



□

LOCAL REPORT CONCERNING THE MARKETABILITY AND SUSTAINABILITY OF ICH

DELIVERABLE D.T1.2.1

(WP T1, ACTIVITY A.T1.2)

Project partner:

(Rzeszow Regional Development Agency, PP9)

Contact person: Małgorzata Kilian, Katarzyna Jarosz, Beata Hulinka

Version 1

04.2018



INDEX

1. Overview and description of the local activities (interviews and questionnaires)
2. Summary of the interviews
3. Summary of the questionnaires
4. Conclusion

Annexes

- Transcription of the key passages of the interviews
- Reflection notes of the interviews
- Completed Questionnaires
- List of the interviewed and questioned actors



1. Overview and description of the local activities (interviews and questionnaires)

Max 500 words:

- General conditions of the interviews and questionnaires, including challenges and problems.
- Summary description of interviews and questionnaires (what, who, when, where?)

The research was divided into three parts: the first of it were meetings with ethnographers that work in the Rzeszow University, Museums in Rzeszow, Kolbuszowa, Tarnobrzeg, Sanok and Przemyśl. We have also met the employee of Cultural Center in Przemyśl. These meetings took place at the beginning of November, 2017 and its aim was to achieve additional contacts of people, that we might introduce to cooperation. That allowed us to conduct interviews and to invite these organization (culture operators) to take some part in the realization of this task.

The second part were personal interview with the representatives of culture operators from Podkarpackie region. That task took place from the half of December, 2017 till the half of March, 2018.

The third part of the research, was an invitation of public and private financial investors operating in the region (not only from the region) to cooperation by filling the questionnaires.

During the first meetings with ethnographers from the region, as well as with operators of culture operators, only some of them were interested in cooperation and further participation in the study. The attitude of representatives of cultural operators was not very positive, because representatives of these units believed that only people related to the subject of Intangible Cultural Heritage and specialists of this subject, who have large knowledge and experience in that matter, should conduct that study and research. We were able to invite Rzeszow Ethnographic Museum. Its manager supporter the research and also took a part in the workshops in Hamburg. The rest of institutions support us only occasionally.

During the next (second) stage of work, i.e. interviews, researchers often suffered from hostility from the employees of cultural operators, what causes unpropriate and sometimes even incorrect answers. There was even a situation, when oe representative didn't want to answer the question, he only sent us back to the website of his institution. A total of 13 research trips were undertaken to the powiat cities of the Podkarpackie Voivodeship and a dozen or so additional to individual municipalities in the region, thus fulfilling the assumptions made previously. Assuming, 20 interviews with culture operators were carried out.

Thanks to the analysis of 20 in-depth interviews, a cross-section of information on the state of culture, the activity of cultural operators and regarding awareness of the manifestations of the Intangible Cultural Heritage in the region was obtained.



The participants of the interviews were chosen in a targeted manner, so that the sample structure would reflect the basic diversity of institutions and organizations dealing with the Intangible Cultural Heritage in the region. These were primarily conditions such as the headquarters of the examined entity (size of the town) and the status (scope of activity) of the institution.

During the interviews (the second part of the survey) many problems and difficulties were encountered,. We should mention here:

- 1) huge difficulties with arranging an interview (the elusiveness of respondents, too much professional duties, low level of mobility, lack of willingness, etc.);
- 2) the interlocutors could not spend enough of time for the conversation, what causes the situation, that sometimes we had to rekord the interview in few parts, because of the lacko f time and other duties of the respondent;
- 3) the distance of respondents to the interview (treating interviews as unnecessary, doubts as to how the interviews will be used and whether they will bring the desired effect in the form of a change in approach to issues related to the Intangible Cultural Heritage or suggested changes in the principles that the project is based on - respondents would be more interested in cooperation would if the project included an investment module - financial resources for the preservation of the Intangible Cultural Heritage in the region;
- 4) difficulties with answering questions that were asked during the interview (some respondents had trouble recalling the details, problems were also raised by questions about more general and fundamental issues, such as the definition of Intangible Cultural Heritage, an indication of the most important goals of activities, etc.);
- 5) technical problems (equipment that did not register the entire interview, disruptions in the course of the interview (eg employees entering the room) affecting the quality of recordings, what later causes problems with transcription;
- 6) sometimes repodents were more willing to talk when the interview was not recorded, whet the device was already off. Other respondents just wanted to end the interview as soon as possibile and get back to work.

Summing up, the third part of the study received a total of 20 completed questionnaires (1 from each entity), including 10 from private financial investors and 10 from public financial investors.

