

# **Cultural Management:** Science and Education

Volume 4 (2020)  
Issue No. 2



**Cultural Management: Science and Education (CMSE)** is the peer-reviewed professional journal dedicated to the advancement of best practice and the latest thinking in cultural management, including the results of basic and applied scientific research by international authors in the English language.

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ISSN: 2512-6962

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Printed in Germany



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The production has been supported by the WSB University.

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Georg-Knorr-Str. 4, Geb. 10  
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The project is funded under the program of the Minister of Science and Higher Education titled "Regional Initiative of Excellence" in 2019-2022, project number 018 / RID / 2018/19, the amount of funding PLN 10 788 423,16

# Editorial

Dear Readers -

We are extremely pleased to offer you the eight issue of a scientific journal called *Cultural Management: Science and Education (CMSE)*, created on the initiative of research staff and teaching faculty at the WSB University (Poland). Our journal, which is published by Logos Verlag Berlin – Academic Publications in Science and Humanities (Germany), is a peer-reviewed professional journal dedicated to the advancement of best practice and the latest thinking in cultural management, including the results of basic and applied scientific research by international authors in the English language.

While developing the foundations for the journal, we have tried to ensure that it takes the form of a platform for sharing knowledge

and experience, for passing on information, and, above all, that it is an invitation to undertake joint scientific initiatives and research assignments. We will therefore publish results of the latest research, case studies, reviews of existing theories, book reviews, and articles referring to important research areas which require detailed consideration in the sector of culture.

We hope that you will find the articles in the journal an interesting read, that they inspire new research, and that the results will find use in practise. We wish you a good read, and also encourage you to participate in the preparation of subsequent issues of *Cultural Management: Science and Education*.

*Łukasz Wróblewski*  
Editor in Chief





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# Javanese Indonesia: Human Resource Management Issues in a Uniquely Collectivist Culture

DOI: 10.30819/cmse.4-2.01

## ABSTRACT

This study examines the interaction of culture and personality on how Javanese Indonesians mould their commitment by displaying loyalty or neglect behaviours. The hypotheses are tested with Structural Equation Modelling in a sample of 250 government employees. Likeability is revealed as the unique trait of respondents - that they attempt to avoid conflict and maintain harmony. Improper cultural management practices result in employees continuing "business as usual", but their productivity is extremely low.

## KEY WORDS

Javanese, personality, culture, loyalty, neglect

Paper received: 11 July 2020 • Paper revised: 18 November 2020 • Paper accepted: 23 November 2020

## Introduction

By referring to Geertz (1984), ecologically, Indonesian culture can be classified for two kinds of significant cultures: inner and outer Indonesia. Inner Indonesia (Javanese culture) consists of *kejawen* areas, Pesisir Barat and Pesisir Timur. Javanese culture emphasises respect, which means that age and social status must be acknowledged (Irawanto et al., 2011). As a result, society tends to be stratified. Outer Indonesia consists of southern West Java, Sumatera, Kalimantan, Sulawesi, Bali, Maluku, Nusa Tenggara, and Papua, which are characterised by openness, adaptive, and responsiveness. In the outer culture, human

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beings have autonomy and independence. Therefore, even though they generally come from a traditional society, they can move out by

the spirit of outward-lookingness and are able to survive independently. In this culture, the status of people depended upon skill and capability, not on heredity.

However, since the Javanese are the largest and most dominant group in Indonesia, the impact of workplace behaviour rooted in traditional Javanese philosophy is translated as a proxy at any level of organisational leadership (Rajiani and Kot, 2018). This phenomenon implies that non-Javanese Indonesians are demanded to act as Javanese. The Chinese may dominate the Indonesian economy, but the Javanese, with their numerical superiority and political influence, set the tone with which business is conducted. Therefore, it would be misleading to perceive the role of the Javanese in purely political terms. The impact of the harmony ethic, which is still highly significant for Indonesians today, is blatantly observable. This ethic has rigid, formal rules of interaction within social hierarchies, including linguistic forms to humble oneself politely and demonstrate correct behaviour. Everyone should know their position in relation to that of others. Behaving and choosing words correctly according to who is being addressed is a mark of being educated. Although modern education has introduced more egalitarian attitudes, in daily interactions presenting this custom is still demanded.

Human resource management, however, has historically not had a crucial role in Indonesian business practice (Turner et al., 2009). It has traditionally been regarded as a personnel function, almost totally administrative in orientation. Even in this capacity, human resource management is not regarded highly. Some argue, however, that culture constrains the adoption of such practices (Riana et al., 2020; Napathorn and Kuruvilla, 2018; Rupidara and

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Darby, 2017). In Indonesia, the commitment of the organisation to its employees and of the employees to the organisation - which begins to emerge as a necessity in the arrangement of valuing human dignity and fundamental human rights - is to have good cooperation and partnership in the management process (Abbas et al., 2018). Within the Indonesian organisational setting, employees are demanded to be loyal regardless of what types of leadership are practised (Passakonjaras et al., 2019).

Consequently, there is a frequent tendency for people to merely please the boss for the sake of saving their socio-economic position. The popular term for this behaviour is *asal bapak senang* (lit. "keeping fathers happy") - the ABS-syndrome (Dick, 2019). *Bapak* means father but can also mean a charismatic figure that cares for community members. ABS behaviour does not necessarily imply a personal commitment to the work done; instead, this apparent obedient behaviour is only formal role-behaviour and hides attitudes of indifference or apathy.

The attitudes of fear, shame and unwillingness which have been learned since childhood all describe why the Javanese are so slow in answering "yes" for having heard and agreed spontaneously and simultaneously (Sutarto, 2006). It is hard to interpret the yes of the

Javanese whether the answer is *yes* for *indeed yes*, *yes* for *no*, *yes* for *yes or no*, especially along with the unique characteristics of Javanese Indonesian politeness and friendliness, which is often accompanied by a radiant smile, and presumably the answer is always *yes* or *no* (Rajiani and Pypłacz, 2018). This ambiguity is necessary to save face. Consequently, it is often found in several organisations in which someone who is known as a dedicated and commit-

## Literature review

Social cognitive theory suggests that a full understanding of human nature requires the study of three components: the person, the situation, and behaviour (Schunk and DiBenedetto, 2020; Sroka and Vveinhardt, 2020; Ul Haque et al., 2020). A great deal of research over the past hundred years has focused on the first component: the person (Troth and Guest, 2020). Considerable work has been invested in identifying which traits characterise an individual's personality and thereby make him or her different from other people. Many scholars have agreed that five personality constructs, referred to as the Big Five, are sufficient to justify the dimensions of a typical personality (Smederevac et al., 2020). McCrae and Costa (2020) emphasised that the five factors of *Extraversion*, *Neuroticism*, *Agreeableness*, *Conscientiousness*, and *Openness to Experience* are not inventions of Western scholars, but applicable all over the world. As behavioural genetics research has documented that a significant part of the variance in these constructs is genetically heritable (Hill et al., 2019), these realities bring crucial implications for comprehending human behaviour. However, this biological connection does not imply that culture and context have no impact, as the

ted employee and is expected to assume a top-level managerial position, and then surprisingly moves to a competing company.

Due to this particular case, the writers integrate buzzwords in human resource management - personality, commitment, and culture - in order to justify why certain people in the Indonesian organisation, particularly Javanese, behave in a specific tone.

interaction between nature and nurture is complicated. Besides, human behaviour cannot be viewed from only one of these perspectives, and research on the Five-Factor Model (FFM) has consistently confirmed findings that culture impacts personality qualities (Boyle et al., 2020; Giordano, 2019; Arpaci et al., 2018; Wróblewski and Dacko-Pikiewicz, 2018). To complement the model, Hofstede and Fink (2007) suggest that if we want to use the "Big Five" worldwide, it should actually become a "Big Six", by including a sixth personality dimension called "dependence on others" for Asians, due to their collectivist culture.

Hogan and Hogan (2002) developed an alternative to measuring the big five factors, and this measurement has become the most popular one applied under the organisational context (Salgado et al., 2013). Under Hogan and Hogan's terminology, the big five personality factors are named as *Adjustment* (Emotional Stability), *Sociability* (Extraversion), *Likeability* (Agreeableness), *Prudence* (Conscientiousness) and *School success* (Openness to Experience). Since Sociability (Extraversion) is positively correlated with individualism (Arpaci et al., 2018), while Indonesians belong to a collectivist culture and scored low in this dimension

(Suryadi et al., 2018), this variable is not included in this analysis.

The study on attitudinal commitment mostly analysed factors associated with a three-component commitment model: continuance, affective, and normative types of commitment (Abdelmoteleb, 2019). As organisations in Indonesia are structured and run differently from their Western counterparts, it is possible that the factors that influence the organisational commitment of employees could be different. Since commitment implies a readiness to be with the organisation and consistently contribute to it, Hirschman's classical *exit, voice, loyalty*, and *neglect* (EVLN) is referred to for inferring organisational commitment (Sabino et al., 2019). However, as Indonesian public servants are demanded to obey the norms set by the organisation, they are likely demonstrating a "loyalty and neglect" exchange behaviour (Akhmad et al., 2020).

According to Allik (2018), systematic patterns of personality profiles corresponded to mapping Indonesians, Filipinos, and Malaysians to one quadrant. Czechs, Germans, and Austrians were found in another. Americans, Canadians, and Hispanic Americans could be mapped to yet another quadrant. Personality factors differ across cultures and geographic regions, suggesting that different areas may stress some aspects of personality more than others (Kurowska-Pysz et al., 2018; Wróblewski and Kasperek, 2019; Kolnhofer-Derecskei and Nagy, 2020).

Since personality psychologists found empirical connections between the FFM and all aspects of human nature (Hogan and Sherman, 2020), this study focuses on Javanese culture in terms of the Javanese concept of a good life.

The Javanese have an elaborate code of etiquette and respect, reflected in the Javanese

language. However, the maintenance of inner peace and harmony is a priority in social relationships among the Javanese. Indeed, maintenance of social harmony is the core value of Javanese culture. Concerning social harmony, the Javanese have the following beliefs (Mamahit, 2020):

- the belief in a preordained cosmic order to which people can only submit;
- the belief everyone has his or her place in society and knows what it is without having to be told; and
- the belief that people should remain calm in the face of events, and interpersonal behaviour should be aimed at maintaining social calm and harmony.

Based on these beliefs, the social relationships of the Javanese are characterised by two basic principles: *conflict avoidance* and *respect*, reflecting their ideas of a good life (Magnis-Suseno, 2015). Thus, within the Javanese Indonesian setting, the following hypotheses are proposed:

- Javanese Indonesians scoring high in adjustment will display affective commitment leading to loyalty behaviour.
- Javanese Indonesians scoring high in likeability will display affective commitment leading to loyalty behaviour.
- Javanese Indonesians scoring high in prudence will display continuance commitment leading to neglect behaviour.
- Javanese Indonesians scoring high in school success will display continuance commitment leading to neglect behaviour.
- Javanese Indonesians with dependence on others personality traits will make commitment normative, leading to loyalty behaviour.

- Javanese Indonesians loyalty is better predicted through dependence on others' personality traits.
- Due to cultural influences, Javanese Indonesians displaying neglect behaviour may change to loyalty when appropriately treated.

## Methodology

A sample of 250 employees was obtained from 10 government bodies in East Java, Indonesia. Purposive sampling is employed as it is the most widely used when analysing a specific domain of culture (Yanti and Sri Darma, 2020; Carter et al., 2019). The sample is classified based on ethnic origin, age, and tenure in organisation. The ethnic composition of the sample was 100% Javanese. The age of the respondents was in the range of 40–49. All respondents had worked in their present jobs for more than four years, reflecting sufficient commitment to the workplace. The research was conducted from January 2019 until February 2020.

The Big Five are measured with questionnaires adopted from Hoogan (1995). Adjustment is measured using eight manifest variables called the Homogeneous Item Composite: empathy, not anxious, no guilt, calmness, even-temperedness, no somatic complaints, trustfulness, and proper attachment. Likeability is measured with a five item Homogeneous Item Composite: comfortable to live with, sensitive, caring, liking people, and no hostility. Seven items used to measure prudence are: moralism, mastery, virtue, not being autonomous, not having spontaneous impulse control, and

avoidance of trouble. School success is measured with a four variable Homogeneous Item Composite: good memory, education, mathematics ability, and reading. Dependence on others is measured using four items, as proposed by Hofstede (2007): guidance from parents and others, relationships with siblings and other in-group members, collectivism, and long-term orientation.

Affectivity, continuance, and normative commitment are each measured with two items developed by Allen and Meyer (2000): *work experiences* and *feeling competent* in the work role; *organisation-relevant investments* and *perceived employment alternatives*; and *socialisation experiences* and *receipt of benefits*.

Items used to measure neglect and loyalty are from questionnaires developed by Naus and Iterson (2007). Four (4) items measuring neglect are labelled as *reporting sick*, *coming late*, *putting in less effort*, and *missing meetings*. A further four (4) items measuring loyalty are *trustiness*, *confidence*, *happy ending*, and *hopeful waiting*.

Responses to all items are recorded on Likert scales ranging from 1 (strongly disagree) to 7 (strongly agree), and Structural Equation Modelling is employed to test the relationship.

## Results and discussion

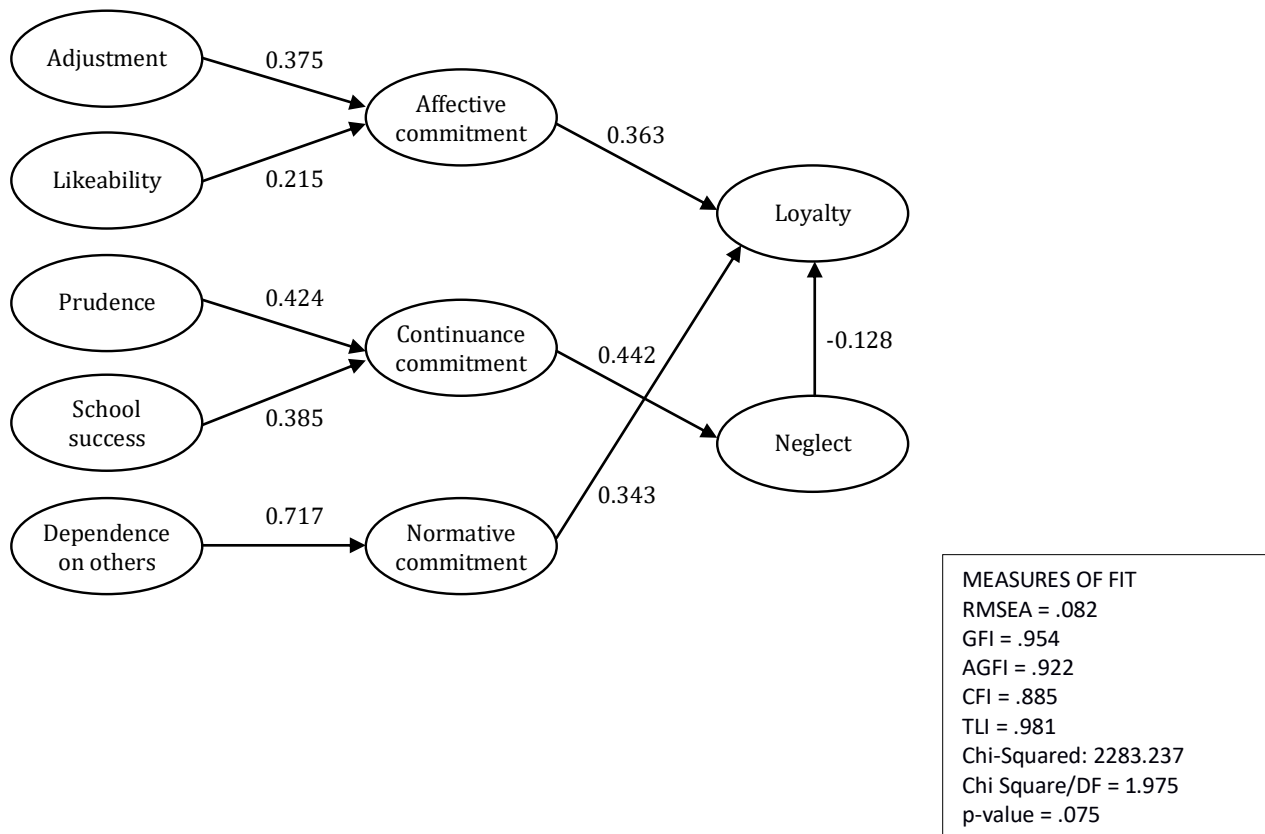
The result of path analysis is displayed in Figure 1. Model evaluation is one of the most de-

bated issues in structural modelling since no model fit can genuinely capture all criteria

(Schumacker and Lomax, 2004). The most commonly employed statistic is  $\chi^2$  as this statistic is routinely included in reports of structural equation modelling results, but it seldom is inferred (Robins, Fraley and Krueger, 2007). In this study, the  $\chi^2$  test ( $\chi^2 = 2283.2$ ) could not determine the goodness-of-fit of the model. This way, alternative means of evaluating model fit are required. Hu and Bentler (1999) argue that cutoff values close to 0.95 for the Tucker Lewis Index (TLI), and close to 0.06 for Root Mean Square Error of Approximation (RMSEA), would justify the conclusion of a relatively good fit between the hypothesised model and the data. Hayes and Coutts (2020) suspect that alpha has become so easy to obtain and compute that writers turn to other research

instruments to measure reliability. A research instrument is reliable if the value of construct reliability ( $\rho_{\eta}$ ) > 0.70 (Nunally and Bernstein, 1994; Latif et al., 2020). The construct reliability ( $\rho_{\eta}$ ) scores for the exogenous and endogenous construct are 0.869, 0.799, 0.893, 0.824, 0.903, 0.780, 0.768, 0.788, 0.742 and 0.802, respectively. All scores exceeded the benchmark of 0.70, indicating that the instrument had good reliability. Factor loading is used to assess discriminant validity. The criterion is that the factor loading exceeds 0.50 (Hair et al., 2020). In this study the factor loadings extracted, as shown in Table 1, all exceeded 0.50, indicating that the instrument had adequate convergent and discriminant validity.

**Figure 1. Result of inner model**



**Table 1. Confirmatory factor analysis and reliability construct**

Latent variables	Items	Loading factor
Adjustment, $\rho_{\eta} = 0.869$	1. I feel emotionally attached to others (Empathy)	0.807
	2. I feel no anxiety under particular condition (Not anxious)	0.826
	3. I have no regret to what has happened (No guilt)	0.823
	4. I lack of emotionality (Calmness)	0.826
	5. I do not easily get insulted or hurt emotionally (Even-tempered)	0.834
	6. I am in an excellent health condition (No somatic complaints)	0.840
	7. I can eliminate the feeling of being too suspicious (Trusting)	0.831
	8. I have strong emotional relations with my parents (Good attachment)	0.850
Likeability, $\rho_{\eta} = 0.799$	1. I am tolerant and easy-going (Easy to live with)	0.858
	2. I tend to be kind and considerate (Sensitive)	0.858
	3. I am sensitive to others interpersonally (Caring)	0.803
	4. I enjoy social interaction (Liking people)	0.783
	5. I live in a peaceful manner (No hostility)	0.736
Prudence, $\rho_{\eta} = 0.893$	1. I adhere strictly to conventional values (Moralistic)	0.860
	2. I am a hard worker (Mastery)	0.880
	3. I am a perfectionist (Virtuous)	0.855
	4. I am concerned about others' opinions (Not autonomous)	0.862
	5. I prefer something predictable (Not spontaneous)	0.773
	6. I lack impulsivity (Impulse control)	0.750
	7. I behave professionally by doing what I am supposed to do and not doing what I should not (Avoiding trouble)	0.797
School success, $\rho_{\eta} = 0.824$	1. I can remember everything easily (Good memory)	0.813
	2. During my studies, I performed well (Education)	0.767
	3. I am good with numbers (Maths ability)	0.788
	4. I enjoy reading very much (Reading)	0.801
Dependence on others, $\rho_{\eta} = 0.903$	1. I need guidance from parents and other authority figures (Guidance)	0.740
	2. I maintain relationships with siblings and other relevant in-group members (Relationship)	0.701
	3. I prioritise group interest (Collectivism)	0.794
	4. I consider my interest in the future (Long- term orientation)	0.878
Affective commitment, $\rho_{\eta} = 0.780$	1. I feel comfortable in my relationship with the organisation (Work experiences)	0.803
	2. I feel competent in my work role (Competence)	0.780
Continuance commitment, $\rho_{\eta} = 0.768$	1. I have devoted a lot of my valuable time to this organisation (Relevant investments)	0.811
	2. I can find other jobs outside easily (Job alternatives)	0.776
Normative commitment, $\rho_{\eta} = 0.788$	1. Whatever happens, I will remain in this organisation (Socialisation experiences)	0.791
	2. I feel obliged to reciprocate until my debt to the organisation has been repaid (Receipt of benefits)	0.802
Neglect, $\rho_{\eta} = 0.742$	1. I often report sick because I do not feel like working (Reporting sick)	0.840
	2. I often come late because I do not feel like working (Coming late)	0.815
	3. I put less effort into my work than may be expected (Less energy)	0.853
	4. I miss out on meetings because I do not feel like attending them (Missing meetings)	0.824
Loyalty, $\rho_{\eta} = 0.802$	1. I trust the decision-making process of the organisation without my interference (Trusting)	0.775
	2. I remain confident that the situation will be taken care of (Confidence)	0.781
	3. I assume that in the end, everything will work out fine (Happy ending)	0.838
	4. I hopefully wait for better times (Waiting optimistically)	0.833

Source: Hoogan, 1995; Allen and Meyer, 2000; Naus and Iterson, 2007.

Table 2 lists the path coefficient and probability values for the variables. These values provided

some initial support for our hypotheses.

**Table 2. Path coefficient result**

No.	Variables	Path coefficient	P-Value	Remark
1	Adjustment → Affective Commitment	0.375	***	Significant
2	Likeability → Affective Commitment	0.215	0.05	Significant
3	Prudence → Continuance Commitment	0.424	***	Significant
4	School Success → Continuance Commitment	0.385	***	Significant
5	Dependence on Others → Normative Commitment	0.717	***	Significant
6	Affective Commitment → Loyalty	0.363	***	Significant
7	Normative Commitment → Loyalty	0.343	0.002	Significant
8	Continuance Commitment → Neglect	0.442	***	Significant
9	Neglect → Loyalty	-0.128	0.92	Insignificant

Notes: \*\*\* =  $p < 0.001$

From Table 2, several justifications are drawn. The positive and significant path of adjustment → affective commitment → loyalty implies the acceptance of the first hypothesis that Javanese Indonesians scoring high in adjustment will display affective commitment leading to loyalty behaviour. The positive and significant path of likeability → affective commitment → loyalty indicates the acceptance of the second hypothesis that Javanese Indonesians scoring high in likeability will display affective commitment leading to loyalty behaviour. The positive and significant path of prudence → continuance commitment → neglect denotes the acceptance of the third hypothesis that Indonesian Javanese scoring high in prudence will display continuance commitment leading to neglect behaviour. Similarly, the positive and significant path of school success → continuance commitment → neglect indicates the acceptance of the fourth hypothesis that Javanese Indonesians scoring high in school success will display continuance commitment leading to neglect behaviour. Further, the positive and significant path of dependence on others → normative commitment → loyalty confirms the

acceptance of the fifth hypothesis that a Javanese Indonesian with dependence on others personality traits will make his commitment normative, leading to loyalty behaviour. The highest and most significant path coefficient of dependence on others (0.717) compared to other personality traits in the FFM leads to the acceptance of the sixth hypothesis that Javanese Indonesians' loyalty is better predicted through dependence on others' personality traits. The negative and insignificant path of neglect → loyalty denotes that people in the sample of this research will not neglect position and vice versa. This brings acceptance of the seventh hypothesis, that due to cultural influence, Javanese Indonesians displaying neglect behaviour may change to loyalty when appropriately treated. Thus all hypotheses are accepted.

In line with previous cross-cultural research in other hemispheres, the results of the study documented the applicability of the "Big Five" personality models to Javanese Indonesians, as well as the first observance of the new dimension labelled as dependence on others. Thus, this strengthens the proposition initiated by



Hofstede (2007) that in the area of cultural research, it is necessary to expand the dominant five-factor model of personality traits, known as the “Big Five”, with a sixth factor to keep the model culturally universal. Further, some newer findings by Asian and European researchers prove some factor analyses are supportive of more factors than five (Kunel et al., 2019; Park et al., 2020).

The particular pattern of prudence and likeability support the finding of Zotzmann et al. (2019) that prudence is associated with high power distance, as in a large-power-distance culture - people feel dependence on those in authority and expect direction from them. Those in authority exercise power in an autocratic or paternalistic manner. Usually, preference is extended to subordinates who are viewed as hard workers (conscientious), as this is a sign of loyalty that becomes the norm in a collectivist culture.

The finding that normative commitment exists among Javanese Indonesians supports the results of similar research in Asia (Liu et al., 2020) that in the work context, the relationship between employer and employee is moral, implying mutual obligations of protection from the employer regardless of the employee’s performance, and loyalty towards the employer from the employee.

Conscientiousness (prudence) was positively correlated to continuance commitment because increased job involvement should lead to an accumulation of workplace rewards that heighten the costs associated with leaving an organisation. Supporting Ocampo et al. (2020), prudence (conscientiousness) is found to be the most highly correlated personality trait with success, making this trait one of the requirements demanded of employees, thereby giving them extensive opportunities to work

somewhere. The writers also find relationships between openness to experience (school success) and continuance commitment, supporting previous research in Malaysia (Marchalina et al., 2020), which notably possesses cultural proximity with Indonesia. Since openness to experience can be viewed as an individual’s need for “novelty, variety, and complexity and an intrinsic appreciation for experience” (McCrae and Costa, 2020), people who score high on the openness dimension are more exploratory and more willing to pursue different job alternatives than those who score low on this dimension. Likeability (agreeableness) is related to getting along with others in a pleasant and satisfying way (Tharp et al., 2020). Such an emotion may increase an employee’s social identity with his or her work environment, thereby improving his or her need to reciprocate the organisation for providing a supportive social environment.

Javanese with adjustment and dependence on others’ personality traits are more loyal and show a greater tendency to remain in their organisations than persons who possess school success and prudence personality traits, and surprisingly the ones who score high in agreeableness represent the types of Javanese who are described by Sutarto (2006) as often accused or perceived of being hypocrites due to their habit of saying “yes” when they mean “no”, a pattern embodied in the traditional saying *nggih-nggih ora kepanggih* (lit. “saying yes but not doing it”).

Since dependence on others is positively correlated with normative commitment, this variable is also found to be the better predictor for loyalty behaviour.

