

New Opportunities for Polish-Japanese Cooperation: Diagnosis and Prospects

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営業
中心

Promotion of Polish culture in Japan – outline of the situation

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For purposes of this publication, we will define the promotion of culture as: creating conditions for Polish artists to hold high positions in the world, popularization of the Polish language, and protection against marginalization in the processes of globalization. Popularization of culture concerns even, or even especially, those countries whose political and economic position is very strong nonetheless: France, Great Britain, Germany, China; the process is intensified particularly in regions of growing importance.

It appears natural to consider the promotion of the culture and heritage of Poland in two main directions in order to increase its use of its potential:

1. The internal direction – within the Republic of Poland

The promotion of Polish culture towards foreigners staying in Poland, both for a short time as tourists, and for longer periods, such as e.g. foreigners staying for economic purposes, as representatives of their countries (diplomats) or international organisations, and also during major sporting events or international conferences.

In this sense even in Poland we are capable of promoting our culture towards the Japanese, provided that we strive to present the cultural and artistic phenomena created here to them. It should perhaps be reconsidered how to improve the service for Japanese guests in Poland: where to place guides translating into Japanese, how to facilitate access to translators, etc.

2. The external direction – abroad

In this second direction the most important thing is the “placement” of creations, phenomena, prominent figures and products of Polish culture in the international environment. The natural target groups include the political and economic elites, and important media having an influence on the realisation of Polish interests in the world. Here, the main

tasks to perform with respect to Japan falls to the Polish representatives in Japan: the Embassy of Poland, the Polish Institute (Instytut Polski, IP), the Trade and Investment Promotion Section (Wydział Promocji Handlu i Inwestycji), the Polish National Tourist Office (promotion of cultural tourism).

Unfortunately, it seems that Japan is not considered a priority country for developing cultural cooperation. This is a result of geographical distance and the still relatively low, in comparison with other countries, engagement of Japanese investors in Poland, as well as the difference in the approach to cultural goods in Poland and Japan. Priority is given to those countries in which it is possible to achieve a more significant increase in economic exchange in the foreseeable future, and Japan is not included in this group. Japan does not appear on the list of countries included in the Promesa programme of international cooperation of the Ministry of Culture and National Heritage.¹ Perhaps this will change during the period of preparation for the 100th anniversary of the establishment of diplomatic relations between Japan and Poland.

1. History

The promotion of Polish culture in Japan can be seen in a historical perspective and in this regard it would be the easiest to define three main phases:

- I. The inter-war period (of about twenty years),
- II. The post-war period until the late 1980s (about forty-five years),
- III. The contemporary period, following the political and social transformation (already a quarter of a century).

I. The inter-war period

During the first period Poland had neither considerable means for promotion, described then rather as information-propaganda, nor numerous diplomatic services at its disposal, yet it succeeded in proposing events related to Polish art and culture in Japan.

Even before the regaining of independence by Poland, the names of three Polish authors were known in Japan: Henryk Sienkiewicz, Władysław Reymont and Fryderyk Chopin, in the case of the writers

1 <http://www.mkidn.gov.pl/pages/strona-glowna/finanse/programy-ministra/promocja-kultury-polskiej-za-granica-2016---promesa.php> [access 05.02.15].

because of their status of having been awarded the Nobel Literature Prize. They did not require additional promotion, but we owe much to those who, at that time, due to their profession, were disseminating knowledge of Polish culture, and about whom little is still known. In the case of Chopin, one of the examples of such activity may be Leo Sirota, a renowned musician of Jewish descent educated in Kamieniec Podolski, an outstanding pianist, student and favourite of J. I. Paderewski, who settled in Japan in 1925 and stayed there until 1943, giving numerous performances and teaching pianistics. His repertoire included the complete works of Frédéric Chopin and it was him, among others, who brought such enormous interest in our composer to Japanese pianists. He was the teacher of the pioneer of Japanese jazz pianistics, Minoru Matsuya.² It is possible to listen to the recordings of Sirota performing Ballade Op. 25 No. 4 in F-sharp minor on the internet, as well as see his photograph with composer Kosaku Yamada.³ The frequent questions about the reasons for the popularity of Chopin's music in Japan lead to assumption that one of them was the activity of not very well known music teachers.

Despite the scarce means, in the 1930s the young Second Polish Republic introduced a consolidated programme to promote Polish culture, particularly the fine arts and design, across the world. The most significant manifestation of that was Poland's participation in the 1939 New York World Fair, where, although dark clouds had already gathered over Europe, the greatest achievements of the young reborn country were being displayed, referring to the memory of political successes and the idea of coexistence of nations in previous centuries.

