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Protection of Cultural Heritage. The Case of Krakow

Abstract: The historical city is the most important asset of Krakow. The city centre is not a museum. It is a space full of life and the material heritage, animated and filled with something ephemeral, a special atmosphere conditioned by its genius loci, very important from the perspective of both, managers and users. The author shows the way the city authorities comply with their obligations under the requirements connected with Krakow's position on the UNESCO World Heritage List, using all the forms of heritage protection, defined in the Act on the Protection and Conservation of Heritage of 23 July 2003.

One of these forms is creation of the cultural park in the centre of Krakow, what evoked great interest of other Polish historical cities. Establishing the Cultural Park has significantly contributed to the enhancement of the Old Town's landscape, the historical part of Krakow inscribed on the UNESCO World Heritage List. Krakow gave an example to other historical cities on how to effectively manage the historical space that is still, above all, the heart of the city today, not only its historical centre. The concept of sustainable development of the city with the consideration for the quality of life of citizens, dominates today in thinking about the city. The sustainable development is not realised at the expense of what is authentic, old and antique, but to emphasize and highlight the beauty of what is old, historical, and unique, to see and know more about the history and the past.

Key words: Krakow cultural heritage, the old city culture park, cultural policy, the tangible and intangible heritage of Krakow, UNESCO city of literature, national fund for the restoration of Krakow's monuments

Protection of the cultural heritage of Krakow is a very comprehensive topic. Both because of the extent, profoundness and diversity of the subject matter as well as the competence of services, which are or should be included in the process of protection. After 1989, when the local governments in Poland were reactivated, the city of Krakow became a self-governed municipality on whose land, however, the powers of state and provincial governments constantly intersected, and after 1999 the powers of the state, region, county and municipality. The division of competences have had an impact on the process of preserving heritage and its protection.¹

Prior to 1989, before the beginning of the political transformation period, all monuments in Poland were state property. The entire responsibility for their financing was declared by the state, whose representative was the office of conservation. Funding the protection of monuments, their maintenance and restoration was not treated as an investment. After 1989, with the entry into the market economy along with privatization, monuments (many of them) returned to the hands of private residential owners. In these cases, the responsibility for their care and protection rested on the private owner, and every initiative of support from the public budget started being perceived as an investment (commercial activities). Support for the protection of the monument was seen not as a precious heritage protection, but as an investment in improving the economic status of the private owner.² Both, monuments and cultural events started to be tourist products.

On the other hand, at the beginning of the political change, and Poland entering into the market economy, there were no funds, neither in the state budget, nor in the budgets of newly reactivated local governments, for the protection of monuments. Culture was treated as a superstructure, a kind of luxury, not a necessary element of life, as a “ball and chain”³ in the opinion of administration, as a sector that requires ongoing investments, and does not generate any revenue. However, it was hard to ignore the existence of a large group of professionals – artists and creators, employees of cultural institu-

¹ The consequence of decentralization of heritage management system in Poland is a lack of coordination in the field of protection of monuments, both in terms of content, organisational, legal and financial. Local governments are currently developing the care of monuments system parallel to the State system. Process of privatization of monuments is in progress. A lot of monuments returned into the hands of private owners. Increasingly common are the patterns of commercial use of monuments, not always adequate to their values. In opinion of B. Szmygin, thus the State withdraws the responsibility for the sights. See: B. Szmygin, “System ochrony zabytków w Polsce – próba diagnozy,” in: B. Szmygin (ed.), *System ochrony zabytków w Polsce – analiza, diagnoza, propozycje*, Lublin–Warszawa 2011, pp. 7–8.

² B. Szmygin, *Dziedzictwo w transformacji. Polskie doświadczenia*,” in: M.A. Murzyn, J. Purchla (eds.), *Dziedzictwo kulturowe w XXI wieku. Szanse i wyzwania*, Krakow 2007, p. 132.

³ *Pact for National Culture*, Law and Justice Party (PiS) 2001, <http://www.pis.org.pl/article.php?id=3125> [accessed on: 13 December 2014].

tions and their needs. As prof. Andrzej Rottermund said, “We observed the collapse of the budget, massive inflation and cuts in public spending up to 30 per cent (...) This concerned the area (...) where budget cuts do not affect people directly. And where are the non- working people who have to be paid salaries? In the field of the protection of monuments.”⁴ For decades the monument protection sector was funded with the least amount of money among other sectors in Poland. In the absence of funds for culture, it was easier to make cuts where there was no protest.

According to the art. 7. Paragraph. 1, item 9) of the Law on Local Government from 1990, the task of municipalities is to meet the collective needs of the community, among others, in matters of “culture, including municipal libraries and other cultural institutions, monuments protection and care of monuments.”⁵ Municipality of Krakow since its reactivation in 1990, has been trying to deal in a structured way with the matters of culture and cultural heritage, taking into consideration both material and intangible cultural heritage.

However, the situation of Krakow has been privileged. Not only because of the number of precious monuments to take care of. Krakow was the only Polish city which was granted a special fund for restoration of its monuments. Of course funding was not the only problem. Polish society was at the beginning of its way to democracy. We were building our own system, by trial and error, and thus we learnt self-governance.

In 2014 we celebrated in Krakow the 35th anniversary of the first UNESCO List of World Heritage Sites with the inscription of the historic Krakow Old Town and Wieliczka Salt Mine. The List was established in September 1978, during the session of the United Nations Committee for Education, Science and Culture in Washington. Among the first twelve sites on the list, there were the Wieliczka Salt Mine and the historic centre of Krakow. There were only two historical city centres on this List at that time – Krakow (in Europe) and Quito.⁶ Today (June 2014) there are 1007 sites on the List: 779 of them cultural, 197 natural, and 31 mixed (cultural and natural). 13 of these sites are situated in Poland. As Krzysztof Pawłowski said, the special mission of Krakow and Quito, as the first historical cities on this List, is to give an example and spread good practices for other world cities, how to effectively save

⁴ B. Gierat-Bieroń, “W głowach nie mieliśmy wizji zmian: rozmowa z prof. Andrzejem Rottermundem,” in: idem, *Ministrowie kultury doby transformacji, 1989–2005 (wywiady)*, Krakow 2009, p. 34 [own translation].

⁵ *Ustawa z dnia 8 marca 1990 r. o samorządzie terytorialnym*, DzU 2013 r. poz. 594, 1318, 2014 r. poz. 379, 1072.

⁶ http://pl.wikipedia.org/wiki/Lista_%C5%9Bwiatowego_dziedzictwa_UNESCO [accessed on: 11 November 2014].

and protect the heritage of historical cities.⁷ Did Krakow undertake this task? How did it perform? Did it succeed?

What would the city of Krakow look like today if the UNESCO organisation? If there was no World Heritage List? Would the Social Committee for Restoration of Monuments raise the funds needed for investing in the protection of monuments without the National Fund for the Restoration of Monuments? What attracts people to Krakow: festivals, cultural events, museums or monuments? What does cultural heritage mean?

