentioned, the individual institutions – when put altogether – cover the entire country. For example, a unit based in a metropolitan centre (or its hinterland) may also serve non-metropolitan areas and, *vice versa*, a unit at a non-metropolitan location may cover the hinterland of a metropolis. When selecting the State Archives in non-metropolitan areas for the purposes of this study, the location of the headquarters of a given unit was considered. To this end, three exclusion criteria were applied. First, archives based in cities associated in the Paweł Adamowicz Union of Polish Metropolises, i.e. Białystok, Bydgoszcz, Gdańsk (and the entire Tri-City), Katowice (and the entire Upper Silesian conurbation), Kraków, Lublin, Łódź, Poznań, Rzeszów, Szczecin, Warsaw and Wrocław were not included in the analysis.⁵ Second, archives and branches in cities located within the sphere of influence of the said metropolises – defined in this article as a road distance of up to 60 km (100 km for Warsaw) between the both city centres – were also excluded.⁶ Third, archives and branches located in other cities serving as the seat of the voivode and the voivodeship assembly (in Polish: *sejmik*) were not considered.

Based on these criteria, a group of 32 units was established. It included nine State Archives (in Kalisz, Koszalin, Leszno, Malbork, Płock, Przemyśl, Radom, Suwałki and Zamość) and 23 branches of the individual archives, which – although institutionally connected to their headquarters – served the local communities in non-metropolitan areas.⁷ Our study sample comprised 30% of all regional archives and

- 5 This criterion was used in the article: D. Rokita-Poskart, *Miejsce funkcji akademickiej w strategiach rozwoju lokalnego wybranych miast pozametropolitalnych w Polsce* [The place of the academic function in the local development strategies of selected non-metropolitan cities in Poland], 'Studia Miejskie' 2015, vol. 19, p. 160. For more information on the Paweł Adamowicz Union of Polish Metropolises see: <https://metropolie.pl/> [accessed: 27 July 2022].
- 6 A similar criterion was used in the article: B. Domański, *Zagraniczne inwestycje przemysłowe a obszary metropolitalne w Polsce* [Foreign industrial investments and metropolitan areas in Poland], 'Prace Komisji Geografii Przemysłu Polskiego Towarzystwa Geograficznego' 2002, vol. 4, p. 9.
- 7 The group of field offices includes: State Archives in Białystok, Łomża Branch; State Archives in Katowice, Cieszyn Branch; State Archives in

59% of all branches. The units included in the study were located in the Dolnośląskie (4), Kujawsko-Pomorskie (1), Lubelskie (3), Łódzkie (2), Małopolskie (2), Mazowieckie (3), Podkarpackie (2), Podlaskie (2), Pomorskie (2), Śląskie (2), Świętokrzyskie (1), Warmińsko-Mazurskie (1), Wielkopolskie (4) and Zachodniopomorskie (3) voivodeships. At the end of 2021, all archival holdings were estimated at more than 43 million archival units (folders, books and volumes). They also included electronic documents – over 409 000 files of a total size of 42 643.67 GB. At the end of 2021, the holdings of the listed archives in non-metropolitan areas neared 7.5 million archival units (17% of total holdings) and over 93 000 files (23% of all files) of a total size of 16 577.33 GB (39% of the entire electronic documentation). The documentary heritage stored in the State Archives is not only about large numbers but also unique materials with invaluable information about the history and identity of individual regions and companies either located there or maintaining close relations with a given region. They include groups of documents such as the Archive of the Greek-Catholic Bishopric in Przemyśl from 1291–1946 (State Archives in Przemyśl), documents of the ‘Ćmielów’ Porcelain Manufactory in Ćmielów from 1852–1980 (State Archives in Kielce, Sandomierz Branch) and the Archive of the Reuss Princes in Staniszków from 1650–1945 (State Archives in Wrocław, Jelenia Góra Branch). An important and frequently accessed group of documents are registry books constituting the basic source in genealogical research.

The State Archives and their branches take action to ensure the most effective service of users in reading rooms, where they can have direct

Katowice, Racibórz Branch; State Archives in Kielce, Sandomierz Branch; State Archives in Koszalin, Słupsk Branch; State Archives in Koszalin, Szczecinek Branch; National Archives in Kraków, Nowy Sącz Branch; National Archives in Kraków, Tarnów Branch; State Archives in Lublin, Chełm Branch; State Archives in Lublin, Radzyń Podlaski Branch; State Archives in Łódź, Sieradz Branch; State Archives in Płock, Kutno Branch; State Archives in Poznań, Konin Branch; State Archives in Poznań, Piła Branch; State Archives in Rzeszów, Sanok Branch; State Archives in Suwałki, Elk Branch; State Archives in Szczecin, Międzyzdroje Branch; State Archives in Toruń, Włocławek Branch; State Archives in Warsaw, Mława Branch; State Archives in Wrocław, Bolesławiec Branch; State Archives in Wrocław, Jelenia Góra Branch; State Archives in Wrocław, Kamieniec Żąbkowicki Branch and State Archives in Wrocław, Legnica Branch.

access to archival materials. The table on p. 109 presents data on this type of direct contact with archival records for the years 2019–2021 and the first half of 2022.

Reading room attendance decreased in 2020–2021 due to the pandemic restrictions, as discussed in greater detail in the previous years.⁸ However, based on the data from the first half of 2022, one can cautiously conclude that this trend is changing. Detailed information on this subject will be available after the end of this year.

The percentage share of the studied archives in the number of those ensuring direct access to archival records remains quite stable. They serve approximately a quarter of all users of the reading rooms and approximately one-fifth of the visits every year. A downward trend has been observed year by year only in the number of archival units requested for direct access.

In indirect access, i.e. the processing of queries submitted by users, an upward trend has been observed for years – both across the entire network of the State Archives and in the units in non-metropolitan areas. The percentage share of queries processed by the latter has remained stable for years, amounting to between a quarter and one fifth of all queries processed within the network of the State Archives.

8 Mędykowski G., *The State Archives during the pandemic*, 'Polish Culture Yearbook' 2020, pp. 44–49.

ACCESSIBILITY OF ARCHIVAL HOLDINGS IN READING ROOMS

TYPE OF ARCHIVES / VARIABLES STUDIED OVER THE YEARS	2019			2020			2021			I-VI 2022		
	PEOPLE	VISITS	ARCHIVAL UNITS	PEOPLE	VISITS	ARCHIVAL UNITS	PEOPLE	VISITS	ARCHIVAL UNITS	PEOPLE	VISITS	
State Archives (in total)	26 292	71 599	728 486	11 618	27 481	288 873	12 082	29 763	466 100	ND	20 764	289 510
State Archives in non-metropolitan areas	6 234	13 667	128 311	2 682	5 857	47 571	3 030	6 525	59 913	ND	4 241	41 033
Non-metropolitan areas in total numbers	24%	19%	18%	23%	21%	16%	25%	22%	13%	ND	20%	14%

Sources: Report on the activity of the General Director of the State Archives and on the State Archives in 2019, The State Archives Head Office, Warsaw 2020; Report on the activity of the State Archives in 2020, The State Archives Head Office, Warsaw 2021; Report on the activity of the State Archives in 2021, The State Archives Head Office, Warsaw 2022; own data

NUMBER OF QUERIES PROCESSED IN THE STATE ARCHIVES

TYPE OF ARCHIVES / YEAR	2019		2020		2021		I-VI 2022	
	PEOPLE	VISITS	PEOPLE	VISITS	PEOPLE	VISITS	PEOPLE	VISITS
State Archives (in total)	69 798	69 798	70 538	70 538	80 277	80 277	39 586	39 586
State Archives in non-metropolitan areas	16 607	16 607	17 222	17 222	18 492	18 492	8 447	8 447
Non-metropolitan areas in total numbers	24%	24%	24%	24%	23%	23%	21%	21%

Sources: Report on the activity of the General Director of the State Archives and on the State Archives in 2019, op. cit.; Report on the activity of the State Archives in 2020, op. cit.; Report on the activity of the State Archives in 2021, op. cit.; own data

The themes of queries processed in the units located in non-metropolitan areas in 2019–2021 can be compared with the data for the entire country. This allows us to study the reasons why users looked for access to archival materials.

THEMES OF QUERIES (IN %)

THEME / YEAR	2019		2020		2021	
	NON-METROPOLITAN ARCHIVES	TOTAL	NON-METROPOLITAN ARCHIVES	TOTAL	NON-METROPOLITAN ARCHIVES	TOTAL
Scientific	2	3	3	4	4	4
Genealogical	44	38	48	43	49	44
Ownership	21	24	21	21	20	19
Social	12	17	9	14	9	15
Journalistic*	NA	NA	0	0	1	1
Other	21	19	19	18	17	17

* The ‘journalistic’ category was introduced in 2020. In the previous years it was part of the ‘other’ category.

Sources: *Report on the activity of the General Director of the State Archives and on the State Archives in 2019*, op. cit.; *Report on the activity of the State Archives in 2020*, op. cit.; *Report on the activity of the State Archives in 2021*, op. cit.; own data

These figures reflect trends observed across the entire network, with the prevalence of genealogical queries and a low interest in scientific and journalistic queries. It is worth noting that the percentage of genealogical queries in non-metropolitan areas has been higher since 2019 compared to the nationwide figure. In 2021, genealogical queries in these archives accounted for nearly half of all queries processed (compared to 44% for the entire network). Their popularity can be explained not only by genealogical research conducted by people interested in learning the history of their own family but also by inquiries from foreigners looking for confirmation of the Polish origins of their ancestors.

The network of the State Archives publishes descriptions of archival materials and their digital copies on the Search the Archives website (szukajwarchiwach.gov.pl). This approach enables the publication and promotion of archival holdings by archives located in non-metropolitan areas and allows users from such areas to have online access to archival materials

from all institutions publishing on the website. This form of access has been increasingly popular. In 2020, the website had 786 756 users and 16 495 090 views. In 2021, there were already as many as 1 162 931 users and 37 490 077 views, and in the first half of 2022 – 88 080 300 users and 53 627 657 views. At the end of 2021, a total of 48 216 069 scans and digital photographs were published on the website (over 3.6 million more than in 2020), where they can be viewed and downloaded by users without registering.

Direct access in reading rooms and the processing of queries do not exhaust all the forms in which the State Archives popularise the archival holdings and knowledge about them. Other activities include the organisation of exhibitions (both traditional and online), tours and archival lessons for various groups of users. The State Archives also establish relations with other entities such as museums and associations to jointly promote the heritage of the relevant regions.

Operating in non-metropolitan areas is an important part of the activities of the State Archives. Our mission, specified in both the 2010–2020 and 2021–2030 strategies, is to preserve and provide universal access to evidence of the past in order to support the development of the state and society⁹. Ensuring sustainable access to archival holdings, regardless of the user's place of residence, invariably remains one of our priorities.

SELECTED PUBLICATIONS:

- Act of 14 July 1983 on the national archival records and archives (Journal of Laws of 2019, item 553), Online Database of Polish Legislation, <http://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20190000553> [accessed: 29 July 2021].
- Domański B., *Zagraniczne inwestycje przemysłowe a obszary metropolitalne w Polsce* [Foreign industrial investments and metropolitan areas in Poland], 'Prace Komisji Geografii Przemysłu Polskiego Towarzystwa Geograficznego' 2002, vol. 4, pp. 9–17.
- Grot D., *Ku przeszłości otwartej. Dostępność archiwów państwowych w Polsce w latach 1918–2014* [Towards an open past. Accessibility of the State Archives in Poland in 1918–2014], Warsaw 2015.

9 *Strategia rozwoju Archiwów Państwowych...*, op. cit., pp. 56–57.

- Mędykowski G., *The State Archives during the pandemic*, 'Polish Culture Yearbook' 2020, pp. 44–49.
- Regulation No. 3 of the General Director of Polish State Archives of 31 January 2017 on the discarding of non-archival documentation from the State Archives' own records, Bulletin of Public Information, The State Archives Head Office, <https://www.gov.pl/web/archiwa/rok-20135> [accessed: 12 August 2022].
- Regulation of the Minister of Culture and National Heritage of 20 October 2015 on the classification and qualification of documentation, the transfer of archival materials to the State Archives and the discarding of non-archival documentation (Journal of Laws of 2015, item 1743), Online Database of Polish Legislation, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20150001743> [accessed: 27 July 2022].
- *Report on the activity of the General Director of the State Archives and on the State Archives in 2019*, The State Archives Head Office, Warsaw 2020, <https://www.gov.pl/web/archiwa/rok-20133> [accessed on: 27 July 2022].
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- *Report on the activity of the State Archives in 2021*, The State Archives Head Office, Warsaw 2022, <https://www.gov.pl/web/archiwa/rok-20223> [accessed on: 27 July 2022].
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READING BOOKS – CORRELATES OF EXCLUSION

National Library of Poland

Exclusion from cultural participation is a phenomenon observed when a social group or an individual cannot avail themselves of this opportunity.¹ Our analyses focus on cultural participation in the form of book reading.² When considering the sources, three dimensions of cultural accessibility can be considered: geographical, social and individual.³ The first is related to the local cultural offer, the second describes the social status (education, financial situation, etc.), while the third pertains to the demographic characteristics of the individual: age, gender, personal preferences, health status, etc. Readership studies suggest that a fourth cultural dimension should be added – the presence of the reading role models in the individual's social environment.

- 1 See K.W. Friske, *Marginalność społeczna* [Social marginality], [in:] *Encyklopedia socjologii*, vol. 2, Warsaw 1999, p. 168.
- 2 See E. Tarkowska, *Kultura jako instrument inkluzji społecznej* [Culture as an instrument of social inclusion], [in:] *Oblicza ekskluzji. Praktyka działania instytucji kultury a przełamywanie barier* [Faces of exclusion. The operation practice of cultural institutions and the overcoming of barriers], E. Rokicka, P. Kruczkowska (Eds), Łódź 2013, pp. 28–38.
- 3 T. Kukołowicz, T. Żółtak, *Geograficzna dostępność kultury a wykluczenie z uczestnictwa w kulturze instytucjonalnej* [Geographical accessibility of culture and exclusion from participation in institutional culture], 'Kultura Współczesna' 2016, No. 1(89).

The nationwide readership studies⁴ conducted by the National Library of Poland allow us to systematically monitor the reading practices and preferences in Polish society, recognise social trends in reading and identify the conditions for not reading books. In this article, book readers are defined as people who declare that they have read, also in fragments, at least one book in the past 12 months preceding the survey. Respondents most frequently list books not related to their educational or professional obligations, with fiction, non-fiction, popular science and self-help publications predominating among the declared choices. Consequently, this study explores the reading of longer and complex texts recognised by the respondents as books.

An analysis of the subsequent editions of readership studies reveals the social correlates of book reading, i.e. social determinants or social status characteristics that can contribute to reading books. They are hardly ever isolated occurrences and are typically related to other factors which should also be considered in the analysis.

In all readership studies, women and people with higher education emerge as the primary readers,⁵ with women spending, on average, more years in education (particularly in the humanities). This fact implies that different educational trajectories can have an impact on the reading attitude differences. Another factor is the different approach to the literary socialisation of girls and boys,⁶ whose aim is to disseminate the

- 4 See I. Koryś et al., *Stan czytelnictwa w Polsce w 2017 roku* [Readership in Poland in 2017], Warsaw 2018, <https://www.bn.org.pl/download/document/1535441771.pdf> [accessed: 24 October 2022]; R. Chymkowski, Z. Zasacka, *Stan czytelnictwa w Polsce w 2020 roku* [Readership in Poland in 2020], Warsaw 2021, <https://www.bn.org.pl/download/document/1621420376.pdf> [accessed: 24 October 2022]; Z. Zasacka, R. Chymkowski, *Stan czytelnictwa książek w Polsce w drugim roku pandemii (2021–2022)* [Book readership in Poland in the second year of the pandemic (2021–2022)], Warsaw 2022, <https://www.bn.org.pl/download/document/1656416398.pdf> [accessed: 24 October 2022].
- 5 See *Stan czytelnictwa w Polsce* [Readership in Poland], National Library, <https://www.bn.org.pl/raporty-bn/stan-czytelnictwa-w-polsce> [accessed: 24 October 2022].
- 6 See Z. Zasacka, *Czytelnictwo młodzieży szkolnej 2017* [Readership among the school youth 2017], 'National Library Yearbook' 2020, No. 51, pp. 55–58;

patterns of participation in the reading culture. The likelihood of being a reader is higher in people of young age associated with school and academic education. It also decreases with age, particularly after the age of 70 years.⁷

The next crucial factor that increases the chance of reaching for a book is not a demographic variable but the reading practices present in the individual's social environment – in their family or among friends and other people important to the person. While reading is typically a solitary activity (unless we read aloud, e.g. to children), it is influenced by the social reading patterns experienced by a person. The fact that we see people important to us reading and can talk to them about books, borrow a book, learn that something is worth reading, exchange opinions about reading or receive a book as a gift has an effect on us.⁸ It is worth noting that among people who declare that they have read at least one book there is a relatively large percentage of those who do not like to read on a daily basis⁹ but have received a book from someone as a present. Therefore, it appears that one of the methods to encourage reading is through the gift of the right book. However, the latter is determined by the presence of people interested in books in the social life of the individual. Other persons – family or friends – sharing information about a book emerges as the most important trigger for its social circulation.¹⁰

Z. Zasacka, *Socjalizacja do czytania – edukacja szkolna i kręgi rówieśnicze* [Reading socialisation: School education and peer groups], 'National Library Yearbook' 2018, No. 49, pp. 187–217.

7 See Z. Zasacka, R. Chymkowski, *Stan czytelnictwa książek...*, op. cit., p. 13.

8 Ibid., pp. 16–18.

9 Ibid., pp. 16–17.

10 Ibid., pp. 20–21. Following Stefan Żółkiewski, the social circulation of a book is defined as the presence of a book in the communication and social relations enabling the dissemination of the information, opinions and recommendations about the book, as well as ways of acquiring books by readers. Cf. S. Żółkiewski, *Kultura literacka 1918–1932* [Literary culture 1918–1932], Wrocław 1973; J. Lalewicz, *Socjologia komunikacji literackiej. Problemy rozpowszechniania i odbioru literatury* [Sociology of literary communication. Problems with the dissemination and reception of literature], Wrocław 1985.

As an activity that requires time, focus, attention¹¹ and 'a free mind',¹² book reading needs additional support, e.g. intrinsic motivation, as evidenced, for example, by the National Library's studies. Studies also show that a positive attitude to reading is conducive to this practice.¹³ The vast majority of the reading population are people who like reading or like reading very much. However, to learn to like reading one needs longer training in order to develop a positive reading experience and get used to this activity. The latter is a more common occurrence in people who, on average, have spent more years in education – primarily university diploma holders. Conversely, one in five respondents who have not read a book in the last year and who finished basic vocational school admitted that they had never read books.

From this point of view, place of residence also emerges as one of the factors determining the response to the question about reading at least one book in the last 12 months; however, it should be considered in the context of the other determinants discussed in the text. The table below clearly shows that there are fewer readers and fewer books are read in villages and small towns compared to towns and cities with a population of 20 000 or more. Nevertheless, it must be highlighted that neither the probability nor the intensity of book reading increases directly in relation to the size of the administrative area where one lives. A closer analysis of more detailed categories may even suggest that sometimes there are more readers in small towns than in cities. This is due to high levels of social diversity in urban areas and the resulting multiple demographic profiles of their inhabitants.

- 11 J.T. Guthrie, A. Wigfield, *Engagement and motivation in reading*, [in:] *Handbook of Reading Research*, M.L. Kamil et al. (Eds), vol. 3, New Jersey 2000, pp. 403–422.
- 12 See Z. Zasacka, *Przyjemności z wyboru czytania* [Pleasure from the choice of reading], 'National Library Yearbook' 2018, vol. 49, p. 19, https://rocznik.bn.org.pl/upload/pdf/39876_Rocznik_49_s.%20153%E2%80%93186.pdf [accessed: 24 October 2022].
- 13 See Z. Zasacka, R. Chymkowski, *Stan czytelnictwa książek...*, op. cit., p. 12.

PLACE OF RESIDENCE AND READING AT LEAST ONE BOOK PER YEAR IN %
(SURVEY CONDUCTED IN MARCH 2022)

READING AT LEAST ONE BOOK A YEAR	VILLAGES AND TOWNS BELOW 20 000	TOWNS AND CITIES BETWEEN 20 000 AND 199 999	CITIES ABOVE 200 000
No	65	66	47
Yes, 1–2 books	18	17	21
Yes, 3–6 books	8	9	17
Yes, 7 or more books	8	8	11

Source: *Stan czytelnictwa książek w Polsce* [Book readership in Poland], hereinafter: *Book readership in Poland*, National Library of Poland, <https://www.bn.org.pl/raporty-bn/stan-czytelnictwa-w-polsce> [accessed: 24 October 2022]

These results are hardly surprising given that, as already mentioned, books are read primarily by the most educated people, whose numbers are lower in smaller administrative areas where people with the primary, lower secondary or basic vocational education are more prevalent (see table below).

PLACE OF RESIDENCE AND EDUCATION IN %
(SURVEY CONDUCTED IN MARCH 2022)

EDUCATION	TOTAL	SIZE OF THE ADMINISTRATIVE AREA						
		VILLAGES	TOWNS BELOW 20 000	TOWNS BETWEEN 20 000 AND 49 999	CITIES BETWEEN 50 000 AND 99 999	CITIES BETWEEN 100 000 AND 199 999	CITIES BETWEEN 200 000 AND 499 999	CITIES ABOVE 500 000
Primary or lower secondary	17	18	16	18	28	18	9	5
Basic vocational	24	26	24	25	23	36	16	11
Secondary	31	30	32	33	31	25	30	37
Post-secondary/further education college	3	3	4	4	2	4	4	3
Higher	26	23	24	21	17	17	42	44
Number	2 009	793	304	211	170	172	155	205

Source: *Book readership in Poland*, op. cit.

The population threshold of at least 20 000 differentiates the attitudes of Poles also in other respects – areas with a population below this limit have twice as many people who do not use any device with access to the internet compared to areas with a population above this limit. Clear differences can also be noticed in the percentages of people using selected digital tools such as e-mail, online shopping, e-prescription, online banking and a Trusted Profile (in Polish: *Profil Zaufany*) (see table below, on p. 118). In general, the everyday life of villages and towns with a population of below 20 000 is more analogue, and those who live in these areas and use a computer, on average spend less time at it. The numbers of people using social media, listening to podcasts, watching films and TV series on a laptop, tablet or smartphone are also smaller. However, following the coverage of sports events is a relatively egalitarian pastime.

PLACE OF RESIDENCE AND THE USE OF SELECTED DIGITAL TOOLS IN %
(SURVEY CONDUCTED IN MARCH 2022)

PLEASE INDICATE WHICH OF THE SERVICES LISTED BELOW YOU HAVE USED IN THE LAST 12 MONTHS	TOTAL	VILLAGES AND TOWNS BELOW 20 000	TOWNS AND CITIES BETWEEN 20 000 AND 199 999	CITIES ABOVE 200 000
E-prescription	39	36	37	54
Online shopping	50	46	46	66
Email	66	63	63	81
Digital banking	55	50	52	75
Trusted Profile (in Polish: <i>Profil Zaufany</i>)	35	30	33	50
I haven't used any of the above	24	28	26	13

Source: *Book readership in Poland*, op. cit.

Residents of villages and small towns (with a population of below 20 000) find it most difficult to encounter readers in their immediate environment (tables on p. 119). Given the empirically well-documented fact that reading is a social practice (the reading environment prompts interest in this activity and, *vice versa*, the non-reading environment can prevent it), one can conclude that people in these populations have relatively few role

models and stimuli that would encourage reading, talking about books, sharing books, etc. This observation is important because those who have readers among their household members or loved ones show a more positive emotional attitude towards this practice and are more likely to treat it as an obvious activity.

PLACE OF RESIDENCE AND READERS AMONG FRIENDS AND ACQUAINTANCES IN % (SURVEY CONDUCTED IN MARCH 2022)

HOW MANY OF YOUR FRIENDS AND ACQUAINTANCES READ BOOKS?	SIZE OF THE ADMINISTRATIVE AREA						
	VILLAGES	TOWNS BELOW 20 000	TOWNS BETWEEN 20 000 AND 49 999	CITIES BETWEEN 50 000 AND 99 999	CITIES BETWEEN 100 000 AND 199 999	CITIES BETWEEN 200 000 AND 499 999	CITIES ABOVE 500 000
Everyone	2	0	1	2	2	2	6
Most	13	16	22	21	19	14	37
Some	60	57	59	63	59	65	42
None	25	26	19	15	20	20	16
Number	793	304	211	170	172	155	205

Source: *Book readership in Poland*, op. cit.

PLACE OF RESIDENCE AND READERS IN THE IMMEDIATE FAMILY IN % (SURVEY CONDUCTED IN MARCH 2022)

HOW MANY OF YOUR HOUSEHOLD MEMBERS AND IMMEDIATE FAMILY READ BOOKS?	EDUCATION				
	PRIMARY OR LOWER SECONDARY	BASIC VOCATIONAL	SECONDARY	POST-SECONDARY/FURTHER EDUCATION COLLEGE	HIGHER
Everyone	2	2	6	11	19
Most	7	9	18	20	24
Some	40	44	48	40	39
None	51	45	29	30	18
Number	335	476	622	60	515

Source: *Book readership in Poland*, op. cit.

In villages and towns with a population of below 20 000, friends and acquaintances play a smaller role as sources of books while, interestingly, libraries (including public libraries) play a more important role. This observation testifies to the significance of employees of such cultural institutions in these areas – their impact on inspiring specific reading choices is more evident compared to large cities. For the inhabitants of villages and small towns who visit libraries, they are an important source of books and knowledge about books. Compared to large cities, information found online (reviews, descriptions, publishers’ and authors’ websites) plays here a relatively small role when choosing a book to read. The latter can be related to the less frequent use of digital content.

PLACE OF RESIDENCE AND SOURCES OF BOOKS READ IN %
(SURVEY CONDUCTED IN MARCH 2022)

THE SOURCE OF THE BOOKS READ	TOTAL	SIZE OF THE ADMINISTRATIVE AREA		
		VILLAGES AND TOWNS BELOW 20 000	TOWNS AND CITIES BETWEEN 20 000 AND 199 999	CITIES ABOVE 200 000
I bought it myself to read it	39	40	27	47
I borrowed it from my family/ friends	32	28	38	34
I got it as a gift	31	31	30	34
I had it in my home book collection	20	18	23	20
I borrowed it from the school library	7	11	2	2
I borrowed it from the public library	13	15	16	9
I borrowed it from another library (academic, pedagogical, etc.)	4	5	3	3
Other	0	-	-	0
Difficult to say / I can't remember	1	1	1	0
Number	758	380	188	190

Source: *Book readership in Poland*, op. cit.

PLACE OF RESIDENCE AND THE SOURCE OF INFORMATION ABOUT
THE BOOK IN % (SURVEY CONDUCTED IN MARCH 2022)

THE SOURCE OF INFORMATION ABOUT THE BOOK	SIZE OF THE ADMINISTRATIVE AREA		
	VILLAGES AND TOWNS BELOW 20 000	TOWNS AND CITIES BETWEEN 20 000 AND 199 999	CITIES ABOVE 200 000
Family	30	34	35
Friends	51	48	50
Librarian	11	10	6
Bookseller	8	6	12
Other people (e.g. teacher)	8	3	7
Internet (reviews, information about books, author's website, publishing houses, ads/commercials, etc.)	18	15	21
Other media: television, radio, press (reviews and information about books, ads in newspapers and magazines)	5	5	3
I looked at books in the bookshop, library, at home	23	24	25
I was familiar with the author	16	17	15
Other	2	2	3
Number	380	188	190

Source: *Book readership in Poland*, op. cit.

SUMMARY

Our search for the reasons why people may be excluded from book reading points primarily to socio-demographic factors (education, gender, age) and aspects related to the accessibility of cultural institutions. Negative reading determinants such as education below the tertiary level, male sex, and older age (particularly over 70 years) should be considered in combination. If these populations additionally function in the social environment where reading practices are absent and where, consequently, positive reading attitudes cannot be developed, the chances of reading a book decrease dramatically.

Reading books in areas with a population of below 20 000 is a less frequent and less intensively implemented practice. It is largely determined by the structure of education – the primary factor shaping people’s reading attitudes. In villages and small and medium-sized towns, the density of social reading networks is clearly lower. Therefore, libraries play a greater role in these areas than in large metropolises as a source of books and information about what is worth reading.

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3.



**MEDIATED ACCESS
TO CULTURE**

ACADEMICA: THE NATIONWIDE DIGITAL LOANS NETWORK OF THE NATIONAL LIBRARY

National Library of Poland

One of the statutory tasks of the National Library of Poland is to make its collections available to other libraries and national institutions. For decades, this task has been implemented through traditional interlibrary loans. This system has allowed all readers, particularly those from outside Warsaw, to have access to the collections of Poland's largest library and, consequently, the most recent publishing offer. Traditional interlibrary loans entail nothing more than mailing print copies of publications from the National Library to other libraries. Given the unique nature of the main archive of national literature, the National Library's system of interlibrary loans operates based on many rules and restrictions. For example, this method cannot be used for the sharing of single copies of Polish publications and foreign *Polonica* (Singular *Polonicum*; from Latin: 'that what is Polish', the term applies to documents, cultural objects and historical sites of Polish origin), publications from 1801-1948, newspapers and magazines, most documents of social life and many other unique library materials. Readers may also face significant logistical and organisational difficulties. For example, they have to wait many days for a specific publication and the time for accessing it is limited.