As part of special commissions, prominent Polish artists in collaboration with the Artistic Committee, appointed for this purpose under the supervision of the ministries of foreign affairs and education, as well as the "ŁAD" Artists' Cooperative (Spółdzielnia Artystów Plastyków "ŁAD"), designed not only the interiors of selected Polish embassies but also of Polish ocean liners. Contributing to those projects was Zofia Stryjeńska, who created a number of kilims and tapestries. It is known that one of her kilims was given as an official present to the Emperor Hirohito on the occasion of his enthronement in 1926. A black-and-white reproduction of a photo of this kilim exists, but despite many attempts, it could not be found in the archives of the Imperial Household Agency.

2 According to: http://en.wikipedia.org/wiki/Leo_Sirota

3 <https://www.youtube.com/watch?v=1sN66JurQto> [access 10.02.15].

II. The post-war period until the late 1980s

After the war, as a result of the severance of diplomatic relations in 1941 and the fact that they were not resumed until 1957, the promotion of Polish culture in Japan was conducted – but only after 1957 – by diplomatic services, artists sent to Japan, and artistic teams of the exhibitions that were organised at that time.

This promotion was based on achievements already made in the past; however, the “new Polish art” that was being created in the country – not by the Poles living in exile – was actively promoted. The period in question was described by the author of the present work in her earlier article titled “Promocja kultury polskiej w Japonii po wojnie” (Promotion of Polish culture in Japan after the war), included in a collection of articles “Polska i Japonia w 50. rocznicę wznowienia stosunków oficjalnych” (Poland and Japan on the 50th anniversary of the resumption of official relations) (2009, Wydawnictwo Uniwersytetu Warszawskiego, pp. 43–68).

During the thirty years which passed since the resumption of relations until the turn of the 1990s, a fundamental change in the knowledge of Polish culture occurred in Japan. Several associations interested in cultural trade were founded, in various fields from tourism to music and literature, including the Japan-Poland Association, which was to play a major role in the cultural exchange between both countries in the following years. Polish language learning centres were founded in Tokyo, Sapporo, Osaka and Kyoto. Teaching of subjects related to the Polish language was introduced at the Tokyo University of Foreign Studies, largely thanks to the efforts of the Polish Embassy and admirers of Polish literature (Y. Umeda, K. Yonekawa). In 1991 the Department of Polish Studies was formally inaugurated. Specialists educated in the Polish language played a prominent role in familiarizing Japanese recipients with Polish culture and history. Japan was visited by numerous music, theatre and folkloristic groups, as well as individual artists (painters, sculptors). Polish film has found admirers and a dedicated audience in Japan. A high recognition in amateur circles is enjoyed by the so-called “Polish film school” (E. Munk, A. Wajda) and “Polish poster school” (J. Młodożeniec, H. Tomaszewski, F. Starowieyski, J. Lenica, W. Świerzy). A high reputation has also been earned by Polish pianistic school (H. Czerny-Stefańska, Prof. A. Jasiński), and Polish symphonic orchestras are also widely recognized (Filharmonia Narodowa, Sinfonia Varsovia). The names of Jerzy Grotowski and Tadeusz Kantor are of great importance to theatre artists.

III. The contemporary period

During the last quarter of a century, i.e. from the beginning of the 1990s, the leading role of Poland as a particularly strong regional cultural centre – if one were to compare it with the situation of other countries of Central and Eastern Europe – was consolidated.

After the period of the so-called “Solidarity carnival” (the early eighties), Poland appeared in the headlines of Japanese newspapers again, and shortly afterwards, a ‘new’ (after the 1960s) golden age of popularity of Polish culture in Japanese amateur circles began to appear. Polish artists who were previously known in Japan were awarded prestigious Japanese prizes: Andrzej Wajda and Krzysztof Penderecki: Preamium Imperiale. Polish literature was enjoying another revival, translated works of less recognizable authors, i.e. Małgorzata Musierowicz, started to appear besides the already known, but unsupported by Polish authorities, authors such as M. Hłasko, W. Gombrowicz, Cz. Miłosz. This second success in Japan, based largely on the renown of the subsequent Noble Prize laureates Czesław Miłosz and Wisława Szymborska, but also owing to a number of actions performed by the Department of Foreign Affairs and the Department of Culture, is rather considerable. Owing to the efforts of the Polish Embassy and the Ministry of Foreign Affairs, after many years of pursuit the Polish Institute was finally established in Tokyo in November 2011 as the first such institute in Asia. This was a matter of key importance to the scale of the action undertaken to promote Poland in Japan.

The promotion of Polish culture is conducted by means of the organisation, financing or co-financing, and substantive supervision over numerous events aimed at dissemination of the achievements of Polish creative artists, thinkers, prominent figures, and also the Polish cultural landscape. Polish institutions cooperate with non-governmental organisations such as Forum Polska (established in 2005) and Tama (an organisation of Poles in Tokyo). Within the framework of annual projects, activities serving the purpose of popularising various areas of Polish thought and creativity are consistently being undertaken. To exemplify this, below is a selected list of projects carried out in 2014 with support of the Polish Institute.