Cultural heritage of Krakow

The phenomenon of *genius loci* was already well known in ancient Rome, where people believed that not only man, but also places could have a protective spirit – a genius who looks after them. Krakow certainly has its *genius loci*, which is co-created by material and immaterial heritage, people and monuments. Having been the centre of the royal authority from medieval times in the 16th c., Krakow gained a new role as the capital of a large supranational state called the Republic of two nations, and became an important centre of spiritual and cultural life for Central Europe. Until the 17th c., Krakow was the capital of the country. In the opinion of a lot of inhabitants of Poland, it is still the cultural capital of Poland. Everybody wants to come to Krakow at least once to listen to the trumpet-call from St Mary's Church Tower, to feed the pigeons at the Krakow Market Square, believed to be the knights of duke Henry IV Probus magically changed into birds, and to visit the Wawel Hill – the Polish Acropolis. Why? Because of a very unique atmosphere in Krakow. We are still taking the same Royal Route as was walked by the Polish kings. The Market Square is said to be the biggest medieval square in Europe. We are walking the same streets that the legendary Dr. Faustus, Nicolaus Copernicus, and Joseph Conrad Korzeniowski took. We can feel in the air the spirit of the famous Polish artists like Stanisław Wyspiański, Jacek Malczewski, Józef Mehoffer and such personalities like Karol Wojtyła – Pope John Paul II.

This specific *genius loci* attracted people to Krakow throughout centuries. Especially young people. That is why Krakow is a city of students. There are twenty-four higher schools in Krakow. The most important of them – the Jagiellonian University, was established by the king Casimir the Great in the year 1364, as the second university in central Europe, after Prague (1348). Krakow has numerous cultural institutions. There are six national culture in-

⁷ K. Pawłowski, "Karta Praw i obowiązków miast na liście światowego dziedzictwa," in: S. Dziedzic, H. Rojowska-Tasak (eds.), *30 lat na liście UNESCO*, Krakow 2008, p. 29.

stitutions situated in Krakow, twelve regional, thirty one municipal (three of them conducted jointly with regional authorities).⁸ Some of them have their sites in historic buildings, some in post-industrial spaces. There are also a few very modern investments; among them the Krakow Arena and ICE Krakow, both opened in 2014. Krakow is a maze of beautiful underground cellars with historic interiors. They host numerous galleries, music venues, as well as theatre and cabaret stages.

The arts and artists create the identity of Krakow. Krakow is often identified with several legendary artistic groups, institutions and personalities that moulded its artistic image, and expressed the spirit and uniqueness of this place through their artistic activity. Many outstanding representatives of the world of science, culture and art come from Krakow. It is the city of one of the most distinguished science fiction writers Stanisław Lem, and of the world-famous playwright Sławomir Mrożek. Krzysztof Penderecki still writes his famous all over the world musical pieces in Krakow. Zbigniew Preisner, a Polish composer, the author of music for Krzysztof Kieślowski's famous films, Helena Modrzejewska, Tadeusz Kantor and Andrzej Wajda, who have become representative figures in the theatrical world, are also associated with Krakow.

Krakow has belonged to the UNESCO Creative Cities Network since October 2013 when the city was granted the title of the UNESCO City of Literature, as the first in continental Europe and second non-native English speaking city.⁹ Literature, in its various dimensions and shapes, while remaining on the border between the tangible and intangible, is an important priority for the local government for the protection of Krakow's cultural heritage. All four Polish Nobel Prize Winners in Literature are connected with Krakow.¹⁰ There are also a few literary awards in Krakow: Jan Długosz Prize for the Best Book; Kazimierz Wyka Award for Essays, Literary & Art Criticism; Wisława Szymborska Poetry Award; Transatlantyk Award: for promotion of Polish Literature Abroad. Since the year 2011 the Poetry Night has been organised in Krakow, under the brand of Krakow Nights. Under the brand of "6 senses" there are two literary festivals: Conrad Festival and Miłosz Festival, both effectively promoted in the world. As a creative city of Literature Krakow has been a member of the International Cities of Refuge Network (ICORN) for persecuted writers since 2011.

⁸ There are public institution of different type: 9 cultural houses and cultural centres; 4 libraries; 6 museums; 1 art gallery; 1 festival office; 10 artistic culture institutions (7 theatres and 2 orchestras).

⁹ Other members of the UNESCO city of Literature network are: Edinburgh (2004); Melbourne (2008); Iowa City (2008); Dublin (2010), Reykjavik (2011); Norwich (2012).

¹⁰ H. Sienkiewicz (1905); W.S. Reymont (1924); Cz. Miłosz (1980) and W. Szymborska (1996).

Krakow is the city of festivals. Every year more than 100 big festivals take place here, many of them international. Some of them with a very long tradition.¹¹ Every year new projects arise.¹² Festivals in Krakow has not emerged today. For centuries, Krakow has been famous for organising big events, such as: funerals and farewells, parades, greeting ceremonies of statues, various anniversaries.¹³ It was, however, only the second half of the 1980s, when the number of cultural festivals increased rapidly. At the end of the 1990s, Krakow Festival Office started to develop its brand, as an organizer of festivals, to become the major authority in this area today.¹⁴

The first entries on the Polish National list of Intangible Cultural Heritage were made in 2014. There are artistic and historic works of gunsmiths, Krakow cribs or the procession of the Lajkonik.¹⁵ Krakow is famous for such precious intangible heritage items as the literary tradition or cultural events and festivals.

As prof. Purchla wrote, the archetype of Krakow as the spiritual capital of the nation, fixed in the nineteenth and early twentieth centuries, determines the strength of the Krakow brand. It is an integrating factor for the society. It defines the Polish nation and decides about “high visibility of the city in Europe and the world.”¹⁶ The position of Polish spiritual capital is associated with everything which is intangible, but reflected in the material traces and relics of past events, present in the public space but also stored, among others, in churches and museums.

A remarkable material dimension of cultural heritage of Krakow has often been described. It is a fundamental element of the development of cultural and religious tourism, contributing to the economic development of the city. 14 years ago, in the year 2000, Krakow was awarded the title of the European City of Culture, celebrating the beginning of the new, 21st century. The topic for all cultural programmes of this celebration was: *an idea, artistic creativity and spirituality*. This keynote is still valid in Krakow. As Wilhelm Feldman said, “Who wants to get to know the soul of Poland – should look

¹¹ Krakow All Souls’ Day in Jazz (from 1954), Krakow Film Festival (from 1961), Music in Old Krakow Festival (from 1975), Street Theatres Festival (from 1988), Jewish Culture Festival (from 1990).

¹² For example: ArtBoom, Polish Music Festival, Film Music Festival, Unsound, Divine Comedy Festival.

¹³ The ceremonial funerals of T. Kościuszko and Prince J. Poniatowski, the great funeral of J.I. Kraszewski (1887), submission of the Wawel corpses A. Mickiewicz (1890), the unveiling of the monument to A. Mickiewicz on the Main Square (June 27, 1898).

¹⁴ Today, Krakow Festival Office is a manager for about 60 brands.

¹⁵ http://niematerialne.nid.pl/Dziedzictwo_niematerialne/Krajowa_inwentaryzacja/

¹⁶ J. Purchla, “Dziedzictwo: balast czy szansa? Współczesne dylematy rozwoju Krakowa,” in: J. Purchla (ed.), *Florencja i Krakow wobec dziedzictwa*, Krakow 2008, p. 355.

for it in Krakow.”¹⁷ Whatever is the source of *genius loci*, it is working. People who come to Krakow never forget it and they acquire an exceptional creative strength here.

What attracts people to Krakow?