There were several difficulties that the PP9 met during that activity:

- 1) delays in returning completed questionnaires by respondents, the result of it was, that very often, e had to re-send the invitation and questionnaires by e-mail and we also had to make few calls to make sure that the questionnaire will be filled in,
- 2) the employees of these units did not have much time to fill the questionnaire. That was caused, because that was the end of the year. It causes that these units had to make financial balances at the end of the year and prepare budget for the next year. That was the reason why we did not get the questionnaires on time,



-
- 3) territorial dispersion of units supporting Intangible Cultural Heritage in the area of the Podkarpackie Voivodeship. Some of the entities supporting ICH have their headquarters outside the voivodeship. That was more difficult it was to contact such entities,
 - 4) some respondents did not want to respond to the submitted questionnaire, obstructing internal company regulations, as well as due to fears that the next step after completing the questionnaire will be a request for financial support for the implementation of a new action / project,
 - 5) respondents fears o that the results of the research will be available for the whole public,
 - 6) respondents claimed that the questionnaire is too long and time-consuming, the questions are repeated, what caused that they did not decide to fill it in.



2. Summary of the interviews with local cultural operators (at least 10)

1000-2000 words:

- Acquisition process of the interviewees
- Experiences made during the interviews: summary of the reflection notes.
- Description of the main objectives of the interview: summary of the content of the interviews and the key passages.

At the level of selection of cultural entities that will take part in the study, deliberate and layered selection was used, taking into account as many different types of entities as defined at the stage of survey preparation (such institutions as cultural centers, libraries, museums, open-air museums, theater, cultural institutions appointed by city offices - Estrada Rzeszowska, Glass Heritage Center) based on the Register maintained by the Department of Culture and National Heritage Protection operating in the Podkarpackie Voivodeship Board and based on the list of Cultural Houses - in this case the choice was dictated by the desire to collect information from various areas (poviats of the province of Podkarpackie). Some of the entities, due to the lack of a free time or the absence of the management, could not participate in the interview.

The interviewees were, for example:

- directors / managers of cultural institutions;
- employees of cultural;
- substantive employees for marketing and promotion;
- in addition to those responsible for finance in a cultural institution.

The big challenge for interviewers was to arrange a meeting and conduct the interview itself. On average, the duration of interviews is from 1 to 1.5 hours. The study was carried out most often during the working hours of interviewees, the interviews were often interrupted by their work duties, telephones, often the callers assumed a much shorter time to carry out the study, therefore they did not answer or answer some of the last questions in the easiest and sometimes incorrect way. The research was carried out in the above Institutions, most often in places / offices / offices where the respondents work on a daily basis or in small conference rooms.

Interviews were preceded by informing about and / or sending to the subjects covered by the research information on the planned content and purpose of the interview. The participants of the interviews, due to their function, often informed people conducting interviews before the survey that they had limited time to conduct the interview, what resulted in the necessity of shortening or dividing the interview into few parts.



Interviews with cultural operators began in December 2017, and the last one was recorded in the half of March, 2018. They were conducted by a team of two researchers - RRDA employees. (PP9). Each conversation was recorded on the voice recorder or other audio device, and then the material obtained in this way was transcribed. All respondents agreed to carry out the study in this form. Respondents were aware that their statements in the survey will not be anonymous, what means that the statements quoted in the study will not remove names of places, institutions, names of projects implemented or other information. This treatment was purposeful, sometimes not to hinder the understanding what interviewees gave during the interviews. The research aimed at maximum readability what the interlocutors wanted to convey. The researchers are aware that the understanding and readability of the report may also hinder various language errors or the that our respondents construct their narratives. Some of them deviated from the subject, addressing issues completely unrelated to the questions asked, that is why it was decided not to include these fragments / issues in transcription. Undertaking of such steps (not leaving some of the respondents in the original wording) may not accurately reflect the nature of the conversation and the character of individual respondents, but it should not disrupt the sense of the information they provide, nor would it affect the results of any interview.

As a result, 20 textual records of interviews were created. Each of them had approximately range from 1 to a maximum 5 pages. The transcription was detailed, however, it was slightly interpreted by the researchers because of the need to ensure the intelligibility of the statements of the interviewees for a partner from another country, analyzing all the research material. The transcripts focused on the main topics of the interview relevant for the purpose of the study, thus including the main answers of the respondent to the questions asked to him. The researcher for each of the interviews prepared his own "reflections for the interview", what also included information reflecting the non-verbal behavior of respondents, representing their emotional states, as well as background sounds that were important in the conversation (suggestions of other people, situations making conversation difficult, etc.). It should be emphasized that the general attitude of the respondents to the conducted research was rather positive (with few exceptions), despite the fact that the interview itself was relatively extensive thematically. Usually, though not always, the respondents willingly answered questions, often supplementing them themselves with issues that they considered important in the context of intelligence issues, and used colorful examples to understand the meaning of their statements in a better way.