Following the success of the Polona.pl digital library and responding to readers' needs, the National Library decided to revolutionise access to its collections and launched the 'Academica' digital loans platform in 2014.

The platform was developed as part of the 'Academica' Digital Loans System for Research Publications project implemented by the National Library between 2010 and 2014 under the supervision of the Foundation for Polish Science and in cooperation with the Research and Academic Computer Network (NASK) – National Research Institute. The project was intended to reconcile two seemingly contradictory interests: that of the National Library of Poland (as an institution whose primary goal is to protect and preserve the corpus of Polish publications) and that of the reader (as free an access as possible to the entire collection of the largest Polish library). Ever since the National Library developed this e-service, users have been able to access not only the library materials published on Polona.pl but also digital copies of copyrighted publications. Upon the inauguration of Academica, the Minister of Culture and National Heritage Małgorzata Omilanowska said that this was the first project of this type in the world.¹

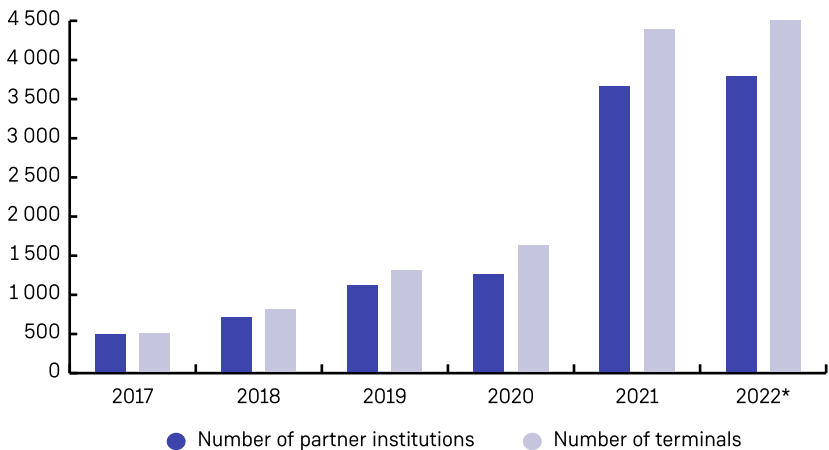
The legal basis for the Academica system is contained in Article 28, Section 1 of the Act of 4 February 1994 on copyright and related rights (Journal of Laws of 2021, item 1062, as amended): 'Educational institutions, universities and research institutes conducting the activities referred to in Article 2, Section 3 of the Act of 30 April 2010 on research institutes (Journal of Laws of 2020, item 1383), scientific institutes of the Polish Academy of Sciences conducting the activities referred to in Article 50, Section 4 of the Act of 30 April 2010 on the Polish Academy of Sciences (Journal of Laws of 2020, item 1796), libraries, museums and archives shall be allowed [...] to make their collections available for research or learning purposes through information technology system terminals located at the premises of those entities.' Pursuant to Article 28, Section 2 of the Act on copyright and related rights, the provision of access to the digital form of publications via terminals must not result in an increase in the number of available copies. For this reason, Academica's operation is similar to the traditional interlibrary loans of print publications – the digital version of a copyrighted work can be simultaneously accessed on the same number of terminals that corresponds to the number of physi-

1 *Ruszył system Academica – Biblioteka Narodowa otworzyła swoje magazyny* [The Academica system has been launched – the National Library has opened its warehouses], 'Nauka w Polsce', 19 December 2014, <https://naukawpolsce.pl/aktualnosci/news,403149,ruszyli-system-academica---biblioteka-narodowa-otworzylo-swoje-magazyny.html> [accessed: 26 July 2022].

cal copies of the work that are in the possession of the National Library of Poland and cannot be shared anymore in any other way at that time.

Upon the launch of *Academica* on 18 December 2014, there were approx. 0.5 million publications available in the system. After less than two weeks, on 31 December 2014, the system was already being used by as many as 33 partner institutions. The year of 2021 proved to be a record year in terms of partner institutions, with 2 444 new libraries joining *Academica*. As a result, the number of all institutions using the system at that time tripled, making the National Library's digital loans network accessible in nearly every *gmina* in Poland. On 30 June 2022, almost 4 500 access points were available to users. *Academica*'s dense network of terminals has provided every user in Poland, including readers in the local public library in a small *gmina*, with the same access to the National Library's collections (whose number exceeded 10 million publications in 2022) as people in Warsaw (where the Library is based), contributing to more equal opportunities for children, students and residents of all villages, towns and cities.

ACADEMICA - NUMBER OF PARTNER INSTITUTIONS AND TERMINALS IN 2017-2022*

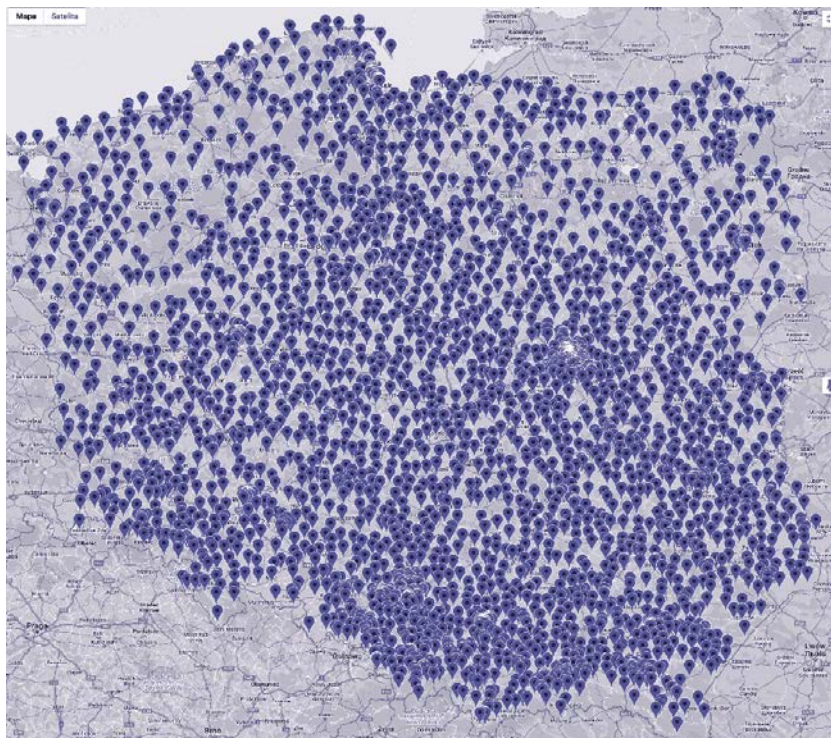


* Data as of 30 June 2022

Source: National Library, own data

Public libraries account for the vast majority of institutions using *Academica*; however, terminals enabling digital access to the National Library's collections are also available in many school, university and specialised

NETWORK OF ACADEMICA'S PARTNER INSTITUTIONS OFFERING ACCESS TO THE NATIONAL LIBRARY'S COLLECTIONS



Source: National Library, own data

libraries, as well as research institutes, museums and archives. The complete list of the partner institutions can be found at: www.academica.edu.pl.

Institutions listed in Article 28, Section 1 of the Act on copyright and related rights may join *Academica* free of charge by submitting a written declaration. The only requirement is that they prepare a computer that can be used as a terminal. It is worth emphasising that one institution can have several terminals. The National Library offers two types of software adapted to the individual needs and capacity of each institution. The type and number of terminals can be changed at any time, also free of charge, without the need for another declaration to be submitted. A detailed description of the technical requirements for the computer and terminal types can be found in *Podręcznik administratora* [The Administrator's Manual], which is available on the *Academica* website. Readers can access

publications from the National Library's collections at a chosen partner institution where they are registered as users. Registered users can book publications on a selected terminal up to 14 days in advance. Making a reservation for copyrighted publications is not a requirement but rather an optional function guaranteeing that the item will be available to the reader on the preferred date. If the publication is not shared at that time in *Academica* or otherwise, it can be accessed through the terminal also without a reservation. The system allows users to book up to ten publications, each for any three days marked by the user and for any number of hours within the working hours of the institution.

In addition to digital loans, *Academica* also offers separate bibliographic descriptions of research articles from scientific journals of universities and research institutes, collective research works, socio-cultural and literary monthlies and quarterlies, as well as regional (published more often than quarterly) and irregular periodicals. A team of the National Library's domain cataloguers verifies publications collected in the Library and divides them into individual articles which are given the status of separate publications with their own descriptions (including the subject descriptions). Once accordingly processed and digitised, articles are published in *Academica* as separate items. In the first half of 2022, as many as 11 250 individual scientific articles from the latest Polish publishing production were digitised and made available, while 65 517 were made available in 2021. Until 30 June 2022, the National Library's cataloguers have isolated and prepared a total of 1 022 663 scientific articles.

The digital copies of the library materials loaned in *Academica* are made available thanks to the resources of the Digital Repository of the National Library and are not limited to scientific journals and books but apply to all types of library materials (similar to [Polona.pl](https://polona.pl)). Currently, there are 2 150 572 open access publications and 1 742 891 copyrighted publications available in *Academica*.²

Academica enables users not only to search the catalogues, reserve and read publications on the terminal but also co-create the repository by requesting other materials from the National Library to be digitised and loaned. Such requests can be submitted both through partner institutions as part of interlibrary loans and directly by readers through the contact form available on the *Academica* website ('Digitisation on Demand').

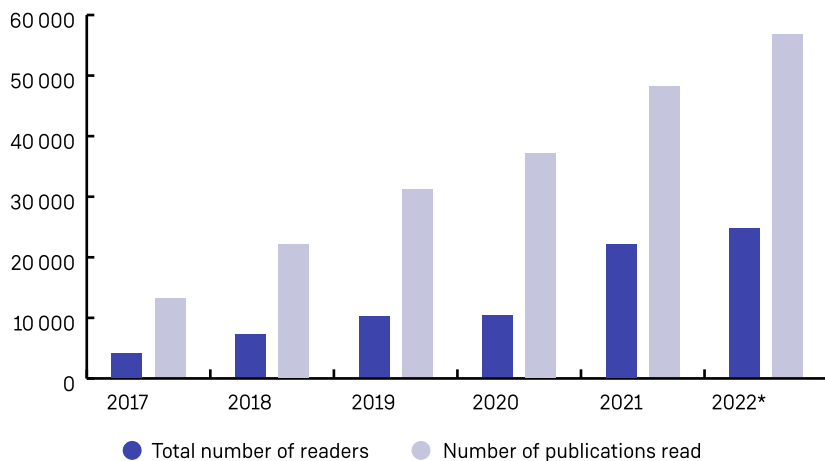
2 Data from the Digital Repository of the National Library as of 30 June 2022.

As part of the ‘Digitisation on Demand’ project launched in 2020, which was the National Library’s immediate response to the COVID-19 pandemic restrictions and difficulties with access to libraries, the National Library processed, on average, one such request a day in the first year of the project and almost three times as many in the following year. In 2022, after most pandemic restrictions have been lifted, the pace of individual requests is not slowing down, which proves that the ‘Digitisation on Demand’ service fits the actual need. As of 30 June 2022, more than 1 100 requests have been submitted in the project.

In 2021, 90% of national interlibrary loan orders were completed via Academica. In the first half of 2022, it was already 80%. In 2021, a total of 3 916 items requested either individually or as interlibrary loans were made available in Academica, followed by 1 793 by the end of June 2022.

From year to year, as the number of Academica terminals continues to rise, the interest in digital loans also increases. Based on data from the National Library’s repository, in 2015, i.e. one year after the launch of Academica, the system was used by nearly 1 200 readers who read a total of 1 905 publications. After three years, in 2017, Academica had over 4 000 readers and more than 13 000 loaned publications. In mid-2022, the number of users is approaching 24 000 with over 54 000 publications read via the system.

ACADEMICA – NUMBER OF READERS AND PUBLICATIONS READ
IN 2017–2022*



* Data as of 30 June

Source: National Library, own data

Academica is not only a system of terminals for displaying the digital versions of publications but also a website offering many services, both for readers and employees of partner institutions. Similar to [Polona.pl](https://polona.pl), it serves as a catalogue of public domain publications that can be browsed without any restrictions using various search options. The most attractive option is full-text search. It allows users to search the content of publications in Academica for a single word or phrase. All functionalities are discussed in *Podręcznik czytelnika* [The Reader's Manual].³

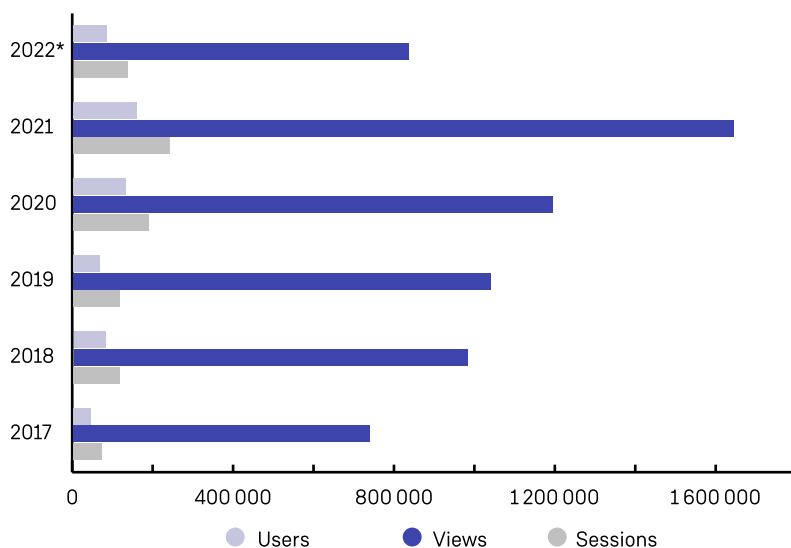
The website traffic is reflected in the data collected by Google Analytics. For example, a total of 129 452 sessions by 78 137 users were recorded on the Academica website in the first half of 2022.⁴

The COVID-19 pandemic restrictions, particularly social distancing, limited access to nearly all institutions and the need for remote work and study provided an important impulse for the development of the Academica digital loans network. The system proved to be a useful tool for researchers, doctoral students, other students and pupils. During the time of restrictions applying to field trips and in-person courses, it ensured access to the National Library's collections for small local libraries in urban and rural gminas.

As already mentioned, more than 2 400 new partner institutions from all over Poland joined Academica in 2021. They received support from the National Library in the form of a series of online training courses held between October 2021 and April 2022. During 33 online meetings, the National Library's staff trained more than 2 500 librarians.

- 3 Certain actions can also be performed on the website by librarians as administrators of their institution's accounts. Their daily tasks include, for example, the generation of the PIC codes enabling access to the terminal, setting up individual accounts for readers and scheduling the time when readers can use a given digital loan service.
- 4 A session is defined as the period when a user is active on the website or application. By default, a session lasts until the end of a 30-minute period of inactivity, whereby every further activity is assigned to a new session. Users who leave the website but return to it before the expiration of this 30-minute period are assigned to the original session. See <https://support.google.com/analytics/answer/2731565?hl=en#zippy=%2Cin-this-article> [accessed: 26 August 2022].

USE OF THE WWW.ACADEMICA.EDU.PL WEBSITE – DATA FROM GOOGLE ANALYTICS



* Data as of 30 June 2022

Source: Google Analytics for academica.edu.pl, National Library, own data

More than seven years after the launch of *Academica*, based on both statistical data and our everyday experience with digital loans, it can be seen that the digitalisation of libraries, their collections and services is not only possible but also necessary and, most importantly, increasingly utilised both by users and providers. The popularity of online services is growing. This is a particularly positive observation in the cultural sector, where the balance between the wish to make the collections available and the need to preserve them for future generations can finally materialise at no expense to either of the parties.

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DIGITISATION OF LIBRARY MATERIALS: THE TERRITORIAL ACCESSIBILITY AND DISSEMINATION OF THE NATIONAL LIBRARY'S COLLECTIONS

National Library of Poland

The National Library is the central library and one of the most important national cultural institutions in Poland. Besides its tasks related to research, education and archiving, it serves as a scientific library with a humanities profile, generally accessible to all those interested in its collections for scientific research, cultural activities and creative, professional and educational purposes.¹ Until 2006, the only way to use the Library's resources was by visiting one of its reading rooms (loans-out are not allowed) or request an interlibrary loan subject to the applicable restrictions for the safety and security of valuable items.

In 2021, the reading rooms in the National Library's building in Warsaw were attended by 34 668 readers. However, the Covid-19 pandemic restrictions (the reading rooms remained closed between 15 March and 8 May, and after the lockdown was lifted there was a limit on the number of people per room) did not encourage the visits (in 2019, i.e. before the pandemic, there were 57 049 readers).²

- 1 *Funkcje i zadania* [Functions and tasks], National Library, <https://www.bn.org.pl/bip/funkcje-i-zadania> [accessed: 31 July 2022].
- 2 *Sprawozdanie Biblioteki Narodowej za rok 2021* [Report of the National Library for 2021], Warsaw 2022, <https://www.bn.org.pl/download/document/1653410960.pdf> [accessed: 31 July 2022].

As a result of systematic digitisation, a significant part of publications searched by readers has been made available in the Polona digital library (polona.pl) and in the Academica digital loans system (academica.edu.pl), eliminating the need for an actual visit to the National Library. While libraries across Poland were periodically closed, both websites could be used around the clock, ensuring free and nationwide access to high-quality digital items, with Polona's resources available for unlimited use for all users and for any purpose, including commercial, and Academica with its partner institutions additionally providing access also to copyrighted items in compliance with the applicable laws and regulations.³ While implementing large-scale digitisation projects involving the public domain collections, the National Library also launched the 'Digitisation on Demand' service which allows readers to remotely access the materials they need via the digital library portals.⁴

This article discusses selected aspects regarding the current accessibility of the National Library's collections by presenting the role and operation of the Polona digital library.

ACCESSIBILITY OF THE POLONA NATIONAL DIGITAL LIBRARY IN SMALLER TOWNS

In the annual reports of the National Library,⁵ the statistics regarding the Polona website are provided as aggregate data on the number of users, sessions and items used. In 2020, a total of 2 197 764 sessions were recorded for the website and in 2021 there were 2 306 434 sessions (visits to the website by users previously inactive on the website for 30 minutes). For the purposes of this article, we delved deeper into the aggregate data from Google Analytics as well as statistical data from Statistics Poland.

3 Pursuant to Article 28 of the Act of 4 February 1994 on copyright and related rights, certain groups of institutions are allowed to enable such access for research and learning purposes on terminals located on the premises of these institutions, <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WDU19940240083/U/D19940083Lj.pdf> [accessed: 31 July 2022].

4 *Digitalizacja na życzenie* [Digitisation on Demand], National Library, <https://www.bn.org.pl/aktualnosci/3981-digitalizacja-na-zyczenie.html> [accessed: 31 July 2022].

5 *Sprawozdanie BN* [Report of the National Library], National Library, <https://www.bn.org.pl/o-nas/sprawozdanie-bn> [accessed: 31 July 2022].

Subject to one exception, Poland does not have legally specified metropolitan areas. Nevertheless, the criteria for such an area are generally assumed to be met by Warsaw, the Upper Silesian agglomeration (with Katowice as the capital city), Kraków, Łódź, Tri-City (the metropolitan area of Gdańsk, Gdynia and Sopot), Poznań, Wrocław, the Bydgoszcz-Toruń agglomeration, Szczecin and Lublin.⁶ The accessibility of the cultural institutions and objects within the borders of these agglomerations and their surrounding metropolitan areas can be recognised as high.

While it would be advisable to conduct an analysis of the use of literature resources on the Polona website by the administrative area in terms of its (non-)metropolitan status and (lower) accessibility of high-speed data transmission computer networks, it is beyond the purview of this article. This text is based on Statistics Poland's data on the size of Polish towns and cities,⁷ as well as Google Analytics information about the geolocation of users – with two caveats: (1) the latter may not be fully consistent with the actual location of the website users;⁸ and (2) no information about the user's location was available for 11.8% of the studied sessions).⁹

The data on the number of users as well as the number and duration of sessions on Polona was obtained for 488 administrative areas (12 data sets were excluded from further analysis because of the unspecified location), of which over 150 were located outside Poland. The final analy-

- 6 *Koncepcja Przestrzennego Zagospodarowania Kraju 2030* [National Spatial Development Concept 2030], P. Żuber et al. (Eds), Warsaw 2012; T. Markowski, T. Marszał, *Metropolie. Obszary metropolitalne. Metropolizacja. Problemy i pojęcia podstawowe* [Metropolises. Metropolitan areas. Metropolisation. Problems and basic concepts], Warsaw 2006.
- 7 Statistics Poland, *Area and population in the territorial profile in 2020*, <https://stat.gov.pl/en/topics/population/population/area-and-population-in-the-territorial-profile-in-2020,4,14.html> [accessed: 31 July 2022].
- 8 Based on the Analytics Help manual: 'Analytics does provide coarse geolocation data by deriving the following metadata from IP addresses: city (and the derived latitude and longitude of the city)'. For users connecting through a VPN or a corporate network, the location of the server may not correspond to that of the user. See <https://support.google.com/analytics/answer/12017362?hl=en> [accessed: 8 August 2022].
- 9 The author would like to thank Igor Rosa (National Library) for sharing the data about the Polona website.

sis included 335 administrative areas in Poland, whose residents used the website between 1 July 2020 and 30 June 2022. Most sessions were generated by people from the largest cities. Their sessions also tended to be longer compared to users from smaller towns. It remains unknown why among the 335 administrative areas indicated in the Google statistics there were none with a village status (even though the smallest town in the sample, Zakliczyn, has a population of 1 680 while the largest village in Poland, Kozy, has as many as 12 774 inhabitants).

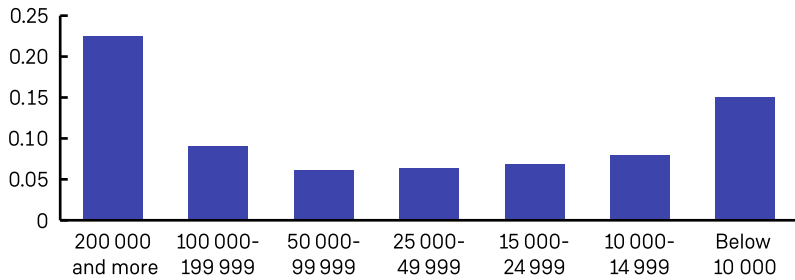
The towns and cities were divided into seven categories based on the number of inhabitants. The category '200 000 and more' applies to cities in all metropolitan areas distinguished in Poland. To study the effect of the size of the administrative area on the frequency and duration of visits to Polona, data on the number of sessions and their duration were divided by the number of inhabitants and accordingly presented in the respective categories. For a clearer view, data pertaining to Warsaw's population is omitted from the charts. This is because Warsaw's residents tend to use Polona both more frequently (almost seven times more sessions per capita compared to the average for towns and other cities) and longer (on average, a Warsaw-based user's session was eight times longer compared to towns and other cities).

THE AVERAGE NUMBER OF SESSIONS ON POLONA PER INHABITANT VS. THE SIZE OF THE ADMINISTRATIVE AREA

TOWNS/CITIES (POPULATION)	NUMBER OF SESSIONS PER CAPITA
Warsaw - 1 790 658	0.687
200 000 and more	0.223
100 000-199 999	0.089
50 000-99 999	0.059
25 000-49 999	0.062
15 000-24 999	0.066
10 000-14 999	0.077
Below 10 000	0.148

Source: own calculations based on statistics from Google Analytics for the period from 1 July 2020 to 30 June 2022 and data from Statistics Poland

THE NUMBER OF SESSIONS ON POLONA PER INHABITANT VS. THE SIZE OF THE ADMINISTRATIVE AREA (IN THOUS. OF INHABITANTS)*



* The chart does not include the data for Warsaw.

Source: own calculations based on statistics from Google Analytics for the period from 1 July 2020 to 30 June 2022 and data from Statistics Poland

An evident gradual decrease in the number of sessions per capita can be noticed in towns with a population of below 50 000. Beyond that threshold the figure starts growing again. Interestingly, it is higher in towns with a population of below 10 000 than in towns and cities with a population of below 200 000.

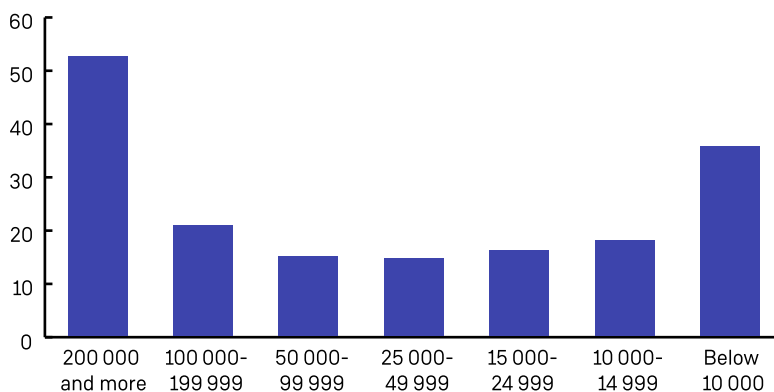
A similar observation can be made regarding the duration of the sessions (presented in seconds per capita). On average, users from larger cities spend more time on Polona than residents of smaller cities and towns; however, this relationship is reversed for towns with a population of below 25 000.

THE AVERAGE DURATION OF ONE SESSION ON POLONA (IN SECONDS) PER INHABITANT VS. THE SIZE OF THE ADMINISTRATIVE AREA

TOWNS/CITIES (POPULATION)	SESSION DURATION PER INHABITANT
Warsaw - 1 790 658	190.41
200 000 and more	52.40
100 000-199 999	20.81
50 000-99 999	14.87
25 000-49 999	14.49
15 000-24 999	16.09
10 000-14 999	17.86
Below 10 000	35.64

Source: own calculations based on statistics from Google Analytics for the period from 1 July 2020 to 30 June 2022 and data from Statistics Poland

THE AVERAGE DURATION OF SESSIONS ON POLONA PER INHABITANT VS. THE SIZE OF THE ADMINISTRATIVE AREA*



* The chart does not include the data for Warsaw.

Source: own calculations based on statistics from Google Analytics for the period from 1 July 2020 to 30 June 2022 and data from Statistics Poland

The larger the town or city, the more time the user tends to spend on the Polona website; however, this observation no longer applies at a population of 25 000. At this level, the average duration of sessions on Polona begins to increase and an inverse relationship emerges – the longer the session, the smaller the town. Residents of the smallest towns (with a population of below 10 000) spend slightly less time on the website during their visits than residents of large cities (metropolises) but more than residents of cities with a population of between 100 000 and 200 000.

This is the first study of the impact of geography on the use of the National Library's collections in the Polona digital library. It implies that digital resources contribute to more equal access opportunities. Their increasing use (both in terms of the number and duration of sessions) in small towns, where access to cultural objects is limited because of the physical distance and less developed transport infrastructure, is particularly important. In towns with a population of below 25 000, it is impossible to ensure the operation and maintenance of cultural institutions at a level equivalent to that available in cities; however, the accessibility of digital resources emerges as a solution to this challenge – at least in the case of libraries and their operation.

Referring to the words of sociologist and urban planner Alain Bourdin, the authors of the study on metropolitan areas in Poland say: 'The elements that determine the structure of metropolises are no longer, like in the past, the places of production or commercial exchange but office buildings serving as global network hubs, links and information superhighways; temples of culture: museums and exhibition halls; stadiums and places of assembly; transport hubs, international airports and railway stations; historical areas; shopping malls and theme parks'.¹⁰ Non-metropolitan areas do not feature these infrastructural elements; however, given the increasing pace of the growth of global networks and information superhighways, access to culture and literature is possible provided that both are transformed into easily accessible digital objects. Libraries, particularly large scientific and public libraries based in metropolitan areas, can make their collections accessible to users living hundreds of kilometres away by digitising their collections and sharing them online. Some of them – principally the National Library through its digitisation projects, open access to the *Academica* digital loans system and the *Polona* website for the presentation of collections of other institutions as part of the 'Polona for Libraries' project – are achieving this goal right now.

Text by:

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- 10 M. Smętkowski, B. Jałowiecki, G. Gorzelak, *Obszary metropolitalne w Polsce. Problemy rozwojowe i delimitacja* [Metropolitan areas in Poland. Problems with development and delimitation], Warsaw 2009, pp. 6–7. Interestingly, the authors fail to include libraries among the 'temples of culture'.

4.



