

ANNEX 4

POLAND

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I Main findings of the report:

S t r a t e g y , g o a l s a n d t h e p r o c e s s o f i n t e r n a t i o n a l c u l t u r a l c o - o p e r a t i o n i n P o l a n d

In order to define the contemporary condition and priorities of Poland's international cultural co-operation actions, we must have regard to the professionalisation of such activities and to the enlargement of the territorial area of this co-operation.

The Government's current policy is based on the drive towards strengthening Poland's international status through co-operation within and to the benefit of the EU. Therefore, solutions favourable to a better co-ordination of activities within international cultural co-operation have been adopted. To accomplish this, the Team for Promotion of the Republic of Poland was created in 2004; its members are the representatives of the Ministry of Foreign Affairs and, among others, Ministries of Culture and National Heritage, Science, Higher Education, Public Finance and Tourism. The team creates a forum for dialogue and exchange of information. Its responsibilities include defining guidelines for medium and long-term strategies for the promotion of Poland and suggesting mechanisms of co-operation with non-governmental organizations, entrepreneurs, artistic communities, Polish communities abroad, churches and religious associations.

The product of the First stage of the Team's activities is the report entitled Marka dla Polski ("Brand for Poland"), published on 11 May 2006 by the National Chamber of Commerce and the Polish Brand Institute. This presents possibilities for Poland's promotion based, for example, on existing scientific, artistic, economical or technological achievements. The slogan 'Creative tension' was adopted to reflect the dynamics of changes in Poland and their potential.

Within the Second stage (May-December 2006), the Team is preparing the Strategy for Promotion of Poland 2007-2013, on the basis of which detailed strategies for science, culture and tourism are to be developed. The introduction of a seven year strategy is to help make use of financial support for the foreign promotion of Poland and deliberately coincides with the new cycle of EU programmes.

In the evolution of Poland's international cultural co-operation we should also have regard to two important phenomena that are currently shaping the dimension of this co-operation. First of all, a visible tendency to replace bilateral co-operation with multilateral agreements, and to shape the image of Poland as an important participant of multinational EU projects. Furthermore, specialization is taking place in this field. Aside from the Adam Mickiewicz Institute, there are other entities responsible for the promotion of Polish culture, such as the Polish Film Institute.

A t t i t u d e t o a c o m p l e m e n t a r y c u l t u r a l c o m p o n e n t t o t h e E U ' s e x t e r n a l p o l i c i e s

According to all the respondents, the EU's involvement in international cultural projects would have a positive dimension and it would serve the creation of a mutual foreign policy. This would facilitate overcoming national particularisms still present in many of the EU's internal activities.

However, as stressed many times, before undertaking any actions at the EU level, there is a need to hold a broad debate on Europe's cultural heritage and the history of individual states. To understand the goals of foreign policies of the EU countries and factors determining their individual actions is essential for the planning of joint projects and acceptance by all the partners.

There were also interviewees in the study that favoured broad cultural co-operation in Europe, especially with Third countries. According to this group of respondents, wider co-operation will enable verification and redefining of the role of cultural organizations' networks and the objectives of cultural projects. It has been pointed out that only co-operation with Third party countries will allow the citizens of the previous 15 EU Member States to understand the idea of the EU enlargement in 2004.

As regards Central Europe, it must be stressed that it is not Poland's aim to achieve the role of a leader in the region. Nevertheless, Poland's current involvement in cultural initiatives carried out within the Central and Eastern European space reflects its interest in this area. It is enough to mention Poland's active involvement at the forum of the Visegrad Group, the Ars Baltica, the Platform "Culture – Central Europe", the European Network "Remembrance and Solidarity" or the "Gaude Polonia" programme.

Consequently, for Poland, the EU's involvement could have a significant and positive dimension, primarily in reference to co-operation with Russia and, on a broader scale, in reference to the whole of Eastern Europe. However, an essential factor of such an involvement should be using the potential of Poland as a mediator in the meeting of the EU's objectives.

Simultaneously, as Poland rises in international status, the number of international cultural co-operation partners grows. The list of Poland's geographical priorities must now be extended by China, India, the countries of Africa and South America, where, according to the respondents, the involvement of the EU would be of particularly positive significance.

