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***Culture and the Structural Funds
in Poland***

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The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe.

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Contents

1. Background and Methodology	4
1.1. Background	4
1.2. Methodology	6
2. Culture and the Structural Funds 2007-2013 in Poland	7
2.1. Statistical Data	7
2.2. General Analysis	10
3. SWOT Analysis	24
4. Priorities for Cultural Investment 2014-2020	25
Sources	28

1. Background and Methodology

1.1. Background

In April 2012, the Directorate General for Education and Culture of the European Commission (DG EAC) submitted a request for an expert contribution on behalf of the European Expert Network on Culture (EENC), involving the preparation of six ad-hoc papers to analyse how the cultural and creative sectors could foster regional and local development in six EU Member States.

The request arose in the framework of the design and negotiation of the EU's Cohesion Policy and the Operational Programmes for the funding period 2014-20. In this context, the Commission is preparing internal 'negotiation mandates' that will identify the type of investments that should be prioritised, based on an analysis of the national and regional economic outlook of past and current spending and the identification of potential for development and structural weaknesses to be addressed. The mandates will allow the Commission to discuss 'Partnership Contracts' with Member States, which should ultimately set the strategy, priorities and arrangements for using the Common Strategic Framework (CSF) Funds in an effective and efficient way to achieve the EU 2020 objectives of 'smart, sustainable and inclusive growth'.

Initial documents for the design of the CSF of the Structural Funds 2014-2020¹ have identified a number of areas in which culture can contribute to the achievement of EU objectives in this field, including the role of creative clusters and the cultural and creative industries (CCI) in 'Strengthening Research, Technological Development and Innovation'; the CCI and new forms of tourism in 'Enhancing the Competitiveness of SMEs'; cultural heritage and the rehabilitation of cultural infrastructures in 'Protecting the Environment and Promoting Resource Efficiency'; and the development of creative skills and creativity in 'Investing in Education, Skills and Lifelong Learning.' In any case, it can also be argued that the approach taken by preliminary documents regarding the place of culture in regional development may seem slightly narrow.

The main aim of this paper is thus to enable DG EAC to identify the potential for strengthening the role of culture in the Structural Funds' 'Partnership Contract' with Poland, by providing a critical analysis of how 'the unused potential of cultural and

¹ European Commission, 'Elements for a Common Strategic Framework 2014 to 2020: the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund', Commission Staff Working Document, SWD(2012) 61 final; see also its accompanying Annex.

creative sectors' can foster regional and local development in this country. The main focus of the research is on the Funds which have an impact at local, regional and national level (particularly the European Regional Development Fund and the European Social Fund). Attention has also been paid to cross-border and interregional funding where this was deemed relevant for the purposes of territorial development, growth and jobs. The paper has been conducted in parallel to similar analyses in France, Germany, Greece, Italy and Spain.

Poland has so far not been deeply affected by the global financial crisis. Its economy is rather steady and developing. However the diversity between the Western and Eastern parts of the country (especially in the context of transport and social infrastructure, workplaces and education) is still visible. The Polish model of financing culture is similar to other European countries: the public sector is the major but not the only funder 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. Today, the Polish cultural policy model is characterised by a high level of decentralisation, which emphasises the important position and role of local governments. Local government administration (at all tiers: provinces, districts and municipalities/communes) and – to a certain degree – non-governmental organisations have acquired an important role in cultural policy whether it be according to state-set objectives or creating their own development strategies. In the latter case, it is important to underline the autonomy and independence of local governments. The institutional picture of Polish culture is changing gradually. The main changes deal with a shift from the state monopoly over cultural institutions towards diversification of ownership (including changes to their legal status to private organisations, foundations or associations) and the creation of third sector institutions. There is a lack of arm's length culture institutions in Poland, which in other European countries play a key role in protecting the autonomy of decisions taken in the sphere of culture. However, among the so-called "national institutions", being organised by the State, there are several institutes responsible for specific fields of culture and acting similarly to non-departmental public bodies.

The inhabitants of Poland skilfully derive from the European examples, profit from different funding sources, comfortably use new technologies and express their civic activity by passionately creating the third sector. Almost all levels of local authorities proved to be effective hosts for the cultural sphere. Moreover apart from current administration of public funds allocated to culture, they become more aware of the need of long-term planning in this area. That means that they have adapted to the new market conditions, have started to perceive themselves as citizens of the EU, face challenges of globalisation or even the economic crisis. However, Poland still lacks system changes, which are coherent with original, unique cultural policy realised

consequently with the support of a modern legal system of culture. For example, the principles of organising and financing of cultural institutions, being a mix of solutions used in businesses and commercial units of the so-called non-budgetary economy, are clearly inadequate to the nature of these institutions, financing of culture based on annual budgets hinders long-term planning and multiannual projects and poor state of monitoring of the financing of culture as well as of the development of cultural industries impedes research and foresights. Although this diagnosis has been expressed for the last decade, all the changes introduced in recent years had more of an adaptive and fragmentary character.

Following this introduction and a short description of the methodology used, the paper presents an initial overview of how culture has been integrated in the implementation of the Structural Funds in 2007-2013 (Chapter 2). It then goes on to analyse the strengths, weaknesses, opportunities and threats for the cultural and creative sectors in the light of local and regional development objectives (Chapter 3). Finally, the paper closes with a section that identifies potential priorities for the European Commission's negotiation mandate with Poland with a view to the implementation of the Structural Funds in 2014-2020 (Chapter 4).

1.2. Methodology

In the elaboration of this document the following research methods have been used:

- in-depth literature studies, including international reports elaborated on the initiative of European Commission in connection with the preparations for defining new priorities and rules for the expenditure within Structural Funds in years 2014-2020 and international reports concerning the previous and on-going time frame (including the research conducted in the Pro Cultura Foundation in 2009 on the commission of ERICarts and CSES for the 'Study on the contribution of culture to local and regional development – Evidence from Structural Funds');
- analysis of EU and Polish documents related to the aforementioned priorities and rules;
- in-depth interviews with representatives of European Funds Department in the Polish Ministry of Culture and National Heritage (Ms Karolina Tylus – Department director, Ms Daria Mościcka and Jacek Mikuszewski – Department staff members);
- analysis of Polish documents and reports on the usage of Structural Funds for culture in years 2007-2013 - both external reports elaborated on the commission of the Ministry of Culture and internal studies and reports provided by the Ministry of Regional Development;

- selection and analysis of case studies enabling the presentation of good practices in the usage of Structural Funds for cultural purposes in Poland.