**SPATIAL
ASPECTS
OF SUPPORT**

TERRITORIAL ACCESSIBILITY OF THEATRES

Zbigniew Raszewski Theatre Institute

Culture as a space of communication is co-created by artists and the audience. Its quality depends on many factors. In the case of theatres, those related to physical space play an important role. While the Covid-19 pandemic has shown that the physical presence of viewers during the performance is not the only possible form of participation,¹ it is the best form. Easy access is generally conducive to making the decision about 'going to the theatre' and thus building the relationship between the actors and the audience, i.e. the very fabric of theatre life. For this reason, the spatial accessibility of theatres as 'a property of space that allows relations to take place'² emerges as a very important aspect of theatre life.

In 2018, Statistics Poland published an extensive report on the accessibility of selected public services for Poland's residents based on comprehensive studies considering various categories and covering the entire country. Besides the aspect of road distance to selected institutions, demographic factors such as age, gender, place of residence and

- 1 *Teatr w pandemii* [The theatre in the pandemic], K. Kalinowska, K. Kułakowska (Eds), Warsaw 2021.
- 2 P. Śleszyński, *Dostępność czasowa i jej zastosowania* [Temporal accessibility and its applications], 'Przegląd Geograficzny' 2014, vol. 86, No. 2, p. 174.

participation in culture were also taken into account.³ In terms of cultural institutions, the analysis focused on libraries and cultural centres. Unfortunately, theatres were not included in the analysis. This study is the first (preliminary) attempt to gain some insight into the accessibility of theatres across Poland. The accessibility maps and tables presented below were prepared by Przemysław Śleszyński based on the traffic speed model⁴ (given the current state of the road network) and data on the geographical location of theatres in Poland provided by the Theatre Institute. The initial statistical material used for the development of the maps was a data set with the locations of 736 theatre venues classified by the type of artistic activity and the institutional status.

Poland's theatre life, similar to cultural life, concentrates in five large cities. Warsaw (26 theatres), Kraków (16), Wrocław (9), Poznań (13), Łódź (9) and other capital cities of voivodeships can boast a fairly extensive theatrical offer addressed both to local residents and people from other areas, who can enjoy this extensive institutional fabric featuring public theatres at its core. In this group, dramatic theatres and opera houses, organised by the Marshal Offices of the voivodeships, have the greatest impact on the entire region. The accessibility of theatres outside large cities, particularly in areas located far from metropolises, is much smaller. Nevertheless, public theatres – dramatic, musical and puppet theatres financed by local governments – still play the most important role as stages with a stable repertoire.

Travel times to theatres are distinguished by two dimensions: spatial and institutional. The former has a general tendency to become longer as the distance from the capital of the voivodeship increases. However, there are significant exceptions to this rule, for example, the Dolnośląskie and Śląskie voivodeships.

In the institutional terms, evident differences can be noticed between the accessibility of dramatic theatres and other theatre types. Puppet, fringe and amateur theatres constitute an important part of the theatre

3 Statistics Poland, *Indicators of the territorial accessibility of selected public utilities for Poland's residents. Final report*, Warsaw 2018.

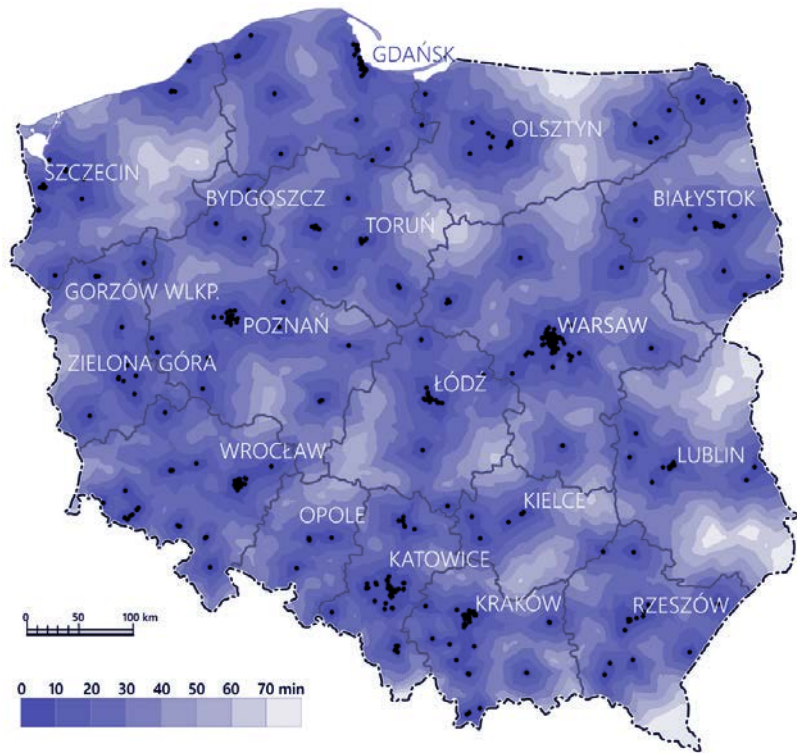
4 P. Śleszyński, *Expected traffic speed in Poland using Corine land cover, SRTM-3 and detailed population places data*, 'Journal of Maps' 2015, vol. 11, No. 2, pp. 245–254.

fabric in Poland. For this reason, the travel time to a theatre (defined as 'any theatre' in general) is in many areas evidently shorter than that to a dramatic theatre.

Theatres of 'all types' are available to the vast majority of Poland's residents. Only a small group of 460 000 people (approx. 1% of the Polish population) have very difficult access (with the travel time to any theatre exceeding 60 minutes). These are people living in places where access is particularly difficult because of natural conditions (e.g. parts of the Bieszczady Mountains near the border with Slovakia). Hopefully, given the continued expansion of the road network in Poland, there will be even fewer of such places (or perhaps none) in the near future. In parallel, an extensive theatre offer is available primarily to residents of large cities. A comparison of the maps illustrating the travel time to a dramatic theatre and to any theatre shows how significant an impact non-dramatic theatres have regarding the spatio-temporal accessibility of theatres. Although independent theatres serve as crucial and fundamental places of first contact with theatre, their operation is often ephemeral, from premiere to premiere, without the possibility for a continuous repertoire with regular performances. Consequently, the so-called public theatres, i.e. publicly funded institutions, play the most important role. It is worth highlighting that the vast majority of independent theatres are also financed from taxpayers' money (through targeted subsidies and grants).

Significant differences can be observed in the accessibility of dramatic theatres. In this category, the travel time of over 60 minutes applies to a population of 5.2 million. The network of dramatic theatres is stable, and it has not changed for decades. While regularly attracting viewers, they essentially remain accessible to people living in large and small cities. Seeking to change this, the Theatre Institute has implemented its *Teatr Polska* [Theatre Poland] programme for 14 years, offering an average of 70 touring theatre performances by institutional theatres and theatres functioning as non-governmental organisations (NGOs) in the first three months of every theatre season (September–November). The *Teatr Polska* performances attract approx. 16 000 viewers every year.

SPATIO-TEMPORAL ACCESSIBILITY OF THEATRES IN GENERAL BY PASSENGER CAR (2021)



Developed by P. Śleszyński (Institute of Geography and Spatial Organisation, Polish Academy of Sciences)

SPATIO-TEMPORAL ACCESSIBILITY OF THEATRES IN GENERAL BY PASSENGER CAR

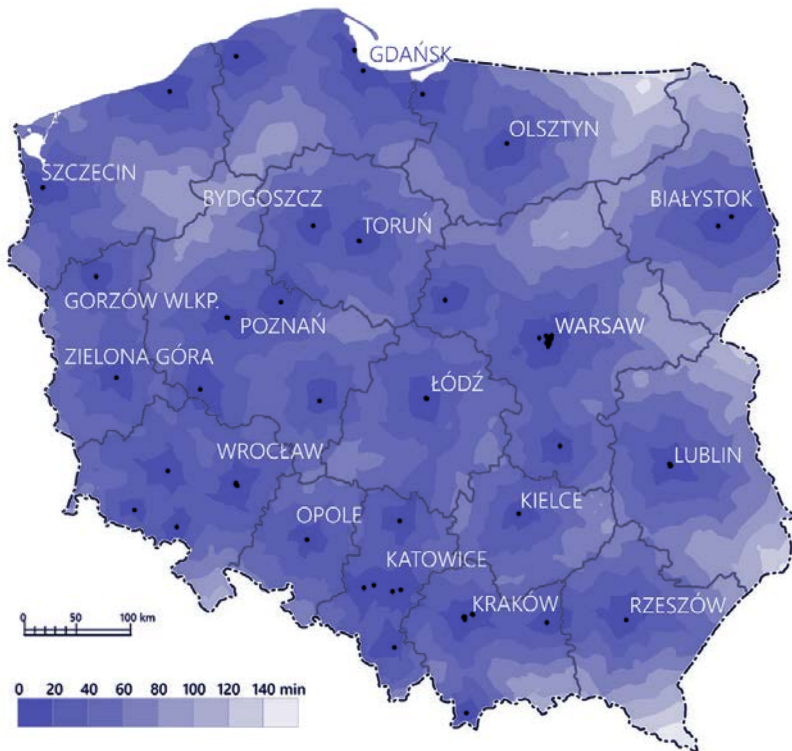
ISOCHRONE (MINUTES)		AREA (THOUS. KM ²)	POPULATION (IN THOUS.)
FROM	TO		
0	5	8.4	10 360
5	10	22.7	5 747
10	15	32.8	3 673
15	20	39.5	3 557
20	25	42.2	3 775
25	30	39.3	3 281
30	35	35.3	2 492
35	40	29.9	1 825

(CONT.) SPATIO-TEMPORAL ACCESSIBILITY OF THEATRES IN GENERAL
BY PASSENGER CAR

ISOCHRONE (MINUTES)		AREA (THOUS. KM ²)	POPULATION (IN THOUS.)
FROM	TO		
40	45	20.9	1 228
45	50	13.3	753
50	55	9.9	655
55	60	6.3	414
60	135	12.1	460
Total		312.6	38 218
Including up to 30 min.		220.2	32 884
%		70.4	86.0

Developed by P. Śleszyński (Institute of Geography and Spatial Organisation, Polish Academy of Sciences)

SPATIO-TEMPORAL ACCESSIBILITY OF DRAMATIC THEATRES
BY PASSENGER CAR (2021)



Developed by P. Śleszyński (Institute of Geography and Spatial Organisation, Polish Academy of Sciences)

SPATIO-TEMPORAL ACCESSIBILITY OF DRAMATIC THEATRES BY PASSENGER CAR

ISOCHRONE (MINUTES)		AREA (THOUS. KM ²)	POPULATION (IN THOUS.)
FROM	TO		
0	5	1.2	4 079
5	10	4.6	5 169
10	15	9.5	3 481
15	20	14.6	2 566
20	25	20.1	2 652
25	30	23.7	2 753
30	35	25.9	2 441
35	40	28.5	2 393
40	45	28.5	2 340
45	50	26.7	2 127
50	55	22.0	1 669
55	60	19.5	1 342
60	185	88.0	5 206
Total		312.6	38 218
Including up to 30 min.		73.7	20 700
%		23.6	54.2

Developed by P. Śleszyński (Institute of Geography and Spatial Organisation, Polish Academy of Sciences)

POPULATION PER SEAT IN THEATRES AND MUSIC INSTITUTIONS (2021)

VOIVODESHIP	NUMBER OF PEOPLE
Dolnośląskie	311
Kujawsko-Pomorskie	417
Lubelskie	1 299
Lubuskie	357
Łódzkie	502
Małopolskie	455
Mazowieckie	267
Opolskie	396
Podkarpackie	1 392

(CONT.) POPULATION PER SEAT IN THEATRES AND MUSIC INSTITUTIONS
(2021)

VOIVODESHIP	NUMBER OF PEOPLE
Podlaskie	301
Pomorskie	166
Śląskie	309
Świętokrzyskie	688
Warmińsko-Mazurskie	748
Wielkopolskie	557

Source: own elaboration based on data from Statistics Poland

The following sections present the situation in the respective voivodeships. While our analysis of the territorial accessibility of theatres does not overlap with Poland's administrative division, it may provide some interesting material for further and more in-depth research.

THE DOLNOŚLĄSKIE VOIVODESHIP

The Dolnośląskie Voivodeship features an extensive network of theatres, including dramatic theatres. Other important centres of cultural life besides Wrocław include Legnica, Jelenia Góra and Wałbrzych. As a result, the residents of this area have access to a diverse offer – also outside the capital city of the voivodeship. Wrocław remains the most robust centre in the region, with theatres of all types: an opera house, a music theatre, two dramatic theatres, a puppet theatre and many non-institutional theatres. In addition, another puppet theatre in the voivodeship operates in Wałbrzych, which (besides Wrocław) is the only city in the region with two theatres.

THE KUJAWSKO-POMORSKIE VOIVODESHIP

On the theatre accessibility map of the Kujawsko-Pomorskie Voivodeship, Bydgoszcz and Toruń emerge as the primary locations, which highlights, on the one hand, the embedding of the local theatre tradition and, on the other hand, the eternal rivalry between Bydgoszcz and Toruń as a legacy from the previous territorial division. The voivodeship offers the opera house and a dramatic theatre in Bydgoszcz, as well as a dramatic theatre

and a puppet theatre in Toruń. Bydgoszcz also features the only one new theatre in the region, Teatr Kameralny, which first operated from 1962 to 1988 and was then relaunched as a cultural institution managed by the local government. The travel times increase as one approaches the borders of the voivodeship. Low theatre accessibility is observed in the area close to the borders of three voivodeships: Kujawsko-Pomorskie, Mazowieckie and Warmińsko-Mazurskie. The areas of the Górzno-Lidzbark Landscape Park are relatively poorly connected with the voivodeship cities and poorly urbanised (this observation applies also to other sites of natural beauty in Poland). The concentration of theatre life in the voivodeship cities is only slightly offset by theatres other than dramatic theatres.

THE LUBELSKIE VOIVODESHIP

The Lubelskie Voivodeship stands out on the map of Poland with large areas of low theatre accessibility close to the eastern border of Poland, particularly in the region of Biała Podlaska and Zamość. These negative tendencies are mitigated by the presence of various types of theatres operating, for example, in Chełm and Puławy. Lublin emerges as the most robust multi-theatre centre with the Osterwa Theatre, the Music Theatre and the Andersen Theatre, as well as a strong representation of independent theatres such as the Provisorium Theatre, the In Vitro Stage, the Lublin Dance Theatre, etc. In the last two years, a new travelling project has been implemented by the Osterwa Theatre in Lublin – the Reduta Stage. The voivodeship is also visited by theatre ensembles as part of the *Teatr Polska* project.

THE LUBUSKIE VOIVODESHIP

The Lubuskie voivodeship, similar to Kujawsko-Pomorskie, has dramatic theatres in two cities serving as the capital cities of the voivodeship – Gorzów Wielkopolski and Zielona Góra. The relatively small number of theatres in these cities is partly compensated by those operating in other towns. As a result, the travel time to any theatre is not very long for most locations in this voivodeship. However, it is difficult to compare the impact of only two institutional theatres in the region to even the most robust non-institutional ensembles. The Lubuskie voivodeship features no music or puppet theatre. The Theatre Institute offers a partial antidote to these

deficits with its *Przestrzenie Sztuki* [Art Space] programme addressed to regions with the lowest access to the theatre offer. Premieres of first performances for children and young people have already been held as part of the programme.

THE ŁÓDZKIE VOIVODESHIP

The distribution of theatres in the Łódzkie Voivodeship is uneven. The capital city of the voivodeship features a variety of theatres – besides four dramatic theatres there are six puppet theatres (of which two are institutional), three music theatres (two institutional), three dance and movement theatres (two institutional), and 14 other theatres. As a result, residents of Łódź have access to a diverse theatre offer. Outside this city, the intensity of theatre life is lower. While the northern part of the voivodeship and the vicinity of Łódź enjoy a relatively good access to theatres, the remainder of the region does not. There is a network of cultural centres in the Łódzkie Voivodeship which, after modernisation with the support of the European Union (EU), can host professional performances (stages in Piotr Trybunalski, Radomsko, Skierniewice and Sieradz). Unfortunately, the network is no longer active because the funding of the Marshal Office for the travelling theatre programme was stopped.

THE MAŁOPOLSKIE VOIVODESHIP

Residents of the Małopolskie Voivodeship, with the exception of the difficult-to-access areas in the Beskidy Mountains, enjoy good theatre accessibility. The rich theatre offer in Kraków, with the city's numerous renowned stages, including the recently established (as one of the few new theatre institutions in Poland) entertainment stage of the Variété Theatre and multiple theatre initiatives in the region's smaller cities, makes this area particularly attractive to theatre enthusiasts. Institutional theatres operate also outside Kraków: in Tarnów, Zakopane and – a puppet theatre – in Rabka.

THE MAZOWIECKIE VOIVODESHIP

In terms of theatre life, similar to many other fields, the Mazowieckie Voivodeship is characterised by the largest contrast between the Warsaw

agglomeration and peripheral areas. While the number and diversity of theatres makes Warsaw the central point on the theatre map of Poland, the northern and eastern parts of the voivodeship face difficulties in terms of access to theatres. Apart from the capital city, the only cities with institutional stages are Radom and Płock.

THE OPOLSKIE VOIVODESHIP

Residents of the Opolskie Voivodeship have a small selection of theatres in their region. The only significant theatre centre is the capital of the voivodeship, Opole, which features two theatres – a dramatic theatre and a puppet theatre. A good transport connection with the adjacent voivodeships allows theatre-goers to enjoy the offer of the theatres in Wrocław and the Silesian conurbation.

THE PODKARPACKIE VOIVODESHIP

In the vast Podkarpackie Voivodeship there is only one dramatic theatre and one puppet theatre (both based in Rzeszów), which makes this voivodeship the region with the smallest number of institutional stages and, consequently, theatre seats in Poland. Nevertheless, because of the dispersed network of theatres classified as ‘other’ and regional expressways, the travel time to any theatre is not long for most residents – with the exception of the Bieszczady Mountains. At the same time, it must be pointed out that theatres included in the ‘other’ category tend to operate with irregular intensity.

THE PODLASKIE VOIVODESHIP

The Podlaskie Voivodeship is characterised by significant differences between the accessibility of dramatic theatres and any theatres. While there are only two of the former (in Białystok and Supraśl located nearby), the theatre offer is significantly complemented by numerous puppet theatres and other theatres in smaller cities and towns established and operated by the staff and graduates of the Puppet Theatre Art Department of the Theatre Academy in Białystok. The Suwałki region emerges as an area with a particular diversity of amateur theatre initiatives.

THE POMORSKIE VOIVODESHIP

The theatre life of the Pomorskie Voivodeship concentrates in the Tri-City. In addition, Słupsk emerges as a place with a very rich theatre offer for a medium-sized city. In terms of the geographical accessibility, theatres located in cities and towns far away from the Tri-City (particularly in Chojnice, where numerous amateur and independent ensembles are active) also play an important role.

THE ŚLĄSKIE VOIVODESHIP

Of all voivodeships, the Śląskie Voivodeship is characterised by the best temporal accessibility of theatres. Many theatres are located in the Upper Silesian conurbation, Częstochowa and Bielsko-Biała, which makes them available to most residents in less than 30 minutes. The region is noteworthy for a high number of thriving amateur and independent theatres, as well as the highest density of institutional theatres in Poland.

THE ŚWIĘTOKRZYSKIE VOIVODESHIP

While there are many interesting places on the cultural map of the Świętokrzyskie Voivodeship, its modest theatre life tends to concentrate in Kielce. Difficulties in terms of access to theatres are particularly visible in the south-eastern part of the voivodeship.

THE WARMIŃSKO-MAZURSKIE VOIVODESHIP

Due to the limited infrastructure resulting from the geography of the Warmińsko-Mazurskie Voivodeship, the temporal accessibility of theatres in other parts than the region of Olsztyn and Elbląg is low. These negative tendencies are mitigated by theatres in the eastern part of the voivodeship (e.g. in Olecko and Ełk). In addition, the Jaracz Theatre in Olsztyn has launched its touring theatre initiative that has been very well received by local communities. Cultural and community centres in the region also participate in the *Teatr Polska* programme, while local towns are frequently visited by commercial bus theatre companies.

THE WIELKOPOLSKIE VOIVODESHIP

In the Wielkopolskie Voivodeship, Poznań is the centre of theatre life. The city features a high number of 'other' theatres (32 out of 42), which testifies to the strong theatre tradition of the region. Despite Poznań being the only city with an extensive theatre offer, the dispersed location of other theatres across the voivodeship makes the travel time to any theatre not long for the vast majority of residents. Some stages, such as the Poznań Music Theatre, also organise performances for audiences in the poviats of Poznań (based on an agreement signed with the poviats authorities). The Wielkopolskie Voivodeship also features a high number of cultural and community centres that are active in the *Teatr Polska* programme of the Theatre Institute.

THE ZACHODNIOPOMORSKIE VOIVODESHIP

Theatre life in the Zachodniopomorskie Voivodeship concentrates around Szczecin and Koszalin. The lack of theatres in the south-eastern part of the voivodeship means that access to theatres for residents of these areas is difficult. This acute gap is partly filled by the thriving independent Brama Theatre in Goleniów.

SUMMARY

The aim of this analysis of the spatial accessibility of theatres in Poland was to identify areas where access to the theatre offer is difficult based on the assessment of the travel time to the institution by car (in two categories: theatres in general and dramatic theatres). The collected data leads to the following conclusions.

As a country, Poland has an extensive network of theatres. The travel time to any theatre does not exceed an hour for 99% of the country's residents. Unfortunately, dramatic theatres recognised as the pillars of theatre life are available to a lesser extent, with the travel time longer than one hour reported for 5.2 million people. The map of institutional theatres in Poland is practically stable. In the last five years, only a few new institutional theatres (managed by local governments) have been established.

Data on the number of theatre seats and inhabitants per one seat contributes to a more complete picture. Unfortunately, several voivodeships (Lubelskie, Podkarpackie and Warmińsko-Mazurskie) stand out negatively in this respect (see table on pp. 145–146). These observations prompt the question of how to improve access to the theatre offer in regions with the lowest number of such venues, for example, by using the already available infrastructure of local cultural and community centres and enhancing the offer of touring theatres.

The maps of theatre accessibility (by road) included in this article can be used as an indication of which areas might require an intervention from local, regional or state authorities and where more funding is needed to support, for example, touring theatres because of the otherwise long distance to the nearest theatre and the poor theatre offer saturation. The *Teatr Polska* programme of the Theatre Institute, implemented for the past 14 years, emerges as the only systematic tool promoting the presence of professional theatre companies in small towns. A total of 150 performances of 18 theatre plays in 76 cultural and community centres across Poland are planned in the 2022 edition of the programme. They are expected to attract approx. 16 000 viewers as they do every year. Unfortunately, the programme operates only for three months a year, which is definitely not enough and barely whets viewers' appetite for theatre. Certain institutional theatres such as the Jaracz Theatre in Olsztyn and the Osterwa Theatre in Lublin also come up with their own valuable touring theatre initiatives. There are also other theatres that seek to approach viewers from other parts of the region. Nevertheless, the question about the methods and ways to counteract exclusion in access to theatre remains open.



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THE 'TOGETHER FOR HERITAGE' PROGRAMME: A TERRITORIAL PERSPECTIVE

National Institute of Cultural Heritage

The National Institute of Cultural Heritage is a state cultural institution established pursuant to the Regulation of the Minister of Culture and National Heritage. Its mission is to ensure the sustainable protection of tangible and intangible cultural heritage by setting and supervising the standards for the protection and conservation of monuments, as well as through educational activities for the dissemination of knowledge about national heritage and its significance. In 2022, the Institute is celebrating its 60th anniversary. The *Wspólnie dla dziedzictwa* [Together for Heritage] programme, whose main idea is to involve local communities and volunteers in the process of the proper preservation of cultural objects, has been implemented by the Institute since 2016. Its aim is to create conditions for the sustainable protection of cultural heritage and use its values for the social development of the present and future Polish generations. More information about the programme is available at: www.nid.pl, in the *Dotacje/Wspólnie dla dziedzictwa* [Grants/Together for Heritage] tab.

INTRODUCTION

The 'Together for Heritage' programme is a grant programme of the National Institute of Cultural Heritage, financed by the Minister of Culture

and National Heritage. The programme was launched as part of the National Programme for the Protection and Preservation of Monuments for 2014–2017, and after the latter’s completion it was continued under the National Programme for the Protection and Preservation of Monuments for 2019–2022. In the coming years, it will be carried on as the Institute’s own programme.

The authors of the programme defined the following strategic objectives:

- To increase public involvement in the heritage identification and monument preservation system through cooperation with non-governmental organisations (NGOs), local governments, conservation services and volunteers;
- To raise public awareness of the role and value of cultural heritage through the acquisition, collection and dissemination of knowledge about heritage, its significance and related values, contributing to the formation of a positive emotional relationship between local communities and cultural heritage.¹

The objectives and premises of the programme, initially named ‘Volunteering for Heritage’ and changed to ‘Together for Heritage’ in 2018, highlight the importance of the increased involvement of local communities and volunteers and inspiring them to be part of activities aimed at the preservation of heritage and culture. These are factors that shape the identity of a community at both the national and local levels.

This article presents data on the accessibility of cultural participation based on two editions of the ‘Together for Heritage’ programme. Of nearly 1 200 applications submitted between 2016 and 2022, 274 projects received funding for the amount of approx. PLN 8.5 million.² In 2022, the seventh edition of the programme is being implemented.

1 *Regulamin Programu Narodowego Instytutu Dziedzictwa ‘Wspólnie dla dziedzictwa’* [Rules and regulations of the ‘Together for Heritage’ Programme of the National Institute of Cultural Heritage], <https://nid.pl/wp-content/uploads/2022/04/Regulamin-Programu-Wspolnie-dla-dziedzictwa-2022.pdf> [accessed: 8 August 2022].

2 Based on data from the National Institute of Cultural Heritage.

CULTURAL PARTICIPATION, ACCESSIBILITY AND THE IMPLEMENTATION OF THE 'TOGETHER FOR HERITAGE' PROGRAMME: A TERRITORIAL PERSPECTIVE

The 'Together for Heritage' programme is addressed to NGOs registered under Polish law, based in Poland and implementing projects in the territory of Poland. For the purposes of this article, data from two editions of the programme – 2021 and 2022 – is analysed. It confirms that the programme is being implemented not only in large cities but also in non-metropolitan areas, smaller towns and villages. In 2021, 42 projects received PLN 1.5 million in funding under the programme.³ In 2022, this amount was much higher – a total of PLN 2.3 million was awarded to 60 projects.⁴

The first two maps (on pp. 157 and 158) show the diversity of the programme beneficiaries in terms of the location of their official seats in the 2021 and 2022 editions of the programme. NGOs applying for funding conduct their statutory activities both in large cities and in remote areas. In 2021, no applications were submitted by NGOs from the Kujawsko-Pomorskie, Lubuskie, Opolskie, Podlaskie, Świętokrzyskie and Zachodniopomorskie voivodeships. In this year's edition, there are no applicants from the Podlaskie and Świętokrzyskie voivodeships.

- 3 *Sprawozdanie z działalności Narodowego Instytutu Dziedzictwa w 2021 r.* [Report on the activities of the National Institute of Cultural Heritage in 2021], <https://nid.pl/wp-content/uploads/2022/02/Sprawozdanie-z-dzialalnosci-NID-w-2021-r..pdf> [accessed: 8 August 2022], p. 43.
- 4 Based on data from the National Institute of Cultural Heritage. See *Ogłoszenie wyników naboru w programie 'Wspólnie dla dziedzictwa'* [Announcement of application results in the 'Together for Heritage' programme], 7 July 2022, <https://nid.pl/2022/07/07/ogloszenie-wynikow-naboru-w-programie-wspolnie-dla-dziedzictwa-w-2022-r/> [accessed: 8 August 2022].

OFFICIAL SEATS OF 42 BENEFICIARIES OF THE 2021 'TOGETHER FOR HERITAGE' PROGRAMME BY VOIVODESHIP*



* Dolnośląskie (6 beneficiaries) – Kłodzko (2), Siedlęcín, Wrocław (2) and Żarów; Lubelskie (3) – Bełżyce and Lublin (2); Łódzkie (2) – Łódź (2); Małopolskie (8) – Brzeszcze, Gorlice (2), Grudna Kępska, Hucisko, Kraków, Nowa Góra and Tarnów; Mazowieckie (9) – Czerwińsk nad Wisłą, Płock, Rzuców, Warsaw (5) and Żyrardów; Podkarpackie (4) – Horyniec-Zdrój, Lubaczów, Sanok and Ustrzyki Dolne; Pomorskie (2) – Gdańsk (2); Śląskie (2) – Gliwice (2); Warmińsko-Mazurskie (5) – Elbląg, Kurzętnik, Olsztyn, Szymbark and Zabrost Wielki; Wielkopolskie (1) – Krotoszyn.

