

1 *Article*

2 **Sustainable management of the offer of cultural** 3 **institutions in the cross-border market for cultural** 4 **services – barriers and conditions**

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15 **Abstract:** The concept of sustainable management in culture has been recognised in global strategic
16 documents on sustainable development for more than a decade. It is also increasingly reflected in
17 the cultural policies of particular states, and – very importantly – cultural managers responsible for
18 shaping the cultural offer in cities are becoming more interested in this concept. Despite the
19 increasing attention being paid to this topic among both practitioners and theoreticians of
20 management, in none of these documents or other works can we find any content directly related
21 to the possibility of applying this concept in a town which, due to political turmoil, has been
22 divided by a national border. Hence, this gap was the direct impulse for taking up research in this
23 field. In the article, by using different notions of the market, our own definition of a cross-border
24 market for cultural services was developed, and the conditions for the functioning of this market
25 were presented based on the example town of Cieszyn (Poland) and Český Těšín (Czech Republic).
26 In the opinion of the authors of the article, the development and functioning of a cross-border
27 market for cultural services is essential for the application of the concept of sustainable
28 management of the cultural offer in a town divided by a border. For the purpose of the article, a
29 survey and individual interviews with experts shaping the cultural offer in Cieszyn and Český
30 Těšín were conducted. The results of the research prove that despite numerous cross-border
31 Czech-Polish projects carried out by cultural institutions, there are still many barriers in the town
32 which make it difficult for the residents to benefit from the cultural offer available on the other side
33 of the border. These barriers limit the full implementation and application of the concept of
34 sustainable management of the cultural offer.

35 **Keywords:** sustainable management of culture, town divided by a border, cross-border market for
36 cultural services, cultural offer, Cieszyn-Český Těšín

37

38 **1. Introduction**

39 Over the last twenty years, along the borders of member states of the European Union,
40 including the Polish and Czech border, the intensification of various types of activities aimed at
41 supporting cross-border cooperation in the field of culture can be observed [1-5]. Among other
42 things, these activities serve to blur the borders and divisions between the local communities and to
43 shape their new quality (they should become a place of meetings, and not divisions) [6-9]. On the
44 Polish and Czech border, in particular in town divided by a border, such as Cieszyn – Český Těšín, it
45 is expressed in the growing number of cultural events which are being organised, and which are
46 often implemented as part of cross-border cultural projects co-financed from the funds of the

47 European Union [10-11]. Nevertheless, this situation poses new challenges for the managers of the
48 cultural institutions of Cieszyn and Český Těšín and requires the implementation of the concept of
49 the sustainable management of culture and the rules of sustainable management by the offer of
50 cultural institutions. This, however entails taking responsibility for culture, which, on the one hand,
51 requires an even deeper examination of the cultural offer available on both sides of the border (its
52 quality, saturation with artistic content or availability), and on the other hand, is determined by an
53 in-depth analysis of the needs of both Polish and Czech addressees of this offer. Hence, one of the
54 main goals of the article was to find out how frequently the residents of a town divided by a border
55 participate in cultural events organised on its both sides, as well as to identify the main barriers
56 which make it difficult for the inhabitants to benefit from the cultural offer available both on the
57 Polish and the Czech side of the border. Barriers which should be overcome along with the
58 implementation of the concept of sustainable management of culture were identified. The
59 conclusions from the research and the recommendations contained in this article may be a
60 contribution to the debate on the conditions for the development of a cross-border market for
61 cultural services or the possibilities of the application of the concept of sustainable management in
62 the offer of cultural institutions in other cities (in particular, cities in the European Union) which,
63 similarly to Cieszyn and Český Těšín, have been divided by a national border.

64 2. Importance and essence of the sustainable management of culture in global strategic 65 documents

66 The term *sustainable development* or *sustainable resource management* is attributed to Hans Carl von
67 Carlowitz, who used it in relation to the treatment of forests that he managed in Saxony (Germany)
68 in the 18th century. His main idea was to preserve the existence of the forest – he formulated and
69 implemented such concepts as the rule of cutting only as many trees as could grow in their place in
70 the relevant period of time. He noticed that a forest can exist without man, whereas man cannot exist
71 without the forest. Hence, he protected forest resources against exploitation, although it could have
72 brought a significant and rapid increase in income. At the same time, he harvested timber, not only
73 for nurturing but also economic reasons, in order to obtain funds for the preservation of the forest
74 [12]. This model quickly spread in the forestry across the whole of Germany, and later it was also
75 adopted by other countries in Western Europe. In the 21st century, this solution is successfully
76 implemented in the field of culture as well. In the same way that there is no man without a forest,
77 there is no man without culture. One cannot measure or calculate what is existential and what forms
78 the basis for human existence. One cannot answer the questions: “Who am I?” and “What am I doing
79 here?” without culture understood in the broadest sense of the word. An attempt at measuring and
80 estimating the existential value of culture is the same kind of misunderstanding as calculating the
81 existential value of a forest. Hence, in accordance with the concept of the sustainable management of
82 culture, we must finance culture in order to exist and not in order to earn money; otherwise, it would
83 lead to the degradation of humanity as a society and prevent its development, also in terms of
84 economy.

85 The first global document (signed by more than 650 cities, self-governments and organisations
86 from all over the world) raising the problem of sustainable management of culture, and thus
87 establishing the rules and obligations of cities and self-governments in the context of cultural
88 development was *Agenda 21* from 2008 [13]. Two years later, this document was amended by the
89 United Cities and Local Governments (UCLG) – a global network of cities, self-governments and
90 municipal associations from the 120 countries associated in the UN – at the International Congress in
91 Mexico, where the elaboration entitled *Culture: Fourth Pillar of Sustainable Development* [14] was
92 approved. This document directly indicates the relations between culture and sustainable
93 development. It deals with sustainable development in the context of developing a cultural policy in
94 which culture is treated as a driving force for development; it also mentions the promotion of the
95 cultural dimension in all public policies (culture as the development factor). The third of the global
96 documents (and so far, the last one) was the declaration entitled *Placing Culture at the Heart of*
97 *Sustainable Development Policies*, also known as the Hangzhou Declaration – the name derived from

98 the city in China where, in 2013, the International Congress of UNESCO devoted to links between
99 culture and sustainable development was held [15]. At this congress, with the participation of the
100 global community and the main interested parties: cultural practitioners, managers and scientists
101 performing research in this field, the ways of strengthening the role of culture in the worldwide
102 debate on sustainable development were discussed, as well as the adoption of culture as the driving
103 force for all development.

104 The three documents mentioned above did not remain as only empty records, as they quickly
105 found their references in the global cultural policy. This can be proved by strategies of implementing
106 the concept of sustainable development in the cultural context, such as the common document of
107 International Federations of Arts Councils and Culture Agencies (IFACCA), Coalitions for Cultural
108 Diversity (IFCCD), Agenda 21 for Culture and Culture Action Europe: *Culture as a Goal in the*
109 *Post-2015 Development Agenda*. In this document, which is the result of cooperation between
110 government and self-government organisations and cultural environments in general, there is a
111 statement about ensuring cultural stability for the well-being of all.