Last month Krakow was the winner of the competition organized by a prestigious Dutch tourist portal Zoover. The Zoover Award for the best European city trip in 2014 was given to Krakow during the Vakantiebeurs in Utrecht, one of the biggest touristic fairs in Europe. Krakow was said to be the best destination for a trip in 2014, listed on the first position, before Seville, Venice, Roma, Barcelona or Warsaw.¹⁸ Opinions of more than 30 thousand of European readers of Zoover were taken into consideration. Among the criteria, there were: atmosphere, culture, night life, quality of hotels, and the popularity of the city.

There are more than 8 million people visiting Krakow every year, starting from the year 2010 (in 2010 – 8 150 000, 2012 – 8 950 000, 2013 – 9 250 000,¹⁹ 2014 – 9 900 000²⁰) and more than 2 million people yearly from abroad. What attracts people to Krakow? Festivals or monuments? This question becomes important when discussing the future of the cultural development of Krakow. It is a part of a never-ending heated discussion between fans of big festivals, events with world-class stars/featuring world class stars and celebrities, lovers of historical and cultural heritage, as well as the concept of “high culture,” connected with the tasks of cultural and artistic education.

Referring to the data quoted by *Touristic Movement in Krakow in 2013 Final Report* of Małopolska Tourist Organisation, the main goal of visiting Krakow is sightseeing (39.4%) and rest/relaxation (21.1%). The third main goal of visiting Krakow in the year 2013 was for religious purposes (5.4%). Though the participation in cultural event is the goal only for 2.6% of respondents, we are absolutely confident that cultural events play an important role in creating the brand of Krakow. Interesting artistic events organized in

¹⁷ Quoted after: K. Grodziska, „Gdzie miasto zaczarowane...”. *Księga cytatów o Krakowie*, Krakow 2003, p. 115.

¹⁸ <http://poznajpolske.onet.pl/krakow-najlepszym-miastem-dla-turystow-w-2014-r-wg-portalu-turystycznego-zoover/v9cpj> [accessed on: 25 November 2014].

¹⁹ *Ruch turystyczny w Krakowie w 2009 r. Raport końcowy*, p. 66; K. Borkowski, *Ruch turystyczny w Krakowie w 2013 roku*, Krakow 2013, p. 41, <http://www.bip.krakow.pl/zalaczniki/dokumenty/n/70884/0/karta> [accessed on: 25 November 2014].

²⁰ K. Borkowski, *Ruch turystyczny w Krakowie w 2014 r.*, p. 4, https://www.bip.krakow.pl/?sub_dok_id=58088 [accessed on: 13 December 2014].

the historic areas with monuments, the open space of Old Town, the post-industrial areas or traditional interiors of more or less modern cultural institutions; combining material heritage with the spiritual and ephemeral, are the biggest assets of Krakow.

Cultural heritage and monuments – at the circle of concepts

The concept of cultural heritage is not defined in the Polish law, although the term “national heritage” appears in art. 5 of the Polish Constitution.²¹ According to its contents, protection of cultural heritage is one of the obligations of the State. In the *Act of 15 February 1962 on the protection of cultural property*, in force until 2003, we only found the enumeration of cultural goods which are called monuments, and are to be protected.²² According to the *UNESCO Convention on the Protection of the World Cultural and Natural Heritage*, adopted in 1972, the cultural heritage consists mainly of monuments, ensembles and historical sites, the ones that are distinguished by universal, and exceptional value from the point of view of history, art or science.²³ Such narrow understanding of cultural heritage issues, the perception of it through the prism of a monument, meant that the main purpose of caring for them was to preserve them for posterity, often at the expense of accessibility for contemporary visitors. Though understanding of this concept changed at the beginning of the 21st century, very often people managing collections, museums and places of historical status understood their tasks in such a way.

The concept of the monument is defined in the *Act of 23 July 2003 on the protection and guardianship of monuments*. We read that the monument is “real estate or a movable, their parts or complexes, being the work of human being, or connected with their activity, and constituting a testimony of the past epoch or event, the preservation of which is in the social interest be-

²¹ Art. 5 of the Polish Constitution of 2 April 1997, passed by the National Assembly on 2 April 1997, adopted by the nation in the constitutional referendum on 25 May 1997, signed by the President of the Polish Republic on 16 July 1997, Journal of Laws 1997 No. 78, item 483.

²² Art. 5 of the *Act of 15 February 1962 on the protection of cultural property*, Journal of Laws 1962, No. 10, item 48.

²³ Convention on the Protection of the World Cultural and Natural Heritage, adopted on 16 November 1972 in Paris by the General Conference of the United Nations Educational, Scientific and Cultural Organisation at its 17th session.

cause of historical, artistic, or scientific value.”²⁴ The same Act also introduced the concept of conservation and protection of monuments. The protection of monuments means that public administration undertakes the activities aimed at ensuring the legal, organisational and financial conditions for the permanent preservation of monuments, their development and maintenance, as well as the prevention of risks that could cause damage to their value. Protection includes also thwarting destruction and misuse of the monuments, preventing theft or illicit export abroad.²⁵

The care of the monument within the meaning of the *Act on the monument protection and care of monuments*, is to ensure conditions for scientific study and documentation of the monument; conducting conservation, restoration and construction works at the monument; includes the protection and maintenance of the monument and its surroundings in the best possible condition; the use of a monument in a way that ensures permanent preservation of its value; popularize and disseminate knowledge about the monument and its significance for the history of culture.²⁶ Care of the monument is exercised by its owner.

While in the twentieth century cultural heritage is mainly interpreted as material, and the material heritage was assured this protection, in the twenty-first century the perspectives of understanding cultural heritage are extended. Firstly, we need to protect not only the material heritage but also the intangible cultural heritage. Secondly, it becomes more and more clear that the material heritage should be protected for the people and not against them. By this I mean that we have to look for possibilities how to introduce a new spirit into old buildings, to make them alive and attractive to new generations. We do not want to protect heritage against the public, by separating it from the community. We do not want to think only about future generations, those who will come in a hundred years. We want to keep cultural heritage attractive and inspiring for present and future generations. We want to promote cultural heritage actively, giving the old monuments and traditions a second, new life.²⁷ The social context rather than the value of the monument itself becomes a priority today. The change in understanding of the role of monuments in the development of society and the importance of cultural heritage protection not only the protection of monuments can be noticed

²⁴ Art. 3, Par. 1 of the *Act of 23 July 2003 on the monument protection and care of monuments*, Journal of Laws 2003, No. 162, item 1568).

²⁵ Art. 4, *Ibid.*

²⁶ Art. 5, *Ibid.*

²⁷ It is worth to mention SECOND CHANCE programme, in the context of post-industrial monuments. See: *Revitalisation through arts and culture. New developments for 5 European industrial complexes*. Part 1, 2012 and Part 2, 2013, published by Second Chance Project.

thanks to such documents as: *Universal Declaration on Cultural Diversity* (2001),²⁸ *New Definition of Heritage Landscape* (2002)²⁹ and the *Convention of Intangible Heritage* (2003).