The research conducted proved once again that Poland has no system for monitoring and evaluation of culture financing, including the usage of EU funds. The information was drawn from multiple and dispersed sources. Moreover, most of them were of a descriptive and not analytical character. Lack of such a system, based on agreed indicators and especially lack of assessment of results achieved in the effect of SF co-financed investments, made the objective indication of a case of failure impossible, which is explained in detail in point 2.2.1.

2. Culture and the Structural Funds 2007-2013 in Poland

2.1. Statistical Data

Poland is the largest beneficiary of the Structural Funds in the current funding period. As shown in the tables below (see especially Table 2), with over 1 billion €, Poland is the country that devotes more funding to culture within the SF in absolute terms. This amounts to roughly 17% of all funds devoted to culture in the Structural Funds for the EU at large (1014 m € out of 5966 m € total)².

Among the national Operational Programmes, one (OP Infrastructure and Environment) contains a priority dedicated to culture – priority XI Culture and Cultural Heritage, operated by the Polish Ministry of Culture and National Heritage. Overall this programme devotes over 400 m € to culture (101 for heritage, 304 for infrastructure) and is therefore probably the single Operational Programme in Europe that devotes more funds to culture within the ERDF. In percentage terms, this remains rather low (the overall programme amounts to almost 28 billion €, so culture represents less than 1.5% of the total figure).

It is worth noting that all Polish regions devote some funds to cultural activities within their ERDF funds, however depending on the approach culture is placed in various contexts. The investment in culture within Regional Operational Programmes (ROP) is most often related to heritage protection, tourism, urban development or recreation. As

² The information is based on the figures presented in the initial planning and only by taking account of the funds under the statistical categories corresponding to culture (categories 58-60 of the ERDF framework). Investment in culture may have been done also under other categories, as it is later shown, however it is impossible to estimate both the level of co-financing and number of projects with a cultural component.

shown in Table 3 below, the allocations in absolute figures and percentage vary, and in some cases are very low. Three ROPs are distinguished here: Lubelskie devotes overall almost 6% of its ERDF funding to culture (70 m € out of 1193 m €), same with Zachodniopomorskie (6% of its ERDF funding to culture which equals to 50 m € out of 835 m €). Małopolskie devotes almost 100 m € to culture within its ERDF funding, which amounts to almost 8% of its total ERDF funding (1290 m €) – both the absolute figure and % are rather high in comparative terms.

Table 1: Structural Funds 2007-2013 in Poland

General data, in EUR and %

	Million €	%
Total EU Structural Funds allocation	67,284	100.0
a. Convergence Objective	66,553	98.9
Cohesion Fund	22,176	
ERDF	33,338	
Convergence	33,338	
Phasing-out	0	
ESF	9,707	
Convergence	9,707	
Phasing-out	0	
Performance reserve (ERDF / ESF)	1,331	
b. Regional Competitiveness & Employment Objective	0	-
ERDF	0	
Regional Competitiveness & Employment	0	
Phasing-in	0	
ESF	0	
Regional Competitiveness & Employment	0	
Phasing-in	0	
c. European Territorial Cooperation Objective	731	1.1

Source: European Commission, *Cohesion Policy 2007-13: National Strategic Reference Frameworks* (Luxembourg: Office for Official Publications of the European Communities, 2007), ISBN 978-92-79-07465-3

NB: Data presented in this table is based on the initial national and regional programmes and may have varied afterwards.

Table 2: Culture and the Structural Funds 2007-2013 in Poland and EU

General data at national level, in EUR and %

	Poland		EU	
	Million €	%	Million €	%
SF amount (Convergence + RCE)	65,222	100.0	344,322	100.0
Amount dedicated to culture, of which:	1,014	1.6	5,966	1.7
Protection & preservation of heritage	386	(38.0)	2,934	(49.2)
Development of cultural infrastructure	552	(54.5)	2,233	(37.4)
Other assistance for cultural services	76	(7.5)	798	(13.4)

Source: European Commission, 'Cohesion Policy 2007-2013: Culture', May 2010.

NB: Figures presented on this table do not include funds allocated to the European Territorial Cooperation Objective.

Table 3: Culture in the ERDF Regional Operational Programmes

Figures per region and topic, in EUR and %

	Million €			% of total funds for the relevant OP
	Protection & preservation of cultural heritage	Development of cultural infrastructure	Other assistance to improve cultural services	
Convergence regions				
Dolnośląskie	24.6	14.7	0.5	3.2
Kujawsko-Pomorskie	11.3	13.2	1.5	2.8
Lubelskie	22.5	14.9	32.4	5.8
Lubuskie	9.2	6.3	0	3.5
Łódzkie	18.0	24.8	0	4.3
Małopolskie	47.6	43.8	8.7	7.8
Mazowieckie	36.7	24.4	11.7	3.9
Opolskie	5.6	5.6	0.4	3.5
Podkarpackie	8.4	1.9	6.8	3.0
Podlaskie	6.6	6.2	0	2.0
Pomorskie	21.7	8.9	0	3.4
Śląskie	31.7	9.4	7.7	2.7
Świętokrzyskie	14.6	11.0	1.8	3.7
Warmińsko-Mazurskie	8.3	20.1	0	2.7
Wielkopolskie	19.8	6.6	0	2.1

Zachodniopomorskie	8.1	41.6	0	6.0
Natl. Prog. 'Development of Eastern Poland'	0	0	0	-
Natl. Prog. 'Infrastructure and Environment'	101.0	304.0	0	1.4
National Programme 'Innovative Economy'	0	0	0	-
National Programme 'Technical Assistance'	0	0	0	-
National Programme 'Human Capital'	0	0	0	-

Source: information obtained from the individual Operational Programmes, accessible via <http://www.rim-europa.eu/> and <http://www.funduszeuropejskie.gov.pl>.