Prediction is based on the value of total effect, which is the sum of the direct effect and the total indirect effects (Tofghi and

MacKinnon, 2016). The model: adjustment > affective commitment > loyalty generates a total effect of  $0.375 \times 0.363 = 0.136$ , indicating that 13.6% of loyalty is predicted by adjustment mediated through affective commitment. On the other hand, the model: dependence on others > normative commitment > loyalty generates a total effect of  $0.717 \times 0.343 = 0.245$ , indicating that 24.5% of loyalty is predicted by dependence on others, mediated through normative commitment.

The findings show that negative correlation between neglect and loyalty is not significant. Thus within the Javanese Indonesian setting, one cannot directly assume that people who behave negligently cannot be changed into those who behave with loyalty. What is needed is the proper and appropriate leadership style

## Managerial implications

Javanese values delineate the types of hierarchical relationships that should exist in society and prescribe appropriate behaviours for each in order to achieve social harmony. These include the prescription that leaders must be courteous, friendly, helpful, and sincere in dealing with subordinates, and that subordinates must be loyal to their leaders. The Javanese is socialised from birth to learn these relationships and behave accordingly, so there is an implicit understanding of them, such that, in any given relationship, one member can expect the other to act in the prescribed way. Javanese Indonesian employees are likely to favour more

## Conclusion

In Javanese Indonesian work settings, relationships within organisations should be managed carefully by a harmonious managerial style,

to change this behaviour. Javanese Indonesians, due to their nature, cannot be managed directly to the achievement of organisational objectives, but their engagement should be requested in a humble manner, using an example postulated a long time ago by Ki Hadjar Dewantara, the father of the Indonesian educational model, with the concept known as *Tri Pakarti Utama*, the three pre-eminent attitudes: *Ing Ngarso Sung Tulodo*, *Ing Madyo Mangun Karso*, *Tut Wuri Handayani* (one has to set an example when one is at the front, to stimulate when in the middle, and to support when at the rear). This concept is the root of the Indonesian management model. The failure of a leader in leading and managing reflects their inability to comply with this concept.

indirect non-confrontational responses in the work place. Managers must be careful not to use “self-referential” criteria when evaluating the behaviour of their subordinates. Using the rule of thumb “what would cause me to behave that way” could cause managers to incorrectly interpret the motives for behaviour such as neglect and to respond inappropriately, or to try and encourage culturally inappropriate behaviour such as voice. In order to anticipate and explain employee responses to such situational contingencies, managers must get to know employee values, beliefs, and personalities that are the product of culture.

especially in multi-ethnic, multicultural, and multinational organisations or corporations, avoiding cultural clashes or ethnic conflicts that

could result in failure to achieve the organisation's objectives. Relationships are essential to Javanese Indonesian culture, and in some cases are not properly managed, such as dealing with an issue at the wrong time or occasion, or with the wrong person, culture, or ethnicity. The "sensitivity" and "trustworthiness", "harmoniousness" and "respect" of the Javanese are a unique attitude and behaviour that should be understood by managers as a method to support the process of interpersonal relationships, communication, and relationships within the organisation.

Though this research was conducted among a Javanese sample, we believe that the results are applicable within other Indonesian samples. This is due to the fact that within the Indonesian work setting, organisational loyalty is associated with loyalty to the boss. The relationship between employer and employee is moral rather than calculative, implying mutual obligations of protection from the employer (regardless of the employee's performance), and loyalty towards the employer from the

employee. The rationale for this expectation is that employee commitment to the organisation is the result of a paternalistic form of management and cultural norms of trust, subtlety, and loyalty.

A potential limitation of the present study was that the researched organisation, like other government bodies, had a history of providing lifetime employment. Organisations with different types of employment policies might show other types of links to employee commitment and the outcome variables. An implication of the present results is that the employees most likely to be terminated by organisations in the process of downsizing would be those viewed as high on continuance commitment, since they are also perceived as being less promotable and having less managerial potential than those low on continuance commitment. Thus, future research should examine the generalizability of the present findings to other organisational settings, and also test for the effect of these managerial perceptions on other types of outcomes.

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# Benchmarking the Performing Arts: a Price Level Index for Publicly Funded German Music Theatres

DOI: 10.30819/cmse.4-2.02

## ABSTRACT

There is a constantly growing gap between rising fixed costs and stagnating revenues in German publicly funded music theatres (PGMTs). The structural crisis can be assumed to be even worse after a restart of the performing arts following the COVID-19 pandemic. The potential of pricing policy, which has been fundamentally verified in literature, is not systematically exploited in PGMTs. The data situation in Germany regarding theatres in general is quite comprehensive and not comparable to the rest of the world. But one important key figure is missing for implementing a more revenue-oriented price policy: the average price level of PGMTs. Although there already exist quite comprehensive studies by Schöblier (2016) on pricing in publicly funded German theatres (PGTs) and by Ozeghov and Ozhegova (2018) on price discrimination, there is no assessment of the general price structure for PGMTs. The goal of this study is to fill this gap in research, giving an average price level for PGMTs as well as introducing a PGMT index as a basis for a more differentiated price policy and benchmarking.

## KEY WORDS

Baumol's cost disease, performing arts, cultural economics, price level, benchmarking

Paper received: 26 August 2020 • Paper revised: 19 November 2020 • Paper accepted: 27 November 2020

## Introduction

**T**he COVID-19 pandemic has had a huge negative impact not only on social life and society but also on economic systems. Especially the performing arts as well as the cultural sector in general has suffered greatly from the sudden lockdown. The restart of the system will be a great challenge, but also offers an opportunity to rethink the price level and pricing systems within publicly funded German music theatres (PGMTs), which also suffer from structural problems and continu-

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ously fight against the ever-rising gap between fixed costs and income (Schmidt, 2012, 2017).

As early as 1966, at the beginning of cultural economics, Baumol and Bowen (1967) demonstrated that the service sector in performing arts is faced with an ever-widening gap between the limited increase in productivity and the unstoppable rise in wage costs (Baumol and Bowen, 1967). Although Last and Wetzel (2010) transferred Baumol's cost disease to the German theater system and its efficiency, only few consequences arose from this for publicly funded German theatres (PGTs). There is a constantly growing gap between rising fixed costs and stagnating revenues. The potential of pricing policy, which has been fundamentally verified in the literature, is not systematically exploited in PGMTs. Pricing is not related here to visitor-oriented customer relations (Miserre, 2016; Schößler, 2016). It is recommended that pricing policy is embedded in the cultural marketing management process (Wróblewski and Kasperek, 2019). The organizational purpose must be formulated in such a way that goals can be derived from it. Based on these goals, market segments are created, target groups are selected, and marketing strategies are defined. With these, target groups can be approached. The strategies must be implemented through operational measures, their success monitored by the marketing or price controlling department (Allmann, 1997; Abfalter, 2010; Wróblewski

and Dacko-Pikiewicz, 2018; Schößler, 2019; Maciejewski et al., 2019).

There are several cultural economic studies reflecting important aspects and different views on performing arts organizations, but most of them concentrate on the theatre systems in the US and UK, where most of the publications originate (Withers, 1977; Throsby and Withers, 1983; Throsby, 1994; Traub and Misson, 2005; Ginsburgh and Throsby, 2006; Last and Wetzel, 2009; Zieba, 2009; Last and Wetzel, 2010; Taalas, 2011). Only very few deal with the economic particularities in Germany given to PGTs by legal frameworks due to high subsidies (Krebs and Pommerehne, 1995; Kiefer, 1998; Abfalter, 2010).

The data situation in Germany regarding theatres in general is quite comprehensive and not comparable to the rest of the world (Deutscher Bühnenverein, 2019). But there is one important key figure missing giving information on the actual number of seats offered per price group and price category within a season: the average price level of all music theatres in Germany. Introducing a price level index would allow a comparison of the actual supply in all PGMTs. Therefore, the focus in this paper lays on the analysis of the data available setting the respective offer in relation to the price structure of all PGMTs.

## Literature review

A comprehensive overview on the field of cultural economics is given by Towse (2010) – and with it a small insight into production theories in cultural institutions (Towse, 2010). Taalas (2011) states a lack of high-quality data sets as well as the comparability of productions as

reasons for minimal interest in performing arts within the field of cultural economics. He describes two main problematic characteristics of studies in this field: the tendency in research to treat different production types as the same and the fact that the research topic dominates



the empirical studies on production costs instead of setting a focus on methodologies based on a priori knowledge (Taalas, 2011).

The lack of high-quality data sets does not apply for PGMs. Especially the data set collected and provided by the German Stage Association with their annual statistics since 1965 is a huge source for a variety of different research approaches and economic models (Zieba, 2009). Referring to this, Lange (2007) describes economics in PGMs, inspecting and analyzing 148 theatres and their economic performance between 1992 and 2001, giving a detailed and measurable framework for analyzing the relation between subsidies and the per capita allocation of inhabitants to their theatre, as well as the development of the employee structure and the advantages and disadvantages of different operational forms of PGMs. However, a solution of how to bridge the gap between income and costs internally is not given (Lange, 2007; Busche, 2019).

Allmann (1997) aims to change managerial methods and instruments such as planning, goals, or controlling to the needs of the theatre by relating theoretical insights of corporate management to a PGM. Although he only describes those for the Theater Dortmund, the results are transferrable to other theatres of the same size. His conclusion in general approves the possibility for major changes, but the final recommendation is only an invocation to the theatres to be open to innovation in general (Allmann, 1997). Last and Wetzel (2009) describe high potential in terms of improvement in the employment of resources in the German public theatre sector. They suggest public authorities carefully rethink the system with a focus on the implementation of cost-minimizing incentives (Last and Wetzel, 2009).

According to Wendorf and Jacobsen (1999), using the possibilities of a public cultural enterprise to achieve a reduction of the deficit by the means of price differentiation can lead to an optimal price differentiation according to the viewers' willingness to pay (WTP). Referring to datasets and analysis of the Deutsche Oper Berlin, the price-sales functions of the various market segments have been estimated in cooperation with the company's operations management. Considering the tradition of the previous market structure and the data obtained, an optimization was carried out which could result in a significant increase in the contribution margin of more than 15% (Wendorf and Jacobsen, 1999). Traub and Missong (2005) give a model that allocates the performing arts as congestible public goods assuming the production of seat capacity to be subject to fixed costs. They estimate the parameters of the model's demand and cost functions by using German data. The conclusion is that one obvious way to improve the economic performance of PGMs is to bring down costs and to reduce the operating losses of performing arts organizations (Traub and Missong, 2005).

One of the most comprehensive state-of-the-art reviews on the pricing situation in PGMs is given by Schößler (2016) by setting a focus on the audience and the general mindset in offering different ticket prices. His dissertation is so far a unique scientific publication on this topic. Miserre (2016) gives an additional overview on the chances of dynamic pricing (DP) in theatre, but only deals with the internal circumstances of cultural institutions and the possibilities to model their relationship to the outside and their audience. It does not consider the preferences and behaviour of the consumers. Schößler (2016) concludes that DP has a high potential to maximize revenues without ex-

cluding audiences (Schößler, 2016) but does not describe an average price level for PGTs as a basis for further studies based on his findings.

By segmenting the consumers of the Perm Opera and Ballet Theater, marketing instruments to increase theatre revenues are derived. Data sets like consumer purchase history, behavioural or socio-demographic characteristics, and additional survey data were used to create a latent class logit model for joint revealed and stated preference data to identify four segments of a theatre's audience. Each group is described as having a different WTP depending on production types and seat location charac-

teristics, allowing the development of pricing strategies for each group. Taking into account the different characteristics of each group, early discounts on tickets are highly recommended, while increasing the prices two or three months before a performance to the maximum level. The study concludes that there are more audience segments with specific preferences requiring additional marketing tools, but does not give a recommendation on an average price level based on comprehensive research within this important field (Ozhegov and Ozhegova, 2018).

## Methodology

The basic research object of this study is the total of PGMTs with at least two artistic sections, their own ensemble and facilities as well as at least one self-operated performance venue: in total, these were 77 opera houses, or music theatre sections within PGTs (see Table 2; Jacobshagen, 2018). Price categories in the following describe the different price levels in a seating plan of a performance, price group is the total of all price categories of one performance. Different price groups give different categories for every single performance. All data for the analysis can be found on the internet. Most of the PGMTs present their seating plan(s) with different price categories on their homepages. Others only have it available in their seasonal program or service book. But these can also be found on the internet. The data set is based on the 2019/20 season published in spring 2019. In the case of the Schleswig-Holsteinisches Landestheater as a company with extraordinarily many different venues only the four main ones were considered. For PGMTs with

several performance venues, all seating plans applicable to music theatre performances were considered within the analysis.

For each price group the different price categories were collected and the number of available seats in each group was counted twice by two different persons making sure that they correspond to each other as well as to the ones given officially on the internet where available. Differences could be explained by the shift within seating plans due to marketing or technical reasons and could be detected by missing seating numbers in the plan. Thus, the number of seats within each price category of all investigated PGMTs must be stated as highly reliable. The number of seats of a price previously averaged from all prices of the different price groups for this specific price category are set in correlation to the total number of seats of a performance venue. On this basis the average total price of the PGMT is calculated and the PGMT index can be displayed.

The number of seats of a price previously averaged from all prices of the different price groups for this specific price category are set in correlation to the total number of seats of a performance venue. On this basis the average price level index of PGMTs is calculated based on a data analysis of all existing price categories of PGMTs in relation to the seating capacity of each category. This also gives the opportunity to calculate an average ticket price for a performance in PGMTs as well as a specific statistic for benchmarking. In accordance with the

objective of the summarizing, condensing and averaging function of data analysis, methods of univariate statistics were chosen to calculate mean, median and mode in the next step. A central tendency in form of the central location of the univariate data set is calculated and described giving the average ticket price for all PGMTs as well as their price level index for a better comparison (Litz, 2003).

The total number of tickets of one price category are divided into different price groups.

**Table 1. Variables for calculating an average price level**

Price Category	Number of seats	$G_1$ in every single category	$G_2$ in every single category	...	$G_n$ in every single category
$K_1$	$ K_1 $	$G_1(K_1)$	$G_2(K_1)$	...	$G_n(K_1)$
$K_2$	$ K_2 $	$G_1(K_2)$	$G_2(K_2)$	...	$G_n(K_2)$
...	...	...	...	...	...
$K_m$	$ K_m $	$G_1(K_m)$	$G_2(K_m)$	...	$G_n(K_m)$

It is:

- $K_i$  with  $i = 1, \dots, m$  ( $m \in \mathbb{N}$ ) the different price categories and
- $|K_i|$  the number of available seats in the  $i$ -th price category
- $G_j$  with  $j = 1, \dots, n$  ( $n \in \mathbb{N}$ ) the different price groups.

The average price level (arithmetic mean)  $\bar{G}_j$  of a ticket in price group  $G_j$  can be calculated as follows:

$$\bar{G}_j = \frac{\sum_{i=1}^m G_j(K_i) \cdot |K_i|}{\sum_{i=1}^m |K_i|}$$

or

$$\bar{G}_j = \frac{1}{\sum_{i=1}^m |K_i|} \cdot \sum_{i=1}^m G_j(K_i) \cdot |K_i|$$

The average price (arithmetic mean) of all price groups  $\bar{G}$  within is  $\bar{G} = \frac{1}{n} \cdot \sum_{j=1}^n \bar{G}_j$  whereby the following applies:

$$\bar{G}_j = \frac{1}{\sum_{i=1}^m |K_i|} \cdot \sum_{i=1}^m G_j(K_i) \cdot |K_i|$$

The summarized formula for the average price level as arithmetic mean  $\bar{G}$  of all individual price levels is given as:

$$\bar{G} = \frac{1}{n} \cdot \sum_{j=1}^n \bar{G}_j = \frac{1}{n} \cdot \sum_{j=1}^n \left( \frac{1}{\sum_{i=1}^m |K_i|} \cdot \sum_{i=1}^m G_j(K_i) \cdot |K_i| \right)$$

The price level model assumes that all price groups are represented equally in one season.

## Results

The average price level of PGMTs can be described by the arithmetic mean of all individual average prices  $x_i$  as given in Table 2. In this, the individual variance for each PGMT is given by  $s^2 = (x_i - \bar{x})^2$ . The average price level for PGMTs as an arithmetic mean is  $\bar{x} = \text{EUR } 33.10$  with a variance  $s^2 = \text{EUR } 112.52$  and a standard deviation of  $s = \text{EUR } 10.60$ . Following the 68–95–99.7 rule saying that 68.27%, 95.45% and

99.73% of the values should lie within one, two and three standard deviations of the mean for a normal distribution, the data set is at least close to a normal distribution with only 66.23% (51 of 77 PGMTs) between EUR 22.50 and EUR 43.70, 94.80% (73 of 77 PGMTs) between EUR 11.90 and EUR 54.30 and 99.99% (77 of 77 PGMTs) between EUR 1.30 and EUR 64.90 (Zhang et al., 2018).

**Table 2. List of PGMTs with arithmetic mean of all prices, variance, and standard deviation**

No.	Theater name	$x_i$ [€]	$\bar{x}$ [€]	$x_i - \bar{x}$ [€]	$(x_i - \bar{x})^2$ [€ <sup>2</sup> ]
1	2	3	4	5	6
1	Theater Aachen	38.83	33.10	5.73	32.80
2	Theater Altenburg Gera	31.27	33.10	-1.83	3.33
3	Erzgebirgische Theater und Orchester Annaberg-Buchholz	19.41	33.10	-13.69	187.36
4	Stiftung Oper in Berlin - Staatsoper Berlin	52.79	33.10	19.69	387.60
5	Stiftung Oper in Berlin - Komische Oper Berlin	56.01	33.10	22.91	525.02
6	Stiftung Oper in Berlin - Deutsche Oper Berlin	50.07	33.10	16.97	287.83
7	Theater Bielefeld	51.79	33.10	18.69	349.20
8	Theater Bonn	38.96	33.10	5.86	34.36
9	Staatstheater Braunschweig	30.60	33.10	-2.50	6.24
10	Theater Bremen	32.78	33.10	-0.32	0.10
11	Theater Bremerhaven	23.87	33.10	-9.23	85.12
12	Städtische Theater Chemnitz	37.58	33.10	4.48	20.11
13	Landestheater Coburg	20.45	33.10	-12.65	160.04
14	Staatstheater Cottbus	25.97	33.10	-7.13	50.82
15	Staatstheater Darmstadt	33.36	33.10	0.26	0.07
16	Anhaltisches Theater Dessau	31.10	33.10	-2.00	4.00
17	Landestheater Detmold	30.72	33.10	-2.38	5.69
18	Theater Dortmund	41.33	33.10	8.23	67.68
19	Semperoper Dresden	43.96	33.10	10.86	117.89
20	Staatsoperette Dresden	35.21	33.10	2.11	4.43

**Table 2. Continued**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
21	Deutsche Oper am Rhein Duisburg/ Düsseldorf	32.49	33.10	-0.61	0.37
22	Landestheater Eisenach	18.76	33.10	-14.34	205.69
23	Theater Erfurt	40.52	33.10	7.42	55.07
24	Theater und Philharmonie Essen - Aalto-Musiktheater	46.54	33.10	13.44	180.67
25	Städtische Bühnen Frankfurt am Main - Oper Frankfurt	58.31	33.10	25.21	635.37
26	Mittelsächsisches Theater	24.72	33.10	-8.38	70.23
27	Theater Freiburg	28.17	33.10	-4.93	24.30
28	Musiktheater im Revier	31.33	33.10	-1.77	3.12
29	Stadttheater Gießen	20.20	33.10	-12.90	166.34
30	Gerhart-Hauptmann-Theater Görlitz- Zittau	21.98	33.10	-11.12	123.68
31	Theater Hagen	32.87	33.10	-0.23	0.05
32	Nordharzer Städtebundtheater Halber- stadt/Quedlinburg	22.10	33.10	-11.00	121.07
33	Bühnen Halle	34.18	33.10	1.08	1.16
34	Hamburgische Staatsoper	56.88	33.10	23.78	565.67
35	Staatsoper Hannover	31.17	33.10	-1.93	3.71
36	Theater Heidelberg	32.33	33.10	-0.77	0.59
37	TfN · Theater für Niedersachsen Hilde- sheim	28.66	33.10	-4.44	19.73
38	Theater Hof	27.95	33.10	-5.15	26.55
39	Pfalztheater Kaiserslautern	12.92	33.10	-20.18	407.38
40	Badisches Staatstheater Karlsruhe	21.19	33.10	-11.91	141.90
41	Staatstheater Kassel	42.32	33.10	9.22	84.98
42	Theater Kiel	38.26	33.10	5.16	26.62
43	Theater Koblenz	25.54	33.10	-7.56	57.17
44	Bühnen der Stadt Köln - Oper Köln	53.04	33.10	19.94	397.68
45	Theater Krefeld und Mönchengladbach	35.42	33.10	2.32	5.40
46	Landestheater Niederbayern Land- shut/Passau/Straubing	31.75	33.10	-1.35	1.83
47	Oper Leipzig	50.87	33.10	17.77	315.64
48	Theater Lübeck	33.26	33.10	0.16	0.02
49	Theater Lüneburg	25.37	33.10	-7.73	59.77
50	Theater Magdeburg	39.27	33.10	6.17	38.07
51	Staatstheater Mainz	30.89	33.10	-2.21	4.87
52	Nationaltheater Mannheim	29.30	33.10	-3.80	14.41

**Table 2. Continued**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
53	Meininger Staatstheater	22.92	33.10	-10.18	103.60
54	Staatstheater am Gärtnerplatz München	34.87	33.10	1.77	3.13
55	Bayerische Staatsoper - Nationaltheater	58.41	33.10	25.31	640.52
56	Theater Münster	19.69	33.10	-13.41	179.87
57	Theater Neubrandenburg/Neustrelitz	30.66	33.10	-2.44	5.94
58	Theater Nordhausen	20.21	33.10	-12.89	166.15
59	Staatstheater Nürnberg	46.23	33.10	13.13	172.48
60	Oldenburgisches Staatstheater	31.97	33.10	-1.13	1.29
61	Städtische Bühnen Osnabrück	28.30	33.10	-4.80	23.04
62	Theater Pforzheim	26.47	33.10	-6.63	43.93
63	Theater Plauen-Zwickau	23.16	33.10	-9.94	98.79
64	Landesbühnen Sachsen	18.43	33.10	-14.67	215.25
65	Theater Regensburg	36.06	33.10	2.96	8.75
66	Volkstheater Rostock	25.92	33.10	-7.18	51.58
67	Theater Rudolstadt	19.68	33.10	-13.42	180.05
68	Saarländisches Staatstheater	42.15	33.10	9.05	81.84
69	Schleswig-Holsteinische Landestheater	24.81	33.10	-8.29	68.78
70	Theater Vorpommern Stralsund/ Greifswald/Puttbus	23.97	33.10	-9.13	83.28
71	Staatstheater Stuttgart	47.68	33.10	14.58	212.54
72	Theater Trier	24.10	33.10	-9.00	81.06
73	Theater Ulm	27.46	33.10	-5.64	31.84
74	Deutsches Nationaltheater Staatsthea- ter Thüringen Weimar	25.57	33.10	-7.53	56.75
75	Hessisches Staatstheater Wiesbaden	37.88	33.10	4.78	22.82
76	Wuppertaler Bühnen - Oper Wuppertal	38.27	33.10	5.17	26.69
77	Mainfranken Theater Würzburg	29.23	33.10	-3.87	14.97

Variance  $s^2 = \frac{1}{n} \sum_{i=1}^n (x_i - \bar{x})^2 = 112.52$

Standard deviation  $s = \sqrt{s^2} = 10.60$

The median  $x_{med}$  for an ordered sample  $(x_1, x_2, x_3 \dots x_n)$  with an uneven number of values  $n$  is calculated by

$$x_{med} = x_{\left(\frac{n+1}{2}\right)}$$

This means in our case that the median  $x_{med} = x_{39}$  with an average price of EUR 31.27. The quartiles for a non-integer value of  $(n \cdot p)$  as in our case is calculated with the formula

$$x_p = x_{(\lfloor np \rfloor + 1)}$$

Thus, the lower quartile is  $x_{0.25} = x_{20}$  with EUR 24.81 and the upper quartile  $x_{0.75} = x_{58}$  with EUR 38.83. The interquartile range is

$$IQA = x_{0.75} - x_{0.25} = 58 - 20 = 38$$

the quartile deviation is  $QD = \frac{1}{2} \cdot IQA = 19$

The fact, that  $x_{med} = x_{39}$  and the closest value to  $\bar{G}$  is  $x_{47}$  proves that the data with greater positive deviation to  $x_{med}$  and  $\bar{G}$  have a wider range. That is why the curve towards the top of the 4th quartile shows a much steeper slope than in the other quartiles: It shifts slightly towards the maximum value.

