

Forms of financing the cultural sector in Poland against the background of solutions from selected European countries

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Abstract - The article discusses various forms of financing culture and points to new ways of obtaining funds for artistic creativity in the near future. Culture is an important instrument of each country's policy, it plays a significant role in building the position of a state on the international arena. Although the cultural sector is very important, state budgets contribute only a little to the financing of culture and its functioning depends on various sources of financing. Many entities, belonging to this sector, generate income and co-create the economy. Others have their share in the economic turnover because they participate in the redistribution of goods and provide public artistic and cultural services, in this way creating support for business development and entrepreneurship. The paper highlights different approaches to financing culture in selected European countries, also touching upon America and Canada, and compares them with the situation in Poland.

Index Terms— culture, sources of financing the cultural sector, patronage, models of cultural policy, artists' incomes

I. INTRODUCTION

Currently, the cultural and creative sector (Obląkowska-Kubiak, 2014) contributes significantly to the economic growth in many European countries – it is a very dynamic sector with great potential for growth. The cultural and creative sector can be divided into: architecture, archives, libraries and museums, artistic handicrafts, design, the audiovisual sector (film, television, video games, multimedia), cultural heritage (tangible and intangible), music, visual arts and publishing. In economically advanced countries, the creative sector is considered to be 'leading to generating growth, employment and trade. The creative sector has been identified as a 'priority' and 'strategic' in the European Agenda 2020' (Ilczuk, 2012). The value of the creative sector economy is projected to rise to USD 6.1 trillion by 2020. The article reviews various historical

sources showing the ways of financing the culture and funding the artists and uses a critical and descriptive analysis as well as literature research with respect to the form of financing the cultural sector in Poland in the context of solutions of selected European countries.

II. SOURCES OF INFORMATION AND WAYS OF FINANCING CULTURE IN POLAND AND EUROPE

Monitoring and analysis of the condition of the cultural sector and the creative work of artists is possible thanks to institutions such as statistical offices, research centers, cultural institutions and local governments. 'A good source of information are usually national statistical offices as well as centers operating as private, public or non-governmental bodies which conduct national, Pan-European and local research' (Ilczuk, 2012). Permanent monitoring and analysis of the professional situation of the artists takes place in France, Germany, the Netherlands, Australia, Lithuania and South Korea. The longest tradition of studying the economic situation of artists belongs to Australia. *The Australian Art Council* commissioned the first market research in 1981. Subsequent studies were carried out in 1983, 1987, 1993 and 2002 and they provided valuable information on the career paths, income of the artists as well as sensible shaping of cultural policy (Ilczuk, 2017). In Germany, there is a special database regularly supplemented and scrupulously collected (MIZ - Deutsche Musik Informations Center). The database refers not only to the music industry, its financing and promotion, but also to the number of artists, their forms of employment, earnings and current artistic activity.

The institutions involved in collection of data on financing the cultural sector are (Kukołowicz, 2017):

- *Eurostat* - operating since 1972; statistics collected by the European Union on cooperation between culture



and business. ESS-net - Culture, or the European Statistical System Network on Culture. Eurostat collects data on cultural and creative industries, including data on employment, turnover, exports of cultural goods, employment costs and gross profit achieved by various sectors of the culture industry. The main purpose of ESS-net is to compare and measure the collected data.

- Cultural Policies and Trends in Europe (www.culturalpolicies.net) which aims at monitoring cultural activities at the national level including: tax law, social security for the artists and creators, public expenditure and household spending on culture as well as heritage protection.
- Cultural Statistics – describes the cultural activities of EU member states. The statistics relate to financing culture from public funds, enterprises operating in the cultural sector, employment in the sector and cultural education.
- Culture Watch Europe – the Council of Europe observatory, collecting data, monitoring the development and emergence of new trends; a platform for exchange of experiences.
- Commitment to Europe arts & business - responsible for stimulating relations between culture and business and holding meetings connecting both worlds.
- Eurobarometer – a study commissioned by the European Parliament on participation in culture, difficulties in access to culture, or the use of the Internet in the cultural activities.
- European Cluster Observatory - deals with monitoring and recording business activities in the field of culture.
- Creative Economy - is the United Nations publication on creative industries and cultural activities, including export and import of cultural and creative goods.