NB: Information above is based on the amounts allocated to categories of expenditure 58-60 in the common framework of the ERDF's Regional Operational Programmes 2007-2013, which refer to culture. Other expenditure for cultural activities, services and infrastructure may be included under other categories (e.g. tourism).

Figures given in this table are mostly taken from the initial framework planning in 2007; changes may have been introduced thereafter.

2.2. General Analysis

The statistical data provided in the first part of this chapter refer only to allocated amounts, yet by the end of the funding line it is worth to consider the effects in terms of realised projects or contracts signed.

According to the Ministry of Culture and National Heritage information on the National Programme 'Infrastructure and Environment', priority XI 'Culture and Cultural Heritage'³, by February 5th 2012 there were 60 co-financing contracts signed for an overall amount of 3 535 082 272.64 PLN, of which 2 003 847 623.65 PLN from ERDF (which corresponds to 842 709 545.55 € and 477 686 625.10 € respectively)⁴. The priority consists of 3 specific aims: Protecting and maintaining cultural heritage of over-regional importance - 23 realised projects; Developing and improving the state of cultural infrastructure of over-regional importance - 19 projects; and Infrastructure of artistic schooling – 18 projects. It is worth to mention that in order to facilitate access to European funding for culture (including Structural Funds) the Polish Ministry of Culture and National Heritage developed a special programme called the 'Promise of the Minister of Culture' (Promesa Ministra Kultury). This programme offers financial support to cultural projects, in other words, it provides at least part of the required own contribution.

Each of the 16 provinces created its own Operational Programme. In each of them there is a possibility for the realization of cultural projects. Some of the provinces, like Dolnośląskie and Śląskie, decided to prepare special cultural priorities, which means

³ Official website <http://poiis.mkidn.gov.pl/>

⁴ All calculations according to official exchange rate of The National Bank of Poland from May 8th 2012 (1 PLN = 0.2384 EUR)

separate allocations for cultural projects and no competition over financial support with other fields of activity. In Małopolskie, Podkarpackie, Podlaskie and Pomorskie separate activities for culture were foreseen. In the remaining provinces culture has been put together with tourism, urban revitalization and development of social infrastructure. Generally speaking, cultural projects within the ROP framework may concern the following activities: building, rebuilding and renovation of cultural infrastructure; adaptation of technical and architectural heritage for museum purposes; rebuilding, reconstruction, conservation and renovation of historic buildings of over-regional importance and protection from fire hazard and other dangers.

The data for each ROP is not easily available, mostly due to different ways of presentation. However, according to the newest official information on the State of Implementation of Regional Operational Programmes⁵ the contracts signed for projects related to culture (categories of intervention no. 58-60) accounted for 4.2% of all concluded contracts within ROPs. This equals 89.3% of the allocation for these categories. However, since many projects are still being realised, the expenditure shown in payment motions equalled 55.4% of the allocation. For example, Mazovian Province authorities, as operator of the ROP, provide clear statistics and lists of the realised projects and agreements signed. In the Mazovian Province⁶ the cultural projects are realised under Priority VI 'Usage of natural and cultural qualities for development of tourism and recreation'. So far, under action 6.1 'Culture', 53 projects were approved for realisation. Their overall value equals 469 250 657.39 PLN and the ERDF co-financing amounts to 284 825 467.63 PLN, which corresponds to 111 862 179.64 € and 67 898 035.15 € respectively. Some of the projects under the action 6.2 'Tourism' (so far 89 projects approved) are closely related to cultural heritage of the Mazovian Region. Furthermore, several of the so called 'key projects' also refer to culture and cultural heritage: 3 under action 6.1., 3 out of 6 under action 6.2 and, 4 out of 5 under Priority V 'Reinforcement of the role of cities in regional development', action 5.2. 'Urban revitalisation'.

It is worth to mention that, even though neither the National Programme 'Innovative Economy' nor the National Programme 'Human Capital' allocated funds directly to culture, several projects realised with co-financing obtained from these programmes had a strong cultural component. A great example here is the project 'Following the European identity of Krakow – tourist route in the underground of Main Square' realized

⁵ Monitor Regionalny (8th May 2012) *Stan wdrażania Regionalnych Programów Operacyjnych 2007-2013 na dzień 30.04.2012 (State of implementation of Regional Operational Programmes 2007-2013 for 30.04.2012)*, available at http://www.funduszeuropejskie.gov.pl/ANALIZYRAPORTYPODSUMOWANIA/poziom/Strony/wdrazanie_RPO_30042012_052012.aspx

⁶ data according to information provided on the official ROP website <http://rpo.mazowia.eu/> and <http://rpo.mazowia.eu/mapa-projektow-rpo-wm/>

by the Krakow Municipality with co-financing of the National Programme 'Innovative Economy', priority VI "Polish economy on international market", action 6.4. 'Investments in tourism products of over-regional importance'. The idea evolved from archaeological works conducted under the surface of the Main Square and discovering of medieval urban remains. The projects aims at showing the role and meaning of Krakow in the Middle Ages as one of the most important trade, finance and cultural centres of the then Europe. The tourist route, covering 5000 square meters of underground passages and rooms, covers various functions from protection of cultural heritage through education and culture-forming to promotion and recreation. The exposition combines modern and innovative forms of presentation including holographs, multimedia stations, and digital visualizations.

2.2.1. Good Practices

Introduction

For the purpose of the study 4 exemplary projects have been chosen. They differ in aims, results, scale and financing sources (in terms of beneficiaries and operational programmes) – such variety shows the wide range of cultural projects realised with Structural Funds support. The first case concerns new investment in cultural infrastructure on regional level, however the background and beneficiary's proficiency in obtaining additional funding for cultural investment is also important. The second case emphasises heritage renovation in the context of economic changes and their influence on urban development. The third one is an example of successful fusion of heritage and modern technologies. The fourth case is also a new investment, but the scale is enormous. Moreover, the new institution aims at joining culture with science and education in an innovative and interdisciplinary way.

