

## ARTS MANAGEMENT NEWSLETTER

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### EDITORIAL

Dear readers,

between October 10th and 14th, we visited several arts professionals in Krakow and Warsaw to learn more about the current discussions, challenges and visions in the Polish cultural sector. The developments in Poland are dominated by a deep transformation process from a mainly governmental supported arts sector to a balance of public and private cultural scene. And even more: to build new cultural venues or support artist newcomers while facing the limits of the economic system. We have chosen those institutions whose are directly involved in these processes on both governmental and regional level. We were especially impressed by some long strategic projects and organisations, which could be even a pattern for the problems in the cultural sector of other countries - not only in Eastern and South Eastern Europe.

The articles in this issues are, of course, just a small choice of the current developments and discussions. Some articles will be postponed to a later newsletter issue in order to await some brand new aspects. Today the special issue of Arts Management Newsletter should help to get a first impression and find a starting point for additional information and contacts.

Yours Dirk Schutz & Dirk Heinze

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## NEWS & BACKGROUND

### **The transformation process at the Malopolska Cultural Institute in Krakow**

*An article by Antoni Bartosz, Krakow. Summary and Translation by Dirk Heinze*

The Malopolska Cultural Institute (MIK) was founded between September 2001 and March 2002 after an obvious need to transform the former cultural organisation (MOK) and is the only reform of this type of a cultural organisation in Poland. After 2 year of monitoring, the regional government of the Krakow Region (Malopolska) came to the result, that the MOK works un-effectively in view of the civil changes and demands of their environment. With hiring a new director and choosing a new concept in programme profil, working method, organisational structure and budget, the administration took a courageous but risky decision.

Instead of organizing projects (festivals, exhibitions, contests), the institute took a totally new focus: to servce the entire cultural sector in the region with consulting, to enable a better access for the people to the arts, to build a civil society, to use new information technologies for the arts and to connect the strong existing cultural heritage with the contemporary life. The philosophy is to understand arts and culture as a personal acquisition of experience and a beginning dialogue - and this new institute should prepare this process of acquisition and dialoge.

The new focus as well as the new working tools demanded a new organisation. Instead of the former hierarchic structure with diverse dependencies, the new director established small and efficient project teams and eliminated overlapping competencies. The realisation of the transformation process were accompanied with protests by several people especially inside the institution, whose argue for loosing influence and power, but also afraid a later weakness of the new institute in saving the cultural tradition. On the other hand, there were a lot of supporters for this crucial process. The most crucial aspect was a staff reduction from nearly 50 to about 20 persons. For some positions containing new competencies and skills there was a need to hire external staff. For the dramatic consequences of this process, a social plan was created.

Though the crucial atmosphere of this change management situation, a success could be recognized already in 2002. During a regional conference in march 2002, the participants agreed in the new focus , and one of the first projects decicated for small vil-lages won a first prize in Poland together with a big financial support.

In 2005, 3 years after the start of the new organisation, the MIK offered 9 permanent training programmes and has been established to a well recognized partner for museums or local arts organisations. The invitations for presenting the MIK on the national level in Poland and even the involvement in several European and international projects (Grundtvig, Kultura 2000, Interreg) is a proof of being a best practise example for a learning organisation in the cultural sector.

[Dirk Heinze and Dirk Schutz from Arts Management Network visited the Malopolska Cultural Institute on October 10th. Special thanks to Antoni Bartosz, Krzysztof Markiel, Bozena Bienkowska and Adrianna Kostrzewska].

Website: <http://www.mik.krakow.pl>

### **Steps towards an international presence - the New Theatre in Poznan**

*An article by Susanne Meier, staff member, Teatr Nowy, Poznan*

Founded in 1923, Poznan's Teatr Nowy is looking back at more than 80 years of artistic and institutional development. A variety of great directors contributed to the stage's success and its establishment as one of the most famous theaters in Poland. Being reconstructed in 2002, the state theater today also represents one of the most

modern theatrical environments in Poland offering infinite technical possibilities both on stage and behind the scenes. With a repertoire of about 20 plays including both national and international classics, Teatr Nowy presents over 500 performances on three stages and attracts more than 80.000 spectators each season.



The current director Janusz Wisniewski has set the main focus on greater participation in international theatrical life and consistent cooperation with cultural partners worldwide. Therefore Teatr Nowy gladly followed the Assembly Rooms' invitation to this year's Edinburgh Fringe Festival where Wisniewski's staging of Faust won the prestigious Herald Angels Award.

Since May 2004, Poland's EU-Membership provides fresh impulse for this new challenge and to some extent determines its framework. Subsidized by the Adam-Mickiewicz-Institute for Culture in Warsaw, Teatr Nowy contributed to the Polish-German-Year 2005/06. Pushing ahead the idea of a high-quality cultural exchange, the theater is now getting ready to travel the Netherlands, Italy, Spain and Germany in 2006.

Great potentials for cultural networking are seen in Poznan's proximity to Germany's capital city Berlin. The mission here is not only to select or attract potential partners from the huge variety of cultural institutions and organizations in Berlin, but also to maintain a unique profile as a classical Polish theatre.