2. Events realized or co-realized by the Polish Institute in Tokyo and the Embassy in the year 2014⁴

During the year 2014 the Polish Institute in Tokyo took part in the realization or co-realization of over 35 projects in Japan, in the areas listed below. The main panelists, lecturers and creators are mentioned in brackets:

2.1. Dissemination of knowledge of modern Poland and the promotion of the interests of Poland

A **post-conference publication** by the Japanese NPO Forum Poland: “Polska na zmieniającej się mapie świata” (Poland on the changing map of the world):

- “The change of the position of Poland in the world from the perspective of diplomacy” (Ambassador C. Kozaczewski);
- “Russia and Europe. Energy security of Poland” (Prof. Y. Hasumi of Risscho University);
- “Running a business in Poland. Advantages and challenges” (Y. Ohishi, former director of Mitsui Bussan Warsaw).

Excellent Poland publication: the second volume of a special publication promoting knowledge of present-day Poland and its history.

2.2. Dissemination of knowledge about Polish history

Celebration of the 100th anniversary of the birth of Jan Karski: a symposium about Jan Karski at Aoyama Gakuin University with the participation of panelists:

- Prof. Christopher W. A. Szpilman – son of Władysław Szpilman; graduated from the Japanese Studies Department of London University and Yale University; professor at Kyushu Sangyo University, Department of Culture (since 2005);
- Osamu Ikeuchi – historian of German literature and essayist; author of many books, including *Good evening Mr. Goethe* and *Between the sea*

⁴ Materials received from the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs in October, 2014.

and the mountain; translator of, *inter alia*, poems by Franz Kafka and *Faust* by J. W. Goethe;

– Prof. Toshihiro Kokubu – graduate of Waseda University, Department of Literature; professor of Aoyama Gakuin University, Department of International Communication (Graduate School of International Politics, Economics and Communication);

– Prof. Satoshi Warita – specialist in the history of Polish-German relations, with a particular focus on the history of the territories of the Prussian Partition in the 19th century; author of the book *Prussia in the 19th C*; professor at Aoyama Gakuin University, Department of History (Graduate School of Literature).

In order to prepare the Japanese recipient for the subject matter of the symposium, **screenings of films on the subject of World War II and the Holocaust** took place earlier at Aoyama Gakuin University: on 21 August: *The Pianist* (2002), dir. Roman Polański; 28 August: *The Secret* (2007), dir. Claude Miller; 4 September: *Schindler's List* (1993), dir. Steven Spielberg; 11 September: *Night and Fog* (1955), dir. Alain Resnais; 18 September: *Au Revoir Les Enfants* (1987), dir. Louis Malle.

Exhibition “Jan Karski. The Man of Freedom” organised in cooperation with, among others, the Polish History Museum, **promotion of books**: J. Karski, *Story of a Secret State*, pub. Hakusuisha, and Yannick Haennel, *Jan Karski*, pub. Kawade Shobo Shinsha.

Assistance in the publication of another volume of the series “Historical Sources for the History of Poland in Japanese”: *Fighting Poland. For a new Poland after the II World War*, ed. Jun Yoshioka, and *Words of John Paul II. The first pilgrimage to the homeland in 1979*, ed. Hisako Kato.

25th anniversary of the free elections in Poland: a meeting on 4 June on the occasion of the anniversary, with participation of Japanese students of Polish philology and other faculties, and also Polish students staying in Japan. This was combined with a presentation devoted to the anniversary, accentuating the positive changes caused by the change of the political system, elements of a knowledge contest of the history of Poland, a showing of Polish films promoting tourist attractions, and Polish pop music.

Polish tent – promotion of present-day Poland during the Student Festival at Sapporo University.

Inauguration of the Tokyo branch of the Hokkaido-Poland Cultural Association: a lecture devoted to the activity of Polish people in the East.

2.3. Visual arts

Support for the publication of the book *Central European Modern Art: Poland, Czech, Slovakia and Hungary*.

Co-organisation of the symposium “Modern Art of the Visegrad Group” with participation of Polish artists such as: Mirosław Bałka, Artur Żmijewski, Paweł Althamer, Agnieszka Polska, Dominik Lejman.

Café-Club Project/+48 Social Club: an event accompanying the Tokyo Designers Week, the most important design fair in Japan. (A project conducted by the Adam Mickiewicz Institute (Instytut Adama Mickiewicza, IAM) and the Polish Institute in Tokyo covered the costs of the stay and the performance of the DJ Soul Service Team at the inauguration of the project).

Little Architects: organization of workshops for children promoting Polish architectural styles. Creation of models of typical Polish houses, regional architecture of Zakopane and the Sudetes. Workshops for the children from the Fukudenkai⁵ orphanage, led by pedagogue Karolina Szkapiak.

Performance of the artistic group Suka Off during the event “Sadistic Circus” in Vanilla Gallery in Tokyo.

Exhibition “Japanese home in Kraków. 20 years of the Manggha Museum of Japanese Art and Technology” at TUFS.