Analyses of individual recordings and personal notes were made by surveyors (interviews). After establishing the initial list of analytical issues based on the research plan, they were discussed in order to confront them with the conclusions drawn from the experience of the team performing the research. Additionally, attempts were made to choose cultural facilities that its activities in the ICH area are visible in the region. As a result, both the research impressions and the general interpretation themes have been summarized, including them in the final list of topics subject to analysis, what corresponded to the previously formulated research questions. The interviewees tried to keep the proposed and prepared interview guide during the interview, asking prepared questions. During the interview, interviewers were asking for a summary of the statements and reminded the interlocutors of the question (if omitted or not answered). During the interviews,



cultural operators often reported about ICH depositaries in the region during the interviews, where they could meet or how to contact them. The information obtained was recorded in the notes by the investigators working in PP9 team.

Some of the people that are running cultural and interviewing institutions are people who are very involved in the activities of the institution, are interested in a living culture, are looking for new forms of its activation, that they can carry out tasks assigned to the institutions thanks to it, as well as look for new attractive activities and forms that they can acquire new ones listeners / audience / beneficiaries through. Among the respondents there were those who have extensive knowledge about obtaining funds and a great awareness on the subject how marketing affects the promotion of the unit's activity and the promotion of ICH.

Interviews that were carried out, were based on an extensive scenario / questionnaire provided by the partner supervising the implementation of this task.

The percentage of entities cooperating with independent artists and animators is also relatively high. While the importance of cooperation with the indicated entities is known, the impact of independent artists and animators on the development of culture at the local level requires further research.

Financial cooperation is the most common form of entering cultural entities into formal relations with local government authorities. Everything depends on the status of the entity. Institutions get subsidies directly from the local government, and depend only on the personal contacts of the directors and their persuasiveness depends on the sum of money they will get for year to run their activity. Low degree of financial independence of cultural institutions causes their administrative dependence and politicization. Thus, they also lose their programmatic independence and cease to be creators of autotelic values, are temporarily instrumentalized.

The promotional activities of cultural entities, in the observed cases, have two main goals. The first is to attract viewers and participants, the second to show your activity, that is, the presence in the consciousness of the inhabitants and the owners. These two challenges dominate. There are also other, less common, which go beyond the narrow information activity about recruitment or individual events. In some of the places that were researched, there are attempts, and sometimes well-thought-out actions, to stimulate the activity of residents and make them participants of cultural life at a level that goes beyond the consumption of the offer of institutional cultural entities. Data, regarding tools used to promote the activities of cultural entities do not come only, as the above introduction would suggest, from observations made in the field, although they constitute their necessary supplementation and also enable verification of information collected during interviews. They also allow the interpretation of declarations made by representatives of entities that the researchers talked to.

As part of promotional activities, the surveyed cultural entities used tools that can be divided into three categories. It should be emphasized that the theoretical concept of the division of promotional tools taken from the management sciences was not used in the study. Such a procedure was considered as unnecessary to the homogeneity offered by our data sources.



Almost everywhere when answering questions about the form of promotion, interviewers gave a compact catalog of activities. From the data obtained, clear categories emerge that do not require complex classification procedures like:

- visual: posters, leaflets, billboards, banners, publications, brochures;
- social: open days, parades, marches, grapevine, village meetings, harvest festivals, city / village days;
- media: advertisements on the website, advertisements in local media (newspapers, local television, parish newspaper), social media sites, parish announcements.

The units that operate in the city of Rzeszów deal in a better way with the implementation of marketing and financial issues, what is largely due to the fact that they have greater potential, ie more employees or better internal organization, or have more experience in this area.

The subjects of our research had a knowledge about market attractiveness. It was noticed that most people managing cultural institutions and participating in the study had wider knowledge of marketing in projects and activities in the field of culture, from other people. People who work at lower levels in the institutions covered by the study did not have very extensive knowledge in this area. A similar situation took place in terms of questions that were included in the interviewed area under the name of "finance". When it comes to issues related to the analysis of social media, often simple workers were taking part in the activity connected to social media. Only sometimes there were chosen a staff that deals only wit promotion in social media. Quite often, this issue appeared during the interview as a problematic sphere. Institutions see great opportunities for themselves in the promotion of activities related to the area of social media. During the research, as long as time allowed, a rapid analysis of websites and other social media operated by cultural operators was often carried out. The respondents' opinions on the intangible Cultural Heritage says, that it can be stated that heritage is a wider and more diverse concept. People working and giving interviews had quite wide awareness that, apart from the "classic" architectural and construction monuments in the Podkarpacie region, there are many examples of culture and living traditions that can be included as the ICH. In some (though sporadic) cases, despite the knowledge possessed by the participants in this topic, there were problems with the correct definition of ICH.