This paper will not present any failed project for it was impossible to unambiguously state such a case in any of the operational programmes investigated. As it was indicated earlier (see part 1.2. Methodology) no analyses containing objective (based on comparable indicators) assessments of investment supported by the Structural Funds are being conducted. The available analyses concern mostly performance and not achieved effects or outcomes. Due to lack of clearly defined criteria for cases of failure a decision was made to withdraw from attempts at appointing them. Furthermore, multiple projects have not been finished yet or have just been finished, therefore fulfilling the aims and meeting the expected results cannot be assessed yet. However, the last two cases show some points that have failed, even though the overall evaluation of both projects is extremely positive.

Case no 1

Title of the project (years in which it was conducted)

'Building of Centre for Film Culture in Zamość' (2008 - 2010)

Programme under which it was funded

Lubelskie Province Regional Operational Programme,
priority VII 'Culture, tourism and international cooperation',
action 7.1 'Infrastructure for culture and tourism' (funded within ERDF)

Context and objectives

Beneficiary: Zamość Municipality

Project's total value: 17 554 219,51 PLN (4 184 657,44 EUR)

ROP co-financing value: 6 465 136,77 PLN (1 541 189,72 EUR)

ROP co-financing percent: 36,82 %

Polish Film Institute co-financing value: 100 000,00 PLN (23 838,47 EUR)

The Centre for Film Culture 'Stylowy' (translated as 'Stylish') acted as Cinema and Cinema-theatre 'Stylish' since September 1926 in the former Franciscan church, liquidated by Austrian annexation authorities. It survived the II WW under a changed name and was renamed and reopened as "Stylish" again in 1944. The centre played an important role in the cultural life of the local community. It was a place of meetings with eminent actors and movie directors or scriptwriters, concerts of most popular stars in the given period and of course film screenings. In 1994 the Centre received a new seat in the Zamość Garrison Club, yet despite some renovation works done in 1998, the place did not meet the requirements of a modern film centre. That is why in 2006 the institution gained funds from the Zamość Municipality for a new seat project. The design was accepted by the authorities and in 2009 the construction works began with the financial support of the Lubelskie Province ROP. The amazingly fast pace enabled to screen the first film in the new seat in July 2010. Cinema „Stylowy” is a public institution of culture organized by the local authorities in Zamość. Its main statutory aim is the popularization of film culture through distribution of films, organization of film events, creation of film education programmes and support for amateur film creations. The new seat provides space for all these activities and more.

Activities and results

The Centre for Film Culture, along with 3 fully-equipped screening rooms, contains a library with film publications and periodicals and it enables archiving of posters, photos, flyers, catalogues and publications related to statutory activity. It is a meeting place for creators and viewers, artists and scientists, professionals and amateurs. It is also the seat of the Debating Film Club 'Kadr' and Film Creators Youth Club. The Centre's regular activity contains two film festivals: International Days of Religious Films 'Sacrofilm' and Summer Film Festival (including independent films contest, workshops for young creators and multiple screenings) and is enriched by theme film seasons, retrospectives and premieres. The Centre conducts an educational programme for children and youth, the 'Zamość Film Academy'. It also organizes exhibitions, film marathons, concerts and conferences. The whole programme is designed to popularize among the local community the exciting and fast growing film culture. The new, modern seat enables to conduct the existing activity and develop it along with the rising demand in the future.

Assessment

The Zamość investment shows the possibilities for cultural development given by well-designed and fitted infrastructure. An institution with almost a hundred year-long tradition and strong connections to the local community might as well have fallen due to unfulfilling the requirements of modern technology and lack of quality space. It is especially visible in the case of local cinemas (as the Polish Central Statistical Office reports, the number of cinemas, especially public ones, has constantly decreased in the last several years⁷), which are being shut down and ousted by multiplexes, these however are built only in metropolitan cities, leaving the smaller communities with no cinema offer. Creating modern, multi-purpose spaces seems to be a reasonable solution for preserving the traditions of the institutions and enabling it to develop in the future.

Zamość municipality is very successful in gaining additional funding for development projects for the city and combining various funding sources. For example, the Zamość Old Town, enlisted as a UNESCO World Heritage Site, has been revitalized in three stages, with financial support from the Integrated Regional Operational Programme (financial perspective 2004-2006) and later on, with ERDF support under the Regional Operational Programme. The Zamość municipality obtained co-financing within the current financial perspective from Lubelskie ROP on several other cultural initiatives, including the case presented above and the revitalization of the New City Market

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Central Statistical Office of Poland (2011) *Culture in 2010* report.

Square and its surroundings. Within the framework of the National Programme 'Innovative Economy' a project entitled 'Zamość – UNESCO City and Historic Monument as a tourism product of Polish economy' was conducted. Moreover, the renovation and adaptation of the Old City fortifications for cultural purposes was supported by the EEA Financial Mechanism.

Case no 2

Title of the project (years in which it was conducted)

'Restoration of historic objects of the merchant club and of the bowling alley in Żyrardów and their conversion for cultural-artistic purposes' (2007- 2011)

Programme under which it was funded

Mazovian Province Regional Operational Programme,
priority VI 'Usage of natural and cultural qualities for development of tourism and recreation',
action 6.1 'Culture' (funded within ERDF)

Context and objectives

Beneficiary: Żyrardów Municipality
Project's total value: 14 341 211,30 PLN (3 418 725,43 EUR)
ROP co-financing value: 5 674 260,05 PLN (1 352 656,81 EUR)
ROP co-financing percent: 39,57%
Project Partner: Museum of Western Mazovia in Żyrardów

Żyrardów is a unique post-manufacturing city. Most of its urban fabric was developed in the end of the 19th and beginning of the 20th century when, along with the linen and other factories, the whole social and cultural infrastructure was built (including houses for workers, hospitals, nurseries and schools). Due to the II WW and throughout the second half of the XX century the city and its historic buildings fell into decline, many of them belonging to the shut down Linen Factory were devastated. This was also the case of the merchant club (Resursa) and bowling alley. In the years of splendour, the merchant club offered a library with reading room, billiard-room, studies, card-playing room and guest rooms; it had also an exquisite theatrical (ball) room. Everything was at the disposal of the Żyrardów Linen Factory office clerks. The bowling alley was a complement to the recreation offer of Resursa and its popularity contributed to the creation of an exclusive bowling club. After the war Resursa had several owners and its

technical and functional state gradually worsened. Żyrardów Municipality bought the building from Linen Factory's insolvent assets in 2001 and began preparations for renovating it. The works started in 2007 and in 2010 the project received financial support within the framework of the Mazovian Voivodship Regional Operational Programme.

