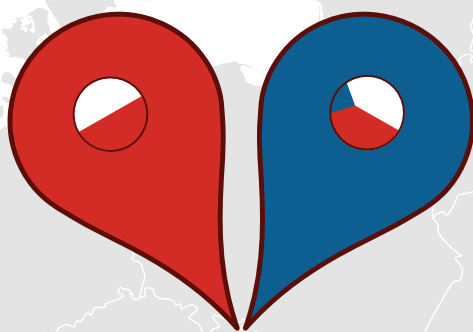


Łukasz Wróblewski

Social and Marketing Aspects of Relationship Shaping on the Cross-Border Market for Cultural Services

The Context of the Polish-Czech Borderland



λογος

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Introduction

The third decade of the 21st century has brought new challenges in cross-border cooperation of actors located in the European borderlands, including the Polish-Czech border. The sudden and unexpected outbreak of the COVID-19 pandemic became one of the biggest obstacles to Polish-Czech cross-border cooperation since the day both countries joined the structures of the European Union and the Schengen Area. This had a significant impact on the economy and mobility in many regions of the Polish-Czech border region, as well as on residents' access to the labour market, as well as education or cultural services. The previously insurmountable problems, such as cross-border transport and communications, as well as the bureaucratic burden on citizens and businesses, among others, occurred in a very clear and noticeable manner, seriously hampering the joint fight against the pandemic and further integration of the people living in the Polish-Czech borderland. At the same time, the prolonged duration of the pandemic and the associated restrictions intensified the search for new solutions both at the EU level and in the borderland regions, including those located at the borders of Euroregions. During the 145th plenary session of the European Commit-

tee of the Regions held in Brussels on 30 June 2021, a resolution calling on the European Commission to present a proposal to maintain cross-border cooperation and the daily functioning of cross-border areas in the event of future crises was adopted. The resolution includes 49 points and contains many important proposals to improve cross-border cooperation; it calls on the European Commission to act on the basis of existing legislation and treaties, the implementation of which can often still be improved¹. The resolution and the findings of the European Committee of the Regions provided the impetus for the author of this book to take a closer look at the process of building relationships in the Polish-Czech cross-border market, in particular the cross-border market for cultural services, and the distortions occurring in their formation. This is very important because stimulating cross-border cultural cooperation, developing a cross-border market for cultural services serves, among other things, to blur the boundaries and divisions between border countries or to shape their new quality, so that they become places of meeting rather than places of division.

Cross-border cultural cooperation between institutions supported by the European Union funds led, among other things, to an increase in the supply of cultural services on the Polish-Czech borderland or to changes in the behaviour of Polish and Czech recipients of cultural offerings and, consequently, to the emergence of a common cross-border market for cultural services. This market is very specific in nature (if only because of the still existing Polish-Czech animosities and divisions) and so far very poorly recognised and described. It is a market in which we can

¹ *Resolution of the European Committee of the Regions' proposals in view of the European Commission Work Programme for 2022 (2021/C 440/01), INTERACTIO - HYBRID MEETING - 145th PLENARY SESSION OF THE COMMITTEE, 30 June 2021-1 July 2021, <https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52021XR2507> [accessed: 10 February 2022].*

observe an increase in the number of various types of events carried out by cultural entities in the Polish-Czech borderland, very often as part of projects whose main premise is their cross-border character, which manifests itself, among other things, in the fact that the preparation and implementation of the event must be carried out in a Polish-Czech partnership, and the recipients of the services of cultural entities should not be limited to citizens of the home country, but also open to residents of the neighbouring country.

However, the author's research to date shows that the increasing number of artistic projects does not significantly translate into the 'mixing of Polish and Czech recipients'². This, in turn, requires from the managers of cultural entities in the Polish-Czech borderland to continuously improve their structures, communication, procedures or marketing activities. In line with the relationship marketing concept, the aforementioned activities focus on building long-term relationships with the recipients of the cultural offer located on both sides of the border. This, however, requires a thorough, careful look at the process of forming long-term relationships with customers on both the Polish and Czech sides of the market. It also requires from the cultural entities to apply the concepts of relationship marketing. However, its implementation in the cultural sphere, both in the conceptual layer and in management practice, cannot take place without taking into account the specificities and functions of culture as such. This specificity is related, among other things, to the fact

² More in this topic: Ł. Wróblewski, *Structure and conditions for the functioning of the Polish-Czech cross-border market of cultural service*, "Ekonomski vjesnik", 2018, 31(2); Ł. Wróblewski, B. Dziadzia, Z. Dacko-Pikiewicz, *Sustainable Management of the Offer of Cultural Institutions in the Cross-Border Market for Cultural Services - Barriers and Conditions*, "Sustainability", 2018, No. 10; Ł. Wróblewski, A. Kasperek, *Euroregion as an Entity Stimulating the Sustainable Development of the Cross-Border Market for Cultural Services in a City Divided by a Border*, "Sustainability", 2019, No. 11.

that the category of profit, which is so important in business, does not play a major role in the cultural sphere, as the overriding objective in this case is to provide access to culture and national heritage. This is especially true for cultural institutions belonging to the public sector (local government and state institutions). When implementing the concept of relationship marketing into the cultural sphere, it is also important to bear in mind that cultural services are characterised by a high degree of vertical and horizontal differentiation, and there are difficulties in forecasting demand for them. The situation becomes even more complicated with regard to organisations operating across borders. It requires cultural managers to design and configure the services provided by the institution in such a way that they provide value to recipients located on two different sides of the border, recipients that are divided not only by national borders, but also by language, history and values.

When approaching the description of the process of forming relations with the recipients of cultural offerings in the Polish-Czech cross-border market for cultural services, it is necessary to pay attention to both the marketing determinants of their formation and other factors related to history, the current state of political, economic and cultural relations between the countries concerned, as well as local conditions. In this situation, however, it is difficult to compare the extent to which the concept of relationship marketing is applied to cultural entities across the entire Polish-Czech borderland. It is clear that, despite the many similarities, the individual sections of the Polish-Czech border differ significantly from each other. For example, the difficult and intricate history of the Cieszyn Silesia means that cultural cooperation along this section of the border (and thus the very process of forming long-term relationships between cultural operators and audiences located on both sides of the border) is somewhat different from Polish-Czech cooperation in ar-

areas which until 1945 were inhabited on both sides of the border mostly by Germans. It is also important to be aware that the Polish-Czech cross-border market for cultural services will function quite differently in sparsely populated rural municipalities, where the border often runs through mountains (e.g. the area of the Euroregion Beskidy/Beskydy), and even more differently in border cities and towns, connected by numerous roads or a railway line, where the border runs through easily accessible terrain – through the valleys of Oder and Olza rivers. In general, urban environments, compared to rural environments, represent relatively better conditions for institutionalising cultural life and for the residents to participate in culture. This is where cultural organisations and associations, which have a strong impact on the other side of the border and consequently stimulate the development of the cross-border market, are most often established. Cities and towns in borderlands, especially those divided by borders (such as the cities of Cieszyn and Český Těšín, which are the subject of detailed analysis in this paper) have thus become authentic places for the breaking down of barriers and the formation of partnership nature of the interethnic co-existence between the inhabitants of both sides of the border.

In response to the identified knowledge gap, the research problem boiled down to the question of how to shape long-term relationships of cultural operators with Polish and Czech recipients of the cultural offer in the Polish-Czech cross-border market. This required the identification of both the determinants of relations linking Polish and Czech cultural operators with audiences located on the two sides of the border and the determination of the mechanism and the main components of the process of forming long-term relations in this specific market.

The book is interdisciplinary and contains references to not only to management and especially marketing, which are the main area of research, but also to economics, sociology and cul-

tural studies. The adopted objectives of the work and the research procedure were subordinated to the structure of the book, which includes two layers: theoretical and empirical. The whole consists of six chapters with an introduction and conclusions.

Chapter one focuses on the relatively young and poorly recognised category of the cross-border market. In its first part, the cross-border market of cultural services is defined on the basis of the existing definitions of a market. The structure and mechanism of this market within the Euroregion is also presented. The chapter concludes with the presentation of the concept of a city divided by a border and describe its specific features.

The most important objective of the second chapter was to characterise the cross-border market for cultural services of the city of Cieszyn-Český Těšín divided by a border. Based on the analysis of the found data carried out, a discussion of both the supply and demand aspect of the market for cultural services in the town of Cieszyn-Český Těšín was carried out, with a particular focus on its socio-cultural capital. It concludes by pointing out the barriers and drivers to the development of this market in a city divided by a border.

The third chapter is devoted to the key issues of relationship marketing in culture, from the point of view of the topic undertaken. It includes a consideration of the nature and rationale for applying relationship marketing in the area of culture. Issues such as relationship or value in culture are discussed. The chapter concludes with a consideration of the gradation and measurement of the depth of the relationship between cultural institutions and the recipients of their offer.

Chapter four presents the author's account of the process of forming long-term relationships in the cross-border market for cultural services. The assumptions of the model, developed in diagrammatic form, are discussed, and its components are characterised in detail. Deliberations are focused particularly on mar-

keting activities relating to cross-border market research, market segmentation and, finally, the selection and configuration of marketing instruments.

The fifth chapter describes the turbulence in building relations in the Polish-Czech cross-border market for cultural services in the Śląsk Cieszyński-Těšínské Slezsko Euroregion caused by the coronavirus pandemic. Its first part identifies the Euroregion as an actor monitoring and stimulating the development of a cross-border market for cultural services. Attention is then drawn to the functioning of this market under the conditions of the Covid-19 pandemic. Finally, the results of a study aimed at assessing the direction and strength of the impact of restrictions on crossing the Polish-Czech border (introduced in connection with the Covid-19 pandemic) on the functioning of the cross-border market for cultural services, as well as its translation into further integration (or disintegration) of the inhabitants of the Śląsk Cieszyński-Těšínské Slezsko Euroregion were presented.