Teatr Nowy invites individuals and institutions facing similar tasks and sharing an interest in cultural exchange to get in touch.

Email: [impresariat@teatrnowy.pl](mailto:impresariat@teatrnowy.pl)

More: <http://www.teatrnowy.pl>

### **Cultural Policy and Arts Financing in Poland**

*Source: Council of Europe/ERICarts: Compendium of Cultural Policies and Trends in Europe, 6th edition, 2005*

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

After 1989, the culture sector (including its financial problems) was moved down ladder of government priorities. The rate of public expenditure on culture represented a quite low share of the total government expenditure, for example, in 2003 expenditure amounted to 0.47 % of the state budget ( 0.44% in 2002).

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

First, the withdrawal of the Ministry of Culture from direct management of culture. The Ministry is responsible for the most important cultural institutions and events with a local character.

Second, there has been a shift of public funding from the central to the local authority level. Local authorities are financing cultural institutions and activities from their own budget and from state subventions. They set both the level of expenditure for culture and determine their own administrative structures. In 1996, spending by the municipalities on culture exceeded state budget expenditures on culture for the first time (=51% of total public spending). 1999 reforms led to the wider decentralisation of culture and tasks up to now realised by the Ministry and Voivodes were overtaken by the local level authorities including the voivodship and municipalities. As a result, the level of local authority spending on culture in 2003 amounted to 79.4 % (2002 - 81.1% ;2001 - 77.9%).

Third, two new goals to finance cultural activities have been introduced: to combine public and private funds and to encourage the establishment of non-governmental institutional structures. A system of earmarked funds and tax incentives for sponsors and donors has been developed which local authorities and non-governmental organisations can take advantage of when undertaking state tasks. In 2001, Ministry of Culture spent in the framework of so called state Tasks transferred to non-governmental organisations around PLN 36 million (which equals 3.9% of the total state expenditure on culture). The tax solutions adopted by the Polish system are close to those adopted in EU countries, and in some cases are more profitable for culture (e.g. 0%VAT on books).

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

Resource: <http://www.culturalpolicies.net>

### **Portrait: Cultural Contact Point in Poland**

Cultural Contact Point in Poland is part of a European CCP network which deals with the Community Framework Programme Culture 2000 at the national level. It is responsible for providing information on Culture 2000 and promotion campaigns of the Programme. Moreover, it supports Polish cultural operators in applying for the Culture 2000 funds by advising them on the best ways to fill in the application forms and find adequate partners for their projects.

Cultural Contact Point organizes a series of workshops as well as conferences concerning the Culture 2000 Programme which are free of charge and open to representatives of cultural institutions that want to participate in the Culture 2000 Programme. Furthermore, each year CCP Poland publishes publications and leaflets promoting the European Union cultural policy, Programmes and funds. There is also a electronic newsletter issued monthly that presents the most important matters connected with the Culture 2000 Programme and European cultural policy in general.

Additional information, including application form and specifications for the Culture 2000, is available at the website of the CCP in Poland.

Details: <http://www.mk.gov.pl/pkk>

## BOOKS & RESOURCES

### **Resource: [Kultura.gov.pl](http://www.kultura.gov.pl)**

*Kultura.gov.pl* is a new Internet portal prepared by the Department for European Affairs and for Cultural Strategy at the Ministry of Culture in Poland an experimental platform for cultural operations in Poland looking for information about European Union cultural policy. The Polish language version of the website will be available to the public in mid-November, whereas the English one is planned by the end of December. The main objective of the portal is to provide information on the EU cultural policy which will enable cultural operators to fully benefit from the possibilities offered by the EU in the field of culture. Additionally, to help them start new foreign contacts there will be a Polish cultural organizations database created.

The portal includes the following categories of information: cultural and audiovisual policy of the EU, community programmes, structural funds and other ways that might support cultural activities, information on the protection of monuments, digitalization of cultural resources, cultural diversity, copyrights etc. Furthermore, there is a news section which presents information that helps to follow the changes and new opportunities in the EU cultural policy fields.

It is hoped that this new website will prove to be an efficient new tool for cultural operators not only in Poland but also in Europe.

More: <http://www.kultura.gov.pl>

### **Book: [Heritage and Transformation](#)**



Professor Jacek Purchla's book is devoted to the very delicate topic that is historical heritage confronted with the constant flux of the contemporary world. The author's thoughts centre mainly around issues of heritage protection in the context of the transformation that Central Europe has seen since 1989. Professor Purchla is rightly aware of the differences in the way that Central Europe and Western Europe understand many geopolitical and historical concepts. This has a crucial influence on both the theory and practice of heritage protection, and hence also on the legislative and financial solutions employed in this field. The author also draws attention to the fact that

since 1989 little attempt has been made in Poland to modify the system of financing and managing culture that was created for a socialist state and a command and control economy. Over the years it has become clear how toleration of the previous system has compounded our dilemmas, generating a sense of lack of stability and omnipresent frustration. The lack of a clear defined cultural policy on the part of the state has been the source of many mis-conceptions in terms of establishing the tasks of cultural and heritage protection institutions. The greatest loss to the national economy, however, is that the potential of culture as a factor in economic development and a source a new jobs is being ignored, which is in turn blocking its use as a major social policy tool. (Summary partially used from the foreword by Andrzej Rottermund)