Source: National Institute of Cultural Heritage, based on reporting data

OFFICIAL SEATS OF 60 BENEFICIARIES OF THE 2022 'TOGETHER FOR HERITAGE' PROGRAMME BY VOIVODESHIP*



* Dolnośląskie (6 beneficiaries) – Kłodzko (2), Siedlęcín (2) and Wrocław (2); Kujawsko-Pomorskie (1) – Bydgoszcz; Lubelskie (3) – Bełżec, Ulhówek and Zakłodzie; Lubuskie (1) – Zielona Góra; Łódzkie (5) – Celestynów, Łódź (3) and Wolbórz; Małopolskie (6) – Brzeszcze, Gorlice, Hucisko, Kraków (2) and Mszana Dolna; Mazowieckie (16) – Białobrzegi, Czerwińsk nad Wisłą, Grodzisk Mazowiecki, Nowe Kościeliska, Ostrołęka, Płock, Rzuców, Utniki and Warsaw (8); Opolskie (1) – Opole; Podkarpackie (4) – Rzeszów, Tarnobrzeg, Ustrzyki Dolne and Żołyńia; Pomorskie (2) – Chwaszczyno and Gdańsk; Śląskie (4) – Częstochowa, Katowice, Wilamowice and Zabrze; Warmińsko-Mazurskie (4) – Kurzętnik, Olsztyn (2) and Wardęgowo; Wielkopolskie (3) – Kalisz and Krotoszyn (2); Zachodniopomorskie (4) – Karlino, Szczecin (2) and Żerdno.

Source: National Institute of Cultural Heritage, premises specified in the applications for funding

A distinction should be made between the locations of the beneficiaries' official seats and the place where the projects are implemented (project sites), which are not always the same. The vast majority of the projects are carried out in areas outside large cities, as evidenced by the locations listed below by voivodeship. These localities are the places of the project organisation. For example, in 2021,⁵ in the Pomorskie voivodeship (4) projects were implemented in Gdańsk (Oliwa), Gdynia, Puck and Żuławki. Among 17 project sites in the Lubelskie voivodeship, two were organised in Lublin while the remaining ones – in smaller towns and villages such as Bełżyce, Bogucice, Chyżowice, Czerniczyn, Dobromierzyce, Gozdów, Horodło, Hrubieszów, Husynne, Matcze, Mieniany, Mołodyatycze, Niele dew, Turkowice and Werbkowice. The situation was similar in the Małopolskie voivodeship (8), where, besides Kraków and Tarnów, most projects were also implemented outside larger urban centres such as Brzezinka, Gorlice (2), Grudna Kępska, Hucisko and Nowa Góra. The projects implemented in the 2022 edition of the programme concentrate mostly in southern Poland – in the Podkarpackie (29),⁶

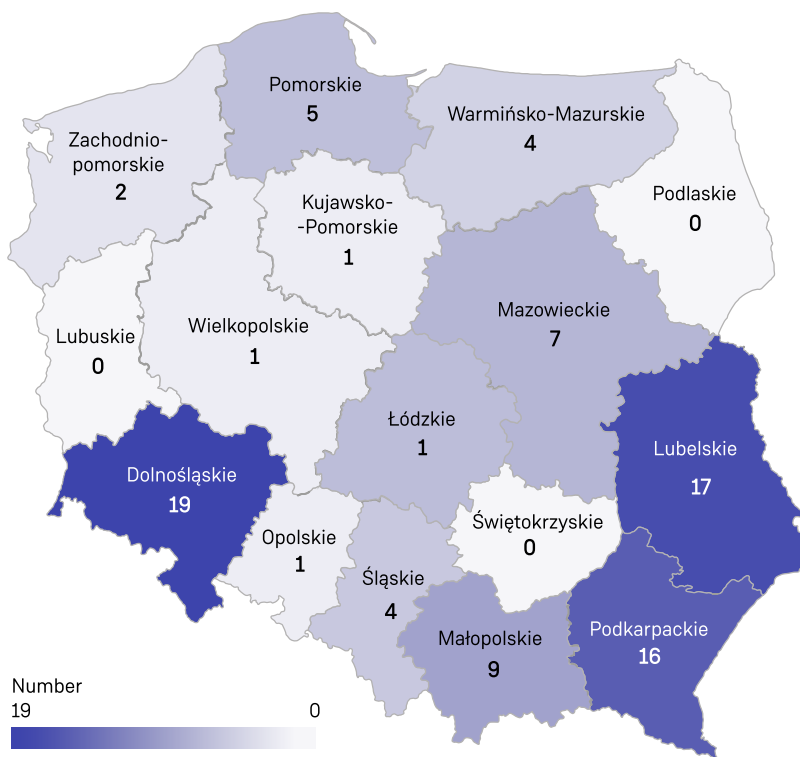
- 5 The remaining project sites in the respective voivodeships (by locality) in the 2021 edition of the 'Together for Heritage' programme included: Dolnośląskie (19) – Duszniki-Zdrój, Kłodzko (2), Krosnowice, Lądek-Zdrój, Lewin Kłodzki, Łupki/Siedlęcín, Międzyzlesie, Piszkowice, Polanica-Zdrój, Radków, Stary Wielisław, Szalejów Dolny, Szalejów Górny, Wojbórz, Wrocław (2), Żarów and Żelazno; Kujawsko-Pomorskie (2) – Bydgoszcz and Nieszawa; Łódzkie (2) – Łódź and Skierniewice; Mazowieckie (5) – Czerwińsk nad Wisłą, Płock, Rzuców, Warsaw and Żyrardów; Podkarpackie (5) – Horyniec-Zdrój, Miejsce Piastowe, Nowe Brusno, Radomyśl Wielki, Ustrzyki Dolne; Podlaskie (12) – Bubele, Buda Zawidugierska, Gawiniańce, Jodeliszki, Krejwiany, Puńsk, Sejny, Smolany, Widugiery, Wojtokiemie, Wołyńce and Zelwa; Pomorskie (4) – Gdańsk (Oliwa), Gdynia, Puck and Żuławki; Śląskie (2) – Dąbrowa Górnicza and Gliwice; Warmińsko-Mazurskie (4) – Dąbrowka, Olsztyn, Słupnica and Szymbark; Wielkopolskie (1) – Koźmin Wielkopolski; and Zachodniopomorskie (2) – Jankowo and Żerdno.
- 6 Towns and villages in the Podkarpackie Voivodeship: Arłamów, Chyrowa, Jaśliszka, Kalników, Kłokowice, Kolbuszowa, Komańcza (2), Kotań, Krempna, Krościenko, Lubaczów, Morochów, Nowe Brusno, Olchowiec, Pielgrzymka, Przemyśl, Rzepedź, Serednica, Smolarzyny, Szczawne (2), Świątkowa Mała, Świątkowa Wielka, Tarnobrzeg, Turzańsk, Ustrzyki Dolne, Wisłok Wielki and Żołyńa.

Dolnośląskie (15)⁷ and Małopolskie (16)⁸ voivodeships, and in the Mazowieckie voivodeship (21), e.g. in Białobrzegi, Grodzisk Mazowiecki, Maciejowice, Ostrołęka, Płock, Stanisławów and Warsaw. In other voivodeships, most projects are implemented in smaller towns and villages, as illustrated by the data provided below, including the numbers and names of towns and villages where projects are carried out: in the Lubuskie Voivodeship (1) – Jasienica; Opolskie (3) – Opole (2) and Wołczyn; Podlaskie (3) – Bohoniki, Kruszyniany and Studziany Las; and Wielkopolskie (3) – Kalisz, Koźmin Wielkopolski and Krotoszyn. In the Łódzkie⁹ and Zachodniopomorskie¹⁰ voivodeships, projects are implemented in six localities, in Śląskie – in seven,¹¹ in Pomorskie – in nine,¹² in Warmińsko-Mazurskie – in nine,¹³ and in Kujawsko-Pomorskie – in thirteen.¹⁴ In the Lubelskie Voivodeship (20), the following project sites are listed: Aleksandria Krzywowska, Bełżec, Biłgoraj, Budynin, Dęblin, Goraj, Horodło, Hrubieszów, Lublin, Matcze, Nowosiółki Przednie, Podlodów, Tarnoszyn, Tomaszów Lubelski, Ulhówek, Zaborze, Zakłodzie, Zakrzew, Zamość and Zdziłowice.

The maps on pp. 161 and 162 show the number of localities in a given region where projects have been implemented.

- 7 Towns and villages in the Dolnośląskie Voivodeship: Duszniki-Zdrój, Jedlina-Zdrój, Kamieniec Zabkowicki, Kłodzko (2), Łupki, Siedlęcín, Stary Wielisław, Świdnica, Walim, Wałbrzych, Wrocław (2), Zagórze Śląskie and Zielone Ludowe.
- 8 Towns and villages in the Małopolskie Voivodeship: Blechnarka, Brzezinka, Gładyszów, Gorlice, Hańczowa, Hucisko, Konieczna, Kraków, Krynica-Zdrój, Kunkowa, Leszczyny, Mszana Dolna, Rozdziele, Wołowiec, Wysowa-Zdrój and Zdynia.
- 9 Łódź (3), Małecz, Pabianice and Wolbórz.
- 10 Barlinek, Grzybnica, Karlino, Szczecin, Wolin and Żerdno.
- 11 Bytom (2), Chorzów, Katowice, Myszków, Tarnowskie Góry and Wilamowice.
- 12 Bytów, Chwaszczyno/Wejherowo, Człuchów, Gdańsk, Gniew, Kwidzyn, Lębork, Malbork and Sztum.
- 13 Biskupiec, Działdowo, Kętrzyn, Kurzętnik, Lidzbark Warmiński, Nidzica, Olsztyn, Ostróda and Sząbruk.
- 14 Chodorążek, Chrostkowo, Czernikowo, Grodzień, Kikót, Kowal, Liciszewy, Lublin, Makówiec-Rumunki, Nowe, Redecz Krukowy, Skepe and Teodorowo.

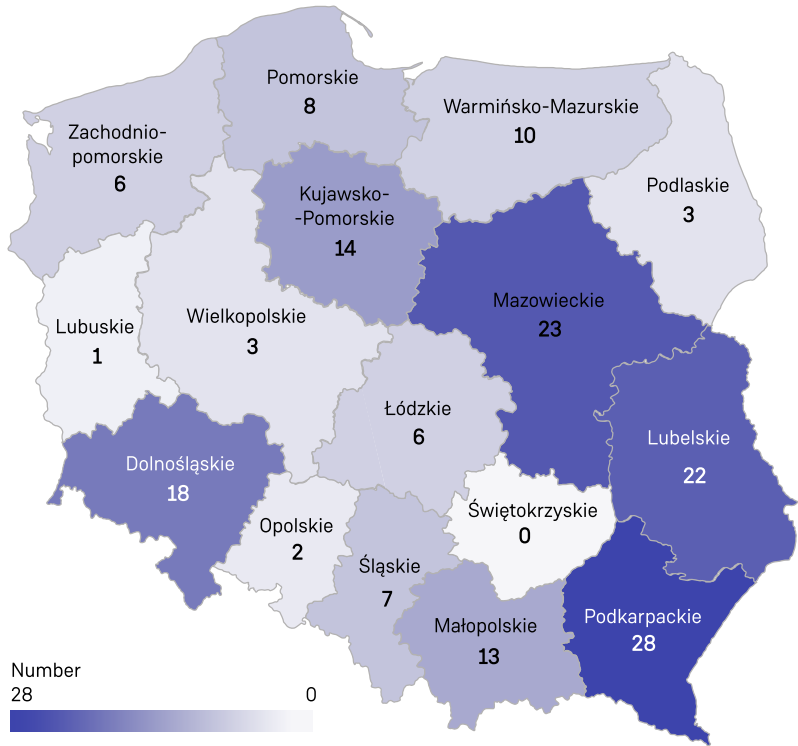
PROJECT SITES IN THE 2021 'TOGETHER FOR HERITAGE' PROGRAMME BY VOIVODESHIP (DATA IN TOTAL NUMBERS)



Source: National Institute of Cultural Heritage, based on reporting data

The 'Together for Heritage' programme ensures access to culture in smaller towns and villages. It attracts representatives of local communities as initiators, experts and organisers of cultural events related to national heritage. Volunteers are the pillar of the programme and are very often recruited from local populations – residents, students of local schools, activists and experts interested in tangible and intangible heritage.

PROJECTS SITES IN THE 2022 'TOGETHER FOR HERITAGE' PROGRAMME
BY VOIVODESHIP (DATA IN TOTAL NUMBERS)



Source: National Institute of Cultural Heritage, premises specified in the applications for funding

Undoubtedly, the participation and involvement of local communities in the implementation of projects and events promoting cultural heritage in their local areas is of particular value. Personal participation and identification with the local space and cultural objects is critical for the development of cultural ties.

CULTURAL PARTICIPATION AND ACCESSIBILITY AS A RESULT OF THE 'TOGETHER FOR HERITAGE' PROGRAMME: THE DEFINITION OF CULTURE AND THE DIVERSITY OF ACTIVITIES AND FORMS OF CULTURAL PARTICIPATION

Various approaches to culture and the creation of intangible values as part of it make it practically impossible to develop an unambiguous and universal definition of this term.¹⁵ In the traditional approach, culture can be understood as the tangible and intangible heritage of society, which is nurtured and preserved for future generations. The word 'culture' derives from the Latin *colere* which means 'to inhabit', 'to cultivate' or 'to honour with worship'. The term generally refers to patterns of human activity and symbolic structures that give the former a common meaning.¹⁶ Therefore, the definition of culture encompasses various interpretations, practices and forms of activity.

The data collected in the two editions of the 'Together for Heritage' programme discussed in this article allows us to identify certain tools and forms of activity related to the preservation of cultural objects and dissemination of knowledge about cultural heritage. Through the implementation of diverse practices and a variety of tools for the preservation of cultural heritage, as well as the involvement of volunteers and other participants, the NGOs have provided a unique cultural offer at the project sites. Its specific character emerges from 42 project implementation reports submitted in 2021¹⁷ and 60 applications for the project funding¹⁸

15 *Znaczenie gospodarcze sektora kultury. Wstęp do analizy problemu. Raport końcowy* [The economic importance of the cultural sector. Introduction to the analysis. Final report], Warsaw 2010, p. 8.

16 *UNESCO definitions of culture and cultural identity*, <https://cit4vet.erasmus.site/module-1-the-concept-of-culture/5/> [accessed: 5 August 2022].

17 Reports on task implementation submitted by the beneficiaries within 30 days after the project completion in 2021. Source: National Institute of Cultural Heritage.

18 Applications for funding from the funds allocated to the National Heritage Board of Poland – the 'Together for Heritage' Programme in 2022, submit-

in this year's edition of the programme. The offer includes events and undertakings conducted cyclically and closely related to the implementation dates of the programme editions. The organisers proceed in accordance with the applications, with events taking place between 20 May and 31 October 2021 and from 13 April to the end of October 2022.

A characteristic type of activity chosen by the programme applicants includes cleaning and preservation works at monuments entered in the Register of Monuments or in the local (gmina) or regional (voivodeship) Inventory of monuments and their surroundings to protect and preserve the substance and value of the monument (e.g. cleaning works at historical cemeteries, fortification monuments and in the surroundings of monuments). In addition, the programme beneficiaries are also involved in the identification, inventory and documentation of cultural heritage (tangible and intangible), e.g. architectural details, Orthodox churches and roadside chapels.

Another category of tasks willingly undertaken by NGOs are various educational activities promoting local cultural heritage (tangible and intangible), raising social awareness of the value of heritage, e.g. heritage interpretation training and lectures and training courses on culture, cultural heritage and the history of local monuments. The most common projects and events include traditional crafts workshops, educational activities for children and young people, volunteer camps, exhibitions presenting the project outcomes, fairs, festivals, thematic walks around monuments, art competitions, field and educational games and the documentation (recording) of local songs and dialects.

The Covid-19 pandemic in 2020 and the related restrictions pertaining to the organisation of events and social distancing changed the forms of action, communication tools and activities in the cultural sector, with most of them moved to the internet. In 2021, the beneficiaries of the 'Together for Heritage' programme implemented their projects online (e.g. webinars, meetings, workshops and the promotion of events on Facebook or Instagram and videos about the project events on YouTube). They frequently shared the effects of their work online, for example, through

ted by applicants between 13 April and 13 May 2022. The results of the programme were published on the Institute's website on 7 July 2022, see <https://nid.pl/2022/07/07/ogloszenie-wynikow-naboru-w-programie-wspolnie-dla-dziedzictwa-w-2022-r/> [accessed: 8 August 2022].

videos, publications, presentations of educational paths and work inventories (databases), as well as photo reports from exhibitions, trips, walks and cleaning works.

The tables on pp. 165–166 contain quantitative data on the activities implemented, showing their scale and specificity. Projects directly related to monuments (carried out at 278 monuments in various regions of Poland in 2021) and events promoting knowledge about heritage (253 events held in 2021 and 479 events planned in 2022) are the most popular. In the 2021 edition, 6 417 publications related to cultural heritage were prepared (in print and electronic form), and 4 987 were planned in 2022.

The beneficiaries' reports indicate volunteers, local residents and people who came specifically for a given event as direct project recipients (active participants). However, the Institute does not have detailed data on the place of their residence. The projects allowed residents of smaller towns and villages, located far from central cultural institutions, to actively participate in culture. The authors of the projects also achieved the objectives of the programme regarding the dissemination and promotion of tangible and intangible heritage, the popularisation of traditional crafts practices, techniques and disappearing traditional professions, as well as the promotion of activities and knowledge in the field of the proper care for monuments and their surroundings.

DATA ON THE NUMBER OF ACTIVITIES AND PARTICIPANTS IN EVENTS IMPLEMENTED UNDER THE 'TOGETHER FOR HERITAGE' PROGRAMME IN 2021

TYPE OF ACTIVITIES/DOCUMENTATION/PARTICIPANTS	NUMBER
Volunteers participating in the task	475
Active participants in events	11 021
Passive recipients of the project*	306 900
Events aimed at promoting knowledge about heritage or preserving and documenting heritage	253
Monuments where activities were implemented	278
Training courses/workshops	161
Publications (including folders)	6 417
Databases	28

(CONT.) DATA ON THE NUMBER OF ACTIVITIES AND PARTICIPANTS IN EVENTS IMPLEMENTED UNDER THE 'TOGETHER FOR HERITAGE' PROGRAMME IN 2021

TYPE OF ACTIVITIES/DOCUMENTATION/PARTICIPANTS	NUMBER
Educational paths	12
Studies documenting heritage	545
Registration cards	135

* Passive recipients of the project are defined as indirect participants who come into contact with the project and its effects. Depending on the project, they can include followers of the project profile, participants in the project events, local residents interested in the topic, and visitors and tourists in the area.

Source: National Institute of Cultural Heritage, based on reporting data

DATA ON THE NUMBER OF ACTIVITIES AND PARTICIPANTS IN EVENTS PLANNED UNDER THE 'TOGETHER FOR HERITAGE' PROGRAMME IN 2022

TYPE OF ACTIVITIES/DOCUMENTATION/PARTICIPANTS	NUMBER
Volunteers participating in the task	1 524
Active participants of events	41 057
Passive recipients of the project	508 287
Events aimed at promoting knowledge about heritage or preserving and documenting heritage	479
Monuments where activities were implemented	1 642
Training courses/workshops	286
Publications (including folders)	4 987
Databases	24
Educational paths	42
Studies documenting heritage	428
Registration cards	327

Source: National Institute of Cultural Heritage, premises specified in the applications for funding

SUMMARY

Every edition of the programme, which has been implemented since 2016, has seen the lasting effects of the cleaning and preservation projects carried out at monuments and in their surroundings, including the identifica-

tion, inventory and documentation of cultural heritage, and the preparation of plaques and educational paths, films and videos enabling constant access to culture. Despite the Covid-19 pandemic restrictions, interest in the 'Together for Heritage' programme has not changed. The latter is confirmed by the numbers of applications submitted: 215 in 2020, 193 in 2021 and 223 (the highest figure thus far) in 2022, as well as the increasing budget of the programme (PLN 700 000 in 2020, PLN 1.5 million in 2021 and PLN 2.3 million in 2022).¹⁹ The programme has found its regular followers. Many NGOs apply for the Institute's funding every year to continue their initiatives and work. New organisations, including rural women's associations, are also submitting their applications. The programme contributes to and disseminates positive models of cultural heritage preservation in local communities. It plays an important role in increasing accessibility and cultural participation not only in large cities renowned for their cultural offer but also in smaller and lesser-known towns and villages. In the subsequent editions of the programme, the National Institute of Culture Heritage intends to continue its analyses of the achievements of NGOs and their importance for increasing access to cultural participation and the use of cultural objects.

SELECTED PUBLICATIONS:

- *National Programme for the Protection and Preservation of Monuments for 2014–2017* (Resolution No. 125/2014 of the Council of Ministers of 24 June 2014), https://bip.mkidn.gov.pl/media/download_gallery/20140818Krajowy_Program_Ochrony_Zabytkow_i_Opieki_nad_Zaby.pdf [accessed: 4 August 2022].
- *National Programme for the Protection and Preservation of Monuments for 2019–2022* (M.P. of 2019, item 808), <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WMP20190000808/O/M20190808.pdf> [accessed: 4 August 2022].
- *Regulamin Programu 'Wspólnie dla dziedzictwa'* [Rules and regulations of the 'Together for Heritage' Programme], <https://nid.pl/wp-content/uploads/2022/04/Regulamin-Programu-Wspolnie-dla-dziedzictwa-2022.pdf> [accessed: 8 August 2022].

19 Based on data from the National Institute of Cultural Heritage.

- *Sprawozdanie z działalności Narodowego Instytutu Dziedzictwa w 2021 r.* [Report on the activities of the National Institute of Cultural Heritage in 2021], <https://nid.pl/wp-content/uploads/2022/02/Sprawozdanie-z-dzialalnosci-NID-w-2021-r..pdf> [accessed: 8 August 2022].
- *Znaczenie gospodarcze sektora kultury. Wstęp do analizy problemu. Raport końcowy* [The economic importance of the cultural sector. Introduction to the analysis. Final report], Warsaw 2010 [accessed: 5 August 2022].

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THE IMPORTANCE OF RURAL WOMEN'S ASSOCIATIONS FOR LOCAL CULTURE AND THE FINANCIAL SUPPORT FROM THE STATE BUDGET

Department of Education and Social Policy,
Ministry of Agriculture and Rural Development

INTRODUCTION

The Ministry of Agriculture and Rural Development is a government administration office. It serves the Minister of Agriculture and Rural Development, who is responsible for the following departments of government administration: agriculture, rural development, agricultural markets and fisheries.¹ The mission of the Ministry is to ensure optimal conditions for the sustainable development of the Polish countryside, agriculture and fisheries, as well as to guarantee food safety and high-quality public services.²

Rural women's associations (hereinafter: RWAs) are well embedded in Polish culture and tradition. The first organisation operating under this name was established in Janiśławice (near Skierniewice) in 1877.³ The role

1 Paragraph 1, Section 2 of the Regulation of the Prime Minister of 27 October 2021 on the detailed scope of activities of the Minister of Agriculture and Rural Development (Journal of Laws 2021, item 1950).

2 Ministry of Agriculture and Development, *Podstawowe informacje* [Basic information], <https://www.gov.pl/web/rolnictwo/podstawowe-informacje> [accessed: 21 July 2022].

3 J. Poszepczyński, *Historia kółek rolniczych, kół gospodyń wiejskich na ziemiach polskich 1982-2012* [The history of agricultural clubs and RWAs in Poland in 1982-2012], Warsaw 2012, p. 67.

of these associations has evolved over the years. Initially, they were primarily involved in helping with household work. Currently, they are active on many different levels of rural life. They act to improve the socio-professional status of women and their families, support the comprehensive development of rural areas and integrate local communities. Since 2018, the activities of RWAs, including those related to the development of folk culture – particularly local and regional culture, have been supported from the state budget for the implementation of statutory objectives.

The aim of this article is to present data on financial assistance from the state budget provided to RWAs for the implementation of their statutory tasks and to highlight the importance of RWAs for local culture. To this end, the funding of the individual purposes, including the development of folk culture, particularly local and regional culture, is discussed.

ACTIVITIES OF RURAL WOMEN'S ASSOCIATIONS AFTER 2018

Until 2018, RWAs operated based on the Act of 8 October 1982 on socio-professional organisations of farmers under the National Union of Farmers, Agricultural Clubs and Organisations, acting as an independent agricultural club or as part of the Union's structure,⁴ and the Act of 7 April 1989 on associations,⁵ acting as associations and unregistered clubs, i.e. informal groups. Since 2018, they have also been able to operate based on the Act of 9 November 2018 on rural women's associations (hereinafter: the Act on RWAs),⁶ which defines the forms and principles of voluntary association in such groups, the procedures regarding their formation and the organisation of RWAs operating on the territory of the Republic of Poland.

The Act came into force on 29 November 2018, facilitating the operation of the associations and giving them a variety of possibilities such as:

- Acquisition of legal personality;⁷
- Application for financial assistance once a year;
- Simplified accounting;

4 Journal of Laws of 1982, No 32, item 217.

5 Journal of Laws of 2020, item 2261.

6 Journal of Laws of 2018, item 2212 as amended.

7 Article 1 of the Act on RWAs.

- Assistance with and supervision of the activities of RWAs by the government plenipotentiary for local social initiatives in cooperation with the President of the Agency for the Restructuring and Modernisation of Agriculture (ARMA);
- Assistance of the plenipotentiary for RWAs in ARMA's every poviats office.

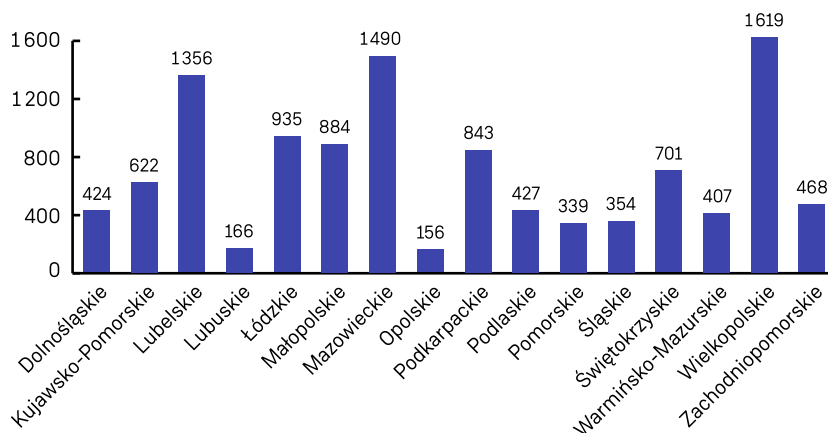
The number of RWAs registered in the National Register of Rural Women's Associations managed by ARMA (along with the number of their members) has increased gradually since the entry into force of the Act on RWAs, as shown in the table below.

THE NUMBER OF RURAL WOMEN'S ASSOCIATIONS AND THEIR MEMBERS IN 2018–2021

STUDIED PARAMETER	2018	2019	2020	2021
Number of RWAs	5 048	8 835	9 732	10 689
Number of members	129 692	236 773	260 911	287 579

Source: data from ARMA

NUMBER OF RURAL WOMEN'S ASSOCIATIONS BY VOIVODESHIP (AS OF 30 JUNE 2022))



Source: data from the National Register of Rural Women's Associations

In 2018, there were 5 048 RWAs in the National Register of Rural Women's Associations, which associated over 129 000 members (as of 31 December 2018). In the subsequent years, there were 8 835 RWAs in 2019 (an increase of 75% compared to 2018), 9 732 in 2020 (an increase of 10.15% compared to 2019) and 10 689 in 2021 (an increase of 9.83%

compared to 2020). They associated 236 773 members in 2019, 260 911 in 2020 and 287 579 in 2021.

Currently, a total of 11 191 RWAs are listed in the National Register of Rural Women's Associations (as of 30 June 2022), which associate 306 621 members. The respective numbers are presented in the graph on p. 171.

The highest numbers of RWAs were registered in the Wielkopolskie, Mazowieckie and Lubelskie voivodeships (respectively, 1 619, 1 490 and 1 356) and the lowest in the Lubuskie and Opolskie voivodeships (respectively, 166 and 156).

FINANCIAL ASSISTANCE FROM THE STATE BUDGET FOR THE STATUTORY OBJECTIVES OF RURAL WOMEN'S ASSOCIATIONS

Since 2018, RWAs have received financial assistance from the state budget once a year. It is intended for the implementation of statutory objectives which are defined in the Act on RWAs.⁸ They primarily include:⁹

- To conduct socio-educational and cultural activities in rural areas;
- To conduct activities for the comprehensive development of rural areas;
- To support the development of female entrepreneurship;
- To initiate and implement activities for the improvement of the living and working conditions of women in rural areas;
- To promote and develop forms of cooperation and rational methods of farm management;
- To represent the interests of rural women in public administration bodies;
- To develop folk culture, particularly local and regional culture.