The text of the latter, the *UNESCO Convention on the protection of intangible cultural heritage* was adopted during the 32nd session of the UNESCO General Conference on 17 October 2003 in Paris. It was ratified by Poland in 2011.³⁰ Within the meaning of this Convention, the festive customs and rituals, traditions, oral transmission, knowledge and skills associated with traditional craftsmanship, are intangible heritage. It is the kind of heritage that is transmitted and reproduced by communities and groups in relation to their environment and the memory of history passed from generation to generation. Intangible heritage is a source of a sense of identity and continuity of societies. Until the adoption of this UNESCO Convention the only normative instrument in this area was the Recommendation on the Safeguarding of Traditional Culture and Folklore from the year 1989.³¹

Today we understand the concept of heritage as a valuable resource inherited from the past, that communities recognise as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. Heritage covers all aspects of the environment, which is an effect of man's interaction with the environment.

Today cultural heritage plays an important role in the redevelopment of post-industrial and urban areas, preventing their dissipation. It is the basis for regeneration projects. Heritage can contribute to the revival of urban centres, resulting in their re-population, giving them new functions, and on a national scale, leading to greater territorial cohesion. This is evidenced by the results of studies showing willingness of Poles to live in a historical setting.³²

The change in approach to understanding the concept of heritage in Poland, can also be seen in the reorganisation of public institutions working in this sphere at the central level. In 2011, the two existing institutions were reformed, and two new institutes involved in the heritage protection were established: National Institute of Museology and Protection of Collection and National Heritage Institute.

²⁸ Adopted on the 31th session of UNESCO on 2 November 2001. See: <http://unesdoc.unesco.org/images/0012/001271/127162e.pdf>, p. 3 [accessed on: 10 November 2014].

²⁹ European Landscape Convention http://www.unibuc.ro/prof/patru-stupariu_i_g/docs/res/2012decThe_european_landscape_Convention.pdf [accessed on: 10 November 2014].

³⁰ Poland ratified the Convention in 2011, see: Journal of Laws No. 172, item 1018.

³¹ http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html [accessed on: 10 November 2014].

³² A. Koziół, M. Trelka, P. Florjanowicz, *Społeczno-gospodarcze oddziaływanie dziedzictwa kulturowego. Raport z badań społecznych*, Warszawa 2013, p. 9.

The National Institute of Heritage was established on 1st of January 2011 on the basis of the National Centre for Research and Documentation of Monuments (KOBIDZ). I would like to point out that one of the elements of the reorganisation was the change of the name of this institution. It is quite significant that the word “monument” in the name of the institution is replaced by the word “heritage,” which allows us to understand the historical, social and emotional context for the monument, and therefore see the need and necessity of its protection. The main task of the National Heritage Institute (NID) is to restore the proper role of heritage in social life, in accordance with the principle of sustainable development, enshrined in the Constitution, and constituting the foundation of modern heritage management systems in the world. The mission of NID is to disseminate knowledge on the monuments and set standards for their protection and conservation. It is worth mentioning that this institution essentially continues the activities undertaken in 1962 by the Centre of Documentation of Monuments,³³ established before the UNESCO Convention of 1970, in which UNESCO recommended its member States to establish the conservation services with the task of collecting records and documentation of the national heritage.³⁴

National Institute of Museology and Protection of Collections (NIMOZ) operated as The Public Centre of Collections’ Protection until the end of February 2011.³⁵ The scope of this Institute’s tasks includes the collection and dissemination of knowledge about museums and public collections, setting the standards in museology, raising awareness of the value and preservation of cultural heritage within the social dimension, while maintaining the existing sphere of activity of the Centre.

The role of UNESCO in the process of care for cultural heritage

Only in the last century, we can find many facts that confirm that the references to culture and heritage were relatively common, both at the state as

³³ Established on the 1st January 1962.

³⁴ Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, signed in Paris, 17 November 1970, ratified by Poland in 1974. See: P. Florjanowicz, *Narodowy Instytut Dziedzictwa – nowy byt, kontynuacja czy powrót do korzeni?* [in]: *System ochrony zabytków w Polsce*, p. 61.

³⁵ Public Centre of Protection of Collections – specialized unit of the Ministry of Culture and Art was an institution supporting museums, libraries and archives in the care of cultural goods. Institution led a central catalogue of stolen or missing objects, delivering opinions and expertise on security of collections, organizing the convoys of works of art.

well as national levels, while culture and cultural heritage were seen as the driving force behind many breakthroughs and changes. It is worth recalling a few organisations active on the international arena which considered culture and cultural management priority tools to build understanding and peace in the world. After the experiences of the First World War, the League of Nations³⁶ and the specialized agencies affiliated to the League of Nations: The International Organization of Journalists (1926), World Peace Congress, and the International Institute for Intellectual Cooperation, created by the French Government in Paris in 1926, believing in the power of culture as a factor integrating the nations and contributing peace-building in the world, undertook a number of actions in this regard.

Prelude to the creation of that Institute was the establishment of the International Commission on Intellectual Cooperation (1922). It was an advisory body to the Assembly and the Council of the League of Nations. The initial members of this Commission included: Albert Einstein, Béla Bartók, Thomas Mann, Paul Valéry, and Maria Skłodowska-Curie. The first president was the eminent philosopher – Henri Bergson. In 1922, on the initiative of this Commission the International Office of Museums was created. It was running until the year 1946, when it was converted into a well-known today for its activity the International Council of Museums ICOM, an organisation working closely with UNESCO.³⁷ The League of Nations was formally disbanded in October 1946, in connection with the creation of organisation with similar objectives, namely the United Nations (1945). The International Office of Museums convened the First International Congress in Athens in the year 1931. The Athens Charter was formulated during this Congress. It was the first significant manifestation of a systemic approach to the issue of the protection of monuments, due to the described therein standards and rules of conduct towards conservation of monuments.³⁸ UNESCO organisation was created on the basis of this Convention signed on 16th of November of 1945 in London. Its main role is ensuring peace for the future through culture and education.

³⁶ The League of Nations (1919–1946), the international universal organisation, initiated by W. Wilson, president of USA. There were 45 member countries. The greatest merit of the League of Nations was to inspire politicians to create supranational institutions guaranteeing security and peace on the world. Among the Conventions: convention on the use of radio for peace (1936), convention on Protection of Literary and Artistic Works (amendment and dissemination of the Berne Convention of September 9 1886, established as the initiative of Victor Hugo).

³⁷ G. Michałkowska, "Istota i geneza międzynarodowych stosunków kulturalnych," in: A.W. Ziętek (ed.), *Międzynarodowe stosunki kulturalne*, Warsaw 2010, pp. 24–25.

³⁸ K. Kubiszewska, "Financing historic preservation in Poland, including foreign sources," in: *Ochrona Zabytków*, No. 3–4/2012, pp. 59–74.

Another international organisation that concentrated its activities from the beginning of its existence on the culture sector was at that time The Council of Europe.³⁹ The 1954 European Cultural Convention⁴⁰ placed the preservation of common cultural heritage and the stimulation of the development of culture in member countries at the centre of its interest. Many activities on preservation of cultural heritage were taken by the European Union. In the 1991 Article 128 of Maastricht Treaty from we read that “The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.”⁴¹ However, the above-mentioned UNESCO organisation was one of the first that undertook the matter of culture, its protection and development on the international forum. It is worth mentioning that the first conference on the culture issues was organized by UNESCO in 1970 in Venice, with the participation of representatives of eighty five Member States. Forty-nine ministers of culture or the executive departments of culture attended it. The final report included demands concerning the organisation of cultural life in the developed capitalist countries, in countries where public authorities had not yet taken on their shoulders the responsibility for cultural affairs, however, they saw, watching the socialist blocks, the positive side of state intervention into the sphere of culture. The conference demanded for equality of right of community members to access culture, science and education, scheduled as activity areas of the state. They discussed the issues of systematic plans and forecasts in the field of cultural policy development and culture. They talked about building relationships between the representatives of government and research centres.⁴²

Two years later, in 1972, the UNESCO World Heritage Convention was adopted by the UNESCO General Conference. The Convention entered into force in 1975, when ratified by 20 countries. It was ratified by Poland in 1976.⁴³ Today there are more than 191 countries which ratified it. The Convention was a result “of a growing concern that the cultural and natural heritage was increasingly threatened with destruction, not only through

³⁹ Organisation established in 1949 in London by 21 Western European countries (today 47 member countries). Completely separate body from the European Union.