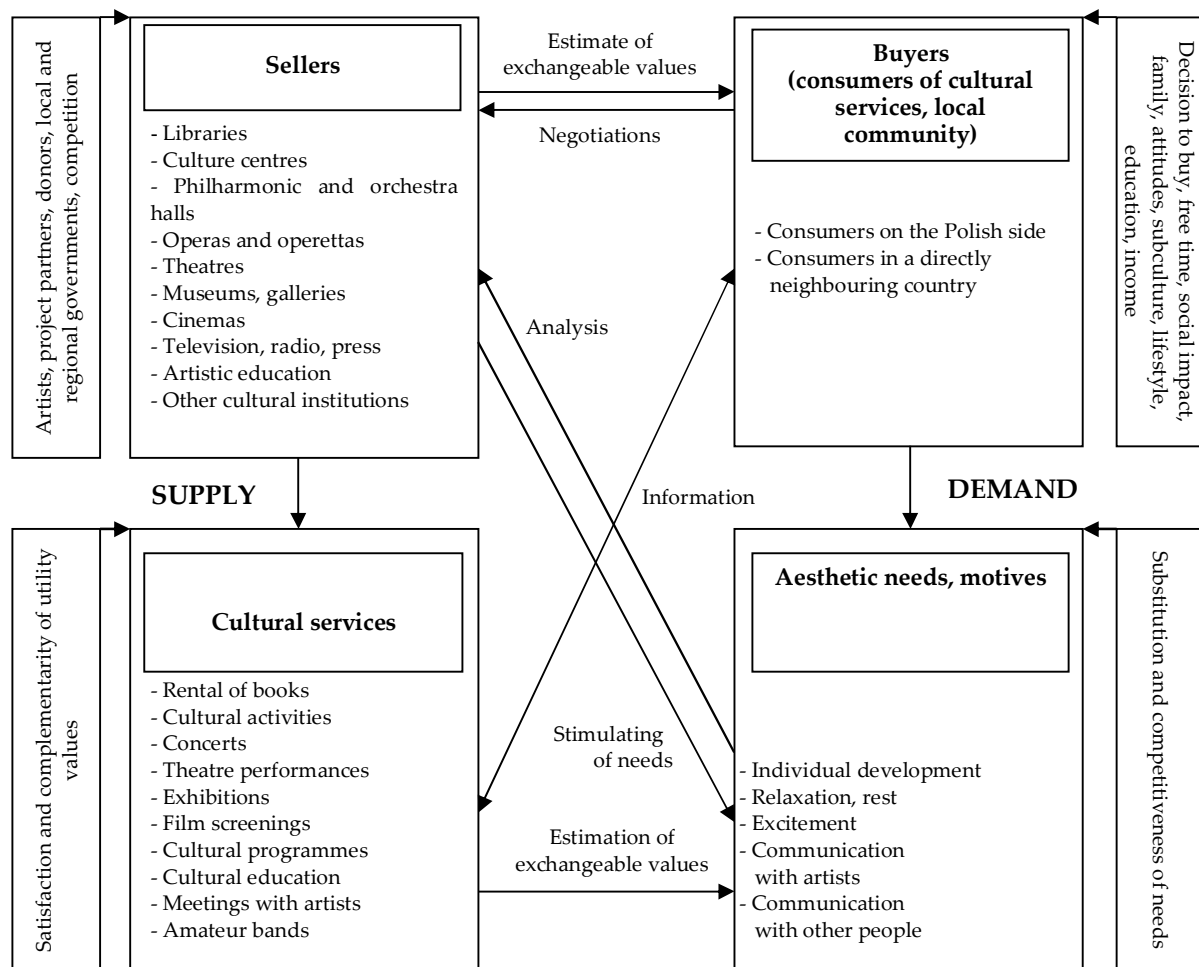
112 Among other important strategic documents, it is also worth mentioning the work entitled
113 *Culture 21: Actions Commitments on the role of culture in sustainable cities*, which, through relevant
114 additions, supplements Agenda 21 in terms of culture and transforms it into specific obligations and
115 actions. At present, this document serves as an international guide and a set of specific solutions
116 (tools) for cities, aimed at supporting activities and cooperation between city authorities, managers
117 of cultural institutions and residents, etc. This document contains guidelines constituting a basis for
118 building a strategy for the development of sustainable culture as well as the sustainable offer of
119 cultural institutions at a local level. One of the guidelines is the balance between the strategic goals
120 of cultural institutions, on the one hand, and the expectations of the recipients of the cultural offer on
121 the other. Unfortunately, none of the aforementioned documents contains guidelines concerning
122 sustainable management in culture, the sustainable management of the offer of cultural institutions
123 in a town divided by a border or the development of a cross-border market for cultural services. In
124 this area there is a considerable research gap. The very lack of a definition of the cross-border market
125 for cultural services was a direct impulse to engage in this topic.

126 3. Cross-border market for cultural services in a town divided by a border

127 The market is a concept widely used both among theoreticians and practitioners, very often
128 interpreted in an arbitrary manner, depending on the purpose of formulating the concept of a
129 market, and often very simplified [16]. This concept was known back in ancient times, when
130 purchase and sale transactions took place in specially designated places (e.g. the Greek Agora, the
131 Roman Forum), hence the market was originally defined as a place of exchange, as the central square
132 of a town [17-18]. Over time, it started to be considered more widely in geographical terms – as an
133 area with similar purchase and sale conditions (e.g. the Polish-Czech borderland or the territory of
134 Cieszyn and Český Těšín). Over the years, however, it was noted that this approach to the market
135 expresses a very narrow definition of the technical (historical) and geographical definition of the
136 market, which is why its subsequent definitions appeared. And so, in cybernetic terms, the market is
137 a deliberately organised system of relations between subjective and objective elements of the market,
138 in which real and regulatory processes occur [16, 19]. Through the continuous process of buying and
139 selling, market participants go from the relative ignorance of the desires and needs of others to a
140 fairly accurate understanding of how much can be bought and sold and at what price [20]. The
141 market as an economic category is the sum of trading relations (commodity and money) between
142 sellers offering products at a specified price and representing the supply, and buyers reporting the
143 demand for these products covered by purchasing funds and representing the demand [21]. Thus,
144 the market is the relation of three elements: supply, demand and price, which is shaped as the result
145 of the meeting of supply and demand. In other words, it is a confrontation of the supply and
146 demand for a given good which affects the price of the goods and the volume of exchange [22].
147 Market specialists define the market in yet another way. In marketing, the market is considered in a
148 much narrower sense than in the economic one. It has been assumed that in the market economy

149 there is the advantage of supply over demand, and the main problem for enterprises (including
 150 cultural institutions) is the shortage of demand for manufactured products. Therefore, instead of the
 151 three elements of the market (demand, supply and price), only the demand side is included in the
 152 marketing sense. The market is thus defined as buyers, and the sellers are treated as a sector [17,
 153 23-24].