II Answers to the key questions – general part

W h a t a r e t h e k e y e l e m e n t s o f t h e
g o v e r n m e n t ' s / a g e n c y ' s c u r r e n t
p o l i c y o n i n t e r n a t i o n a l c u l t u r a l c o -
o p e r a t i o n ?

The priorities of Poland's international cultural co-operation include:

- Promotion of Poland as a dynamically developing country;
- Popularisation of the idea of solidarity and human rights;
- Popularisation of clear information concerning Poland's cultural heritage as well as the protection of this heritage;
- Promotion of contemporary artists.

The key issues of the international cultural co-operation can be also observed in the currently implemented and planned projects which not only indicate priorities (subjects) within the promotion of Polish culture, but also specify the main geographical areas of such activities.

Such tasks include:

- "Polish-Ukrainian Year" – this project, motto "Poland and Ukraine – Together in Europe", ran from 30 March 2004 to May 2006 and its purpose was to strengthen the many years' tradition of cultural co-operation maintained between individual cities, such as Kiev and Krakow, Odessa and Gdansk, Lvov and Lublin or Charkov and Poznan.

- “Polish - German Year” – this project, from May 2005 to May 2006, involved about 40 political and cultural events and actions whose subjects were various aspects of Polish-German relations in the European context; cultural, social and political phenomena in Poland, etc.
- “The Year of Krzysztof Kieslowski”¹ - this project commemorated the tenth anniversary of the director’s death. It was inaugurated in March 2006 and involved the organisation of showing of his film production in Europe and all over the world.
- “The Year of Jerzy Giedroyc 2006” – this project related to the commemoration of the 100th anniversary of the Director of the Institute of Literature in Paris, the editor and publisher of the Kultura monthly, and was organised under the auspices of UNESCO and carried out in co-operation with Russia, Ukraine, Belarus and France. The project was launched in January 2006 and its completion is scheduled for December 2006. The main celebrations will be held from 26 to 27 July.
- “Poznan ‘56”² – the commemoration of the 50th anniversary of the “Poznan events” is planned for 2006; the activities are being carried out in co-operation with Hungary.³
- “The Year of Laski”⁴ – this project, approved by the Polish Sejm in 2006, is connected with the commemoration of the 500th anniversary of the Laski’s Statutes Enactment, and aimed at the Polish community in the USA.
- “The Year of Joseph Conrad” – the project has been planned for 2007 in connection with the 150th anniversary of the writer’s birth. The project is to be carried out in co-operation with the United Kingdom and Ukraine. The majority of cultural events are to take place in Poland, though special celebrations are planned also in Berdyczów, Ukraine, the writer’s birthplace.
- “Polish Days in India” – this is also to take place in 2007.
- “The Year of Poland in Israel” and “The Year of Israel in Poland” - planned for 2008.
- “The Year of Poland in the United Kingdom” - planned for 2009.

W h a t a r e t h e g e o g r a p h i c a l
p r i o r i t i e s (i f a n y) ?

For the majority of the interlocutors, a natural and essential element of Poland’s international cultural co-operation is strengthening its relationships with its immediate surroundings, that is to say with the EU Member States and those bordering Poland which are beyond the EU. Particular significance is attached to cultural relationships with Germany, the countries of the Visegrad Group and the Ars Baltica (mainly with Lithuania), Russia and Ukraine are also important.

In one of the respondents’ opinion, attention must be paid to the planned resumption of co-operation with the Polish community in the USA and Israel, which is where a lot of Polish emigrés born in the Second Republic of Poland (before WWII) live; to accomplish that, among other things, the “Polish-Israeli Year” is to be organised in 2008.

There were minority views that in the years to come, the issue of establishing cultural co-operation with Turkey and Iran may also become significant. A foundation for the two-way relations with Iran could be a mutual interest in the culture, language and tradition, as well as good contacts hammered out before the turning point in 1989, for example the Polish archaeologists’ missions. When it comes to Turkey, a traditional area for co-operation could be the reference to history, for example the old-Polish culture of the 17th and 18th centuries.⁵

Owing to the economisation of Poland’s foreign policy, more attention is attached also to co-operation with India and China. In these countries, one-person attaché offices are to be strengthened to three-person offices, and, in future, they will be replaced by Polish Cultural Institutes.