Activities and results

The project's subject was to renovate, modernize and adapt two historic buildings of merchant club (Resursa) and bowling alley along with their nearest surroundings. The revitalized Resursa, opened in September 2011, contains a representative auditorium - theatrical room, rehearsal theatrical-dance room and small club rooms. It is also the seat of the Centre of the Cultural Information. Since the original interior decorations of the bowling alley were destroyed, a decision was made to convert the building into a gallery with permanent exhibition concerning the history of Żyrardów, which was arranged by the Museum of Western Masovia in Żyrardów - a partner of the project. Both buildings received professional systems of fire detecting and signalling, additionally the surrounding area was organised, with new parking spaces, green belts and small architecture elements.

All this determines the charm of this exceptional place and causes that it attracts visitors in a special way. On the grand-opening day another important event took place: an agreement was signed between the mayor of Żyrardów and Andrzej Wajda (famous Polish film director) on creating in Żyrardów a branch of Wajda School/Wajda Studio. Moreover, 'Polish Theatre', a provincial public theatre seated in Warsaw (managing director - Andrzej Seweryn) took the patronage over Theatrical Scene of Resursa. Since the opening, Resursa became the main cultural centre for the municipality, staging theatrical plays and concerts, organizing debates, film screenings and art exhibitions. It was also the biggest investment in the city in recent years. The Resursa website provides not only information on activities and the history of the place, but also a virtual walk around the renovated building (see: <http://www.resursa.zyrardow.pl/index.php?id=118>).

Assessment

The revalorisation of the merchant club and bowling alley contributed to the restoration of their primary functions – animation of cultural and artistic life of the community. The renewed Resursa is unique in the region cultural centre and it definitely influences growth in cultural participation and quality of cultural offer as well as raises the touristic and investment attractiveness of the municipality.

The investment proved to be justified especially due to the changing nature of the economy in Żyrardów and new directions in urban development (e.g. the former linen factory buildings, bought by private developers, were successfully transformed into loft spaces). Żyrardów made its way from a neglected post-manufacturing town into an important regional cultural centre also thanks to its unique historic architecture. The Historic Manufacturing Settlement in Żyrardów was recently (on January 17th 2012) enlisted as Historic Monument by President Bronisław Komorowski. A place on that prestigious list will certainly help the local authorities to fund further investments in heritage protection.

Case no 3

Title of the project (years in which it was conducted)

'Chopin's Heritage on the Royal Route in the Ostrogski Palace in Warsaw' (2010-2011)

Programme under which it was funded

National Programme 'Infrastructure and Environment',
priority XI 'Culture and Cultural Heritage',
action 11.1. 'Protection and preservation of cultural heritage of over-regional importance' (funded within ERDF)

Context and objectives

Beneficiary: The Fryderyk Chopin Institute
Project's total value: 81 677 088.48 PLN (19 470 568.66 EUR)
ROP co-financing value: 30 695 314.46 PLN (7 317 293.49 EUR)
ROP co-financing percent: 37.58%

The Fryderyk Chopin Institute, established in 2001, runs the Chopin Museum based in Warsaw in Ostrogski Palace (enlisted as Historic Monument of Poland). Works on rebuilding the Museum's premises have been carried out since 2005. Its redevelopment has completely changed the nature of the previous museum. As a result of this metamorphosis particular care has been taken to preserve the relation with a long tradition of the institution. At the same time the Museum has gained a new identity as an institution to meet the needs of viewers, based on the various collections of artefacts, the results of the latest scientific research and artistic activity. The architectural reconstruction project, prepared by Grzegory & Partnerzy Architekci

Studio, aimed at increasing the working space of the museum (managed to increase by 90%), construction of a new concert hall and adapting the space for disabled visitors.

Within the ERDF co-funding all the necessary reparations and construction works have been done to finish the Museum's metamorphosis. The project financed also: equipment for the new exhibition, conservation of exhibits, purchasing reproductions, preparing the concept of the new exhibition and all audio-visual elements. The main aim of the project was to increase the attractiveness of the cultural and touristic offer of Warsaw through the promotion of the output of Chopin.

Activities and results

The project was designed to improve the condition of the building and to effectively use the monuments of European and Polish importance. The Museum owns the biggest world collection of items related to Frederic Chopin, which includes musical manuscripts, printed scores, Chopin's correspondence, personal items (cufflinks, diaries etc.), iconography, as well as biographical works about him and critical commentaries on his compositions and his reception as a composer. The permanent exhibition is designed by Migliore+Servetto Architetti Associati.

The project follows the assumptions of an 'open museum', in which the visitor can explore Chopin's creative process as composer and pianist, but can also follow a path leading to places and events related to Fryderyk Chopin. The exhibition is developed on the four levels of the palace, ranging from the basement. Each floor's exhibition is devoted to the life and work of the composer from a different perspective. The Museum is designed to meet the preferences of the visitors, who can individually plan their route (including levels of narration and language) with a special ticket using the RFID (Radio Frequency Identification) technology.

Assessment

It is fair to say that such an innovative approach made the Museum extremely popular among Polish and foreign visitors, students, scholars and music lovers. All the features used (sound, light and even scents), interactivity, self-selection and an extremely wide range of information from different fields allow the institution to break the stereotypical image of a museum as a dull, 'dead' exhibition. However the design of the exhibition requires that the Museum hosts at the same time only about 70 visitors, otherwise the individual character of the experience could be disrupted.

The fascinating and modern image of the Museum has been disturbed in the end of 2011 by conflict of a management character in the Fryderyk Chopin Institute. The vice

director for artistic programme tendered his resignation in an act of protest against the acting director, appointed by the Minister of Culture, stating that his actions prevented him from any decision-making. He was supported by numerous representatives of music circles, who issued an open statement against the acting director of the Institute and called for the Minister of Culture to immediately announce a contest for the director's position. The Minister claimed that the acting director fulfilled his obligations, among which was to bring the Institute out from the financial crisis. The situation has not been solved so far – the remonstrated acting director left the Institute, yet a new director has not been chosen. In the Museum itself several personal changes on managing posts occurred as well, but they did not cause such ferment.