The sixth and final chapter presents the results of the research, which was carried out in the area of the Nysa Euroregion. The research focused on the translation of the Polish-Czech intergovernmental dispute (at central level) into the cross-border relations linking the inhabitants of the Polish-Czech borderland. The chapter discusses the concept of an intergovernmental dispute, as well as the origins and course of the Polish-Czech dispute over the Turów Mine. The strength of the impact of this dispute on cross-border relations between the inhabitants of the Polish and Czech sides of the Nysa Euroregion was also assessed. The chapter concludes with the findings of the research in the context of relationship building in a cross-border market.

The book is primarily addressed to cultural managers, employees of cultural institutions, cultural animators, impresarios, as well as independent artists who independently disseminate their work, especially in the Polish-Czech cross-border market for cul-

tural services. Potential audiences also include students, doctoral students and academics working in the fields of management of cultural institutions, cross-border cooperation or international relations. The work may also be of use to city and regional leaders in the Polish-Czech borderland, for whom cooperation 'across borders' in the field of culture represents a potential opportunity for the development of the cultural offer, urban or regional infrastructure and better promotion of the cross-border area.

CROSS-BORDER MARKET FOR CULTURAL SERVICES – THEORETICAL PERSPECTIVE

1.1. The concept of the cross-border market for cultural services

The concept of a market is commonly used both among theoreticians and practitioners and often interpreted very freely, often in a very simplified way depending on the context. The concept of a market was already known in antiquity when buying and selling took place in specially designated places (e.g. the Greek Agora, the Roman Forum), hence the market was originally defined as a place where exchanges took place, as the central square in a city. Over time, it began to be understood more broadly from the geographical perspective, i.e. as an area with similar buying and selling conditions (e.g. the territory of a Euroregion or the area of a city divided by a border). However, it has been observed over the years that such an approach to the concept of a market expresses a very narrow definition of the technical (historical) and geographical term, which is why new definitions have appeared. The cybernetic view of the market has proved particularly important for economists. From this perspective, the market is a purposefully organised system of relationships between subjective and objective elements in which real and regulatory

processes take place³. Through the continued process of selling and buying, market players transition from relative ignorance of the desires and needs of others to a fairly accurate understanding of how much can be bought and sold and at what price⁴.

In turn, the market as an economic category is the totality of the exchange relationships (commodities and money) between sellers who offer products at a specific price and represent the supply side and the buyers who have a demand for these products that is covered by purchasing funds and represent the demand side⁵. Therefore, it is a relationship of three elements: supply, demand and price, which is determined as a result of the meeting of supply and demand. In other words, it is about the confrontation between supply and demand for a given commodity, which influences the price of the commodity and the volume of exchange⁶. Marketing specialists define the market in a slightly different way. In marketing, the market is considered from a much narrower perspective than the economic one. This is because it is accepted that there is an advantage of supply over demand in a market economy, and the main problem for various organisations (including cultural entities) is a shortage of demand for their products. This is why, instead of three elements of the market (supply, demand and price), only the demand side is taken into account in marketing terms. Therefore, the market is defined as buyers in marketing, and sellers are treated as a sector⁷. P. Kotler wrote that 'the market is a set of existing and potential

³ Z. Kędzior (ed.), *Badania rynku, metody, zastosowania*, PWE, Warszawa 2005, p. 9.

⁴ D.R. Kamerschen, R.B. McKenzie, C. Nardinelli, *Ekonomia*, Fundacja Gospodarcza NSZZ Solidarność, Gdańsk 1992, p. 47.

⁵ S. Mynarski, *Analiza rynku. Makromechanizmy*, Wydawnictwo Akademii Ekonomicznej w Krakowie, Kraków 2000, p. 7.

⁶ J. Bremond, J.F. Couet, M.M. Salort, *Kompendium wiedzy o ekonomii*, Wydawnictwo Naukowe PWN, Warszawa 2005, p. 197.

⁷ P. Kotler, *Marketing od A do Z*, PWE, Warszawa 2004, p. 173.

customers or circumstances in relation to which the product can satisfy a particular need or several needs⁸.

In order to define the cross-border market for cultural services, the author used both an economic and a geographical market definition according to which the cross-border market for cultural services will be defined as the totality of exchange relations taking place between those offering services satisfying cultural needs and the recipients purchasing these services in the border areas of the regions of countries sharing a common border. In other words, it will be a collection of buyers ('hidden', potential and active customers) and sellers (cultural entities) who execute transactions involving cultural services in areas located along the state borders (border and cross-border areas).

The classic (economic, systematic) understanding of the market reduces the definition of a cross-border market for cultural services to the totality of exchange relations between sellers who offer services and satisfy cultural needs and buyers who represent the demand for such services. It includes both the subjective aspect (who participates in the exchange process) and the objective aspect (what is exchanged). Therefore, the cross-border market for cultural services has to be treated as a system whose elements create a specific structure (Figure 1.1). The system distinguishes between⁹:

- market players, i.e. the sellers (cultural institutions) and buyers ('hidden', potential and active customers),
- objects of the market, i.e. cultural services and aesthetic needs disclosed on the market, motivations behind using the services offered by cultural institutions,
- relationships between market players and objects.

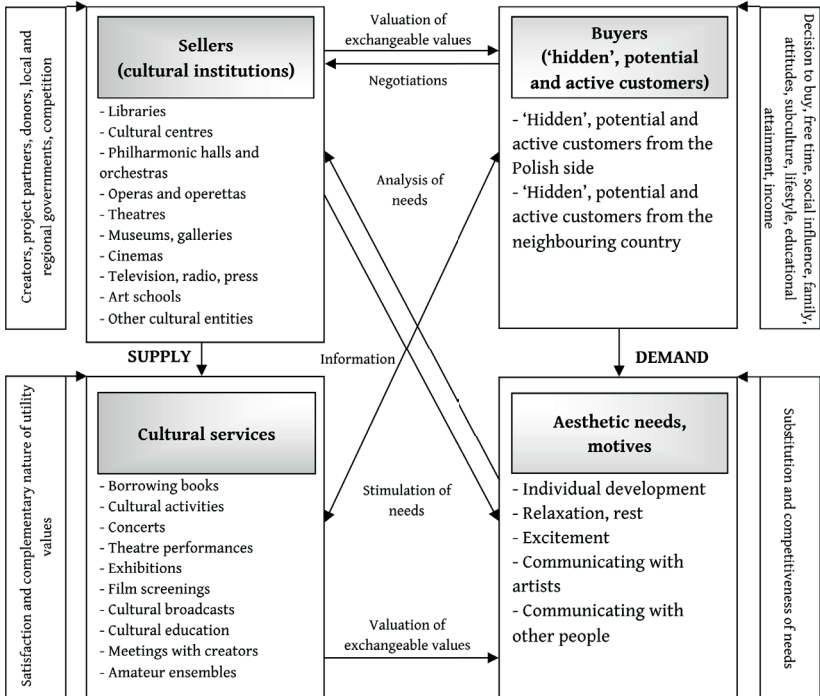
The functioning of a cross-border market for cultural services is influenced both by the activities of the national cultural institu-

⁸ P. Kotler, F. Trias de Bes, *Marketing lateralny*, PWE, Warszawa 2004, p. 40.

⁹ Cf. Z. Kędzior (ed.), *Badania rynku...*, op. cit., p. 10.

tions and those of the neighbouring country, as well as by buyers from both sides of the border who may act as ‘hidden’ customers, i.e. reporting an undisclosed (anonymous) demand for cultural services, as potential customers, i.e. showing interest in the services offered by cultural institutions, or as active customers by participating, i.e. using the services offered by cultural institutions. In turn, the cultural institutions recognise the buyers’ needs and also strive to stimulate them through appropriate educational and marketing activities, present and submit an offer, and render services.

Figure 1.1. Structure of the cross-border market for cultural services



Source: own work based on S. Mynarski, *Cybernetyczne aspekty analizy rynku*, PWN, Warszawa 1973, p. 14; Z. Kędzior (ed.), *Badania rynku...*, op. cit., p. 10; M. Sobocińska, *Zachowania nabywców na rynku dóbr i usług kultury*, PWE, Warszawa 2008, p. 20.

The geographical understanding of the cross-border market covers territories on both sides of a border as a separate cross-border area with similar buying and selling conditions. However, it is worth pointing out another problem of a definitional nature and answering the question of what a cross-border area is. In the literature, a cross-border area is quite often equated with a Euroregion, just as the concept of cross-border cooperation is equated with Euroregional cooperation. However, this is a simplification. It is therefore worth reflecting on how the area of a cross-border market for cultural services should be defined in this context. Euroregional cooperation means a specific form of international and cross-border cooperation distinguished by its additional feature of a higher degree of institutionalisation of such cooperation. Therefore, it should be noted that cross-border cooperation is a broader concept than Euroregional cooperation, as common structures are not necessary for it. The functional component is highlighted, i.e. the subject matter and objectives. It is only by introducing permanent institutional forms of action, i.e. by emphasising the importance of the structural component, that we have Euroregional cooperation¹⁰. Considering that the main aim of building relationships is to integrate, unite and unify the actors of the cross-border market (including cultural institutions, recipients of their offer), and that the Euroregion area is a very clear manifestation of the integration of border areas, it was assumed for the purposes of this study that the cross-border market for cultural services in geographical terms will be understood as the territories of the Euroregions operating in border areas of the European Union. And a special case of

¹⁰ W. Toczyski, W. Sartorius, J. Zaucha (ed.), *Międzynarodowa współpraca regionów – wybór ekspertyz*, Wydawnictwo Przedświt, Warszawa 1997, p. 107-108. See also: W. Malendowski, M. Szczepaniak, *Rola euroregionów w procesie integracji europejskiej*, [in:] *Euroregiony – mosty do Europy bez granic*, W. Malendowski, M. Szczepaniak (eds.), Dom Wydawniczy Elipsa, Warszawa 2000, p. 11.

a cross-border market will be towns divided by a political border within its area.