Depending on the unit, ie the operator of culture, among the participants of the interviews, there were institutions that their branches willingly apply for EU financial resources in competitions, because new projects are always provided for such investments, and there are entities that are not interested in taking such measures. actions due to the inability to cover own contribution, and all activities are based on the basic budget that is planned once for a whole year.

As a result of the information placed inthe material collected during field studies, it can be concluded that there is still a lack of culture staff. They have been limited, very often cultural instructors also deal with the administrative side of the activities of these institutions, what limits their area of activity in the area that is their main competence.



In some cultural institutions, the managers of these institutions complained about restrictions on financial resources for the implementation of tasks or other legal restrictions. Sometimes the respondents were more talkative after the end of the recording than during the interview itself (what stressed them). Others immediately returned to work shortly after the interview.

Respondents often reported, during or shortly after the interview, that the number of questions in the interview is quite large and suggested its reduction. The consequence of the large number of questions was the long duration of the interview, what the respondents also indicated as its disadvantage. Respondents also paid attention to recurring questions, returning to previously discussed topics, which aroused irritation among some of them.

In conclusion, the subjects were interested in the research and the project itself. Interviewers provided comprehensive information about the ARTISTIC project.



3. Summary of the questionnaires to local public and private financial operators (at least 10)

500-1500 words:

- Acquisition process of the surveyed operators
- Summary of the main results and conclusions received from the submitted questionnaires

The completion of questionnaires addressed to public financial operators and private investors was the third part of the research.

Questionnaires investigating private and public investors were translated and sent out for the first time in December 2017. This activity was preceded by an insight aimed at identifying who supports culture, and above all, the Intangible Cultural Heritage in Podkarpackie Voivodeship, i.e. who financially and materially supports people and events related to a living tradition.

As part of the study, it was decided to use the most widespread technique of quantitative research on the Internet, which is e-mailing, ie an e-mailing questionnaire attached to the e-mail with an invitation to participate in the survey. The indicated form seemed to be the most appropriate in relation to the scope of research and the target group.

At the initial stage, the most active public institutions, private enterprises, enterprises - state-owned companies, as well as banks - were selected for the study.

Unfortunately, although the person dealing with this part of the study informed about the purpose of the research and its confidentiality, we have met the lack of willingness to cooperate from private as well as public investors. The researcher sent invitations, then made a phone calls to encourage participation in the study and to increase the chance of completing the study within the prescribed period. In addition, a reminder was sent about the study by e-mail. We have also offered an assistance in addition to the questionnaire by telephone respondents. In addition, the participants were offered personal meetings to complete the questionnaire. Unfortunately, despite the efforts that we made made, it was not possible to collect the required number of questionnaires in the time planned for the examination. Consequently, e-mails were repeated again and the invitation to participate in the study was sent together with the questionnaire again.

This time the questionnaires were sent to a larger group of investors / sponsors of culture in the region, not just sponsors / patrons closely related to the intangible Cultural Heritage. The list of entities supporting culture was extended to smaller entities that were willing to finance, among others, regional folk dance groups, groups of singers, ritual groups, folk bands, festivals related to folklore of Podkarpackie region. Contacts to these enterprises and information about them, were received, among others during interviews with cultural operators, associations and



residents of our region, as well as through individual searches, including on the Internet and through own business contacts.

We (researchers) were interested in having information from entities known in the region and active in the field of cultural support, among others banks or foundations. Banks and state-owned companies most often operate and carry out support tasks in the area of culture through a foundation whose sole founder is a bank or the enterprise / company of the state treasury.

Attempts to establish cooperation with these entities, unfortunately, in most cases did not receive positive answer. The persons who carried out the research tried to contact the entities many times, and then by phone to convince them to cooperate and provide even short answers in the submitted questionnaire, or to provide information by phone.

Summary of the results of a survey carried out by email / internet directed to cultural operators.

Invitations to cooperate were addressed for the first time to a group of 147 recipients. A reply was obtained in the number of 3 completed questionnaires (only public investors financing culture were answered). In the next approach, a request was sent (by e-mail and by phone) to complete the questionnaire to 198 recipients. We have gained the response from 7 public investors and from 10 private business entities.

To sum up the achieved indicators, a total of 20 completed questionnaires were received (1 per each entity), what is 9.95% compared to the number of entities that were invited to cooperation by fulfilling the document. A request for supplementing the questionnaire was submitted, in total, to 201 entities in the first and second round of invitations. Only 10 private financial investors and 10 public financial investors participated in the study willingly.