⁴⁰ DzU z dnia 12 lutego 1990 r., nr 8, poz. 44.

⁴¹ Article 151 of The Amsterdam Treaty (ex art. 128/Maastricht Treaty), Treaty establishing the European Community (Amsterdam consolidated version).

⁴² J. Grad, U. Kaczmarek, *Organizacja i upowszechnianie kultury w Polsce. Zmiany modelu*, Poznań 2005, pp. 201–211.

⁴³ A. Marconi-Betka, “The role of the National Centre for Monuments Studies and Documentation in the Application of the Convention Concerning the Protection of Natural and Cultural Heritage in Poland,” in: J. Purchla (ed.), *Management of UNESCO World Heritage Sites in Poland and Norway*, Krakow 2011, pp. 94–95.

the traditional causes of decay, but also by changing social and economic conditions which aggravated the situation with even more threatening factors contributing to damage or destruction.”⁴⁴ It is the basic document for all activities of UNESCO for preservation of cultural heritage. According to art. 8 of the Convention, Intergovernmental Committee for the Protection of Cultural and Natural Heritage of Exceptional Universal Value, called “the World Heritage Committee” was established and the decision on creating The List of World heritage (art. 11). The first session of this Committee was held in Paris in 1977. The Committee began the creation of the World Heritage List. The entry of the first 12 objects, including two Polish, was made at the second session in Washington, in 1978. The main task of the List is to help different countries to prevent and protect the heritage of the highest value; to cooperate in stocktaking and conservation of heritage.

The Committee of the World Heritage decides on the entry of an object into the List during annual sessions (from 1977). Nominations are submitted by each country. The place on the list is not given to the site for ever. There were two cases when Cities were deprived of the title and removed from the List. N. Marstein considers the Convention on World Heritage Site to be the greatest success of UNESCO, because more than 186 countries have ratified it, committing themselves to the research and protection of heritage.⁴⁵

Protection of monuments and cultural heritage in the national strategy for culture development

It was only in 2004 that the first National Strategy for the Development of Culture 2004–2013,⁴⁶ later amended to 2020,⁴⁷ was adopted. Five NATIONAL CULTURE PROGRAMMES were established, one of them called the PROTECTION OF MONUMENTS AND CULTURAL HERITAGE. Its aim was to improve the condition and accessibility of monuments by creating institutional, legal and organisational conditions for appropriate documentation, protection, and comprehensive restoration of monuments as well as their adaptation for social purposes, strengthening of human resources in the field of

⁴⁴ N. Marstein, “UNESCO World Heritage – The Global Strategy and Other Considerations,” in: *Management of UNESCO World Heritage Sites...*, p. 30.

⁴⁵ N. Marstein, *op. cit.*, p. 30.

⁴⁶ http://bip.mkidn.gov.pl/media/docs/Narodowa_Strategia_Rozwoju_Kultury.pdf [accessed on: 10 November 2014].

⁴⁷ <http://bip.mkidn.gov.pl/media/docs/050617nsrk-uzupelnienie.pdf> [accessed on: 10 November 2014].

protection of monuments, and raising public awareness concerning cultural heritage.

Another important target of the strategy is increasing the role of monuments in developing tourism and business, creating integrated national touristic products, promoting Polish heritage in our country and abroad, and protecting monuments as well as archives from illegal export abroad.⁴⁸ The main objective of the action was focused on adapting the sphere of protection of monuments to economic reality. Among the sub-objectives there were such as: creating incentives for the business sector and individuals to invest in the sights (monuments); sustainable “marketization of monuments” and strengthening the role of monuments documentation centres.⁴⁹

As I mentioned above, the last postulate was realised in 2011, when the reform of institutions taking care of monuments in Poland was implemented. In addition to the specialist services (conservators and their offices), there are two national institutes in Poland which deal with the matters of protection of national heritage (NID and NIMOZ). As for funds for the protection of monuments, the Minister of Culture Michal Ujazdowski increased government’s expenditures on the protection of monuments by several times (as he emphasizes in his report to the Minister of Culture and Art in 2005–2007).⁵⁰ Moreover, in the last decade, in addition to funds from the Ministry, Polish institutions could also use Norwegian funds, (and have indeed benefited from them). There were a lot of articles on the influence of EU funds on preservation of cultural heritage, one of them, written by K. Kubiszewska, was published in “Ochrona Zabytków” [The Protection of Monuments].⁵¹

National Programme for the protection of monuments and care of monuments for the years 2014–2017

“National Programme for the protection of monuments and care of monuments for the years 2014–2017” is the first strategic document dedicated to the protection of historical monuments in Poland. It was only adopted in 2014, by Resolution No. 125/2014 of the Council of Ministers of 24 June 2014.

⁴⁸ National Strategy for Culture Development..., p. 139.

⁴⁹ *Ibid.*

⁵⁰ *Mecenat pełnowymiarowy. Polityka kulturalna państwa 2005–2007*, Warszawa 2007, p. 17, http://ujazdowski.pl/attachments/045_MecenatPelnowymiarowy.pdf [accessed on: 13 October 2014]

⁵¹ K. Kubiszewska, *op. cit.*, p. 60.

The state dedicated more than 26.5 million PLN for its implementation in the years 2014–2017. Among the objectives of this programme there are issues of harmonizing the conservation policy, streamlining and improving effectiveness of monument protection services, including the quality of administrative decisions. The need for standardization of activities was observed as well as the need of training for developing competences of people working at the sector for the protection of monuments.

The programme also envisions action to increase socialization of monument protection by building partnerships with citizens as well as promoting social attitudes of co-responsibility for the protection of monuments. Cooperation with the traditional media, and the use of electronic media to popularize this idea will support achieving this goal. This document also includes plans to increase the involvement of local authorities in the protection and care of monuments, involving the promotion of cultural parks as an effective form of monument protection.

Among the main targets of the monument care programmes there are: inhibition of degradation processes of the sights and improvement of their behaviour by including the monument protection problems into the strategic tasks arising from the concept of spatial development of the regions and country; better exposition of individual monuments and cultural landscape values; supporting initiatives to foster growth of financial resources to be used for the care of monuments; taking actions to increase the attractiveness of monuments for social needs, tourism and education; defining the terms of cooperation with the owners of monuments, eliminating conflicts associated with the use of these monuments; undertaking activities enabling the creation of jobs related to the preservation of monuments.