**Table 3. PGMT index with quartiles and theatre closest average price level**

No.	[€]	PGTM index	Theatre name
1	2	3	4
1	12.92	0.3902	Pfalztheater Kaiserslautern
2	18.43	0.5568	Landesbühnen Sachsen
3	18.76	0.5667	Landestheater Eisenach
4	19.41	0.5865	Erzgebirgische Theater und Orchester Annaberg-Buchholz
5	19.68	0.5946	Theater Rudolstadt
6	19.69	0.5948	Theater Münster
7	20.20	0.6104	Stadttheater Gießen
8	20.21	0.6106	Theater Nordhausen
9	20.45	0.6178	Landestheater Coburg
10	21.19	0.6401	Badisches Staatstheater Karlsruhe
11	21.98	0.6640	Gerhart-Hauptmann-Theater Görlitz-Zittau
12	22.10	0.6676	Theater Hagen
13	22.10	0.6676	Nordharzer Städtebundtheater Halberstadt/Quedlinburg
14	22.92	0.6925	Meininger Staatstheater
15	23.16	0.6997	Theater Plauen-Zwickau
16	23.87	0.7213	Theater Bremerhaven
17	23.97	0.7243	Theater Vorpommern Stralsund/Greifswald/Puttbus
18	24.10	0.7280	Theater Trier
19	24.72	0.7468	Mittelsächsisches Theater
20	24.81	0.7494	Schleswig-Holsteinische Landestheater - <b>Lower quartile [<math>x_{0.25}</math>]</b>
21	25.37	0.7664	Theater Lüneburg
22	25.54	0.7716	Theater Koblenz
23	25.57	0.7724	Deutsches Nationaltheater Staatstheater Thüringen Weimar
24	25.92	0.7830	Volkstheater Rostock
25	25.97	0.7846	Staatstheater Cottbus

**Table 3. Continued**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
26	26.47	0.7998	Theater Pforzheim
27	27.46	0.8295	Theater Ulm
28	27.95	0.8443	Theater Hof
29	28.17	0.8511	Theater Freiburg
30	28.30	0.8550	Städtische Bühnen Osnabrück
31	28.66	0.8658	TfN · Theater für Niedersachsen Hildesheim
32	29.23	0.8831	Mainfranken Theater Würzburg
33	29.30	0.8853	Nationaltheater Mannheim
34	30.60	0.9245	Staatstheater Braunschweig
35	30.66	0.9264	Theater Neubrandenburg/Neustrelitz
36	30.72	0.9280	Landestheater Detmold
37	30.89	0.9333	Staatstheater Mainz
38	31.10	0.9395	Anhaltisches Theater Dessau
39	31.27	0.9448	Theater Altenburg Gera - <b>Mediant: 31.27 €</b>
40	31.33	0.9466	Musiktheater im Revier
41	31.75	0.9591	Landestheater Niederbayern Landshut/Passau/Straubing
42	31.97	0.9657	Oldenburgisches Staatstheater
43	32.33	0.9768	Staatsoper Hannover
44	32.33	0.9768	Theater Heidelberg
45	32.49	0.9817	Deutsche Oper am Rhein Duisburg/Düsseldorf
46	32.78	0.9905	Theater Bremen
47	33.26	1.0048	Theater Lübeck - <b>Closest to average price level: 33.26 €</b>
48	33.36	1.0080	Staatstheater Darmstadt
49	34.18	1.0326	Bühnen Halle
50	34.87	1.0534	Staatstheater am Gärtnerplatz München
51	35.21	1.0636	Staatsoperette Dresden
52	35.42	1.0702	Theater Krefeld und Mönchengladbach
53	36.06	1.0894	Theater Regensburg
54	37.58	1.1355	Städtische Theater Chemnitz
55	37.88	1.1443	Hessisches Staatstheater Wiesbaden
56	38.26	1.1559	Theater Kiel
57	38.27	1.1561	Wuppertaler Bühnen - Oper Wuppertal
58	38.83	1.1730	Theater Aachen - <b>Upper quartile [<math>x_{0.75}</math>]</b>

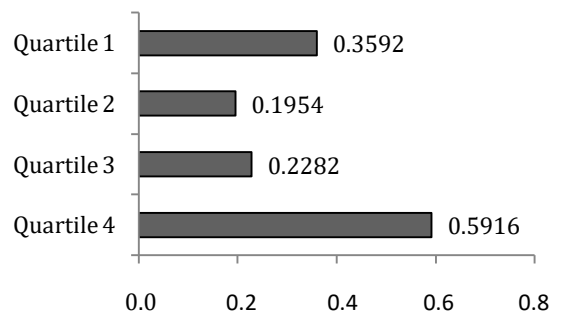


**Table 3. Continued**

1	2	3	4
59	38.96	1.1771	Theater Bonn
60	39.27	1.1864	Theater Magdeburg
61	40.52	1.2242	Theater Erfurt
62	41.33	1.2485	Theater Dortmund
63	42.15	1.2733	Saarländisches Staatstheater
64	42.32	1.2785	Staatstheater Kassel
65	43.96	1.3280	Semperoper Dresden
66	46.23	1.3968	Staatstheater Nürnberg
67	46.54	1.4061	Theater und Philharmonie Essen - Aalto-Musiktheater
68	47.68	1.4404	Staatstheater Stuttgart
69	50.07	1.5126	Stiftung Oper in Berlin - Deutsche Oper Berlin
70	50.87	1.5367	Oper Leipzig
71	51.79	1.5646	Theater Bielefeld
72	52.79	1.5948	Stiftung Oper in Berlin - Staatsoper Berlin
73	53.04	1.6025	Bühnen der Stadt Köln - Oper Köln
74	56.01	1.6922	Stiftung Oper in Berlin - Komische Oper Berlin
75	56.88	1.7185	Hamburgische Staatsoper
76	58.31	1.7615	Städtische Bühnen Frankfurt am Main - Oper Frankfurt
77	58.41	1.7646	Bayerische Staatsoper - Nationaltheater

As this is a descriptive analysis with its focus on the price level, as well as the relation of the average price  $\bar{G}$  to the pricing situation of PGMTs in general, it is more interesting to have a deeper look at the quartile ranges of the PGMT index (Figure 1) and the relation between these. The PGMT Index Quartile Range (PIQR) is given as the difference between  $x_{0.25}$  and  $x_{med}$  as well as the one of  $x_{med}$  and  $x_{0.75}$ , respectively, and the difference between  $x_{0.25}$  and  $x_1$  as well as the difference between  $x_{0.75}$  and  $x_n$ .

**Figure 1. PGMT Index Quartile Ranges (PIQR)**



The PIQR show that the first and especially the fourth quartile range of the PGMT index values is noticeably wider than the middle ones. Considering that the lowest value  $x_1$  is significantly

lower to all other values with a difference of 0.1666 to  $x_2$  itself, it can be stated that quartiles 1-3 have a similar ranking between 0.1926 and 0.2282. Basically, however, the distribution of the individual index values is very even and the greatest deviation from the subsequent value is 0.1666 at  $x_1$ . For all other values, the gradations are rather small with a slightly steeper curve to the top price level in the fourth quartile. In view of the uniformly flat slope of the value curve in the first three quartiles with only a few slightly larger jumps between two values, it could be seen as seeming to divide and describe the scale into two parts consisting of Q1-Q3 and Q4. However, since there is in that case no reference to the arithmetic mean in the form

of the average price level or to the median of the scale, the types are formally defined by their value in the PGMT index as follows:

Discount price level:  $x_i \leq 0.7$

Lower price level:  $0.7 < x_i < 0.9$

Normative price level:  $0.9 \leq x_i \leq 1.1$

Upper price level:  $1.1 < x_i < 1.3$

Top price level:  $x_i \geq 1.3$

Such a classification also refers to the generally valid assumption that all values within a  $SD$  +/- to  $x_{med}$  are considered to be normal prices, in this case for all values between  $x_{14} = 0.6798$  (EUR 22.50) and  $x_{64} = 1.3202$  (EUR 43.70). Rounded up and down this results in the above quite reasonable scale, with which the PGMTs can be classified in an excellent way.

## Discussion and conclusion

PGMTs in a unique way do not follow the rules of economics. Even though the basic terms of microeconomics and markets are applicable, in many cases they do not make any sense (Allmann, 1997). Of course, also in the very complex form of music theatre there is a given input (the company's performance working on a production) leading to a certain output (the performance of the production itself). But overall, PGMTs with their very complex sections of all kinds of music theatre are monopolists with a very low interest in maximizing output in terms of revenues as well as in terms of the non-touchable artistic freedom of the director of a production. In addition, high subsidies reveal a negative leverage in this process as well (Abfalter, 2010; Schößler, 2016; Sasserath, 2017).

Based on the research and results so far, it can be stated that there will be no change in managerial thinking and managing processes

as long as PGMTs receive high subsidies from the government to promote artistic development and freedom at affordable prices. But as wages rise due to the implemented dynamic in collective agreements, and subsidies in general are not due to empty municipal coffers, theatre managements need a solution for the need to act with reference to budgets (Allmann, 1997; Lange, 2007; Kiefer, 1998). As production budgets have the tendency to develop towards the minimum level in PGMTs, the only applicable solution is for a differentiated and thus revenue-oriented price policy, dealing at the same time with the public mandate in the form of easy and affordable accessibility for everybody of any class in society at any time. One of the most important key figures for this, as well as for the assessment of the willingness-to-pay of the audience in the next step, is an average price level of a PGMT and its own classification in the overall structure. This important gap in

literature could be closed with this study. The average price level was calculated as EUR 33.10. The introduced PGMT index presented the average price of each PGMT as a correlation of seats per price group with all existing full price categories in relation to the average price level of PGMTs for season 2019/20. Based on the comprehensive data analysis of this index, five price level types could be defined for discount prices, lower prices, normative prices, upper prices, and top prices. This gives us a first possibility of classifying PGMTs within the PGMT index. This was intended to give an overview of the basic price structure, and a feeling for the ratio of the average mean value of all average prices of the full price categories. It could be stated in principle that there is upward potential in the design of the price level in PGMTs - especially in an internal comparison using the PGMT index.

This could lead to a reformation of the German theatre system. Rethinking its different price levels and with it the subsidy structure could also lead to the introduction of a price floor defined by the government giving PGMTs better arguments for keeping a certain price structure without drifting down to discount price levels that are not acceptable. In the end, all PGMTs produce and sell the same product: musical theatre performances, that may differ in quality and size-related costs due to the size of a theatre, its choir, orchestra and stage, but not in the product itself. A price floor would give the possibility of implementing an overall acceptable – and accepted – lowest possible average price for a music theatre performance in PGMTs by law, while still giving the chance to offer low price tickets within the whole pricing structure. In this huge process, audience

development will be a key issue. Digitization with corresponding software programs gives the perfect means to know nearly everything about every single customer in PGMTs. Theatre directors must analyse these data and create more of a program fitting the audience's needs. Artistic freedom is good as long as it is accepted by the audience and makes customers buy a ticket.

The results of this study open a totally new field of research by giving an average price level of PGMTs as a comparable benchmark for the German theatre system. In further studies, the examination and description of an even more differentiated price level also taking the numbers of performances in each price category into account is recommended, as well as identifying characteristics that may lead to a higher value in perception of music theatre performances, as it should be assumed in general that the costs of an opera performance of the same piece in a large or small house should generally be the same. According to this, cultural economics in the field of pricing in PGMTs should deal with the following questions in the future as the literature so far does not give any reason or opportunity to discuss the results of this paper in relation to the few former studies: what are the factors that increase or decrease the costs from case to case? What are the soft facts that influence the consumer's WTP? How do these have an influence on the demand and thus the price level? Based on the average price level given in this study, is there a way to influence the consumer's WTP? And what is the public in general willing to pay for a theatre performance compared to this evaluated average price for PGMTs?

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# Implementing Sustainable Development Through the Prism of Social Inclusion as Illustrated by the Castle Museum in Pszczyna

DOI: 10.30819/cmse.4-2.03

## ABSTRACT

This paper presents issues related to sustainable development. A special focus is placed on the issue of social inclusion and the role performed in this sphere by culture and institutions promoting it. The subject of analysis is the Castle Museum in Pszczyna. The study covered the period of three consecutive years of 2016-2018. The diagnosis regarding the building of social capital through the implementation of the concept of social inclusion was conducted in relation to selected areas of the Museum's activity, i.e. culture, education and science. The paper contains a critical review of literature on the subject, and the presented assessments and conclusions are based on hermeneutics and rely on analyses of statistical data contained in documents provided by the Castle Museum in Pszczyna.

## KEY WORDS

Sustainable development, socio-cultural inclusion, culture, cultural institutions

Paper received: 8 April 2020 • Paper revised: 17 November 2020 • Paper accepted: 23 November 2020

## Introduction

According to liberal economic theory and the views expressed by classical economists, the intensification of production processes and meeting material needs was to ensure the growth of prosperity and social development (Friedman, 2007; Hayek, 1998; Sternberg, 1998). The concept of sustainable development is a kind of response to the emergence of negative effects of such an approach, especially considered in the long term. They include resource depletion, environmental pollution, the emergence of eco-

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conomic and social inequalities, as well as development at the expense of future generations and of nature. In the traditional approach, the concept of sustainable development emphasizes the need to include social and environmental factors together with the economic dimension, in order to meet the needs of both present and future generations.

The issue of exclusion, which is a multidimensional phenomenon and concerns various spheres of social life and can affect individuals as well as entire social groups, while occurring in various forms around the world, is one of the expressions of such an approach to socio-economic development. The concept is broad and ambiguous; exclusion is often connected with the issues of inequality and poverty as

well as discrimination, or is identified with such notions as redundancy or marginality. Therefore this raises the question about remedies for this situation.

The present paper is an attempt to determine if, and how, access to culture and an institution promoting it can contribute to increasing social inclusiveness. The Castle Museum in Pszczyna is the subject of the analysis, and the study covered the period of the three consecutive years of 2016-2018. This paper contains a critical review of Polish and foreign literature on the subject, and the presented assessments and conclusions are primarily based on hermeneutics, and rely on analyses of statistical data found in documents provided by the Castle Museum in Pszczyna.

## **Sustainable development: outline of the concept**

The dissemination of the concept of sustainable development is associated with the preparation of the Brundtland Commission Report entitled *Our common future* (1987). This document highlights a new, sustainable approach to perceiving the relationships between human activities and the environment. In a resolution adopted at the Earth Summit in Rio de Janeiro in 1992, called "Agenda 21", sustainable development is defined in two ways (Agenda, 1992):

- As a process of development of various entities (e.g. countries, cities, businesses, communities) that unconditionally connects the needs of the present generation with the ability to meet the needs of future generations, as well as the needs of some people with the needs of others.
- As a series of changes in which the use of resources, investment structure, orientation of technological progress, and institutional structures should be conducted

in such a way that there is no conflict between future and present needs.

Polish legislation (Ustawa, 2001) defines sustainable development as socio-economic development in which the process of integrating political, economic and social activities is continued, while maintaining natural balance and sustainability of basic natural processes, in order to guarantee the possibility to meet the basic needs of specific communities and the citizens of both the present and future generations. W.M. Grudzewski (Grudzewski et al., 2010, p. 271) notes that sustainable development is a process of social, economic and environmental changes that ensures balance between profits and development costs, also in the perspective of future generations. The concept of sustainable development is a reflection of the policy and strategies of continuous economic and social development without any harm to the environment and natural re-



sources, the quality of which determines continuation of human activity and further development. Thus, the classic definition of sustainable and durable development is based on the permanent coexistence of three elements: the economy, society, and the environment, with a fair consideration of the needs of the present and future generations.

Cerin (2006, pp. 209–225) argues that sustainable development is a core concept within global development policy and agenda. It provides a mechanism through which society can interact with the environment while not risking damaging the resource for the future. Thus, it is a development paradigm as well as a concept that calls for improving living standards without jeopardising the earth's ecosystems or causing environmental challenges (for example deforestation or water and air pollution) that can result in problems such as climate change and extinction of species (Benaim et al., 2008, pp. 3-5; Browning and Rigolon, 2019).

At the microeconomic level, the implementation of the concept of sustainable development means that one of the basic assumptions of the development of an organization is to combine the purpose of activities such as development, increase in value and long-term profits, with conscious actions aimed at observing basic economic, social and environmental principles. Managers of modern organizations are aware of the fact that in order to succeed in today's global competition, it is not enough to be economically competitive, but necessary to become more active in areas that until recently were of no interest to most societies. Under the pressure of various stakeholder groups (e.g. clients, local communities, investors), many sub-entities prepare and present reports and implement internal codes of conduct that evidence initiatives taken in the field of sustain-

able development (Halizak et al., 2004, pp. 283-291; Wróblewski and Dacko-Pikiewicz, 2018).

In the past decade, the concept of sustainable development has found continuity in subsequent program documents, such as *Europe 2020 - A strategy for smart, sustainable and inclusive growth* (European Commission, 2010, pp. 12-17) and *Agenda for Sustainable Development 2030* (United Nations, 2015). The first of the documents, adopted in 2010, focuses on three key interrelated priorities, which include:

- smart development, i.e. the development of an innovation and knowledge-based economy,
- sustainable development, i.e. supporting an economy that uses resources in a more efficient and environmentally-friendly way and is more competitive, and
- growth advancing social inclusion, which means supporting an economy characterised by a high level of employment as well as ensuring economic, social and territorial cohesion.

The *Agenda for Sustainable Development 2030* document is a kind of supplement and development of the Millennium Development Goals program, which focused primarily on social issues and was addressed to developing countries, especially the poorest ones. However, the *Agenda for Sustainable Development 2030*, adopted in 2015, includes an ambitious plan to improve people's lives everywhere in the world. This document focuses on five areas of key importance for humanity, which include: people, planet, prosperity, peace and partnership. The signatories of the agenda indicated five of its most important priorities. They include:

- eradication of poverty and hunger in all forms and dimensions,

- protecting the planet from degradation and taking urgent action in the sphere of climate change so that it can serve the needs of present and future generations,
- providing all people with the opportunity to enjoy the benefits of a prosperous and satisfying life, and ensuring that economic, social and technological progress is in harmony with nature,
- supporting a peaceful, fair and inclusive society, that is free from fear and violence, and
- mobilising resources for implementation of the 2030 Agenda with the participation of all countries, stakeholders and citizens.

The agenda includes 17 primary goals (Table 1) and 169 specific tasks of sustainable development, which have a universal, inclusive and indivisible nature, and constitute a call for action addressed to all countries regardless of their level of development.

**Table 1. Main goals of the 2030 Sustainable Development Agenda**

Sustainable Development Goals	
Goal 1	End poverty in all its forms everywhere
Goal 2	End hunger, achieve food security and improved nutrition and promote sustainable agriculture
Goal 3	Ensure healthy lives and promote well-being for all at all ages
Goal 4	Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all
Goal 5	Achieve gender equality and empower all women and girls
Goal 6	Ensure availability and sustainable management of water and sanitation for all
Goal 7	Ensure access to affordable, reliable, sustainable and modern energy for all
Goal 8	Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all
Goal 9	Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation
Goal 10	Reduce inequality within and among countries
Goal 11	Make cities and human settlements inclusive, safe, resilient and sustainable
Goal 12	Ensure sustainable consumption and production patterns
Goal 13	Take urgent action to combat climate change and its impacts
Goal 14	Conserve and sustainably use the oceans, seas and marine resources for sustainable development
Goal 15	Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss
Goal 16	Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels
Goal 17	Strengthen the means of implementation and revitalize the global partnership for sustainable development

Source: author's case study, based on United Nations, 2015.

Sustainable development should provide a solution in terms of meeting basic human needs, integrating environmental development and

protection, achieving equality, ensuring social self-determination and cultural diversity, and maintaining ecological integrity.

Although the concept of sustainable development has undergone certain changes during the past, its fundamental principles and goals have contributed to a more conscious behaviour adapted to the limitations of the environment. This is the reason for adopting the concept in different areas of human activities. Numerous international organizations have been involved in implementation of the concept, and while it has found positive implementation

## **Socio-economic inclusion**

Socio-economic inclusion is one of the main goals of sustainable development as it is perceived and promoted now. The reasons for focusing attention on the new way of thinking about socio-economic development should be seen in the growing dichotomy between changes in the economic and social spheres. In many countries, a large market potential and internal demand, intensification of investment in infrastructure, an increase of export capacity and the progressing process of international expansion of enterprises, a growing level of education and increasing skills to flexibly respond to threats and changes are observed on the one hand, but on the other hand there is a struggle with the demographic crisis, unemployment, problems in the sphere of social income inequality, a low level of savings, growing public debt, a low level of development of innovation and use of the potential of scientific research, prolixity of court proceedings, dysfunctions of the political system (electoral cycle syndrome), and finally digital exclusion (Mączyńska, 2014).

Implementation of the so-called social innovations, i.e. modern solutions covering the whole spectrum of issues in the field of exclusion, alienation, loss of social status, etc., that

locally, it did not produce significant results on a global scale. Fundamental constraints of the implementation of the concept of sustainable development are the degree of socio-economic development that many countries have not yet achieved, associated with a lack of financial resources and technology, but also the diversity of political and economic goals on a global scale (Klarin, 2018, pp. 67-94).

affect social progress and human development are proposed as a remedy to mitigate the tensions between economic development and social development. Such innovations are supposed to bring improvement in people's living conditions and their well-being. For these reasons, they cannot be separated from the socio-cultural or socio-political context (Moulaert et al., 2013, pp. 16-17). They also cannot be implemented on the basis of classic models of innovation in economy (so-called technological or economic innovations), as they are not aimed at achieving large profits (OECD, 2011, p. 9).

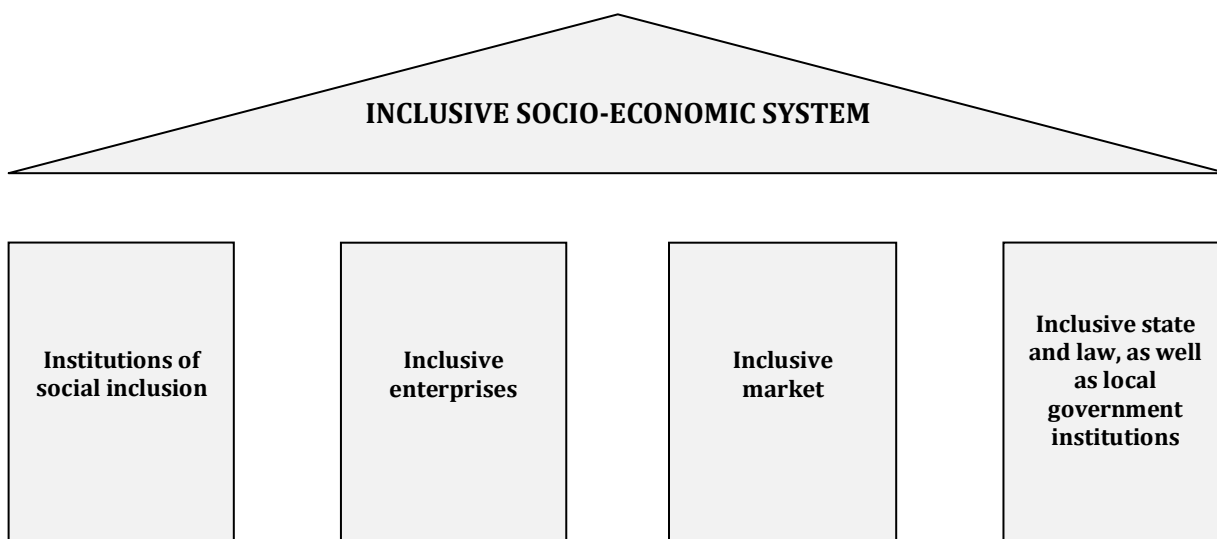
In the context of social innovations, there occurs the concept of an inclusive socio-economic system. It is oriented at optimizing the use of productive resources and reducing the gap between actual and potential levels of economic growth and social development (Summers, 2014, pp. 27-41). According to E. Mączyńska (2014, 2018) socio-economic inclusion represents the multidimensional involvement of all participants in socio-economic life for the optimal creation and use of development potential and prevention of its waste, which supports social cohesion. The more the barrier of effective demand in contemporary

economy grows, the more significance socio-economic inclusion is gaining. This barrier brings the growth of social inequalities, and resulting failure to adjust the dynamics and size of supply of market goods to the dynamics and scale of demand for them. Insufficient demand collides with the possibilities of increase in production of goods and services, which are rapidly growing due to technological progress. This leads to overproduction and resulting extensive negative consequences, including ir-

regularities on the labour market, low investment dynamics, destructive competition, consumerism, and finally negative consequences for the natural environment.

The inclusive socio-economic system is based on four main pillars (Figure 1), which comprise: institutions of social inclusion, inclusive enterprises, an inclusive market, and an inclusive state and law as well as local government institutions (Mączyńska, 2015, pp.123-133).

**Figure 1. Pillars of an inclusive socio-economic system**



Source: case study based on Mączyńska, 2015, pp. 123-133.

The institutions of social inclusion should be perceived as the institutions which are focused on the development and strengthening of the achievements of civilization. These are regulations regarding such issues as universal social security and health protection, universal access to education, guaranteed minimum wages, union rights, equality, common goods, and others. Inclusive enterprises are organizations targeted at the optimal absorption of knowledge, innovativeness and effective reconciliation of

many diverse interests, i.e. the interests of the world of work with the interests of the world of capital, and of social interest. An inclusive market is characterized by optimal, socially acceptable rules of market entry and exit, perceived as a guarantor of contract culture and symmetry of contractor rights, including protection of competition and consumer rights. On the other hand, inclusive state and law as well as local government institutions are a guarantee of justice and respect for the law, a guarantee of

support for creativity, innovation, civic initiatives, development of inclusive institutions, and a system that prevents the creation of exploitative institutions and inequalities in access to law. Thus, it can be stated that an inclusive socio-economic system is a system based on the largest possible number of possibly sovereign and equal participants, connected by ties of partnership and conscious interdependence

more than by hierarchy and subordination in relations between the state, the citizen, business, and social groups. Releasing and driving creativity and entrepreneurship through strengthening positive ties based on a sense of security, trust and a community of interests are the features of an inclusive socio-economic system.

## **Culture as a platform for implementation of an inclusive development concept**

It is not easy to find one universally accepted definition of culture in the literature on the subject. The authors usually indicate the ambiguity, multifaceted character and interdisciplinary nature of the concept. Culture at its most basic level can be defined as shared symbols, norms, and values in a social organization (Walsham, 2002, pp. 359-380). In addition, E.T. Hall and M. R. Hall (1990) define culture as a system for creating, storing, and processing information. G. Hofstede (1991), F. Trompenaars (1993), and A. Czinkota and I.A. Ronkainen (1993) all agreed that culture is based on languages, economy, religion, policies, social institutions, class, values, status, attitudes, manners, customs, material items, and education that subsequently influence managerial values. Culture is an essential element in understanding how social systems change, because culture influences both the norms and values of such systems and the behaviour of groups in their interactions within and across systems.

One definition describes culture as a comprehensive set of concepts at the core of life, truth, good, beauty, effectiveness and efficiency that are typical for some community; they can

be learned, are transmitted in a non-genetic, social way and are customary. In the context of subjectivity, it is transferable, but also co-created by individual entities and collective entities. Culture represents the material and mental activity of societies and the products created within this activity. According to R. Janikowski (2009, p. 17), culture can be presented as a multi-layered collection of mutually related elements that constitute it at a given moment. Non-material culture is the inner layer, whereas material culture is the outer layer. Each of the two layers is created from a collection forming a given culture and constituting its heritage, the heritage of intangible and material culture, as well as from the *novum* arising here and now, which is the result of changes and/or cultural extensions, i.e. the so-called transgression. Without them, i.e. without crossing existing material, social and symbolic borders in a conscious way it would be impossible to develop culture, and thus humanity (Kozielecki, 2002; Wróblewski and Kasperek, 2019).

The broad meaning of culture affects the formulation of various priorities and goals. It can be analysed in the context of many activi-

ties executed by people; it is related to aesthetics and reflection on symbolic meanings, religion, education, and identity building, but it is also associated with entertainment, or conversely, used in therapies. In recent years, its role in social integration and its impact on economic development have been emphasised (Plebańczyk, 2018, p. 177). J. Dessein (2015) presents three approaches to the relationship between the concept of sustainable development and culture:

- “culture in sustainable development” - this represents approaching culture as an additional fourth, yet autonomous pillar of sustainable development, besides economy, society and environment;
- “culture for sustainable development” - in this sense, culture is perceived as an influential force that acts as a mediator and creates the framework for balancing and alleviating tensions that may arise between the three pillars (economic, social and environmental);
- “culture as sustainable development” - in this approach, it is identified with sustainable development, because culture is the basis of all human decisions and actions.

The Convention on the Protection and Promotion of the Diversity of Cultural Expression adopted in 2005, which Poland ratified in 2007, is one of the fundamental documents defining the role of culture in contemporary sustainable development (Convention, 2007). With a view to supporting the development of culture at all levels through providing the right conditions for the development of creative activities, supporting entrepreneurship related to cultural industries, and strengthening the possibilities of technical, budgetary and human resources of cultural organizations, the UNESCO Convention

creates a perspective of a multicultural world based on dialogue, sustainability of diverse expressions and heritage. Both the Convention and documents developed later indicate the need to establish effective mechanisms that allow for coordinating and improving development policy in the sector of education, tourism, public health, security and urban development. Provisions concerning local cultural identity and the inclusion of culture as a strategic element in state policy are emphasized. The Convention highlights the role of cultural diversity as a major driver of continuous, sustainable development. Complementarity and equivalence of economic and cultural aspects of development are one of the main assumptions of the Convention. Therefore, the Convention makes sustainable development dependent on the participation of culture, which permeates its three basic elements, i.e. economy, environment and society.