The contractor of the study at the level of the Podkarpackie Voivodeship (PP9) due to the long time of waiting for questionnaires completed by investors, completed 3 questionnaires for 3 entities itself - financial operators who, despite attempts to establish cooperation did not send back completed questionnaire. The project partner (PP9) was forced to supplement the questionnaires by itself, having some piece of information obtained by phone and mainly obtaining data from websites, including websites of entities that PP9 has filled out the forms for. In addition, the persons conducting the research used previously collected information obtained from local and regional entities during meetings and interviews. This information came from entities that received support from these investors, from cultural operators, residents of the Podkarpackie Voivodeship and from members of associations participating in interviews made in the area of the ARTISTIC project.

According to the research, public financial operators finance cultural institutions on the basis of laws and regulations - which oblige them to provide support, what will allow them to function in support of culture and ensure that they perform tasks resulting from the legal grounds that they were established by. Questionnaires sent to public entities such as Municipal Offices, were redirected by persons managing these entities to cultural entities that receive financial



resources and are subject to direct supervision of this local government unit. The information was obtained from 2 public entities financing culture (2 questionnaires) that way.

The information received in the questionnaire in the part concerning the investment strategy says that the most common projects supported by this type of financial operator are: organization of festivals, concerts, shows, competitions, conducting art workshops, music or dance, purchasing of costumes for dance groups, singers and orchestras, financing travels and stays for dance groups, folk bands, orchestras, making premises available for rehearsals and performances. Financing and maintenance of museum-type facilities - open-air museums, thematic villages, preparation of promotional materials.

According to information collected from the forms that were submitted, the incentive to act in this thematic area for public entities financing culture is the fact that supporting the development of culture in the managed territorial area, with particular emphasis on local and cultural traditions of the inhabitants of a given local government unit is their own task.

Public financing entities, in the next part of the questionnaire, regarding investments in cultural projects / activities mentioned, most often such as: Folk Song and Dance Ensembles, Singing Teams, Festival Organizations, co-financing of a theme village or a museum / open-air museum; purchase of musical instruments.

Public institutions financially support cultural entities by: organizing activities within its subordinate units (communal cultural centers, municipal cultural centers, cultural centers).

The researcher also sent questionnaires to the second group of respondents, ie private entities financing culture, of which the study covered: 5 large enterprises (including 1 completely private and 4 company / state capital enterprises), 4 medium-sized enterprises (including the bank), 1 small enterprise and 4 micro enterprises.

Answers sent in the questionnaires were not extensive, most often in the case of micro and small entrepreneurs, although the remaining companies also did not provide very extensive answers.

The information received in the questionnaire, in the section on the general investment strategy, say that the most frequent projects supported by a private financial operator are larger events, often connected with the area or its surroundings, where the entity carries out its own economic ventures, these are often events related to the spread of patriotism, and currently preparations for celebrating 100 anniversary of the independence of the country. Some of the financial investors are willing to support nationwide and international initiatives combined with tradition and culture, music festivals, festival of Polish community bands, regional holidays and events, festivals and events of great publicity / prestige. Smaller business entities that participated in the survey indicated their willingness to support local events, dance groups, folk groups or local artists.

Private entities, small and large, financially support cultural entities through: sponsorship, donations, material aid, employee volunteering. Large enterprises also included in their support



cultural events in the region as a Strategic Sponsor or a patron of the event. According to the respondents of the initiative of the creation in cooperation with the winners of competitions, or the creators of the local occasional calendar, album. The preparation and record of the promotional film here is also a form of support that they give to this sector.

Information, that allowed to learn about the motivation of these enterprises to provide support or explain why they do not support ICH was gained in a smaller extend, as it was expected.

The obtained data show that the ICH support is most often associated with the sense of belonging of the owner or owners of the company to a given community and activities carried out on its territory (I live / it with what is happening in their area and want to support the local community). The second reason are family connections with people who are active in the preservation of ICH (the owners of the company grew up in families cultivating the tradition in an active way, eg in the framework of activities carried out by the association, hence this topic is important to them from the child and as entrepreneurs feel responsible for financial or material support of such activities). These two conditions for granting support concern mainly, though not only micro and small companies as financial investors.

In the case of large companies, the motivation for supporting projects / activities of a cultural nature is the implementation of the CSR responsible business policy. Large enterprises focus on promoting social involvement and consider such activities as part of the enterprise development mission and not as an obligation to society. Support and involvement of enterprises, as shown by the study both from the answers of large, medium and micro enterprises, most often results from the desire to build partnerships with cultural institutions, event organizers, local artists taking part in events, and the inhabitants of the region / cultural recipients - the beneficiaries of culture.