The definition of a cross-border market for cultural services operating within a specific Euroregion located on the borders of EU Member States is supported by the higher degree of institutionalisation of the structures, i.e. numerous links of cultural institutions with specialised national and international bodies for the coordination of cross-border cooperation¹¹. In addition, while cross-border cultural cooperation between cultural institutions located beyond the Euroregions often boils down to a single specific problem, cooperation between Euroregion market players is usually established with a long-term perspective and the various cultural issues to be addressed in mind¹². However, the author is aware that looking at the cross-border market for cultural services through the lens of Euroregions operating in border areas or towns divided by a border involves a certain simplification.

1.2. The cross-border market from the Euroregional perspective

The normative and institutional framework of cross-border cooperation between cultural entities within Euroregions is derived from the European Outline Convention on Transfrontier Co-operation between Territorial Communities or Authorities and the Charter for European Border and Cross-Border Regions, which contains standards for the creation of Euroregions, among other things. Cross-border cooperation in the area of culture is most often founded on similarities between neighbouring areas,

¹¹ A. Mierosławska, *Euroregiony na granicach Polski*, IERiGŻ, Warszawa 1999, p. 5.

¹² M. Greta, *Integracja sąsiedzka. Znaczenie euroregionów*, [in:] *Integracja Europejska*, A. Marszałek (ed.), Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2000, p. 449. Klatt M., *The Danish-German border region: Caught between systemic differences and re-bordering*, "Eurasia Border Review", 2017, 8(1).

e.g. historical, linguistic, cultural, systemic, social or economic ones, and the real image of cross-border cooperation develops as the effect of activities initiated usually in partner organisations in border areas, i.e. between public institutions and non-governmental organisation. An important factor is that such activities are pursued on different levels or even within different cooperation networks¹³.

The functioning of Euroregions is primarily based on agreements between regional and local authorities but active participation from other economic sectors is not uncommon. Euroregional cooperation is aimed at undertaking and harmonising a variety of activities in the areas of culture as well as science, education or the economy. It is very important for cross-border cooperation activities to be mutually beneficial and to serve to deepen mutual relations between institutions, business entities and inhabitants of local communities¹⁴. Euroregions certainly have the advantage of being more flexible in terms of their activities. The wide range of statutory activities enables these bodies to carry out many cross-border initiatives among other things, very often in the area of culture. It can certainly be said that these entities are in a much more ‘comfortable’ position than local governments, which have to implement a certain package of their own

¹³ C. Sohn, B. Reitel, *The role of national states in the construction of cross-border metropolitan regions in Europe, A scalar approach*, “European Urban and Regional Studies”, 2016, 23(3), pp. 306-321; P. Ulrich, M. Krzymuski, *Actor’s participation in cross-border governance structures at the German-Polish border. Case Studies from the Viadrina region*, [in:] *Castle Talks on Cross-Border Cooperation. Fear of Integration? The Pertinence of the Border*, B. Wassenberg (ed.), Steiner, Stuttgart 2018; P. Ulrich, *Territorial cooperation, supraregionalist institution-building and national boundaries: the European Grouping of Territorial Cooperation (EGTC) at the eastern and western German borders*, “European Planning Studies”, 2020, 28(1).

¹⁴ I.M. Wieczorek, M. Ganczar (eds.), *Wybrane aspekty współpracy transgranicznej polskich samorządów w kontekście przemian prawa Unii Europejskiej*, Wydawnictwo Naukowe Doctrina, Łódź 2016, p. 17.

tasks. From the perspective of the discussed subject (building relationships with the recipients of cultural offerings in a cross-border market for cultural services), the main objectives of the functioning of the Euroregions are very important. They include¹⁵:

- shaping a new quality of borders; they should become meeting places rather than places of division, smoothing out the ‘seams’ of the European spatial planning policy,
- overcoming deficits of the location and taking advantage of opportunities thanks to improvement of the transport infrastructure and supporting the attractiveness of regions and joint economic development,
- strengthening of cross-border environmental protection and nature,
- partnership and subsidiarity understood as fundamental principles for the functioning of border regions and their constituent sub-regional entities, as well as national and European institutions,
- and, finally, supporting cross-border cultural cooperation, which can translate directly into the development of a cross-border market for cultural services.

When studying the cross-border market for cultural services operating within a specific Euroregion, one should pay atten-

¹⁵ J. Kurowska-Pysz, *Partnership Management in Polish-Czech Micro-Projects in Euroregion Beskidy*, *Economic Policy in the European Union Member Countries*, Silesian University, Karvina 2016; M. Olszewski, *The Benefits and Challenges for Cross Border Cooperation in the Cieszyn Silesia Euroregion*, “The Journal of Cross Border Studies in Ireland”, 2016, Vol. 11; J. Sucháček, M. Walancik, Ł. Wróblewski, J. Urminský, M. Drastichová, I. Šotkovski, *Management of Municipal Development of Euroregion Beskydy in Poland and Czechia*, “Polish Journal of Management Studies”, 2018, 18(1); L. Loures, R.A. Castanho, J.M.N. Gómez, J. Cabezas, L. Fernández-Pozo, *The Influence of Cross-Border Cooperation (CBC) in the Fostering of Entrepreneurship and Regional Development: A Step Closer to Achieve Major Structural Changes and Sustainable Cities Within European Territory*, [in:] *New Paths of Entrepreneurship Development. Studies on Entrepreneurship, Structural Change and Industrial Dynamics*, L. Cagica Carvalho, C. Rego, M. Lucas, M. Sánchez-Hernández, A. Backx Noronha Viana, (eds.), Springer, Cham 2019.

tion not only to factors relating to the history and current state of political, economic and cultural relations between the countries concerned, but also to local conditions. It is obvious that, despite certain similarities, each Euroregion not only has its own specificity but also individual sections of the border within a single Euroregion differ significantly. For example, this is the case with the Polish-Czech border where the difficult history of Cieszyn Silesia makes cultural cooperation on that section of the border slightly different than Polish-Czech cooperation in those areas that were inhabited almost exclusively by the Germans until 1945. An interesting aspect is that the Polish-Czech cross-border market for cultural services is highly differentiated in many respects, while at the same time the Polish-Czech borderland is one of Europe's most solid spatial structures.

When discussing the cross-border market for cultural services from the Euroregional perspective, it is also important to mention the alternative to Euroregions, i.e. the European Groupings of Territorial Cooperation (EGTCs)¹⁶. In fact, the legal regulations in force allow the creation of groupings in border areas, equipped with legal personality and dealing with cooperation in border areas. Such groupings are established to streamline and promote the cross-border, supranational and interregional cooperation of their members, mostly in order to strengthen economic and social cohesion, in particular by implementing territorial cooperation projects and programmes in line with the following objectives:

- Facilitating the daily life of border residents,
- Ensuring cross-border cohesion across an area,
- Implementing strategic projects to jointly develop an area.

EGTCs can be established by partners domiciled in at least two member states (or one member state and at least one state from beyond the EU) that belong to at least one of the following categories:

¹⁶ H. Böhm, *A Comparison of Governance forms For Cross-border Co-operation Within the EU*, "Journal of Cross-border Studies", 2014, 9.

- Member states or authorities at a national level,
- Regional authorities,
- Local authorities,
- Public companies or bodies governed by public law,
- Undertakings entrusted with the provision of services of general economic interest,
- National, regional or local authorities, entities or enterprises from third states (with no prejudice to special terms),
- Associations of entities belonging to one or more of these categories.

The key differences (and similarities) between a Euroregion and a European Grouping of Territorial Cooperation (EGTC) are presented in Table 1.1.

Table 1.1. Differences between a Euroregion and a European Grouping of Territorial Cooperation (EGTC)

Details	Euroregion	EGTC
Legal form	An institution with no legal personality, not based on the internal regulations of any state, not recognised as an institution under international law.	It has legal personality as of the date of its entry in the Register of EGTCs, which is kept by the minister responsible for foreign affairs. Among other things, it can purchase and dispose of movable and immovable property, employ staff and act as a party in legal proceedings.
Degree of legal regulation	Council of Europe Acts: European Outline Convention on Transfrontier Cooperation between Territorial Communities or Authorities, European Charter of Local Self-Government, Charter for European Border and Cross-Border Regions.	A legal instrument established by the European Union. The direct legal basis is Regulation No. 1082/2006 of the European Parliament and of the Council of 5 July 2006 on the European Grouping of Territorial Cooperation and the Polish Act of 7 November 2008 on the European Grouping of Territorial Cooperation.

Details	Euroregion	EGTC
Goals and tasks	Integration and development of border areas through cooperation in areas such as the development of regions, urban and rural areas, environmental protection, improvement of public infrastructure and public services, as well as mutual help in the event of disasters and catastrophes.	Four activity groups: Tasks for the implementation of European Territorial Cooperation (ETC) programmes, Tasks for the implementation of ETC projects co-funded from the resources of structural funds, Tasks for the initiation of other forms of territorial cooperation not financed by the EU, Tasks for implementing other ventures financed by the EU and related to territorial cooperation.
Establishment procedure	It is created by concluding an agreement or arrangement by all members. Stages of Euroregion establishment: Stage I – public entities, i.e. municipalities and counties from a single state establish a national Euroregion as an organisation with legal personality, e.g. an association. The organisation operates based on the state's internal laws to which member entities belong. Stage II - the Euroregions conclude a national agreement to form a cross-border Euroregion. Membership is no longer with individual local government units, but with their associations created in stage I.	An EGTC is formed by way of a convention signed by the members and the unanimous adoption of the statutes. Members of the grouping can include states, regional or local authorities and public law entities.
Local government accession procedure	The procedure consists of 4 steps: adopting an appropriate resolution for a local government unit to join an international association, forwarding the resolution to the Minister of Foreign Affairs with the complete set of documents, (i.e. the statutes) via the Province governor who attaches their opinion, The Minister of Foreign Affairs accepts or rejects the membership of a local government unit in a Euroregion by way of an administrative decision, An announcement of the accession of a local government unit to the Euroregion is published in Monitor Polski.	The procedure consists of 4 steps: adopting an appropriate resolution for a local government unit to join the EGTC, forwarding the resolution to the Minister of Foreign Affairs with the complete set of documents, (i.e. the statutes), The Minister of Foreign Affairs agrees upon a position with the Ministers responsible for internal affairs, regional development, and public finance, The Minister of Foreign Affairs accepts or rejects the membership of a local government unit in an EGTC by way of an administrative decision.
Financing	Contributions made by member parties. In addition, financial outlays can come from subsidies, donations, legacies or the INTERREG Community Initiative.	Obligatory membership contributions. The EGTC establishes an annual budget that it manages independently (it can employ staff, purchase and dispose of movable and immovable property), the grouping is subject to financial control over the use of public funds and keeps accounts.