The role of culture in the context of sustainable development is to contribute to social inclusion and to create social cohesion. According to W. Kłosowski (2011, p. 83), social inclusion means having the actual opportunity to participate in social life, i.e. being around people, making friends and friendships, taking up work and maintaining oneself, gaining respect, performing important social roles, and pursuing one’s own aspirations, among others. On the other hand, social cohesion is a social condition consisting of a high level of social inclusion of the members of a given community. It should be added that social cohesion cannot be understood as “social uniformity” or homogeneity. Cohesion contains all the richness of the expected social diversity; it only assumes that none of the elements of this diversity deprives anyone of the chance to be among the others.

The literature on the subject does not provide a ready-made, universal “formula” for specific tasks culture should act through to create a coherent, inclusive society. However, some recommendations can be indicated. They primarily include:

- Analysing a given local community here and now, because the paths to cohesion are as diverse as exclusions and their complex causes.
- Groups that “isolate” themselves, “do not want to participate in anything”, or “stay aside” should be turned to. The situation of these groups should be analysed, and it should be determined whether it is not the community that isolates them, repels them from participation and keeps them apart.
- A common practice of working on “class” projects that segregate people into separate groups or consolidate divisions (e.g. events for seniors and events for children, or projects for the rich and projects for the poor, etc.) that is applied by cultural institutions should be abandoned.
- Contemporary cultural institutions should undertake “crosswise” projects in terms of traditional social divisions. They should contribute to creating social bonds between groups that have been isolated from each other so far, e.g. seniors and young people, wealthy and poorer people, etc. Projects that focus on meeting should be of special value. These are the ones that create social cohesion.

- The importance of using words responsibly should be emphasized. Stigmatizing names of people and groups (e.g. “classes for marginalised young people”, “free tickets for the poor”, etc.) should not appear in cultural projects for social inclusion.

Coupling culture with sustainable development and actions for social inclusion should contribute to building social capital. According to many sociologists and economists, there is a general correlation between social capital and the general level of well-being: the higher the social capital, the greater the chance for prosperity. Social capital refers to social relationships in a given group and represents the density of the networks of trust as well as loyalty and solidarity relations (so-called binding social capital). The greater the social capital in a given group, the more its members have trust in others, adopt a loyal attitude, and are ready to act in solidarity, together with others, in the common interest (Sztompka, 2016, p. 286). It should be emphasized that in the context of an open society the bonds of trust, loyalty and solidarity should also connect a given community with the external environment, i.e. other communities and people (so-called bridging social capital). Strong internal relationships of the community can be seen as a positive value only when there are such external “bridges”. Otherwise, these internal bonds (trust, loyalty and solidarity) may close the community to contacts with the world.

## The concept of social inclusion in the practice of the Castle Museum in Pszczyna

Museum institutions can significantly implement the concept of sustainable development, contribute to the promotion of the concept of social inclusion, and build and strengthen social capital, both binding and bridging. They are supported, among others, by the following (Murzyn-Kupisz, 2016, pp. 138-139):

- creating a space for the local community to meet and integrate can contribute to strengthening family and friendship relations between the people who visit the facility together and/or participate in events it organizes;
- conducting extra-museum activities (e.g. catering, organization of conferences) within which museums provide space and create opportunities for informal meetings, while creating the so-called “third place”, i.e. the intermediate space between home and the place of study/work;
- encouraging the activities of non-governmental organizations; inspiring their establishment or exercising patronage over them; and providing them with a place for meeting, presentation and implementation of specific projects, while providing them with substantive support;
- creating space for various interest groups (e.g. historical re-enactment groups), while cooperating with enthusiasts of heritage, some art form, handicraft, or historical period;
- conducting research on local history and cultural heritage, thanks to which museums contribute to building a sense of

identity and pride among local residents within the community and municipality; and

- conducting activities aimed at social inclusion of social groups at risk of exclusion (e.g. the disabled, people suffering from specific diseases, the elderly, the poor, ethnic minorities, and so on).

The Castle Museum in Pszczyna was created as a result of political and economic changes after World War II, although its history dates back to the 11<sup>th</sup>-12<sup>th</sup> century; the watchtower built by the Piast princes on the trade route connecting Moravia with Kievan Rus is recognised as the beginning of the castle (Schaeffer, 1998; Kluss, 2013). According to the Statute of the Castle Museum in Pszczyna (2013), its scope of activity includes care for the preservation of the historic elements of the castle, its equipment and surroundings, as well as collecting, providing access to, and permanent protection of collections of Polish and foreign artworks and historical artefacts, with special emphasis on the history of the castle and the land of Pszczyna against the background of the development of architecture and the history of the customs of European residences. This document also indicates a number of other activities the museum performs, primarily including: preservation of the historic castle structure and other buildings; collecting, storage and preservation of collections; organization of permanent, temporary and travelling exhibitions; organization and performance of scientific research; preparation of expert opinions and assessments; provision of information on its activities; organizing and holding educa-



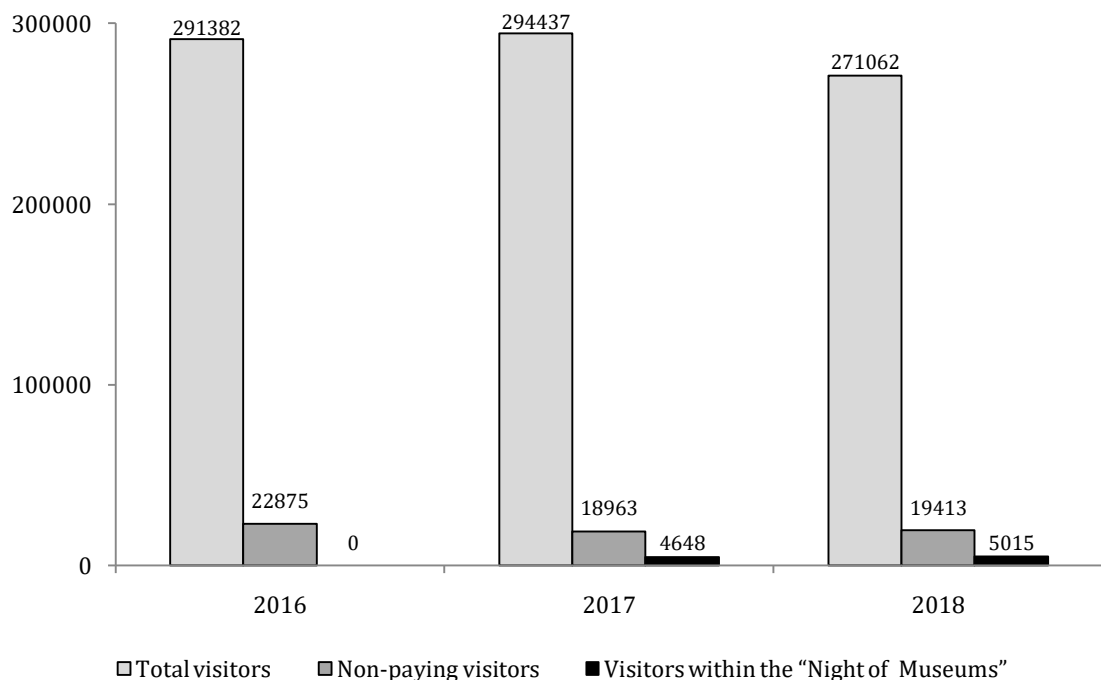
tional activities; supporting and conducting artistic and cultural activities; providing collections for scientific, educational and exhibition purposes; cataloguing and the scientific processing of collections; conducting publishing activities; running a library (in accordance with activities of the Museum); and cooperation with institutions (domestic and foreign), administrative units at all levels, and non-governmental organizations.

The diagnosis of the nature and scope of implementation of the Museum's tasks and their relation to social inclusion was conducted on the basis of interviews and documents provided by the Museum Director, Maciej Kluss, and the Head of the Education Department, Małgorzata Wójcik. The analysis included such issues as the number of visitors in selected

categories; educational, scientific and cultural activities; as well as activities with the use of ICT tools.

The Castle Museum in Pszczyna has been among the 30 most frequently visited places of this type in Poland for years. The Palace Museum in Wilanów in Warsaw, or the Museum of the Royal Łazienki in Warsaw are the unsurpassed leaders in this respect, attracting over three million visitors a year (Żyra, 2019, p. 90). In the years 2016-2018, the Castle Museum in Pszczyna hosted a little less than 300,000 visitors per year. In 2017, compared to the previous year, the number of visitors increased slightly, by 1%, but in 2018 there was a noticeable drop in visitors of 8% compared to 2017, and 7% compared to 2016 (Figure 2).

**Figure 2. Number of visitors to the Castle Museum in Pszczyna in 2016-2018**



Source: case study based on K-02, 2016; K-02, 2017; K-02, 2018.

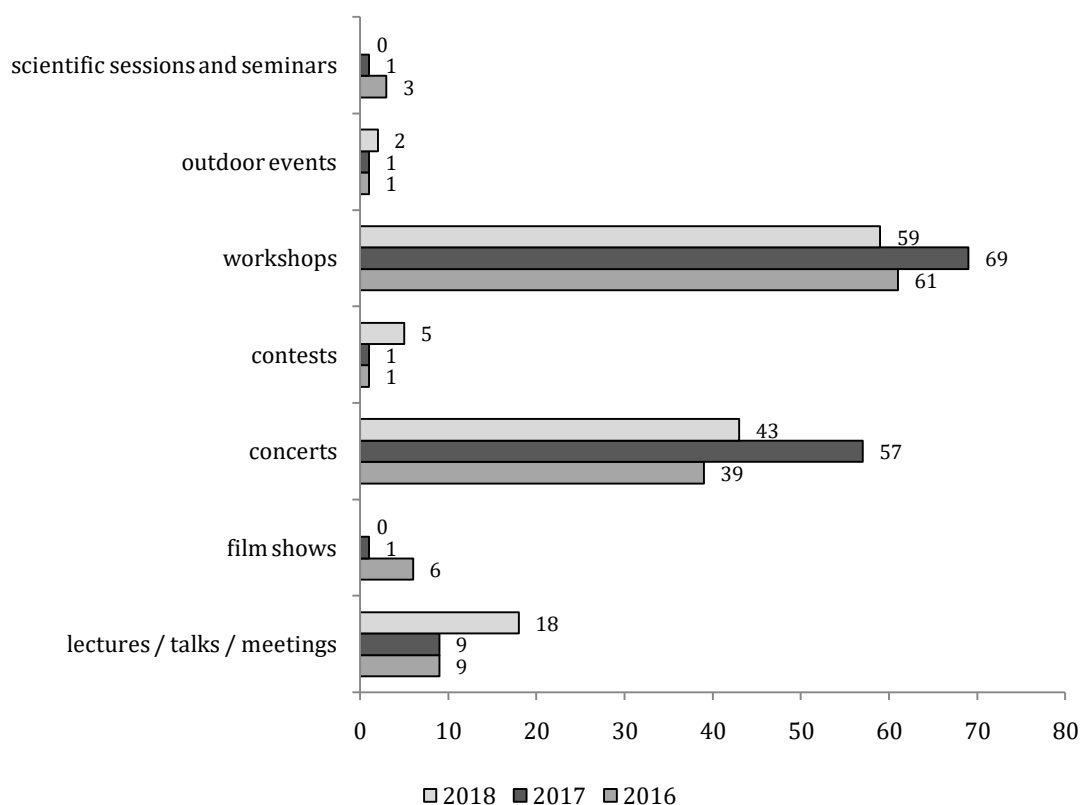
The offer that allows for free visits to the museum is a solution that is consistent with the concept of social inclusion. However, it does not enjoy great popularity, as the percentage of people using it in the discussed period was 8%, 6% and 7% of visitors, respectively. Access to the museum collections as part of the “Night of Museums” is also not popular – this is a cultural event consisting of access to participating cultural institutions on a specific day, at night time, for a nominal price or for free. In 2017 as part of this initiative the number of visitors reached 4648, which accounted for 1.6% of all visitors, while in 2018 the number of visitors during this event increased by 8% compared to the previous year, which accounted for slightly less than 2% of all visitors in the year.

People with disabilities are one of the social groups at greatest risk of exclusion. To enable them to visit the exhibition, the museum is equipped with special stair platforms, elevators and portable rails. There are toilets for people with physical disabilities both in the Castle and the Prince’s Stables. The museum also has AEDs. In addition, convenient parking spaces have been designated for people with disabilities, and three-dimensional grids of object floors, floor plans and their descriptions have been provided on the Castle’s website, enabling people to become familiar with them before visiting. The museum is accessible to blind and visually impaired people thanks to audio

guides; due to additional verbal descriptions, these devices enable the reception of visual artworks and allow blind people to learn about visual cultural heritage. The castle also has devices with information in sign language (<http://www.zamek-pszczyna.pl>).

Events addressed at various groups of recipients, e.g. children, teenagers, parents, enthusiasts of the history and tradition of the Pszczyna region, artists (both musicians and visual artists), and the local community perform an important role in building social capital by the museum. The museum conducts a wide range of activities in the fields of culture, science and education for these groups. In 2016, the total number of events was 120, in the following year it increased by 19, and in 2018 it decreased by 12. Workshops and concerts represent the largest share of the organized events. In 2016, they accounted for 84% of organized events, in 2017 for 91%, and in 2018 for 80%. Organized readings, lectures and meetings constituted respectively 8%, 6% and 14% of organized events in the years covered by the analysis. Competitions were characterized by the greatest dynamics of change: only one was organized in 2016, and five in 2018; nine readings, lectures and meetings were organized in 2016, and 18 in 2018 (Figure 3). Interest in outdoor events also grew, but interest in film shows as well as scientific sessions and seminars is decreased.

**Figure 3. Number of activities in the fields of culture, science and education conducted in the Castle Museum in Pszczyna in 2016-2018**



Source: case study based on K-02, 2016; K-02, 2017; K-02, 2018.

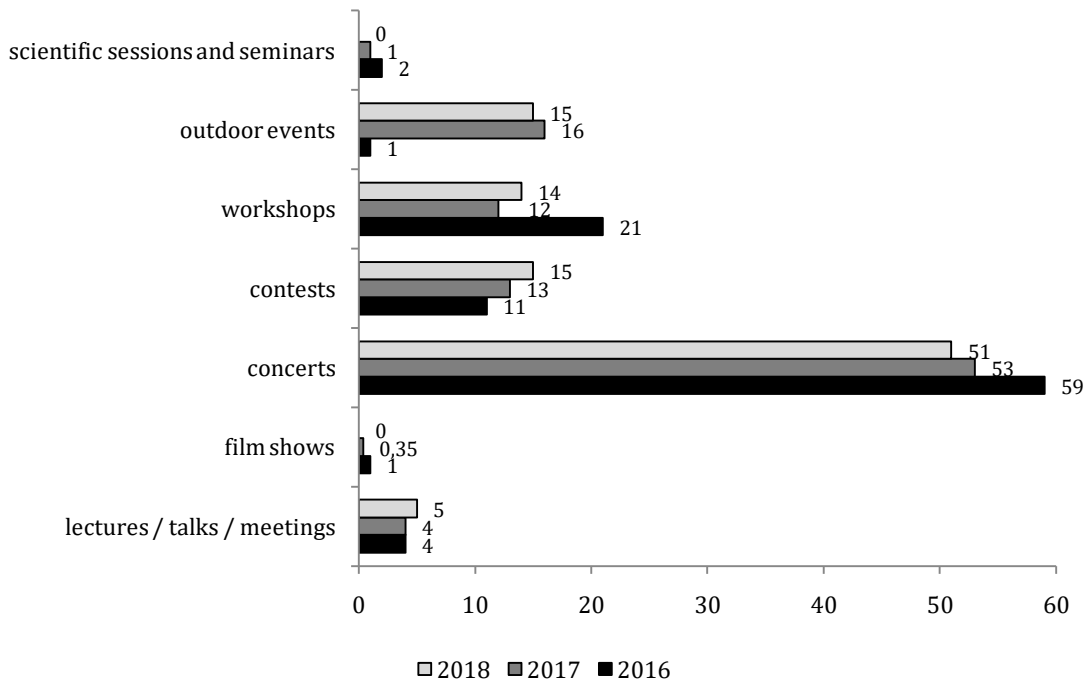
It is impossible to list and describe all implemented projects; therefore only the most representative will be presented as examples. "Museum Study" lectures devoted to the history of the castle and the region, architecture, terminology of the history of art, and the museum exhibitions and collections are the flagship event. Meetings held once a month are conducted by museum employees and invited guests - specialists in history, art and museology, as well as in other aspects of life in past centuries - and annual publications containing a collection of presented papers are produced. Organized music concerts (e.g. Spring with Fryderyk Chopin, Evenings at Telemann's,

Christmas Concerts) as well as music workshops and master classes, in which the museum hosts outstanding Polish and foreign artists, are other examples (Sprawozdanie, 2018). It is music events that attract the largest group of participants, as in all the years of the analysis they constituted more than half of the total number of participants (Figure 4). Competitions (e.g. visual art "My Adventure at the Museum") enjoyed a high turnout. There were 1,064 people participating in them in 2016, 1,470 in 2017, and 1,708 in 2018, which represents an increase of 61% compared to 2016. Workshops enjoyed similar interest; 2007 people took part in them in 2016, 1355 in 2017,

and 1597 in 2018, but in this case there was a downward trend, as the number of participants in the period decreased by 20%. The number of participants in outdoor events grew dynamically, especially in 2017-2018. However, events prepared in the form of readings, lectures and

talks do not gather a large audience. Generally slightly more than 400 people participated in this type of events in 2016-2017 each year, although there was an increase of participants in 2018 by 53% compared to 2016.

**Figure 4. Percentage of participants by activity conducted in the Castle Museum in Pszczyna in 2016-2018**



Source: case study based on K-02, 2016; K-02, 2017; K-02, 2018.

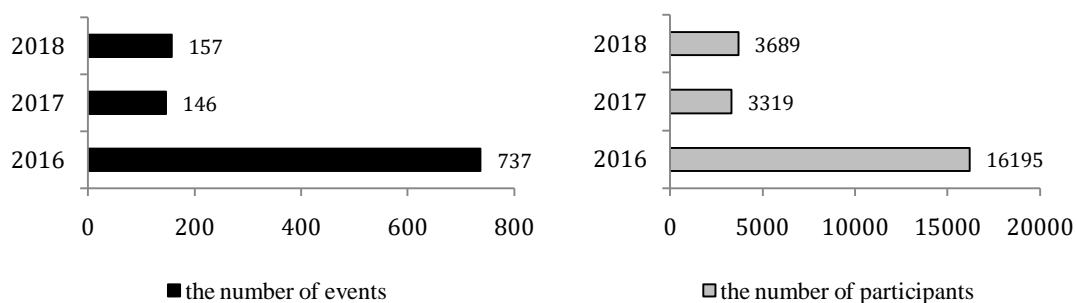
Education is an important area in the activities of the Castle Museum in Pszczyna that contributes to social inclusion. Activities described above, but also projects implemented for children as well as young people and their parents, fall within this category. In this way, the entire museum community works on creating the so-called “third place”, being an open space for broadening intellectual horizons, developing passions, building social bonds, strengthening identity, and building a sense of pride in be-

longing to the local community. Three topics were implemented as part of the educational classes in 2016-2018. They were “At the Hochberg court” (for children of 4th grade and older), “Castle adventure” (for children of 1st-3rd grades) and “Time at the castle” (for the youngest pre-school children). In addition, there are workshops complementing school curriculums. They comprise “Greetings from the Castle Museum in Pszczyna” (the art of writing letters), “Why do you need a portrait? /

Portrait or a selfie?”, “The Castle from behind the scenes”, “Make a work of art” (animation meeting with landscape painting), “What should every Pole know about the anthem?” (for children from younger levels), and “Magic of Christmas”. Despite the rather extensive offer, statistical data are not encouraging. The most educational classes (737), and the most participants (16,195) were recorded in 2016, but there was a sharp decline by 80% in both

the number of classes and their participants in the following year. The situation improved slightly in 2018, as the number of events increased by 8% and the number of participants by 11% compared to the previous year (Figure 5). It is worth noting, however, that the number of classes and the number of participants in each year was different within specific topics and workshops.

**Figure 5. Number of educational classes and number of participants in the Castle Museum in Pszczyna in 2016-2018**



Source: case study based on K-02, 2016; K-02, 2017; K-02, 2018.

Nowadays the skilful use of information and communication technology (ICT) tools play a huge role in building social capital. The Castle Museum in Pszczyna has a professional and up-to-date website. Interest in it is proved by a high dynamic of changes as regards the number of visitors to the museum pages per year. While in 2016 there were 609,285 of them, in 2017 this number decreased by about 20%, but increased again in 2018 by about 77% compared

to 2016. The potential for using the Internet is also related to the fact that in 2018, 75% of exhibits were digitized. It is surprising, therefore, that according to the available documents, the museum did not prepare any virtual exhibitions, did not produce any e-publications in connection with publishing activities, and did not provide any online publications in electronic format in the analysed period 2016-2018 (K-02, 2016; K-02, 2017; K-02 2018).

## Conclusions

The concept of sustainable development, which has been discussed for several decades in the international arena, has found its place in transnational agreements, documents and de-

velopment strategies, both at the level of international organizations, individual countries and entities operating in them. A key issue in inclusive development, in which social cohe-

sion is the main driving force of development and a public priority, rising wealth and economic growth are a means rather than an ends. Such a model is consistent with the demands of the knowledge society; it releases human capital, strengthens social capital and promotes the optimal use of development potential, while supporting innovation, harmonization and efficiency of long-term development. There are many factors supporting an inclusive development pattern. International comparisons show that countries with more inclusive socio-economic systems, in which balancing socio-economic policy is of high priority, show greater resistance to threats and crises. This resilience results from a better use of human capital, as development is more based on the integration of competences, which increases the level of innovation.

In achieving the “new order”, based on sustainable and inclusive development, culture and the individuals creating and disseminating it play a huge role. This role is reflected, among others, in:

- implementing educational projects, conducting training, expanding and deepening knowledge that raises comprehensive competences and contributes to reducing the percentage of early school-leavers;
- implementing new ICT solutions that are a source of new products and services and support the development of cultural tourism;
- the emergence of attractive cultural institutions that attract enterprises and key investors for the economic competitiveness of the region, as well as new residents and tourists;
- development of entities operating in the field of culture that directly and indi-

rectly influence the creation of new workplaces; and

- organizing projects and ventures by cultural institutions that contribute to building a sense of ownership and responsibility, as well as increasing civic pride, lead to the creation of new networks of cooperation between communities and bring people closer together and increase social capital.

This study presents the Castle Museum in Pszczyna as an example of a cultural institution working for inclusive, sustainable development. Statistical data developed and presented in the study that illustrate selected elements of the activities in the field of culture, science and education allow for an optimistic but prudent evaluation. The museum implements many valuable initiatives targeted at a diverse audience. The benefits should also include the regular participation of the institution’s employees in programs raising their competences, including meetings of museum professionals as part of the “Historic Houses Forum”; scientific conferences; workshops for museum professionals organized at the Royal Castle in Warsaw; and participation in the Erasmus+ program and others.

The limited use of ICT tools as a platform to access the museum’s collections, as well as the limited possibilities to build and expand the IT competences of many social groups constitute specific drawbacks. A certain deficit of offers which would favour the creation of bridging social capital - integrating people belonging to various social groups - can also be identified. Therefore, two new solutions audience development and “community arts” are recommended. The first solution consists in observing and studying the needs of the current and potential audience and in developing relation-

ships with this audience. When planning all aspects of their activities, a cultural institution should take into account the audience, i.e. its current composition and needs on the one hand, and on the other hand expansion of this composition by new consumers and new needs that will have to be met. This is especially the case for new consumers who have so far little participated in a given area of culture, including audiences from socially excluded groups. From this perspective, the main concepts in planning the activities of cultural institutions are no longer “collections”, “repertoire”, or “exhibition plans”, but recipients and their expectations (Gajc, 2012).

The essence of the community arts solution is to reject the division into “enlightened creators” and “consumers needing enlightenment”. In community arts they are all creators. Community arts means that in the creative process, interaction with the community in which the work is performed is important. Community arts activities hold a specific dialogue with a specific community and express its problems, aspirations, and hopes. Art and cultural organizations are here involved in changing the life of a given community (Rogozińska, 2009, pp. 88-89).

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# National Minorities and Organizing Cross-border Cultural Cooperation: Evidence from the Polish-Lithuanian Borderland

DOI: 10.30819/cmse.4-2.04

## ABSTRACT

The research problem is minority participation in local development, illustrated by the case of the Lithuanian minority's activities in Poland. The aim of the paper is to analyse actions conducted by the Lithuanian minority in Poland (Puńsk) and to point out some factors supporting cross-border cultural cooperation engaging the national minority, based on best practices from the Lithuanian-Polish borderland. It is a good illustration of a process leading to the improvement of relations between neighbouring countries, thanks to cross-border cooperation based on the minority's activities. The authors analyse a case study regarding Polish commune development strongly influenced by Lithuanian culture and the Lithuanian minority's activities. It is analysed in the paper together with qualitative research (interviews) that allowed the research problem to be solved.

## KEY WORDS

Minority, cross-border cooperation, culture

Paper received: 16 August 2020 • Paper revised: 12 November 2020 • Paper accepted: 28 November 2020

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## Introduction

Poland and Lithuania have a long history in common, including years of glory but also of conflicts caused by national tensions. During the period of communism Lithuania was one of the Soviet Republics (1940–1941, 1944–1990), while Poland after 1945 maintained formal independence in the Soviet area of influence. Belonging to the socialist camp formally eliminated conflicts, although

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they were still very much alive in the minds of both nations.

Although a few political tensions still affect Polish-Lithuanian relations, especially on the national level, there is an opposite situation on the local level. Puńsk is one of the examples. Before World War II this municipality in the Podlaskie region (Poland) changed its affiliation from Poland to Lithuania and later again to Poland. Poles and Lithuanians lived there together the whole time. After World War II, Puńsk became the cultural capital of Polish Lithuanians. It is a good example of effective cooperation between Poles of Polish nationality and Poles of Lithuanian nationality who play important roles in the cultural and social development of this area. Lithuanian culture became a key tourism asset of this commune and a platform to develop Polish-Lithuanian cooperation on the local level.