The above-mentioned programme is a consequence of the provisions of the Act of 23 July 2003 on the Protection and Conservation of Heritage, in which the legislature – in addition to indicating the four forms of monument protection⁵² – imposed an obligation to create four-year programmes of monument care on local governments and the State (art. 87 item 2). Local governments worked out such documents a bit earlier. In 2005 there were only 9 programmes on the local authorities level, but in 2010 386 programmes were active, among them the Municipal Programme for the care of Monuments in Krakow.⁵³ In 2012, according to the data provided by the Ministry of Culture, 19.6% of local authorities (481) have had their own programmes on the care of monuments.⁵⁴

⁵² Art. 3, item 1 (Journal of Laws 2003 No. 162, item 1568).

⁵³ Uchwała Rady Miasta Krakowa z 20 października 2010 r.

⁵⁴ *Krajowy Program Ochrony zabytków i opieki nad zabytkami*, <http://bip.mkidn.gov.pl/pages/legislacja/programy-wieloletnie/krajowy-program-ochrony-zabytkow-i-opieki-nad-zabytkami.php> [accessed on: 12 November 2014].

The case of Krakow: National Fund for the Restoration of Krakow's Monuments

The situation of Krakow has been privileged after it had been entered on the UNESCO list, in order to protect the precious resources there. Krakow has been the only Polish city which gets special funds from the central budget for saving its cultural heritage. The Social Committee for the Restoration of Krakow's Monuments (SKOZK) was established on 18 December 1978.⁵⁵ Its main task was to stop "the growing threat to the city's historic buildings."⁵⁶ However, it would be difficult to perform without financial resources. That is why, in my opinion, the entry of the historical Krakow on the World Cultural and Natural Heritage List was a ground-breaking consequence for this city. It stimulates Polish government to take care of its monuments.

The National Fund for the Restoration of Krakow's Monuments was created in 1985, on the basis of the *Act of the National Fund for the Restoration of Krakow's Monuments*,⁵⁷ in order to preserve and restore the former glory of Krakow's historic architectural monuments representing national cultural heritage.⁵⁸ It was a guarantee of regular financial help from the state for the protection of Krakow monuments. The Committee is the Fund's administrator. The Fund is managed by a group of outstanding experts. The Municipality of Krakow and the City Historic Preservation Officer are strongly involved in the implementation of the long-term monument restoration programme adopted by the Committee.

The amount of funds invested yearly from the State budget for the protection of historic city of Krakow was always significant. While in 1995 it amounted to 18.3 million PLN, in 1996 – 25 million PLN, in the year 2000 it amounted to 39 million PLN,⁵⁹ and in 2007 it was 45.5 million PLN. In the period of 2009–2012 it was 42 million every year. In 2013 – 39.8 million PLN.⁶⁰ Every year there are more than 100 historical buildings in Krakow on

⁵⁵ E. Ziejka, "The National Fund for the Restoration of Krakow's monuments in the work of urban renewal," in: 35 Years on the UNESCO List, p. 113.

⁵⁶ *Ibid.*

⁵⁷ The Act of 18 April 1985 on the National Fund for the Restoration of Krakow's Monuments, Journal of Laws 1985 No. 21, item 90 as amended.

⁵⁸ <http://www.skoz.pl/ustawa-o-nfrzk.html> [accessed on: 9 September 2014].

⁵⁹ Retrieved from: A. Kurz, "Social Committee for the Restoration of Krakow's Monuments Social Participation Committee for Restoration of Monuments of Krakow in preparation for the year of 2000," in: M. Reklewska (ed.), *Heritage and development. Experience in Krakow*, Krakow 2000, p. 29.

⁶⁰ *The amount of funds from the State budget submitted to the National Fund for the Restoration of Monuments of Krakow in 2005–2014*, retrieved from: Social Committee for the Res-

the list of monuments renovated with the help of the central budget. The list and the map of these objects can be viewed in SKOZK.⁶¹

The role of the Social Committee for the Restoration of Krakow's Monuments and the National Fund for the Restoration of Monuments of Krakow were very important, especially after the year 1989, when the local administration was reactivated, but there were no local funds for monument conservation. When speaking about annually planned culture budgets in Poland, it is worth emphasizing that there is a very important principle of the Fund: the resources not used during the financial year are transferred to the next year.⁶²

SKOZK policy aims at stimulating and motivating private owners and sights users to take action to protect them, and to invest funds in their restoration. According to Franciszek Ziejka, per 1 PLN issued in 2009 by the State for the protection of monuments through NFRK, their owners spent 1.54 PLN for the same purpose from their own resources. In 2012, this amount was 1.24 PLN.⁶³

The entry onto the UNESCO World Heritage List did not contribute to the formation of SKOZK (because such organisations were not new to Krakow), but enabled the committee to be equipped at a state-level with a very specific tool, a special fund with which it is possible to fund for years the renovations of the most important collapsing monuments for many years.

As I mentioned above, thirteen among the sites on the UNESCO World Cultural and Natural Heritage List are situated in Poland. Last year a comprehensive discussion about NFRZK broke out. Other Polish historic cities have raised an objection to the fact that only Krakow is in the privileged position to receive special funding from the state budget for the protection of its historic places. In December 2012, sixteen social organisations from all over the country sent a "Call for equitable distribution of funds for the protection of monuments in Poland." They postulate to shift The National Fund for the Restoration of Monuments in Krakow from the Polish President's Office to the Ministry of Culture and National Heritage and its transformation into two new funds: *Fund for Monuments of History and Objects from the List of World Heritage Sites* (protecting the most valuable monuments) and the *Emergency Conservation Fund* (protecting endangered monuments).⁶⁴

toration of Krakow's Monuments, http://pl.wikipedia.org/wiki/Sp%C5%82eczny_Komitet_Odnowy_Zabytk%C3%B3w_Krakowa [accessed on: 14 November 2014].

⁶¹ <http://www.skozki.pl/obiekty-odnowione> [accessed on: 13 December 2014].

⁶² Art. 4, the Act of 18 April 1985 on the National Fund for the Restoration of Krakow's Monuments.

⁶³ F. Ziejka, "The National Fund for the Restoration of Krakow's monuments," *op. cit.*, p. 124.

⁶⁴ <http://tumw.pl/postulowane-zmiany-w-narodowym-funduszu-rewaloryzacji-zabytkow-krakowa/> [accessed on: 11 December 2014].

Forms of heritage protection in Poland

The Act on the Protection and Conservation of Heritage of 23 July 2003 defines four forms of protection of heritage in Poland:

- 1) inscription in the register of monuments
- 2) recognition of objects (sites) as historical monuments; status of historical monument
- 3) creation of a Culture Park
- 4) establishing the issue of heritage protection in the local zoning plan or in decisions determining localisation of public investments.⁶⁵

All these forms of monument protection are used in Krakow as it is classified as a unique space. Besides *having been entered into the register of monuments*, thanks to its originality and exceptional value for the Polish culture, the historical part of Krakow (with the Old Town, Wawel hill, Stradom and Kazimierz districts) *was recognised as a Historical Monument* by the Decree of the President of the Polish Republic of 1994.⁶⁶ For the protection of the world heritage area, a buffer zone was established. It is coinciding with the area of urban layout of Krakow from the 19th century, within the core of the Austrian Fortress in Krakow, listed in the register of monuments. It partly covers the area recognised as a historical monument. According to the opinion of Halina Rojkowska-Tasak, “These legal forms of protection made it possible to limit development, primarily of large building, which could obscure the views and panorama of the Old Town, Wawel Castle and Kazimierz.”⁶⁷

Protection of Krakow heritage in the local zoning plans and other strategic documents

In 2003, the City Council of Krakow adopted the urban planning of the city of Krakow to shape the spatial policy of Krakow. The document was called a “Study of conditions and directions of the spatial policy in Krakow.”⁶⁸ The

⁶⁵ Art. 7 of the Act of 23 July 2003 on the Protection and Conservation of Heritage, DzU 2014 r., poz. 1446.