New Painting from Poland and Japan: an exhibition of paintings by Polish artists of the end of the 20th century from Warsaw Academy of Arts: Agnieszka Brzeżańska, Marcin Dutka, Miłosz Koziej, Monika Michalczyńska, Tomasz Milanowski, Agnieszka Słodkowska, Radosław Predygier, Skat Linda, and a presentation of an interview with Professor Stefan Gierowski in the Municipal Museum Tenjinyama Bunka Plaza.

Polish contemporary art at the Biwako Biennale: a display of a three-dimensional installation by G. Morawetz at the Biwako Biennale, one of the major events presenting contemporary art in Japan. A performance directed by G. Morawetz with participation of the dancing couple Tania Coke & Kentaro Suyama.

2.4. Film

Polish Film Festival in Japan 2014: during the festival, IP in Tokyo prepared special showings of films related to the 25th anniversary of the change of political system in Poland, namely: *Shivers* by Wojciech

5 Fukudenkai is a social welfare centre in Tokyo in which, during the years 1921–1922, Polish children – the so-called Siberian Orphans – were put up. <http://www.fukudenkai.or.jp/>

Marczewski, *Time to Die* by Dorota Kędzierszawska, and *The Reverse* by Borys Lankosz. The festival in Tokyo is organized in co-operation with Mermaid Film, IAM and the Polish Film Institute under the artistic direction of Jerzy Skolimowski. With support of IP in Tokyo, the festival will be continued from December 2014 until March 2015, in the following cities: Kyoto, Yamaguchi, Hiroshima and Sapporo.

Showing of the film *The Knife in the Water* by Roman Polański, combined with a panel discussion about Polish cinematography and the works of Krzysztof Komeda. The screening was followed by a performance of DJ Paula presenting Polish contemporary pop music.

Participation in the **EU Film Days 2014**: showings of the film *Lava*, dir. Tadeusz Konwicki.

2.5. Music

Classical music

Publication of Polish Christmas Carols, the 2nd volume of the “Library of Polish music in Japanese” series.

Celebration of the 100th anniversary of the birth of Oskar Kolberg: a concert of the TAMA Orchestra titled “Fascinating Polish music for you!” Performances of pieces by Oskar Kolberg, Witold Lutosławski, and Polish carols in the original language by the Tama Philharmonic Orchestra and Choir.

Concerts of the pianist Magdalena Żuk at the Chopin Village festival, International Art Festival in Nakayama and recitals in Kyoto and Osaka.

Concerts of soprano Aleksandra Olczyk in the Tokyo Metropolitan Theatre and the Embassy of Poland in Tokyo.

Performance of the Tama Philharmonic Choir, presenting Polish Christmas carols on a Polish festival in Roppongi Hills, Tokyo, organized by the Trade and Investment Promotion Section of the Embassy, supporting the promotion of Polish products in Japan.

Jazz and other genres

Arrangement of a studio visit of Yoshinori Shirao, a blogger and an author of articles about Polish jazz, who is currently working on publishing a book about Polish jazz, at the JAZZTOPAD Festival in Poland. The book will be released in November.

Assistance in the organisation of concerts of Polish jazz vocalist Grażyna Auguścik in a prestigious Tokyo jazz club Cotton Club, as a part of promotion of her album *Beatles Nova*.

Organisation of a concert of pianist Joanna Duda in the Embassy of Poland in Tokyo. (Joanna Duda was accompanying the Amareya Theatre in their performances in Tokyo during the Dance Festival).

Concerts of the Sza/Za duo: organisation of showings of Polish animated films and short films by Roman Polański with music by Paweł Szamburski (clarinet) and Patryk Zakrocki (violin) in the TOKI and Moonromantic clubs and the Embassy of Poland in Tokyo. The concerts were a continuation of the artists' stay following the performances at the Tokyo Jazz Festival, which were organised by IAM.

Participation of pianist Kuba Stankiewicz in a concert of the Visegrad Quartet in Tokyo as a part of the V-4 + Japan Exchange Year.

Meet Polish Funk: organisation of an interactive exhibition of covers of vinyl records *See Polish Funk*, presenting projects by prominent Polish graphic artists selected from the Soul Service's collection of albums. A lecture inaugurating the exhibition and live music at the vernissage played by the authors of the exhibition. Concerts of the Soul Service DJ Team accompanying the exhibition "Funk Halloween" in Club CAY and Hot Buttered Club with participation of Japanese musicians.

(DJ Soul Service are also going to play at the inauguration of the Café-Club/48 Social Club Project realised by IAM).

2.6. Theatre

Shows of the performance *Nomadic Woman* by the Amareya Theatre at the International Dance Festival in Tokyo.

Silence of the Body: rehearsals and performances of six Polish mimes under the direction of Stefan Niedziałkowski in Theater X in Tokyo. The project is being realised by the Japan Art Mime Society and Theater X – a Japanese theatre that has been realising Polish theatrical projects for several years. IP in Tokyo covers the costs of accommodation for the Polish artists in Tokyo.