The aim of the paper is to analyse actions taken by the Lithuanian minority in Poland

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(Puńsk) and to indicate factors supporting cross-border cultural cooperation engaging the national minority, based on best practices from the Lithuanian-Polish borderland. A good illustration of the process leading to the improvement of the relations between these two countries will be a case study regarding Polish commune development strongly influenced by Lithuanian culture. The case study as well as the other qualitative research (interviews) are analysed in the paper to achieve the research goal.

## Cross-border cooperation in the context of national minority activities

The existence of national minorities in border regions illustrates that borders can divide a people by separating previously united cultural landscapes. The presence of national minorities in border regions is a sign of ethnic diversity (Klatt, 2006, p. 239). Borderland ethnic diversity can be the cause of international conflicts, but it can also become one of many factors favouring cross-border cooperation (Malloy, 2010). As a rule, cross-border relations are quite complex. They are conditioned not only by institutional or financial factors, but also by the specificity of individual areas, which are characterised, inter alia, by social factors (e.g. national minorities, language, cultural differ-

ences) and historical factors (e.g. past experiences, border changes) (Kurowska-Pysz and Szczepańska-Woszczyzna, 2017; Kurowska-Pysz et al., 2018). The level of integration of the borderland community is also determined by the attitude to cooperation, and the perception of the inhabitants of the neighbouring country. National minorities can play an important role in building mutual relations, acting as a link between neighbouring countries. Their activity in the neighbouring country may also mitigate the impact of cultural barriers (including linguistic ones) and may contribute to building mutual trust (Laruelle and Peyrouse, 2009).

This is very important especially in those areas where nations with a common history often interpret it differently. Historical experiences, the evaluation of which divides public opinion in neighbouring countries, and the negative stereotypes associated with them often adversely affect the perception of neighbours. In this context, national minorities can play a very positive role, as their activities may result in improving the opinion that neighbouring communities have of each other.

We can indicate both positive and negative examples of the activities of national and ethnic minorities in cross-border cooperation. In any case, the benefits of cross-border cooperation with minorities may be different. The level of cross-border cooperation in ethnically diverse border regions can be very different, and it presents both risks and opportunities. Opportunities are grounded in the existence of a bi-cultural population that might well fit into the category of 'transnational borderlander' (Martinez, 1994) – people who see an advantage in living in a border region and use all opportunities to live, shop, study or work on the other side of the border, in contrast to the majority of 'national borderlanders', who are not able or interested in looking for opportunities on the other side of the border. Research on cross-border cooperation reveals that bilingualism and biculturalism are preconditions for suc-

cessful cross-border cooperation on an equal level (Klatt and Wassenberg, 2017; Kasperek, 2018; Böhm and Drápela, 2017). Cross-border cultural markets can be a good platform to extend relations between neighbouring societies, thanks to minorities' activities focusing on cultural education, local heritage protection, as well as other cultural activities related to literature, music and art (Wróblewski and Dacko-Pikiewicz, 2018; Wróblewski and Kasperek, 2019).

There may also be a clear conflict of interests on cross-border cooperation. While national minorities predominantly are interested in good cultural relations to their kin-state, majority populations are interested in tangible financial gains when engaging in cross-border cooperation. Despite national funds supporting minority activities, there is also widespread support for cross-border cooperation including minority groups provided by the European Union. European grants fund territorial cooperation on borderlands with the aim of strengthening relations between neighbouring societies, including minorities (Medeiros, 2018). Because the competition model of applying for European funds means unpredictable results, minorities generally base their activities on national funding and funds offered them by their home country.

## **Government financial support for minorities' activities: the Lithuanian minority in Poland**

Expatriate Lithuanians were among those who fostered national values at a difficult time for Lithuania, and their activities strongly contributed to the restoration of Lithuania's independence on March 11, 1990. It is no coincidence that national relations with Lithuanians

abroad have always been declared a state priority and the first modest initiatives were taken immediately after the restoration of independence. As early as 1992 the government of the Republic of Lithuania adopted a resolution aimed at supporting studies in Lithuania for

Lithuanians from abroad (Resolution of 3 September 1992 of Government of the Republic of Lithuania, No. 647, no longer in force). The government also periodically approved support programs for Lithuanian communities abroad. In 2009 the Commission for Coordination of Affairs of Lithuanians Living Abroad was convened for the first time. The tasks of this Commission was to submit proposals to the government of the Republic of Lithuania regarding:

- strategic directions of the state’s relations with Lithuanians living abroad and their implementation;
- coordination of the actions of state institutions in strengthening relations with Lithuanians living abroad, involving them in the political, social, economic and cultural life of Lithuania; and
- recommendations regarding drafting legal acts related to Lithuanian affairs abroad or prepared draft legal acts.

The ‘Global Lithuania’ program (2011-2019) aimed to involve Lithuanians living abroad in the life of the state. It was a new stage in relations between Lithuania and Lithuanians living abroad. The measures of the program and their implementation indicators are periodically reviewed. The program was updated for the period of 2012-2020 and then to 2021. The approved inter-institutional action plan includes a number of institutions implementing ‘Global Lithuania’ and the funds provided for the implementation of the program (Legal acts on ‘Global Lithuania’). For example, in 2020 the Ministry of Foreign Affairs of the Republic of Lithuania confirmed that it would fully or partially finance 48 projects in 21 countries of the world (for comparison, 76 project applications were submitted). The total amount allocated to all projects was EUR 51,948. The funds were provided for ten applications from Lithuanian

organisations operating in Poland (five of the winning applications were submitted by the Lithuanian Society in Poland). Only EUR 300 to 1,100 were provided to finance activities of organisations operating in Poland. Funded activities included covering the costs for organising the Assumption of Mary into Heaven Folklore Festival, the Easter Exhibition-Competition, World Lithuanian Prayer Day, and similar events. Deserving of separate mention is the organisation of a cycle of activities dedicated to the 60th anniversary of the twice-weekly journal ‘Aušra’.

Implementing ‘Global Lithuania’, from July 1, 2020 entered into force a resolution on procedures for supporting persons going to Lithuanian organisations or communities abroad to carry out cultural activities (Resolution of 6 May 2020 of Government of the Republic of Lithuania, No. 454). The legal act seeks to create appropriate financial conditions for persons who promote and nurture cultural activities by involving Lithuanian organisations and communities operating abroad. The financial support aims to:

- help Lithuanians living abroad to preserve their intangible cultural heritage and identity;
- support the dissemination of intangible cultural heritage and Lithuanian culture abroad;
- create conditions for cognition of cultural heritage and cultural self-expression in the Lithuanian language; and
- to help foreign Lithuanians to integrate into Lithuanian cultural processes.

Together with the Resolution of 12 February 2020 of Government of the Republic of Lithuania, No. 111 was approved the description of the procedure for support and encouragement

of persons carrying out or going to carry out Lithuanian education abroad.

Press Radio and Television Support Fund provides, on a competitive basis, partial support to press and online dissemination sources for Lithuanian communities abroad, especially in Poland (for instance, punskas.pl).

In Poland, the Lithuanian minority has relatively good conditions for the development of cultural activities. Poland ensures Polish citizens belonging to national or ethnic minorities the freedom to maintain and develop their own language, to maintain customs and traditions, and to develop their own culture. This includes the right to establish their own educational and cultural institutions and institutions serving the protection of religious identity, and to participate in the resolution of matters concerning their cultural identity (Constitution of the Republic of Poland). Poland is a signatory to the Framework Convention for the Protection of National Minorities and the European Charter for Regional or Minority Languages. Matters related to the preservation and development of the cultural identity of national and ethnic minorities are regulated by the Act on national and ethnic minorities and on the regional languages. The care of minorities involves the Ministry of Interior and Administration, voivode, and local self-government. In each voivodship there is a voivode's plenipotentiary for national and ethnic minorities. On matters concerning the Prime Minister, the opinion-making and advisory body is the Joint Commission of the Government and National and Ethnic Minorities. The Commission also includes representa-

tives of the Lithuanian minority in Poland. Polish authorities are taking steps to support activities aimed at the protection, preservation and development of the cultural identity of minorities, as well as civic and social integration. The measures may include, in particular, targeted or subject subsidies. It is possible to transfer funds to organisations or institutions carrying out tasks aimed at the protection, maintenance and development of the cultural identity of minorities, or civic or social integration. Subsidies are awarded, inter alia, for activities of cultural institutions, publications in minority languages, supporting television and radio broadcasts produced by minorities, protection of places related to the culture of minorities, education of children and youth, and promoting knowledge about minorities.

The development of the Education Development Strategy for the Lithuanian minority in Poland (2001) has been a manifestation of the Polish government's special care for the interests of the Lithuanian minority. The Lithuanian minority is not represented in the Parliament, but is represented in the council of the Sejny district, in the Puńsk commune council, and in the city and commune councils of Sejny. The Lithuanian minority in Poland declares a special need for support in such areas as education, culture and access to the media. Lithuanian organisations receive the vast majority of funds for activities aimed at maintaining the national identity of Lithuanians in Poland from the Polish Ministry of the Interior and Administration.

## **Lithuanian minority cultural activities in Poland and on the Polish-Lithuanian borderland**

Despite modest and insufficient support from Lithuania, the Lithuanian national minority living in Poland has proved that it is not only important for them to integrate into Polish social and cultural life, but also to foster the Lithuanian language, traditions and relations with Lithuania and its people. There are many Lithuanian organisations formed on a national basis (for example, the Lithuanian Community in Poland, Lithuanian Society in Poland, etc.). Most of the activities of such organisations are organised on a voluntary basis because of the absence of permanent sources of funding. This is especially felt in Puńsk, where a Lithuanian national minority, who make up a significant part of the small town, lives. Active cultural and educational activities are also being developed in Suwalki, Sejny and other areas densely populated by Lithuanians. Pontiff A. Baranauskas Foundation's 'Lithuanian House' periodically organises traditional and occasional cultural events in Sejny, where art groups cherishing traditions give concerts. Lithuanian Culture House in Puńsk regularly organises cultural events in which not only local Lithuanians participate. In Sejny there is a Lithuanian St. Casimir Society in Poland, and in the capital, the Lithuanian Society in Warsaw. Since 1997 the Lithuanian Ethnic Culture Society in Poland has operated in Puńsk. There are also age-based organisations in Poland, e.g. the Lithuanian Youth Union in Poland. Most events are traditional or related to certain historical events (for instance in 2009 the millennium of the first mention of the name of Lithuania, etc.). Lithuanian personalities who are well-known in the world of culture and art, as well as politi-

cians, are also invited to participate in the events.

The Lithuanian Society in Poland publishes the Polish Lithuanian bi-weekly journal 'Aušra', and the main dissemination of information takes place in the electronic space (for instance, the website punskas.pl, etc.). Both 'Aušra' and the website punskas.pl receive partial funding from the Press Radio and Television Support Fund. These and other publications cover the activities of the Lithuanian minority in Poland, which include fostering language and culture, organising events, and commemorating historical dates and events important to Lithuania. Local museums host exhibitions related to Lithuania and its history. Language and culture are also fostered in educational institutions (for instance, Puńsk March 11th Lyceum, Puńsk Darius and Girenas Primary School and Gymnasium, etc.). Puńsk March 11th Lyceum participates in the international project on national minorities (2018-2020), co-financed by the European Union's Erasmus+ program. This ensures that the young generation of Lithuanian origin does not forget the language and is acquainted with Lithuanian culture and traditions.

The opportunity for older people to express their religious beliefs in their mother tongue is particularly important. Holy Mass in Lithuanian is offered in Puńsk, Sejny, Suwalki, Warsaw and other places. It is important for Lithuania that the heritage of the almost extinct Baltic tribes is cherished on the Polish-Lithuanian border – a Prussian and Jotvingian settlement near Puńsk (Oszkinie, Poland) has been restored.



## The Lithuanian Cultural Centre in Puńsk: description of activities

Lithuanian culture in the region of Puńsk has been cultivated since the 15th century. In the Puńsk commune, 80% of the inhabitants belong to the Lithuanian minority (Wójcikowska, 2013). Puńsk is the only bilingual Polish-Lithuanian commune in Poland. In this commune, Lithuanian has the status of an auxiliary language. Since 2008, names of places and physiographic objects are also written in the minority language. All Lithuanians living in Puńsk are fluent in Polish, using it in communication with Poles and in their professional life. Therefore, high competences in the state language and Polish culture do not interfere with a strong sense of national identity. Culture is an important source of the Lithuanian identity. Many elements of the old Lithuanian heritage, which have already disappeared in the Republic of Lithuania (including songs, dances, music and national rituals), have been preserved in the Sejny region.

In 1956, the Lithuanian Culture House was opened in Puńsk. It is a centre of Lithuanian culture, where for many years local residents and tourists have been offered contact with Lithuanian history, language, culture and national heritage, which is also related to these areas. The Lithuanian Culture House is known for many cyclical cultural initiatives (festivals, competitions, exhibitions, performances) and

also contributes significantly to organising the cultural life of the inhabitants of Puńsk and the surrounding area. Thanks to its efforts, performances of professional artists and bands from Lithuania are organised in Puńsk (puns-kultura.pl). Currently, there are many artistic groups operating in the Lithuanian Culture House in Puńsk; there are also many cultural, artistic, patriotic and integration events. Lithuanian Culture House has realised among other cultural and cross-border projects 'If hands could speak...', Historical Festival 'Mindauginės', Jore 2010 Spring Festival (puns-kultura.pl), and various workshops. Currently, there are three institutions documenting, protecting and promoting Lithuanian heritage that operate under the management of the Lithuanian Culture House in Puńsk, namely the Open-Air Museum, Regional Museum – Old Presbytery, and J. Vainas Ethnographic Museum. They are an important element shaping and supporting Lithuanian identity, as well as promoting the commune and increasing its tourist attractiveness (Wójcikowska, 2013). The activity of the Lithuanian Culture House in Puńsk confirms that cultural activities can strengthen the ties between the home country of the national minority and the country where this minority lives on a daily basis. Such activities are illustrated in the following case study.

## **Case study: cultural project enhancing Polish-Lithuanian cross border cooperation with the active participation of the Lithuanian minority in Poland**

### ***Background***

The prosperity of the cross-border area is based among other things on human capital. Improving social well-being is particularly important in the context of growing social problems such as an ageing society, depopulation of the borderland, emigration, rurality and peripheral location. In many cases the territorial affiliation of borderlands has frequently changed in the past and these areas were plagued by wars and conflicts. The remainder of this process are the national minorities in neighbouring countries. At present, national minorities can play an important role in the local socio-economic development of these areas and they can be very active in cross-border projects as a factor supporting the process of neighbouring communities' integration.

### ***The problem***

Local government units of Puńsk (Poland) and Alytus (Lithuania) are located in the Polish-Lithuanian borderland and keep on struggling with similar disadvantages on account of the aforementioned problems. The statistics show that the total population of the cross-border area is declining. As many as 22% of the total population in Alytus and 20% in Puńsk are seniors. The older part of the population especially is prevented from exercising rights and from availing themselves of opportunities. This creates a big need for social and cultural activities for these people. There are not enough institutions in the cross-border area that are able to fulfil the seniors' social and cultural needs, and that creates the threat of social exclusion.

Another very important factor influencing everyday life in this border area is the massive Lithuanian minority on the Polish side as a result of the border line changing in the past caused by wars and military conflicts. Two communes (Puńsk and Sejny) account for 81% of the total number of Lithuanians. Puńsk was one of only five municipalities in Poland in which – according to the censuses of both 2002 and 2011 – the Polish population was a minority. That is why in Puńsk the Lithuanian community is very active. This is very visible especially when we consider the older people who are emotionally very close to Lithuanian culture, language, history and traditions. So, when we discuss the cultural cross-border cooperation between Puńsk and Alytus we should take into account the cultural and national background. The situation is that the Polish partner is represented by Polish people with Lithuanian nationality, who speak Lithuanian at the same level as Polish and who generally treat both countries as their homeland. This is a very specific cross-border cooperation when the Lithuanian partner cooperates formally with the Polish partner that is represented by the Lithuanian minority population in Poland.

### ***Project goal***

The cross-border project named 'If hands could talk' (project no LT-PL-1R-038) was realised in 2018. The leading partner was the House of Lithuanian Culture in Puńsk and the Lithuanian partner was the Culture and Communication Centre in Alytus. Overall the project aimed to increase the quality of life through the coordi-

nated development of ageing policy in the Lithuanian-Polish cross-border area. The specific objectives were:

- the improvement of cross-border social and cultural infrastructure;
- the social inclusion of elderly people based on cross-border cultural activities; and
- networking the borderland culture and social support institutions.

The project was co-funded by the INTERREG Program Lithuania-Poland 2012-2020.

### ***Project activities***

Three merit project activities were conducted together. They were:

- Handicrafts Beyond Borders – workshops for seniors. There were seven different handicraft workshops for a total of 120 Polish and Lithuanian seniors (weaving wicker, watercolour casting, carving in wood, string knitting, decoupage, straw-works, card weaving, exhibitions of the handiworks, and film recording and presentations). They were inspired by the borderland culture and traditions that are strongly connected with Lithuanian heritage. The activities were arranged at the House of Lithuanian Culture in Puńsk and the Culture and Communication Centre in Alytus.
- Social and cultural infrastructure development. The partners prepared the infrastructure in accordance with the needs of the older population as well as making it friendlier for disadvantaged (disabled) people. They engaged in some building work and bought new equipment (display system, sound equipment and the exhibition accessories).

- Cross-border Ageing Policy Group. The partners organised a series of workshops for the representatives of cross-border silver economy stakeholders who worked out the specific aspects and solutions for mutual cooperation and the exchange of knowledge. The key merit base could be further culture activities and social integration, which is very enjoyable for the older population. The result of the workshop was the establishment of the Cross-border Ageing Policy Group.

### ***Project short-term and long-term results***

The project implementation result was the support for Polish and Lithuanian seniors, especially in the sphere of cultural and social services. Seniors participating in the workshop learned and improved some handicraft skills, but the more important achievement was the cross-border social and cultural integration as well as the active form of spending free time. The culmination of the workshop was a trip to the Lithuanian Museum of Folk Architecture in Rumšiškės, where seniors learned the secrets of bread baking. The workshops enabled seniors to acquire new skills, meet people with similar interests, and establish friendships in Alytus and Puńsk. In this way, they sought to meet their social and cultural needs. Contacts created during the implementation of the project between participants and institutions will be used for further cooperation in the future. The Cross-border Ageing Policy Group is an example of action taken to initiate projects aimed at social integration of seniors, to stimulate their cultural and civic activity, to undertake activities aimed at changing the image of old age and ageing, and to build the authority of this group of people in the borderland community. Generally, the project helped to promote

social inclusion and to enhance access to social and cultural services for cross-border inhabitants, and thereby it contributed to the minimising of social exclusion and poverty. This project was a perfect example of how the exchange and sharing of experiences through different workshops and meetings, older peo-

ple can effectively participate in social and cultural services. Nevertheless, the key project differentiator is the very active participation of the Lithuanian minority in Puńsk that stimulates the local life of the whole Puńsk community, and in a very natural way brings it closer to its Lithuanian partners.

## Research framework and results

In order to achieve the research objective, desk research analysis of literature, legal acts and existing data was performed. A case study and qualitative research in the form of interviews (VII–VIII, 2020) were also carried out. The interviewees were people using the offer of the Lithuanian Culture House in Puńsk (20 people, including 10 people who declared belonging to the Lithuanian minority). The research was carried out to answer the research question: *Do cultural activities of the national minority facilitate cross-border cooperation development, or does it rather close cross-border cooperation within the narrow group of people with roots from the same country?*

After the analysis of the desk research and case study, the following factors supporting cultural cross-border cooperation were identified:

- knowledge of the neighbour's language in both parts of the borderland;

- common cultural heritage that is attractive to the inhabitants of both parts of the borderland;
- favourable or neutral historical conditions that do not hinder cross-border cooperation;
- good relations between minorities and the local community in their home country;
- the possibility of involving the national minority in the implementation of cultural activities in the country of residence; and
- funds for the development of cultural activities of the national minority in the country of residence.

During the interviews, the respondents were asked questions about the assessment of the impact of cultural activities undertaken by the Lithuanian Culture House on Polish-Lithuanian cross-border cooperation. The results are summarised in the table below.

**Table 1. Assessment of the impact of cultural activities undertaken by the Lithuanian Culture House on the Polish-Lithuanian relations**

Question: What is the impact of the cultural activities of the Lithuanian Cultural House on:	Answers of other inhabitants of Puńsk and the surrounding area	Responses of the representatives of the Lithuanian minority in Puńsk
Local relations between the Lithuanian minority present in Puńsk and other inhabitants	<ul style="list-style-type: none"> <li>– closer contact with the culture of the neighbouring country</li> <li>– possibility to spend free time in an interesting way</li> <li>– integration of the local community</li> <li>– variety of local cuisine and customs</li> <li>– greater sense of acceptance for minorities</li> </ul>	<ul style="list-style-type: none"> <li>– popularisation of Lithuanian culture</li> <li>– feeling of “being at home”</li> <li>– feeling of “being understood”</li> <li>– maintaining Lithuanian identity among the young generation</li> <li>– accepting cultural distinctiveness</li> </ul>
Cross-border relations between neighbouring communities from two countries	<ul style="list-style-type: none"> <li>– facilitating the preparation of cross-border projects, e.g. acquiring a Lithuanian partner, defining the scope of the project</li> <li>– facilitating business, social and other contacts thanks to the knowledge of the Lithuanian language and contacts with Lithuanians</li> <li>– strengthening trust between Poles and Lithuanians through informal relations</li> <li>– visiting the borderland on the Lithuanian side</li> </ul>	<ul style="list-style-type: none"> <li>– maintaining constant contact with family and friends from Lithuania</li> <li>– important mission of being an intermediary in contacts between Poles and Lithuanians</li> <li>– direct participation in cultural exchanges between the countries</li> <li>– joining cross-border cooperation through projects and acquiring funds for activities in the country of residence</li> </ul>
International relations, i.e. development of permanent Polish-Lithuanian cross-border cooperation	<ul style="list-style-type: none"> <li>– blurring historical antagonisms between Poland and Lithuania</li> <li>– using Polish-Lithuanian contacts to develop permanent cooperation in various fields</li> <li>– joint planning of borderland development</li> </ul>	<ul style="list-style-type: none"> <li>– building strong position as a culture-forming centre</li> <li>– sense of respect, understanding and acceptance on the part of Polish institutions and organisations</li> <li>– Lithuanian culture, cuisine and traditions as the key tourist product of Puńsk</li> </ul>

The interviews clearly confirmed the positive impact of cultural activities undertaken by the Lithuanian Culture House on local relations among the inhabitants of Puńsk, social relations in the borderland, and international relations. Such assessments prevailed both among the representatives of the Lithuanian minority in Puńsk and among the remaining inhabitants of Puńsk and the surrounding area. Polish respondents did not feel marginalised by the high

activity of the Lithuanian minority. It is not without significance that nearly three-quarters of the inhabitants of Puńsk have Lithuanian origins and declare Lithuanian nationality. In this case, it can definitely be confirmed that the activity of the Lithuanian minority in the field of culture contributes to the development of cross-border cooperation in all three dimensions indicated above.

## Conclusions

The authors defined the following conclusions from the research:

- Everyday life in the borderland presents different challenges related to the specific socio-economic situation that can be managed more effectively by action taken together by residents in the neighbouring regions, whereas lone efforts are less effective. It is proved that national minority activities can strengthen cross-border cooperation.
  - Cross-border cooperation should be focused on main borderland target groups. In this case this is the elderly generation of inhabitants. They are strongly interested in maintaining relations with their country of origin. But it is necessary to also involve the younger generation, otherwise interest in cross-border cooperation will diminish.
  - Cultural activities and social inclusion are very good fields of cross-border cooperation especially when we discuss the involvement of the older generation as well as the wider audience that is open to integration.
  - The national minorities' activities in the borderland change the geographical balance in cross-border cooperation, especially when the official partnerships consist of the partner representing the one nation, and representing the other nation is the national minority of the partner country.
  - The active national minorities can be a bridge between nations, enhancing cross-border cooperation if cooperation between both nations is positive and the national minority situation in the partner country is rather good.
  - When we plan the long-term results for cross-border cooperation it is necessary to establish the permanent existence of bodies responsible for future common activities, as well as common cross-border policy in the given field in order to provide a long-term impact on the whole borderland. It is unfortunately very typical that after the cross-border project's lifespan, the partners' cooperation weakens steadily until it finally ends. For the results of the cooperation to continue it is necessary to keep the partnership on a satisfactory level and to strengthen the relations moving forward into the future.
  - Culture is a unique base to develop relations between neighbouring societies because it is likely that in both nations there exist national minorities representing the partner country who are naturally interested in their homeland country's heritage, language and tradition.
  - It is necessary to turn the project experiences and discovered best practices into long-term policies affecting the whole borderland, because in this way the project results are more sustainable, more available and more useful for all of the borderland communities. They can be adopted into local strategies. Thanks to this they can be more applicable for the whole borderland.
- The answer to the question about the role of national minorities in the development of cross-border cultural cooperation between

their country of residence and the country of origin is strongly related to the analysis of the factors supporting this cooperation. They are listed in point 6. In this case, culture turns out to be a good and necessary platform for cross-border cooperation between the two countries, but also fosters building relationships in everyday life, in the area inhabited by minorities and across the entire borderland. Culture is attractive to both countries as an area of cooperation, and therefore the high activity of the Lithuanian minority on the Polish side is a factor supporting mutual relations. Certainly, a low language barrier is also important. This explains why, in the case of Polish-Lithuanian cooperation, such a high level of activity is shown by the older generation, who can also communicate easily in Russian.

Another important factor is access to finance for the development of cultural activities at local, cross-border and international levels. As presented above, national minorities can use for this purpose both funds from their country of origin and funds from their country of residence. Additionally, entities developing such activities in the border areas may apply for funds from the INTERREG program, which generally supports territorial cooperation, and in this case, cross-border cooperation. National minorities make an attractive partner in developing cross-border cooperation if a project is implemented which is interesting to selected target groups from both parts of the border-

land, and not only for a narrow group of people who identify with this minority. Otherwise the project could be perceived as a waste of public funds.

Historical conditions are another important factor determining the possibilities of developing cross-border cultural cooperation with the involvement of national minorities. Where there are no historical antagonisms between border communities, it is usually much easier to develop good neighbourly relations, including on the platform of a shared cultural heritage. There are many examples where political disputes hinder building good relations in the borderlands (Popescu, 2008).

When assessing the possibilities for the development of cross-border cooperation with the involvement of national minorities, we must always take into account how large a percentage of the borderland population the given minority represents. In the case study discussed, the Lithuanian minority is de facto the majority on the Polish side (reflecting about 80% of the inhabitants of Puńsk), hence the domination of Lithuanian culture and language is a natural and widely accepted phenomenon there. Due to the limitations of the research process, the publication does not analyse a case study of cross-border cultural activities undertaken by a much smaller national minority. The authors will take up this research problem in subsequent publications.