⁶⁶ Decree of the President of the Polish Republic on 8 September 1994 on the establishment of a historical monument “Krakow – historical city,” *Monitor Polski* 1994, No. 50, item 418.

⁶⁷ Quoted by: S. Dziedzic, “The ‘Old Town’ Park. Opportunities and obstacles in building the image of historic Krakow,” in: *35 Years on the UNESCO List, op. cit.*, p. 159.

⁶⁸ Resolution of the City Council of Krakow No. XII/87/03 from 16 April 2003, „Studium uwarunkowań i kierunków zagospodarowania przestrzennego miasta Krakowa”

world heritage area, excluding Kazimierz, has been recognised in this document as a zone of protection appropriate for the objects of the highest cultural value. All the activities within this zone are directed towards the protection and preservation of historical landscape exposure. Modernization of buildings can only be performed where it is necessary, in particularly justified cases. Any new architectural constructions should be complementary to historical buildings. They must harmonize with their style. To achieve the tasks set out in the above mentioned “Study of conditions...,” the Mayor of Krakow issued “The Decree on the rules for the use and protection of the public space of historic Krakow” on 12 January 2004. It helps to protect the public space by determining the quantity, and type of media located in the city’s streets and squares, and regulating the position of ads and signs on building façades. In the “Old Town” local zoning plan, adopted by the City Council of Krakow on 13 April 2011, many of the principles consonant with the objectives of the “Old Town” Cultural Park were concluded.

The issues of the roles connected with the use of historical public space in the context of modern economy and sustainable development were undertaken in 2005 year by the City Council in the Strategy of the City Development.⁶⁹ Its important part was the revitalisation of some chosen districts in town. The main idea for the revitalisation was to organise and develop cultural institutions inside destroyed and/or post-industrial buildings. Good examples of such activities can be seen in Podgórze district. The Engineering Museum was established in the St. Lawrence quarter of the Kazimierz district. In the building of the former Oskar Schindler’s Factory of Zabłocie district, a new branch of Historical Museum of the City of Krakow is situated. Very close to this museum, a new building of the Museum of Contemporary Art was built, also in the area of former Oscar Schindler’s Factory. It is said to be the first one in Poland created from scratch, especially for the purpose of a museum in the post-industrial space. The last two cultural institutions contributed to the change of the image of Zabłocie district in Krakow.

The 2010–2014 Strategy for Culture Development in Krakow⁷⁰ and the 2010–2015 Municipal Programme for the Care of Monuments⁷¹ are among different documents worth mentioning. Both were carried out simultaneously, and were adopted during the same session of the Krakow City Council,

⁶⁹ The Resolution of the City Council from 13 April 2005.

⁷⁰ Resolution of the City Council: Uchwała nr CXIV/1524/10 Rady Miasta Krakowa z dnia 20 października 2010 r. w sprawie przyjęcia Strategii Rozwoju Kultury w Krakowie na lata 2010–2014, https://www.bip.krakow.pl/?dok_id=26654 [accessed on: 12 November 2014].

⁷¹ Resolution of the City Council: Uchwała nr CXIV/1525/10 Rady Miasta Krakowa z 20 października 2010 w sprawie przyjęcia Programu Opieki nad Zabytkami Gminy Miejskiej Krakow na lata 2010–2014, https://www.bip.krakow.pl/_inc/rada/uchwaly/show_pdf.php?id=54830 [accessed on: 12 November 2014].

on 20 October 2010. It was the last session of the City Council at that time. Because of the end of term, only a few councillors were present in the room. A few took part in the discussion, and perhaps a few took notice of the proposed programmes. However, they were adopted as separate resolutions. The Programme for Protection of Monuments was included in the Strategy for Development of Culture in Krakow as a separate, 5th strategic goal.

The Krakow Culture Development Strategy was the first strategy in the history of the city, and one of very few Polish strategies concerning the cultural sector in the country. The main goal of the document was not to make a revolution. The aim was to position all tasks of the municipality within the culture sector, based on an in-depth analysis of the potential, in order to ensure the best realisation of the concept of sustainable development adopted with the strategy for the next couple of years. The mission of this Strategy for Culture was formulated as follows: *Using the priceless and lovingly protected Krakow culture heritage we take care of the creative development of its potential and resources, creating conditions for every kind of creativity, permeating public spaces of the city with culture, caring to participate in the culture of all generations. The aim of these actions is to confirm the status of Krakow as an important centre of European culture.*⁷²

The 5th strategic goal was devoted to the protection of cultural heritage. Among the operational goals, there were: *care for the city's public space; integrated management of the Krakow cultural heritage, promotion of the Krakow cultural heritage.* Among the priorities we find: successive increase of funds for material expenses in culture and cultural heritage protection in the budget of the Krakow Municipality; popularisation of knowledge on cultural heritage and its protection in educational and out-of-school programmes, as well as by means of appropriate publications; organisation of and support for exhibitions, competitions and other educational actions promoting cultural heritage; support for publications dedicated to the issue of national heritage, as well as popular-science publications on restoration issues; cooperation with institutions and environments acting for the protection of national heritage; development of social partnership for monument protection.

⁷² *Strategy for Culture Development in Krakow for 2010–2014.*

Target grants for conservation work from the budget of municipality of Krakow

From the year 2006, the City of Krakow has been providing targeted subsidies to owners of monuments for conservation, restoration or construction works carried out on the movable and immovable monuments. The aim of the programme is to support the efforts made by the owners of the monuments, and help them exercise proper care of valuable historical material elements, with particular emphasis on the facade due to their importance in shaping the image of Krakow.⁷³ Refinancing is given solely to the owners of the buildings included in the register of monuments.

The possibility of granting subsidies to protect the monuments from the budget of municipalities and counties was guaranteed by introducing the law on the protection of monuments amended in 2003. It was already in 2004 that sixteen municipalities and counties, including Krakow, made use of this opportunity. In 2011, there were 1,465 municipalities and counties, including ninety two in the Lesser Poland (Małopolska), which exercised this possibility.⁷⁴

The “Old City” Culture Park

There were different local documents aimed at the preservation of the historical city⁷⁵, but the most important is the establishment of The “Old City” Culture Park By Act No. CXV/1547/10 of the City Council of Krakow on 3rd, November 2010.⁷⁶ After a prior consultation with the Provincial Conservator of Monuments, the Krakow City Council created The “Old City” Cultural Park area which includes the historic Krakow with Planty space and

⁷³ Detailed rules for the award of grants are defined in Resolution No. CIV/1394/10 of the City Council of 23 June 2010 on the regulation of special purpose grants for conservation, restoration or construction works at monuments of national monuments, located on the area of the Municipality of Krakow, which do not constitute the exclusive ownership.

⁷⁴ R. Hirsch, “Zabytki architektury jako sfera działania samorządów terytorialnych”, in: *System ochrony zabytków w Polsce...*, pp. 100–101.