Nonetheless, the new Chopin Museum, the biggest worldwide museum dedicated to the famous composer, has already become an important cultural centre. Apart from the permanent exhibition, there are numerous artistic and educational events organized in the Ostrogski Palace, such as: concerts of well-known pianists and lectures given by the experts in Chopin's life and output.

Case no 4

Title of the project (years in which it was conducted)

'Building of the Copernicus Science Centre in Warsaw' (2009-2011)

Programme under which it was funded

National Programme 'Infrastructure and Environment',
priority XI 'Culture and Cultural Heritage', action 11.2.
'Development and improvement of cultural infrastructure of over-regional importance'
(funded within ERDF).

Context and objectives

Beneficiary: Capital City of Warsaw
Project's total value: 364 779 247.06 PLN (86 957 793.29 EUR)
ROP co-financing value: 207 000 000.00 PLN (49 345 633.98 EUR)
ROP co-financing percent: 56.75%
Project Partners: Ministry of Science and Higher Education and Ministry of National Education

The Copernicus Science Centre, established as a cultural institution in 2005 and funded by the Capital City of Warsaw, the Ministry of Science and Higher Education and the Ministry of National Education, conducts modern science communication through interactive exhibitions addressed to different groups of recipients (adults, adolescents and children), shows and workshops on scientific themes, debates and discussions as well as activities from the borderland of science and art. The mission of the Centre is to inspire curiosity, assist the independent discovering of the world, help to learn and inspire social dialogue on science. It is one of the largest and most modern institutions of this type in Europe.

The construction works for the new seat have begun in 2008. The first module of the Centre building was opened in November 2010 with five galleries, the final elements (including the Discovery Park surrounding the building and robotics workshop) were ready by the end of 2011.

The building itself, located in the centre of Warsaw on the Vistula river bank, is a unique landmark. The project of RAr-2 Laboratorium Architektury corresponds with the landscape and enhances the character of the Vistula Boulevards. The Centre's seat has a space of 15000 square meters on two storeys with permanent and temporary exhibitions, laboratories, multimedia studios and a multifunctional planetarium. The surrounding Discovery Park contains an open-air art gallery and an amphitheatre.

Activities and results

The Centre's opening was a huge open-air event entitled 'Big Bang' and directed by Saskia Boddeke and Peter Greenaway. It brought 13 000 visitors through the first weekend of the Centre's activity in its new premises. The Centre is extremely popular and always crowded, it conducts a wide range of educational activities for both individual visitors and organised groups. Among the numerous permanent exhibitions, the Robotic Theatre is one of the most prestigious and original projects of the Copernicus Science Centre. This is a theatre played by robots (RoboThespians, the RoboActors). The robots were developed in a British company Engineered Arts Ltd., while Copernicus is responsible for preparing scenarios and the audiovisual setting for the shows. The Discovery Park also contains artistic and cultural elements including sculpture exhibition, concerts and temporary summer outdoor cinema.

The Copernicus Science Centre takes part in various projects addressed at institutions and organisations promoting research and scientific discoveries and linking them with other disciplines. One of such initiatives - KiiCS - Knowledge Incubation in Innovation and Creation for Science is a three-year programme (2012–2014) financed by the European Commission and implemented by ECSITE (European Network of Science

Centres and Museums). The aim of KiiCS is the search for common areas of cooperation for the creative, science, technology and business sectors. The programme supports innovative solutions that arise through such cooperation. It stimulates co-creation processes involving artists and scientists and in creative ways promotes youth interest in science.

Assessment

The Copernicus Science Centre is certainly a unique institution in Poland of an educational character, with a mission to combine science and culture. It was also a major investment for Warsaw. The Centre has the status of a 'cultural institution' yet it is organised by the Warsaw municipality in cooperation with two Ministries responsible for science and education, which is an innovative solution for Poland and one of the flagship projects for Warsaw.

Temporary technical problems with several exhibits and some delays in opening particular exhibitions and laboratories did not affect the Centre's activity and popularity. However the status of a cultural institution obliges to specific profiling of mission and actions, and this cultural component, unfortunately, seems to fade vis-à-vis the educational and scientific goals.

2.2.2. Evidence from studies/documents

The economic power of the Polish CCI's is still poorly recognized. The only nationwide research on the subject was conducted in 2010 by the Institute for Structural Research with the financial support of the National Centre for Culture. The 'Economic significance of the culture sector. Introduction to problem analysis'⁸ is a comprehensive and well prepared from the methodological point of view, yet one-off study. Moreover, it contains data from 2008 (which means – before the financial crisis' impacts). According to the study, the Polish culture industries created in 2008 ca. 17.6 bn PLN (4.2 bn EUR) value added. The value added of widely defined creative industries was by 54% higher and it exceeded 27.5 bn PLN (6.56 bn EUR). These numbers amounted to 1.6% GDP for the culture sector and 2.5% GDP for the creative industries. The estimated amount of employees in the culture sector came to 260 000, while in the creative industries there were 375 000 people employed, which corresponded to 1.9% and 2.7% of employees nationwide respectively⁹.

⁸ Institute for Structural Research (2010) *Znaczenie gospodarcze sektora kultury. Wstęp do analizy problemu. (Economic significance of culture sector. Introduction to problem analysis)*, available only in Polish at <http://www.obserwatoriumkultury.pl/art.pl,2010,30087.html>

⁹ The report's authors assumed their own definition of culture and creative industries, basing on the definition proposed by KEA in 2006 and adapting it to the specificity of Poland.

The impact of the financial crisis on culture and the CCI's in Poland has not been comprehensively assessed. The issue has been touched upon in a report entitled 'Culture in crisis or crisis in culture'¹⁰ prepared for the Ministry of Culture and National Heritage in 2009. The report contains conclusions drawn from economic prognoses for Poland for 2009 – 2011, an analysis of the culture sector's functioning in the previous slow-down of Polish economy in the years 2001 – 2003, conclusions from interviews with representatives of various cultural institutions and finally – basing on the previous analyses and observations – experts' opinions and the most probable scenario of culture entities behaviour in reaction for the then forthcoming crisis. The prognoses did not fully come true, however, more important was the recommendation for conducting a multidimensional reform of culture funding and legislation on both national and local level as well as restructuring of public culture institutions. Cultural economists and experts on cultural policy have been craving for such a complementary change for years, yet it seems that the policy makers are not convinced about such necessity and no such 'revolutions' are planned.