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# Film Marketing: the Case of the New Horizons Association

DOI: 10.30819/cmse.4-2.05

## ABSTRACT

Approaches to marketing actions in culture are exhibiting rising significance in the modern dynamically changing environment. This paper is focused on the identification of possible applications of marketing in the sphere of culture, with particular reference to the film industry, field of operations of the New Horizons Association. The author's research was based on a literature study, participant observation, and an online questionnaire, enabling creation of a case study on the New Horizons Association. Empirical research allowed for exploration of the perception of marketing actions of this organization, as well as identifying possible directions for its development. Changes in the needs of modern consumers are related to ongoing virtualization and globalization of culture, and allow for academic discussion about the future of innovative cultural institutions and audio-visual ventures, including within the context of the current global coronavirus/COVID-19 pandemic.

## KEY WORDS

Marketing of culture, film marketing, brand, VOD, The New Horizons Association, coronavirus pandemic

Paper received: 15 May 2020 • Paper revised: 22 October 2020 • Paper accepted: 29 October 2020

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## Introduction

**T**he specificity of the marketing of culture allows cultural institutions to apply creative measures in their actions. These measures differ among contemporary fields of culture, where the products of culture may be perceived as art. The aim of this paper is to identify and describe the possible applications of marketing in the sphere of culture, as well as to distinguish the specific types of creative measures that can build the image of modern cultural ventures and be key factors of success.

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It is possible to draw the conclusion that creativity not only has obvious connotations for art, but also for the sole idea of innovation, where innovation is the motor of progress. The specificity of the product of creativity allows for the exploitation of marketing actions of unique character and aesthetics, with the use of innovative technology. Marketing strategy for the institution of culture can not only be complementary to, but even equal to art.

The choice of the case of the New Horizons Association was dictated by the aspect of the uniqueness of its two major ventures - the New Horizons Cinema, that brings together features of studio and multiplex cinema models - and the New Horizons International Film Festival, that presents a repertoire of great artistic value. This case study allows for academic discussion about the search for innovative cultural institutions in the field of the film industry.

The methodology of the research was based upon the analysis of content of marketing materials of the Association, a literature study, and

the empirical research conducted on the representative group of recipients of culture. The research was of distinctive character and it served the exploration and identification of the cinema market's features, as well as the perception of the New Horizons Association's marketing actions in the context of analysed materials.

Film serves as the subject matter of this paper because of the great development dynamics and potential of the industry. Furthermore, the film industry is a major part of world economies and brings together different groups of participants in culture, as it conjoins elitism and artistic values with popular character and entertainment. The reception of film, especially in the context of the COVID-19 crisis, appears among the most popular free-time cultural activities. In consequence, many examples provided in this paper relate to audio-visual works of art and marketing actions common to their field.

## **Concepts, measures and the uniqueness of marketing of culture**

In times of free and basically unlimited choice, marketing measures in culture allow the recipients to identify different offers in various forms of art. Marketing of culture becomes the bridge between the recipient and the artist, followed only by the art experience itself.

The first to give insight into the matter of applying marketing actions in institutions of culture were P. Kotler and S. Levy (1969, pp. 10-15). They sought to broaden the definition of marketing and give it a multidimensional meaning, ultimately describing it as a process of satisfying human needs with intuition and sensitivity (Kotler, 1997, p. 23). Therefore the

specificity of marketing in institutions of culture is the art of compromise between budget challenges and the use of appropriate marketing tools. Diggles (1986, p. 243) clarifies that the main goal of the marketing of culture is to acquire the proper number of recipients for the product that is the piece of art, which as a result leads to a better financial outcome. Profit is the desired direction, because it leads to progress not only of the economic entity, but also of the artist and his art. On a small scale, the profit is the return on the used materials and time, and on a bigger scale it puts the artist on a pedestal of fame and glory. Diggles also points

out the specificity of the marketing of culture and its role, that is as opposed to marketing in the traditional commercial sector, where the product is developed based only on the consumer's needs and not to meet the needs of a previously specified client, but to reach the recipient who will appreciate the artist's work.

Due to the high variety of institutions, one universal concept of marketing of culture does not exist. The institutions themselves can be divided into two groups, one responsible for the creation of art, and the other responsible for the promotion and distribution of art. They are significant for artists, and they deal with a product born of creativity (Colbert, 2014, pp. 563-565). The product on the art market is specific, which often leads to a situation in which product orientation prevails over market orientation (Wróblewski, 2012, pp. 52-54; Wróblewski and Dacko-Pikiewicz, 2018). This situation usually corresponds to institutions creating art (e.g. philharmonic classical), but it is different in institutions devoted to its dissemination (e.g. art galleries). Among the concepts of marketing in culture we can distinguish the following approaches: classical, strategic, relationship, services, territorial, values, and experiences (Sobocińska, 2015).

The classical concept of marketing establishes that the main goal is to maximize profit by predicting demand and creating a market, while recognizing the needs of customers and satisfying them. It requires continuous development of product, distribution and both pricing and promotional policies. The main premise for implementing this concept is the need to increase participation in culture and to find recipients for a work of art, while maintaining the artistic quality of the work itself. It involves finding customers with the highest probability of being satisfied with an independently cre-

ated cultural product, instead of creating it by analysing consumers' needs.

The concept of strategic marketing, also known as the competitive concept, primarily involves long-term planning. It is a natural development of the classical concept, differing from it in purpose and in the essence of implementation of the enterprise; acquiring the target market instead of identifying and satisfying the desires of buyers becomes the most important goal. Strategic marketing's priority is also to outclass competition and achieve the position of market leader, which is enabled by detailed analysis of the entire environment. Strategic marketing is a constant search for new development opportunities and new market segments. In the sphere of culture, the concept of strategic marketing finds its application mainly in the case of international corporations in the creative sector, and in institutions managed by government. The wide territorial range leads to a natural increase in the number of recipients, whose diversity requires detailed market segmentation.

In reality, generally in the case of institutions of culture that are focused primarily on the high value of their cultural services (high culture), the category of competitive struggle is being replaced with the category of cooperation, based on a foundation of relationship marketing. Similar to the classical concept, relationship marketing is focused on building the recipient's satisfaction, though the means leading to this are different. Relationship marketing operates with the notion of connection, loyalty and partnership. Its most important part is to gain knowledge that concerns the entire environment of the enterprise and to communicate with its environment, while constantly enhancing the offer's quality. The concept of relationship marketing can be expressed by the

mutual need of interaction between artists and fans. The concept is also embodied by all the various types of dependencies between cultural institutions, their sponsors, patrons, media and schools.

The concept of services marketing broadens the concept of the “4 Ps” of marketing by, consecutively, people, physical evidence and process. In practice, this means that the recipient of the service will benefit from it not only because of the high quality, but also because of the additional values that the enterprise will offer, such as professional customer service or unique interior design. The fundamental assumption of the concept of services marketing is the processability of the service, which is associated with the fact that all entities involved in the process will also be involved in shaping its course and its results. In terms of culture, the concept of services marketing is implemented where the product has typical features of services, such as immateriality, heterogeneity and impermanence.

The concept of territorial marketing involves recognizing and meeting the needs of the recipients of the institution’s offer in a specific place. It is often associated with shaping the image of individual cities or regions whose full development would not be possible with the omission of their cultural functions. The addressees of territorial marketing are residents, tourists, investors and local authorities. Territorial marketing recognizes the idea of place branding processes.

Utility for the recipient is the main category appearing when defining the concept of values marketing, in which a clear emphasis is placed on the financial implications of marketing activities. The priority of values marketing is to increase the company’s marketing assets (such as brand or customer loyalty) and to increase

the company’s value in the eyes of its stakeholders. In the sphere of culture, the concept of values marketing is implemented in institutions that do not primarily seek economic profit.

If product and/or service do not bring sufficient satisfaction to the recipient, or when the competitive environment offers products or services that are too homogeneous, the concept of experience marketing may be applied. The buyer’s impressions become an additional dimension of the offer presented by the company, and these can be created at every stage of contact with the client, each time providing him with exceptional, unique experiences. In cultural institutions, implementing the concept of experience marketing means increasing the share of symbolic capital offered to the consumer. Thanks to the huge creative potential of cultural institutions, the implementation of experience marketing can manifest in many ways, and has a multifaceted impact on the recipient’s perception. Building a complicated experience process may, however, result in overshadowing of the final product, and as a result lead to disappointment and the proverbial “triumph of form over content”. On the other hand, by achieving the right impact on the perception of the recipient, the institutions may allow the marketing itself to achieve the rank of art.

Awareness of the importance of marketing in culture grew over time. Until recently, some institutions of culture were still attached to the belief that marketing actions would lower their cultural value (Wróblewski, 2012, p. 51). Nowadays it has been proven through many examples that well-fitting marketing can not only sustain and deliver cultural value to the recipient, but even to increase it, when it can become a form of art in itself. M. Sobocińska

(2017) acknowledges the changes in the scope of implementing marketing actions among institutions of culture and their growing importance. According to her research, managers in cultural institutions in Poland perceive marketing as the leading philosophy of their entire organisations, rather than as a task for specific departments or services, although the use of classical marketing instruments, rather than marketing activities aimed at interactive communication with recipients, are still more popular among these institutions. The decision-makers of cultural institutions are also strongly convinced that the virtualisation of marketing actions should prevail. The virtualisation of marketing and its growing importance is also emphasized by the research of Ł. Wróblewski (2018). Although Polish consumers mostly receive significant information about cultural events that could spark their interest from other people, the significance of virtual channels of communication (especially social media) is growing.

The implementation of marketing actions in culture should be perceived as a complex process. The wide range of instruments available for cultural managers could be depicted using the "7 Ps" of the marketing mix, which, for a more vivid analysis in the context of culture, should be presented in the following order: people, product, place, process, price, promotion, and physical evidence.

People are the core of the process of art creation, as well as of its distribution and promotion. The human factor in terms of marketing of culture may be divided into two main groups: the first one, consisting of the main manufacturers of the product of culture; and the second, that includes primarily the personnel of the institution, and its customers. We can

respectively name these groups "the artists" and "the recipients".

Employees are responsible for creating appropriate experiences for consumers, and the profit of the enterprise often depends on the quality of their service, so in the case of cultural institutions they are usually people from artistic backgrounds of high cultural competences. The recipients targeted are also characterized by above-average sensitivity and knowledge of culture, which makes them a group with high expectations. In order to reach them, one should resort to methods with a degree of sophistication corresponding to the refinement of the cultural good itself. As a result, philharmonic orchestra will undertake different marketing actions than a cinema due to the target group, the functions performed, and the type of cultural message.

Special attention should be paid to the creators, i.e. persons responsible for the artistic layer of the undertaking, and performers, i.e. persons responsible for the implementation of the artistic vision (such as an actor representing a role regardless of the rights to a character, or a camera operator following a director's instructions). Both of these groups can be considered to belong to the category of artists, direct producers of cultural products. Artists are a brand not only for all of their products, but also for the places that they are associated with. Their behaviour can have a real impact on the behaviour and moods of consumers who make up an artist's fan base. By contacting their recipients (nowadays mainly via social media) they create interest in their artistic activities, which also indirectly benefits the cultural institutions associated with them. The creators, by creating their own brand, not only take part in traditional advertising campaigns, but often become the faces of foundations, festivals and

artistic projects. An interesting example in this case are transmedia artists, who create their art on many different platforms, such as David Lynch, known primarily for his work in the field of cinema but being, among others, also a musician, photographer, and curator of the Festival of Disruption.

The value of art (the product of culture) depends largely on the value of the artist himself. Evoking an emotional response is an important step in establishing long-term relationships with recipients, and in the case of art reception, these reactions can be extremely different. Success depends above all on the intensity of the experiences evoked, and to a lesser extent on their negative or positive marketing. There is no fixed quality framework for the product that is art, and its features remain ambiguous, which means that the experience accompanying its reception becomes basically what the marketing of culture sells.

Cultural institutions are those spaces arranged in such a way that allow the appropriate reception of art, i.e. cinemas, concert halls, art galleries, museums, theatres, etc. They are usually located in densely inhabited urban centres and often distinguish themselves by their external and/or internal form. Location can play an important role in marketing due to factors such as the origin of the artist presented, historical connections with art, or the demographics of the environment. The architecture of the place can be discussed as extensively as the cultural goods located inside. The unique form of the building allows us to pay attention to the institution on a supra-local scale, and the unique interior allows to keep the consumer inside. The outstanding form of a building can give the place a unique character and even positively affect its economy. This was the case with the Spanish city of Bilbao, which, thanks to

Frank Gehry's visionary architecture, rose from the crisis after the collapse of its metallurgical and shipbuilding industries. Gehry designed the Guggenheim Museum in the 1990s, and it became a symbol of Bilbao's transformation into a world centre of tourism and contemporary art. Unique architecture often becomes a symbol of whole cities, as happened in the case of the Oslo Opera House, or even the Sky Tower in Wrocław.

The exhibition of art inside a cultural institution allows the viewer to focus the attention in various, sometimes unconventional, ways that become an art form, which is often reflected in the field of visual merchandising. The distribution of culture takes place both through traditional and modern channels, enabling its reception through digital media and through the Internet, as exemplified by VOD platforms appearing as direct competition to cinemas.

The process of the marketing of culture consists of people, art, and the place of its reception. The service provided by cultural institutions may take various shapes. Mastery in refining the marketing process can be attributed primarily to high culture, exclusive art galleries, and artistic concepts. Since ancient times, communing with culture is strongly associated with the concept of catharsis, which in the modern world can be experienced not only through direct contact with art, but also with its surroundings - a process through which the viewer goes from the moment of interest in the exhibition, film or other cultural good, to the final moments of reception. Professional customer service, coherent visual identification, and an atmosphere of prestige are able to provide consumers with values and experiences for which they will be willing to pay regardless of the value borne by the art itself. Building a background that meets specific visual aspects



fulfils an auxiliary function in the promotion of cultural goods, which, when used properly, can become the institution's main competitive advantage.

The use of social media by cultural institutions can also be a part of the marketing process and the unique experience associated with it, allowing the vision of the institution to be virtualized, and thus transferred to the recipient's home. The unprecedented range of coverage offered by social media has made them the favourite tool of artists to establish and cultivate contact with fans. This contact, formerly occasional or available only in the form of live interaction, has become basically a mutual and uninterrupted stream of information. The success of any interactive marketing strategy depends on the involvement, the degree of participation, and the type of response on social media.

Promotion in the cultural sector can choose from a wide spectrum of methods and tools which are often distinguished by a coherent visual identification, and their use requires an appropriate sense of target group specificity from cultural institutions. Activities related to public relations, leading to obtaining financial resources and building relationships, include a company's communication with the recipients (interviews, press conferences) and in a real way affect its image in the environment; nowadays, a significant part of these activities is carried out using new technologies. In addition, cultural institutions make use of traditional advertising, loyalty programs and ambient media. They are able to increase awareness of their brand and in a real way influence their surroundings.

A common mistake made while promoting cultural goods is wrongly identifying the target group, which is a primary audience, as well as secondary and tertiary audiences (Schwartz, Macdonald, 2020, pp. 3–6), which results in a negative perception of marketing activities. In the case of the film industry, advertising materials sometimes pass by the content of the film itself and, as a result, promote a completely different product than intended. Such activities are usually dictated by a focus on profit and reaching the largest possible number of recipients, and are the aftermath of blurring the boundaries between high and popular culture. A good reference point when describing creative regression in the field of promotion of cultural goods is a poster, i.e. a tool with a dual role (artistic and commercial), fulfilling for a film a function similar to that of a book cover. A specific trend of Polish poster art school was distinguished in the 1960s, and subsequently Polish poster artists gained international publicity. Their works embraced political, social and cultural themes. At that time, a good movie poster was above all characterized by its artistic level, and the works of the Polish poster school representatives have now achieved the status of art in themselves.

Physical evidence covers all physical symbols used by the cultural institution. These may include a special interior design and location, as well as a logo, technological facilities, the institution's website, its staff uniforms - essentially all the factors that the recipients associate with the institution. Each element of a company's presence and identity can become a competitive advantage on the cultural market and positively influence and develop awareness of it in the changing, modern environment.

## **Film as a subject of marketing of culture through the prism of the activities and brand of the New Horizons Association**

In 2019, exactly one hundred years have passed since the founding of the Gerasimov Institute of Cinematography in Moscow, the first film school in the world. Cinema is a relatively young field of art, with its roots in the late nineteenth century. It clearly marked its presence in culture and in the consciousness of audiences around the world, and was quickly elevated to the level of the tenth muse of Apollo. To show the essence of cinematography, it is worth referring to Karol Irzykowski, who wrote about film as an art in 1924, in the first Polish monograph on cinema. He defined film as the “visibility of human contact with matter” (Irzykowski, 1924) and emphasized its conflict with theatre institutions. Almost a century ago this author noted the educational value of cinema and predicted that it would adapt to the function of “drama sanctuary”.

Today’s cinematography uses a wide range of tools provided by new technologies, both in the sphere of production and promotion. Film is a specific product of culture that makes use of various channels of distribution. The film industry adapted different venues of presenting its product - including the impressive movie palaces, symbolic of American culture - as well as art deco cinemas, multiplexes, and European studio cinemas. Nowadays the traditional reception of film in the theatre is complemented by its reception at home, thanks to the technological wonders of television, Internet, and mobile technologies. Television channels, VOD platforms and mobile platforms can be perceived as the institutions of culture for the purpose of marketing of film. The consumption of film itself shows cyclical tendencies and can be

inspired by other goods of culture that are linked to it (Kerrigan, 2010, pp. 3–11).

The film industry appears to be one of the most powerful branches of today’s culture industry. According to MPAA theme reports, its value in 2017 exceeded 40 billion dollars, thereby setting a record, the breaking of which in 2018 (USD 41.1 billion) proves that the industry is still growing. The division of the capital of the film industry proposed by Marcin Adamczak (2019), based on its three main systems (international with its capital in Hollywood, European driven by film festivals, and Asian of continually increasing importance), allows us to reflect on the differences in the specificity of marketing activities undertaken by film producers belonging to each system. The claim to ambitious and demanding repertoire has traditionally been adopted by European cinematography, i.e. that belonging to the festival circulation. Similarly, ambitious tools are used in marketing of European film festivals and the organizations behind them.

Unique large-scale art projects, such as film festivals, require the right localization for them to thrive. Film is a cultural asset that requires a large number of viewers gathered in front of the screen to be able to compensate for the costs incurred for its production. This explains why the largest film festivals in the world take place in large urban areas, such as the International Film Festivals in Berlin, Venice or Toronto.

The New Horizons International Film Festival, the flagship project of the New Horizons Association, has no ambition of equalling the momentum of festivals in Cannes or Rotterdam,

but it manages to stand out from its artistic prototypes by the level of finesse. Roman Gutek, the president of the association, describes films from the New Horizons Festival repertoire as original, bold, breaking taboos, seeking their own language, escaping genre classifications, and deviating from the classic narrative pattern. Locating the festival in Wrocław, a large urban area full of young people and rooted in art, is an example of the complementarity of the city and the artistic project implemented on a supra-local scale. The festival draws a huge audience from Wrocław, while increasing the city's attractiveness as a holiday destination; it also had an impact on the city's recognition by the European Union, when it was elected as the European Capital of Culture in 2016.

The New Horizons Association was founded on the initiative of Roman Gutek in 2003 to take on a key role in organizing the New Horizons International Film Festival. It is a mother organization for other projects as well, such as the American Film Festival (an event of a smaller scale than the New Horizons Festival, but with the audience increasing over recent years), the largest studio cinema in Poland (New Horizons Cinema in Wrocław), studio cinema Muranów in Warsaw, educational projects, and it also plays the role of the preliminary selector of films that will later be included in national distribution. A common feature of each of the New Horizons Association's undertakings is the coherence of the idea that guides the selection of films that enforces the positioning of their reception in the art category.

New Horizons Cinema is a place that is unique on the European scale. It is an attempt to meet the ambitious repertoire requirements of demanding audiences in the model typical for multiplexes, which has contrasted so far

with the traditional setup for studio cinemas. The New Horizons cinema appears to be the golden mean between a loud multiplex focused on easy entertainment, and an intimate, art-oriented studio cinema. Sobocińska (2016) describes the contrasting features of both models, ascribing easy reception, American capital, the idea of film as a product, multiple screening rooms, an entertaining and hedonistic character and large surface to the multiplex model; and ambitious productions, European capital, the idea of film as an art, single screening rooms, an educational and intellectual character, and small surface to the studio cinema model.

Coherent visual identification is crucial for marketing actions of the Association. New Horizons Cinema is the place where said identification can be best experienced, as it is the hub for all the major events of the New Horizons Association. Leaflets with the repertoire are released monthly and are always based on a similar template, featuring a magenta-coloured circle in the middle. The circle, as well as the colour, were a main visual theme for the whole enterprise for years.

New Horizons Cinema occupies three floors of the building in the centre of Wrocław. It distinguishes itself with some rules that are not common in other cinemas, like the prohibition of eating in the screening rooms. Instead, it features a modern bistro on the ground floor, a café, book shop, and temporal art exhibitions. All these make entering the building a whole new experience for the recipients of culture, who are invited to spend much more time inside than in a classic cinema. The cinema's repertoire also goes far beyond film - the recipients can watch live transmissions of the British National Theatre, operas and ballet, participate in meetings with the creators and in educa-

tional lectures, and much more. The New Horizons Cinema appears as an almost universal arthouse, the offer of which is directed at many target groups and which provides its recipients with educational and entertaining values through various channels.

During the New Horizons International Film Festival, the New Horizons Cinema completely gives up its repertoire screenings and becomes the festival's headquarters, although events related to the festival also make use of other cultural institutions in Wrocław, such as the National Forum of Music and the city museum Arsenal. The festival is well-integrated within the urban space, offering a series of various minor events (theatre, visual arts, music).

The New Horizons Festival is a major project of the New Horizons Association, from which the organization adapted its name. The supra-local character of the festival is emphasized in the promotional materials, increasing brand awareness among the recipients and at the same time building its image. These two factors (awareness and image), put together responsibly, translate directly into a brand's strength (Kall et al., 2013, pp. 15-21). A strong brand evokes a number of positive connotations that are to convince the buyer to purchase, while being a competitive feature of the venture. The prestige of the festivals in Cannes or Berlin comes from the awareness of their participants, knowledge of the offer, and its promotion by the well-known, great names of global cinema. For example, Cannes is a brand strong enough to generate demand for films from specific directors and give importance to their achievements, the best example of which is the controversial jury verdict of the festival in 1994, when the Golden Palm was awarded to *Pulp Fiction* by Quentin Tarantino (at the expense of *Three Colours: Red* by Krzysztof Ki-

eślowski). This decision was one of the breakthrough moments that decided the development of Tarantino's dizzying career, and its effects have been two-sided. Today, the American director is already a figure well-recognized enough that each of his subsequent films becomes a blockbuster sensation, and his presence generated greater interest in the Cannes festival in 2019, where the director's latest film premiered.

The offer of the New Horizons Festival may be subdivided into four different aspects affecting the brand image of the entire enterprise: prestigious, artistic, entertaining, and educational.

The most important element of the prestigious aspect of this festival, as well as the one that contributes most to building its significance in the film industry, is the International New Horizons Competition, which is a platform for presenting bold artistic cinema and looking for new forms of expression. The winner is awarded the Grand Prix for the festival's best film, as well as a prize of €15,000. The most significant titles of the festival are later subjects of wider distribution. The prestige of New Horizons is also assured by gala shows that display the most famous films from major festivals (Cannes, Berlin, Toronto, Sundance), and the Classics section, presenting acclaimed works of the masters of world cinematography. Major shows are additionally adorned with a red carpet (in the case of New Horizons, a magenta carpet) leading to the hall where the opening and closing galas take place.

Through ambitious means of artistic expression, New Horizons becomes part of high culture; participation in the festival is synonymous with communing with art. The artistic aspect is built primarily by film sections such as the Visual Front, but also by all the aesthetics of

adapting the festival space and the coherent visual identification, based primarily on a magenta colour theme until 2017 (the departure from this resulted from the ending of the festival's agreement with its main sponsor, T-Mobile). From then, the festival has based its visual identity on more diverse themes, independent from past aesthetics. However, the magenta circle can still be spotted in the New Horizons Cinema.

The Visual Front presents films with the greatest artistic value in the festival's repertoire. The organizers describe it as a "space for experiments" in which artists with great ambitions realize themselves through various means of expression. These relate primarily to the visual aspect of film, but also go beyond it, making the offer of the Visual Front section original and stylistically attractive. The Third Eye section is similar (in terms of carried value) to the Visual Front - its content is based on a cultural concept, and the films presented are used to build a broad commentary on selected issues and are chosen thematically.

The entertaining aspect of the festival is built by sections contrasting with the rather serious nature of the Visual Front or gala shows, such as the Midnight Madness section, currently operating under the patronage of the Internet service company Moico. Films presented in this section tend to play with conven-

tion and may be classified as camp, or even as B-movies. Their primary focus is to bring entertaining, less than artistic or educational, value.

The entertaining character of the festival is also furnished by the attitude of the event's participants, best reflected by the atmosphere in the Arsenal festival club, traditionally illuminated in magenta. It is a place where concerts of a wide range of alternative and independent artists take place, as well as a place for discussions and parties of dozens of filmgoers after a day filled with film screenings.

The educational aspect can be seen in the retrospective sections that show the acclaimed works of the greatest filmmakers and is also built with the participation of younger generations. While being a platform accessible to everyone, regardless of age, the festival presents the Kids Films section (expanded in autumn to a whole separate festival). This way, it not only encourages whole families to participate in the New Horizons, but also develops interest in cinema among children, who are the future recipients of the festival's offer.

The eclecticism of all four aspects of the festival allow the selection of creative methods of promotion. The festival frequently makes use of ambient media all over the city and in places with a high rotation of travelling recipients, due to the cosmopolitan character of Wrocław.

## **Methodology of research**

The author's own exploratory research was based upon qualitative and quantitative methods, consisting of the literature study, the analysis of marketing materials provided by the New Horizons Association, and the participant observation performed by the author himself.

The purpose of the quantitative research, conducted in the form of an online survey, was to examine the feelings of respondents towards the New Horizons Association and its most important entities - the New Horizons Cinema and the New Horizons International Film Festival.

These feelings are also a testimony to the effectiveness of marketing activities undertaken by the Association. In addition, the study allowed determining the expectations of respondents regarding the preferred features of cinema and film festival, as well as comparing these expectations with the New Horizons Cinema and the New Horizons International Film Festival.

The questionnaire was created using Google Forms technology and made available to respondents in 2019. The selection of participants for the study was deliberate, by the method of selecting typical units, and included primarily film enthusiasts of different backgrounds and students of Wrocław universities. In total 77 people took part in it, the majority (52) of whom were women. Young people between 18 and 26 years of age prevailed, constituting over 76% of all respondents; 13 people defined their age range as 27-35 years, 3 people as 36-45 years. One person under the age of 18 and one person over the age of 55 also completed the survey. Of the respondents, a majority (34) were at the level of undergraduate education.