154 In attempting to define the cross-border market for cultural services, both the economic and
 155 geographical market definition were used, according to which the cross-border market for cultural
 156 services is the whole of the exchange relations between service providers that meet cultural needs
 157 and the consumers purchasing these services in the regions of the countries sharing a common
 158 border. In other words, it will be a collection of buyers (consumers of cultural services, mainly the
 159 local community) and sellers (self-government and government cultural institutions, third-sector
 160 cultural institutions and other cultural entities) who carry out transactions regarding cultural
 161 services in areas along the border of the countries (border and cross-border regions). A geographical
 162 understanding of the cross-border market for cultural services indicates a territory which is located
 163 on both sides of the border (in the present case, between Poland and the Czech Republic), as a
 164 separate area with similar purchasing and selling conditions. The classic (economic) understanding
 165 of the market reduces the definition of the cross-border market for cultural services to the general
 166 exchange relations between sellers, offering services that meet cultural needs and buyers,
 167 representing the demand for these services. It includes both the subjective (who participates in the
 168 trading process) and the objective aspect (what is the object of trade) – Figure 1.
 169



185 **Figure 1.** Structure of the cross-border market for cultural services

186 The cross-border market for cultural services should therefore be treated as a system whose
 187 elements form a specific structure. In this system, we can distinguish:

- 188 (i) market entities, i.e. the sellers (cultural institutions, third-sector cultural organisations,
189 other cultural entities) and the buyers (consumers of cultural services, mainly the local
190 community);
191 (ii) market objects, i.e. cultural services and aesthetic needs, motives for using the services
192 of cultural entities available on the market);
193 (iii) relations between market entities and objects.

194 The Polish-Czech cross-border market for cultural services in a town divided by a border, such
195 as Cieszyn and Český Těšín, functions on many different levels. It concerns not only economically
196 significant activities, such as the investment "A Garden on Both Banks of the River" (co-financed
197 from the funds of the European Union under the European Regional Development Fund) which
198 connects the two towns, but also flagship events, such as the largest event in the town in terms of
199 attendance, the Three Brothers' Festival. However, the key to the sustainable management of
200 cultural services in the cross-border market for cultural services is the commitment and common
201 responsibility for the cultural offer on the part of self-government authorities, managers of cultural
202 institutions and the citizens involved (the commitment of the latter is visible e.g. in the third-sector
203 cultural organisations functioning in the town). Currently, cooperation between Polish and Czech
204 municipal authorities and the third sector is operating on many levels. Self-government authorities
205 and the managers of self-government cultural institutions are involved in nearly all the larger events
206 organised by representatives of the third sector. This concerns many small initiatives as well as
207 international events which have contributed to the development of the Polish-Czech cross-border
208 market for cultural services for many years. These include, in particular, such events as the Film
209 Festival "Kino na Granicy" (Filmová přehlídka Kino na hranici) or the Theatre Festival "Bez Granic"
210 (borderfestival.eu).

211 The supply side of the cross-border market for the cultural services of Cieszyn and Český Těšín
212 is represented by a number of institutions whose offer is not limited to only one side of the river
213 running along the national border. Despite its small size, the town boasts two theatres. On the Polish
214 side, it is Adam Mickiewicz Theatre; on the Czech side, it is a theatre with both a Polish and Czech
215 stage. Interestingly, the Polish stage located in Těšínské Divadlo is financed by the Czech Marshal's
216 Office without any subsidies from Polish sources. In the town as a whole, two large cultural centres
217 are active: Cieszyn Cultural Centre "Dom Narodowy" and Kulturní a společenské středisko
218 Střelnice. Other important cultural places include: the Municipal Library in Cieszyn, Municipal
219 Library in Český Těšín (Městská knihovna Český Těšín), a reading room and literary cafe Avion
220 (Čítárna a kavárna Avion), the internationally recognised and design-oriented Cieszyn Castle, the
221 Museum of Cieszyn Silesia and the Cieszyn Library, which boasts a number of unique publications
222 from the last five centuries. Within the Polish-Czech cross-border market for cultural services, many
223 associations are active. The most visible ones include: the "Olza" Association of Development and
224 Regional Cooperation, Cieszyn Silesia Euroregion, Polish Cultural and Educational Union in the
225 Czech Republic, Congress of Poles in the Czech Republic, Association "Kultura na Granicy"
226 (Culture on the Border), Association "Člověk na hranici" (Man on the Border), Polish-Czech-Slovak
227 Solidarity, and Association "Education Talent Culture". The many privately-owned initiatives and
228 places, playing a more or less significant role, should also be mentioned. Such places are also
229 important for the development of the cross-border market for cultural services and the sustainable
230 management of the cultural offer on this market. Examples of such places are: Literary Cafe "Kornel
231 i Przymjaciele", Teahouse "Laja", Club "Dziupla", Bar "Blady Świt" (Bledý úsvit), as well as such
232 cultural events as a cycle of charity concerts entitled "Aktywuj Dobro".
233

234 4. Conditions for the functioning of the Polish-Czech cross-border market for cultural services in 235 a town divided by a border

236 The functioning of the Polish-Czech cross-border market for cultural services in a town divided
237 by a border and its importance for the social environment is determined by many complementary
238 factors. From the perspective of cultural institutions and cultural offer management, these factors
239 oscillate around the balance between the identification of the cultural needs of various social groups
240 and the possibilities of pursuing the articulated goals which are often included in the strategic

241 documents of the town or in the statutes and development strategies of cultural institutions. The
242 entities responsible for shaping the cultural offer include, among others, self-government and
243 national institutions (in this case, one should say “government” institutions). In the development of
244 modern societies, in the system of entities shaping the cultural environment, apart from the
245 aforementioned organisations, the so-called third sector organisations (often abbreviated as “NGO”
246 for non-governmental organisations) have gained importance.

247 The fact that a national border exists and cuts through the analysed town of Cieszyn – Český
248 Těšín is, in this case, a socio-political factor. This factor poses a great challenge to managers of
249 cultural institutions responsible for shaping the cultural offer available for the residents of both the
250 Polish and the Czech side of the town. The border and the attachment to the given nation in the
251 described area is not illusory, although both sides belong to the European Community and the
252 Schengen Zone. Even if we treat this national adherence as “(...) an imagined political community –
253 and imagined as both inherently limited and sovereign” [25], the matter of this symbolic attribution
254 to the national community cannot be omitted in the light of these considerations.