The policy of planning budgets and designing priorities for the cultural spending in most European countries is based on a report of the Council of Europe prepared in 1997 by the European Task Force for Cultural and Development (Knaś, 2012). This publication lists a number of basic principles that should be observed in contemporary activities. Most of the principles concentrate on the provision of equal access to culture, promotion of creativity or preservation of cultural identity.

III. SELECTED MODELS OF CULTURAL POLICY IN EUROPE

Currently, there are five models of culture-related public policy under implementation in Europe. The models basically overlap different European types of social policy:

- Nordic - based on socio-cultural traditions;
- Anglo-Saxon - with a dominant global market;
- Mediterranean - strongly based on cultural heritage;
- French - an example of state planning;
- German - indicating the evolution from the welfare state to the information society (Ilczuk, 2012, Ilczuk, 2017).

The sources of financing culture can be divided into public: expenditures from the state budget and expenditure of local government units; and private: non-profit organizations, household expenses, sponsoring (Grzegorzczuk, 2003), and advertising (Ilczuk, 2012).

In the EU member states, the European funds are a very important source of financing cultural and artistic activity. Within the framework of various EU programs addressed directly to the cultural sector (structural funds included), cultural institutions may apply for financial sources for their projects or for other measures aimed at equalization of the level of different European regions. The authors do not mean here the total financing of cultural undertakings but only the financial support for organized events which usually comes from the local coffers.

The European model of cultural policy is based on a strong involvement of the state and local authorities in the processes of its design and implementation (Ilczuk, 2017). In most European countries, funds for culture come from the state and local government budgets but the rules and procedures for financing culture vary from country to country. Nowadays, the financing of culture in Europe gives the primacy of public funding over private sources such as sponsorship, donations or grants.

Non-profit sector consists of associations, foundations and private institutions which are organizations of private nature, pursuing public goals in the field of culture. In 2010, 12,000 foundations and 71,000 associations were registered in Poland, 31% of which were engaged in activities related to culture and art. The average non-governmental organization operating in the field of culture has an annual budget of 13,000 PLN. This budget does not cover the costs of full-time employment of staff, that is why non-governmental organizations operating in the cultural sector employ only 14% of workers on permanent work contract basis, while the majority of people work on voluntary basis. Non-profit organizations are mainly financed by the state (42%) in the form of targeted subsidies for the implementation of specific tasks; membership fees (15%) and all kinds of private support in the form of donations, voluntary contributions, receipts from public collections and tax 1% - 17%. Legal orders of some European countries contain regulations on the obligatory purchase of contemporary works of art. For example, in the Netherlands between 1 and 1.5% of a building's construction costs must be reserved for the purchase of works of art intended for its decoration; in France, companies offering renovation services for the public sector are expected to spend 1% of their costs on contemporary art (Ilczuk, 2011).

IV. PATRONAGE IN CULTURE

Patronage means looking after artists and artistic creativity, it is the responsibility of founders, connoisseurs, art lovers and collectors. The term can also be understood as an individual - private or collective - institutional help, it can also take the form of a foundation. Patronage has a long history in Europe. The tradition of financing artistic activity from the state budget in

France is older than the very concept of 'culture'. The French term 'culture' was born as a name embracing the government's aspirations to promote education, alleviate customs, shape artistic tastes and awaken people's reflexivity of which they were not aware. 'Culture was something that some people (the elite of educated and powerful) did or intended to do to other people who lacked education and power' (Bauman 2011). French patronage over art, according to Z. Bauman, began during the reign of Francis I, at the beginning of the 16th century, after the establishment of the state art studios of wall macaques known as tapestries, what can be an analogy to the Coal and Steel Community in the European Union. Later, French governments changed their attitude towards art, but up to this day the cultural policy is a priority (Looseley, 2010) and all Ministers of Culture treat creators, cultural workers and their beneficiaries very seriously.