Support for the production of a film about the relations of one of the most prominent Japanese Butoh dancers, Daisuke Yoshimoto, with Poland, directed by Patrycja Płatnik and Tomasz Bazan.

2.7. Projects supporting the promotion of Polish language

Organisation of the 16th Polish Oratorical Contest for the Japanese.

Organisation of the Meetings of Polish Studies Departments of Three Countries (China, Republic of Korea and Japan), in cooperation with Tokyo University of Foreign Studies.

Assistance in the organisation of the 4th edition of Afternoon Poetry, an event of declamation of Polish poetry in Sapporo.

Support for the publication of the subsequent volumes of the “Library of Polish classics in Japanese”: *Ballads and Romances* by Adam Mickiewicz, trans. T. Sekiguchi, and *Konrad Wallenrod* by A. Mickiewicz, trans. K. Kuyama.

Co-organisation of the annual conference of the NPO Forum Polska; the topic of the conference this year was: “The works of Andrzej Wajda”.

2.8. Organisation of events related to the presence of Anna Maria Jopek – the Ambassador of the V4 + Japan Exchange Year 2014 – in Japan

1) Participation of Anna Maria Jopek in the V4 + Japan Gala Concert on 4th March in Kioi Hall.

2) Music workshops in an orphanage in Tokyo conducted by Anna Maria Jopek and a visit to a kindergarten in Kesennuma in connection with to the 3rd anniversary of the Great East Japan Earthquake of 11 March 2011. (Kesennuma is the town that sustained the greatest damage on 11 March 2011, in Sendai).

3) Admission-free concert of Anna Maria Jopek for inhabitants of Sendai and Kesennuma on the 3rd anniversary of the Great East Japan Earthquake.

4) Concert of Anna Maria Jopek and Makoto Ozone in the Blue Note Club in Tokyo on 7 March (the premiere of the album *Haiku*).

5) Participation in a concert organised by Nao Matsushita, the Japanese Goodwill Ambassador of the V4 + Japan Exchange Year 2014, on 12 November.

2.9. Cultural projects of the Embassy

Promotion of knowledge of the greatest Poles and the history of Poland in Japan

Issuance, at the initiative of the Embassy of Poland in Tokyo and in cooperation with the Japan Post Holdings, of a series of postage stamps with the greatest Poles, on the occasion of the unveiling of a monument of Bronisław Piłsudski in Hokkaido in October, 2013.

2.10. Release of the publication *RISING Polska*, vol. 2

The publication is the fruit of a studio visit of Japanese reporters in Poland, organised by the Embassy in cooperation with the Department of Political and Cultural Diplomacy in March, 2014. The publication includes interviews with Deputy Prime Minister J. Piechociński, Minister B. Zdrojewski, Anne Applebaum, Ambassador C. Kozaczewski, as well as articles about Jan Karski, Polish history, culture, economy, investment opportunities in Poland and the V4 + Japan Exchange Year.

As can be seen from the above, the number of events is increasing; they require professional substantive supervision and excellent logistics, hence the amounts allocated for promotion should not be reduced.

3. Promotion and regions

Grassroots initiatives for friendship with Poland and cooperation with Polish artists or regions in Poland, and with local associations, are of a particular importance. Even though they frequently commence their activity as one-off events, ad hoc ideas, part of them evolve towards cyclical events, concentrated around the originators and their associates. An example would be the establishment of the Friends Of Poland Association in Matsuyama, Shikoku, by judo instructor and businessman Bunji Matsushita. It commenced its activity in the 1980s as a centre of traditional sports and summer camps for children and the young, but currently focuses on cultural promotion of Poland⁶ through the organisation of an annual event called Chopin Village, which is a festival of Polish culture, in the organisation of which the Trade and Investment Promotion Section of the Embassy of Poland and the Polish Institute also participated.

Among the newly created “Poland-friendly” places in Japan it is necessary to mention Kesenuma, a town located in the Tohoku region which was severely damaged by the cataclysm of 11 March 2011. It was at this place that, making use of the funds raised by the Polish people in a nationwide collection organised by the Polish Humanitarian Action and Radio Three, a kindergarten in Ashinome was rebuilt. The opening cer-

6 For an account of the visit to Shikoku in order to organise film workshops and inaugurate a platform of information about Poland by Waldemar Czechowski: <http://pl.institut-polski.org/event-archives/archives-other/1481/> [access 18.02.15].

emony was honoured by the presence of the first lady of Poland, Anna Komorowska. Since that time Kesenuma has been frequently hosting Polish artists, i.e. Anna Maria Jopek in 2014.