Source: A. Gardzińska, *Transgraniczny produkt turystyczny*, Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, Szczecin 2015, pp. 68-69.

In this book, the author's attention is focused on the operation of Euroregions of which there are more than 160 across Europe in the 21st century. For the sake of comparison, the EGTC Register maintained by the Committee of the Regions contains 79 EGTCs, one of which has been closed. However, the presented table 1.1. shows that a Euroregion, unlike an EGTC, has no legal personality. Therefore, it cannot, e.g. independently apply for EU funds for its beneficiaries (including cultural institutions) but rather has to rely on the intermediation of governmental and intergovernmental institutions in this regard. This prolongs and complicates both the acquisition and settlement of EU funds, often discouraging potential beneficiaries (which is not conducive to the functioning of a cross-border market for cultural services). This is why activities aimed at transforming a Euroregion into an EGTC can be observed increasingly often. It makes the management of European funds more dependent on staff who work on the ground in a specific cross-border region.

1.3. A town divided by a border as a cross-border market from the local perspective

When approaching the description of the cross-border market for cultural services in relation to a town divided by a border (the formation of long-term relationships in such a market), one encounters the problem of there being many different terms used to describe such towns. Indeed, terms used to describe the category of cities sharing a state border include: divided cities, duplicated cities, connected cities, twin cities, sister cities, paired cities, trans-border cities, companion cities or even neighbour cities¹⁷. These are rather broad categories. They include both

¹⁷ J. Buursink, *The binational reality of border-crossing cities*, "Geojournal", 2001, 54(1), pp. 7-19; R.A. Atun, N. Doratli, *Walls in Cities: A Conceptual Ap-*

those cities that have emerged along the border at a certain distance from each other, cities meeting each other, as well as the divided (split) cities analysed in this book, which previously constituted a single urban organism (Figure 1.2).

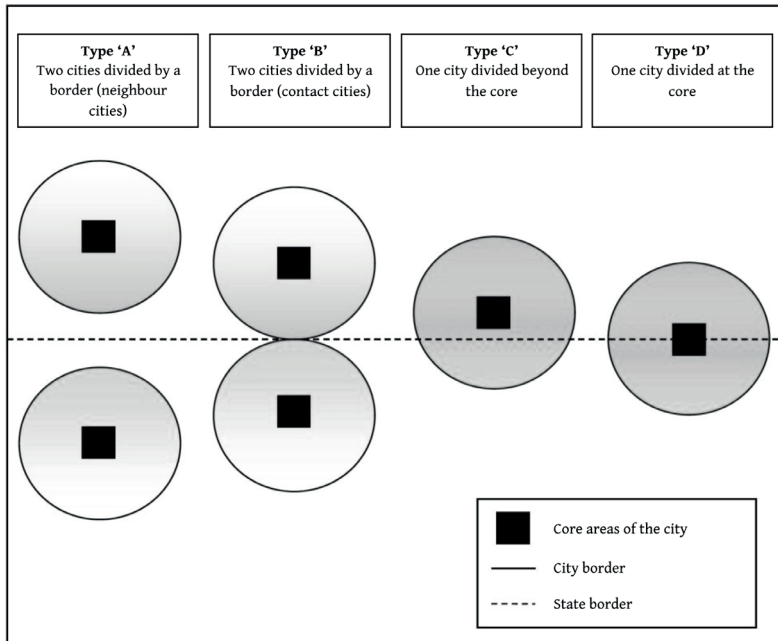
The first category of cities divided by a border ('Type A' – neighbour cities, see figure 1.2) usually refers to two separate cities. They are cities that do not meet but rather remain in close proximity to each other: neighbour cities or companion cities, e.g. San Diego and Tijuana¹⁸. A separate category is made up of contact cities ('Type B') also known as 'gateway cities', which are located on the border itself and perform various functions related to border traffic¹⁹. It is worth noting here that some such cities are duplicated cities that can make up connected cities as a result of integration. The occurrence of these types of cities is characteristic of Western Europe and Northern Europe among others, where stable borders are characteristic²⁰.

proach to the Walls of Nicosia, "Geopolitics", 2009, 14(1), pp. 108-134; P. Joenniemi; A. Sergunin, *When two aspire to become one: City-twinning in Northern Europe*, "DIIS Working Paper", 2009, vol. 21, downloaded from: http://www.diis.dk/files/media/publications/import/extra/wp2009-21_city-twinning_northern_europe_web.pdf [access: 30.01.2019]; S. Dołzbłasz, A. Raczyk, *Transborder openness of companies in a divided city: Zgorzelec/Görlitz Case study*, "Tijdschrift voor Economische en Sociale Geografie", 2012, 103(3), pp. 347-361; M. Dębicki, M. Tamáska, *Laboratories of integration. Divided twin towns at river borders in the Visegrad Countries and Germany*, "Socio.hu / Special Visegrad Issue", 2014, pp. 1-20; P. Balogh, M. Pete, *Bridging the Gap: Cross-border Integration in the Slovak-Hungarian Borderland around Štúrovo-Esztergom*, "Journal of Borderlands Studies", 2018, 33(4); R.A. Castanho, L. Loures, J. Cabezas, L. Fernández-Pozo, *Cross-Border Cooperation (CBC) in Southern Europe—An Iberian Case Study. The Eurocity Elvas-Badajoz*, "Sustainability", 2017, 9(360); P. Balogh, *Sleeping abroad but working at home: Cross-border residential mobility between transnationalism and (re)bordering*, "Geografiska Annaler: Series B, Human Geography", 2013, 95(2).

¹⁸ J. Buursink, *The binational...*, op. cit., pp. 7-19.

¹⁹ A.F. Burghardt, *A hypothesis about gateway cities*, "Annals of Association of American Geographers", 1971, 61(2).

²⁰ J. Jańczak, *Gorizia – Nova Gorica. Between Unification and Reunification*, [in:] *Conflict and Cooperation in Divided Cities*, J. Jańczak (ed.), Logos Verlag, Ber-

Figure 1.2. Types of cities divided by a border

Source: own work based on P. Joenniemi; A. Sergunin, *When two aspire to become one...*, op.cit., downloaded from: http://www.diis.dk/files/media/publications/import/extra/wp2009-21_city-twinning_northern_europe_web.pdf [accessed on 30.01.2019]; S. Dołzbłasz, A. Raczyk, *Transborder openness of companies in a divided city...*, op. cit., p. 347-361; R.A. Atun, N. Doratli, *Walls in Cities...*, op. cit., p. 108-134; M. Dębicki, M. Tamáska, *Laboratories of integration...*, op. cit., p. 1-20.

For the next category of divided cities, i.e. a single city split by a border ('Type C' and 'Type D'), two characteristics play a special

lin, 2009; pp. 122–132; S. Dołzbłasz, *Cross-border cooperation in the Euroregions at the Polish-Czech and Polish-Slovak borders*, "European Countryside", 2013, 5(2); R.A. Castanho, A. Vulevic, J.C. Fernández, L. Fernández-Pozo, J.M.N. Gómez, L.C. Loures, *Accessibility and connectivity–Movement between cities, as a critical factor to achieve success on cross-border cooperation (CBC) projects. A European analysis*, "Sustainable Cities and Society", 2017, Vol. 32; R.A. Castanho, J.M. Naranjo Gómez, J. Kurowska-Pysz, *How to Reach the Eurocities? A Retrospective Review of the Evolution Dynamics of Urban Planning and Management on the Iberian Peninsula Territories*, "Sustainability", 2019, 11(602).

role: heritage of unity and direct spatial proximity. The former refers to historical memory going back to the period before the split and to material remnants of the unity period, i.e. core areas of a city (architecture, city infrastructure, etc.). The latter ‘is manifested by the spatial coherence of urban organisms’²¹. According to H. Schulz, this type of ‘divided cities’ can be considered true twin cities²² that, as a result of various historical occurrences, usually bear similar names recognisable in both languages as is the case, e.g. for the town of Cieszyn and Český Těšín. Both parts of the town or city can remain almost completely separate on the one hand, while on the other hand they can form a relatively homogenous urban organism from an infrastructural, social and economic point of view. It is also worth noting that such towns or cities could have been split in various ways. In some cases, core areas of the city (historical or cultural urban centres) remain entirely on one side of the border (as is the case with the above-mentioned towns of Cieszyn and Český Těšín); in others, the urban core is divided between two states (Rome and the Vatican City are special cases of this kind). When analysing split towns or cities in the European context (‘Type C’ and ‘Type D’), one can indicate that they are characteristic for Central and Eastern Europe as well as for South-Eastern Europe where the greatest fluidity of borders and changes in the territorial extent of states are characteristics. Research results presented in this book refer to this type of towns or cities. According to the author’s findings, there are 26 pairs of divided towns/cities on the European continent (‘Type C’ and ‘Type D’), including 18 at the internal borders and 8 at the external borders of the European Union (Table 1.2).

²¹ H. Schulz, K. Stokłosa, D. Jajeśniak-Quast, *Twin Towns on the Border as Laboratories of European Integration*, “FIT Discussion Paper”, 2002, vol. 4; J. Jańczak, *Gorizia – Nova Gorica...*, op. cit., pp. 122–132.

²² H. Schulz, K. Stokłosa, D. Jajeśniak-Quast, *Twin Towns...*, op. cit.