Only RWAs entered into the National Register of Rural Women's Associations managed by ARMA are eligible for the financial assistance from the state budget.¹⁰ The amount of the support depends on the number

8 Article 23a, Section 1 of the Act on RWAs.

9 Article 2, Section 3 of the Act on RWAs.

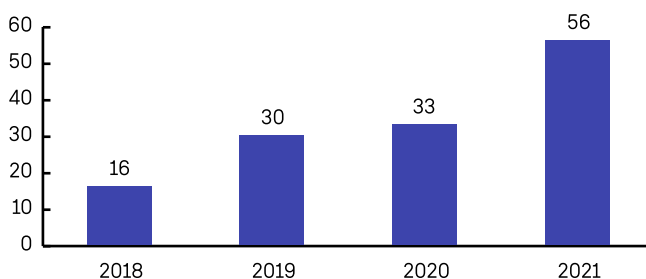
10 Paragraph 2 of the Regulation of the Minister of Agriculture and Rural Development of 9 August 2021 on financial assistance from the state budget for rural women's associations (Journal of Laws of 2021, item 1438).

of the RWA members. In 2021, the amounts of financial assistance were increased as follows:¹¹

- From PLN 3 000 to PLN 5 000 for RWAs with up to 30 members;
- From PLN 4 000 to PLN 6 000 for RWAs with 31 to 75 members;
- From PLN 5 000 to PLN 7 000 for RWAs with over 75 members.

The value of the state support provided until 2021 is presented in the chart below. It illustrates the gradually growing interest of rural residents associating in local social organisations in the possibility of obtaining financial assistance from the state budget.

FINANCIAL ASSISTANCE GRANTED TO RURAL WOMEN'S ASSOCIATIONS IN 2018-2021 (IN MILLION PLN)



Source: data from ARMA

The RWAs received PLN 16 295 200 of total financial assistance from the state budget in 2018 and PLN 29 697 000 in 2019 – an increase of as much as 82% compared to the previous year. In 2020, the financial assistance from the state budget amounted to PLN 32 871 000 – an increase of 10.7% compared to 2019. In 2021, the RWAs were granted PLN 55 870 000, which was a significant increase (of 70%) compared to the year before. It was possible because of the raising of the financial assistance rates for RWAs by PLN 2 000.

The table below presents a detailed overview of the financial assistance from the state budget provided to RWAs in 2021, with the respective figures shown by voivodeship.

11 Ibid., para. 5.

FINANCIAL ASSISTANCE GRANTED IN 2021 BY VOIVODESHIP

VOIVODESHIP	NUMBER OF APPLICATIONS	FINANCIAL ASSISTANCE GRANTED (IN PLN)
Dolnośląskie	361	1 918 000
Kujawsko-Pomorskie	548	2 942 000
Lubelskie	1 282	7 008 000
Lubuskie	140	771 000
Łódzkie	854	4 783 000
Małopolskie	831	4 527 000
Mazowieckie	1 318	7 384 000
Opolskie	130	709 000
Podkarpackie	788	4 278 000
Podlaskie	382	2 093 000
Pomorskie	308	1 617 000
Śląskie	319	1 735 000
Świętokrzyskie	652	3 536 000
Warmińsko-Mazurskie	347	1 824 000
Wielkopolskie	1 505	8 660 000
Zachodniopomorskie	394	2 085 000
Total	10 159	55 870 000

Source: data from ARMA

In 2021, the highest numbers of applications were submitted in the Wielkopolskie (1 505), Mazowieckie (1 318) and Lubelskie (1 282) voivodeships, with financial assistance granted, respectively, in the following amounts: PLN 8 665 000, PLN 7 389 000 and PLN 7 008 000. In contrast, the numbers of applications were the lowest in the Opolskie (130), Lubuskie (140) and Pomorskie (308) voivodeships, which received PLN 709 000, PLN 771 000 and PLN 1 617 000, respectively.

In 2022, the call for applications is planned to end on 30 September 2022.¹² As of 21 July 2022, the support granted to RWAs this year has

12 Paragraph 3, Section 3 of the Regulation of the Minister of Agriculture and Rural Development of 9 August 2021 on financial assistance from the state budget for rural women's associations (Journal of Laws of 2021, item 1438).

FINANCIAL ASSISTANCE GRANTED UNTIL 21 JULY 2022 BY VOIVODESHIP

VOIVODESHIP	NUMBER OF APPLICATIONS	FINANCIAL ASSISTANCE GRANTED (IN PLN)
Dolnośląskie	340	1 791 000
Kujawsko-Pomorskie	564	3 025 000
Lubelskie	1 200	6 457 000
Lubuskie	132	708 000
Łódzkie	836	4 654 000
Małopolskie	769	4 144 000
Mazowieckie	1 259	6 956 000
Opolskie	134	720 000
Podkarpackie	762	4 117 000
Podlaskie	373	2 040 000
Pomorskie	293	1 521 000
Śląskie	337	1 821 000
Świętokrzyskie	621	3 298 000
Warmińsko-Mazurskie	337	1 685 000
Wielkopolskie	1 476	8 384 000
Zachodniopomorskie	348	1 797 000
Total	9 781	53 118 000

Source: data from ARMA

amounted to PLN 53 118 000. The respective figures are presented by voivodeship in the table above.

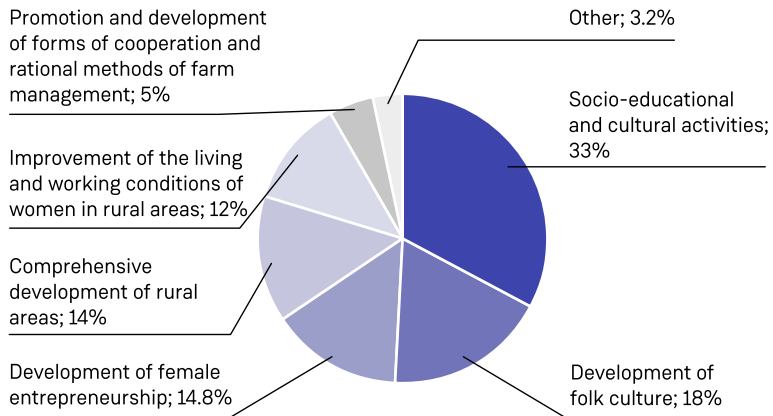
Similar to 2021, the largest amount of the funding has thus far been granted to the Wielkopolskie, Mazowieckie and Lubelskie voivodeships: respectively, PLN 8 382 000, PLN 6 956 000 and PLN 6 457 000. The high figures of the state's support correspond to high numbers of RWAs registered in these voivodeships. The lowest financial assistance has been granted to the Opolskie and Lubuskie voivodeships: respectively, PLN 720 000 and PLN 708 000.

SPENDING OF THE FINANCIAL ASSISTANCE FROM THE STATE BUDGET FOR THE IMPLEMENTATION OF THE STATUTORY OBJECTIVES BY RURAL WOMEN'S ASSOCIATIONS IN 2021

The funding from the state budget is used by RWAs for the statutory purposes specified in the Act on RWAs. Its spending is monitored by ARMA, which also aggregates statistical data by specific purpose. Based on the data for 2021, the development of folk culture, particularly local and regional culture, ranked second in terms of the financial assistance allocation by RWAs, as presented in the chart below.

In 2021, the funding received by RWAs was spent as presented below.

ALLOCATION OF THE STATE BUDGET FUNDING FOR THE IMPLEMENTATION OF THE STATUTORY OBJECTIVES BY RURAL WOMEN'S ASSOCIATIONS IN 2021



Source: own elaboration based on data from ARMA

- Over 33% of the funding was allocated to the implementation of tasks related to **socio-educational and cultural activities** in rural environments. It was most frequently spent on the purchase of folk costumes, costumes with the logo of the association, theatre tickets, exhibition tents, sound systems and various accessories (e.g. for art works). Over PLN 19 million was spent on this purpose.

- Over 18% of the funding was allocated to the implementation of tasks related to the **development of folk culture, particularly local and regional culture**. It was most frequently spent on the purchase of folk costumes, floristic, stationery and haberdashery products, marquees, travel fridges/coolers, tourist cookers and household items. Over PLN 10 million was spent on this purpose.
- Over 14.8% of the funding was allocated to the implementation of tasks related to supporting the **development of female entrepreneurship**. As part of this objective, the funding was most frequently spent on workshop fees (handicrafts, floristics, IT, Kashubian embroidery, felting, confectionery) and the purchase of gastronomic tables, groceries, stationery and advertising banners. Over PLN 8.4 million was spent on this purpose.
- Over 14% of the funding was allocated to tasks related to the **comprehensive development of rural areas**. As part of this objective, the funding was most frequently spent on the purchase of entrance tickets to cultural events, kitchen, decorative and manufactured goods, sound systems and exhibition pavilions. Over PLN 8.1 million was spent on this purpose.
- Over 12% of the funding was allocated to the implementation of tasks related to the **initiation and implementation of activities for the improvement of the living and working conditions of women in rural areas**. As part of this objective, the funding was most frequently spent on the purchase of entrance tickets to museums, theatres, kitchen equipment (including household appliances), decorative articles and equipment for community centres (e.g. printers). Over PLN 7 million was spent on this purpose.
- Over 5% of the funding was allocated to the implementation of tasks related to the **initiation and implementation of activities for the promotion and development of forms of cooperation and rational methods of farm management**. It was most frequently spent on the purchase of various types of kitchen equipment (freezers, pot sets, dumpling sets, catering thermoses, etc.) and outdoor tents. Over PLN 3 million was spent on this purpose.
- The remainder of the funding was allocated to the implementation of tasks related to the **representation of the interests of rural women in public administration bodies**. As part of this objective, the funding was most frequently spent on the purchase of folk costumes, costumes with the logo of the association, exhibition tents, advertising banners, fuel, stamps and office and decorative products.

CONCLUSION

RWAs play an important role in the rural environment. They support the integration of local communities, nurture local and regional customs and develop female entrepreneurship in rural areas, combining tradition with modernity. The associations implement a wide range of activities based on rural culture and tradition. It should be emphasised that their initiatives are intrinsically motivated. Members of RWAs act as leaders in the organisation of the most important events in the life of the Polish countryside such as harvest festivals. They also prepare and conduct many educational activities, culinary workshops and social campaigns. RWAs promote physical activity and support the sustainable development of local communities.

The number of RWAs registered in the National Register of Rural Women's Associations, which are eligible for financial assistance, continues to grow every year. The support they receive from the state budget is currently one of the key factors in the achievement of their statutory objectives – primarily, the development of folk culture, particularly local and regional culture. Polish customs and traditions, social integration, and the promotion of the culinary heritage emerge as fundamental values for RWAs, as evidenced by their expenditure of the financial assistance on this purpose. The social activity of RWAs emerges as one of the vital elements in the support of Polish culture and values deeply embedded in rural traditions.

Text by:

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5.



**BUILDING
THE OFFER IN
NON-METROPOLITAN
AREAS**

ACCESSIBILITY OF THE CULTURAL OFFER IN NON-METROPOLITAN AREAS: BUILDING THE OFFER AND THE IMPLEMENTATION OF PUBLIC POLICIES

National Centre for Culture Poland

The National Centre for Culture is an institution promoting the professionalisation of cultural staff and – as part of grant programmes and jointly implemented cultural and training projects – constant cooperation with cultural institutions managed by local governments. As a result, the Centre has a relatively wide range of possibilities to observe the accessibility of the cultural offer in practice and the implementation of at least certain aspects of public policies aiming to eliminate spatial barriers and ensure equal access to culture. This article discusses this aspect of accessibility from the perspective of local cultural institutions – beneficiaries of the Centre’s grant programmes and professionalisation projects. The resulting overview hardly exhausts the topic. Based on case studies and statements from the participants in our activities, it is neither an objective nor comprehensive description of reality. However, it is worth taking a look at these excerpts of reality as they paint a certain picture of the local activities, challenges and methods of dealing with them.

The article focuses on the non-metropolitan context of the Centre’s grant programmes – the effect of our activities aimed at increasing the synergy of small cultural institutions – and networking benefits. It also seeks to answer the question whether the digitalisation of institutions is a good tool for involving communities in the activities of cultural institutions.

THE CENTRE'S GRANT PROGRAMMES AND THE ACCESSIBILITY OF THE CULTURAL OFFER IN NON-METROPOLITAN AREAS

For many years, the grant programmes managed by the National Centre for Culture have served as a tool in the implementation of the social capital building postulates defined in strategic documents¹ and important for the development of opportunities, including the socio-economic ones, in regions. Among the programmes promoting sustainable development in non-metropolitan areas, the following deserve particular attention: the Centre's own programmes – *Dom Kultury+ Inicjatywy lokalne* [Culture Centre+ Local Initiatives] and *EtnoPolska* [EthnoPoland], and the government programmes of the Minister of Culture and National Heritage – *Kultura Dostępna* [Accessible Culture] and *Kierunek interwencji 4.1. Narodowy Program Rozwoju Czytelnictwa – BLISKO* [Direction of Intervention 4.1. National Reading Development Programme – BLISKO]. Their brief description is presented below.

GRANT PROGRAMMES AS TOOLS FOR INSTITUTIONS AND LOCAL GOVERNMENTS

Dom Kultury+ Inicjatywy lokalne is one of the Centre's longest programmes supporting locality, implemented since 2013. In 2022, its budget amounted to PLN 2 million. The total number of the beneficiaries of all editions up to (and including) 2022 has been 500 entities. The programme is addressed to cultural centres² and is a tool for the building of a social

- 1 *Strategia Rozwoju Kapitału Społecznego 2020* [Social Capital Development Strategy 2020], Warsaw 2013; *Strategia na rzecz Odpowiedzialnego Rozwoju do roku 2020 (z perspektywą do 2030 r.)* [Strategy for Responsible Development until 2020 (with a perspective until 2030)], Warsaw 2017; *Krajowa Strategia Rozwoju Regionalnego 2030. Rozwój społecznie wrażliwy i terytorialnie zrównoważony* [National Strategy for Regional Development 2030. Socially sensitive and territorially sustainable development], Warsaw 2019; *Strategia Rozwoju Kapitału Społecznego (współdziałanie, kultura, kreatywność) 2030* [Social Capital Development Strategy (Cooperation, Culture, Creativity) 2030], Warsaw 2020.
- 2 Pursuant to the programme regulations, the following are eligible for the programme: cultural centres, cultural establishments and centres of culture

model of institution. The strategic objective of the *Dom Kultury+ Inicjatywy lokalne* programme is to initiate activities in order to strengthen the involvement of cultural centres in the lives of local communities, and to discover and develop the potential and cultural capital of their members and the culture-forming resources of local communities. Activities undertaken in the implementation of the tasks are primarily intended to initiate new practices in the management of cultural institutions, discover and stimulate social activity, support the development of social and cultural capital and learn about new opportunities for cooperation with residents. One of the key effects of the programme is a stronger role of the cultural centre as an open place that is accessible to all residents.

Under the programme, entities can apply for funding for the implementation of a task consisting of two parts. The first part involves an assessment of the local community's resources and cultural potential.³ The next step is to announce a competition for grassroots initiatives. The selection of three to seven different initiatives must be shared with the public. After making a decision, the cultural centre develops, together with the authors, a plan for the joint implementation of the initiatives, which includes the preparation of descriptions, schedules, estimates of expenditure and result indicators. In parallel, the beneficiary evaluates the first part of the task. The second part involves the implementation of three to seven initiatives together with the authors and an evaluation of the task, taking into account all initiatives implemented as part of the task. Importantly, throughout the implementation of the project, the beneficiary receives support from the Centre in the form of training and the assistance of animators experienced in team building, participatory diagnosis, the transparent and open selection of initiatives and evaluation.

and art with the status of a local government cultural institution and libraries with the status of a local government cultural institution whose structure additionally includes a cultural centre, a cultural establishment or a centre of culture and art.

- 3 'The cultural potential of society is a multidimensional resource that includes tangible and intangible elements such as embeddedness in culture and related mental orientations, readiness to participate in culture and related needs and competencies, activity in various areas of life and values promoting development.' Source: A. Karwińska, *Potencjał kulturowy społeczeństwa jako zasób rozwojowy* [The cultural potential of society as a resource of development], 'Zarządzanie Publiczne' 2014, No. 1(27), p. 5.

Based on the programme premises, a model cultural centre should:

- be able to conduct a participatory diagnosis of the local community;
- be an active participant in the local social life;
- develop attitudes of active cultural participation;
- integrate local communities through cultural activities;
- prevent social exclusion and its effects;
- contribute to the development of the gmina;
- be a moderator of dialogue in the local community.⁴

The core premises of the programme were developed together with the umbrella organisations operating in the cultural sector. The evaluation of the first five editions of the programme shows that the model features of the social cultural centre are recognised as desirable also by the institutions that did not participate in the programme at the time of the preparation of the evaluation report. As a result, they can be accepted as a reference point for the entire sector.⁵

EtnoPolska has been implemented since 2018. This programme was based on the strategic assumption about the need to strengthen activities related to cultural heritage implemented in local communities. Since 2019, the budget of the programme has been PLN 10 million per year. The total number of the beneficiaries of all editions up to (and including) 2022 has been 1 383 entities.

The aim of the programme is to create conditions for strengthening local cultural identity and cultural participation at the local and regional levels through activities aimed to preserve tradition and use it for artistic creation. The programme offers funding for projects promoting cultural heritage, with a particular emphasis on areas with a population of up to 50 000.

4 See R. Wiśniewski et al., *Oswajając zmienność. Kultura lokalna z perspektywy domów kultury* [Taming volatility. Local culture from the perspective of cultural centres], Warsaw 2021, pp. 67–68; *Badanie ewaluacyjne programu Dom Kultury+: Dom Kultury+ 2010–2011 oraz Dom Kultury+ Inicjatywy lokalne 2013, 2014, 2015, 2016. Raport końcowy* [Evaluation study of the *Dom Kultury+* programme: *Dom Kultury+ 2010–2011 and Dom Kultury+ Inicjatywy lokalne 2013, 2014, 2015, 2016. Final report*], Warsaw 2017, p. 51.

5 *Badanie ewaluacyjne...*, op. cit., p. 73.

Unlike the *Dom Kultury+ Inicjatywy lokalne* programme, *EtnoPolska* is addressed to a wide group of possible applicants⁶ and has a flexible structure.

Under the programme, entities can apply for funding in the amount of PLN 10 000 to 150 000 for one of four types of tasks:

- activities popularising the existing and disappearing phenomena of folk culture, such as exhibitions, competitions, reviews, festivals and concerts (also online);
- educational and animation initiatives supporting local communities in creative activities for the preservation, transmission and continuation of regional traditions and inspired by and/or referring to local cultural heritage, such as workshops and courses (also online);
- organisation of training courses and conferences, including the documentation of unique phenomena of folk culture and the creation of archives/digital records of folklore (also online);
- renovation and purchase of folk costumes and props for regional ensembles cultivating and promoting local traditions in the field of folklore: music, dance, singing and rituals.⁷

Kultura Dostępna, implemented since 2015, is a programme addressed to people who have difficult access to culture (for various reasons, also geographical). In 2022, the budget of the programme amounted to PLN 6.741 million. The total number of the beneficiaries of all editions up to (and including) 2022 has been 1 328 entities.

The strategic objective of the programme is to support activities aimed at facilitating access to culture, targeting a variety of users and fostering social inclusion. The activities should contribute to genuine, systemic and, importantly, long-term effects in the elimination of spatial, economic, socio-mental and competence barriers in access to culture, with a particular focus on the needs of people from areas deprived of direct access to cultural objects and institutions of culture and art. The pro-

6 Applicants for the programme include local government cultural institutions, non-governmental organisations (NGOs), rural women's associations, churches, religious associations and their legal persons, and business entities entered into the Central Register and Information on Economic Activity (CEIDG) or the National Court Register.

7 Regulations of the National Centre for Culture's programme '*EtnoPolska*. The 2022 Edition'.

gramme supports non-commercial activities where access to the cultural offer is provided for free.

Another important aspect addressed by the programme are the needs of people whose access to culture is difficult and who are not involved in cultural life on a daily basis. The actions are intended to create conditions for the inclusion of members of various social groups in cultural life and their cooperation. Other essential elements of the programme include the development of users' competencies and positive experience through contact with culture. The programme is to facilitate the cultural participation and social integration of members of various social groups, e.g. school children, young people and the elderly. It is also important to support activities ensuring the accessibility of the outcomes of the tasks for people with special needs,⁸ including those with disabilities.

Another key element is cooperation with other entities – care institutions, schools, non-governmental organisations (NGOs) and cultural institutions – to work out a coherent educational and cultural offer facilitating social revitalisation and the development of social capital.

Kultura Dostępna, similarly to *EtnoPolska*, is addressed to a variety of entities.⁹ They can apply for funding in the amount of PLN 5 000 to 150 000 for one of three types of tasks:

- adaptation of the cultural content and/or cultural education offer to the needs of people with special needs, including persons with disabilities, comprising a component of activities implemented together with users, also in an online form;
- activities enabling the mobility and/or remote presentation of the cultural offer and/or cultural education offer: the possible transfer of the beneficiary's offer to places and localities deprived of direct access to national

8 Referred to in Article 2, Section 3 of the Act of 19 July 2019 on ensuring accessibility for people with special needs.

9 The entities entitled to submit applications under this programme include state and local government cultural institutions, art universities and academies, public and non-public art schools with independent accounting, local government units that are the managing authorities of public art schools (for schools without independent accounting), entities that are the managing authorities of non-public art schools (for schools without independent accounting), NGOs, churches and religious associations and their legal persons, and business entities entered into the Central Register and Information on Economic Activity (CEIDG) or the National Court Register.

cultural objects and cultural institutions or the acquisition of the said offer by the beneficiary;

- organisation of thematic trips to facilitate access to the cultural offer and/or cultural education offer, including that of cultural institutions (such as theatres, museums, cinemas, libraries, philharmonic halls and places important for national culture) and/or multimedia/online activities to promote cultural objects and ensure their accessibility for local communities.¹⁰

BLISKO *Biblioteka | Lokalność | Inicjatywy | Społeczność | Kooperacja | Oddolność* [Library | Locality | Initiatives | Community | Cooperation | Grassroots] is a competition held under Direction of Intervention 4.1. of the National Reading Development Programme 2.0 (NRDP 2.0) for 2021–2025,¹¹ implemented since 2021. Its budget is up to PLN 5.5 million per year. The number of the beneficiaries of the two editions has been 95 entities. The *BLISKO* programme is addressed to public libraries.¹²

The activities of Direction of Intervention 4.1 are designed to make the best use of the functions that libraries can perform in the life of local communities. The aim is to strengthen the role of libraries as a ‘third place’, bringing the local community together through cultural activities promoting reading and participation in culture.

The mechanics of the *BLISKO* programme are to a certain extent based on the concepts developed in the *Dom Kultury+ Inicjatywy lokalne* programme. Similarly to the latter, beneficiaries also take part in a structured project whose core idea is to build partnerships and (another analogy) search for and implement grassroots initiatives. The project activities are to contribute to the development of engaged communities concentrating around the library’s activities. The beneficiaries are obliged to conduct

- 10 Appendix No. 4.12. to the Announcement of the Minister of Culture and National Heritage on the call for the government programmes in the field of culture and protection of national heritage for 2022, implemented by 30 November 2021: The government programme *Kultura Dostępna*. Specifications.
- 11 The National Centre for Culture is the operator of Priority 4 of the NRDP.
- 12 Institutions that can apply for the funding include public libraries operating as independent local government cultural institutions and local government cultural institutions whose organisational structure includes public libraries for which the founding authorities are, respectively, a rural gmina or an urban-rural gmina without a population limit, and an urban gmina or a town/city with the powiat status and a population of up to 100 000.

information and training activities that expand the scope of cooperation and prepare the ground for bottom-up educational and animation projects implemented by partners and members of local communities. Selected in a transparent competition procedure, the projects are not only the culmination of the work carried out in the programme but also an inspiration for and the beginning of further – independent – activities.

Similarly to the *Dom Kultury+* programme, also in *BLISKO* the National Centre for Culture is, to a certain extent, a participant in the project activities, offering training support and tutoring.

The tasks implemented as part of the competition are to develop the competencies of library employees to help them identify the needs and cultural potential of local community members and, consequently, launch effective cooperation and initiate library-focused cultural activities. The inclusion of new groups and the activation of local communities, particularly in terms of reading, constitutes a key component of Direction of Intervention 4.1. NRDP 2.0.

The tasks in the *BLISKO* programme are planned as two-year tasks, with grants awarded in the amount of PLN 50 000 to 70 000 per year.¹³ All programmes and activities discussed in this article provide support to local decision-makers as well as institutions to ensure that assistance can be effectively individualised depending on the local needs and contexts. Regardless of whether the local institution joins the project-based programmes (*EtnoPolska* and *Kultura Dostępna*), where applicants need to present their individual ideas for cultural, animation and educational activities, or the systemic programmes (*Dom Kultury+ Inicjatywy lokalne* and *BLISKO*), essentially leading to the structured transformation in the institution's manner of operation (particularly regarding its relations with the local community), participation in the call procedure already implies the institution's interest in finding a tool that may prove useful in its further work. Therefore, it is worth studying the effect of these tools on local communities and institutions, i.e. the beneficiaries of the grant programmes managed by the Centre.

13 Regulations of the Competition under Direction of Intervention 4.1. *BLISKO Biblioteka | Lokalność | Inicjatywy | Społeczność | Kooperacja | Oddolność*. Priority 4 of the National Reading Development Programme 2.0 for 2021–2025. Priority Operator – National Centre for Culture.

GRANT PROGRAMMES FOR THE IMPLEMENTATION OF SUSTAINABLE DEVELOPMENT PRINCIPLES (IN FIGURES)

NAME OF THE PROGRAMME	YEAR	GRANTS AWARDED (IN PLN)		TOTAL NUMBER OF BENEFICIARIES SELECTED	
		TOTAL	FOR CULTURAL INSTITUTIONS	TOTAL	FOR CULTURAL INSTITUTIONS
Dom Kultury+ Inicjatywy lokalne (programme of the National Centre for Culture)	2013	1 500 000	1 500 000	50	50
	2014	1 500 000	1 500 000	50	50
	2015	1 500 000	1 500 000	50	50
	2016	1 500 000	1 500 000	50	50
	2017	1 500 000	1 500 000	50	50
	2018	1 500 000	1 500 000	50	50
	2019	1 500 000	1 500 000	50	50
	2020	1 500 000	1 500 000	50	50
	2021	1 500 000	1 500 000	50	50
	2022	2 000 000	2 000 000	50	50
Total		15 500 000	15 500 000	500	500
EtnoPolska (programme of the National Centre for Culture)	2018	6 900 000	2 539 100	231	102
	2019	10 000 000	4 523 000	251	132
	2020	10 000 000	4 485 000	293	141
	2021	10 000 000	4 448 000	308	146
	2022	10 000 000	4 332 000	300	143
Total		46 900 000	20 327 100	1 383	664
Kultura Dostępna (government programme funded by the Ministry of Culture and National Heritage)	2015	5 822 000	2 148 000	197	85
	2016	5 721 000	2 450 500	173	85
	2017	5 750 000	2 168 000	161	72
	2018	6 288 000	1 938 000	175	66
	2019	5 814 000	2 769 000	164	83
	2020	6 141 620	2 253 120	145	61
	2021	6 737 000	2 826 000	154	70
	2022	6 741 000	2 442 000	159	67
Total		49 014 620	18 994 620	1 328	589

(CONT.) GRANT PROGRAMMES FOR THE IMPLEMENTATION OF SUSTAINABLE DEVELOPMENT PRINCIPLES (IN FIGURES)

NAME OF THE PROGRAMME	YEAR	GRANTS AWARDED (IN PLN)		TOTAL NUMBER OF BENEFICIARIES SELECTED	
		TOTAL	FOR CULTURAL INSTITUTIONS	TOTAL	FOR CULTURAL INSTITUTIONS
BLISKO (competition under Direction of Intervention 4.1. NRDP 2.0)	2021	5 393 300	5 393 300	49	49
	2022	5 498 600	5 498 600	46	46
Total		10 891 900	10 891 900	95	95
Grand total		122 306 520	65 713 620	3 306	1 848

N=3 306

Source: support systems for grant and scholarship programmes of the National Centre for Culture, 2013-2022

USE OF TOOLS: A CASE STUDY

Participation in the grant programmes helps eliminate barriers and prevent exclusion due to geographical location. The tasks implemented by the Local Government Cultural Centre in Pińczów and the Municipal Cultural Centre in Górzno are two excellent examples of the use of the received funding.¹⁴

The choice of these institutions for our case study was dictated by their significant (and effective) efforts in obtaining public funds for cultural projects. The implementation of the latter as part of the grant programmes and their impact on the local community show a local perspective. It should be emphasised that the support of the institution's

14 We would like to thank the directors of both institutions, Iwona Senderowska and Krzysztof Magdziak, as well as the representatives and employees of their organising authorities, particularly Ewa Bawor and Agnieszka Nadolska, for preparing and sending the materials on which this section of the article is based. The quotations used in the text were obtained from the materials submitted to the Centre. Both institutions are located in non-metropolitan areas and receive funding not only from the Centre's programmes but also from other sources.

organising authority is of great importance in the effective implementation of projects with the use of public funds.