The geographical priorities of Poland's international cultural co-operation have been also confirmed by the decisions relating to the choice of projects to be financially supported from the Operational Programme of the Ministry of Culture and National Heritage "Promotion of Polish Culture Abroad".⁶ So far, the greatest support has been granted to the projects carried out in the EU countries, Russia and Ukraine. The year 2005 saw a marked increase in spending for projects carried out in China.

W h a t a r e t h e k e y c h a l l e n g e s t o t h i s p o l i c y ?

The key challenges to the contemporary foreign policy of Poland include:

- A developmental leap of the country due to the economic growth resulting from EU membership;
- The increased importance of Poland within the EU, and, in effect, in the international context;
- Participation in the processes of the Western institutions, particularly NATO, as well as counteracting global threats such as terrorism;
- Supporting the processes of democratisation of Ukraine and Belarus, as well as building up relationships based on partnerships with Russia;
- Supporting modernisation in the Broad Middle East;
- Economisation of Poland's foreign policy understood as searching for new niches for economic co-operation; the areas in the centre of Poland's attention are the ASEAN group countries and China;

Speaking about the key challenges to Poland's foreign policy, the respondents paid attention to a real and high importance of the cultural co-operation with Germany, France, the Visegrad Group countries, the Ars Baltica countries, the U.S.A., Israel and also Japan.

A quite significant, yet understandable, difference of standpoints could be observed among the respondents. The representatives of the Ministry of Foreign Affairs seem to perceive a real benefit from cultural co-operation in reference to a smaller number of countries than the representatives of the sector of culture and the Ministry of Culture and National Heritage. The latter are inclined to include, first of all, China, India, the countries of Africa and South America into the list of priority areas for the international co-operation.

H a v e t h e r e b e e n a n y r e c e n t p o l i c y s h i f t s , o r a r e a n y p o l i c y c h a n g e s f o r e s e e n ?

There have been no significant international policy changes in Poland since the end of the 1980s. All the interlocutors however, have stressed a significant evolution in the activities carried out before the accession to the European Union and after 1st May 2004. This difference has been observed both in reference to the priorities of Polish foreign policy and the rules of carrying out international cultural projects.

In Poland's foreign policy, in the first years after transformation, attention was paid primarily to the improvement of the country's safety. The endeavours for Poland's accession to NATO and later the European Union served this purpose. Currently, and reflecting a qualitative change of priorities, one of the key tasks of foreign policy is economisation of activities. In order to achieve this goal, the areas of foreign policy's activities are to be expanded where, aside from the traditional zones such as the EU or the USA, new territories have been added, for example the Middle East and Asia. However, an element which is constantly present in Polish foreign policy is issues related to co-operation with Ukraine and Belarus.

As regards Poland's international cultural policy, we can observe a similar evolution of attitudes. In the period prior to the accession to the EU, Poland's promotion was set on presenting, in the Member States, Polish achievements in art, humanities and science which had not been promoted and were little known. This was to be accomplished by organising cultural events aimed at the largest possible group of people. The priority was given to the number of implemented projects, not to their internal cohesion or specific subject matter.

The ensuing large scale of contacts offered favourable conditions for establishing lasting relations and the foundations for co-operation between the institutions from Poland and EU countries. According to the majority of interlocutors, this goal has been achieved in Europe. Therefore, the involvement of the country's foreign policy aimed at the facilitation of cultural co-operation with other countries within the continent is not a priority at the moment. Thus, it is possible to initiate and enhance Poland's cultural relationships outside the EU.

In the evolution of Poland's cultural co-operation, attention must be paid also to two important processes presently shaping the dimension of this co-operation. First of all, a visible tendency to replace bilateral co-operation with multilateral agreements, and to shape the image of Poland as an important participant of multinational EU projects and those aimed at Third party countries (for example co-operation within the Platform "Culture – Central Europe").

Furthermore, an obvious drive towards professionalisation and specialisation becomes evident in Poland's cultural policy and in international activities. The realisation of these intentions is made easier both by introducing the Operational Programme of the Ministry of Culture and National Heritage (Promotion of the Polish Culture Abroad)⁷ and the Strategy for Promotion of Poland in the Years 2007-2013 (in preparation), which are to enable long-term actions being part of international cultural co-operation, instead of decisions made a year or six months in advance.