4. Institutions involved in supporting Polish culture and national heritage in the international environment

According to the letter of the law, supporting the international dialogue in the field of culture between the Polish people and citizens of other countries is the concern of mainly the following two departments and institutions subordinate to them:

Ministry of Culture and National Heritage

Among the institutions subordinate directly to the Minister of Culture and National Heritage, the Adam Mickiewicz Institute (IAM) plays a significant role as a national “impresario” and a disseminator of knowledge about foreign cultural and art markets. IAM has a large annual budget at its disposal of approximately 30 million zloty (around 7.7 million USD), although the amount varies somewhat. IAM defines the priority areas of external activities during consultations with the Department of International Relations of MCNH. By its operation of a unique website, Culture.pl, in several languages, IAM disseminates information about the situation of Polish culture and also about the key characters of Poland’s past. IAM supports initiatives of Polish artists in the international arena through the programme Polish Culture in the World. This programme is addressed to artists in all fields of art and creative industries and persons engaged in the dissemination and promotion of Polish culture. It is intended to support individual participation in events outside of the country (i.e. exhibitions, concerts, festivals, tournée and music competitions) by providing subsidies for accommodation and transport to the place of the event. It is necessary to file an application in order to apply for these funds. The applications are examined during the meetings of the commission of the programme, which are held on a monthly basis. (<http://iam.pl/pl/kultura-polska-na-swiecie>)

Within the structure of IAM, as illustrated in the following diagram Japan is not in a preferential position in any case. Japan is situated in the Asia Project, a mechanism enabling support for presence of Polish art and culture in Asia.

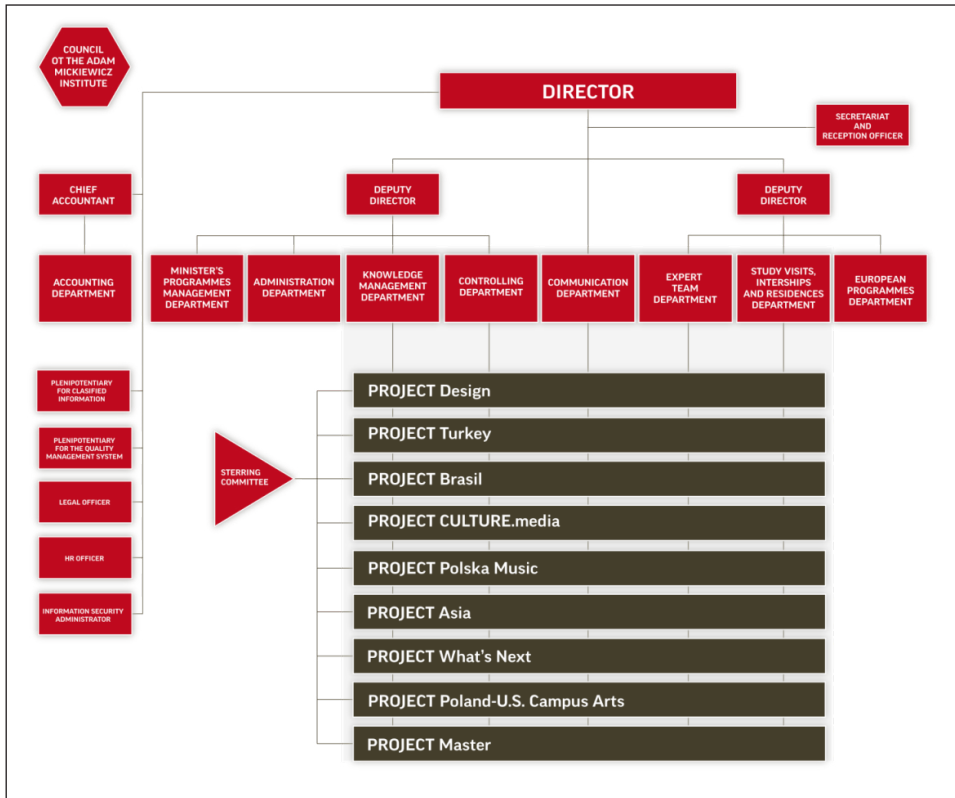


Fig. 1. Structure of the Adam Mickiewicz Institute (IAM)

Source: Adam Mickiewicz Institute

In the relationship with Japan, the Manggha Museum of Japanese Art and Technology performs the role of a regular partner and the leader of numerous cultural and educational initiatives. Due to the 20th anniversary of the opening of the Manggha Museum, in 2014 the institution played a particular role (various celebrations of the anniversary were held during the entire year, and the main ceremony in Kraków was honoured by the presence of the presidential couple and the wife of the Prime Minister of Japan, Akie Abe).

In addition to supporting artistic projects using the mechanisms of IAM, the Department of Culture and National Heritage influences the reception of Polish culture abroad by conducting activities through various substantive departments, not only the Department of International Relations. An example of this is the excellent support provided in 2013 by the Ministry of Culture and National Heritage to a Japanese-Polish initiative to erect a monument commemorating the eminent explorer and researcher

of Siberia and the Ainu people, Bronisław Piłsudski, on the site of the Ainu Museum in the Shiraoui village, Hokkaido, where the researcher resided temporarily in 1902. Bronisław Piłsudski, an imperial exile sentenced to banishment at Sakhalin for his political activity, used the period of his exile to perform intensive civilizing activities among the local people, mostly Ainu, of whom he became the discoverer, researcher and protector. His research on the native language and culture of Ainu and his contribution to building of the identity of Ainu, formerly a great nation of the Far East, are invaluable. Poland has not yet commemorated this figure. Bronisław Piłsudski stayed in Hokkaido several times; he was married to an Ainu woman and had children, and a grandchild of his still lives in Japan.