In Poland, the phenomenon of patronage could first be observed during the reign of the last Jagiellonians and during the reign of the Vasa dynasty. The most generous royal art sponsors were: Wladislaus IV Vaza, Jan III Sobieski, Stanislaus Augustus Poniatowski, and the lay patrons from the noble families of Zamoyski, Branicki and Czartoryski. Later, in the 19th century, artists and creators were sponsored not only by patrons but also by scientific and artistic societies. Nowadays, various private and social institutions play an important role in supporting cultural and artistic activity.

Until the 19th century, art served only its great patrons, their ideas and visions of the world. The situation of an artist was difficult because it depended entirely on his patron. 'The artist was a craftsman within the framework imposed by his powerful and mighty protector. The artist was supposed to show mastery and virtuosity but in the 20th century the situation changed radically because art lost its ideological meaning and the artist gained freedom. Paradoxically, when the ideological impact of art diminished, public opinion started to demand from artists to be decisively radical [...] and non-conformist' (Posłuszna, 2008). Nowadays, artists are expected to be critical of social injustice, global conflicts and inequalities. For the cultural market, however, it is the artist who is in the centre of attention, the artist as the creator who offers artistic and creative services to meet the demand of individual buyers (Iwaszkiewicz, 1998). Artists often confront their work with the audience to receive feedback which is defined as the management of creativity (Błaszczuk et al, 2004).

In the 21st century, challenges and expectations with respect to artists have changed considerably together with artistic labor market (Kaczmarek and Posłuszna, 2018). Development tendencies in the careers of musicians as well as changes and innovations in the music profession are exhaustively presented in a two-volume work edited by M. Sternal (2017). Entrepreneurship also plays an increasingly important role in the artistic profession. Entrepreneurial attitude helps contemporary artists to create a new value in the economic and cultural context (Sternal 2014). The financial patronage of the state has become the principle of cultural policy which assumes the economization of cultural activity and its moderate commercialization. The new cultural system in Poland has been

constituted by:

- decentralization presented as the transfer of some ministerial rights - voivodes,
- socialization understood as the transfer of some powers of voivodes - local governments,
- designation of the so called protected spheres under special protection of the state which have been recognized 'in transition': cultural heritage, monuments and book protection which is vital because of the role of the printed word in shaping a 'thinking society',
- supporting institutions and undertakings most relevant to the cultural life (Leśniewski, 2017).

Patronage and sponsorship complement public financing in European countries and constitute 'an important element of private-public partnership in the field of culture' (Ilczuk, 2012). In the Anglo-Saxon world, however, it is philanthropy which is the main source of support for cultural projects. In the United States and the United Kingdom (Gierat-Bieroń, 2005) many socio-cultural activities depend on the generosity of non-profit institutions. 'In the USA culture remains primarily a matter of private responsibility and the subject of charitable activities' (Ilczuk, 2012). Cultural institutions are vital as they contribute to building cultural competences of the society. The forms of financial support - patronage, sponsorship and donation should be treated in a special way in the cultural policy of each country (Lewandowska, 2015). Entities that in this way contribute to the budgets of cultural institutions and organizations should be particularly honored and entitled to benefit from financial privileges (various types of relief, exemptions from fees and tax or reduction of the tax base). Such solutions work successfully in many European countries. One of the best systems can be observed in Great Britain (Dawidowicz, 1994) and France whose *Admical* is a good example of traditional arts & business organization which, since 1979, has been engaged in corporate philanthropy and information campaigns on the promotion of culture both in France and abroad. A similar organization, *Arts & Business* not only connects sponsors and people of culture, but also awards prizes for the most creative cultural and business partnerships (Lewandowska, 2015).