Specialisation in foreign cultural policy has been confirmed by shifting a part of the responsibilities, so far lying exclusively with the Adam Mickiewicz Institute (AMI), to other entities.

Currently, the Polish Film Institute created under the resolution of the Polish Sejm of 18 May 2005, deals with the promotion of Polish film and, among other things, co-ordinates the "Year of Krzysztof Kieslowski". An entity responsible for the promotion of theatre is the Zbigniew Raszewski Theatre Institute created in June 2003, and the popularisation of Polish literature in the world falls within the responsibilities of the Book Institute, established in January 2004.

Presently, the Polish Sejm is preparing the AMI act, which is to transform the Institute Adam Mickiewicz into an entity responsible for cultural diplomacy realised in co-operation with the posts of the Foreign Affairs Ministry (The Polish Institutes) and not merely for the co-ordination of individual artistic projects.

I f t h e r e w a s t o b e a c o m p l e m e n t a r y
c u l t u r a l c o m p o n e n t t o t h e E U ' s
e x t e r n a l p o l i c i e s :

- In what ways could this complement the State's own actions (i.e. what would be the added value?)

According to all the interlocutors, the EU's involvement in international cultural projects would have a positive dimension and it would serve the creation of a joint foreign policy. Such actions could also help overcome national particularisms still present in many of the EU's external activities.

For Poland, the EU's involvement could have a significant and positive dimension, primarily in reference to co-operation with Russia and, on a broader scale, in reference to the whole of Eastern Europe. However, an essential factor of such an involvement should be using the potential of Poland as a mediator in the meeting of the EU's objectives. The involvement of

Poland as a promoter of European ideas in the East is justified by Poland's familiarity with cultural codes specific for this part of Europe, the knowledge of language and culture and "everyday contacts"

It should also be noted that Poland is trying to achieve the role of EU's mediator for actions aimed at the Eastern European countries. Similarly, Poland could play the role of mediator and initiator of the co-operation of the EU with Turkey and the Arabic countries. Poland's asset in this area is its non-colonial past and a turbulent history, in which its citizens face many difficulties in the past. These shared experiences could provide a basis of relationships, the expression of empathy and mutual understanding of attitudes, which is what the contemporary Arabs expect from the world.

- What could the EU do that your country would have difficulty doing alone? (e.g. are there specific issues, cultural sectors or geographical areas that the EU should prioritise?)

First of all, it must be noted that only mutual cultural and security policies can guarantee the fulfilment of the strategic objectives by the EU. From the point of view of Poland's interests, the EU should support its policy towards Russia.

The involvement of the European Union may also be of great importance in the countries where there are more complex problems connected with cultural co-operation. China is an example here; the involvement of the EU would provide the joint support of all the Member States and strengthen their individual actions.

An example of an effective collaboration of the Member States working for the promotion of Europe's cultural heritage was the "2005 – EU Year of Japan People-to-People Exchange". According to the Polish politicians and practitioners of the sector of culture, such projects should be continued in the future, for example in reference to the countries of Asia or Africa. Joint actions in these regions will be more noticeable and, as a consequence, bring about better effects.

- Would this present any challenges or difficulties to your government's/ Institution's own policy?

An answer to this question is a sensitive matter. Poland is not a fully understood country in the dialogue inside the EU; still unjust and negative stereotypes prevail (such as that Poles are 'Russophobes'), even though this situation is gradually and permanently changing. In this context, there is a need to hold a broad historical debate on the complete and multifaceted unification of Europe. Therefore, prior to taking actions complementary to Poland's foreign cultural policy, the EU should gain a very good understanding of the objectives of the Polish foreign policy and of the factors that are the basis of its specific standpoints or actions. This situation can be explained in relation to its attitudes to Russia. The EU, as an organisation, has adopted a standpoint that Russia must be given help (with regard to development, stabilisation and democratisation of the country). France stated individually that President Putin should be supported. Poland, on the other hand, pointed out that Russia must be supported selectively, and negative phenomena, such as interfering by Russia in Ukraine's internal affairs, must be condemned.

According to one of the interlocutors, an essential factor for harmonious implementation of joint actions is a dialogue with Poland, which is to precede the implementation of international actions. This is because the co-ordination of projects at EU level without earlier agreement could be exaggerated by populist parties in Poland and, as a result, it could lead to the destabilisation of the situation in the country, which would not reflect actual public feeling.