International Cultural Centre, Krakow 2005, 68 pages, ISBN: 8389273217

<http://www.artsmanagement.net/Books-id-606.html>

## **Book: Europe - Chance for Culture (Europa- Szansa dla Kultury)**

Each year CCP Poland publishes publications and leaflets promoting the European Union cultural policy, programmes and funds, and especially the Culture 2000 Programme. Poland has been taking part in EU programmes since the 1990ies. The first programme that it participated in was the programme for preserving architectural heritage. After that there were the Ariane, Kaleidoscope and Raphael programmes. At present, Polish projects are carried out within the Culture 200 framework programme. The sections of the publication "Europe - Chance for Culture" (Europa - Szansa dla Kultury"), written in Polish language with English summaries, briefly present the programmes and give examples of projects in which Polish cultural operators were involved. There is available a Polish version as PDF download.

Order the printed bi-lingual publication: <http://www.mk.gov.pl/pkk>

PDF-Download: <http://www.artsmanagement.net/downloads/europa-szansa.pdf>

## **Link Collection for Arts Management in Poland (Choice)**

Adam Mickiewicz Institute: <http://www.iam.pl/en/html/>

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

Kultura.gov.pl: <http://www.kultura.gov.pl>

Cultural Contact Point: <http://www.mk.gov.pl/pkk>

International Cultural Institute: <http://www.mck.krakow.pl>

Polish Institute Leipzig: <http://www.polinst-l.de>

Polish Institute Dusseldorf: <http://www.polnisches-institut.de>

Department for Culture Pedagogy, Lublin: <http://www.pedagog.umcs.lublin.pl/~zpkumcs>

Polish Theatre portal: <http://www.e-teatr.pl>

Theatre Institute Zbigniew Kraszewski: <http://www.zasp.pl>

Villa Decius Krakow: <http://www.villa.org.pl>

Pro Cultura Foundation: <http://www.procultura.pl>

Ars baltica Network, Gdansk: <http://www.ars-baltica.net>

## **EDUCATION & CAREER**

### **Course: Administration and Entrepreneurship in the Cultural Sector, Wroclaw**

Studies are recommended for all the centres involved in cultural life of regions, towns and villages, local government representatives, cultural centres, non-governmental organisations, art foundations and patrons and also people interested in development of their own initiatives in broadly understood art sphere, economic subjects connected with cultural activities (publishing houses, magazines, travel and advertising agencies, language schools etc.).

The scope of studies: the fields and problems of contemporary culture, current forms of the participation in the cultural life, the techniques of creative thinking and negotiations, copy-, press and advertising rights, the law and economic aspects of functioning in the sphere of culture, the cultural management in local government and institutions, public relations, lobbying and sponsoring in culture service, the preparation and realization of projects in culture, gaining funds from the European Union, the European nets of cultural initiatives, well-known practitioners from the cultural life.

The programme is located at the Lower Silesian College of Public Services (Asesor) in Wroclaw, and led by Elizabetha Chromiec.

Details: <http://www.artsmanagement.net/displayEducation-207.html>

## CONFERENCE & SEMINARS

### **Review: VIII Congress "European Culture", Pamplona/Spain**

*Note: An article by Susana Graça, correspondent, Lisbon/Portugal*

The VIII Conference "European Culture" was held at the University of Navarra, Pamplona, Spain, between the 19th and the 22nd October 2005. The conference organization aimed at promoting the encounter of scholars from a wide variety of backgrounds who would present papers under the theme of "Europe: encounters and frontiers".

In the conference, there were plenary sessions and session where papers were presented. The plenary sessions had two main themes: "15 years of Conferences 'European Culture'" and "What's Europe for you?", which was a debate with students of the organising Committee of the Conference. The presentation of papers was organised by common subjects and three of these sessions were dedicated to "Sociology of Culture, Cultural Policy and Cultural Management".

Though these sessions were exclusively devoted to these issues, people interested in them would also find useful to attend sessions such as the ones dedicated to the "European Identity", "Economy in Europe", "Organisational and Labour Culture", and "Local and Regional Cooperation", just to name some.

The extensive diversity of sessions and papers made this conference extremely rich and informative, nevertheless this very feature made it also somehow confusing. The reason why papers were aggregated as they were was not always fully comprehensible and the fact that people were presenting their papers in several different languages without translation made the sessions all the more heterogeneous. Moreover, it is my impression that both the general title and this year's theme of the conference were lost, i.e. the papers presented seldom could actually be directly connected to the title and theme of this conference. A conference such as this, however, always brings the added-value of being a place where encounters take place and frontiers are analyzed, so in this sense the conference served its purpose.

Website: <http://www.unav.es/cee/viiicongre.html>

A complete overview to all upcoming conferences you find here:

<http://www.artsmanagement.net/Calendar-month.html>

## IMPRINT

The Newsletter is for free. It has currently 3428 subscribers worldwide.

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