255 In this article, the analysed field is a town which, due to political decisions made at the end of
256 the First World War, has been divided for a hundred years into Cieszyn on the Polish side of the
257 border (approx. 36,000 inhabitants) and Český Těšín (Czech Republic, approx. 25,000 inhabitants). In
258 2007, both cities joined the so-called Schengen Zone and became subject to visa-free travel without
259 border control. Despite the opening of the borders, the functioning of cultural institutions, both on
260 the Polish and the Czech side of the town, as well as the social and cultural capital of this area, is still
261 connected with the history. What is more, it concerns not only contemporary history, but also that
262 which dates back hundreds of years. Natural migration flows and politics have played an important
263 part in this process. Particularly significant changes in the national composition of the population
264 affected the Czech side of the town. The population formerly prevailing in this area, declaring
265 themselves to be Poles, currently comprises only a few percent of all inhabitants. This change of
266 composition was caused by political reasons aimed at the marginalisation of the former inhabitants
267 of the town. Economic reasons related to the economic development of the town and its
268 surroundings were also not without importance. These changes in the population structure have a
269 fundamental meaning for the sustainable management of the cultural offer and cultural institutions
270 and the cross-border market for cultural services. The recipients of the cultural offer of Cieszyn and
271 Český Těšín look at their place of residence from totally different perspectives. New inhabitants
272 brought to Český Těšín in the second half of the 20th century, coming from remote regions of the
273 Czech Republic and Slovakia, are not rooted in this area and therefore lack a basis which constitutes
274 human identity in a fundamental way [26]. On the other hand, those residents who can trace their
275 roots even back to the late Middle Ages, by glorifying the past of their town, often fail to notice its
276 current needs.

277 The past and socio-political changes largely determine the cultural offer of the cultural
278 institutions functioning in the town. In the described region, the Olza river, running along the
279 national border, forms a kind of a mental barrier, which, despite the formal dissolution of the
280 borders, is nurtured in the hearts of the residents on both sides of the river. Regardless of the right to
281 cross it freely, the existence of the border has its consequences for the self-identification of the
282 residents and thus the functioning of the Polish-Czech cross-border market for cultural services. At
283 this point, it is worth indicating that Poland and the Czech Republic are currently at a similar level of
284 development. In the category of competitiveness, both countries are ranked relatively high in *The*
285 *Global Competitiveness Report* for 2016-2017 [27]: they are listed among the thirty most competitive
286 countries. Both nations also attach importance to similar values, such as family and health. In
287 addition, both Poles and Czechs have a low level of confidence in politics. Apart from the numerous
288 similarities which could be indicated here, one area significantly differentiates the two nations. It is
289 their approach to religion. According to the findings of the *Global Index of Religiosity and Atheism*, 81%
290 of Poles deem themselves to be religious, compared to only 20% of Czechs. In terms of religiousness,
291 residents of the Czech Republic, despite their close proximity to Poland, are closer to such countries
292 as China or Japan, which have the highest percentage of declared atheists [28]. The matter of the

293 approach to religion is not without significance here, as it is one of the aspects which can influence
 294 mutual trust and the understanding of attitudes of the residents on both sides of the border, as well
 295 as the mutual sympathy or antipathy expressed by them. These problems may directly affect the
 296 cultural offer of cultural institutions and, therefore, the functioning of the cross-border market for
 297 cultural services. Despite the aforementioned differences, it is the average Pole, out of all the nations
 298 in the world, that has the greatest liking for Czechs [29]. On the other hand, the same rankings
 299 prove that Czechs are not as fond of Poles. However, it is worth observing that as a national minority
 300 (and in the town of Český Těšín, which is discussed here, Poles constitute a significant minority),
 301 Poles are ranked very high by Czechs [30].

302 The aforementioned conditions are only some of the problems present in the everyday life of
 303 the divided town of Cieszyn and Český Těšín that managers of cultural institutions have to face in
 304 their attempts at creating a cultural offer addressed to the residents of the both sides of the border.
 305 However, their efforts are often misunderstood and confronted with a strong sense of distinctness,
 306 often involving reluctance and various forms of chauvinism or xenophobia. This reluctance may be
 307 expressed by a dismissive attitude towards the inhabitants of the “other side”, verbal jokes or
 308 indifference. It can also be acute in social situations, for example, in the manifestation of dislike
 309 towards representatives of the foreign nationality in public places. However, among the residents of
 310 both towns, the prevailing attitude is a mere lack of knowledge about the other nation. Hence,
 311 persons and institutions involved in cultural life assume a special kind of responsibility, where the
 312 local and national interests are often complementary, but sometimes mutually exclusive. At the
 313 same time, although it smacks of irony, many important cultural events and institutions – which, by
 314 definition, are supposed to connect both towns – have the word “border” in their name.
 315

316 5. Methodology of the conducted research

317 The main purpose of the conducted research was to determine how often the residents of the
 318 town divided by a border participate in cultural events organised in Cieszyn and Český Těšín, as
 319 well as to define the main obstacles that make it difficult for residents to benefit from the cultural
 320 offer available abroad (in the neighbouring country). These obstacles present a challenge for the
 321 managers of cultural institutions in the process of the sustainable management of their offer. Three
 322 research hypotheses were adopted, according to which it is assumed that:

- 323 (i) H1: the range of impact of the offer of Polish cultural institutions located in Cieszyn is
 324 limited to the Polish side of the town,
- 325 (ii) H2: the range of impact of the offer of Czech cultural institutions located in Český Těšín is
 326 limited to the Czech side of the town,
- 327 (iii) H3: the main barrier which hinders the residents of both Cieszyn and Český Těšín in making
 328 use of the cultural offer available on the other side of the border is a lack of interest in the
 329 neighbouring country’s culture.

330 In order to verify the adopted hypotheses, a survey was conducted on a group of 799 residents of
 331 Cieszyn and Český Těšín – which constitutes approx. 1.31% of all inhabitants of the town on both
 332 sides of the border. The group consisted of persons who, in 2017, participated at least once in any
 333 cultural event organised in the town divided by a border. The survey was carried out using the PAPI
 334 (Paper and Pen Personal Interview) and the CAWI (Computer Assisted Web Interview) technique.
 335 The survey questionnaire was developed in both Polish and Czech. Electronic questionnaires were
 336 made available to the residents of Cieszyn and Český Těšín on the following websites:
 337 <https://goo.gl/forms/Gu7E23zM9uFvgVfD2> (questionnaire in Polish),
 338 <https://goo.gl/forms/eS2GwmnaMQ40k3NU2> (questionnaire in Czech). Basic information about the
 339 conducted research is presented in Table 1.
 340
 341

342 **Table 1.** Basic information about the conducted research.

Specification	Research
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Research method	Survey
Research technique	PAPI (Paper and Pen Personal Interview) CAWI (Computer Assisted Web Interview)
Research tool	Paper questionnaire Electronic questionnaire
Sample selection	Targeted (residents of Cieszyn and Český Těšín making use of the cultural offer of these towns)
Sample size	799 in total (1.31% of the total population) Residents of Cieszyn 490 (1.36% of the population of Cieszyn) Residents of Český Těšín 309 (1.24% of the population of Český Těšín)
Spatial extent of research	Cieszyn and Český Těšín
Research date	October 2017 – January 2018

343

Data source: Collected by this research.