As a result of the long-term efforts of Japanese circles, Polish diplomatic services and the Department of Culture and National Heritage, a monument to Bronisław Piłsudski was erected. It was unveiled in Shiraoui, on the site of the Ainu Museum, and an international conference devoted to Bronisław Piłsudski was held at the University of Sapporo. This project was co-funded with the support of the Department of Cultural Heritage. In the unveiling ceremony, among others Minister Bogdan Zdrojewski took part.



Fig. 2. The monument of Bronisław Piłsudski in Shiraoui

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Ministry of Foreign Affairs

Through the activity of 23 Polish Institutes in the world, as well as cultural sections of Polish Embassies, the Ministry of Foreign Affairs helps create the image of present-day Poland, including its culture, social and intellectual achievements of Poles, and contributes to the widespread popularization of the achievements of the Polish nation in the world. As already mentioned, in 2011 the first Polish Institute in Asia was established in Tokyo, largely thanks to the efforts of the then-Ambassador of Poland, the function of which was performed by the author of these words.



Fig. 3. The website of Polish Institute in Tokyo

Source: <http://pl.institut-polski.org>

The above illustration shows information displayed on the website of IP (<http://pl.institut-polski.org>), and the distribution of activities in particular thematic sections.⁷

5. What next?

At the present time, that is four years before the 100th anniversary of the establishment of diplomatic relations, is the time to consider how to further promote Polish culture in Japan. Which mechanisms should be used; which institutions should they be based on, and how to finance them?

In the years 2008–2014 (according to Polish Budget Act), 21.7 billion zloty were allocated to culture from the state budget, long-term government programmes, and from European funds. It's worth noting that Poland is the leader in the absorption of European funds allocated to culture. After adding earmarked funds (1.1 billion zloty), cultural expenditure in that period amounts to 22.8 billion zloty. Those funds have a history of being increased every year.

What part of this budget is used to promote Polish culture abroad? There is no explicit answer to this question, which results from the fact that the dispersion of the funds allocated to promotional activity are distributed among numerous entities on various levels. Nevertheless, it may safely be concluded that the available means are not larger than 100 million zloty. Taking into account the possibilities in this matter are increasing, however, with development of cultural infrastructure, which has improved significantly in recent years, there are an increasing number of possibilities in this matter, and they can be multiplied by improvement of the coordination of actions performed by entities engaged in conducting cultural activities targeted at other countries.

Hence it is undeniable that the possibilities for promoting Polish culture in Japan are increasing: a new generation of Poles in Japan is reaching adulthood, and there are clearly ever more young Japanese interested in Poland and its culture. At the time of this writing, it may be assumed that even maintaining the current level of investment, if the coordination among the Ministries of Foreign Affairs, Culture and National Heritage, Economy, Sport and Tourism, and Polish institutions in Japan can be improved, much more can be achieved. On both sides, i.e. in Japan and in

7 A screenshot of the website of IP: <http://pl.institut-polski.org/> [access 11.02.15].

Poland, there are many opportunities for stimulating mutual interest and discovering new areas of cooperation.

The most favourable approach appears to be the setting of a strategic objective, which would be the carrying out of a large advertisement campaign for Poland, its 'brand' and its achievements, in the year of the 100th Anniversary of the establishment of official relations, which will occur in 2019.

Streszczenie

W artykule, w pierwszej części, zdefiniowane są główne obszary promocji kultury polskiej w świecie, z podziałem na dwa kierunki: wewnętrzny (terytorium Rzeczypospolitej Polskiej), oraz zewnętrzny (poza granicami Polski). Stwierdza się, że w chwili obecnej, mimo stale zwiększanych nakładów na promocję Polski i jej interesów w świecie oraz mimo znaczącej roli Japonii jako rynku dla polskiej kultury i sztuki, Japonia nie jest uznawana za kraj priorytetowy dla rozwijania współpracy kulturalnej. Wynika to z odległości geograficznej, nadal stosunkowo niskiego, w porównaniu z innymi krajami, zaangażowania inwestorów japońskich w Polsce oraz różnicy w podejściu do dóbr kultury w Polsce i Japonii. Przedstawione są dalej główne okresy historyczne, dające się wyodrębnić w działaniach polskich czynników rządowych na rzecz popularyzacji dokonań polskich twórców w tym kraju (autorka przyjęła, że są trzy): I. Okres międzywojenny (a więc obejmujący około dwudziestu lat), II. Okres powojenny do końca lat osiemdziesiątych (około czterdziestu pięć lat) oraz III. Okres najnowszy, po przemianach polityczno-społecznych (trwający już ćwierćwiecze). Przedstawione są główne dziedziny promocji i znajomości w Japonii kultury polskiej w poszczególnych okresach. Oprócz twórców znanych w świecie jeszcze przed odzyskaniem przez Polskę niepodległości, takich jak laureaci literackiej nagrody Nobla: Henryk Sienkiewicz, Władysław Reymont, czy w muzyce Fryderyk Chopin, w okresie międzywojennym na arenę światową, w tym także do Japonii, wkracza polskie wzornictwo i sztuki plastyczne.