The report contains information on the possibilities and examples of Structural Funds usage in culture, which is especially interesting from the point of view of the present EENC paper. According to the SWOT analysis, prepared by Joanna Szeliga-Sanetra from the International Cultural Centre in Krakow, among the strengths of the Polish culture sector there is a great interest in additional possibilities of funding the entity's needs. The abilities to prepare applications are also growing – the grant applications become more and more professional and well thought-out. The availability of EU funds has influenced the perception of culture among organizations and institutions: cultural operators are more inclined to put emphasis on the efficiency, usefulness and planned results of their ideas. Moreover, the awareness of culture and art being tools for creating development or social issues solving is rising. Among the weaknesses the author points out the lack of managing and long-term planning abilities. The proper implementation of co-financed projects requires special managing skills, and many beneficiaries simply do not have well enough trained human resources. This issue is also connected to the financial reality of most of public institutions,, that is functioning in rigid frameworks of budgetary years. The lack of stable, long-term financial perspectives and budgetary cuts due to the crisis contributes to the lack of developmental visions and strategic planning. However, the necessity of resources limitation may become an incentive to examine the institution's effectiveness and to revise or create developmental strategies anew. One of the most important threats is the ability (or rather lack of it) to reach the assumed implementation indicators and to

¹⁰ Jerzy Hausner, Jacek Purchla, Joanna Szeliga-Sanetra et al. (2009) *Kultura w kryzysie czy kryzys w kulturze (Culture in crisis or crisis in culture)*, available in Polish only at http://www.kongreskultury.pl/library/File/Hausner/Kultura%20w%20kryzysie%20czy%20kryzys%20w%20kulturze_wpelna.pdf

maintain the new spaces created within the projects frameworks. New workplaces and broadened cultural offer is an obvious financial burden for the organiser and in the face of the crisis increasing the subsidies as well as gaining support from private sponsors may be a problematic issue. Three years later the diagnosis is still up-to-date in most of its points. So far no cases of bankruptcy or necessity to return co-financing due to unfulfilled results have been reported. But the budgetary cuts in the cultural sector are not over yet and only time will show whether public authorities on national, regional and local level will manage to maintain their institutions; and whether the institutions will manage to continue their activity in new financial conditions.

The non-governmental sector is also an important beneficiary of financial support for cultural activity and investment. The 'Information on the state of Structural Funds and Cohesion Fund usage by non-governmental organizations in 2010'¹¹ prepared by the Ministry of Regional Development indicates significant NGOs activity in the cultural priority (categories of intervention no. 58 – 60) with respect to both the number of the projects realized and co-financing value. Until the end of 2010, 150 agreements were signed (2.4% of all NGO projects) with the overall value of EU co-financing leveling to 477.7 mln PLN (113.88 mln EUR), which amounts to 10% of support contracted in all NGO projects. Over 80% of these undertakings were initiatives of religious organizations, dedicated to the preservation and protection of cultural heritage (category of intervention no. 58). These projects consumed ca. 92% of co-financing, which results from their character. The percentage of projects realized by other associations and foundations reached 8-9%, however with regard to the co-financing value it was significantly lower (3-5%). What is important, NGOs are eligible beneficiaries in all ROPs (in most activities related to culture) and in the National Programme 'Infrastructure and Environment', priority XI. However, it is necessary to point out, that large investment projects are very rare among non-governmental organizations (apart from religious organizations), which results from both the specificity of their activity, concentrated on soft, non-investment projects and financial restraints.

¹¹ Ministry of Regional Development, Department for Coordination of Implementation of the EU Funds (2011) *Informacja na temat stanu wykorzystania Funduszy Strukturalnych i Funduszu Spójności przez organizacje pozarządowe w 2010 roku (Information on the state of Structural Funds and Cohesion Fund usage by non-governmental organizations in 2010)*, available only in Polish at <http://www.funduszeuropejskie.gov.pl/ANALIZYRAPORTYPODSUMOWANIA/Strony/default.aspx#zakladka=2&strona=1>

3. SWOT Analysis

Strengths

1. Strong diversity of regional cultures, which determines richness and variety of Polish culture.
2. Material and non-material heritage of global significance (including properties on UNESCO World Heritage List), partly promoted abroad.
3. High level of artistic education.
4. High artistic and professional level of numerous national and regional cultural institutions.
5. Existence of basic infrastructure for a substantial part of cultural institutions and artistic schools.
6. Good preparation of cultural circles to absorb European Funds and a significant use of EU funds for the improvement of infrastructure condition in years 2007-2013 indicating strong starting point for the next financial period.
7. Presence of strategic development plans at regional level.

Weaknesses

1. Lack of coherent cultural policy both at national and local level.
2. Lack of effective instruments of influence on culture in regions.
3. Wide diversification in public expenditure on culture per capita between regions.
4. Unclear legal status of many real estates, including claims of former private owners.
5. Absence of public awareness about the socio-economic potential of the cultural and creative sector.
6. Weak and/or absence of formal, informal and non-formal education schemes that would nourish cultural awareness, cultural competences and creative skills
7. Low level of digitization of culture.
8. Insufficient amount and quality of infrastructure for cultural institutions and artistic education.
9. Lack of infrastructure for monitoring and research on the creative sector at the national and local level.
10. CCIs' difficulty in accessing funds and in identifying market opportunities.
11. Lack of a solid networking among stakeholders (policymakers, cultural operators, entrepreneurs, etc.).
12. Lack of system support for individual artists and creators as well as frameworks that would allow upgrading skills of artists and cultural and creative workers.

Opportunities

1. Economic development of Poland as the only country in the EU unaffected by the financial crisis.
2. Increased interest in artistic education of youth.
3. Increased participation of NGOs in cultural life.
4. Development of creative sector, including progressing digitization of electronic media.
5. Examples of activeness of different social groups in cities for cultural development (ECoC 2016 contest).
6. Identified need of monitoring and research on creative sector at national and local level.
7. Identified need of investment in human capital, including the development of cultural competences of society in the era of globalisation and digitization.