Table 1.2. Towns/cities divided by a border in Europe: ‘Type C’ and ‘Type D’ (as on 01.01.2021)

p.	Town/City A	Town/City B	State A	State B	Year of being divided by the national border
Towns/cities at internal borders of the European Union					
1	Baarle-Nassau	Baarle-Hertog	Netherlands	Belgium	1194/1831
2	Herzogenrath	Kerkrade	Germany	Netherlands	1815
3	Bad Radkersburg	Gornja Radgona	Austria	Slovenia	1919
4	Zinnwald Georgenfeld	Cinovec	Germany	Czech Republic	1919
5	Bayerisch Eisenstein	Železná Ruda	Germany	Czech Republic	1919
6	Gmünd	České Velenice	Austria	Czech Republic	1920
7	Komárom	Komárno	Hungary	Slovakia	1920
8	Slovenské Nové Mesto	Sátoraljaújhely	Slovakia	Hungary	1920
9	Cieszyn	Český Těšín	Poland	Czech Republic	1920–1939/1945
10	Valga	Valka	Estonia	Latvia	1920–1945/1991
11	Tornio	Haparanda	Finland	Sweden	1809
12	Frankfurt Oder	Ślubice	Germany	Poland	1945
13	Guben	Gubin	Germany	Poland	1945
14	Bad Muskau	Łęknica	Germany	Poland	1945
15	Görlitz	Zgorzelec	Germany	Poland	1945
16	Forst/Lausitz	Zasieki	Germany	Poland	1945
17	Küstriner Vorland	Kostrzyn nad Odrą	Germany	Poland	1945
18	Gorizia	Nova Gorica	Italy	Slovenia	1948
Towns/cities at external borders of the European Union					
19	Laufenburg	Laufenburg (Baden)	Switzerland	Germany	1801
20	Rheinfelden	Rheinfelden (Baden)	Switzerland	Germany	1801
21	Narva	Ivangorod	Estonia	Russia	1492–1558/1590–1611/1991
22	Veľké Slemence	Малі Селменці	Slovakia	Ukraine	1945

p.	Town/City A	Town/City B	State A	State B	Year of being divided by the national border
23	South Nicosia (Greek)	North Nicosia (Turkish)	Republic of Cyprus	Turkish Republic of Northern Cyprus	1974
24	Slavonski Brod	Brod/Bosanski Brod	Croatia	Bosnia and Herzegovina	1991-1992
25	Kosovska Mitrovica	Mitrovicë	Serbia	Kosovo	2008
26	Rome	Vatican	Italy	Vatican	1929

Source: K. Kulczyńska, *The Gubin-Guben transborder urban complex as an arena of consumer behavior*, “Bulletin of Geography. Socio-Economic Series”, 2010, vol. 14; R. Zenderowski, M. Brzezińska, *Miasta podzielone granicą państwową w nowych państwach członkowskich UE: od separacji do integracji*, *Pogranicze*. “Polish Borderlands Studies”, 2014, 2(2), p. 164-183.

Split cities have been most often divided into two parts, however, there have been divisions into several or even dozens of parts in the history of Europe. This category of cities includes Baarle-Nassau and Baarle-Hertog established on the Dutch-Belgian border in 1831, which form a unique spatial structure. They are a rare case of thirty enclaves and exclaves on the European continent that resemble a puzzle whose individual parts belong to two states²³. Berlin is an example of a city that has historically been divided into more than two parts as it was divided into four occupation zones (French, British, American and Soviet sectors) after the end of the Second World War.

²³ K. Pietroszek, *Historical Towns Divided by International Border Rivers – the Way to Cooperation and Integration*, University of Waterloo, Waterloo 2009; R. Zenderowski, M. Brzezińska, *Miasta podzielone granicą państwową w nowych państwach członkowskich UE: od separacji do integracji*, „Pogranicze. Polish Borderlands Studies”, 2014, 2(2), pp. 164-183.

Chapter 2

PRACTICAL ASPECTS OF FUNCTIONING OF A CROSS-BORDER MARKET FOR CULTURAL SERVICES IN A TOWN DIVIDED BY A BORDER

2.1. Cieszyn-Český Těšín as an example of a town divided by a border

Cieszyn and Český Těšín are main towns of the Cieszyn Silesia region, which are located on the Olza river. The region lies in the border area of southern Poland and north-eastern Czech Republic, in close proximity to Slovakia. Cieszyn Silesia initially belonged to Great Moravia. It became part of the Polish State before 991, acquired the status of a separate Duchy of Cieszyn in 1289-1290 that became part of the Bohemian crown lands in 1327. After that, the entire area belonged to one state, i.e. the Austro-Hungarian Monarchy, for a century and a half. This state of affairs lasted until its disintegration in 1918. At that time, a conflict arose between the newly revived Poland and the new state of Czechoslovakia over the territory in question, which was divided up pursuant to a decision of the Council of Ambassadors of the Principal Allied and Associated Powers at the Spa Conference on 28 July 1920. In 1938, difficult relations between Poland and Czechoslovakia were aggravated by an ultimatum from Warsaw to Prague

demanding the handover of lands with a majority Polish population to Poland and, as a result, the annexation of Trans-Olza by Poland (the Czechs even accused the Poles of a secret agreement with Hitler on the territorial partition of Czechoslovakia). Further exacerbation came due to the invasion of Czechoslovakia by Warsaw Pact troops in 1968, which was the Soviet Union's reaction to the 'Prague Spring'. The artificial division of the historically, ethnographically and socially homogeneous area (including the town of Cieszyn) has given rise to Polish-Czech animosities, resentments and conflicts, which have blocked cooperation in the border area for many years, including the development of a Polish-Czech cross-border market for cultural services²⁴.

Both towns, which are the seat of the Cieszyn Silesia-Tešínské Slezsko Euroregion, are located at almost identical distances from the capitals of their respective national states (approx. 380-390 km). However, Cieszyn's advantage lies in the fact that, even though it lies on the geographical periphery, it is part of the Śląskie voivodeship (Silesian Province) – one of the best developing regions of Poland in economic and social terms. What is more, it is the capital of the territorially largest Poviats in the country, and the average income per capita places Cieszyn in the top 30 cities among the 268 Poviats surveyed in a ranking com-

²⁴ A. Kowalczyk, T. Nawrocki, *Współpraca transgraniczna w „miastach podzielonych” – na przykładzie miast Słubice–Frankfurt nad Odrą oraz Cieszyn–Czeski Cieszyn*, [in:] *Rola granicy i współpracy transgranicznej w rozwoju regionalnym i lokalnym*, A. Mync, R. Szul (eds.), Europejski Instytut Rozwoju Regionalnego i Lokalnego Uniwersytetu Warszawskiego, Warszawa 1999, pp. 196-202; L. Werpachowski, *Regionalna współpraca transgraniczna na Śląsku Cieszyńskim. Doświadczenia i perspektywy* [in:] *Euroregion Śląsk Cieszyński – Těšínské Slezsko. Współpraca transgraniczna i międzyregionalna prowadzona w obszarze trójstyku polsko-czeskosłowackiego*, A. Kasperek (ed.), „TRANSCARPATICA”, Prace Euroinstytutu Polsko-Czesko-Słowackiego, tom III, Polska Akademia Nauk. Oddział w Katowicach, Stowarzyszenie Rozwoju i Współpracy Regionalnej „Olza”, Cieszyn–Katowice 2014, pp. 15-25; Ł. Wróblewski, *Marketing strategiczny w sektorze kultury Euroregionu Śląsk Cieszyński*, CeDeWu, Warszawa 2016, pp. 50-52.

piled by the *Puls Biznesu* newspaper²⁵. Český Těšín, on the other hand, lies on both the geographical and socio-economic periphery of the Czech Republic. It is not a district town; it lies within the limits of the Moravskoslezský kraj that is not among the wealthiest regions and has above-average levels of unemployment. Selected information about Cieszyn and Český Těšín are presented in Table 2.1.

Table 2.1. Cieszyn and Český Těšín: geography, demographics, culture

Details	Cieszyn	Český Těšín
Area	28.6 km ²	44.0 km ²
Powiat town status	yes	no
Population	Approx. 36,000	Approx. 26,500
Ethnic homogeneity	yes	no
University	yes	no
Theatre	yes	yes
Cinema	yes	yes
Cultural centre	yes	yes
Museum	yes	yes

Source: <http://www.cieszyn.pl>; <http://www.uur.cz/default.asp?ID=3506> [access: 02.12.2019].

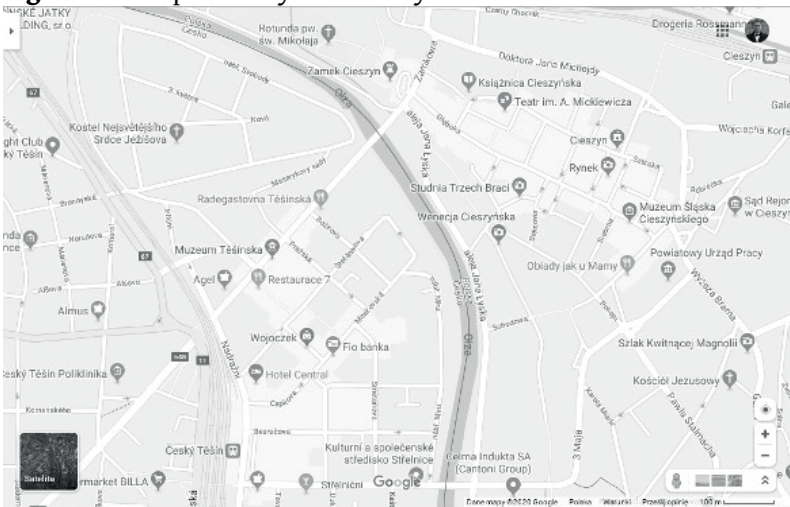
Towns of the size of Cieszyn (approx. 36,000 inhabitants) and Český Těšín (approx. 26,500) are very often perceived as provincial. However, the inhabitants of this divided city do not perceive such provinciality as something bad. It is seen as very positive and there is even a kind of pride in living there²⁶. However, a certain image problem in the case of Český Těšín is that one of its main streets (Hlavní třída, Zamkowa Street on the Polish side

²⁵ See: Najbogatsze samorzady – Ranking, downloaded from: <https://www.pb.pl/najbogatsze-i-najbiedniejsze-samorzady-ranking-836532> [access: 20.11.2017].