344 Pierre Bourdieu, in the book entitled *Distinction. A social Critique of the Judgement of Taste*,
 345 indicates not without a reason that “the mysteries of culture have their catechumens, their initiates,
 346 their holy men, that ‘discrete elite’ set apart from ordinary mortals” [31]. Although this statement
 347 seems to be a mental shortcut, it is beyond doubt that on the territory of a divided town, such as
 348 Cieszyn and Český Těšín, it is possible to find experts who, owing to their education and functions
 349 performed in the field of broadly understood culture, have a more extensive and detailed
 350 knowledge than other residents of the town. Therefore, in order to obtain a more complete picture of
 351 the issues analysed in this article, complementary research was conducted using the interview
 352 method in the form of individual in-depth interviews (IDI) with 40 experts – directors of cultural
 353 institutions, creators, animators and organisers of cultural events in Cieszyn (20 persons) and Český
 354 Těšín (20 persons) – Table 2.
 355

356

Table 2. Experts participating in the in-depth interviews.

No.	Experts on the Polish side (Cieszyn)	Experts on the Czech side (Český Těšín)
1	Director of the Cieszyn Castle	Director of the Youth Centre in Český Těšín
2	Director of the Cieszyn Cultural Centre “Dom Narodowy”	Director of Albrechtova střední škola Český Těšín
3	Director of the Cieszyn Library	Director of the Association “Człowiek na Granicy” (Man on the Border) in Český Těšín
4	Director of the Adam Mickiewicz Theatre in Cieszyn	Deputy Director, coordinator of cultural projects Mateřská škola, základní škola a střední škola Slezské diakonie
5	Director of the Municipal Library in Cieszyn	Vice-President, project manager in the Polish Youth Association in the Czech Republic – club “Dziupla” in Český Těšín
6	Director of the Museum of Cieszyn Silesia	Project coordinator, organisational employee of Otwarte Pracownie/Otevřené Ateliéry
7	Director of the Festival “Viva il Canto”, Associate Dean for Promotion and Artistic Activities of the University of Silesia, Faculty of Fine Arts in Cieszyn	Employee of the Literary Cafe “CAFE AVION” in Český Těšín
8	Head of the Cultural Education Department in the Faculty of Ethnology and Educational Science of the University of Silesia, Branch in Cieszyn	Member of the Association EducationTalentCulture based in in Český Těšín
9	President of the Polish Cultural and Educational Union in the Czech Republic	Theatre director, artist of the Theatre in Český Těšín
10	President of the Association “Kultura na Granicy” (Culture on the Border), Director of the Film Festival PL “Kino na Granicy” (Cinema on the Border)	Member of the Cultural Committee of the town of Český Těšín
11	Secretary of the Polish-Czech-Slovak Solidarity, Regional Branch in Cieszyn	Coordinator of the Polish-Czech projects in the Půda Association in Český Těšín
12	Head of the Culture, Sports, Tourism and NGO	Head of the PR Department, Spokesperson of the

	Department of the Powiat Starosty in Cieszyn	Muzeum Těšínska in Český Těšín
13	Director of the “Na Granicy” Political Critique Centre	Coordinator of the Polish-Czech projects in the Municipal Library in Český Těšín
14	Director of the Museum of Printing in Cieszyn	Animator of the Cultural Centre Slezanek, Český Těšín
15	President of the Management Board of the Creative Women's Club in Cieszyn	Animator of the Youth Centre in Český Těšín
16	Manager of Polish-Czech projects in the Polish Cultural and Educational Union in the Czech Republic	Culture referent in the town of Český Těšín
17	Journalist of “Głos” – Polish newspaper in the Czech Republic	Director of the Project “Every Czech Reads to Kids”
18	Member of the Main Board of Macierz Ziemi Cieszyńskiej	Director of the Association “Asociace obecne prospěšných služeb” in Český Těšín
19	Treasurer of the “Rotunda” Association in Cieszyn	Coordinator of cultural projects in the Cultural Centre “Střelnice” in Český Těšín
20	President of the OFKA Social Cooperative in Cieszyn	PR manager in the town of Český Těšín

Data source: Collected by this research.

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The interview questionnaire (in Polish and in Czech) contained 17 questions in total, seven of which were short, based on association and completion, while the remaining 10 questions were open and in-depth.

The survey was conducted among the residents of Cieszyn and Český Těšín between October 2017 and January 2018, while the interviews were carried out between February and June 2018. The survey was preceded by consultations with employees of the Cultural Department of the Town Hall in Cieszyn and Český Těšín. The purpose of the consultations was to check the correctness of the research assumptions as well as to test the research tools being developed. Discussions in the relevant groups enabled the final version of the questionnaire and guidelines for the interview to be refined, as a result of which it was possible to start the main research. This article is limited to the presentation of selected results of the research which were relevant for the verification of the adopted research hypotheses.

The research was part of the project entitled “Programme for the Culture of Cieszyn and Český Těšín” co-financed by the European Regional Development Fund – Interreg V-A Programme Czech Republic – Poland as part of the Micro-Projects Fund of the Cieszyn Silesia Euroregion – Těšínské Slezsko and the state budget.

In order to obtain reliable results, an inductive method was used, i.e. the method of incomplete numerical induction. It is inductive reasoning, the premises of which do not exhaust the entire universe of objects to which the general principle expressed in the conclusion of the reasoning refers. Here, the premises are specific sentences, while the conclusion is a general sentence, and each premise follows logically from the conclusion. It is a method in which a general principle is derived from a limited number of details[32-34].

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6. Results of the research

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Coming to the main part of the analysis, it must be indicated that the obtained results of the conducted survey, due to the sampling method applied (in the survey, non-random sampling methods were used – targeted selection), provide knowledge about the respondents' opinions on the selected behaviours of the residents of Cieszyn and Český Těšín at the Polish-Czech cross-border market for cultural services, and not the factual state in this scope. However, it is necessary to bear in mind the large size of the research sample, as well as the reliability and goodwill of the respondents.

One of the main issues examined was related to the frequency of benefiting from the cultural offer. The residents of Cieszyn and Český Těšín were asked about how often they made use of the cultural offer of institutions and cultural entities located in Cieszyn (on the Polish side) and Český Těšín. The results with a division into residents of Cieszyn and Český Těšín are presented in Table 3.

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394**Table 3.** Frequency of making use of the offer of cultural institutions and entities in Cieszyn and Český Těšín in 2017 by residents [in %, on average].