- What advantages might accrue to both your Member State and the EU?

No doubt, an enhanced co-operation within international cultural policy could be beneficial both to Poland and the European Union. Poland, based on the same values as the Western

European countries (such as observance of the rule of law and democracy), may add to European cultural co-operation a new dimension or even a new quality resulting from a different historical experience of the second half of the 20th century.

The attitude of Poles can be related to the three fundamental beliefs. First, it is a belief that history is to be actively shaped by the grass roots social movements. After all, such a movement in the 1980s was Solidarity. Similarly, the attitude of the major group of Poles is shaped by their uncompromising nature in the fight against evil. The third characteristics of contemporary Poland, in particular ambitious young Poles, is a big charge of optimism and faith in the development of Poland and the European Community. The latter factor makes Poland stand out from the relatively prevalent sense of decadence and stagnation among the citizens of the former 15 Member States.

Poland can add a great deal of cultural dynamics and readiness to act in the name of the EU to the joint international cultural actions. The younger generation, in particular, identifies strongly with the European Union.

On the other hand, the EU by including Poland to its activities more than before will create new development opportunities for Poland and thus it will facilitate a 'civilising' leap in the community. Such actions, though primarily in a symbolic dimension, will be the legitimisation of Poland's Europeanism and Polish democracy. It will be yet another confirmation of Poland and its culture's presence in Europe's cultural traditions of 15th, 16th, 17th and 21st centuries.

III Answers to the key questions – Country Specific Contexts

I s t h i s a i m f o r c u l t u r a l l e a d e r s h i p
m a n i f e s t i n p r a c t i c e a n d i f y e s ,
h o w ?

First of all, it must be noted (in accordance with the answers given by all the interlocutors) that it is not Poland's aim to become the leader in Central Europe in the field of cultural and artistic activities. Indeed it frequently limits its activeness so that it will not be misinterpreted by our partners. This attitude has developed from the awareness of historical connotations. The once powerful Republic of Poland ended up being partitioned in the 18th century. In the period of the Second Republic of Poland (1918-1939), the national imperialistic policy did not bring any good either. Therefore, an internal imperative of the Third Republic of Poland is not to revive this tradition.

This coalition approach is reflected in Poland's activities at the forum of the Visegrad Group, the Ars Baltica, the Platform "Culture-Central Europe" or the European network "Remembrance and Solidarity". Poland did not accept the function of a leader in any of the above assemblies, in spite of the fact that it treats the objectives of these organisations responsibly and makes every effort to initiate new joint actions. An example of such an approach is the meeting of the Visegrad Group Ministers of Culture on 1-2 June 2006 in Krakow, initiated by the Polish government. The meeting will be also attended by the Ukrainian Minister of Culture. The meeting participants will discuss friendly relations within Central Europe and issues related to the possibility of establishing wider cultural co-operation with Ukraine and non-governmental organisations from Belarus. Poland's intention is to gain partners from the Visegrad Group to provide an active support for democratic processes in Belarus and Ukraine.

The proof of Poland's ability to establish and maintain co-operation based on partnerships are also the activities of the Baltic Sea Culture Centre (BSCC) at the forum of Ars Baltica. The

Secretariat of the organisation has been functioning in the institution's head office in Gdansk since 2004. According to the Ars Baltica's statutes, Poland's term of office would terminate in 31 December 2006. However, at the Organising Committee Meeting in Oslo in November 2005, it was agreed the secretariat in Gdansk is to be extended by another three years until 31 December 2009, which is a clear confirmation of the acceptance and support for how the BSCC functions and the results of its activities.

Another example of the Polish side's openness to getting involved in Central European initiatives and to shaping the space for intercultural dialogue is the European Network "Remembrance and Solidarity". The originator of the undertaking was Ms. Christina Weiss, German Minister of Culture. In response to her proposal, in April 2004 and then in February 2005, Warsaw was the place of meetings whose effect was adopting the declaration on creating the European Network "Remembrance and Solidarity" by Ministers of Culture from Germany, Hungary, Poland and Slovakia. The main purpose of the network's activity is to analyse, document and popularise the knowledge about the history of the 20th century. According to the terms and conditions of the declaration, the network's secretariat was created in Poland at the Ministry of Culture and National Heritage. From the statements of the respondents from Poland, it must be assumed that the role of the network will gradually strengthen, along with the declared will to deepen a historical dialogue in the EU and to show history as also a cultural experience.