²⁶ B. Dziadzia, *Naznaczeni popkulturą. Media elektroniczne i przemiany prowincji*, Wydawnictwo Naukowe Katedra, Gdańsk 2014, pp. 320-325.

– see figure 2.1) that starts at the end of the border Most Przyjaźni (Friendship Bridge) is a ‘tawdry mix of Las Vegas and Saigon’. The 300-metre-long street has been almost completely taken over by owners of various gaming establishments on the one hand and Vietnamese multi-branch shops and Asian eateries on the other. In stark contrast to the attention paid to every detail of the public space on the Polish side of the city, the aesthetics of the place leaves a lot to be desired, to say the least. However, it is the town’s showpiece: the first street that tourists driving or walking from Poland to the Czech Republic see. Figure 2.1 presents a map of Cieszyn and Český Těšín (both town centres with the border river Olza).

Figure 2.1. Map of Cieszyn and Český Těšín centres



Source: own work based on Google Maps, www.google.com/maps [access: 10.01.2020].

From the point of view of the forming of relations, it is particularly important that both central and local governments have spent decades making a lot of effort to ensure that the two cities develop with their ‘backs’ turned to each other. A very clear

example of this, observable until recently, was the way in which urban space was developed on the banks of the border river Olza, symbolised by the riverside benches on the Polish side of the border turned away from the neighbour town. It can thus be concluded that the residents of both Cieszyn and Český Těšín have for many years been manoeuvred into a kind of ritual of showing dislike and lack of interest in the residents from the other side of the border. This can also be evidenced by the fact that several tall factory buildings were built in a kilometre-long row (the Celma and Juwenia factories) after World War II, only a few metres from the border river on the Polish side of the town, thus hiding the historical centre from view of the residents on the Czech side of the town. Until recently, there were two one-way road bridges connecting Cieszyn with Český Těšín (two-way traffic was only restored on one of them, the Liberty Bridge, in 2011). One-way traffic was also symbolic – it contradicted the idea of the bridge as a meeting place between two equal partners.

The cross-border market for cultural services in the town divided by a border, i.e. Cieszyn and Český Těšín, develops on many different levels starting from economically significant projects such as investments connecting both towns, e.g. the Open Air Museum and the Garden of Two Banks (co-financed from EU funds under the European Regional Development Fund) to flagship events, as exemplified by the city's largest event in terms of attendance: Święto Trzech Braci (the Celebration of Three Brothers), to more minor cultural events (e.g. the Tea Holiday Festival organised since 2009 by individuals and non-governmental organisations from Cieszyn and Český Těšín). Therefore, the key to further development of the cross-border market for cultural services lies in the involvement and ownership of the town by both local authorities and committed citizens grouped in various associations. The cooperation between town and Poviát authorities and the third sector is indispensable and should occur in many

areas. Local government agencies are involved in nearly every major event organised by representatives of the third sector in the town of Cieszyn-Český Těšín. This applies to both small initiatives and international events, which over the years of their existence have contributed to shaping the positive image of the town as a whole. They mostly include events such as the 'Kino na Granicy' (Cinema on the Border) Film Festival and the 'Bez Granic' (Without Borders) Theatre Festival.

The cross-border cultural events offered in both towns result from the operation of many institutions whose proposals are not limited to the audience on one side of the border river only. Despite its small size, the town as a whole has two theatres. There is the Adam Mickiewicz Theatre on the Polish side and a theatre with a double – Polish and Czech – stage (Těšínské Divadlo) on the Czech side. Of particular interest is the fact that the Polish Stage, located at the Těšínské Divadlo in Český Těšín, is financed by the Czech Marshall Office without subsidies from Polish sources. Two large cultural centres operate in the town as a whole: Cieszyński Ośrodek Kultury Dom Narodowy and the Kulturní a společenské středisko Střelnice. Important cultural landmarks include the Town Library in Cieszyn, Town Library in Český Těšín (Městská knihovna Český Těšín), Avion Reading Room and Literary Café (Čítárna a kavárna Avion), the internationally renowned Zamek Cieszyn dealing with design among other things, the Museum of Cieszyn Silesia and the Książnica Cieszyńska Publishing House, which has many unique publications from the last 500 years. The cross-border market for cultural services in both towns also includes active associations. The most visible of them include the Olza Association for Development and Regional Cooperation, the Polish Educational and Cultural Union, the Congress of Poles in the Czech Republic, the Kultura na Granicy Association, the Man on the Border (Člověk na hranici) Association, Polish-Czech-Slovak Solidarity and the Education Talent Culture

Association. One should not overlook other more or less significant initiatives and venues operated privately, which also significantly enrich the cross-border cultural offer. These include Kornel i Przyjaciele Literary Café, Laja Tea Room, Dziupla Club, Pale Dawn (Bledý úsvit) club and events such as the series of charity concerts entitled Aktywuj Dobro (Activate the Good). In addition, there are also social activities carried out by third-sector organisations, for example by the Być Razem (Being Together) Mutual Assistance Association. It is significant for the further development of the cross-border market for cultural services that most of the NGOs are based on the Polish side. This dimension of social involvement has been developed on a much smaller scale in Český Těšín. Table 2.2 summarises the cultural entities of Cieszyn and Český Těšín that make up the supply side of the cross-border market for cultural services of the divided town of Cieszyn-Český Těšín.

Table 2.2. Cultural entities of Cieszyn and Český Těšín

Cultural entities in the town of Cieszyn-Český Těšín	
Entity	Details
Theatre	Těšínské Divadlo theatre in Český Těšín, Teatr im. Adama Mickiewicza in Cieszyn
Museum	Muzeum Śląska Cieszyńskiego (Cieszyn Silesia Museum), Muzeum Ziemi Cieszyńskiej (Cieszyn Land Museum), Museum of Printing, Museum of Protestantism, Museum of the 4th Podhale Rifle Regiment
Library	Książnica Cieszyńska, Municipal Public Library in Cieszyn, Municipal Library in Český Těšín, Museum and Library of the Order of St John of God
Cultural centre	Dom Narodowy Cieszyn Cultural Centre, Zamek Cieszyn, Children and Youth House in Český Těšín, Osiedlowe Centrum Kultury i Rekreacji (Neighbourhood Culture and Leisure Centre), 'Strzelnica' Cultural Centre in Český Těšín
Cinema	Piast Cinema in Cieszyn, Central Cinema in Český Těšín, Cinema City in Cieszyn
Gallery	UL Kultury in Cieszyn, Galeria w Bramie

Club, Clubhouse Café	Avion Café and reading room , Kornel i Przyjaciele Literary Café, Dziupla Club, Cafe Muzeum, Blady Świt Club, Laja Tea House
Cultural and educational organisation	Polish Cultural and Educational Association in the Czech Republic, Congress of Poles in the Czech Republic, Macierz Ziemi Cieszyńskiej, Stowarzyszenie Przyjaciół Polskiej Książki (Association of the Friends of the Polish Book), Collegium Cantorum Polish Singing Society, Ars Musica Polish Artistic Society, School Matrix in the Czech Republic, Centrum Pedagogiczne dla Polskiego Szkolnictwa Narodowościowego (Pedagogical Centre for Polish National Education), Świetlica Krytyki Politycznej „Na Granicy” (On the Border Luminary of Political Criticism), Kultura na Granicy (Culture on the Border) Association, Człowiek na Granicy (Human on the Border) Association, Polish-Czech-Slovak Solidarity, Stowarzyszenie Pomocy Wzajemnej „Być Razem” (Being Together Association of Mutual Assistance), Stowarzyszenie Rozwoju i Współpracy Regionalnej „Olza” (Olza Association for Development and Regional Cooperation), Education Talent Culture Association in Český Těšín
Musical ensemble (choir, orchestra)	University of Silesia Choir “Harmonia”, Reprezentacyjny Zespół Zarządu Głównego Polskiego Związku Kulturalno-Oświatowego OLZA (Representative Ensemble of the Main Board of the Polish Cultural and Educational Association OLZA), Zespół Pieśni i Tańca Ziemi Cieszyńskiej im. Janiny Marcinkowskiej (Janina Marcinkowska’s Song and Dance Ensemble of Cieszyn Land), Ślązan folk ensemble from Český Těšín, Cieszynianka Brass Band
Publishing (printing) house	ARKA Publishing house, Oficyna Drukarsko-Wydawnicza „AKANT” s.c., Wydawnictwo & drukarnia Logos Press, LONGPRESS Publishing House, Przedsiębiorstwo Poligraficzne MODENA, Printing house (publishing house) FINIDR, s.r.o. in Český Těšín, INTERFON Publishing House
Press and magazines	‘Głos Ziemi Cieszyńskiej’, ‘Głos’ Newspaper of Poles in the Czech Republic, ‘Zwrot’ PZKO monthly

Source: own work based on Ł. Wróblewski, *Marketing strategiczny w sektorze kultury Euroregionu Śląsk Cieszyński*, CeDeWu, Warszawa 2016; J. Kurowska-Pysz, Ł. Wróblewski, M. Walancik, *Program dla kultury Cieszyna i Czeskiego Cieszyna*, Cieszyn-Czeski Cieszyn 2018, downloaded from: <http://www.cieszyn.pl/?p=categoriesShow&iCategory=3206> [access: 10.03.2020].

The large number of cultural entities active in Cieszyn and Český Těšín directly translates into a rich and artistically diverse cultural offer. It is worth mentioning that the local government cultural institutions of Cieszyn alone organise more than 1,500

cultural events of various kinds each year that, according to the organisers' estimates, are attended by more than 250,000 people²⁷.