Specification	Residents of Cieszyn N=490				Residents of Český Těšín N=309			
	Not once	Once or twice	A few times	Many times	Not once	Once or twice	A few times	Many times
Cultural institutions in Cieszyn	69.27	17.58	6.48	6.67	84.16	10.81	2.84	2.19
Cultural institutions in Český Těšín	88.66	7.12	2.29	1.94	51.13	22.98	12.82	13.07

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Data source: Collected by this research.

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The data presented in Table 3 shows that the vast majority of the residents of Cieszyn (69.27%) has not made use of the offer of the cultural institutions located in their town. The cultural institutions that were visited by Polish respondents in 2017 usually included the Municipal Library in Cieszyn – 20.61% of respondents, the Cieszyn Castle (17.14%) – here, however, in the course of further in-depth research, it turned out that the respondents first of all had in mind a walk around the Castle Hill, not a visit to, for example, one of the Cieszyn Castle exhibitions, as well as the “Piaśt” Cinema (17.14%). The situation is even less optimistic regarding the inhabitants of Český Těšín. In 2017, as many as 84,16% of inhabitants did not even once use the cultural offer available on the Polish side of the town. The remaining inhabitants of Český Těšín most often visit such cultural institutions on the Polish side as: Cieszyn Castle (11.00%) – similarly as in the case of Poles, visiting the Cieszyn Castle was most often in the form of a walk around the Castle Hill, “Piaśt” Cinema (4.53%) and the Municipal Library in Cieszyn (3.24%), which Poles living in the Czech Republic (members of the Polish Cultural and Educational Union in the Czech Republic) most often use – Table 4.

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Table 4. Frequency of making use of the offer of cultural institutions and entities in Cieszyn in 2017 by residents [in %].

Cultural institutions and entities in Cieszyn	Residents of Cieszyn N=490				Residents of Český Těšín N=309			
	Not once	Once or twice	A few times	Many times	Not once	Once or twice	A few times	Many times
Adam Mickiewicz Theatre	29.39	42.86	16.94	10.82	67.64	22.33	7.12	2.91
Museum of Cieszyn Silesia	66.12	27.14	4.49	2.24	74.11	20.39	4.21	1.29
Municipal Library in Cieszyn	41.84	24.29	13.27	20.61	85.44	9.06	2.27	3.24
Cieszyn Cultural Centre “Dom Narodowy”	48.37	30.61	12.45	8.57	75.73	14.89	6.47	2.91
Song and Dance Ensemble of the Cieszyn Region	73.67	8.78	4.29	13.27	91.26	6.47	0.32	1.94
“Piaśt” Cinema	32.04	31.02	19.80	17.14	69.90	17.48	8.09	4.53
Cieszyn Library	79.39	16.12	3.06	1.43	86.08	9.39	1.62	2.91
Museum of Printing in Cieszyn	81.02	15.51	1.22	2.24	84.47	13.92	0.65	0.97
Cieszyn Castle	32.86	32.24	17.76	17.14	49.19	29.45	10.36	11.00
Neighbourhood Cultural and Recreation Centre	88.16	7.35	1.63	2.86	91.59	5.18	1.29	1.94
Museum of the 4th Regiment of Podhale Rifles	88.78	8.78	0.82	1.63	95.47	3.88	0.32	0.32
Museum of Protestantism	89.39	7.14	1.63	1.84	95.79	3.88	0.32	0.00
Museum and Library of the Brothers Hospitallers	91.84	6.33	0.41	1.43	93.53	6.15	0.32	0.00
UL Kultury	87.76	8.78	1.22	2.24	93.85	4.21	0.65	1.29
“Na Granicy” Political Critique Centre	87.55	6.94	3.27	2.24	88.35	9.39	1.62	0.65
J.I. Paderewski State Music School of the first and second degree	80.61	10.61	4.49	4.29	94.82	2.91	1.62	0.65

University of Silesia – Faculty of Fine Arts in Cieszyn	78.78	14.29	3.47	3.47	93.53	4.85	0.97	0.65
TOTAL	69.27	17.58	6.48	6.67	84.16	10.81	2.84	2.19

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Data source: Collected by this research.

414 The presented data also show that Poles living in Cieszyn very rarely visit cultural institutions
 415 that are located on the other side of the border. The Těšín Theatre is the cultural institution in Český
 416 Těšín which enjoys the greatest interest among Poles. Nearly 5% of the surveyed residents of
 417 Cieszyn visited this institution in 2017 many times, 4.69% of the Cieszyn residents surveyed visited
 418 the Těšín Theatre a few times and 12.45% of the them did so once or twice. Such a result could have
 419 been expected given the fact that the Theatre located in Český Těšín, in addition to the Czech theatre
 420 group, features a “Polish Stage” – a group of Polish actors putting on plays in Polish. The surveyed
 421 residents of Český Těšín declared, in turn, that in Český Těšín they most often made use of the offer
 422 of the literary café AVION, which is located in the immediate vicinity of the “Friendship Bridge”
 423 connecting Cieszyn with Český Těšín. In 2017, Café AVION was visited many times by 22.33% of the
 424 surveyed Český Těšín residents. In addition, the Municipal Library in Český Těšín was visited many
 425 times by 20.71% of Czech respondents, and the Těšín Theatre – by 20.06% of the surveyed residents
 426 of Český Těšín (Table 5).

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428 **Table 5.** Frequency of making use of the offer of cultural institutions and entities in Český Těšín in 2017 by
 429 residents [in %].

Cultural institutions and entities in Český Těšín	Residents of Cieszyn N=490				Residents of Český Těšín N=309			
	Not once	Once or twice	A few times	Many times	Not once	Once or twice	A few times	Many times
Těšín Theatre	78.16	12.45	4.69	4.69	19.74	31.39	28.80	20.06
Museum of the Těšín Region	92.45	5.31	0.82	1.43	70.55	19.42	6.47	3.56
Municipal Library in Český Těšín	91.43	5.51	1.63	1.43	44.34	23.62	11.33	20.71
Youth Centre in Český Těšín	96.33	2.04	0.61	1.02	53.72	20.06	9.06	17.15
Folk group Slezan Český Těšín	95.31	3.06	0.41	1.22	77.67	12.62	4.85	4.85
“Central” Cinema	87.76	7.96	2.24	2.04	27.18	35.60	20.39	16.83
Cafe AVION	78.37	13.67	4.69	3.27	28.48	32.36	16.83	22.33
Cafe & Club DZIUPLA	85.31	9.59	3.27	1.84	79.29	12.30	3.24	5.18
Polish Cultural and Educational Union in the Czech Republic	93.47	4.29	0.82	1.43	87.06	6.47	3.56	2.91
KaSS Strelnice	87.96	7.35	3.67	1.02	23.30	35.92	23.62	17.15
TOTAL	88.66	7.12	2.29	1.94	51.13	22.98	12.82	13.07