It is also worth noting Platform "Culture – Central Europe", which provides an example of a purposeful and integrated cultural promotion carried out by six EU countries, i.e. Austria, Hungary, the Czech Republic, Slovakia, Poland and Slovenia. Co-operation within the Platform involves the organisation of cultural events in the capital cities of the countries which hold the presidency of the European Commission at the time. What these events have in common is that they are held under the same aegis of the Platform "Culture – Central Europe", and that they share the same slogan and promotion materials (showing, for example, the development of classical music in six Central European countries). As a consequence, each artist participating in the project promotes themselves and their country, but also the other five country members. Each time one of the platform members takes responsibility for the organisation of the events; e.g. Poland was responsible for preparing the "City of Poets" project carried out in Dublin 2004. Artists from Poland participated also in the project carried out in 2005 in China (participation in Beijing's International Music Festival), where Austria played the role of co-ordinator.

An interesting example of Poland's involvement in Central and Eastern Europe is also the "Gaude Polonia" programme pursued since 2003 by the National Centre for Culture. The programme aimed at young creators and artists from the former Soviet Union, complements the scholarships offered by the Polish Government. So far, 84 artists from Ukraine, Belarus, Bulgaria and Albania have been granted scholarships in Poland. The essence of the programme is establishing artistic relationships in Poland by scholarship holders. Thanks to "Gaude Polonia", local artistic projects to which Polish partners are invited, have been carried out in Belarus and Ukraine.

Also the "Polish – Ukrainian Youth Exchange" programme, which is currently in preparation, is to serve the building of lasting social ties of co-operation. It will be aimed at people aged 13-18. Approximately 1,000 people are estimated to participate in the pilot programme. As part of projects carried out together they will get to know the local history and the region's culture, as well as similarities and differences in the Polish and Ukrainian languages.⁸

To sum up, according to what one of the interlocutors stated, it should be also emphasised that along with the enlargement of the European Union and an inevitable regionalisation of the Community's activities, the role of Poland as one of the potential leaders will increase, especially in relation to the EU's policy towards Eastern Europe.

A r e t h e r e t h e m e s a n d g e o g r a p h i c a l
p r i o r i t i e s i n P o l a n d ' s e x t e r n a l
c u l t u r a l r e l a t i o n s ?

Attention must be paid to the significant themes present in Poland's current international cultural co-operation and those planned for future years. Among the issues indicated by the interlocutors was a clear emphasis on the historical dialogue inside the EU. The following issues have been highlighted:

- Demonstrating Polish examples of integration, especially the idea of the Polish-Lithuanian Union of 14th century,
- Demonstrating, in a broader sense, the issue of Solidarity, the movement embracing employees, workers and the intelligentsia, but also the organisation dominated by the ability to co-operate with commitment and to win allies which are so necessary for EU citizens for the further development of Europe;
- Demonstrating the tragedy of WWII also as the tragedy of the Polish nation;
- Demonstrating the successes of the transformation of the past 17 years and strengthening democracy in Poland.

IV Answers to the key questions – practitioners:

B a s e d o n y o u r e x p e r i e n c e , d o e s t h e
d e c l a r e d I n t e r n a t i o n a l c u l t u r a l
c o - o p e r a t i o n p o l i c y o f y o u r
g o v e r n m e n t a p p e a r t o m e e t i t s
o b j e c t i v e s ?

Yes, according to the practitioners of the sector of culture, the objectives of international cultural co-operation declared by the Government are met, not least because a number of the specified objectives are all embracing within the sector of culture.

The extent to which the declared objectives are met varies and depends on the current political interests of the state, finances and, equally important, results from the interest of the country at which the individual artistic actions are aimed.

According to some of the interlocutors, attention must be also paid to the methodology of cultural policy implementation. Sometimes, the element of the dialogue with artistic communities or non-governmental organisations are sidelined in Government activities. This is the case when the Ministry of Culture and National Heritage selects an entity and commissions it to carry out the Ministry's own proposals without including this institution or its partners' own projects into the programme. Most frequently, such a situation takes place in reference to the implementation of significant projects for which a very short time was allowed for preparations.