In order to get a more complete idea of the richness of the supply side of the cross-border market for cultural services in Cieszyn and Český Těšín, one also has to consider cultural initiatives offered by private cultural entities and NGOs active in the area of culture, as well as cultural entities located on the other side of the border in Český Těšín. Unfortunately, the lack of a uniform content report template for local government cultural institutions from Český Těšín has made it impossible to estimate the number of cultural events organised there. An analysis of the descriptive reports and websites of cultural institutions in Český Těšín shows that cultural institutions such as those listed below are very active in organising various types of cultural events (also of a cross-border nature) and thus make a large contribution to the development of the cross-border market for cultural services:

- Kulturní a společenské středisko Střelnice culture centre organises nearly 800 cultural and social events every year with more than 50,000 participants according to the organisers' estimates,
- Městská knihovna Český Těšín (Municipal Library in Český Těšín) organises more than 700 cultural events and 300 training initiatives annually,
- Těšínské Divadlo theatre in Český Těšín stages nearly 500 performances each year.

Entities involved in the development of the cross-border market for cultural services in the town divided by a border build their common cultural offer not only through spatial proximity but also on the basis of the capacity for social reproduction²⁸.

²⁷ Data from before the Covid-19 pandemic.

²⁸ A. Appadurai, *Modernity at Large. Cultural Dimensions of Globalization*, University of Minnesota Press, Minneapolis, London 1996, p. 179; A. Appa-

Many activities and events are cyclical, and some of them even have a long-standing tradition. It is rather surprising that the local and regional media (mainly magazines) published on both sides of the border are not very involved in promoting the unity of both towns, unlike the representatives of the local governments and the third sector. Both Czech and Polish language media mostly focus on issues related to their own side of the town. However, many institutions (not only cultural) have their websites available in both languages.

The town of Cieszyn-Český Těšín entered the Schengen Area in 2007, i.e. the area of visa-free travel without border controls. However, despite the opening of borders, the operation of the cross-border market for cultural services is still steeped in history. What is more, this is not only about recent events but also about history going back hundreds of years. Both natural migration and politics have played an important role in this market's development. In particular, the changes in the national composition of the population have significantly affected the Czech side of the town as the formerly dominant population in the area, declaring themselves to be Polish, now accounts for barely a few percent of the population. This change was driven by political motives to marginalise the town's previous population. Economic factors related to the economic growth of the town and its surroundings were no less important. The author believes that such changes in the population structure are fundamental for the formation of the socio-cultural capital of the two towns as a whole and consequently affect the further development of the cross-border market for cultural services. This is because such capital is developed by people who look at their place of residence from very different perspectives. New inhabitants brought to Český Těšín in the second half of the 20th century came from the hinterland

durai, *Nowoczesność bez granic. Kulturowe wymiary globalizacji*, Universitas, Kraków 2005, p. 264.

of Bohemia and Slovakia and are not, as S. Weil would say, ‘rooted in this land, they do not have that foundation that inherently forms the human identity’²⁹. On the other hand, those residents who can trace their lineage back as far as the late Middle Ages, often lavishing praise on the town’s past, fail to see its current needs and problems. The past and socio-political changes largely determine the forms of activities for the production of socio-cultural capital and the functioning of the cross-border market for cultural services in the town of Cieszyn-Český Těšín. Unfortunately, the Olza River, along which the state border runs, continues to be a mental barrier of sorts for many people in the described area that is very often nurtured in the hearts of the inhabitants of both sides of the river (despite the formal abolition of the border). Despite the right to cross it freely, the existence of the border has consequences in terms of the residents’ self-identification.

2.2. Sociocultural capital of Cieszyn-Český Těšín as the foundation of a cross-border market for cultural services

Sociocultural capital generated in Cieszyn and Český Těšín, which is the foundation of the cross-border market for cultural services, is seen in this book from a perspective that refers to the work of P. Bourdieu and R. Putnam. However, the author is aware that the said approaches are different. This is because P. Bourdieu highlights the play of interests over cooperativeness, which in turn is at the heart of R. Putnam’s reflections. However, an analysis of the situation characteristic for the divided town of Cieszyn-Český Těšín allows one to notice that both concepts may be valid in social practice as well as providing insight into the processes taking place in the area. For P. Bourdieu, sociocultur-

²⁹ S. Weil, *The Need for Roots: prelude towards a declaration of duties towards mankind*, Routledge, London and New York 2002.

al capital is the generality of real and potential resources linked to the possession of a permanent network of more or less institutionalised relations of mutual acquaintance and recognition, in other words, belonging to groups which provide each of its members with the support of the group's collectively-owned capital, an "authentication" which entitles them to credit, in the broad sense of the term³⁰. The groups mentioned here can be found on both sides of the border river Olza, both in Cieszyn and in Český Těšín. The structure of such groups focuses around different values or, in other words, around different commonality-promoting factors. On the one hand, such groups run their businesses in the town of Cieszyn-Český Těšín (interestingly, it is not uncommon for businesses in Cieszyn-Český Těšín to relocate from Poland to the Czech Republic due to greater transparency of the laws and more favourable tax conditions); on the other hand, there are also numerous groups of associations, societies or organisations focused around political or religious ideas (and it is worth remembering that the divided town of Cieszyn-Český Těšín, is a town of many religions)³¹. Among the groups identified, institutions related to local government, including education and higher education institutions, play a mediating role in terms of the socio-cultural capital. It is worth mentioning here that two universities have their faculties on the Polish side of the border, i.e. the University of Silesia in Katowice and the WSB University in Dąbrowa Górnicza. The activity of the University of Silesia (Faculty of Fine Arts and Music and Faculty of Ethnology and Education Science)

³⁰ P. Bourdieu, *The Forms of Capital* [in:] *Handbook of Theory and Research for the Sociology of Education*, J. Richardson (ed.), Westport, New York 1986, p. 249; F. Matos, V.M. Vairinhos, R.P. Dameri, S. Durst, *Increasing smart city competitiveness and sustainability through managing structural capital*, "Journal of Intellectual Capital", 2017, Vol. 18.

³¹ Ł. Wróblewski, B. Dziadzia, Z. Dacko-Pikiewicz, *Sustainable Management of the Offer of Cultural Institutions in the Cross-Border Market for Cultural Services - Barriers and Conditions*, "Sustainability", 2018, 10(9).

that educates future artists, culture operators or teachers, has a significant impact on cultural initiatives on offer in both towns and is of particular importance for the development of the sociocultural capital. The academic staff and students at both faculties of the University of Silesia in Cieszyn are often initiators and organisers of various cultural events (exhibitions, courses such as 3-year Polish language courses, concerts and festivals, etc.). People associated with the University are often those who set up new cultural NGOs. One might even be tempted to say that the town of Cieszyn-Český Těšín is a 'testing ground' where students from the Faculty of Fine Art and Music or the Faculty of Ethnology and Education Science can gain their first experience as artists or culture operators. There is no doubt that student activity in the area of culture generates a multitude of initiatives addressed to different recipients; however, these initiatives are very often difficult to control, which is definitely a major challenge, e.g. for the Culture Department of the Cieszyn Town Council. Not without significance is also the activity of the WSB University Cieszyn Campus which, despite the fact that the Cieszyn campus focuses mainly on technical and managerial education, also undertakes research and activities related to culture³². The operation of these two universities in Cieszyn significantly affects both the number of cultural entities operating on the Polish side (mainly NGOs) and the available cultural initiatives (which are more wide-ranged and diverse thanks to these organisations).

However, the above-mentioned cooperation of local government institutions and the third sector suggests that the char-

³² Examples include the research related to determinants of the Czech-Polish cross-border market for cultural services, determinants of the operation of the Polish-Czech cultural cluster or initiatives such as Cieszyński Uniwersytet Dziecięcy (Cieszyn Children's University) managed in cooperation with the Department of Culture in Cieszyn, Festiwal Nauki (Festival of Science) and cyclical scientific conferences focused on contemporary management and marketing issues in cultural institutions.

acter of Cieszyn and Český Těšín should be carefully related to R. Putnam's concept of social capital. Putnam accentuates the intra-social cooperativeness, networking, the commonality of norms and trust³³. According to him, social capital is built on social bonds: 'by "social capital," I mean features of social life – networks, norms, and trust – that enable participants to act together more effectively to pursue shared objectives. Whether or not their shared goals are praiseworthy is, of course, entirely another matter. To the extent that the norms, networks, and trust link substantial sectors of the community and span underlying social cleavages – to the extent that the social capital is of a "bridging" sort – then the enhanced cooperation is likely to serve broader interests and to be widely welcomed'³⁴. Speaking of these same relations, P. Bourdieu would point to the social frame within which we are dealing with the field dynamics as an area of struggle for hegemony, the position of its individual components³⁵. The town of Cieszyn-Český Těšín is not this kind of place, although in terms of efficiency it is easy to identify those who, to a greater extent than others, make their mark on the cross-border cultural services market of this divided town. The scale in this respect is broad, ranging from groups linked to the local government with its relatively large budgets, to numerous small organisations and a large number of critics expressing their expectations of initiatives in the area without being directly involved in them (this situation can be encountered in every major population centre though). Indeed, in terms of the analysis of social and cultural life, it is difficult to notice initiatives that would be institutionally stifled within this field (although underfunded and therefore non-functional initiatives can be found). The activ-

³³ R. Putnam, *Making Democracy Work Civic Traditions in Modern Italy*, Princeton University Press, Princeton – New Jersey 1993, p. 177.

³⁴ R. Putnam, *Turning in, turning out: the strange disappearance of social capital in America*, "Political Science and Politics", 1995, 28(4), pp. 664–665.