In many European countries a part of resources destined for culture comes from national lotteries. It is an effective and simple way to increase public expenditure on culture without the need to take from the state budget. The countries with this type of financing are: Belgium, Bulgaria, Denmark, Estonia, Finland, Greece, the Netherlands, Ireland, Norway, Slovakia, Switzerland, Sweden, Poland, the United Kingdom and Italy. In Finland, for example, the funds from lotteries account for 70% of the state budget expenditure on culture, and thus constitute the basis for financing culture in this country (Ilczuk, 2012). Outside Europe, this form of support is widely used in the United States and Canada. The lottery funds most often finance cultural heritage and directly support the artists, their individual artistic projects, sponsor performing arts, fine arts and cultural infrastructure

V. FINANCING CULTURE AND ARTISTS IN POLAND

In a document of the Ministry of Culture and National Heritage, K. M. Ujazdowski wrote that 'Culture is not only material and spiritual resource that shapes the sense of national identity. It is not an anachronistic field situated outside the economic processes of modern societies. On the contrary, culture also determines the country's economic potential. And in the world it is our business card' (Ujazdowski, 2007). The Polish model of financing culture is very similar to the European model where public funding outweighs private financing. Private financing (private patronage) is only complementary and is not treated as an alternative (Borowiecki, 2005). Financial problems and constant reduction of expenditure on culture is a characteristic feature of this sector in Poland (Iwazkiewicz, 1999). This is reflected in the Ministry of Culture's withdrawal from direct management and from the state supremacy. The transfer of culture to the local government level means that the culture on local level has to be financed mostly from own resources. The decentralization process was consolidated by the administrative reform of the country in 1999. Incentives have been offered to create non-state institutional structures from private funds through targeted grants as well as the system of tax reliefs and incentives for sponsors. The cultural awareness of Polish people translates into the ability to adjust modern management methods in relation to cultural units. Activities in different cultural spheres combine various sources of financing also funds from the European Union. This means that the Poles have adapted to the new market conditions - they are able to face the challenges of globalization and even temporary crises.

Polish people, as taxpayers, also have the possibility to donate annually 1% of their tax as indicated in their annual PIT declaration, directly to a public benefit organization of their choice. The indicated 1% cannot be later deducted from income, this amount is transferred from the state budget to a specific organization that conducts pro-social activity. A. Giza - the director of the Association Ludwig van Beethoven, referring to the Polish school of poster and specific artists (Opałka, Duda-Gracz, Fangor, Abakanowicz) observed that during the communist regime this form of art was vividly commented and meant a lot to the Polish people. He believes that it is possible to restore this passion and interest in art, but he is aware that it will not be an easy task. Current programs include patronage, support and education, but they are insufficient, scattered, not success-oriented, and focused on a short-term effect. A. Giza adds 'Let's start with ourselves: let's buy Polish art, let's support native painters, graphic designers, poster artists or photographers. Let's get involved in art, let's praise our collections. Let's learn art, let's educate others. A systemic solution can come as a success: let's lobby for the purchase of art to be treated as support for public benefit institutions. May this one percent of our tax be spent on the purchase of Polish contemporary art - this would support both the artists and the galleries. I am calling for a nationwide campaign on the tax write-off in the amount of one percent - with the intention to purchase domestic art!' (Giza, 2018).