T o w h a t e x t e n t d o e s t h a t p o l i c y
m e e t t h e i n t e r n a t i o n a l n e e d s a n d
a s p i r a t i o n s o f y o u r / y o u r
o r g a n i s a t i o n ' s w o r k ?

In fact, all the practitioners have stated that the tasks performed by their institutions / organisations comply with the objectives of international cultural co-operation specified in the policy of the Ministry of Culture and National Heritage or the Ministry of Foreign Affairs. At the same time, the majority of interlocutors pointed out that their institutions perform tasks within their specified domain in a broader scope than that indicated in the government's policy. This is not

surprising since the interlocutors represent entities with a distinctly defined profile of expert or artistic activities. None of the interlocutors stated that their organisation carries out activities that are not in conformity with the directions of the government's policy.

H a v e y o u e v e r b e e n i n v o l v e d i n a n
E U i n i t i a t e d o r s u p p o r t e d p r o j e c t /
p r o g r a m m e (e . g . a f e s t i v a l o r
e x h i b i t i o n) i n a c o u n t r y / c o u n t r i e s
b e y o n d t h e E U ?
I f s o , w h a t w a s y o u r e x p e r i e n c e o f
t h i s ?

Answers to this question given by the interlocutors were characterised by a specific discrepancy. A great majority of the representatives of large national institutions have not used any EU funds while carrying out their projects. It may be concluded that the funds obtained from the national budget or from sponsors were sufficient to realise their main intentions. Things are different in reference to non-governmental organizations or smaller cultural institutions. In this group, the EU funds are the main source of financial support for artistic activities.

As regards the experience of co-operation with Third countries, the following observations are worth mentioning:

- Co-operation with Third country partners usually proceeds very well and the entities demonstrate high commitment;
- The problem is the lack of support for such undertakings on the part of the local authorities, sponsors or mass media, which makes it difficult to publicise a project;
- The addressees of the implemented tasks are very open to international projects, even if the subject matter of such tasks touches upon such difficult issues as international dialogue, acceptance of diversity or cultural 'otherness';

However, partners from Third countries have limited experience in conducting international projects and there is common lack of infrastructure that would enable the delivery of projects. So, when the project is a long-lasting one, the presence of experts from the EU countries is a crucial factor, which may assure the final success.

According to one of the interlocutors, the limits and reservations in co-operation with Third countries originate from the logic and guidelines of the EU's cultural programmes. For example, the MediaPlus programme requires co-operation among European film institutions and promotes such co-operation by co-funding. So, if the producer wants to enlarge the number of partners beyond the EU boundaries and invite representatives, e.g. from Russia, he has to find additional sources of financing it.

H o w d o y o u c o n s i d e r c u l t u r a l
i n i t i a t i v e s b e t w e e n t h e E u r o p e a n
U n i o n a n d c o u n t r i e s o u t s i d e E U
b o r d e r s m i g h t m a k e a d i f f e r e n c e t o
y o u r p r a c t i c e ?

All the interlocutors have firmly stated that EU's involvement in cultural co-operation with Third countries would create vital new opportunities for their activities.

Their answers contained various geographical areas for such co-operation. However, they all opted for locating activities within the Central and Eastern European space. The reason for such a choice was the weakening of co-operation with those countries after 1989. The following

countries have been highlighted: Romania, Bulgaria, Turkey, Ukraine, Georgia, Kyrgyzstan, Bosnia and Herzegovina.

Other noteworthy opinions were that there is a need for a broad cultural co-operation in Europe, especially with the countries beyond the EU, which would make it possible to overcome a certain stagnation or maybe discouragement prevailing in the Member States. Broader co-operation would enable verification and redefining of the role of cultural organisations, networks and the objectives of cultural activities. It has been noted that only the co-operation with the countries outside EU will allow citizens of the former 15 Member States to understand what the purpose of the EU enlargement in 2004 really was.