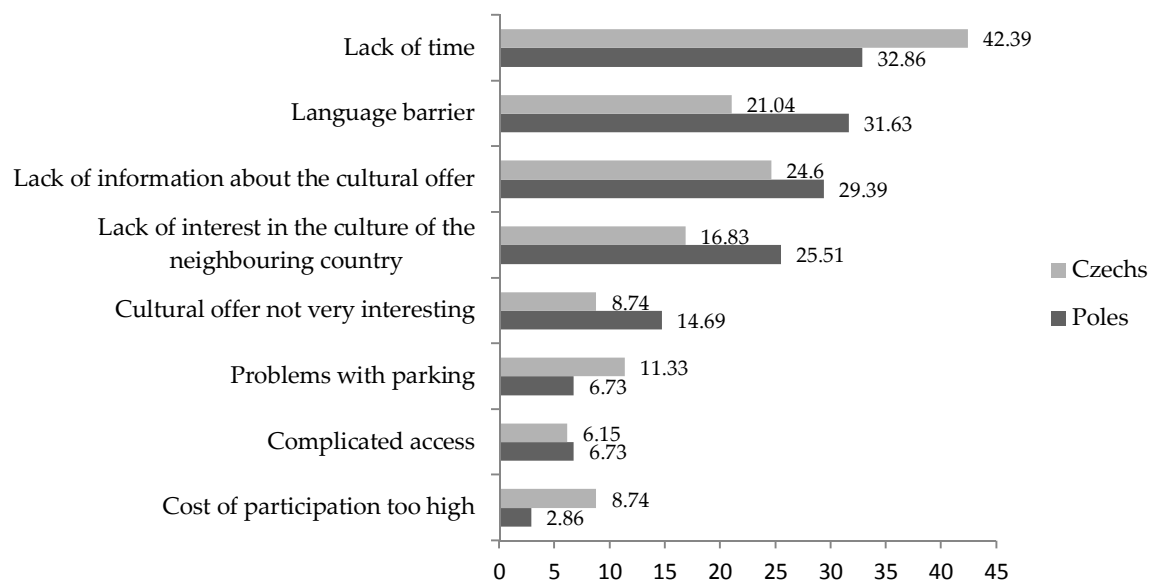
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Data source: Collected by this research.

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432 Another issue which was examined was related to barriers making it difficult for the residents
 433 to benefit from the cultural offer of Cieszyn and Český Těšín. In the opinion of the interviewed
 434 experts, the main barrier hindering access to the cultural offer in the neighbouring country was the
 435 language barrier (85.0%) and the lack of information about the cultural offer on the other side of the
 436 border (80.0%). In addition, according to the majority of the interviewed experts (65.0%), an
 437 important reason for not making use of the cultural offer by the residents was the low position of
 438 culture in their hierarchy of needs, which is directly related to a lack of proper preparation for the
 439 reception of culture. At this point, attention was drawn to the deficiencies in the cultural education
 440 which is provided in primary and secondary schools both on the Polish and the Czech side. The
 441 experts also indicated that the cultural offer of both Cieszyn and Český Těšín was very chaotic
 442 (62.5%) and the residents of both the Polish and the Czech side had difficulties in finding
 443 understanding it. Moreover, many cultural events overlap with one another. The problem of
 444 common Polish-Czech promotion, or rather the lack of such promotion, was also raised (60.0%). It
 445 would seem that in a town divided by a border, information placed on posters or even on the
 446 websites of cultural institutions should be available both in Polish and in Czech. Unfortunately, an

447 analysis of the websites of all the self-government cultural institutions of Cieszyn and Český Těšín
 448 proves that usually this is not the case [35-36]. The offer of the Polish cultural institutions does not
 449 reach the other side of the border – similarly, cultural institutions in Český Těšín do not really strive
 450 to attract the Polish audience from Cieszyn. Moreover, barriers of a legal nature were indicated, such
 451 as the lack of the possibility for students from the Polish side to freely attend cultural events
 452 organised on the Czech side or the need to buy additional insurance for the students. Experts (40.0%)
 453 also highlighted the so-called “provincial closure” – in their opinion, the residents of Cieszyn and
 454 Český Těšín are simply not interested in the culture of the neighbouring country and the cultural
 455 offer available on the other side of the border, which is also proved by the results of the survey
 456 conducted among the residents of Cieszyn and Český Těšín. However, the survey shows that the
 457 inhabitants of Český Těšín are more interested in Polish culture than the inhabitants of Cieszyn are
 458 interested in Czech culture (it probably results from the fact that in Český Těšín a large Polish
 459 minority is still present and active). In addition, the residents of Český Těšín (15.84%) cross the
 460 border more often than the residents of Cieszyn (11.35%) in order to benefit from the cultural offer
 461 available on the other side of the border. In our opinion, it is worth mentioning that the organisers of
 462 the cultural life themselves are less affected by the aforementioned “provincial closure”. In the light
 463 of other research, these persons usually have an intrinsic awareness of their position in the structure
 464 of the local, peripheral community. However, the word “province” does not have a negative
 465 meaning here. It is associated with a number of advantages, and even some kind of pride in living in
 466 the periphery [37]. The main barriers hindering access to the cultural offer in the neighbouring
 467 country, according to the interviewed residents of Cieszyn and Český Těšín, are presented in the
 468 Figure 2.



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Figure 2. Barriers hindering the access of residents of Cieszyn and Český Těšín to the cultural offer of the neighbouring country [in %]. The results do not add up to 100 because respondents could tick more than one answer.

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According to the respondents, the main barrier that hinders the residents of both Cieszyn and Český Těšín in making use of the cultural offer available on the other side of the border, both for Poles and for Czechs, is the lack of time (32.9% and 42.4% of respondents respectively), which may indicate that the cultural needs of the respondents are not among their priorities. This state of affairs (the low position of culture in the hierarchy of needs) was indicated by 65% of the interviewed experts. For Poles, an almost equally important barrier hindering the use of the cultural offer of Český Těšín is the lack of knowledge of the Czech language (31.6%), followed by the lack of information about the cultural offer available in the neighbouring country (29.4%) and the lack of interest in the culture of the neighbouring country (25.5%). The same barriers (although in a slightly

482 different order) were indicated by the residents of Český Těšín in relation to the cultural offer
483 available on the Polish side of the border (Figure 2).

484 Despite the indicated barriers, most of the interviewed experts (70%) stated that the cooperation
485 between the cultural institutions from Cieszyn and Český Těšín was good and enabled further
486 development of the Polish-Czech cross-border market for cultural services. This can also be proved
487 by:

- 488 (i) the important position of culture in the strategic documents of both towns, the Cieszyn
489 county, the Cieszyn Silesia Euroregion and the provinces on both sides of the border [8,
490 38-39],
- 491 (ii) a large number of various types of entities: public, commercial and non-governmental,
492 dealing with culture on both sides of the border [1, 6, 35, 40],
- 493 (iii) the great importance of culture as an element working in other areas important in the
494 socio-economic development of the whole region (e.g. tourism) [6, 35, 41-42],
- 495 (iv) the multiplicity and relative durability of bilateral partnerships based on cross-border
496 projects in the field of culture, including, in particular, projects co-financed by the European
497 Union, which foster the strengthening of cross-border cooperation [1,6, 40, 43].