The artists generate considerable profits to the state as a

group of highly qualified people who engage in creative initiatives and produce works of art for the society (Wójcik-Jurkiewicz, Karczewska, 2017). Despite a huge increase in the popularity of art and the noticeably higher volumes of invested capital, those working in the cultural sector, especially artists, are still struggling in everyday life mainly due to low and irregular incomes (Kulig, 2018). When it comes to the earnings of artists, the only available data comes from the articles of editors who conducted interviews with the artists and creators. In the future, reliable research should be carried out in order to obtain an insight into the financial situation of this social group. Although there have been attempts to describe the model of the artistic market and the mechanisms of its functioning which present the contrast between the professional qualifications of artists and the level of remuneration for their work in Poland, there is still no reliable research in this area. However, one can say with certainty that costs of education and the time needed to develop an artist are disproportionate to the future earnings in the artistic profession (Wagner, 2017).

However, artists have a chance to enter a number of competitions in which they can be assessed by competent judges. Apart from feedback and critical review, the jurors also award financial prizes. Such competitions are a great chance for the most ambitious artists and often open up new career opportunities to young talented art students (Zorlon, Ardizzone, 2017). Some events worth recalling are: the 10th Grzegorz Fiteberg International Competition for Conductors organized in Katowice in November 2017. The winners received the following prizes: 1st prize - Golden Baton and 25,000 EURO, 2nd prize - Silver Baton and 20,000 EURO, 3rd prize - Bronze Baton and 15,000 EURO. Non-regulatory awards were also granted to facilitate careers of young conductors: Silesian Philharmonic of Henryk Mikołaj Górecki in Katowice invited the winner to conduct a concert on 25 May 2018; the best Polish contestant was invited to conduct a concert on 18 May 2018. The National Symphony Orchestra of Polish Radio in Katowice offered an invitation to participate in a subscription concert within the series of symphonic mornings in the artistic season 2019/2020 for the first prize winner, and an invitation to conduct an educational concert in the artistic season of 2018/2019 for the best Polish participant. The Award of the Director of the Polish Sinfonia Iuventus Orchestra invited one of the top contestants to conduct a concert in Warsaw. The Centre of Culture in Bielsko-Biala issued an invitation for the best contestant from Poland to conduct a concert at the XXIII Henryk Mikołaj Górecki Festival for Polish Composers on 4 October 2018. Other prizes included: the award of the Rector of Karol Szymanowski Academy of Music in Katowice – an invitation to conduct a concert with the Academic Symphony Orchestra in the academic year 2018/2019 for one of the top contestants. Podlasie Opera and Philharmonic – the European Art Centre in Białystok - an invitation to conduct the concert on 27 April 2018 for one of the top contestants. The Polish Baltic Philharmonic of Fryderyk Chopin in Gdansk - an invitation to conduct a concert in the artistic season 2018/2019 for the laureate of the first prize. The Pomeranian Philharmonic of Ignacy Jan Paderewski in Bydgoszcz – an invitation to conduct

a concert on 23 February 2018 for the laureate of the first prize. Lodz Philharmonic of Artur Rubinstein - an invitation to conduct a concert on 16 March 2018 for one of the top contestants. Podkarpackie Philharmonic of Artur Malawski in Rzeszów - an invitation to conduct a concert in 2018 for one of the laureates. Świętokrzyska Philharmonic of Oskar Kolberg in Kielce – an invitation to conduct a concert in the 2017/2018 artistic season for the best Polish contestant. Opole Philharmonic – an invitation to conduct a concert on 3 March 2018 for one of the laureates, the Symphony Orchestra of Karol Namysłowski in Zamość – an invitation to conduct a concert for the best Polish contestant. The Polish Philharmonic Sinfonia Baltica of Wojciech Kilar in Słupsk - an invitation to conduct a concert for the best Polish contestant, an invitation to conduct concerts for the best European laureate: Štátny komorný orchester Žilina - Slovak Sinfonietta on 15 November 2018; Orchestre de Picardie - concerts from 11 to 16 September 2018; Jeaner Philharmonie - artistic season 2018/2019; Simfonični orkester RTV Slovenija - artistic season 2018/2019; Filharmonie Bohuslava Martinů, o.p.s. - artistic season 2018/2019; New Symphony Orchestra Sofia - artistic season 2018/2019, The Association of Friends of the Silesian Philharmonic – an invitation to conduct a concert in the artistic season 2018/2019 for the laureate of the first prize. Additional financial prizes were awarded to the Foundation of Jerzy Semkow - 2 prizes in the amount of 2,500 Euro each for conducting concerts with the Polish Sinfonia Iuventus Orchestra for two best contestants. The association of Performers STOART awarded 10,000 PLN to the contestant indicated by the musicians of the Silesian Philharmonic Symphony Orchestra, the State Award of Tisha and Piotr Gajewski – 1,000 Euro for one of the top participants. (<http://fitelbergcompetition.com/pl/>).