THE LOCAL GOVERNMENT CULTURAL CENTRE IN PIŃCZÓW

The Local Government Cultural Centre in Pińczów (hereinafter: Pińczów Cultural Centre or PCC) has been a beneficiary of the grant programmes managed by the National Centre for Culture since 2016. It has implemented about 20 projects under various grant programmes supported by the Ministry of Culture and National Heritage or with European funds. The PCC indicated the 'JA w kULTurze' [I in the Culture] project, carried out as part of the Centre's *Dom Kultury+ Inicjatywy lokalne* programme in 2017, as one of the most important projects that truly inspired their interest in following this path. The director of the institution said: 'The programme has completely changed our thinking about the grants and development opportunities for our institution, setting a brand new path for the Pińczów Cultural Centre, our infrastructure and, primarily, our offer'.¹⁵

Given that the gmina (municipality) of Pińczów does not have a formal document that defines its cultural strategy, the implementation of the programme task emerges as a particularly important factor in the PCC's activity. While the assessment of needs cannot replace strategic activities planned for years, it marks the beginning of a strategy and a new approach to managing the development and promotion of culture in the local community.

The projects currently implemented by the PCC are a result of a dialogue with residents (regarding their needs and interests) and employees' intuition. They are arranged in three paths that result from each other and are mutually intertwined.

The first path consists of projects related to the development of infrastructure, i.e. the basic facilities, which translates into the development of the cultural offer. The PCC has been a three-time beneficiary of the *Infrastruktura Domów Kultury* [Infrastructure of Cultural Centres] programme of the Ministry of Culture and National Heritage. The funding was used to purchase stage lights, a lighting mixer and a nine-seater van with a trailer to increase the PCC's mobility and reach people in more distant places (e.g. community centres in rural areas) with the offer. Another

15 An excerpt from the material submitted by the PCC (stored at the National Centre for Culture).

purchase was a piano necessary for organising the local priority event with a long tradition – the Jazz All Souls’ Day.

The second path comprises projects related to the implementation and development of the cultural offer and enhancing access to culture. Besides locality, accessibility also emerges as a crucial aspect of the PCC’s projects. Its activities refer to the local figures of culture. For example, film director Andrzej Barański became an inspiration to present the world of cinematography. The viewers not only learned more about the career of this filmmaker from Pińczów and filmmaking in general, but they also participated in conversations with actors as well as in stop-motion animation, cinematography and film poster design workshops. Another example is Artur Dutkiewicz, an outstanding pianist from Pińczów, who became an inspiration for the Pińczów Jazz All Souls’ Day. The *Kultura – Interwencje* [Culture – Interventions], *Muzyka* [Music] and *Kultura w sieci* [Culture Online] programmes allowed the PCC to conduct many cultural activities related to jazz music and its impact on other forms of art. Vocal and guitar workshops with outstanding artists, meetings with renowned jazz musicians, opening the festival stage to young musicians, and the presentation of the mutual visual art and jazz references (competitions for the festival logo and poster with the participation of Andrzej Pągowski), are just a few examples of activities inspired by jazz music in Pińczów. They also show how, by acting systematically and reaching increasingly larger audiences, the PCC builds the local cultural identity based on what distinguishes Pińczów and what its inhabitants are proud of.

The last path reflected in the PCC’s projects is the still ongoing development of culture available online. The digitalisation of cultural centres, i.e. the implementation of online activities, is seen not only as a necessity in modern times but also as another emerging channel for the creation and reception of culture. This is why the PCC also undertakes the implementation of grants under European programmes, e.g. *Konwersja Cyfrowa Domów Kultury* [Digital Conversion of Cultural Centres]. According to the director of the PCC, a well-thought-out development process supported by external funding activates users. Their interests and pursuits are the driving force behind the PCC’s activity, while the offer developed and provided through such projects fills in the local gaps in artistic education. This process has a positive effect on employees who acquire new competencies and use them in their everyday work at the cultural centre.

The part of the offer with the project activities continues to grow in the PCC's programme every year. The PCC ensures that they are seen as an additional proposal and that users are aware of why they are conducted. The vast majority of the activities (90%) are available to the general public free of charge, which engages the users. Given the increasing diversity of the PCC's cultural offer, participants are more informed to make better choices and evaluate the available initiatives. As a result, the project offer complements the permanent one, allowing the PCC to attract larger audiences and increase its impact. Projects carried out as part of the Jazz All Souls' Day can serve as a good example. The festival now features a new section dedicated to young artists, and the Pińczów audience has opened up to jazz music.

The ministerial programmes are an important element of preparing the local population for active participation in culture. Following their priorities and objectives, the projects address various age groups. They encourage young people to join the cultural life (artistic, music, theatre and stage design workshops) and older ones – adults and seniors – to develop the skills necessary to make an informed choice of the cultural offer and institution – including those located outside Pińczów (Kultura Dostępna), and participation in high culture. It is an offer of free events typically combined with activities that connect the local population with the cultural centre (discussion clubs, informal groups). [...]

Extremely important, if not the most important, are the activities that take place in close cooperation with the local community. Our two-time participation in the Dom Kultury+ Inicjatywy lokalne programme resulted in the most valuable experience and a genuine dialogue with local residents leading to the setting of milestones for the development of culture in Pińczów. Our success is not driven by the amount of the funding raised but by our creation of culture together as a community.

Director of the Pińczów Cultural Centre

The PCC's organising authority, the Town and Municipality Office of Pińczów adds:

The Pińczów Cultural Centre is a thriving cultural institution responding to the needs of the local community.¹⁶ Every year, it prepares a rich and

16 Based on the information obtained during the preparation of this article in 2021, despite many COVID-19 pandemic restrictions, the PCC managed to

diverse offer and implements new projects addressed to different age groups, so that everyone can find something for themselves and learn a new hobby. It is an important organiser of the cultural life in our town, and it continues to surprise its audiences with new offer ideas (concerts, exhibitions, workshops, dance tournaments, meetings with authors, etc.). It stimulates creativity and the participation of the local population in the creation of culture. In its pursuit of new offer ideas and opportunities, the PCC regularly applies for external funding by participating in competitions and projects addressed to cultural institutions.¹⁷

THE MUNICIPAL CULTURAL CENTRE IN GÓRZNO

The Municipal Cultural Centre in Górzno (hereinafter: Górzno Cultural Centre or GCC) has been a regular applicant in various grant programmes – also those managed by the National Centre for Culture and the Ministry of Culture and National Heritage – for nearly 10 years. Based on the Revitalisation Programme of the Town and Municipality of Górzno for 2016–2023 as well as the Development Strategy of the Town and Municipality of Górzno for 2016–2022, the GCC emerges as the principal centre of social life, with an extensive offer of cultural and educational events and activities. Given the targeted audiences, the GCC's projects implemented as part of the grant programmes can be divided into four groups:

- **Projects addressed to the population of Górzno**

The Górzno Cultural Centre has participated in the *Dom Kultury+ Inicjatywy lokalne* programme twice (in 2014 and 2020), each time producing an assessment of the cultural needs in the population of the town and gmina of Górzno. In the first survey, the team managed to reach the local residents and entities who did not participate in cultural life. The second edition proved to be more challenging as it coincided with the Covid-19 pandemic. Not only was the GCC's access to its regular users limited, but the employees also wanted to target groups otherwise excluded from cultural activities. The initiatives implemented under the *Dom Kultury+ Inicjatywy lokalne* programme have become part of the GCC's permanent offer.

Over the last 10 years, the GCC has developed not only as a cultural institution sensitive to the needs of the local population and offering access

organise 145 tasks in the field of culture promotion and cultural education, both on-site and online (25 events).

17 An excerpt from the material submitted by the Town and Municipality Office of Pińczów (stored at the National Centre for Culture).

to valuable programmes. Participation in the *Infrastruktura Domów Kultury* programme also allowed it to change its infrastructure. In 2015, the GCC purchased lighting and sound equipment, and in 2019 it obtained funding to prepare the documentation necessary for the revitalisation of the building. Since 2021, the GCC has operated in the renovated building that was retrofitted and adapted to the needs of people with disabilities. Also in 2021, as part of its participation in the grant competition *Konwersja Cyfrowa Domów Kultury*, the GCC received modern digital devices to face the challenges related to the organisation of cultural activities online.

● **Projects addressed to children and young people**

Since 2016, the GCC has implemented tasks as part of the programme of the Zbigniew Raszewski Theatre Institute in Warsaw *Lato w teatrze* [Summer in the Theatre]. Every summer, Górzno hosts artistic workshops for two weeks, with the final performances presented to the wider public at the end of the project. Adult artists help young art students with their own artistic creations. *Lato w teatrze* is an adventure that transforms the GCC into a place bursting with ideas, some of which are implemented long after the project.

After three independent productions of *Lato w teatrze*, the beneficiary enters the expert level and can participate in the programme only in the *Lato w teatrze+* formula.¹⁸ In addition, the GCC organised study visits, during which employees shared their experience with other people.

Lato w teatrze has a significant impact on the participants, turning them into more independent, courageous, creative and critical users of culture. Many young participants follow this path and take part in cultural activities at the poviát level (music school, theatre workshops), with some continuing their artistic education at secondary schools and universities.

18 An excerpt from the material submitted by the GCC (stored at the National Centre for Culture). In the *Lato w teatrze+* [Summer in the Theatre+] formula, a project is carried out with a partner – another cultural centre, a foundation or an association. The project leader introduces the partner to the project development process: from the idea and writing the application to updates and implementation, followed by the project settlement and evaluation. 'It is an important process because you can't explain *Lato w teatrze* in words. You have to experience it,' said one of the GCC's employees.

- **Projects addressed to women**

The town and municipality of Górzno has gained five new rural women's associations (RWAs) in recent years. The GCC was interested in cooperating with them and building a positive atmosphere to support grassroots initiatives based on cooperation rather than competition.

Projects for women have been developed in close cooperation with RWAs, inspired by the need to discover a given area by the association members. After projects dedicated to learning new skills and looking for space to explore the local culinary and handicraft heritage (*Etno-Polska – Etnokuchnia/Poszukiwania* [EthnoKitchen/Quest] and *Etnospotkania* [EthnoEncounters]), the next step was to exchange experience at the supra-regional level and meet other groups of women involved in the life of their municipalities. These initiatives gave rise to the project *A dokąd to?* [Where to?], implemented in 2021 as part of the *Kultura – Interwencje* programme, which was aimed at cultural exchange among groups from different regions of Poland. As a result, women are more actively communicating their cultural needs and participating in other activities of the GCC.

- **Projects addressed to culture professionals in the region**

Since 2015, the GCC has organised networking initiatives and the exchange of experience among various cultural entities in the region such as cultural centres, libraries, museums, associations and culture animators (the task *Zarzucający sieci* [Casting the Nets] as part of the *Kultura – Interwencje* programme and the project *Zaproś nas do siebie* [Invite Us Over]). These actions have resulted in the creation of a dynamic network of cooperation and support in the cultural sector.

As a result of the said grant programmes, the GCC's offer is increasingly more diverse and richer. The grants account for a large part of the activities and help implement ambitious initiatives for which the funding in the annual budget is usually insufficient.

Summing up these activities, the Director of the Gorzów Cultural Centre said:

The municipality of Górzno is at risk of cultural exclusion due to its location in non-metropolitan areas. We need grant programmes to be able to hold cultural events in Górzno and invite our residents to visit cultural sites in other regions as part of organised trips, study visits and cultural exchanges. We have managed to reach many groups; however, we are particularly interested in targeting men who, regardless of age, are the least present

participants in culture. They frequently support women but are rarely active themselves, uninterested in activities or even the communication of their needs.

[...]

The GCC's activity is based on three pillars: (1) I AM HERE – meeting residents' needs and implementation of their creative aspirations; (2) I COOPERATE AND CO-CREATE – residents can come up with ideas and implement them; and (3) I BUILD – looking for new forms of expression, storytelling and teaching history. This interactive approach allows us to tap into various resources that can be found in the local environment.

[...]

Our mission is to develop culture, teach values and skills and preserve our multicultural heritage and traditions. We exist to stimulate people's interest in cultural activity and interaction with culture. The local residents are our potential, and their ideas are what drives us. We want to foster their personal development and create conditions conducive to integration.

The activities of the GCC are supported by its organising authority, the Town and Municipality of Górzno, which not only planned but also implemented the project 'Revitalisation of the Municipal Cultural Centre along with the development of public space of the market in Górzno'. Despite its good condition, the building required renovation to serve its statutory functions to a fuller extent.

According to the organising authority, the external funding has allowed the GCC to implement an extensive cultural offer addressed to the local population and tourists. The projects contribute to the involvement of residents in the life of the local community and stimulate social activity. Individuals and groups at risk of social exclusion – seniors, the unemployed, people who need the help of the social welfare system – are supported through various activities. Children and young people have access to interesting leisure time activities in their local area, which has a positive impact on competence levels and the quality of education.¹⁹

Currently, the GCC remains the only place of social activation in Górzno, which means that the municipality lacks a place dedicated to the activation of local residents and implementation of other creative activi-

19 Based on the material submitted by the Town and Municipality Office of Górzno (stored at the National Centre for Culture).

ties at the municipal level. There is no centre that could serve as the seat for the activities of the RWAs, seniors' club, NGOs and other informal groups working for the community. This problem has been recognised by the local authorities which have planned to adapt part of the building of the Volunteer Fire Brigade in Górzno for this purpose.

Based on these examples of the use of public funding (ministerial, marshal, European, etc.), one can argue that the activity of institutions in this area enables the professionalisation of the cultural sector, allowing it to implement innovative solutions that would otherwise be unattainable because of the budget limits. The activity of local cultural institutions contributes to the implementation of the sustainable development strategy in practice and helps eliminate the limitations resulting from geographical location. This observation is confirmed by the beneficiaries of the grant programmes managed by the National Centre for Culture.

An insight into the grant programmes also reveals systemic limitations on the part of both local governments and cultural institutions. Many beneficiaries of the grant programmes, particularly those based in villages and smaller towns, highlight their limited infrastructural development possibilities as an important factor in spatial exclusion (e.g. old buildings or buildings not adapted to cultural activities). The lack of qualified instructors for permanent courses, enabling cultural education from an early age and raising the future informed users of culture, is also a challenge. According to the employees of cultural institutions operating in non-metropolitan areas, these factors can 'flatten' the offer and make it unattractive. This state of affairs leads to cultural exclusion at an early stage, which clearly shows that national grant programmes – in compliance with the principle of subsidiarity – play only a complementary role to the funding provided by local governments and the informed policies of local decision-makers.

PROFESSIONALISATION AND NETWORKING: THE OPENING OF INSTITUTIONS TO THE COMMUNITY AND LOCALLY ORIENTED NETWORKING

Professionalisation programmes for employees of the cultural sector in Poland are an important statutory obligation of the National Centre for Culture. This task has been implemented for years through the organisa-

tion of training courses, conferences, annual development projects and internships. The nationwide character of the events obliges the Centre to propose a possibly universal and accessible (also spatially) offer. The Centre strives to ensure the universality of the offer principally in terms of its content – the training and conference programmes are developed within the organisational and legal capacity of cultural institutions in Poland and based on nationwide data, academic research and own studies. Nevertheless, all actions contain a disclaimer that the proposed solutions cannot be used without a prior diagnosis and assessment of the local situation and the context of activities in specific cultural institutions.

The Centre purposefully engages in activities outside Warsaw, implementing projects in partnerships with regional and local cultural institutions (this has been the formula of *Ogólnopolska Giełda Projektów* [National Project Stock Exchange] and the *Forum 'Pracuj w kulturze'* ['Work in Culture' Forum]) in larger towns and cities across Poland or by organising part of the activity in small towns and villages.

One of the tools frequently used in the programmes and professionalisation projects of the National Centre for Culture is a study visit which truly enables the recognition of local good practices in cultural animation. As part of the *Zaprosz nas do siebie* project,²⁰ study visits are organised in graduate institutions which stand out for their innovative solutions, working methods or area of interest. The reason for their organisation in places with difficult access, where there is no direct transport connection to metropolitan areas, is their positive impact both on the participants and the people responsible for arranging the study visit in a given institution in the region. The former not only hear about good practices but also experience them through participation in workshops and performances or the observation of specialists in their workplace – e.g. a mediaeval castle, a church building included in the UNESCO World Heritage List or a community centre in a rural area. The inspiration from such study visits cannot be overrated. As indicated every year

20 *Zaprosz nas do siebie* is a year-round professionalisation project addressed to cultural centres, cultural establishments and centres of culture in Poland selected in an open call for proposals. In recent years, 14 institutions from all over Poland have participated in it every year. The main elements of the project include the employees' mutual study visits, training courses for institutions' staff, participation in professionalisation conferences held by the Centre and tutor support for the management staff. An important effect of the project is the networking of cultural institutions.

by the project participants in an evaluation, they are the most significant element resulting in new solutions being implemented in everyday work. Rather than competing with other activities such as conferences, study visits complement them and are a testimony to the importance of relationships and personal experience.

One of the objectives in the professionalisation of the cultural sector is the decentralisation (or specifically, regionalisation) of cultural initiatives and the development of regional and supra-regional communities because of common values, leitmotif of activities and user groups. Their formation is enabled through the networking of cultural institutions as well as projects and programmes such as *Zaprosz nas do siebie*, *Ogólnopolska Giełda Projektów* and *Praktykuj w kulturze* [Practise in Culture], the *BLISKO* and *Konwersja Cyfrowa Domów Kultury* training packages, and with the use of tools such as the said study visits, joint participation in training courses, networking panels, activities at conferences and social media profiles fostering the supra-local relationships online.

The visit organisers were asked to share their perspective as people working in the institutions hosting the participants of the *Zaprosz nas do siebie* project implemented in 2022.²¹ The interviews conducted in July 2022 partially allowed for the project's evaluation, and the collection of opinions on the structure of the study visits and networking activities.

An unobvious benefit of such an undertaking, indicated by all organisers, is the stimulation and increased involvement of members of the local community, who, knowing about the visit of guests from other regions of Poland, mobilise themselves during the preparations and begin to perceive their cultural institution as a local asset worth appreciating and presenting at the supra-local level. And *vice versa*, the local community emerges as the most important aspect of the work of every local cultural institution. The latter is part of the cultural centre's social model highlighted by the *Dom Kultury+ Inicjatywy lokalne* programme and an important feature distinguishing the identity of cultural centres as institutions. The sense of community can be developed not only through relationships but also the local cultural and natural heritage, the knowledge of which helps to shape the identity of the local community.

21 Interviews were conducted with Izabela Treutle from the Cultural Centre in Lidzbark, Angelika Stawisińska from the Municipal Cultural Centre in Dywity, as well as Anna Rudnicka and Bożena Kuźma from the Cultural Centre in Świdnica. We would like to thank them for sharing this information with us.

Our institution's activity is based on cooperation with the local community and the joint development of the cultural offer. We wanted to show that it is worth listening to the residents and organise events and create proposals for workshops and activities together with them. Because of this cooperation, our courses are full, and the events attract large audiences. We create with the residents and for the residents. This lets us build a community where everyone can talk about their needs and implement their small projects.

Angelika Stawisińska, Municipal Cultural Centre in Dywity

Our intention was to put a particular focus on intangible heritage. It is extremely important in the process of shaping the identity of every social group and the individual. Its preservation is a prerequisite for cultural diversity that constitutes the beauty and richness of the world. For example, in our centre, we offer workshops where we teach how to make a traditional Warmia bonnet and courses of the multi-generational 'Perła Warmii' Folk Dance Ensemble, which promotes the musical and dance traditions of the region. We also draw from the unique figure and literary achievements of Bishop Ignacy Krasicki, recognised in Poland as the greatest poet of the Enlightenment.

Izabela Treutle, Cultural Centre in Lidzbark

The organisation of study visits is also a valuable experience for the staff of cultural institutions. The *Zaproś nas do siebie* project puts particular emphasis on the inclusion of entire teams of employees in the preparations – from the concept of the study visit to its implementation.

For the hosts, that is for us, it was also an invigorating meeting. Working constantly in the centre, we also get used to the idea that what we do is ordinary – just like everyone else, everywhere else. Appreciation from the outside that what we're doing is interesting is very uplifting and puts the wind in our sails.

Anna Rudnicka and Bożena Kuźma, Cultural Centre in Świdnica

Our experiences from this and other training projects show that study visits can serve as a good starting point and are frequently the beginning of local cooperation between institutions from neighbouring towns. This aspect is important in the context of building supra-local communities and

groups of users of the cultural offer, as well as the institutions themselves. Such cooperation allows them to build professional teams and verify the attractiveness of the offer. Examples include the cultural centres in Dywity and Lidzbark Warmiński.

The idea of our networking as the organisers of study visits for cultural institutions from Warmia came from [...],²² and was welcomed by our team. We saw it as a consistent element in the activities of our institutions, and thus an opportunity to cooperate and get to know each other. It quickly became clear that we have many similar activities and that our paths are oriented towards the cultural and natural heritage in various forms: urban and rural. A detailed plan was drafted very quickly.

Angelika Stawisińska, Municipal Cultural Centre in Dywity

DIGITAL CONVERSION: A TOOL FOR BUILDING RELATIONSHIPS WITH THE COMMUNITY?

According to studies of the National Centre for Culture,²³ shortly before the pandemic, 73% of cultural centres had access to broadband internet (70% in the case of those located in rural areas). A dedicated computer room was declared by 35% of entities. This was the only indicator in which rural institutions ranked higher than the urban ones, which could be a result of the subsidies provided to rural community centres – 42% of rural institutions declared having such a room compared to 25–33% in towns and cities (depending on the size of the administrative area). This means that when the first lockdown due to the Covid-19 pandemic was implemented in spring 2020, there was some potential for launching online animation activities and cultural education on a wider scale. Based on the experience from the implementation of the Centre's grant programmes in 2020 (in particular, *Kultura w sieci*), cultural centres seem to have adopted one of three approaches in the face of crisis: (1) limitation of activities in the first few months; (2) one-for-one transfer of the regular activities to

22 The name and surname of this employee of the National Centre for Culture have been concealed.

23 R. Wiśniewski et al., *Oswajając zmienność. Kultura lokalna...*, op. cit., p. 309.

the internet using the available tools (streaming, workshops on Zoom); or (3) development of the cultural offer from scratch, intended specifically for use online. As the most ambitious one, the latter approach carried its own challenges – from redefining the target group to rethinking the effective tools. In 2020, gaps in the institutions' skills and technological capacity were quite evident. The National Centre for Culture had only incidental knowledge about this area, based on the analysis of individual cases and observation of co-financed cultural projects, etc. Nevertheless, the Centre recognised the challenges faced by cultural institutions due to the lack of equipment and knowledge on how to use online tools to support cultural education and how to redefine the target audience without losing the aspect of locality.

It can be said that the pandemic has accelerated a fundamental change in the operation of cultural institutions: from face-to-face contact to the webcam and microphone, and from the local community to the social network.

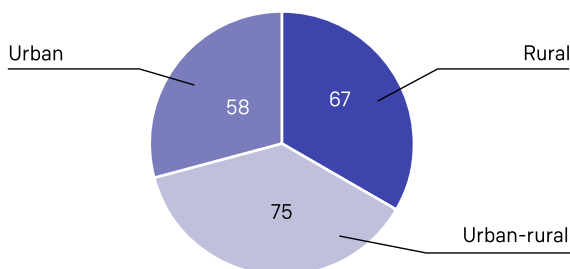
The experience of the first stage of the pandemic revealed the need for a public intervention in the form of relatively comprehensive support to initiate the direction of the desirable changes in the operation of cultural centres. In spring 2021, the Centre launched the *Konwersja Cyfrowa Domów Kultury* (KCDK) project. It is a systemic project implemented under the third priority axis of the Operational Programme 'Digital Poland 2014–2020' and addressed to cultural centres.²⁴ On the one hand, it is intended to ensure digital infrastructure to a large group of cultural centres – 250 institutions in the project premises (200 grants were awarded in the first grant competition in 2021). On the other hand, it also includes a training and tutoring package, as inspired by the *Dom Kultury+ Inicjatywy lokalne* and *BLISKO* programmes. In the project, the selected cultural institutions are to self-diagnose their activities, tools and target groups in order to rethink them and develop a strategic framework for the institution's subsequent digitalisation. In addition to the technological retrofitting, they must define their place in the community, and modify and operationalise the direction of further activities.

In the first call for proposals for the KCDK project, applications were submitted by 1 221 institutions from all over Poland. After their formal as-

24 Potential grant recipients are defined in the same manner as in the *Dom Kultury+ Inicjatywy lokalne* programme.

assessment, 200 applicants were selected,²⁵ and received funding to a total amount of PLN 26 430 500. The average amount of funding per institution in the project was PLN 131 508. Of all institutions participating in the project, 67 were located in rural gminas, 75 in urban-rural gminas, and 58 in urban gminas. The average amount of funding for cultural institutions located in rural areas was PLN 131 005.21, in urban-rural areas – PLN 131 507.50, and in urban areas – PLN 131 360.94.

CULTURAL INSTITUTIONS PARTICIPATING IN THE KONWERSJA CYFROWA DOMÓW KULTURY PROJECT BY GMINA TYPE (IN FIGURES), N=200



Source: support systems for grant and scholarship programmes of the National Centre for Culture, 2021

The first stage of the KCDK project – preceding the training, digital tutoring and purchase of equipment by the cultural centres – was the use of a self-diagnosis instrument²⁶ designed to provide tutors with general information about the centre’s digital advancement prior to the training. The instrument is divided into parts dedicated to the assessment of the institution’s digital readiness (defined as the use of digital tools in everyday activities and the implementation of online events), strategy (based on which it organises its work), competencies, human resources, the accessibility of activities, audience and local resources. The data collected

- 25 One cultural institution resigned from the project at the stage of submitting the second simplified participation report. Thus, the final number was 200 cultural institutions.
- 26 All cultural institutions participating in the KCDK project were obliged to perform a self-diagnosis before participating in a two-day online training on designing the cultural offer at the seat of the grant recipient. A total of 200 institutions did it between Q4 in 2021 and Q1 in 2022.

as part of the self-diagnosis shows that 63% of the cultural institutions participating in the KCDK project had their own development strategies, which proved useful for the management of the institution and planning the organisation of events over time. Slightly more than two thirds of the studied cultural centres, both in urban and rural-urban gminas, organised their work based on such a document. In rural gminas, nearly half of the institutions declared planning their work based on the strategy.

Undoubtedly, the coronavirus pandemic has been a factor affecting the work and strategies of cultural centres in the last two years, forcing them to rethink their previous activities and redefine the needs of users and ways to reach them. The project has responded well to this demand.

The pandemic and the uncertainty we all faced forced us to redefine and reorganise our work and build a new presence in the awareness of our local community. Participation in this project marks our first intentional step towards digitalisation and online activities. Previously, we relied on our intuition and spontaneous actions based on the acquired knowledge and borrowed equipment. We want not only more of the content from our on-site activities to be available online but also to build the content for users (trainings, activities, meetings, exhibitions) specifically for the internet.

An excerpt from a grant application submitted in the grant competition as part of the KCDK project

In the applications submitted in the first grant competition, cultural centres emphasised the importance of participation in the project and the resulting benefits for the institution. Participation in the KCDK project was perceived as an opportunity for networking, the exchange of experience and – particularly digital – development of the institution.

Participation in the project will allow us to create the foundations for the cooperation of people who can navigate the digital universe more effectively, which will help us develop new fields of activity. Therefore, we are particularly interested in training on resource diagnosis, the generation and design of new activities, the basics of building an audience, current trends in the offer, online tools and their use in the virtual offer, and the accessibility of the offer. This is a new path for us to explore.

An excerpt from a grant application submitted in the grant competition as part of the KCDK project

Given the coronavirus pandemic and the progressing digitalisation, employees' ability to use digital tools and create and share virtual content on websites and in social media has emerged as one of the most important aspects of the activity of cultural centres in recent years. Most cultural centres participating in the project use various digital tools in their daily operations, and their employees have basic knowledge of the programmes and applications used in the institutions (65%). However, nearly a quarter of the centres admitted that not all of their employees use digital tools, and programmes and applications are treated only as a last resort, with most activities organised in a traditional form, without the use of digital instruments. This response was most often indicated by cultural centres located in rural gminas (27%). Importantly, not a single cultural centre participating in the KCDK project, regardless of its location, is developing new and innovative digital tools for the implementation of initiatives and for the local community or other institutions cooperating with the cultural centre.

ASSESSMENT OF THE USE OF DIGITAL TOOLS IN INSTITUTIONS BY GMINA TYPE (IN %)

THE SCOPE OF THE USE OF DIGITAL TOOLS DECLARED BY EMPLOYEES	RURAL GMINAS	URBAN-RURAL GMINAS	URBAN GMINAS
Not all employees of our institution use digital tools, programmes and applications are used only as a last resort, and digital tools are not used in most of our activities.	27	21	16
Various digital tools are used in daily work, and most of our employees have basic knowledge of the programmes and applications used in the institution.	61	72	60
Most of our activities are implemented using digital tools, and our employees use programmes with advanced options and look for new solutions.	9	4	19
Most employees of our institution develop new digital tools used for the implementation of our activities and for the local community or organisations that cooperate with us.	0	0	0

N=67 (rural gminas), N=75 (urban-rural gminas), N=58 (urban gminas)

Question: 'How do you assess your institution in terms of the use of digital tools?'