Another important element for private sector financial operators, according to the study, is the increase in the brand's rank what results in the company's value, better media reception, and the improvement of the company's image. According to the research carried out, the most desirable effect of support for these private financial operators is positive existence in the clients' minds, what may have an impact on their purchasing decisions and establishing cooperation in the future.



4. Conclusion

500-1000 words:

- Summary:
 - Description of the most relevant actors for marketability and sustainability in your region
 - Description of these actors in respect to networks, joint projects, cooperation, including your own connections
 - Description of the financial instruments and models being used for financing ICH
- Outlook
- Suggestions and recommendations in the light of the results

The Podkarpackie Voivodeship has a special potential in the field of culture. This potential based on the national, ethnic and religious borderland has left many valuable monuments and a wealth of intangible culture.

In addition to tangible and intangible cultural heritage, institutional assets in the field of culture are an important asset of the Podkarpackie Voivodeship. Professional institutions located in Rzeszów have a particular importance in the field of culture: Filharmonia Podkarpacka im. A. Maławski and Teatr im. W. Siemaszkowa, and in Przemyśl - Contemporary Art Gallery, fulfilling their mission in disseminating high culture, gain high marks for the level of artistic achievements. Above mentioned institutions constitute an important role in the collection and permanent protection of tangible and intangible cultural property, but also the dissemination of knowledge about it and the development of cognitive and aesthetic sensitivity, are fulfilled by the Podkarpackie museums.

The largest group of cultural institutions are libraries and cultural centers, followed by museums and galleries. The Podkarpackie museums play an important role in the collection and permanent protection of natural and cultural property of material and non-material character, but also in the dissemination of knowledge about it and in the development of cognitive and aesthetic sensitivity. The most important are: Museum-Castle in Łańcut (co-led by the Minister of Culture and National Heritage and the Podkarpackie Voivodeship), National Museum of Przemyśl in Przemyśl and the Archdiocesan Museum in Przemyśl, Regional Museum in Rzeszów with the Ethnographic Department, Podkarpackie Museum in Krosno, Museum of Folk Construction in Sanok, Historical Museum in Sanok, Museum of Folk Culture in Kolbuszowa, Regional Museum in Stalowa Wola and Museum of the Borderlands in Lubaczów. Among the leading cultural institutions, one should also mention the Bureau of Art Exhibitions in Rzeszów, Estrada Rzeszowska, the Regional Center of Borderland Cultures in Krosno and the Contemporary Art Gallery in Przemyśl.



Coverage network of institutions that allows the province to act by them, in the area of its influence, centers of cultural life, initiating cultural activity both residents of the region, as well as to channel the needs in this field, and providing tools for their implementation. The large potential of cultural activity is in the thriving regional amateur artistic movement and associations and foundations, including religious, which are largely focused on their business in the dissemination of culture, education, cultural and artistic activities. An important role in the dissemination of cultural content and fill regional media: press, radio and television. Increasing impact on the dissemination of events, artistic activities in May of social media, the greater part of the respondents participating in the survey heaviest social media, which benefited from cultural operators to Facebook and Instagram. The less-used ones were Twitter, Snapchat, bloggers of the creators. Particularly important in strengthening the cultural image of the region and building brands, among others institutions and cultural events play financial resources dedicated to culture and protection of national heritage by local government units.

Description of the financial instruments and models being used for financing ICH

Public financial operators:

All the data obtained in the study, made it possible to analyze financial institutions and models used in activities aimed at financing of the ICH. Each cultural institution runs its own financial management on the principles that are set for cultural institutions. The basis of financial management is the annual plan of operation for a cultural institution approved by the manager or the main director of the institution, while maintaining the amount of the organizer's subsidy.

The cultural unit financed in the terms of this model, must include the costs of current operations and obligations with obtaining revenues in their budget plan. Revenues for cultural institutions may include: proceeds from activities (eg for tickets for organized events), proceeds from rental and lease of premises or other components (eg rents for spectator and conference halls), property (eg rental of event sound equipment)) or from the sale of movable property, with the exception of cultural goods, subsidies from the budget, financial or material resources received from natural and legal persons (collections of valuable items) and funds obtained from other sources. The amount of the annual subsidy of cultural institutions subject to this type of financing is determined by the organizer within the budget structure of the commune, town / county for the whole year.

To sum up, cultural operators are financed from public funds - by the organizers, ie the Municipal Office, the City Office, the County Office (depending on the type of institution that is a subject to the given facility), are obliged to develop material and financial plans for all activities, including administrative costs of the facility, projects they want to continue or start in the time period (year). By way of a resolution of the annual budget, they may receive the amount that they requested for or only a part of it (it depends on the funds available to the organizer).