⁷⁵ Examples: in 2006, the Mayor of the City of Krakow, presented to the City of Council a comprehensive programme to protect the Old Town, which comprised drafts for a local development plan for the “Old Town”. The “Local Revitalisation Programme” for the World Heritage area was adopted by the City Council of Krakow on 8 October 2008, as part of the City Revitalisation Programme.

⁷⁶ The Act No. CXV/1547/10 of the City Council of Krakow on 3 November 2010 on creation of cultural park under the name “The Old City” Culture Park. *The Lesser Poland Journal of Laws*, 6 December 2010, No. 647, item 5336.

the Wawel Hill. This act came into force after 12 months from the date of the announcement in the “Official Journal of the Lesser Poland Region,” i.e., 7th December 2011. In addition, property managers and users of commercial premises were given six months to adapt to the new rules, limiting current practices to service activities, advertising or construction undertakings in the cultural park. Until then all objects not in accordance with the provisions of the resolution had to be removed. The shop signs, billboards, and advertising media had to be changed. The appearance of trade marks had to be adapted to the guidelines contained in the resolution. Starting from 7 June 2012, the authorized inspection services were entitled to punish those who did not adapt to the provisions of the resolution on the “Old Town” Cultural Park.

The aims for creating an “Old Town” Culture Park were as follows: to preserve and expose cultural heritage and historical landscape of the city, to better protect the historical building line, architectural forms and their dimensions, protect the Planty Park, historical gardens, squares and green slopes of the Wawel Hill, protect the cultural landscape by tackling the excessive expansion of commercial and service activities. The main idea was to drastically reduce the expansion of advertising in the centre, so far unsuccessfully controlled.⁷⁷ Cultural Park as a form of protection is the highest expression of the local government’s responsibility for the area entrusted to it. In this way, the local government is trying to control the processes of changing historical landscapes on the protected area. To reduce the expansion of advertising in the centre, so far unsuccessfully controlled new restrictions and prohibitions have been introduced within the Park, such as prohibition of placing more than one signboard about the entity and its business on the facade of the building in which this activity is carried out. No possibility of placing storage media of visual information such as reflective neon, or pulsating light.⁷⁸ There is also a ban on placing banners or commercial and visual media on the facades of buildings. The ban on placing visual media above the ground floor of buildings was upheld.⁷⁹

Thanks to these regulations there are visible changes in the Old Town. As mentioned by Stanisław Dziedzic, at the end of 2011, on the elevations on Floriańska Street there were 103 signs, and only 32 of them were installed legally. Only 10 of 124 notice boards were legal. Half of a year later, in June 2012, the situation had changed: the number of signs had dropped to 87, of which 47 were legal (54%), at the case of notice boards 19 out of 63 (30%)

⁷⁷ S. Dziedzic, “The ‘Old Town’ Park. Opportunities and obstacles in building the image of historic Krakow,” in: *35 Years on the UNESCO List*

⁷⁸ The Act No. CXV/1547/10 of the City Council of Krakow on 3, November 2010.

⁷⁹ The Decree No. 20 of the President of the City of Krakow from 12 January 2004.

were legal in June 2012.⁸⁰ Each day we observe decreasing numbers of illegally installed signs and notice boards.

Among different regulations, there is a very controversial one that is worth noticing. Artists cannot perform in the area of the Cultural Park without a special permit. Street artists have to apply for the opportunity to present their work there, and they are verified by a special commission,⁸¹ which gives its opinion on their artistic skills and aesthetic issues. A special team for the Cultural Park was established by the decree of the President of the City of Krakow.⁸² With the Resolution of the City Council on 4 April 2012, according to the article 16, item 3 of the Act of Law on protection of monuments from 2003 year, the Plan for preservation of the “Old Town” Culture Park was adopted.

Conclusions

The historical city is the most important asset of Krakow. Hence for Krakow it should be a priority to invest in its appearance, protection of its cultural heritage and its promotion. Establishing the Cultural Park has significantly contributed to the enhancement of the Old Town’s landscape, the historical part of Krakow inscribed on the UNESCO World Heritage List. For this reason, the city authorities comply with their obligations under the requirements connected with Krakow’s position on the UNESCO World Heritage List.

On the other hand, Krakow gave an example to other historical cities on how to effectively manage the historical space that is still, above all, the heart of the city today, not only its historical centre. Krakow city centre is not a museum. It is a space full of life and the material heritage is animated and filled with something ephemeral, no less important from the perspective of both, managers and users.

The concept of sustainable development of the city with the consideration for the quality of life of citizens, dominates today in thinking about the city. The sustainable development is not realised at the expense of what is authen-

⁸⁰ S. Dziedzic, “The ‘Old Town’ Culture Park. Opportunities and obstacles in building the image of historic Krakow,” in: *35 Years on the UNESCO List, op. cit.*, pp. 167–168.

⁸¹ The team for verifying street artists was established by the City Mayor with the Decree from 17 April 2012.

⁸² The Decree of the City Mayor on 24 January 2012. [Zarządzenie Prezydenta Miasta Krakowa z dnia 24 stycznia 2012 r. w sprawie powołania Zespołu ds. Parku Kulturowego]. The main task of this team is monitoring the implementation of tasks within the area of Culture Park, in accordance with the resolution of the City Council of Krakow as well as initiating new actions and decisions for features and protection of the Park.

tic, old and antique, but to emphasize and highlight the beauty of what is old, historical, and unique, to see and know more about the history and the past. The creation of the cultural park in the centre of Krakow evokes great interest of other Polish historical cities. Neither the citizens of Krakow, nor the guests feel like exhibits in the cultural park, within the historical landscape of the old town. It is, however, true that due to gentrification, it is difficult to talk about the real Old Town residents.

However, in the face of numerous obstacles, the monuments of Krakow, the tangible and intangible heritage is in good condition, and the creation of Cultural Park in the Old Town has significantly contributed to improving the order in the public space of historical Krakow. However, there are many shortcomings in legislation on the protection of monuments in Poland after 1989, including the unclear division of powers between parallel emerging services, lack of coordinating the process of heritage conservation, insufficient tools, knowledge and skills, as well as continuous shortage of funds for this purpose, and above all, the uncertainties regarding the scope of protection of monuments and the limits of tolerable interference.⁸³ Moreover, public awareness of the need for monument protection remains low.

We should not forget that the last twenty six years was the time when the reactivated local governments were learning self-government again. It was the time for searching the best practices to adopt: what does strategic management mean, how to work out the priorities, how to agree on common priorities (the role of social dialog), and in the end – what priorities are the most important. Various concepts of thinking about the monuments and heritage, different views on their role in the twenty-first century clashed at that time. Therefore, although many things in Krakow are still to be done, it is worth looking at the city from the perspective of what has been done, and what people have learned until the present state.

I hope that the tools of the first National Programme for the Protection of Monuments and activities undertaken to support building the social function of cultural heritage as the basis for creating local and national identity, will contribute to a better understanding of the importance of heritage for social development. By local politicians as well, and thus will allow for more rapid development of legal and financial tools for the purpose of cultural heritage protection, both at local and national level.

⁸³ J. Janczykowski, "Prawna ochrona zabytków – teoria i praktyka. Urząd wojewódzkiego konserwatora zabytków," in: A. Rottermund (ed.), *Dlaczego i jak w nowoczesny sposób chronić dziedzictwo kulturowe*, Warszawa 2014, pp. 125–140.

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