Source: self-diagnoses of the grant recipients in the KCDK project, National Centre for Culture, 2021-2022

Almost all cultural centres participating in the project declared having their rules and regulations, statutes, information posters, videos, photos and publications available in a digital version, which makes them more accessible to users compared to the traditional (printed) version. In addition, 86% of the studied centres have a constantly updated website where they post the latest and necessary information for their users. In terms of the categorisation by the type of gmina, a slight difference can be noticed between urban and rural areas. In the KCDK project, 90.7% of cultural institutions located in urban-rural gminas administered and regularly updated their websites compared to 89.7% of those in urban gminas and 77.6% in rural areas.

Another important aspect of ensuring universal access to culture are the activities implemented to attract larger regular audiences and eliminate barriers that prevent or hinder users' participation in organised courses and events. To gain some insight, the self-diagnosis questionnaire included the following questions: 'Does your institution implement systematic activities to increase its regular audience?' and 'What inclusion activities are implemented in your institution?'. Nearly all institutions (92.5%) participating in the project took systematic measures to increase their regular audiences. Moreover, they implemented many projects to include people at risk of social exclusion. More than half of them undertook activities related to adapting infrastructure (58%) and their activities (56%) to the needs of people at risk of social exclusion. Nearly half (47%) also highlighted that such people actively participated in their activities. Of the studied centres, 37.5% conducted surveys to study the needs and expectations of their users. Over a quarter prepared materials tailored to users' needs and in compliance with the Web Content Accessibility Guidelines (WCAG) 2.1²⁷ (28.5%), promoted education and disseminated information in the local community about groups at risk of social exclusion (26%). In addition, 21% employed people from the groups at risk of exclusion, while 20.5% improved their employees' competencies in work with such groups. A further 12.5% implemented inclusion activities other than those listed in the response options, e.g. cooperation with other institutions and organisations working for people at risk of social exclusion and the implementation of educational and ar-

27 Web Content Accessibility Guidelines 2.1 (WCAG 2.1), <https://www.w3.org/TR/WCAG21/> [accessed: 22 August 2022].

tistic initiatives dedicated to disadvantaged groups. One of the institutions located in the urban gmina offered free assistance in the organisation of charity events, concerts and fundraising.

[P]aradoxically, the pandemic has also revealed several important aspects that can serve as a good reference point for future cultural activities. It has highlighted the need for the two-way development of our institution, flexibility and digital networking of activities. If based on good content and technically well prepared, an online offer provides small centres, like ours, with a chance to present their activities to larger groups of users. While strange and difficult, 2020 was also a year when seemingly insignificant common spaces in the neighbourhood were given an amazing role to play for the implementation of cultural activities and the growth and strengthening of culture at the microsocial level.

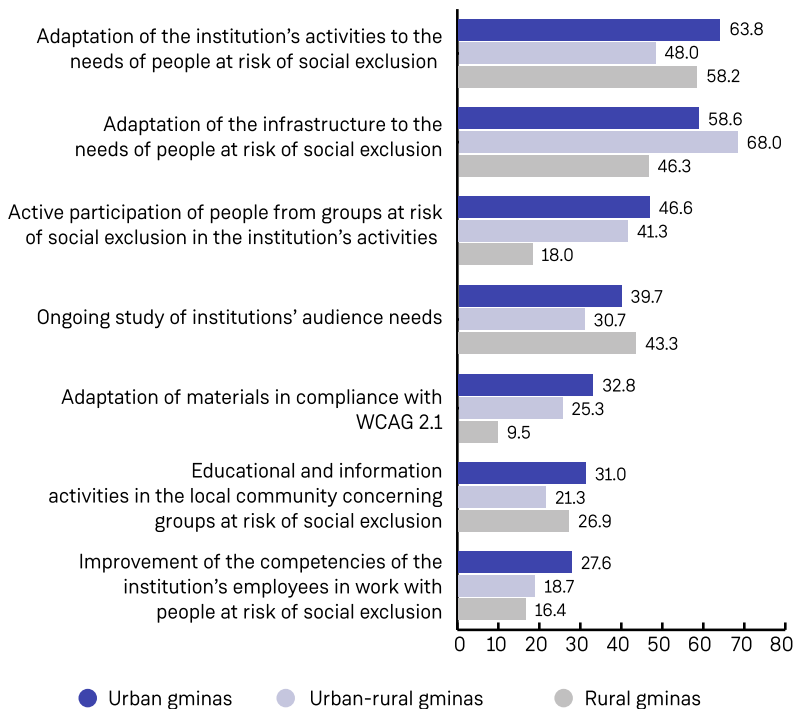
The need for this project comes from the significant 'collapse' of culture caused not only by the pandemic but also certain dilemmas, observed before and now growing deeper, regarding cultural participation in the context of electronic media and technology. For the purposes of the project, we conducted local electronic media research and studied what technology is preferred by the users of our activities. Members of our local community are increasingly reaching for digital media, looking for information available online and participating in culture at a convenient time. Digital content (e.g. podcasts to listen to on the way to work, school or in your free time) is becoming increasingly common. There is still a large gap in our activity related to technological barriers (lack of equipment or ability to create an offer tailored to online users). It marks a significant potential in the development of our institution in the coming years. We need to take this digital leap to attract new users and continue our mission (particularly in the crisis caused by the pandemic). We are convinced that technological innovation will allow us to effectively remodel the activities of our institution and set it on new tracks, while maintaining the good practices we developed in the past.

An excerpt from a grant application submitted in the grant competition as part of the KCDK project

The type of gmina was added as a variable to the database to verify discrepancies between the inclusion activities implemented by the community centres participating in the project. The analysis revealed differ-

ences in the approach to selected inclusion activities based on the institution's location. The most significant difference between cultural centres in urban and rural areas concerned the involvement of people from groups at risk of social exclusion in the activities. Among the studied centres, 46.6% of those located in urban areas declared such activities compared to only 18% of those in rural areas. A similar difference was found with regard to materials adapted in compliance with WCAG 2.1, with this activity declared by 32.8% of cultural institutions in urban gminas and only 9.5% of those in rural gminas. In contrast, compared to cultural centres in urban-rural and urban gminas, those located in rural areas were more likely to conduct user needs surveys to better understand people's expectations towards the proposed cultural offer.

INCLUSION ACTIVITIES IMPLEMENTED IN INSTITUTIONS PARTICIPATING IN THE PROJECT (IN %)



N=67 (rural gminas), N=75 (urban-rural gminas), N=58 (urban gminas).

Question: 'What inclusion activities are implemented in your institution?'

Source: National Centre for Culture, 2022

In compliance with the objectives of the KCDK project, dedicated employees from all cultural institutions were obliged to participate in two-day on-site training courses in online cultural offer design, meetings with a digital tutor and at least two chosen specialisation trainings. In the evaluation of the two-day training courses,²⁸ 96% of the participants said they improved their knowledge and 89.8% – their skills, while 93.9% declared that the workshops will have an impact on their proposal of new activities and solutions in the workplace.

The structured training programme resulted from our conviction that all institutions covered by the grant competition, regardless of their considerable diversity, are facing similar challenges and problems.

This assumption was confirmed during the implementation of the project.

I worked as a trainer with seven cultural centres in the KCDK programme. These were very different institutions from four voivodeships. I visited small local centres frequently operating as the only cultural institutions in the area, a large cultural centre after a major renovation with a spacious hall and fantastic equipment, and a regional networking centre supporting the cultural sector in the entire voivodeship. [...] It quickly turned out that the challenges, problems and needs in the cultural, animation, education and popularisation sectors are similar, regardless of the institution's resources, number of staff, etc. Topics related to the mental health crisis, changing cultural participation practices, attempts to respond to users' actual needs and the necessity to design the offer with a multi-sensory approach, diversity of experience paths and different ways of using the institutions concerned proved to be the common denominator.

Trainer and digital tutor in the KCDK project

Networking, defined as the exchange of experience and establishing relations by employees of cultural institutions across Poland (discussed in greater detail in the section on the Centre's training activities), proved to

28 The survey was conducted using the Computer-Assisted Web Interviewing (CAWI) technique between 16 November 2021 and 10 February 2022. The questionnaire was sent to the participants after each training. It was completed by 982 out of 1 637 participants. Given the completion levels, 812 questionnaires were included in the analysis.

be another vital, albeit informal, element of the KCDK project.²⁹ One of the effects of the training held as part of the programme was a joint initiative of one trainer and the cultural centre he worked with.

We decided to add an additional component to the extensive training programme [...] and connect the institutions, providing space for the exchange of experience, reflection and useful information. For example, an employee of one cultural centre shared her experience in the implementation of the institution's first tender, another person gave us an idea where to best consult the purchase of equipment needed to organise a sound studio and another instructed us on the rules for flying a drone. There was also some out-of-the-box thinking. One of the cultural centres designs games with the residents, using new software. Given that there is a certain group of users of cultural centres who play games (which is, undeniably, a distracting element that competes with the traditional programmes and offers of institutions), we – as people responsible for the development of programmes and cultural offers – should also connect with each other online to play games and get to know the medium used by the people we want to target. This could help us learn, understand, experience and perhaps advance our thinking about programming and communication. As you can see, networking and the exchange of experience do not always have to be limited to a bunch of questions and answers.

Trainer and digital tutor in the KCDK project,
initiator and co-coordinator of the network

The KCDK project provides assistance primarily to cultural institutions located in rural areas, where low population density, a significant distance from a cultural centre and financial constraints do not contribute to the organisation of cultural and animation events or high attendance levels. In addition, the development of digital competencies by employees and

29 Based on the experience from the first grant competition, networking activities were introduced as an element of the Centre's support for the grant recipients of the second competition. Our assumption was that the exchange of experience and networking would be carried out by cultural centres from both editions of the competition, with different levels of experience (those only thinking about the digitalisation and those which had already completed the project and were implementing their animation and educational activities using the digital tools).

the purchase of the necessary equipment provide an opportunity for an interesting and engaging offer online. The examples discussed in the article highlight the evolving and self-reflective nature of the project. Its significance extends far beyond the time of the pandemic, which makes it worth monitoring also in the future. The KCDK project has the potential to drive the development of cultural centres and their local communities tailored to the needs and challenges of the 21st century.

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THE CULTURAL OFFER IN SELECTED STATE CULTURAL INSTITUTIONS IN NON-METROPOLITAN AREAS

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The issue of accessibility in culture is most frequently perceived through the prism of the infrastructural adaptation of buildings for people with special needs and activities related to digital accessibility. However, the risk of cultural exclusion due to the place of residence should not be underestimated. In this context, it is extremely important to provide the cultural offer through centres available in places located far away from large agglomerations.

This article presents the activities of two state cultural institutions, implemented in non-metropolitan areas and addressed to the local populations of smaller towns – the Centre of Polish Sculpture in Orońsko and the Krzysztof Penderecki European Centre for Music in Luśławice. Both institutions consider spatial accessibility as one of the most important elements of their activities. Despite their non-metropolitan location, they manage to attract an international audience, while also targeting the local community with the offer. Educational activities addressed to various groups of users to prevent social exclusion emerge as one of their strengths. The regional identity and location close to nature make the institutions even more attractive. Both the Centre of Polish Sculpture and the European Centre for Music set a very good example for other institutions regarding spatial accessibility development. They also prove that culture can have a high power of attraction even in smaller places where it opens up to new groups of audiences.

OROŃSKO AT YOUR FINGERTIPS. THE ACCESSIBILITY OF THE CENTRE OF POLISH SCULPTURE AND ITS OFFER

The Centre of Polish Sculpture in Orońsko is the only centre of sculpture in Poland. This national cultural institution managed by the Minister of Culture and National Heritage is located in Orońsko (a population of 1 703),¹ in the Szydłowiec powiat, on the border of the Mazowieckie and Świętokrzyskie voivodships. Orońsko lies 17 kilometres south from the nearest city, Radom, not far from the national route S7, which ensures a fast and simple connection, for example, with Warsaw, Kraków and Kielce.

The Centre of Polish Sculpture is based in a historical palace and park complex, the former estate of, first, Franciszek Ksawery Christiani and then the outstanding Polish painter Józef Brandt (1841–1915).² The history of the Centre derives from the tradition of open-air sculptural workshops organised in Orońsko since the 1960s. This initiative soon became part of the landscape of nationwide sculptural events, which resulted in the foundation of a state cultural institution dedicated to the sculpture community in 1981.

The historical park complex of 13 hectares features the former estate buildings, adapted and modernised, including a palace with an outbuilding, an orangery, a chapel, a coach house, a granary and stables, which house exhibitions, specialised workshops (a carpentry shop, a foundry, a forge and a ceramics workshop), sculpture studios and a facility providing accommodation and gastronomic services (The Sculptor's House).³ The complex is complemented by the building of the Museum of Contemporary Sculpture, erected 30 years ago, offering a representative exhibition space of approxi-

1 See *Raport o stanie Gminy Orońsko za 2021 rok* [Report on the condition of the gmina of Orońsko in 2021], Orońsko, May 2022, http://oronsko.biuletyn.net/fls/bip_pliki/2022_06/BIPF5E293DA239EEFZ/Raport_o_stanie_Gminy_Oronsko_za_rok_2021.pdf [accessed: 22 July 2022].

2 See M. Świątkowski, *Orońsko. In horto artis. W ogrodzie sztuki* [Orońsko. In horto artis. In the garden of arts], Orońsko 2021; *Józef Brandt (1841–1915). Między Monachium a Orońskiem* [Józef Brandt (1841–1915). Between Munich and Orońsko], M. Bartoszek (Ed.), Orońsko 2015.

3 See practical information available on the institution's website: <https://rzezba-oronsko.pl/en/site/> [accessed: 22 July 2022] and <https://rzezba-oronsko.pl/en/visit/> [accessed: 22 July 2022].

mately 600 m² and a warehouse housing a collection of sculptures which currently includes over 2 000 works by the most outstanding artists such as Magdalena Abakanowicz, Xawery Dunikowski, Wojciech Fangor, Władysław Hasior, Katarzyna Kobro and many others.⁴

The mission of the Centre of Polish Sculpture in Orońsko is to provide conditions for creative work and art research, promote contemporary art with a particular focus on sculpture, enable international artistic exchange, art and cultural education, preserve and protect the historical palace and park complex, as well as to promote the historical heritage and artistic tradition of Orońsko.

MULTIPLE-LEVEL THINKING

In terms of territorial accessibility, the Centre of Polish Sculpture is an example of an institution operating on several levels and addressing its activities to groups of different sizes. The Centre targets both the artistic community – sculptors, curators, art historians and critics – and participants of cultural life who do not have professional training in contemporary art, as well as tourists and local residents. Exhibitions of art by Polish and international artists are organised with nationwide audiences in mind (particularly in the case of renowned artists such as Henry Moore, Ursula von Rydingsvard and Anish Kapoor). The works of the creators of the sculpture classics and the most important contemporary artists, similarly to sculptural art workshops, attract viewers from all over Poland: student groups from all art schools in the country and artists living and active in various regions of Poland.

NUMBER OF PARTICIPANTS DURING GROUP STAYS IN OROŃSKO IN 2019–2022

STUDIED VARIABLE	2019	2020	2021	2022 (JAN–JUN)
Group stays (e.g. open-air sculptural workshops: stone, metal, ceramics, batik), International Platform of Academic Cooperation, Symposium of Contemporary Sculpture, International Ceramic Art Workshop LAB ORO	117	88	124	17
Stays in sculpture studios	166	168	201	61

Source: own elaboration

4 See M. Bartoszek, *Orońskie ścieżki. Przewodnik* [The paths of Orońsko. A guidebook], Orońsko 2015.

The picturesque location of Orońsko and its history make this place attractive to the largest group of users – tourists. The experience of the COVID-19 pandemic enforced the reorientation of the tourist industry to the domestic market, with lockdowns contributing to the promotion of local destinations and driving the trend of visiting lesser-known tourist attractions. At that time, the attendance levels in the Centre of Polish Sculpture increased, particularly for attractions available free of charge such as the sculpture park. The Centre’s rising popularity among individual tourists resulted from its convenient access by car, picturesque location, interesting history and unique character.

NUMBER OF VISITORS TO THE CENTRE IN OROŃSKO – FREE AND PAID ADMISSIONS IN 2019–2022

STUDIED VARIABLE	2019	2020	2021	2022 (JAN–JUN)
Number of visitors – paid admissions	7 817	3 171	5 375	1 752
Number of visitors – free admissions	19 544	7 950	12 769	5 171

Source: own elaboration

The offer of a non-metropolitan institution must pay more attention to transport accessibility options than institutions located in urban areas. The Centre of Polish Sculpture can be conveniently reached by private car; however, those who do not have a car will face some difficulties. There is no public transport connection to Orońsko and only privately operated minivan transport options are available between Radom and Szydłowiec. The suburban location of the minibus stops in Radom does not promote free movement. This aspect has an impact on the Centre’s programme offer addressed to the local community and non-professional consumers of contemporary art. Therefore, activities strengthening relations with the immediate environment are particularly welcome – mass events (festivals and family picnics) promoting art through entertainment are essential for the dialogue with the local community.

Given the transport requirements, the time of the planned events is a crucial factor when preparing the offer – the participants must be able to travel back to the city. The accessibility expectations are partially covered by the many years’ practice of the organisation of bus trips from Radom and Warsaw, allowing people without a car to participate in the events.

However, the popularity of this form of transport has dropped significantly in recent years – one of the reasons was the experience of the pandemic and its consequences visible in the change of attitudes and habits, also in terms of transport and commuting.

Keeping that in mind, the Centre of Polish Sculpture has maintained its offer of educational activities developed during the pandemic and implemented online (particularly museum lessons). It also gradually increases the pool of accessible digital content. The funding from the *Kultura dostępna* [Accessible Culture] programme allows the Centre to produce videos with audio description and sign language interpretation and share them on its YouTube channel.⁵ Moreover, a new website was launched in 2021, enabling interaction with the Centre's collections in the digital form. The collections have been digitised and posted on the website also as 3D scans for a better spatial visualisation of the artworks.⁶

ACCESSIBILITY CHALLENGES

In institutions located outside urban areas, accessibility for people at risk of social exclusion – primarily those with lower income, the elderly and persons with disabilities – emerges as a particularly important subject. Ensuring it is crucial for enabling cultural participation of local populations, which specifically involves the planning of a sensitive and balanced offer including both paid events and those available free of charge.

Non-metropolitan institutions are increasingly better in ensuring the accessibility of the offer to the elderly. The Centre of Polish Sculpture is very effective in this area because of many years of dynamic cooperation with the local Seniors' Club Plus. Seniors attend the exhibitions, take part in art workshops (where ceramics is the most popular) and come to picnics and mass events with their families. As a result, participation in the Centre's offer extends to younger generations, contributing to stronger ties between the local residents and the institution. Of all social groups, seniors emerge as the most dynamic group of users who are extremely active and react positively to novelties.

5 See videos in the playlist *Wolna Akademia Orońska* [Free Academy of Orońsko], YouTube, <https://www.youtube.com/watch?v=2mXWHBZE1Rc&list=PLDLHmkITAFHoti9I9CbFK12FBHuHn-V84> [accessed: 22 July 2022].

6 See M. Abakanowicz, *Tur* [The Aurochs], form the collection of the Centre of Polish Sculpture, 3D view, Centre of Polish Sculpture in Orońsko, <https://rzezba-oronsko.pl/dziela-z-kolekcji/tur/> [accessed: 26 July 2022].

NUMBER OF WORKSHOPS FOR SENIORS HELD AT THE CENTRE OF POLISH SCULPTURE AND THE NUMBER OF PARTICIPANTS IN 2019–2022

STUDIED VARIABLE	2019	2020	2021	2022 (JAN–JUN)
Number of educational workshops organised for seniors	8	2	16	16
Number of senior participants	120	30	240	240

Source: own elaboration

The largest challenge for institutions located outside the city is the accessibility of their offer for people with disabilities. However, noticeable changes are occurring in this field – also in terms of legislation (Act of 19 July 2019 on ensuring accessibility for people with special needs). The Centre of Polish Sculpture is one of those exceptional institutions that have worked with people with special needs for many years. It cooperates with schools and educational centres from various regions of Poland on a daily basis, organising trips, workshops and guided tours for groups of people with disabilities. Its most significant achievements in this area are open-air workshops for the deafblind. This is a unique large-scale event that provides people with vision and hearing impairments with an extraordinary opportunity to interact with art and engage in creative expression under the guidance of qualified instructors – artists and art therapists: ‘They didn’t want to get away from work. They didn’t care about coming late for meals because there was always something they wanted to finish first. I saw our deafblind participants forget about the fear of space. After a few days with us, those who had previously been afraid to take a few steps on their own were now climbing chairs and tables, busy sculpting’.⁷ The workshops for deafblind people have been organised in Orońsko since the 1980s. After a break of a few years, they will return in 2023 as a permanent element of the Centre’s programme thanks to the funding provided by the State Fund for the Rehabilitation of Disabled People (in Polish: *Polski Fundusz Rehabilitacji Osób Niepełnosprawnych*, PFRON) under the *Kultura bez barier* [Culture Without Barriers] programme.

The accessibility of cultural institutions located outside the city is implemented in several dimensions. Spatial (territorial, architectural) ac-

7 E. Grabias, *Plenery rzeźbiarskie dla głuchoniewidomych* [Open-air sculptural workshops for the deafblind], ‘Audiophonology’ 1996, vol. 9, p. 158.

cessibility is intertwined with the accessibility of the offer for people with different needs. Given the presently changing needs of users as well as institutions, the reorientation of the visions of the latter and their constant readiness to be flexible in how they perceive themselves are a must. Generational changes, migration trends (people 'escaping' from the city to the countryside) and the transformation of consumer attitudes, also regarding their participation in culture, are significant factors leaving their mark on today's activities of non-metropolitan institutions. The Centre of Polish Sculpture is embracing these changes and is going to launch a so-called staying space – as part of the planned extension of the Museum of Contemporary Sculpture building in 2023 – to offer its guests the opportunity to spend more time in the Centre rather than just visit the exhibitions. This is where within one space visitors will have access to a café, an art bookshop with a reading room, a media library, a creative zone for children and a convenient lobby suitable for remote work.

CULTURE WITH NATURE: THE KRZYSZTOF PENDERECKI EUROPEAN CENTRE FOR MUSIC IN LUSŁAWICE

The Krzysztof Penderecki European Centre for Music is a national cultural institution in the Małopolskie Voivodeship and a meeting place for talented young musicians and outstanding representatives of the Polish and international music community. It organises festivals, concerts, exhibitions, meetings, lectures and workshops, as well as solo, chamber music and orchestra masterclasses. It also seeks to activate local communities through partnerships with schools and cultural centres, the organisation of concerts of music schools, and visits by local organisations and associations. A particularly important aspect of the Centre's operation is the accessibility of its offer for the elderly. Dynamic cooperation with seniors' clubs results in the organisation of walks in the arboretum as part of visiting the multimedia exhibition for, on average, 600 people per quarter.⁸ The Krzysztof Penderecki European Centre for Music is a place of unique educational initiatives that also attract the youngest generation. Since 2020,

8 Data based on a study by the Krzysztof Penderecki European Centre for Music in Lusławice.

the Centre has implemented a programme of educational workshops for children, thus educating its future audiences. Contact with music not only enriches us as people and helps us develop our sensitivity and emotional maturity but also makes us more creative. The latter is particularly visible in children. The Centre operates a special offer of out-of-the-box activities with elements of play and interactive workshops stimulating the creativity of the youngest, which are attended by an average of 500 children from the local kindergartens and schools every year.⁹

IDEAS AND CONTEXTS: LUSŁAWICE AS A LEGACY OF THE PAST

Regional identity as a form of collective identity emerges from individual identities that are built in constant dialogue with society and cultural values.¹⁰ Lusławice is a small town with a great history. The Polish Brethren lived here in the 16th and 17th centuries, and in the interwar period Lusławice was home to the outstanding Polish painter Jacek Malczewski. Krzysztof Penderecki has been a permanent element of the town's history since 1975. Given the local context, tradition can be approached not only as a reflection of collective identity but also as an instrument that shapes it.¹¹ Heritage defined as a relatively stable and lasting cultural resource – the legacy of the past – plays a similar role. While local tradition can sometimes be seen as a burden or limitation (and can be easily marginalised under the influence of national history), it essentially determines territorial identities and serves as a tool for *ad hoc* actions in the public sphere and a mechanism of social mobilisation.

Significant dates for the Centre include November 2012, when the construction of the complex was completed, and November 2021, when the 16-hectare park and arboretum with the historical 19th-century manor

- 9 Ibid.
- 10 M. Wieruszewska, *Tożsamość kulturowa jako wartość i czynnik konstytutywny społeczności lokalnej* [Cultural identity as a value and constitutive factor of the local community], [in:] *Społeczności lokalne: teraźniejszość i przyszłość* [Local communities: Present and future], B. Jałowiecki, K.Z. Sowa, P. Dutkiewicz (Eds), Warsaw 1989, p. 314.
- 11 M. Lubaś, *Tradycjonalizacje kultury. O zaletach i ograniczeniach koncepcji „tradycji wymyślonych”* [The traditionalisation of culture. On the advantages and limitations of the concept of ‘invented traditions’], [in:] *Tworzenie i odtworzenie kultury* [Culture creation and recreation], G. Kubica, M. Lubaś (Eds), Kraków 2008, pp. 33–69.

house of Elżbieta and Krzysztof Penderecki and the adjacent 16th-century storehouse were entrusted to the care of the Polish state. Since then, this modern educational and concert facility and the historical manor house and park complex have operated as one institution – the Krzysztof Penderecki European Centre for Music, strongly marked by the heritage of the past eras and history. Its mission is to cultivate the legacy of Krzysztof Penderecki and the idea of a place following the model of ancient academies for the future generations of young and talented artists. The modern building is an example of an impressive layout combined with the modest use of means of expression. Rather than competing with the local landscape, the simple form of the building enriches and complements it. A concert hall for 650 viewers, with a 200 m² stage, a movable orchestra pit and studio facilities is the heart of the concert section. Lusławice is a historical place of significant impact. The picturesque location in the Dunajec valley and the original architecture undoubtedly had an effect on people who would visit this part of Poland. This is where Fausto Sozzini wrote his philosophical treatises, whose original prints have been preserved in America to the present day, while the Enlightenment ideas of the Polish Brethren indirectly contributed to the content of what eventually became the Constitution of the United States of America. This is also where Jacek Malczewski created his landscape paintings, widely recognised and appreciated not only by art connoisseurs. Finally, this is where Krzysztof Penderecki composed his unique music which has resonated across Europe and the world, making Lusławice famous as the place of the artist's work. Many people have been attracted to the town because of its heritage, of which the Krzysztof Penderecki European Centre for Music constitutes a vital part.

EDUCATION: THE KRZYSZTOF PENDERECKI EUROPEAN CENTRE FOR MUSIC AS A PLACE OF UNIQUE INITIATIVES

The institution's primary focus is on education based on the tradition of art education where the teacher plays the role of a mentor in the master-student relationship. Shortly after the building was completed, in March 2013, the first edition of the Lusławice Talent Orchestra was held – a key project addressed to the youngest learners of music art, winners of national and international competitions. One year later, two larger and cyclical educational programmes were launched: the Winter Academy of Music for students at music schools of the first and second degree and the Summer Academy of Music – a prestigious project offering master

classes in chamber music for students of Polish art schools. As part of educational projects, cooperation was established with virtuosos of the Scharoun Ensemble – a chamber music ensemble operating under the Berlin Philharmonic, with Lusławice serving as a meeting place for young musicians and their masters who help the former develop their skills and talent. Another project featuring online webinars and presentations, the Spring Academy of Music, has also been implemented in recent years. All courses, workshops, meetings and seminars are an inseparable aspect of the institution's activities. Nearly 1 500 young musicians benefit from the offer of its educational programmes every year. Seeking to educate its future audiences and users, the Centre also operates a programme of educational workshops dedicated to the youngest. Contact with music inspires creativity, particularly in children. The 'Penderecki through the Keyhole' and 'Penderecki's Alphabet' workshops are a special offer of unconventional classes with elements of play and interactive activities intended to support creativity in the youngest listeners. Therefore, projects implemented as a part of educational activities are one of the pillars of the institution's operation. In 2021 alone, a total of 116 such events were organised and attended by 13 011 people.¹²

CONCERTS AS AN ARTISTIC SHOWCASE FOR THE CENTRE

Concerts held as a part of the *Emanacje* [Emanations] festival – the largest festival in the region and one of the largest artistic events in Poland, which enlivens the region of Małopolska throughout the summer – are a showcase for the institution. Already in its 2013 edition, the festival attracted nearly 30 000 listeners. The repertoire includes solo recitals and chamber music, symphonic and jazz concerts. Among the performers are renowned orchestras, choirs, soloists, chamber musicians and talented artists of the young generation. The Centre is deeply committed and has inspired and supported promising musicians in their artistic development for years. It has created the *Prezentacje* [Presentations] programme addressed to young talented artists at the beginning of their career. This series of concerts serves to promote young musicians and help them prepare their portfolios at professional audio-video recording sessions in the Lusławice concert hall and photo sessions, which are then made available on the Cen-

12 Data based on a study by the Krzysztof Penderecki European Centre for Music in Lusławice.

tre's website as 'musical business cards'. In 2021, the concerts attracted a total of 7 245 listeners, with online broadcasts viewed by 5 226 users.¹³

MULTIMEDIA EXHIBITION: DISCOVERING THE HERITAGE

Prepared in 2019, the multimedia exhibition 'Krzysztof Penderecki – Heritage of Polish 20th and 21st Century Music' is a unique project on a European scale presenting the achievements of Polish contemporary music. Using modern audiovisual and multimedia technology, it tells the story of contemporary music and guides visitors through the interiors of the modern building in Luśławice. This project has increased the local community's awareness of the historical value of the place, contributing to the discovery of the region and previously inaccessible places. In the spring and summer months, the exhibition is attended by an average of over 3 000 visitors.¹⁴ This form of sightseeing enables the discovery of musical heritage while interacting with nature. For local communities, which frequently have no links with the world of music, this can be the only opportunity to learn about Polish musical culture. The exhibition also has an important impact on building the social potential in the local environment. Identifying with the place increases the sense of belonging to the region and awareness of local heritage, and the development of a universally accessible cultural offer contributes to an increase in the cultural activity of society. In 2021, a total of 3 064 visitors participated in organised tours, and educational workshops for the youngest, held as part of the exhibition tour, were attended by 1 277 children.¹⁵

Another project, *Pęty Luśławic – muzyczne arboretum* [Pearls of Luśławice – The Musical Arboretum], is implemented as part of a multimedia exhibition. It is a series of videos presenting a brief history of a given tree species combined with information on its planting in Luśławice and interesting dendrological facts. Each of them revolves around Krzysztof Penderecki's work and relates to a specific period in his career.¹⁶ This com-

13 Ibid.

14 Data for May, June and July, based on a study by the Krzysztof Penderecki European Centre for Music in Luśławice.

15 Data based on a study by the Krzysztof Penderecki European Centre for Music in Luśławice.

16 This project perfectly complements the offer of the European Centre for Music by adding online content to the exposition available in Luśławice. The

combination of photographs of trees with the Maestro's music also emerges as a new form of the Centre's communication with its audience. In 2021, the series had 7 648 views, including 1 470 on YouTube and 6 178 on the Centre's Facebook profile.¹⁷ This project provides a great opportunity for wider audiences to learn more about Krzysztof Penderecki as a musician and a dendrology enthusiast at the same time. Taking the form of musical virtual walks, the videos allow viewers to enjoy the unique 'treasures' of Lusławice, whose distance away from large urban centres makes the Centre much less accessible and therefore more difficult to visit personally.