498 However, the majority of experts (65.0%) admitted that in order to effectively implement the
499 concept of the sustainable management of the offer of cultural institutions in a town divided by a
500 border, the cooperation between cultural institutions should be much more intense in such fields as:

- 501 (i) common cultural education,
- 502 (ii) common Polish-Czech promotion of organised cultural events,
- 503 (iii) common calendar of events,
- 504 (iv) common public transport.

505 The importance of the better coordination of cross-border activities was also highlighted. At
506 present, this coordination takes place mostly at a national level (separately on the Polish and the
507 Czech side), while there is a lack of coordination at the transnational, cross-border level.
508

509 7. Conclusions from the research

510 Sustainable management of the offer of Polish and Czech cultural institutions – cooperation in
511 the field of culture between Cieszyn and Český Těšín is one of the basic forms of cross-border
512 activity aimed at “blurring the borderline” on this section of the Polish-Czech border. Its aim is to
513 strive to strengthen the harmonious development of both twin towns and the cohesion of the entire
514 Cieszyn Silesia region. Thanks to joint Polish-Czech projects, cultural institutions functioning both
515 on the Polish and the Czech side of the town are shaping the common locality of the two towns not
516 only because of the spatial closeness, but also due to the ability of social reproduction [44-45]. Many
517 activities and events are of a cyclical nature, and some of them have a long-standing tradition.
518 However, the results of the conducted research show that over 84% of the surveyed residents of
519 Český Těšín have never made use of the cultural offer that is available on the Polish side of the
520 border. Therefore, it can be assumed that the range of impact of Polish cultural institutions located in
521 Cieszyn is limited mainly to the Polish side of the borderland. Similarly, the spatial range of the
522 impact of cultural institutions operating in Český Těšín is usually limited to the Czech side of the
523 town (88.66% of the surveyed residents of Cieszyn have never benefited from the cultural offer
524 available in Český Těšín). Therefore, the hypotheses H1 and H2, assuming that the range of impact
525 of the offer of cultural institutions located in Cieszyn or Český Těšín is limited mainly to the part of
526 the town in which they function, proved to be true. This was also confirmed by the results of former
527 research in Cieszyn and Český Těšín, which showed that the division into Poles and Czechs is still
528 very visible among the residents of both towns [1,46-47], and therefore the Polish-Czech
529 cross-border market for cultural services is still at an early stage of development. This state of affairs,
530 in turn, makes it difficult to fully implement the concept of the sustainable management of the offer
531 of cultural institutions in a town divided by a border. According to the interviewed experts, the main
532 barriers (problems) that will have to be faced by the authorities and the managers of cultural
533 institutions willing to develop the concept of sustainable management in culture and to build the
534 Polish-Czech cross-border market for cultural services, also include:

- 535 (i) language barrier (85.0% of experts) – ignorance or poor knowledge of the neighbouring
536 country's language is an important barrier in the full receipt of the offer of some of the
537 neighbour's cultural institutions (e.g. theatre, cinema or library),
538 (ii) lack of information about the cultural offer on the other side of the border (80.0%),
539 (iii) the low position of culture in the hierarchy of needs of the residents of both Cieszyn and
540 Český Těšín (65.0%),
541 (iv) chaos in the cultural offer on both sides of the town, overlapping dates of cultural events
542 (62.5%),
543 (v) lack of joint Polish-Czech promotion of the cultural offer (60.0%),
544 (vi) lack of interest of the inhabitants of both towns in the culture of the neighbouring country
545 (40.0%),
546 (vii) difficulties in developing a cultural offer equally appealing to Poles and Czechs (even a very
547 popular theatre actor in Poland may be completely anonymous to the residents of Český
548 Těšín),
549 (viii) economic barrier – for example, for the residents of Český Těšín, the cultural offer in some
550 Polish cultural institutions (e.g. Adam Mickiewicz Theatre in Cieszyn) is less attractive
551 price-wise than a similar cultural offer available on the Czech side of the town,
552 (ix) psychological barrier – in the consciousness of some residents of Cieszyn and Český Těšín,
553 there is a permanent border dividing the town into two different parts (Polish and Czech).

554 Therefore, hypothesis H3, assuming that the main barrier which hinders the residents of both
555 Cieszyn and Český Těšín from making use of the cultural offer available on the other side of the
556 border is a lack of interest in the cultural offer of the neighbouring country, was not confirmed.

557 The interviewed experts also pointed to changes in the cultural offer which, in their opinion,
558 could facilitate the implementation of the concept of the sustainable management of the offer of
559 cultural institutions in a town divided by a border, such as Cieszyn and Český Těšín. The vast
560 majority of them (75.0%) stated that, above all, quality should be valued more than quantity, which
561 means that the large number of cultural events being organised (which causes chaos in the cultural
562 offer of the town) should be limited for the benefit of their quality. Moreover, in the experts' opinion,
563 proper coordination of activities performed on both sides of the town by the Polish and the Czech
564 cultural department in the town is necessary. According to some experts (45.0%), cultural
565 departments should become more focused on the coordination of activities performed by
566 self-government cultural institutions and support them in the promotion of the cultural offer on the
567 other side of the border. In the opinion of 55.0% of experts, town halls should organise panels and
568 meetings with the participation of all the directors of self-government cultural institutions in order
569 to establish a schedule of cultural events, profile the cultural offer, determine the common
570 "direction" and the common goals of both a strategic and current (operational) nature. Ideally, such
571 meetings would be organised together – also with the participation of representatives of
572 self-government cultural institutions located in Český Těšín. At the same time, it was noticed that in
573 a town divided by a border, such as Cieszyn and Český Těšín, common Polish-Czech cultural policy
574 is necessary. Such a cultural policy should be one that would last longer than only one electoral
575 period. Town authorities should clearly express what they expect from the cultural institutions. For
576 example, they should determine whether the cultural offer should follow the expectations of the
577 majority of residents and be more commercial (closer to entertainment) or whether it should be more
578 ambitious and filled with artistic content (which would, however, require greater financial expenses
579 and much more intensive cultural education than before). In the experts' opinion, the cultural policy
580 in Cieszyn and Český Těšín should be based on the concept of the sustainable development in
581 culture and the understanding that in the common culture of Poland and the Czech Republic there is
582 something that could be defined as a value-creation chain. At the same time, culture must no longer
583 be seen from the perspective of different sectors; instead, the potential of the cultural institutions of
584 Cieszyn and Český Těšín should be treated as a capital which significantly influences the
585 development of other industries, such as tourism, and which stimulates the socio-economic
586 development of the whole region.
587

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