Threats

1. Exclusively pro-economical policy of country and private entrepreneurs (due to economic crisis) disregarding the development of social issues, especially culture.
2. Decrease of the level of participation in culture connected with decrease of cultural competences of consumers.
3. The progressive degradation of monuments.
4. Failure to take action to improve the condition of cultural infrastructure resulting in lacks and degrading technical state.
5. Lack of understanding for the need of infrastructure for entities active in the cultural sector (e.g. clusters).
6. Lack of legal framework in the field of public-private partnership adapted to the specificity of the cultural and creative sector, also including support for cultural NGOs.

4. Priorities for Cultural Investment 2014-2020

The Polish government in its official statement on detailed regulations on functioning of European Regional Development Fund in years 2014-2020¹² highlighted the necessity

¹² Based on the 'Project of Republic of Poland Statement concerning the European Parliament and Council regulation on detailed guidelines on functioning of European Regional Development Fund and the

to supplement the domains eligible for support and investment priorities, listed in the European Commission's 'Elements for a Common Strategic Framework 2014 to 2020', with the following areas:

- **cultural heritage preservation contributing to the improvement of settlement, investment and touristic attractiveness of regions;**
- **cultural infrastructure, including cultural institutions and cultural / artistic education, in the field of both improving its previous condition and creating new buildings which guarantees the possibility of raising consumers' cultural competences and constant investment in human capital; and**
- **digitalization of cultural goods as necessary for cultural heritage preservation and its wide dissemination, including universal access to them via Internet.**

It would be hard to question the rightness of these proposals since they are strictly connected with the Polish situation and needs in the field of culture. When accessing the EU, Poland was on a different (disadvantaged) developmental stage than the so-called 'old' Member States. The list of examples proving the specific situation of Poland was long. Among the most important were: long-term negligence in the area of cultural heritage protection with its great richness but also enormous needs in restoration and fatal technical condition; expanded but outdated cultural infrastructure; artistic education of good quality but without modern infrastructure; weak cultural education connected with underdeveloped cultural competences of consumers; as well as appallingly low level of digitization in the field of culture. The Structural Funds used by Poland contributed significantly to improving this situation. Unfortunately, there are still many things to do, especially regarding the condition of monuments, infrastructure for culture and cultural and artistic education as well as digitalization. The development of modern cultural education (especially out of schools) and consumers' cultural and creative competences is and should be further supported by the European Social Fund.

The Polish government's reaction on the European Commission's proposals of investing in the innovative potential of the creative sector¹³ in the years 2014-2020, is fully justified by the situation in Poland. It is important to highlight that the meaning of the creative sector in economic development, including job creation, is not questioned. However, we can feel rather moderate enthusiasm to the idea of Structural Funds being invested in the creative sector. Firstly, it is a result of insufficient diagnosis of this area as well as absence of public awareness about the socio-economic potential of the

aim 'Investments for economic growth and employment', obtained by the courtesy of Ministry of Culture and National Heritage.

¹³ The concept of the 'creative sector' includes here three domains: core culture fields (non-industrial areas), cultural industries and creative industries.

creative sector in Poland. Lack of consensus on the choice of creative sector domains, in which state intervention would be necessary, is also an extremely important issue. In order to change this situation, conducting in-depth research, promoting the results and wide consultations with potential stakeholders (public authorities, cultural institutions, artists, scientists, private entrepreneurs, NGOs) are essential. Therefore, in our opinion, the list of priority domains of investment of Structural Funds in years 2014-2020 should include also:

- **Infrastructure for monitoring and research on the creative sector at the national and local level.**

Without infrastructure and without research and monitoring in that field we cannot seriously think of efficient Structural Funds investment in the creative sector. Considering the perspective of culture and even the whole creative sector funding from the Structural Funds in years 2014-2020, one cannot ignore the issue of the lack of systematic collection of data on the cultural sector in Poland, including its public financing. For experts it is obvious that this information enables more efficient action, evaluation of particular investments effects, responding to threats or creating real and achievable development visions. It, however, still remains underestimated by authorities responsible for shaping cultural policy both at national and local level. Therefore, the proposal supported by the European Commission to **put greater emphasis on outcome indicators rather than performance in created systems of monitoring of the Structural Funds**¹⁴ is welcomed by the authors of this paper with satisfaction. This should enable a real, not only from the procedural point of view, evaluation of implemented culture-based investments on cultural, social and economic development of regions. In our opinion it is especially important for Poland, where, as stated before, a comprehensive system of monitoring of culture has not been developed yet.

Concluding, we refer to the SWOT analysis in chapter 3, where the conditions for activating new fields and phenomena so far omitted in directions and rules for SF usage in culture, are described in a more detailed way. Moreover, we put emphasis on maintaining a balance between the unfulfilled needs of Poland and the pro-innovative plans of the European Union resulting from the new understanding of the role of culture in modern societies and concerning the empowering of the CCIs as a vital part of the EU economy.

¹⁴ Fabrizio Barca, Philip McCann et al. (2011) *OUTCOME INDICATORS AND TARGETS TOWARDS A NEW SYSTEM OF MONITORING AND EVALUATION IN EU COHESION POLICY*, available at http://ec.europa.eu/regional_policy/sources/docgener/evaluation/doc/performance/outcome_indicators_en.pdf

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Case no 1: information on the project available at the Film Centre's website <http://www.stylowy.net/> and project's website <http://www.bckf.zamosc.pl/>. Information on other activities co-funded with EU funds available at <http://www.zamosc.eu/>

Case no 2: information on the project available at the Resursa official website <http://www.resursa.zyrardow.pl/index.php?id=27m> information on the city itself available on the official municipal service <http://www.zyrardow.pl/>

Case no 3: information on the Fryderyk Chopin Institute and Chopin Museum available at <http://chopin.museum/pl/museum/financing> and <http://pl.chopin.nifc.pl/institute/>, press release available at <http://www.polskieradio.pl/8/198/Artykul/494236,Wokol-Narodowego-Institutu-Fryderyka-Chopina>

Case no 4: information on the project available at the official Copernicus Science Centre website <http://www.kopernik.org.pl/>