The research was designed in compliance with the most important principles regarding conducting marketing research and creating questionnaires (Mazurek-Łopacińska, 2016, pp. 129-158). Before making the survey available to the respondents, a pilot study was con-

ducted, in which four people took part. During the pilot no errors were noted in the content of the questionnaire, and all of the questions seemed understandable to the respondents. Participants in the pilot also positively referred to the purpose of the survey.

The form consisted of 24 close-ended questions, including 5 filtering questions (based on "yes" or "no" answers), 1 semi-open question (semi-open cafeteria), 6 questions based on the Likert scale, 5 questions based on the importance scale, and 1 question based on the scale of semantic differentiation. Such a selection of questions allowed the respondents to provide clear answers; the survey began with a series of substantive questions and ended with respondent's particulars. The questionnaire was fully anonymous, and the respondents were not asked to provide any data beyond gender, age or education, which was intended to potentially increase participation rate. Prior to completing the questionnaire, the respondents had the opportunity to read a short introduction explaining the purpose of the study.

The content of the questionnaire was formulated in full compliance with correct usage of the Polish language, and the text was arranged in such a way as to not make it difficult for the respondents to become familiar with it. Under each question there was a brief instruction on how to answer.

## **Reception of the New Horizons Association's marketing actions**

Most respondents to the survey were not only aware of the New Horizons Association's existence (76.6% of all survey participants), but were also able to accurately indicate the areas of its activity. In the multiple-choice question (a maximum of 3 answers had to be selected), as

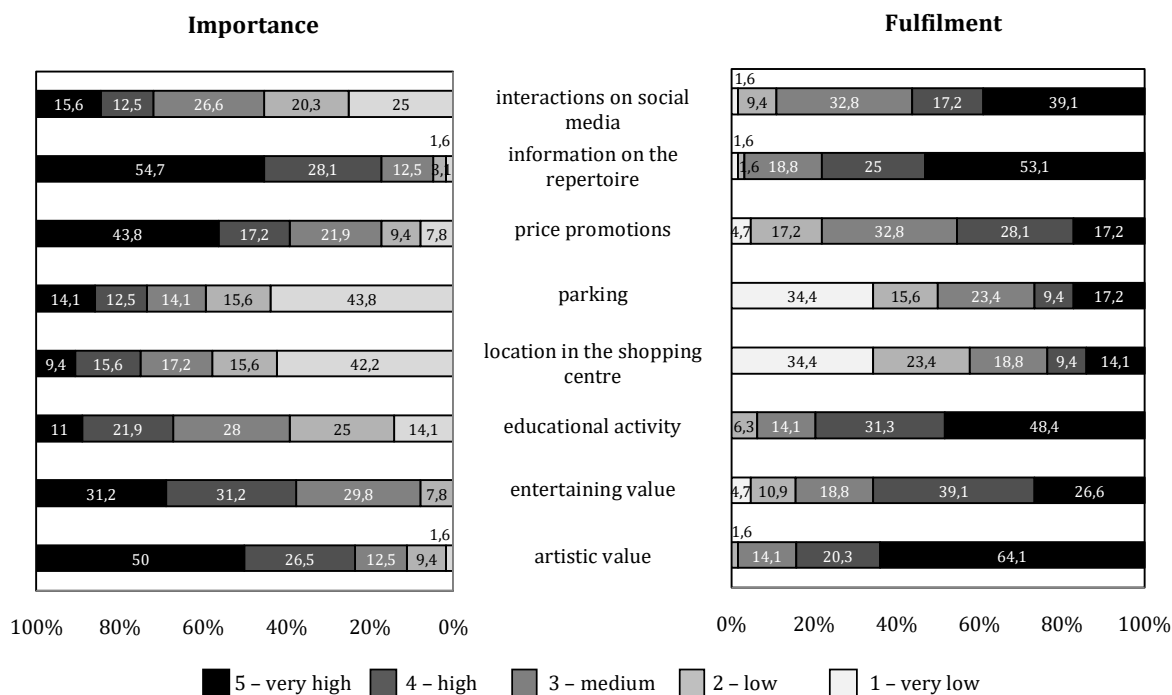
expected, the area of film was the most frequently selected answer (with the exception of only 2 people). Respondents also indicated the areas of education and art. Less common responses turned out to be theatre, music and social activities, having a much less significant

relationship with the Association; areas completely unrelated to it (such as sport, ecology and architecture) were not indicated by anyone.

By the use of the Likert scale, the respondents' attitude towards the New Horizons Association was established. 81% of respondents (after filtering people unaware of the existence of the NHA) rated it positively, agreeing with the statement that the Association's activities are important for the development of culture in Poland - this proves the effectiveness of its marketing activities, and adjusting the offer to the needs and expectations of consumers. Responses adopted a similar distribution as to whether projects related to the New Horizons Association are easily recognizable due to the consistent visual identification - most respondents agreed with the statement.

97.4% of study participants watch movies in the cinema. 83.1%, i.e. the vast majority, declared that they also know the offer of the New Horizons Cinema, and not many less (74%) also make use of this offer. Respondents familiar with the cinema's offer were asked to give a validity on a scale of 1-5 (with 1 the least important, and 5 the most important) to the eight cinema selection criteria. These were the artistic and entertainment value of the repertoire, educational activity, location in the shopping centre, parking, price promotions, availability of information on the repertoire, and the possibility of interacting with the cinema on social media. Then these criteria correlated to the degree of their fulfilment by the New Horizons Cinema, also on a scale of 1-5, where 1 meant the least fulfilled and 5 the most fulfilled.

**Figure 1. Importance and fulfilment of cinema selection criteria**



The parking possibilities and the location of the cinema in a shopping centre turned out to be the least important factor for all of the respondents, while the highest importance was given to the availability of information about the repertoire and its artistic value. The entertainment value of the repertoire turned out to be the only criterion to which no respondent assigned the least important value, which probably results from the fact that people go to the cinema for pleasure. The New Horizons Cinema completely meets both of the most important cinema selection criteria for the respondents. Also, not a single person rated the criterion of educational activity as 1 - the minimum - which proves the effectiveness of both the marketing of the Association and its educational campaigns. For the remaining criteria, the respondents rated the cinema mainly positively.

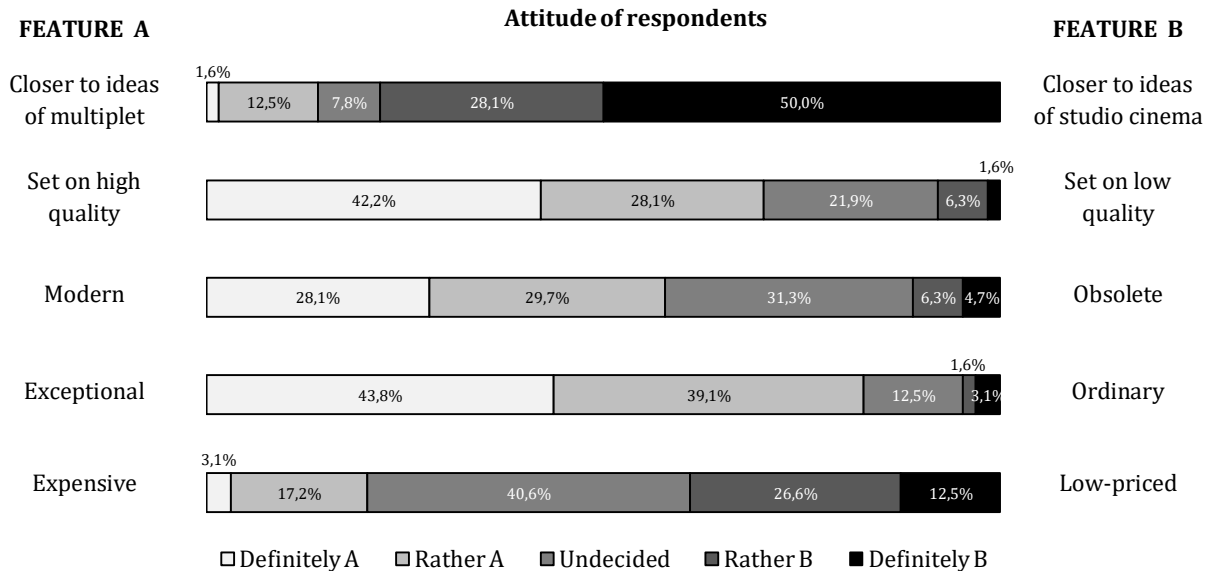
The vast majority of respondents (84%) agreed with the statement that the New Horizons Cinema's offer is much more than just movies, and that the space the cinema occupies is suitable for various other forms of spending free time (76.5%). Similarly, most (71.8%) were pleased with the prohibition against eating in the screening rooms - a distinguishing feature of the New Horizons Cinema as against the traditional multiplex cinema model. The responses were more evenly distributed for the question in which the respondents were asked

to determine the importance (1 - completely irrelevant, 5 - very significant) of quality information provided by the staff about the repertoire and special events at the cinema. Based on the correlation with the question about the importance of cinema selection criteria, one can conclude that while the availability of information about the offer is very important for respondents, they do not necessarily care about it being provided by the staff.

The question in the form of a semantic diversity scale allowed to outline the image of the New Horizons Cinema encoded in the minds of the respondents. Five pairs of opposing features served this purpose: expensive - low-priced; exceptional - ordinary; modern - obsolete; set on high quality - set on low quality; and, closer to ideas of a multiplex - closer to ideas of a studio cinema. Most of the respondents remained indifferent about the prices at the New Horizons Cinema and described the place as unique, as well as ascribing it a focus on high quality. Similarly, most of the respondents were inclined in their opinions towards the modernity of the cinema. It is also worth noting that the New Horizons Cinema, although using many solutions typical for the multiplex model, in the minds of respondents still appears as an institution much closer to the idea of a studio cinema.



**Figure 2. The semantic diversity profile**



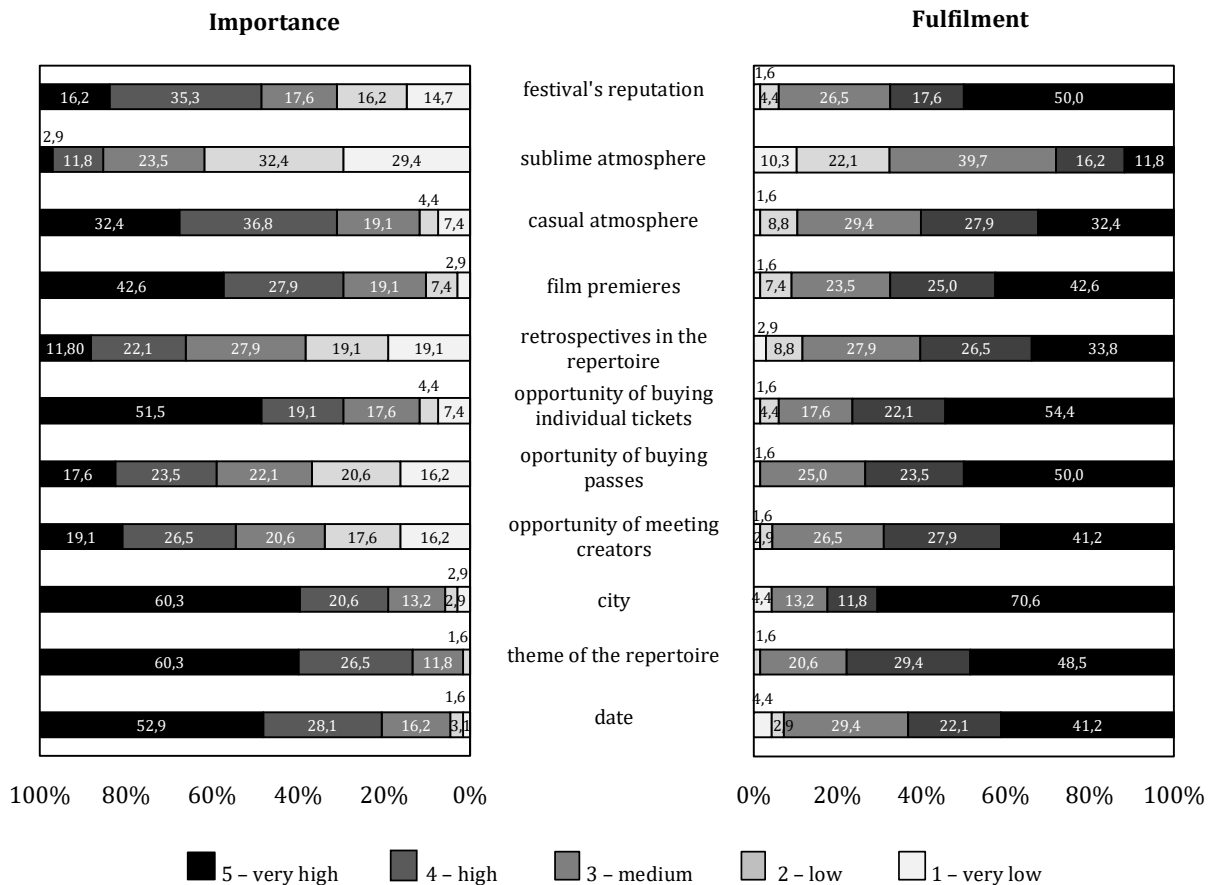
In the multiple-choice question (allowing the option of adding your own answer), only 5 people declared that they had never participated in any special event held at the New Horizons Cinema, proving the effectiveness of these events' promotion. Over the past three years, 64.9% of all respondents have participated in a film festival, and 57.1% have participated in the New Horizons International Film Festival. The festival's brand turned out to be recognizable to 88.3% of the respondents.

Participation in a film festival is a much more expensive activity than a weekend trip to the cinema, which is why it is not available for every moviegoer. Regardless of the means of acquiring cultural goods on a daily basis, the repertoire of a given film festival may be of interest to both audiences participating in festivals, and to those who have never had the opportunity to do so. In a similar way, the form of organization adopted by film festivals limits the participation of potential festivalgoers who

have not previously been interested in participating. It should be taken into account that the willingness and cultural competences to be a part of film festivals is not limited to those who attend them.

Respondents for whom the New Horizons International Film Festival was not an anonymous project were asked to give importance to eleven film festival selection criteria on a scale of 1–5. These were the date, theme of the repertoire, the city where the festival takes place, the opportunity of meeting the creators, the opportunity of buying passes or individual tickets, film premieres, the presence of retrospectives in the repertoire, the festival's reputation, and both casual and sublime atmosphere. The responses were correlated to the degree of their fulfilment by the New Horizons International Film Festival, also on a scale of 1–5, where 1 meant the least fulfilled and 5 the most fulfilled.

**Figure 3. Importance and fulfilment of film festival selection criteria**



The least important for the respondents were the retrospectives of great artists carried out as part of film festivals; and the sublime atmosphere, which probably results from the fact that the time spent at the film festival is mainly devoted to entertainment. The most important of the selection criteria were the themes of the repertoire and the city in which the festival is held, as well as the date. This proves that not everyone can devote as much time to the festival as these ventures usually require. The matter of the repertoire was the only criterion to which no one assigned the value of 1 (i.e. the least important). All of the important criteria were met by the New Horizons International

Film Festival to the maximum extent in the eyes of the respondents. This confirms that it reaches the right audience with its repertoire, and also implies a positive reception of the New Horizons brand.

The positive attitude of the respondents towards the New Horizons International Film Festival can also be proved by their agreement with the statement that the festival increases the attractiveness of the city of Wrocław both in terms of culture and tourism. On a scale of 1–5 (1 – totally disagree, 5 – totally agree) 61.8% of the respondents rated it with the highest value.

## **Video on Demand (VOD) and the aspect of wide access: possible directions for development in the face of the COVID-19 crisis**

According to research conducted by the Public Opinion Research Centre (henceforth referred as CBOS), the participation of Poles in culture has grown in recent years (CBOS, 2019). In light of the author's own research, it can be stated that mainly young (aged 18–26) and educated (holding at least a bachelor's or engineer's degree) people go to cinemas. This result is confirmed by CBOS research, which shows that 92% of respondents who went to a film screening last year were in the 18–24 age range, and 89% declared having obtained a higher education. The CBOS research also shows that the gender of the respondents does not have a significant impact on the aspect of going to the cinema, which can be treated as a correction to the author's own research, in which mainly women have participated.

The New Horizons brand is perceived positively and is quite well encoded in the minds of the recipients. The Association itself is less recognizable than its main entities; however, it has in its resources a powerful base of films and prestige in the industry.

Increasing the access to films of high artistic and entertainment value may become a priority for the New Horizons Association. Accessibility is a natural issue of unique projects, which are both New Horizons Cinema and the New Horizons Festival. This can be solved in two ways - by applying a network character to the cinema, and by increasing its presence on the Internet. The transformation of the New Horizons Cinema into a nationwide network of arthouses would have to be preceded by detailed marketing research, by which the recipients' demand for such a cinema model in other cities in

Poland would be determined. Also, this kind of development would require a very large capital expenditure.

The possible entrance of the company into the VOD market could be a way of increasing its virtual presence. However, since Netflix has reached its peak popularity, this market has been offering so many different platforms that it has become saturated. Any new player in the VOD market would have to heavily differentiate from existing platforms, which could be the new approach adopted by the New Horizons Association. Taking advantage of the potential of VOD platforms strategically would be the means of survival in the context of the COVID-19 crisis, especially considering the actions of major international film festivals that have decided to join forces and form a global film festival online, omitting the New Horizons International Film Festival.

Access to film productions from the New Horizons Association's resources is generally solely available to the people who make use of its offer in Wrocław and in Warsaw; in other Polish cities these films are shown irregularly and can be described as almost completely unavailable. Launching a VOD platform based on subscription of users could not only increase the range of the New Horizons offer, but could also be an innovative activity on a national scale. The combination of such a platform with the New Horizons Festival, while making films available online after the festival premiere, could increase both the publicity of specific productions, as well as participation in the event. Placing an educational bookmark on the

platform could serve as its competitive advantage compared to other VOD platforms.

The film festival is a venture gathering significant numbers of people with one goal in common - the pursuit of a unique audio-visual experience. However, does participation in a film festival necessarily involve a physical presence in the festival zone? A study ([www.statista.com](http://www.statista.com), 2019) in the United States about the preferred place of movie consumption shows that more than half of the 1,500 adult respondents prefer to watch movies at home (without indicating the source of these cultural assets - piracy, however, ceases to exist when the market offers a suitable alternative). There is no reason to assume that the results would have a completely different structure in Poland. Following the Polish premiere of the Oscar-winning film *Roma* directed by Alfonso Cuarón, which took place both in cinemas and on the Netflix platform, New Horizons could, in cooperation with the sister company Gutek Film, launch a new model of the VOD platform, which would include productions meeting the New Horizon vision, as well as increase distribution revenues and awareness of both the brand and of films as works of art.

The institutions of culture are often afraid of partaking in innovative ways of distribution, as they are too attached to their validated methods and fear that the technology could lower the rates of live attendance. Rosewall (2017) points out that these concerns are not only hyperbolized, but even untrue. She also notes that some institutions of culture create invisible barriers for the reception of arts, as some people do not feel in possession of adequate credentials for participating. Implementing new technologies to provide recipients with the information as well as the incentives to partake, is the way of broadening audiences, and

leading to widened access by cultural institutions.

The aspect of wide access offered by the possibility of streaming is adapted by many innovative institutions of culture. The streaming services can take two different forms: passive and interactive. The first one allows the viewer to take advantage of the available content in a way of his choosing, without any interaction with the institution providing it. The second is distinctive for live streaming services, where the recipients can join in the transmission, comment and even shape the stream's development.

Although the film industry appears as the most innovative among cultural industries, there are many examples of exploitation of streaming services in other areas, e.g. the music sector. Spotify would be a good example, as it works similarly to the idea of VOD platforms. However, Spotify covers only the audio side of musical ventures, with little emphasis on the visual, and many modern artists use many different means of expression that require the virtual institutions of culture to provide a full audio-visual spectrum of means of reception. Cercle could serve as an example of such an institution, as it produces unique experiences by organizing, filming and broadcasting concerts in carefully selected locations around the world (exemplified by the music set of French multi-instrumentalist FKJ in Salar de Uyuni in Bolivia, the largest salt flat in the world - used also as a filming location in the 2017 film *Star Wars: The Last Jedi*). Their prime goal is to showcase cultural heritage and landmarks through the prism of electronic music and video. Cercle fulfils its role as a modern institution of culture by being a unique livestream media open to everyone, reaching almost 1.5

million subscribers on YouTube and being a brand of a music festival event.

The COVID-19 crisis has shown the growing significance of virtualization, especially the use of streaming services, as for the majority of artists it has become an important way of performing for their audiences during the pandemic. Streaming has been adapted by electronic music clubs (e.g. Smolna in Warsaw) to share music sets of various artists through so-

cial media, as well as small cinemas (e.g. Kino Amondo, also in Warsaw) that created virtual screening rooms for the purpose of sustaining their revenue. The pandemic reality with its changing environment may be a definitive test for captivation competencies of the goods of culture, as well as a test for the innovative capabilities of the institutions of culture, many of which probably will not survive the crisis.

## Summary

Applications of marketing activities in culture are so diverse that it would be impossible to describe them in the content of one article. However, it is possible to distinguish them according to the elements of marketing concepts and measures, which was shown using the example of the marketing actions of the New Horizons Cinema and the New Horizons International Film Festival. Visual identity, described in the content of this article, takes on a coherent character for innovative enterprises in the field of film industry, tailored to the presented content and the character of the institution itself. Thanks to the creative specifics of marketing and art, the use of marketing in cultural institutions is becoming an activity that not only provides the background for cultural goods, but also contains artistic value in and of itself.

The New Horizons Association is a broad range enterprise conducting complex activities in the field of film distribution, art and cultural education. The development of the New Horizons brand is a key aspect of marketing activities for the organization and the projects behind it. Increasing brand recognition is a natural direction for the Association's marketing.

The reception of culture becomes an elaborate process, and the good of culture, viewed as art, becomes its element. The activities of the New Horizons Association are a good example of the effectiveness of a customer-sensitive approach, which has been confirmed by the results of empirical research - the Association's marketing activities are perceived distinctly positively. Marketing activities are successful thanks to meeting the expectations of recipients, giving the New Horizons brand and its signature projects unique aesthetics and value of great importance to recipients of culture.

The author's own research showed the respondents' positive attitude towards the activities of the Association and the definitive effectiveness of its marketing. It also allowed the distinction of cinema and film festival selection criteria. However, like any study, this one also had its limitations. The core questionnaire requires appropriate development, additional resources, and the support of ancillary marketing research focused on the decision-makers of the New Horizons Association, so that the analysis of its results could provide much more reliable and valuable information - especially considering the compulsory changes imposed

by the pandemic environment. A qualitative study in the form of an interview would clarify the expectations of recipients regarding the content presented by the Association. The results so far may, however, serve as an outline of

the image of the New Horizons Association in the perception of recipients of its marketing, as well as become the basis of an academic discussion about the future and ongoing virtualization of audio-visual ventures.

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# Impact of Organizational Culture and Teacher Performance on Quality of Learning Processes

DOI: 10.30819/cmse.4-2.06

## ABSTRACT

The learning process in madrasas (Islamic-based elementary schools) is seen as being able to contribute to instilling values and norms in students following Islamic teachings. The issue of organizational culture and teacher performance also becomes a determining factor in creating a quality learning process. In this research, the aim is to determine: 1) the effect of organizational culture on the quality of the learning process; 2) the effect of teacher performance on the quality of the learning process; and 3) the influence of organizational culture on teacher performance. Respondents in this study were all class teachers from three madrasas as a sample representing all public madrasas in the city of Bandar Lampung, Indonesia. The results obtained indicate that the variables of organizational culture and the quality of the learning process have an influence, with R squared of 0.67 or 67%, which is classified as moderate. This shows that madrasas have implemented predetermined work culture values, namely: a) integrity, the harmony between correct thoughts, words, and deeds; b) professionalism, working in a disciplined, competent, and timely manner with the best results; c) innovation, perfecting existing and creating new and improved techniques and ideas; d) responsibility, working thoroughly and with thought for the consequences; and e) being exemplary, setting a good example for others.

## KEY WORDS

Organizational culture, teacher performance, quality of learning, madrasa

Paper received: 15 September 2020 • Paper revised: 30 November 2020 • Paper accepted: 10 December 2020

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## Introduction

**O**rganizational culture in madrasas is one part of the efforts to develop student learning processes. The culture of madrasa organizations aims for the madrasa

environment to be a conducive place for developing a character of optimism, enlightenment of mind, and equipping skills and attitudes which are needed to develop students who are

honest, polite, creative, independent, and beneficial to others. The madrasa environment is one place where students are involved, besides family and community environments, that carry out the process of socialization. Public madrasas also need a basic level of socialization values, knowledge, attitudes, and skills in order to be conducted with the right management methods.

Organizational culture has challenges in Islamic educational institutions, and has begun to adapt to the external organizational environment and integrate various existing resources to their internal organization and quality of education (Mundiri, 2017). An innovative and flexible madrasa atmosphere are also critical factors in influencing the innovation of performance and the need to collaborate with organizational culture, which is highly recommended as a subject of study (Shahzad et. al., 2017). The direct influence of supportive learning culture on madrasa innovative climate, work autonomy, and perceptions of teacher turnover are felt, similar to other types of organizations. Madrasa administrators are needed to recognize the benefits of fostering a learning environment to support teachers and take action to encourage the development of the madrasa (Song et al., 2011). Organizational culture is reflected in what is done, how it is done, and who is involved in this process. Efforts directed at determining the particular profile of the existing organizational culture in an organization can provide information about the choices available in managing, or changing, the determining variables at the madrasa (Heck and Marcoulides, 1996). The culture of a madrasa spiritual organization has direct and indirect effects on teacher performance. The religious culture of school organizations has a purpose in fostering noble values and humanity.

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Teacher performance is getting better in the form of showing an ability to plan quality learning, and indicating the ability to conduct teach-



ing activities and improve the quality of education. The ability to apply educational assessments using appropriate techniques and their use in various objectives can improve the quality of professionalism in behaviour, the ability to implement the curriculum, and encourage self-development and the achievements of teachers and students (Gewasari, 2016; Wróblewski and Dacko-Pikiewicz, 2018; Čiuladienė and Walancik, 2020).