Then, each of the cultural institutions at the end of the year that the budget has been allocated / approved for, is obliged to submit a report with the settlement of financial resources both from the supervisor and from any subsidies or competitions or funds in the form of donations or funds financials from external sponsors.



The above financing model has legal authority as described below.

The financial form of transferring funds from the organizer is an annual subsidy for the activities of a cultural institution, this results from the amendment to the Act of 31 August 2011. on amending the act on organizing and conducting cultural activities (Journal of Laws No. 207, item 1230, which adapted the provisions of this Act to the Act on public finances and liquidated the previously arising ambiguities resulting mainly from the fact that the provision of Article 28 paragraph 3 The Act on Organizing and Conducting Cultural Activity was in force unchanged from the adoption of the Act in 1991. Pursuant to Article 28 paragraph 3 of the Act, in the wording in force from 01/01/2012, the organizer transfers funds in the form of a grant to the cultural institution:

- 1) an entity for co-financing current activities within the scope of statutory tasks, including maintenance and renovation of facilities,
- 2) intentional to finance or co-finance the costs of investment implementation,
- 3) purposeful for the implementation of the indicated tasks and programs.

At this point, mention should be made about the issue of cooperation between cultural institutions and the organizers (Municipal Offices, City Offices, Staroste Offices). Well, according to the information obtained during the interviews, financial cooperation is the most common form of entering cultural entities into formal relations with local government authorities. Everything depends on the status of the entity. Institutions get grants directly from the local government. Sometimes this relationship depends on the personal contacts of directors / facility managers. The amount of money that they receive depends on their persuasive power .

Among the operators of culture, there are establishments that the implementation of new projects is eagerly applied for financial resources of the European Union in competitions. This applies to those operators who have enough sources to give the own contribution for such investments (they can do it).

There are, however, individuals who are not interested in taking such actions due to the inability to cover their own contribution, and often staff shortages (there is no one to help them prepare projects) and all activities base on the basic budget that is allocated to them once a year.

In Podkarpacie, cultural institutions subordinated to the City of Rzeszów Office are in a very good position, as the research shows that each institution lingering this organizer can count on its own contribution to the implementation of projects that can be implemented with EU funds. Other cultural units often had problems and difficulties in obtaining funds from the organizer for own contribution, perhaps this fact could have some affect on their view on projects.

Basing on the results of the survey, we can conclude, that apart from public cultural operators in the Podkarpacie region, private financial operators are also visible. They, depending on the size of the enterprise, can afford financial support for culture on various scales.

Financing models for private financial investors include; sponsorship, patronage, financial and material donations as well as employee volunteering.



The study shows that sponsoring is the most common financing model used by private investors. Sponsoring campaigns are aimed at shaping a positive image of the company among potential clients. Promotion of the name of the sponsoring entity, affects the recognition of the product's brand and, consequently, should increase the popularity of the service offered by the sponsor or the sales volume. The signing of a sponsorship agreement also, in the cultural sector, has effects on the basis of settlements with the tax authorities. In the event that the Sponsor supports the cultural institution, should issue an invoice for the financing entity. Financing models for private financial investors include; sponsorship, patronage, financial and material donations as well as employee volunteering. The above operation results from the fact that sponsoring actions may, in fact, contribute in real terms to increasing the turnover of the enterprise providing financial support. According to our study, interviews and additional conversations on the subject made by the investigators, the sponsorship agreement is by assumption a bilateral obligation. The essence of reciprocity of the obligations of the contracting parties means the sponsor's obligation to provide financial or material support to a sponsored cultural institution. The sponsor, in turn, is obliged to promote the name of the sponsor and his business. Such an agreement should additionally specify the type and value of mutual benefits.

The study shows that sponsoring is the most common financing model used by private investors. Sponsoring campaigns are aimed at shaping a positive image of the company among potential customers. Promotion of the name of the sponsoring entity affects the recognition of the product's brand and, consequently, should increase the popularity of the service offered by the sponsor or the sales volume. The signing of a sponsorship agreement also in the cultural sector has some effects on the basis of settlements with the tax authorities. If the Sponsor desires that the Cultural Institution should issue an invoice to the financing entity, such practices, according to the entities surveyed, do not frequently resolve. The above operation results from the fact that sponsoring actions may, in fact, contribute in real terms to increase of the turnover of the enterprise providing financial support. According to our study of interviews and additional conversations on the subject made by the investigators, the sponsorship agreement is by assumption a bilateral obligation. The essence of reciprocity of the obligations of the contracting parties means that the sponsor is obliged to provide financial or material support to a sponsored cultural institution. The sponsored institution, in turn, is obliged to promote the name of the sponsor and his business. Such an agreement should additionally specify the type and value of mutual benefits.