Nevertheless, the location of the European Centre for Music away from urban agglomerations adds to its specific aura, encourages creative work and complies with the fundamental principles of its foundation such as: (1) ensuring universal access to the cultural offer, including high culture; (2) strengthening the image of the region and Lusławice as a special place related to people and events of high importance for Polish and global culture; and (3) the protection, promotion and management of cultural heritage and ensuring access to culture in territorial terms.

These two examples of institutions confirm the vital role they can play in the context of the spatial accessibility of culture. Their cultural and educational offers not only meet the expectations of the local communities but also turn them into institutions of nationwide importance. Their activities emphasise the significance of culture which, to a large extent, can prevent social exclusion because of the place of residence. The accessibility of culture in non-metropolitan areas allows to compensate for other disadvantages provided that the quality of the cultural offer matches the level available in large urban centres. The Centre of Polish Sculpture in Orońsko and the Krzysztof Penderecki European Centre for Music in

primary idea is to show the interplay of the dendrological and music interests of the artist who was equally passionate about composing and conducting music as he was about planting trees. The presentation of Krzysztof Penderecki's selected works as a musical context for the photographs of the arboretum is an excellent opportunity to show and emphasise the universal and timeless nature of this music. Because of the passion he pursued in Lusławice, Penderecki is remembered not only as a brilliant artist, conductor and teacher but also a visionary architect, enthusiast of trees and a man of culture and nature.

17 Data based on a study by the Krzysztof Penderecki European Centre for Music in Lusławice.

Lusławice are praiseworthy examples of cultural institutions operating efficiently outside large agglomerations. Both can serve as a reference point for improving the quality of the cultural offer in other places, and perhaps encourage the foundation of new institutions in non-metropolitan areas.

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INTEREST IN CLASSICAL MUSIC AND CONTEMPORARY DANCE IN NON-METROPOLITAN AREAS

National Institute of Music and Dance

The National Institute of Music and Dance is a state cultural institution whose mission is to promote the development of Polish music and dance culture. Its activities are related to the advancement and professionalisation of the music and dance community, music and dance education, the development of infrastructure and academic research in the field of music and dance, cultural education and the promotion of the art of music and dance, as well as the protection and promotion of cultural heritage in Poland and abroad. To this end, the Institute implements creative, publishing, scientific and scholarship projects and develops new standards of cooperation between artists and institutions. It carries out a variety of projects such as the coordination of activities related to the Oskar Kolberg Awards 'For Contributions to Folk Culture,' the Coryphaeus of Polish Music Awards, PolandDances, the International Competition of Polish Music and the *Przestrzenie Sztuki* [Spaces of Art] programme. As part of its mission, the Institute is also in charge of programmes showcasing Polish music and dance art in various areas of Poland where access to so-called high culture is more difficult.

According to a report by Statistics Poland, in 2019, the activities most frequently chosen by Poles from the offer of cultural institutions were

visiting monuments (38.5%) and museums (26.75%).¹ Attending dramatic theatres ranked third (20.2%). The list ended with classical music concerts (8.3%), opera and operetta performances (5.8%) and ballet or dance performances (5.7%).² Compared to the year studied in the previous survey, an increase was observed in all categories, including the least popular ones. In 2014, philharmonic concerts were attended by 6% of respondents, opera and operetta performances by 5.3%, while dance shows by 4.4% of the interviewed.³ Even without referring to statistical data, one can notice that people living in voivodeship cities⁴ have the easiest access to the offer of cultural institutions. Naturally, this observation is confirmed by the statistics: cultural participation levels tend to grow along with the increasing population size in a given administrative area⁵ and are the lowest in rural areas. In 2019, concerts of classical music were attended by:

- 5% of the population in rural areas;
 - 5.4% of people living in towns with a population of below 20 000;
 - 6.9% of people living in towns and cities with a population of between 20 000 and 99 999;
 - 11.2% of people living in cities with a population of between 100 000 and 199 999;
 - 17.3% of people living in cities with a population of between 200 000 and 499 999;
 - 14.3% of people living in cities with a population of 500 000 or more.
- Ballet and dance performances in 2019 were attended by:
- 3.5% of the population in rural areas;
 - 5.2% of people living in towns with a population of below 20 000;

- 1 Statistics Poland prepares reports on participation in culture every five years. *Participation in culture in 2019. Statistical Analyses*, Statistics Poland, Warsaw-Kraków 2020, p. 17, <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/participation-in-culture-in-2019,2,2.html> [accessed: 11 July 2022].
- 2 *Participation in culture in 2014. Statistical Information and Elaborations*, Central Statistical Office, Warsaw 2016, p. 87, <https://stat.gov.pl/en/topics/culture-tourism-sport/culture/participation-in-culture-in-2014,2,1.html> [accessed: 11 July 2022].
- 3 Defined as the capital cities of voivodeships, i.e. cities where voivodeship offices are located.
- 4 With the exception of classical music concerts, which in 2019 were most frequently attended by people living in cities with a population of between 200 000 and 499 999.

- 5.6% of people living in towns and cities with a population of between 20 000 and 99 999;
- 6.4% of people living in cities with a population of between 100 000 and 199 999;
- 8.1% of people living in cities with a population of between 200 000 and 499 999;
- 10.5% of people living in cities with a population of 500 000 or more.⁶

However, this does not imply that residents of non-metropolitan areas, defined here as areas other than voivodeship cities, are less interested in participating in classical music concerts or dance performances. The most common explanation for their lower attendance levels is the limited cultural offer in their places of residence and high costs of travelling to larger towns and cities. Another important aspect is the issue of an inexperienced audience. In other words, if a person has never been to a philharmonic concert, they do not feel the need to go there because they do not know if they will enjoy this type of artistic event. The lack of preparation for the reception of a musical or dance work correlates with the level of education, whereby differences regarding participation in classical music concerts and dance performances are particularly evident between those with the highest and lowest level of education. In 2019, 19.1% of respondents with higher education declared participation in classical music concerts and 12.8% in dance performances, while the percentage of people with vocational education partaking of these events was, respectively, 2.4% and 1.8%.⁷

In light of the above, the question arises whether the smaller percentage of people participating in classical music concerts and dance performances in non-metropolitan areas is only the result of limited access to and the audience's lack of preparation for the reception of such music and dance works. Can we change this by organising regular events and implementing educational activities promoting music and dance in these areas so that the fact of living outside metropolitan areas is no longer a factor that affects how one participates in the cultural offer? In the case of cultural participation, which is influenced by many external and internal conditions, finding an unambiguous answer to this question is not an easy task. Therefore, we can currently only rely on observations and attendance statistics for events organised in these areas.

6 *Participation in culture in 2019*, op. cit., p. 73.

7 *Ibid.*, p. 71.

Interesting observations and data emerge from two projects implemented by the Institute that offer us more insight into the actual interest in classical music and contemporary dance among other populations than those living in voivodeship cities.

The first, *Scena dla tańca* [The Stage for Dance], concentrates on contemporary dance. Implemented by the National Institute of Music and Dance since 2011, it focuses on building dance audiences and presenting dance shows in areas that do not have a permanent dance stage or where no dance activities are available. The project takes the form of a nationwide competition where local government institutions and non-governmental organisations (NGOs), together with partners such as galleries and educational institutions, can apply for funding. The 11th edition of the programme resulted in 76 projects. In 2019, a total of 36 performances were attended by 4 970 viewers who had the opportunity to see dance routines by Iwona Pasińska, Paweł Urbanowicz, Bartosz Woszczyński, Anna Piotrowska, Iwona Olszowska, Jacek Owczarek and Wojciech Grudziński. In 2020, there were 53 performances which attracted nearly 8 000 viewers, with dance productions by Jacek Przybyłowicz, Tomasz Ciesielski, Elżbieta and Grzegorz Pańtak, Witold Jurewicz, Paweł Grala, Anna Piotrowska, Dominik Więcek, Michał Przybyła and many others.

The 2021 edition brought some of the latest dance productions of Polish choreographers to the audiences in Busko-Zdrój, Jędrzejów and Ostrowiec Świętokrzyski (Świętokrzyskie Voivodeship), Cedry Wielkie and Słupsk (Pomorskie Voivodeship), Ełk (Warmińsko-Mazurskie Voivodeship), Koszalin and Wałcz (Zachodniopomorskie Voivodeship), Nowa Sól (Lubuskie Voivodeship), Oborniki Śląskie (Dolnośląskie Voivodeship), Piła, Szamotuły and Zbąszyń (Wielkopolskie Voivodeship), Rybnik and Tarnowskie Góry (Śląskie Voivodeship), and Wiśniowa (Małopolskie Voivodeship). A total of 12 dance productions were presented during 39 performances attended by 3 755 people, which translated into an average of approximately 96 viewers per event.

The repertoire was not only highly diverse in terms of the genres but also addressed to audiences of all ages. Particularly awaited, as it is uncommon, was the offer for the youngest – performances for families with preschool children: *On-line* with choreography by the Holobiont ensemble, *Czując* [Feeling] with choreography by Monika Kiwak, *Contact Families Show* with choreography by Anna Wańtuch, and *Frajda, Granda, Bzik* [Thrill, Rumpus, Craze] with choreography by Kolektacz.

Adult audiences could enjoy a performance by the award-winning Polish choreographer Maciej Kuźmiński, *Plateau*, commenting on contemporary Polish reality. Others included the proposals of three dance theatres: the Sopot Dance Theatre presented a performance inspired by Ingmar Bergman's *The Seventh Seal* with choreography by Joanna Czajkowska; the Kielce Dance Theatre showcased its *Brodzić po wodzie* [Wading through Water] in modern-jazz technique and with choreography by Elżbieta and Grzegorz Pańtak; and the Olsztyn Dance Theatre 'Prologue' showed its *nie-Uprzejmość w Operze* [im-Politeness in the Opera] with choreography by Katarzyna Grabińska. Viewers could also watch *Sticky Fingers Club*, a performance created by a collective of graduates of the Faculty of Theatre of Dance in Bytom of the PWST National Academy of Theatre Arts in Kraków: Daniela Komędera-Miśkiewicz, Dominika Wiak, Dominik Więcek and Monika Witkowska. Other proposals in the offer included *FearLess*, a solo performance by Gosia Mielech, a dancer, choreographer and GaGa teacher, and *Cicha!* [Silent!], a story about women's life inspired by Slavic motifs, with choreography by Paulina Wycichowska and music by Malwina Paszek. An original idea was featured in the *Odyseja* [The Odyssey] performance, whose director Tomasz Ciesielski invited viewers to railway stations. The *Scena dla tańca* programme provided the opportunity not only to see the performances but also to get to know and talk to the artists.

The second project that can help us understand the cultural interests of the populations of non-metropolitan areas focuses on classical and jazz music. The concert series *Z klasyką przez Polskę* [Classics across Poland] is implemented by the Polish Music Impresario, which has operated as part of the National Institute of Music and Dance since 2019. It seeks to offer attractive classical music concerts featuring outstanding Polish artists and talented winners of Polish and international music competitions, addressed to residents of smaller towns across the country. Concerts are held in museums, former mansions and palaces, local cultural centres and churches. The series *Z klasyką przez Polskę* was launched in the second half of 2019. At that time, 51 concerts were organised and attended by over 9 000 listeners. They featured more than 40 artists such as Janusz Olejniczak, Ewa Pobłocka, Tomasz Strahl, Piotr Paleczny, Urszula Kryger, Krzysztof Jakowicz, Klaudiusz Baran, Aleksander Dębicz, Marcin Zdunik and Konstanty Andrzej Kulka. In 2020, the Impresario organised 57 concerts in 11 voivodeships. Besides the leading Polish artists, the organisers also invited young musicians recognised and awarded at the First International Competition

of Polish Music held by the National Institute of Music and Dance in 2019 in Rzeszów. This edition of the series included artists such as Agata Kielar-Długosz, Łukasz Długosz, Książek Piano Duo, Marta Gidaszewska, Robert Łaguniak, Ātma Quartet, Olga Pasiecznik, Zuzanna Nalewajek, Łukasz Kuropaczewski and Andrzej Bauer.

During six months of 2021 (the season started in July), a total of 54 events were held offering performances by musicians from the previous editions of the project as well as new soloists and chamber music ensembles, e.g. Szymon Nehring, Ewa Leszczyńska, Katarzyna Jankowska-Borzykowska, Aleksandra Świągūt, Tomasz Ritter, Cracow Golden Quintet, Boarte Piano Trio, Cracow Duo and NFM Orkiestra Leopoldinum.

In 2022, the Polish Music Impresario plans to organise approximately 100 concerts across Poland. A total of 33 concerts have been held as part of the *Z klasyką przez Polskę* series in the first half of 2022. The artists have visited the following towns and villages either for the first time or once again: Radziejowice (Mazowieckie Voivodeship), Biała Podlaska, Kock and Kodeń (Lubelskie Voivodeship), Białogard, Gryfice, Połczyn-Zdrój, Świdwin, Trzebiatów and Złocieniec (Zachodniopomorskie Voivodeship), Bielawa, Kiełczyn and Strzegom (Dolnośląskie Voivodeship), Czeremcha, Juchnowiec Kościelny, Niećkowo and Sokółka (Podlaskie Voivodeship), Ćmielów, Kotuszów, Ożarów, Solec-Zdrój, Staszów and Zawichost (Świętokrzyskie Voivodeship), Jankowice, Pleszew, Pobiedziska, Puszczykowo, Szczury and Śrem (Wielkopolskie Voivodeship), Krośniewice, Pabianice, Smardzewice and Wiaderno (Łódzkie Voivodeship). The concerts were attended by a total of 2 917 people, which translated into an average of approximately 88 listeners per event.

One of the most important elements in the organisation of events in such places is talking to residents to learn about their preferences and attitude to the presented music. They always emphasise that access to classical and jazz music performed live is very limited for them which results in a low interest in these genres. People are afraid of contact with this type of music; however, once they have a chance to experience it, they appreciate it a lot and look for further opportunities to listen to it. During the production of the Impresario's concert tours, the Institute made frequent appearances in places where music other than popular had never been presented before and whose audiences had never had the possibility to see the piano or hear it being played live. Using the information provided by the Impresario, the local centres that hosted the concerts encouraged

the residents to participate in events with winners of prestigious competitions, presenting them as a unique opportunity to meet world-class musicians. The projects of the Polish Music Impresario, involving both classical and jazz music, provided such opportunities.

In the first half of 2022, the Impresario invited Janusz Olejniczak (piano) and Tomasz Strahl (cello). These world-famous artists performed as a duo presenting the works by Fryderyk Chopin, Ignacy Jan Paderewski, Franz Schubert, Georg Friedrich Handel, Edward Elgar and Manuel de Falla. Waldemar Malicki, an outstanding pianist and populariser of music, recognised not only in Poland, performed a repertoire that included music by Carl Orff, Wolfgang Amadeus Mozart, Friedrich Gulda, Richard Wagner, Billy Mayerl, Richard Addinsell, Dana Suesse, George Gershwin and Astor Piazzolla. One of the concerts featured Łukasz Krupiński, an outstanding Polish pianist based in London and semi-finalist of the Chopin Piano Competition, who performed works by Fryderyk Chopin and Maurice Ravel. Pianist Sophia Muñoz, who cooperates with opera theatres in Europe, and baritone Szymon Komasa, who performs in many opera theatres in Poland and abroad, presented songs by Fryderyk Chopin, Stanisław Moniuszko, Tadeusz Baird and Antonín Dvořák. Audiences in the Wielkopolskie Voivodeship were exposed to Arkadiusz Krupa, the first oboist of the Sinfonia Varsovia, and Michał Nagy (guitar), a soloist and chamber musician cooperating with numerous orchestras. During the concert, they performed works by composers such as Francesco Molino, Domenico Scarlatti, Fernando Sor, Wolfgang Amadeus Mozart, Heitor Villa-Lobos and Jaques Ibert. The *Z klasyką przez Polskę* series also featured music by Georg Friedrich Handel, Carl Philipp Emanuel Bach and Henry Purcell performed by harpsichordist Lilianna Stawarz and cellist Marcin Zdunik. Works by composers such as Wojciech Gawroński, Henryk Wieniawski, Mieczysław Karłowicz, Philipp Scharwenka and Carl Maria von Weber were also presented to the residents of the Wielkopolskie Voivodeship in the interpretations by Katarzyna Budnik, the leader of the viola section in Sinfonia Varsovia, and Grzegorz Mania, a piano soloist and chamber musician who cooperates with many excellent soloists, performing in Poland and abroad. Music by Polish composers – Henryk Wieniawski, Aleksander Zarzycki, Karol Szymanowski and Grażyna Bacewicz – was performed by the duo of Aleksandra Kuls (violin) and Marcin Koziak (piano). The audience could also attend the concert of the Boarte Piano Trio featuring Konrad Skolarski (piano), Jarosław Nadrzycki (violin) and Karol Marianowski

(cello). These internationally renowned artists, touring in many countries of Europe, both Americas and Asia, presented a repertoire including works by Wolfgang Amadeus Mozart, Paweł Łukaszewski and Astor Piazzolla. The concert series also featured Jakub Kuszlik, who has only just started his career but already has significant achievements as the winner of the fourth prize at the 18th Chopin Piano Competition and the Special Prize of the Polish Radio for the best performance of mazurkas at the 18th Chopin Piano Competition. During the concerts organised by the Impresario, the pianist performed works by Fryderyk Chopin and Ignacy Jan Paderewski.

The *Z jazzem przez Polskę* [Jazz across Poland] concert series organised by the Polish Music Impresario in July and August 2021 included concerts by renowned jazz musicians such as Marek Napiórkowski and Artur Lesicki in Strzegom and Środa Śląska, and Dorota Miśkiewicz and Henryk Miśkiewicz in Radomsko and Zduńska Wola. Both events were a unique experience and filled the concert halls with audiences of all ages. In June 2022, two jazz concerts of Monika Borzym and her band were held in Pasym and Wyszaków. It was the first concert of this genre of music in the history of Pasym, and the enormous interest of the audience in Wyszaków inspired the management of the local cultural centre to invite Monika Borzym and her band to more concerts to be held this year. Hopefully, these plans will come true.

Both the music and dance projects implemented by the National Institute of Music and Dance are extremely popular not only among the audiences but also the local organisers and artists who are willing to participate in such events in the future. The Institute records the attendance levels during concerts and performances; however, it is the intangible elements that seem to be of utmost importance in the projects – the stimulation of viewers' interest, inspiring meetings and conversations with artists, and the unique atmosphere for the reception of music and dance art. These observations show that the projects discussed in this article are significant for inhabitants of non-metropolitan areas not only educationally but also artistically. Time will tell what their long-term effects will be. Perhaps Statistics Poland's next report on participation in culture in 2024 will reveal changes we would all like to see.

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CINEMA IN NON-METROPOLITAN AREAS: ACTIVITIES OF THE POLISH FILM INSTITUTE

Polish Film Institute

The Polish Film Institute has provided funding for Polish film productions for 17 years. It supports and promotes Polish audiovisual productions pursuant to three acts of law: the Cinematography Act,¹ the Act on financial support for audio-visual production² and the Regulation of the Minister of Culture and National Heritage.³

In 2022, the Polish Film Institute is to distribute PLN 183.7 million among filmmakers and institutions. This is possible because of payments made by TV broadcasters, digital platforms, cable television providers, entities providing video on demand (VOD) services, video sharing platforms

- 1 Act of 30 June 2005 on cinematography (Journal of Laws of 2005, No. 132, item 1111), Online Database of Polish Legislation (in Polish: *Internetowy System Aktów Prawnych*, ISAP), <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20051321111> [accessed: 29 July 2022].
- 2 Act of 9 November 2018 on financial support for audiovisual production (Journal of Laws 2019, item 50), Online Database of Polish Legislation, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20190000050> [accessed: 29 July 2022].
- 3 Regulation of the Minister of Culture and National Heritage of 31 January 2020 on the transfer of data to the Polish Film Institute by cinema operators (Journal of Laws of 2020, item 257), Online Database of Polish Legislation, <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20200000257> [accessed: 29 July 2022].

(VSP), film distributors and cinema owners, who transfer 1.5% of their revenues to the Polish Film Institute. This budget also includes expenditure intended to increase access to audiovisual culture for residents of non-metropolitan areas.

The democratisation of culture (particularly its audiovisual sector) has accelerated with increasing digitalisation, the effects of which could be particularly observed in the COVID-19 pandemic. A study of the National Centre for Culture (December 2021) shows that as many as 54% of internet users participate regularly in culture online.⁴

Nevertheless, we are aware that the consumption of culture in one's own household cannot replace the centres of cultural life. First, digital exclusion still exists and, second, even among those who do not experience exclusion, culture consumed alone and chosen solely on the basis of one's own information can increase the existing inequalities.

The Constitution of the Republic of Poland of 1997 ensures equal access to cultural goods for all Polish citizens. This obligation emerges from the constitutional prohibition of discrimination specified in Article 32, which has the following wording: 'No one shall be discriminated against in political, social or economic life for any reason whatsoever'.

OPERATIONAL PROGRAMMES OF THE POLISH FILM INSTITUTE FOR DISADVANTAGED AREAS

It is worth emphasising that the Polish Film Institute distributes funding for audiovisual culture among entities that – in compliance with the applicable rules and regulations – report a need for financial support for a specific work, event or activity. This implies that the Institute is neither a creative nor an organisational institution. How it supports the accessibility of culture in disadvantaged areas depends primarily on the plans submitted by the applicants. The list of Operational Programmes (OPs) of

4 *Jak zmieniły się nasze nawyki? Trzecia edycja sondażu o kulturze w pandemii* [How have our habits changed? The third edition of the survey on culture in the pandemic], National Centre for Culture, 8 April 2022, <https://www.nck.pl/badania/aktualnosci/trzecia-edycja-sondazu-o-kulturze-w-pandemii> [accessed: 29 July 2022].

the Polish Film Institute for a given year can be found on the Institute's website and is accessible to all users.⁵ Applicants can apply for funding according to the terms and conditions specified in the programmes.

Three of the OPs – Dissemination of Film Culture, Development of Cinema Infrastructure and Promotion of Polish Film Abroad – reveal a particular potential in terms of supporting people's access to culture. Therefore, the remainder of this article is dedicated to them.

DISSEMINATION OF FILM CULTURE

The OP Dissemination of Film Culture is divided into five priorities, within which the Polish Film Institute distributes the financial resources. In terms of access to culture for populations in disadvantaged areas, two priorities emerge as particularly interesting: Film Festivals and Film Initiatives.

FILM FESTIVALS

Only in the first session of 2022,⁶ the Polish Film Institute co-financed 41 film festivals, with many of them held in non-metropolitan areas. One of the smallest towns housing a film festival co-financed by the Polish Film Institute is Łagów, which has a population of 1 600. It organises the Lubuskie Film Summer which presents Polish, Czech, German, Slovak, Hungarian, Russian, Ukrainian, Lithuanian, Latvian, Austrian and Estonian film productions.

Other small towns featuring film festivals include Łądek-Zdrój (a population of 5 557) with the Andrzej Zawada Mountain Film Festival, Zwierzyniec (3 165 people) with the Summer Film Academy, and Ińsko (2 026 people) with the Ińsko Film Summer.

Unsurprisingly, more festivals are organised in larger towns and cities; however, these are still not metropolises but towns with a population of between 20 000 and 30 000 such as Września, which hosted the 27th edition of the Polish Film Festival 'Prowincjonalia' this year.

5 Polish Film Institute, *Programy Operacyjne Polskiego Instytutu Sztuki Filmowej na rok 2022* [Operational Programmes of the Polish Film Institute for 2022], <https://pisf.pl/wp-content/uploads/2022/04/PO-PISF-2022.pdf> [accessed: 29 July 2022].

6 A session refers to the period for submitting applications for funding. In the case of film festivals, the first of the two sessions lasted from 10 to 14 January 2022.

FILM INITIATIVES

At the beginning of this year, 122 applications were submitted within another priority of the OP Dissemination of Film Culture – Film Initiatives. As many as 83 of them have been evaluated positively.

The most spectacular example in this category is the Arthouse Cinemas Association, which has been allocated PLN 1 million for the operation of cinemas across Poland. Support has also been provided for dozens of film discussion clubs, with one of them located in Krańcizyn, which has a population of 407. It is probably the smallest village whose cultural activities have received funding from the Polish Film Institute and which now has the possibility to organise meetings with film theorists, critics, filmmakers and other people of art and science, as well as implement events promoting interesting ideas and films, seminars, festivals, exhibitions, training courses and competitions.

DEVELOPMENT OF CINEMA INFRASTRUCTURE: MODERNISATION AND DIGITALISATION

A properly equipped cinema is a vital element of access to cinematography. As part of the OP Development of Cinema Infrastructure, entities conducting cinema activities may apply to the Polish Film Institute for support in financing not only the necessary equipment (e.g. digital cinema projectors, digital cinema servers, cinema processors, projection lens, lamps, 3D projection systems, cinema ticket sales systems, sound systems, air conditioning) but also its delivery and assembly, as well as the necessary training for the employees.

The opportunities created by the Polish Film Institute contribute to a significant reduction of the disproportion between cinema multiplexes in large cities and cinemas in smaller towns (including cinema halls in cultural centres).

In the first session of 2022, 40 entities received funding for their modernisation projects (e.g. Zagórow, which has a population of 3 054) and 15 for digitalisation projects.

PROMOTION OF POLISH FILM ABROAD

As part of the OP Promotion of Polish Film Abroad, two priorities are implemented which may be of particular interest to the readers of this text.

Their aim is to increase the recognition and, above all, accessibility of Polish films in international markets. This is particularly important for the Polish diaspora – Polish people living abroad who because of their place of residence can sometimes be excluded from participation in Polish culture and discussion about Polish cinema.

Distribution of Polish Film Abroad is a priority addressed to international film distributors who can apply for support for promotional campaigns for feature films prior to their cinema distribution. This mechanism is intended to encourage more frequent purchases of Polish film productions. In 2022, films that will benefit from support for distribution abroad include, for example, *Other People (Inni ludzie)* directed by Aleksandra Terpińska and *Silent Earth (Cicha Ziemia)* directed by Agnieszka Woszczyńska.

As part of the second priority, Promotion of Polish Film Abroad, the Polish Film Institute supports Polish film reviews held abroad, including those that take place online. In 2022 alone, the funding has been provided to Polish film premieres, reviews and festivals in the United States, Australia, Azerbaijan, Georgia, Armenia, Germany, France, Switzerland, Croatia, Tajikistan, the Czech Republic, India and Italy.

CHANGES ARE COMING

At the Polish Film Institute, we appreciate the diversity of cultural initiatives, both in terms of their content and location. We are aware that while residents of large cities such as Warsaw, Kraków and Poznań will probably not lose much without yet another festival or meeting with filmmakers, people living in areas other than large agglomerations tend to find every additional cultural event extremely valuable.

It cannot be ignored that this fact is being increasingly recognised by both filmmakers and event organisers.


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