L i s t o f r e s p o n d e n t s :

Ministry of Foreign Affairs:

Jaroslav Bratkiewicz, Director of the Department of Strategy and Foreign Policy Planning;
Joanna Stachyra, Head of the Division of Territorial Affairs, Department of Public Diplomacy;
Jaroslav Szczepankiewicz, Head of the General Promotion Division, Department of Public Diplomacy;
Leszek Hensel, Independent Post for Multilateral Co-operation, former Ambassador of Poland to Slovenia;

Ministry of Culture and National Heritage:

Krzysztof Olendzki, Under-Secretary of State, responsible for international co-operation and EU funds;
Anna Niewiadomska, Director of International Co-operation Department;
Jacek Miller, Director of the Department for the Polish Cultural Heritage Abroad;
Elzbieta Nowak, Department for International Co-operation;

Cultural practitioners:

Bogdan Bernaczyk – Slonski, Director of the Adam Mickiewicz Institute (AMI);
Dorota Keller, Manager of the Project Division, Co-ordinator of the Polish-German Year, AMI;
Wladyslaw Serwatowski, Co-ordinator of the Polish-Spanish Year, AMI;
Bogumila Berdychowska, Manager of the Scholarship Programmes Division, National Centre for Culture, Co-ordinator of the “Gaude Polonia” programme (scholarships and co-operation with artistic communities in Central and Eastern Europe);
Lidia Makowska, the Baltic Sea Culture Centre, in charge of the Ars Baltica secretariat;
Bozena Szreder, Co-ordinator of international projects (for example former Yugoslavia), the Borderland Foundation;
Miroslaw Warowicki, International Programme Director, Foundation in Support of Local Democracy;
Anna Sienkiewicz – Rogowska, Summer Film Festival, Main Producer;
Adam Mazur, International Exhibitions, Centre for Contemporary Art Ujazdowski Castle;

Notes

- 1 For example, as part of the “Year of Krzysztof Kieślowski” ten parts of Krzysztof Kieślowski’s **Dekalog** [“Decalogue”] were shown at the British Film Institute in London and at the International Film Festivals in Calcutta and Sao Paolo. Moreover, the director’s early works, such as **Spokój** [“Peace”], **Pierwsza Miłość** [“First Love”], **Personel** [“Personnel”] were shown in three cities in Switzerland.

- 2 On 28 June 1956, in Poznań, a march of Polish workers turned into mass riots under the economic, national and liberation banners; they were brutally suppressed by the troops of militia.
- 3 In 1956, Hungary saw an attempted overthrow of the communist system. Hungary's withdrawal from the Warsaw Pact was proclaimed. However, the revolution was suppressed by the Soviet troops.
- 4 LASKI JAN (1456-1531) Grand Chancellor of the Crown, diplomat active during the reigns of the Jagiellonian dynasty. A trusted partner of Aleksander Jagiellończyk, King of Poland and Grand Duke of Lithuania, fought to incorporate Pomerania and Mazovia into Poland. At Laski's initiative, in 1506, a collection of statutes and privileges, the so called "Laski Statutes", was prepared.
- 5 The foundation for the contemporary relations could be the old-Polish culture, a phenomenon occurring in Poland from the 16th century until the middle of the 18th century, which was characterized by the orientalization of the noblemen's clothes, but it also affected architecture, sculpture and painting of the period. The said trend was based on the mythical concept which identified the Polish noblemen with Sarmatians, a nomadic and pastoral tribe which in the middle of the 1st century BC. inhabited the lower Volga area. In practice, the Polish nobility culture contributed to the increased trade relations with Turkey.
- 6 The members of the Programme's Steering team are the representatives of the Ministry of Foreign Affairs and Ministry of Culture and National Heritage who decide jointly about the choice of projects to be supported financially. Thus, the programme reflects the Polish Government's priorities in international cultural policy.
- 7 The Operational Programme of the Ministry of Culture and National Heritage "Promotion of Polish Culture Abroad", complies with the National Strategy for the Development of Culture in 2004-2013 adopted under the resolution of the Council of Ministers of 21 September 2004. The programme's budget for 2005 was PLN 10.7 million (Euro 2.75 million); in 2006 PLN 8 million (EUR 2.05 million) was allocated for the activities within the programme. The objectives of the "Promotion of Polish Culture Abroad" programme include promoting a positive image of Poland abroad and international cultural co-operation under international and departmental agreements and contracts. Entities that may apply for financial support include government and local government cultural institutions, non-governmental organisations, churches and religious associations.
- 8 The National Centre for Culture will be responsible for the realisation of the prepared programme.