Madrasa learning can contribute to instilling values and norms in students following Islamic teachings. Issues of organizational culture and teacher performance also become determining factors in creating quality learning processes,

## Theoretical background

### *Principles of quality*

Quality is a comprehensive description and characteristic of goods or services that shows its ability to satisfy the needs expected by customers (Tim-Dosen, 2010; Kurowska-Pysz et al., 2018). Goetsch and Davis said quality is a dynamic condition associated with products, services, people, processes, and the environment that meet or exceed expectations (Goetsch and Davis, 1997). Sallis defines quality by two perceptions, namely the perspective of absolute quality and relative quality. Absolute quality relates to the producer, regarding the best measure that has been determined, while relative quality is related to consumers regarding customer satisfaction. Thus the goods or services produced must always balance a match between absolute quality and relative quality and must satisfy customers according to the criteria or specifications that have been determined by the manufacturer. Even so, absolute quality or specified specifications are essential to provide satisfaction to

so this study aims to determine the extent of the influence of organizational culture on the quality of the learning process, the effect of teacher performance on the quality of the learning process, and the influence of organizational culture and teacher performance. This research was conducted to determine:

- Does organizational culture affect the quality of the learning process?
- Does teacher performance affect the quality of the learning process?
- Do organizational culture and teacher performance affect the quality of the learning process?

customers, so it is clear that quality is related to customer satisfaction. Quality is *fitness for use*, which means that a product or service is in accordance with what is needed or expected by the user (Sallis, 2014). According to Sherr and Lozier (1991) there are fourteen important points that can help managers achieve improvements in quality, namely: a) creating certainty about product and service improvement objectives; b) adopting a new philosophy where flaws are unacceptable; c) stop depending on mass inspection; d) stop doing business on a price-only basis; e) keep and continue to improve the production and service system; f) institute modern job training methods; g) institutionalize leadership; h) remove barriers between departments; i) get rid of fear; j) eliminate number goals for workers; k) eliminate goal-based management; l) remove obstacles that demean the hourly worker; m) instituting a rigorous education and training program; and n) create a structure in top-level management

that can carry out the transformation in the points above.

ISO 21001:2018 specifies requirements for an educational organizations management system (EOMS) when such an organization a) needs to demonstrate its ability to support the acquisition and development of competence through teaching, learning or research; and b) aims to enhance the satisfaction of learners, other beneficiaries and staff through the effective application of its EOMS, including processes for improvement of the system and assurances of conformity to the requirements of learners and other beneficiaries. All requirements of ISO 21001:2018 are generic and intended to be applicable to any organization that uses a curriculum to support the development of competence through teaching, learning or research, regardless of the type, size or method of delivery. ISO 21001:2018 can be applied to educational organizations within larger organizations whose core business is not education, such as professional training departments. ISO 21001:2018 does not only apply to organizations that only produce or manufacture educational products (ISO, 2018).

In more detail, a quality principle is a number of assumptions that are assessed and believed to have the power to realize quality. There are eight principles of quality according to ISO 21001:2018 (Tim-Dosen, 2010) namely: customer-focused organization, leadership, involvement of people, a process approach, system approach to management, a continual environment, factual approach to decision-making, and a mutually beneficial supplier relationship.

### ***Learning process***

According to Eggen and Kauchak, there are six characteristics of the learning process,

namely: a) students become active reviewers of their environment through observing, comparing, finding similarities and differences, and forming concepts and generalizations based on the similarities found; b) the teacher provides material as a focus for thinking and interacting in the lesson; c) student activities are based entirely on assessment; d) teachers are actively involved in providing direction and guidance to students in analyzing information; e) orientation of learning content and mastery and development of thinking skills; and f) teachers use various teaching techniques according to the goals and teaching styles of the teacher (Kauchak and Eggen, 1993).

### ***Process quality***

Referring to Government Regulation Number 19 of 2005 concerning learning process standards, the scope of activities for the implementation of an effective and efficient learning process includes planning the learning process, implementing the learning process, assessing learning outcomes, and monitoring the learning process. Quality learning is produced by quality teachers. The teacher's skill in managing the learning process is at the core of the problem. The stages in the learning process must include at least: a) establishing learning objectives that will be achieved; b) choosing and implementing the right method according to the subject matter, and taking into account the reasonableness of that method compared with other methods; c) choosing and using tools or media to help achieve goals; and d) conducting an assessment or learning evaluation (PP NO 19 TAHUN 2005, 2005).

### ***Organizational culture***

According to Komariah and Triatna (2010), organizational culture includes two distinct

attributes. The first is intensity, namely the limits or stages when the members of an organization agree on the norms, values, or other cultural contents associated with the organization or unit; the second is integrity, namely the boundaries or stages when units in an organization participate in providing a common culture. These two attributes are sufficient to explain that the culture created by an organization influences employee behaviour and the implementation of organizational culture, which is influenced by the culture carried by individuals in the organization. Organizational culture has a strong influence on the behaviour of all employees, so it is the responsibility of the organization to develop direction and strategy.

According to M.C. Shane and Von Glinow in Mustika et al. (2020), organizational culture has three important functions. Firstly, as a control system: deep organizational culture is institutionalized in the form of social controls that influence employee decisions and behaviour. Culture spreads and takes place unconsciously. Secondly, as social glue: organizational culture is the social glue that binds people together and makes feelings part of the organizational experience. Employees who are motivated internalize the organizational culture, because it can fulfill the needs of their social identity. Social glue is important as a way of attracting new staff and maintaining superior performance. Third, it creates understanding. This helps employees understand what to proceed with, and why something happened at the company.

Lodkowski and Jaynes in Komariah and Triatna (2010) identify that an atmosphere or environment that nurtures the motivation to learn can be cultivated in the home, in the classroom, or at a broader level, throughout an

entire school. According to Phillips in Komariah and Triatna, madrasa organizational culture is defined as the beliefs, attitudes, and behaviours which characterize a school, and interpreted as deep patterns of values, beliefs, and traditions that have formed over the course of the school's history (Komariah and Triatna, 2010).

### ***School culture***

In this definition, values, beliefs, attitudes, and behaviours are essential cultural components that shape the character of a madrasa. Madrasa culture encompasses the values held by madrasa members, which include the head of the madrasa, teachers, madrasa officers, and students. The values in madrasa culture consist of discipline, competition and motivation, and norms that are believed in include honesty, justice, manners, and setting an example. The attitude possessed by the madrasa community does, however, appreciate being objective and having a scientific attitude. Habits displayed by madrasa personnel include cooperation and responsibility, and encouraged behaviour consists of hard work and commitment to the task (Zubaedi, 2015).

### ***Cultural values and norms***

Madrasa culture encompasses at least five character values that graduates must possess, namely: (1) having faith and piety; (2) loving the homeland; (3) having broad and skilled insight; (4) living a healthy, clean and tidy life; and (5) responsibility, toughness, honesty, discipline and caring. The parties related to the development and fostering of madrasa culture must at least develop five character values that are possessed by the young generation at the high school level (Robbins and Timothy, n.d.). There are more than five character values pos-

sible, so that the head of the madrasa can carry out continuous development and coaching. For example, additional values to be developed relate to: a) polite manners (act and speak politely, respect elders, love younger ones, and respect each other); b) cooperation, (working in a team or group), respecting the opinions, effort and work of others, being ready to accept criticism and input from others, and to dare to express opinions; c) independence; and d) living frugally. The development and fostering of madrasa culture adheres to several principles, namely teamwork, ability, desire, joy, respect, honesty, discipline, empathy, and knowledge and politeness (Mendiknas, 2013).

### ***Teacher performance***

Whitmore put it simply: performance is the implementation of the functions that are required of a person. Teacher performance can similarly be measured by how much required competencies are met. Supardi explained that teacher performance can be seen clearly in the learning achievement of students; high teacher performance will result in high learning achievements. Good performance can be seen from results obtained from student achievement assessment. Teachers have a duty and responsibility not only to teach science but more complex than that; a teacher carries out a mandate as a teacher as well as an educator (Uno, 2012).

A teacher is a position or profession that requires special skills, and cannot be carried out

by someone without the necessary expertise, developed through a certain period of education and experience. Law No. 14 of 2005 on Teachers and Lecturers states “Teacher competence includes pedagogical competence, personality competence, social competence, and professional competence obtained through professional education” (Zdenka et al., 2019).

### ***Madrasa (Islamic-based elementary schools)***

Madrasa is the Arabic word for any type of educational institution, secular or religious (of any religion), whether for elementary instruction or higher learning. The word is variously transliterated *madrasah*, *medresa*, *madrassa*, *madraza*, *medrese*, etc. In countries outside of the Arab world, the word usually refers to a specific type of religious school or college for the study of the religion of Islam, though this may not be the only subject studied.

In an architectural and historical context, the term generally refers to a particular kind of institution in the historic Muslim world which primarily taught Islamic law and jurisprudence (*fiqh*), as well as on occasion other subjects. The origin of this type of institution is widely credited to Nizam al-Mulk, a vizier under the Seljuks in the 11th century, who was responsible for building the first network of official madrasas in Iran, Mesopotamia, and Khorasan. From there, the construction of madrasas spread across much of the Muslim world over the next few centuries, often adopting similar models of architectural design.

## **Methodology**

This type of research is a type of ex post facto research to investigate an event that has occurred and then find out the factors that caused

the incident. The research method used the descriptive-correlational method. Data collection techniques were conducted by distributed

questionnaire. The research sample was taken using a purposive sampling technique of as many as 12 samples. The samples taken were only from public madrasas in Bandar Lampung City, Indonesia.

The instrument used was tested for validity with Product Moment from Pearson, and a reliability test using the Cronbach Alpha formula. The Prerequisite Test Analysis uses the normality test (Kolmogorof Smirnov Test (Z) technique), Data Linearity Test, and Homogeneity Test (One-Way Anova). The hypothesis tested in this study is the influence of independent variables on Organizational Culture ( $X_1$ ), Teacher Performance ( $X_2$ ), and the Quality of Learning Process (Y) both individually and jointly using a simple and multiple linear regression test. Calculation of analysed data uses SPSS version 17.

### Measurement scale

The scale used is the Likert scale. If there were difficulties in understanding the questionnaire,

the respondent was able to directly ask the researcher. This questionnaire was used to obtain data on organizational culture and teacher performance and the quality of the learning process. Alternative answers were Y (Yes), namely respondents who considered the questionnaire item submitted to be fulfilled and in accordance with facts in the field; S (Sometimes), namely respondents who thought that the questionnaire items submitted were implemented but not all aspects were fulfilled or complete according to facts in the field; or N (No), respondents who thought the questionnaire item not fulfilled and not in accordance with the facts in the field.

### Instrument analysis

The development of this research instrument is an applicative explanation of the direct relationship between variables used in this research, allowing it to be measured.

**Table 1. Research instrument grid**

No.	Variable	Dimensions	Indicator
1	2	3	4
1	Process Quality Learning	Principles of Quality (ISO 21001:2018; Makruf, 2018)	<ul style="list-style-type: none"> <li>a. Focus on the customer</li> <li>b. Leadership</li> <li>c. Involvement of people</li> <li>d. Process approach</li> <li>e. Continuous improvement</li> </ul>
		Learning process (Kauchak and Eggen, 1993)	<ul style="list-style-type: none"> <li>a. Changes in behaviour</li> <li>b. Targeted according to purpose</li> <li>c. Students become reviewers</li> <li>d. The teacher uses good technique</li> <li>e. The teacher uses appropriate method</li> <li>f. Matter spurs interaction</li> <li>g. The material is understanding-oriented</li> </ul>

**Table 1. Continued**

1	2	3	4
1		Process Quality (National Accreditation Board - Elementary School, BAN- S/M; K. P. N. R. Indonesia, 2007)	a. Each subject has a lesson plan b. The lesson plan is based on 6 principles c. Process requirements d. Learning steps accordingly e. Thematic approach f. Process monitoring g. Process supervision h. Evaluation of teachers i. Submission of evaluation results j. Follow-up
2	Organizational Culture	School Culture (Ministry of Religious Affairs, Kemenag, Indonesia in Zubaedi, 2015)	a. Integrity b. Professionality c. Innovation d. Responsibility e. Exemplary behaviour
		Cultural Values and Norms (Koentjaraningrat, 1976)	a. School Goals b. Target c. Curriculum d. Behaviours that include rituals (congregational prayers, flag ceremonies, etc.) e. Standard operating procedures f. Rules g. Rewards and punishments h. Characteristics
		Principles and basis (Ministry of National Education, Depdiknas, Indonesia; K. P. N. R. Indonesia, 2007)	a. As a basis for action b. Formal and informal communication c. Commitment d. System stability e. A clear reward system f. Cooperation and strong desire g. Shaping behaviour
3	Teacher performance	Competence (Uno, 2012)	a. Pedagogic b. Personality c. Professional d. Social
		Work quality (Mulyasana, 2011)	a. Responsible for duties b. Development c. Interpersonal relationships d. Presence e. Existence f. Learning planning g. Implementation of learning h. Evaluation and results i. Follow up and reporting

**Table 1. Continued**

1	2	3	4
3		Standard (Ministry of National Education, Depdiknas, Indonesia; K. P. N. R. Indonesia, 2007)	a. Cooperate with students b. Preparation and lesson planning c. Utilization of learning media d. Student learning experience e. Active leadership f. Material mastery g. Relevant delivery

## Results

Answers to the questionnaire were collected with 47 teachers as respondents in 12 public madrasas in Bandar Lampung City. The quality of the learning process, organizational culture,

and teacher performance are measured variables. The results obtained from each variable based on the questionnaire distributed can be seen in Table 2.

**Table 2. Achievement of variable competencies**

Variable	Score	Score max	Percentage	Information
Quality of Learning Process (Y)	2632	2820	93.33%	Very good
Organizational culture (X1)	2611	2820	92.59%	Very good
Teacher performance (X2)	2633	2820	93.39%	Very good

Based on Table 2, it is known that the competency achievement of the Quality of Learning Process variable of 93.33% is classified as very good, the result of the competency of Organizational Cultural variable of 92.59% is classified as very good, and the achievement of Teacher

Performance of 93.39% is also classified as very good; the result of the competency of all variables is therefore classified as very good.

The Normality Test is performed as one of the prerequisite tests in this study using the Kolmogorov-Smirnov Test shown in Table 3.

**Table 3. Kolmogorov-Smirnov test**

One-Sample Kolmogorov-Smirnov Test		Unstandardized Residual
N		47
Normal Parameters <sup>a,b</sup>	Mean	.0000000
	Std. Deviation	1.96240854
Most Extreme Differences	Absolute	.129
	Positive	.129
	Negative	-.064
Kolmogorov-Smirnov Z		.884
Asymp. Sig. (2-tailed)		.415

Based on the normality test table we obtain a significant Asymp value (p) of 0.415 with a p-value of 0.05. Data is said to be normally distributed if  $p > 0.05$ . Based on the table above

with  $0.415 > 0.05$  it can be concluded that the information follows a normal distribution. The Linearity Test is used for further conditions which can be seen in Table 4.

**Table 4. Research data Linearity Test**

Variable	DFL value	Sig.	Information
Organizational Culture ( $X_1$ ) to the Quality of Learning Process (Y)	0.207	0.05	Linear
Teacher Performance ( $X_2$ ) on the Quality of Learning Process (Y)	0.376	0.05	Linear

Based on Table 4 in the Deviation From Linearity (DFL) column with a significance level of 0.05 in Organizational Culture ( $X_1$ ) on the Quality of the Learning Process (Y) of  $0.207 > 0.05$ , it is declared reliable, and Deviation From Linearity (DFL) with a significance level of 0.05 on Teacher Performance ( $X_2$ ) on the Quality of Learning Process (Y) of  $0.376 > 0.05$  can also be declared reliable.

The One-Way Anova analysis test technique is used as a sample homogeneity test. Homogeneity test criteria for the data from the sample is that if the significance value  $> 0.05$ , then the variance of each sample is homogeneous and ( $H_a$ ) is rejected, and if the significance value  $< 0.05$ , the variance of each sample is not homogeneous and ( $H_0$ ) is accepted.

**Table 5. Homogeneity test Y**  
**Test of Homogeneity of Variances**

Process quality			
Levene Statistic	df <sub>1</sub>	df <sub>2</sub>	Sig.
2.280	2	44	.114

In table 5, the organizational culture p-value (Y) of 0.114 is greater than 0.05 or sig. (Y)  $> 0.05$ . In the 44 respondents  $df_2$  and 22 respondents  $df_1$  with the formula  $df_1 + df_2 + 1$ , it is known the number of respondents is 47 people.

Seeing the Asymptotic Significance value above, it means that the population variance on the quality variable of the learning process is homogeneous.

**Table 6. Homogeneity test  $X_1$**   
**Test of Homogeneity of Variances**

Organizational culture			
Levene Statistic	df <sub>1</sub>	df <sub>2</sub>	Sig.
2.472	2	44	.096



In Table 6, the organizational culture p-value ( $X_1$ ) of 0.096 is more significant than 0.05. Asymptotic Significance Value can conclude that  $H_0$  is rejected and  $H_a$  is accepted, meaning that

the population variance on organizational culture variables is homogeneous with an Asymptotic Significance value of 0.096.

**Table 7. Homogeneity Test  $X_2$**

Test of Homogeneity of Variances			
Teacher performance			
Levene Statistic	df <sub>1</sub>	df <sub>2</sub>	Sig.
2.718	2	44	.077

In Table 7, the p-value of teacher performance ( $X_2$ ) of 0.077 is more significant than 0.05. The Asymptotic Significance Value above can conclude that  $H_0$  is rejected and  $H_a$  is accepted, meaning that the population variance on organizational culture variables is homogeneous with the Asymptotic Significance value of 0.077.

Type 17.0 program. Linear regression tests can show the effect of independent variables on the dependent variable with the t-test.  $H_a$  is accepted, and  $H_0$  is rejected if  $t_{count} > t_{Table}$  and  $h_a$  is rejected and  $h_0$  is accepted if  $t_{count} > t_{Table}$ . The results of simple linear regression tests of Organizational Culture ( $X_1$ ) variables on the quality of the learning process (Y) using the SPSS 17.0 program can be seen in Table 8.

The research uses simple linear regression statistics, which in this analysis, uses the SPSS

**Table 8. Simple Linear Regression Test (t-Test) Organizational Culture ( $X_1$ ) on Learning Process Quality (Y)**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	12.527	4.559	-	2.748	.009
	Organizational Culture	.783	.082	.819	9.560	.000

Table 8 shows that the  $t_{count}$  value of the Organizational Culture variable was 9.560, while the  $t_{table}$  value was 2.014. The conclusions obtained are only accepted, and  $H_0$  rejected, where there is a relationship between Organizational Culture and the Quality of the Learning Process. The Relationship of Organizational Culture to the Quality of Learning Process can

be written in the formula  $Y = 2.527 + 0.783X_1$ , which means that the consistency value of  $X_1$  variable is 12.527, noting that each addition of 1% value on the  $X_1$  variable will increase the value of influence to 0.783. The significance of Organizational Culture ( $X_1$ ) on the Quality of the Learning Process can be seen based on Table 9.

**Table 9. Simple Linear Regression  $X_1$  against Y**

Model	R	R squared	Adjusted R squared	Std. Error of the Estimate
1	.819 <sup>a</sup>	.670	.663	2.18976

Based on Table 9, it is known that the correlation coefficient (R squared) of organizational culture variables on the quality of the learning process in public madrasas in Bandar Lampung City is 0.670. Based on the level of closeness of influence, it can be concluded that the influence of organizational culture on the quality of the learning process in public madrasas in Bandar Lampung City is 67%. The way to find out the strengths and weaknesses of the influence of the variables can be categorized based on the value of the correlation coefficient (R squared) of the following Guilford Empirical Rules:

- 0.00 ≤ x < 0.20: Very weak/low effect
- 0.20 ≤ x < 0.40: Low effect
- 0.40 ≤ x < 0.70: Moderate/sufficient effect
- 0.70 ≤ x < 0.90: Strong/high effect
- 0.90 ≤ x < 1.00: Very strong/high influence

Based on the categorization above, it is known that the correlation coefficient (R squared) of organizational culture variables on the quality of the learning process in public madrasas in Bandar Lampung City is 0.670, classified as a moderate influence.

**Table 10. Simple Linear Regression Test (t-Test) teacher performance ( $X_2$ ) on the quality of the learning process (Y)**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	23.663	6.734	-	3.514	.001
	Teacher performance	.577	.120	.583	4.813	.000

Table 10 shows that the  $t_{count}$  value of the teacher performance variable is 4.813, while the  $t_{table}$  value is 2.014. So it can be concluded that  $H_a$  is accepted and  $H_0$  is rejected, where there is a relationship between Teacher Performance and the Quality of the Learning Process. The relationship of Teacher Performance

to the Quality of Learning Process can be written in the formula  $Y = 23.663 + 0.577X$ , which means the consistency value of the  $X_2$  variable is 23.663, noting that with every 1% value added to the  $X_2$  variable, the value of its influence increases by 0.577.

**Table 11. Simple Linear Regression  $X_2$  against Y**

Model	R	R squared	Adjusted R squared	Std. Error of the Estimate
1	.583 <sup>a</sup>	.340	.325	3.09755

Based on the table above it is known that the correlation coefficient (R squared) of teacher performance variables on the quality of the

learning process in public madrasas in Bandar Lampung City is equal to 0.340. Based on the level of closeness of the influence, it can be

concluded that the influence of teacher performance on the quality of the learning process

is 34%, classified as a low influence.

**Table 12. Multiple Linear Regression Test (Tests f) X<sub>1</sub> and X<sub>2</sub> together against Y**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	476.852	2	238.426	59.220	.000 <sup>a</sup>
	Residual	177.148	44	4.026	-	-
	Total	654.000	46	-	-	-

Table 12 shows that the  $f_{count}$  value of organizational culture and teacher performance variables is 59.220, while the  $f_{Table}$  value is based on the  $f_{Table}$  value of 3.20, so  $H_a$  is accepted. Based on these data, Organizational Culture with

Teacher Performance has a relationship with the Quality of the Learning Process. The relationship of variables can be seen in Table 13.

**Table 13. Multiple Linear Regression Test (t-Test) X<sub>1</sub> and X<sub>2</sub> against Y**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.900	5.021		.777	.441
	Organizational Culture	.667	.084	.697	7.952	.000
	Teacher performance	.269	.087	.272	3.098	.003

The relationship between Organizational Culture and Teacher Performance together to the Quality of Learning Process can be written in the formula  $Y = 3.900 + 0.667X_1 + 0.269X_2$

which means the consistency value of  $X_1$  and  $X_2$  variables is 3.900, noting that each value of 1% on the  $X_1$  variable together with  $X_2$ , the effect value increases by 0.667 at  $X_1$  and 0.269 at  $X_2$ .

**Table 14. Multiple Linear Regression X<sub>1</sub> and X<sub>2</sub> together with Y**

Model	R	R squared	Adjusted R squared	Std. Error of the Estimate
1	.854 <sup>a</sup>	.729	.717	2.00651

Based on Table 14, it is known that the correlation coefficient (R squared) of organizational culture and teacher performance variables together with the quality of the learning process in public madrasas in Bandar Lampung City is 0.729. Based on the level of closeness of influ-

ence, it can be concluded that the influence of organizational culture and teacher performance together on the quality of the learning process in public madrasas in Bandar Lampung City is 72.9%, so that the influence is relatively great.

## Discussion

Organizational culture in madrasas in Bandar Lampung City achieves competencies that follow the theories and regulations prevailing at the school. School institutions can use organizational culture as a guide to conducting their main tasks and functions. Values in school culture consist of discipline, competition, and motivation. The value of discipline in madrasas in the city of Bandar Lampung is held in high esteem; every member of the school - principals, teachers, staff, and students - make discipline the norm, disciplines of time, work, and tasks that are carried out as a responsibility to the school.

School community competition is more directed towards positive competition, where they compete to improve achievement in their respective fields. The principal tries to enhance the quality of work. Teachers strive to improve the quality of learning, although there are still shortcomings in aspects of teacher performance in implementing learning planning. Evident positive competition occurs in among these school students, where students increase achievement in academic and non-academic fields. Madrasa student achievement in the city of Bandar Lampung often wins competitions in the academic and non-academic areas. Madrasa culture is one of the forces that will work for improvement efforts. Schools that have low and persistently low achievements will turn to negative cultures (Redding and Corbett, 2018).

Referring to the motivation aspect, a madrasa in Bandar Lampung City has a high level of motivation. The principal motivates teachers and staff in the school environment to encourage performance, and teachers always motivate

students to improve achievement. Students motivate themselves to improve their achievements in both academic and non-academic fields. Norms that are believed in by the madrasa culture include honesty, fairness, courtesy, and setting a good example. The attitude held by public madrasas is to respect, but to be objective and scientific. The habits displayed by public madrasas include cooperation and responsibility.

Teacher competence becomes essential as one of the determinants of the success of the learning process. The facts in the Madrasa that are used as samples related to competencies included in the teacher's competence need to be improved related to teacher qualifications. The teachers have developed the knowledge and skills required for collaboration with parents through systematic training over a period that allows verification and practice of the skills learned (Gadušová et al., 2019). The quality of teacher work is measured through indicators that can be implemented well in a madrasa environment in Bandar Lampung: encouragement to work, responsibility for the task, interest in the task, self-development, attention from the principal, and interpersonal relationships with fellow teachers. Regarding teacher performance standards in the teacher performance appraisal guide by supervisors explained that teachers' performance standards are related to the quality of teachers in carrying out their tasks, such as preparation and planning of learning, the use of instructional media, involving students in a variety of learning experiences, and the active leadership of the teacher.

## Conclusion

The issues of organizational development and teacher performance are important factors in improving madrasa quality. The influence of organizational culture and teacher performance on the quality of the learning process in public madrasas in Bandar Lampung City have a moderate effect, while the effect of teacher performance on the quality of the learning process has a relationship that is still low. The

influence of organizational culture and teacher performance together on the quality of learning processes has a high value.

For further research, it is suggested to use a different type and method. This research relates to a process-oriented research standard; therefore, it is also advisable to conduct research related to other standards.

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# **GUIDANCE ON THE COMPOSITION AND STRUCTURE OF PAPERS SUBMITTED TO CULTURAL MANAGEMENT: SCIENCE AND EDUCATION**

Articles should be written in English, in a clear, succinct and accessible manner. Authors must sign upon submission for review a statement indicating that the submitted work is their original work, complies with the ethical guidelines for research in the area of study, and is not under publication consideration elsewhere. Breaches of ethical standards will result in immediate withdrawal of the manuscript from review, notification of the breach to journal readers and other affected parties (e.g., other journal where work published or under review; original author of work).

## **1. COMPOSITION**

### 1. Fonts:

- a. Author's/co-author's name: Cambria, 20 points, centred
- b. Title: Cambria, 24 points, bold, centred
- c. Subtitles: Cambria, 14 points, bold, left-aligned
- d. Body of the paper: Cambria, 12 points
- e. Table: Cambria, 10 points

### 2. Margins: 2,5 cm

### 3. Line spacing: 1,15

### 4. Body of the paper: justified

### 5. Spacing:

- a. Title, sections and subsections: 6 points
- b. Body of the paper: 0 point
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### **3. REFERENCES**

For books:

Wróblewski, Ł. (2017), Culture management. Strategy and marketing aspects, Berlin: Logos Verlag Berlin.

For book chapters:

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Castley, D. (2013), Introduction to web services for remote portlets, available at: <http://www.przegląd.uj.edu.pl/nowyregionalizm...> (accessed 1 November 2010).



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