The financial form in support, based on the information obtained during the research and meetings of the persons conducting the research, is also Patronage. This form of support has become synonymous with activities carried out today (having its roots in the renaissance period in Poland) by more or less specialized institutions, enterprises, foundations, a group of companies or individual entrepreneurs, who act in an area that is close to the art.

Sponsorship and Patronage, as results from the conducted research and additional talks with operators financing culture, allows to be closer to the consumer in the physical and emotional sense - According to enterprises investing and financing art, emotions are the key to understanding art sponsorship.

The investigators analyzed most of the events, more or less significant for the region, and virtually none of these events or the implementation of additional activities by cultural institutions, does not take place without private sponsors. The study proves that these are,



however, the beginnings of such practices and behaviors among private enterprises and the state still dominates in sponsorship (enterprises with state capital). One would be tempted to say that this correlation / cooperation kills / prevents the development of relations between culture and the rest of private business. Despite this, the increasing diversification of art, culture and social needs means that traditional channels of financing culture are starting to take over business. More and more often, instead of reaching for classic advertising, they are looking for intelligent advertising for their products - an emotion that can be brought about by the culture of its recipient, and the potential one, possibly in the future for the customer. One of the conclusions of the surveyed is that it may be necessary to show entrepreneurs that this support may be a win-win situation, because we support associations dealing with culture, institutions, artists, but also at the same time promote the brand of the company.

There is no doubt that culture and hence the ICH and business need each other. Cultural institutions committed only on themselves, probably doom to failure and failure, or activities in a small area, which reduces the number of recipients. Even the most ambitious project of creators and artists, organizations associated with culture has no chance to exist without proper promotion and financial outlays. Therefore, it should not be a disgrace for creators, artists, organizations and cultural institutions to use the support of business people, businesses that run CRS and enterprises that do not have a responsible business policy, but are interested in supporting cultural initiatives in the area, perhaps in which runs a business or an economic investment. Worthy of emphasis is the fact that entrepreneurs in Poland, not only from the Podkarpacie region, realize how many talents and great ideas are hidden in the inhabitants of our region. A responsible approach to culture and business presented by both parties, i.e. entities applying for support, as well as a subsidy providing financial support, can bring only positive results, which everyone in the relationship counts for.

Outlook

- 1) The most frequent and free form of promotion are electronic media and social networks (eg Facebook) and promotion through leaflets, posters, brochures and publications. Sometimes entities (culture operators) also use advertising campaigns (radio and TV programs and advertisements, advertisements in local newspapers).
- 2) The degree of preservation of intangible Cultural Heritage in the region depends on the number of people and associations that recognize this as a value. Heritage significantly contributes to the visibility of the region, gives it identity, promotes affiliation and raises awareness of the region's values among its citizens.
- 3) The study showed that cultural operators and financial operators know little about the concept of crowdfunding, no institution that would benefit from this form of financing their projects emerged among the respondents.
- 4) Cultural operators should use media and social networks to a greater extent and systematically encourage associations, artisans and local creators to use social networks. In this way they will increase the visibility of the Intangible Cultural Heritage in the region and at the local level, improve communication (with young people and a wider population) and will regularly promote their activities and ICH.



- 5) Private financial investors should be more open to sharing information about their activities for the development of culture, what is one of the forms of promotion of their activities and gives the opportunity to ask for support for a larger number of entities, what also allows selecting projects of greater importance for preserving cultural heritage for future generations or supporting projects with market potential (those that with the initial support at a later stage of project development will manage independently on the market).
- 6) Private financial investors should be more open not only to financing ICH expressions with media potential (festivals, concerts, bands going abroad and concert-goers), but also to support ICH which behavior is particularly important to maintain local and regional traditions.

Suggestions and recommendations in the light of the results

- 1) Conducting training or informational activities in the use of electronic media and social networks for cultural operators.
- 2) Conducting training or information activities for cultural operators in the use of crowdfunding as a tool for ICH financing.
- 3) Training and employing so-called culture operators Mentors / ICH Animators, whose task would be to support local creators and associations in the promotion of their activities.
- 4) Strengthening the cooperation of private financial investors with cultural operators in order for investors to obtain information about ICH projects / activities of particular importance to the region / local community.



Małgorzata Kilian
Katarzyna Jarosz
Beata Hulinka

Rzeszow Regional Development Agency (PP9)
Rzeszowska Agencja Rozwoju Regionalnego S.A. (PP9)
51 Szopena Street, 35-959 Rzeszów
Poland



mkilian@rarr.rzeszow.pl
kjarosz@rarr.rzeszow.pl
bhulinka@rarr.rzeszow.pl



+48 17 867 62 29; +48 17 867 62 14