VI. CONCLUSIONS

One of the latest reports on financing culture in Poland presents data which indicate that the current system of financing artistic activity is not fulfilling its assumed tasks. The money allocated for this purpose is not distributed fairly and does not reach all the artists (Report from survey evaluating the model of financing culture in Poland and supporting the artists through crowdfunding platforms, 2017). The report includes research on the economic situation of Polish artists. The majority of artists (66%) rated their situation as bad or very bad, 64% of the surveyed artists blamed the current system of financing culture which promotes well-known artists without providing support for those who are just in the beginning of their artistic careers.

In most European countries, the largest sums of money are awarded to museums and other centers related to the protection of national heritage as well as national centers of culture, art and theaters. Local artistic initiatives and cultural centers operating on a smaller scale are usually financed by local governments. The optimal situation would be financing culture from various sources coming from the cooperation between business and cultural institutions, with the advantage and dominance of private-public partnerships (Ilczuk, 2012).

Allocation of 1% of the costs of private enterprises (banks, shopping centers, parking lots) to cultural activities may become an important source of income in the future. Another possibility is connected with increasing the inflow from Lotto coupon price from 5% to 20%. Another option to increase the budget for cultural activities is, for example, the introduction of 1% on culture from CIT (Ilczuk, 2017). The state should simplify or shorten the flow of funds between the recipient and the creator. It should also ensure that the funds go more deliberately and reduce, or completely eliminate the costs of collection from which money should actually go to the artists. Supporting specific artists and specific projects is becoming more and more popular and the benefits of such donations are often crucial for the creators.

In the near future, efforts should be made to disseminate knowledge about crowdfunding (a form of social financing which is based on raising capital for social and business projects, via the Internet from the Internet users) and e-patronage (a kind of crowdfunding which is a constant and cyclical financial support for a specific creator, chosen by the user on the e-patronage service, to develop his/her further creative activity. In contrast to traditional crowdfunding, e-patronage does not help in the implementation of specific artistic and creative projects but the artists directly). Popularization of crowdfunding and e-patronage should also be undertaken by the media, private businesses and the state. Crowdfunding platforms reflect the changes in consumers' attitudes towards supporting creative work, while modern technologies enable the recipients to decide who they want to support with their money. In this way, the society, the general public, have a real impact on the artists and culture. The growing popularity of this type of services means that the need for large intermediaries disappears in the system of collective management organizations which do not always enjoy public trust. The authors of the report claim that 'the reforms of the financing system for the work of Polish artists should also go in this direction. The state should think about shortening the flow of funds between the recipient and the creator, take care to make them more purposeful and limit or completely eliminate the costs of the collection taken today, from which money should actually go to the artists and not be kept on the accounts of collective management organisations' (Report from the study evaluating the model of financing culture in Poland and supporting the creators through crowdfunding platforms, 2017). In-depth research into the financing of the artists (Abbing, 2008) and the role and status of the artist in Poland (Łysiński, 2017) and in Europe (Smilde, 2017) deserve careful attention. Activities and efforts of people and institutions that selflessly provide financial and material help to those engaged in cultural and artistic activity cannot be overestimated, as patronage and sponsorship significantly supplement public funding in most European countries including Poland in this way contributing to the development of culture and creativity.

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