Aktywna promocja kultury polskiej, poprzez ambasadę, placówki handlowe oraz impresariaty, nabiera po II wojnie światowej dynamiki dopiero w latach sześćdziesiątych. Znaczącą rozpoznawalność posiada tzw. „polska szkoła filmowa” (E. Munk, A. Wajda) i „polska szkoła plakatu” (J. Młodożeniec, H. Tomaszewski, F. Starowieyski, J. Lenica, W. Świerzy). Dużą renomę uzyskała polska pedagogika pianistyczna (H. Czer-

ny-Stefańska, prof. A. Jasiński), uznaniem cieszą się polskie orkiestry filharmoniczne (Filharmonia Narodowa, Sinfonia Varsovia). Szczególne znaczenie mają dla twórców teatru nazwiska Jerzego Grotowskiego i Tadeusza Kantora. W okresie ostatniego ćwierćwiecza utrwaliła się wiodąca rola Polski jako swoistego lokalnego mocarstwa kulturowego, jeśli porównać to z sytuacją innych krajów Europy Środkowej i Wschodniej. Dzięki staraniom Ambasady RP i Ministerstwa Spraw Zagranicznych, po wielu latach starań, dochodzi do otwarcia w listopadzie 2011 roku, pierwszego w Azji, Instytutu Polskiego w Tokio. Promocja kultury polskiej odbywa się obecnie poprzez organizację, finansowanie lub współfinansowanie, nadzór merytoryczny nad szeregiem wydarzeń służących upowszechnieniu dokonań polskich twórców, myślicieli, osobistości, ale także polskiego krajobrazu kulturowego. Polskie placówki współpracują z organizacjami pozarządowymi, takimi jak Forum Polska (założone w 2005 r.), Tama (organizacja polonijna). W ramach projektów rocznych realizowane są przedsięwzięcia służące popularyzacji różnych sfer aktywności myśli i twórczości Polaków. Specjalne znaczenie mają oddolne inicjatywy na rzecz przyjaźni z Polską i współpracy z polskimi artystami lub regionami w Polsce, stowarzyszenia lokalne.

W dalszej części artykułu przedstawione są instytucje zaangażowane we wspieranie kultury polskiej i dziedzictwa narodowego w środowisku międzynarodowym, zwłaszcza zaś Instytut Adama Mickiewicza. Stwierdza się, że Japonia nie jest w jakiś sposób szczególnie wyróżniona w programach tej instytucji.

W chwili obecnej, to jest na cztery lata przed setną rocznicą nawiązania oficjalnych stosunków, należy zastanowić się, jak dalej promować kulturę polską w Japonii. Jakie mechanizmy stosować, na jakich instytucjach się oprzeć, jak je finansować? To pytanie autorka pozostawia na koniec artykułu, przedstawiając dane szacunkowe kwot przeznaczanych w budżecie państwa na rozwój kultury (w latach 2008–2014). W konkluzji autorka dochodzi do wniosku, iż nawet bez znacznego zwiększenia nakładów finansowych można znakomicie poprawić efektywność działań promocyjnych poprzez polepszenie koordynacji współpracy między resortami: spraw zagranicznych, kultury i dziedzictwa narodowego, gospodarki, sportu i turystyki i polskimi instytucjami w Japonii. Najkorzystniejsze wydaje się autorce postawienie strategicznego celu, jakim byłoby przeprowadzenie znaczącej kampanii reklamowej Polski, jej „marki” i jej dokonań z okazji jubileuszu setnej rocznicy nawiązania stosunków oficjalnych, który przypada w 2019 roku.

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This monograph covers the output of the conference titled “2014 – New Opportunities for Japan and V-4 Cooperation” and contains Japanese and Polish contributions. It offers reflections on the *statu nascendi* of economic and cultural relations between the two nations. Viewpoints and research results mirror the various interests and arguments of the scholars (mainly economists, sociologists, and japanologists), businessmen, and representatives of administrative bodies (central and local governments) who participated in the conference, all of whom are searching for common solutions.

The presented papers are very much diversified with respect to their content and writing styles. The book itself reflects an eclectic approach. The multifaceted approach to the discussed issues facilitates the comparison of expectations against real life activities. The most important goal of the book is to identify the potential for collaboration and crucial fields in which there exist challenges and a need for changes, all in the interest of leading to a new stage of reciprocally profitable relations between Poland and Japan in today’s globalised world.



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