³⁵ P. Bourdieu, *Distinction. A social Critique of the Judgement of Taste*, Harvard University Press, Cambridge 1994, p. 226.

ity related to the generation of sociocultural capital does not so much create divisions as consensus and a multiplicity of differently addressed initiatives in the cross-border market of Cieszyn and Český Těšín. Opinions about what is happening are obviously varied. The financial resources of cultural operators are also an important factor in fostering community thinking. This applies both to the budgets allocated to cultural activities and to the salaries of the staff who organise these events very often. In a nutshell, one might even assume that the cross-border market for cultural services of the divided town of Cieszyn-Český Těšín is made up of the personnel (people of cultural distinction who are not adequately paid for their qualifications). It should be enough to mention that the average salary in cultural centres is often lower than wages in other sectors (e.g. retail or other sectors that do not require a long training process). In principle, the entire area of culture can be considered underfunded both in Poland and in the Czech Republic. Such problems intensify the efforts to promote cooperativeness and to generate social capital of a connective nature (as R. Putnam would say). Something that may be particularly interesting here is that, in the light of research on Polish and Czech culture professionals, their low salaries are not an obstacle to work because *'passion and belief in the high value of what they do, often in spite of low salaries, is what makes people choose to work in the cultural sector'*³⁶. Unfortunately, such idealistic attitudes of cultural workers are often exploited by their principals, who assume that, regardless of remuneration, they will carry out the tasks set before them and demonstrate their particular kind of creativity anyway.

Not without reason, P. Bourdieu pointed out that *'The mysteries of culture have their catechumens, their initiates, their holy men, that*

³⁶ B. Dziadzia, E. Konieczna, J. Liniany, J. Skutnik, D. Sieroń-Galusek, *Podnoszenie kompetencji kadr kultury w domach, centrach i ośrodkach kultury*, Regionalne Obserwatorium Kultury, Katowice 2015, p. 60.

'discrete elite' set apart from ordinary mortals"³⁷. However, our area of interest largely defies such simplifications. There is no doubt that those who know more and more precisely than the other inhabitants about culture in the broad sense of the term can be found in the divided town of Cieszyn-Český Těšín. However, calling them an elite is excessive in their case for various reasons. In the analysed case, the development of sociocultural capital that translated into a better operation of the cross-border market for cultural services refers to the distribution of the accents of responsibility for the local culture that is co-created. Those who co-create it are both the cultural institutions and the third-sector organisations, both directors of the cultural institutions and volunteers (often students) who start and organise new cultural initiatives. The sociocultural capital they inspire and generate focuses mostly on accessibility, which rules out elitism. Even those forms of culture that require special competence are by definition open to every interested resident in Cieszyn and Český Těšín. The only exception to this may be the economic barrier that sometimes arises, for example, when it comes to the performances of popular stars of stage and screen in the Adam Mickiewicz Theatre in Cieszyn, where tickets to such events may be too expensive, especially for young residents.

The conditions mentioned above are only some of the daily life issues faced by those who undertake activities for the cohesion, production and development of socio-cultural capital and, as a result, the formation of relations in the cross-border market of cultural services in the divided town of Cieszyn-Český Těšín. Unfortunately, the efforts made often meet with incomprehension, a strong sense of otherness, as well as frequent resentment and various forms of chauvinism and xenophobia. Resentment can take the form of disrespectful attitudes towards residents of

³⁷ P. Bourdieu, *Distinction...*, op. cit., p. 229.

the 'other side of town', verbal jokes or indifference. It may also be painful in social situations, such as in the form of manifestations of dislike of representatives of foreign nationalities in public places. What prevails, however, is the mundane ignorance of the inhabitants of the two towns about one other. Therefore, individuals and institutions involved with culture take on a particular type of responsibility, where local and national interests are sometimes complementary and often mutually exclusive. At the same time, although it may seem ironic, quite a few significant cultural events and institutions that by definition are supposed to link the two towns, have included the word 'border' in their names.

2.3. Participation in culture among the inhabitants of a town divided by a border

In a town like Cieszyn-Český Těšín, an unambiguous definition of the audience for cultural opportunities is more difficult than in other towns without national borders. On the one hand, local government cultural institutions must first and foremost meet the needs of the local community on their own national side (as they are financed from the budget of the town in which they operate); on the other hand, they should not close themselves off to the needs of the inhabitants on the other side of the border, i.e. to the needs of their closest neighbours. It is, indeed, the role of cultural institutions operating on a cross-border market for cultural services to build bridges between the communities in both towns. This is why it is so important for cultural entities operating on this unique market to conduct regular research among the residents on both sides of the town, the results of which will provide a starting point for developing a cross-border offer of cultural opportunities. Such research was last initiated by the Cieszyn

Town Council and conducted in Cieszyn and Český Těšín in 2018 by a team with the participation of the author. The research was part of a project entitled Programme for the Culture of Cieszyn and Český Těšín, financed from the resources of the European Regional Development Fund, Interreg V-A Czech Republic-Republic of Poland programme under the Micro Project Fund of Euroregion Cieszyn Silesia-Těšínské Slezsko and the state budget. Among other things, the analysis looked at the frequency of use of cultural opportunities by residents of Cieszyn and Český Těšín. The results in relation to the initiatives offered by cultural entities located on the Polish side of the border are presented in Table 2.3.

The data presented in Table 2.3 demonstrate that a great majority of residents of Cieszyn have not taken advantage of any opportunities offered by a significant share of the cultural institutions located in their town. Polish respondents visited the Municipal Library in Cieszyn most often in 2017 (20.61% of respondents), Zamek Cieszyn (17.14%) and the Piast Cinema (17.14%). The results were less optimistic for the residents of Český Těšín. Respondents from Český Těšín most often visited cultural institutions on the Polish side such as Zamek Cieszyn (11.00% – visits to Zamek Cieszyn were usually in the form of a walk on Castle Hill), Piast Cinema (4.53%) and the Municipal Library in Cieszyn (3.24%), which was most often used by Poles living in the Czech Republic, often members of the Polish Culture and Education Union in the Czech Republic (PZKO)³⁸. The project also identified the frequency with which the inhabitants of Cieszyn and Český Těšín used the services offered by cultural institutions located on the Czech side of the city (Table 2.4).

³⁸ PZKO is the largest cultural and educational organisation in Europe associating Poles abroad, having its seat in Český Těšín.

Table 2.3. Frequency of use of initiatives offered by cultural operators in Cieszyn in 2017 by studied residents [%]

Cultural entities of Cieszyn	Residents of Cieszyn N = 490				Residents of Český Těšín N = 309			
	Zero	Once or twice	A few times (3 or 4)	Many times (more than 4)	Zero	Once or twice	A few times (3 or 4)	Many times (more than 4)
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
Cieszyński Ośrodek Kultury Dom Narodowy	48.37	30.61	12.45	8.57	75.73	14.89	6.47	2.91
Zespół Pieśni i Tańca Ziemi Cieszyńskiej (Cieszyn Land Song and Dance Ensemble)	73.67	8.78	4.29	13.27	91.26	6.47	0.32	1.94
Piast Cinema	32.04	31.02	19.80	17.14	69.90	17.48	8.09	4.53
Książnica Cieszyńska	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
Zamek Cieszyn	32.86	32.24	17.76	17.14	49.19	29.45	10.36	11.00
Osiedlowe Centrum Kultury i Rekreacji (Estate Culture and Leisure Centre)	88.16	7.35	1.63	2.86	91.59	5.18	1.29	1.94
Muzeum IV Pułku Strzelców Podhalańskich (Museum of the 4th Podhale Rifle Regiment)	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 Order of St. John of God	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
Świątelnica Krytyki Politycznej "Na Granicy"	87.55	6.94	3.27	2.24	88.35	9.39	1.62	0.65
J.I. Paderewski Primary and Secondary Music School	80.61	10.61	4.49	4.29	94.82	2.91	1.62	0.65
University of Silesia – Faculty of Fine Arts and Music 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

Source: J. Kurowska-Pysz, Ł. Wróblewski, M. Walancik, *Program dla kultury Cieszyna i Czeskiego Cieszyna. Cieszyn-Czeski Cieszyn 2018*. Downloaded from: <http://www.cieszyn.pl/?p=categoriesShow&iCategory=3206> [access: 10.03.2020].

Table 2.4. Frequency of use of initiatives offered by cultural operators in Český Těšín in 2017 by studied residents [%]

Cultural operators in Český Těšín	Residents of Cieszyn N = 490				Residents of Český Těšín N = 309			
	Zero	Once or twice	A few times (3 or 4)	Many times (more than 4)	Zero	Once or twice	A few times (3 or 4)	Many times (more than 4)
	Těšínské Divadlo theatre	78.16	12.45	4.69	4.69	19.74	31.39	28.80
Cieszyn Land Museum	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
Children and Youth Centre in Český Těšín	96.33	2.04	0.61	1.02	53.72	20.06	9.06	17.15
Slezan Český Těšín folk ensemble	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
DZIUPLA Cafe & Club	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

Source: J. Kurowska-Pysz. Ł. Wróblewski. M. Walancik. *Program dla kultury Cieszyna i Czeskiego Cieszyna*. Cieszyn-Czeski Cieszyn 2018. Downloaded from: <http://www.cieszyn.pl/?p=categoriesShow&iCategory=3206> [access: 10.03.2020].

The presented data show that the Poles who live in Cieszyn very rarely visit cultural institutions located on the other side of the border river Olza. Of these, the Těšínské Divadlo Theatre is the most popular among Poles. Nearly 5% of respondents from Cieszyn visited this institution many times in 2017, 4.69% of respondents from Cieszyn visited the Těšínské Divadlo theatre a few times and 12.45% respondents visited it once or twice. Such an outcome was to be expected, given that the Těšínské Divadlo theatre has a Polish Stage – a troupe of Polish artists who stage plays in Polish – alongside the Czech theatre company.

Respondents from Český Těšín declared that they most often use the Café AVION literary café located in the direct vicinity of the “Friendship Bridge” connecting Cieszyn and Český Těšín. In 2017, Cafe AVION was visited many times by 22.33% of respondents from Český Těšín. The Municipal Library in Český Těšín was visited many times by 20.71% respondents while the Těšínské Divadlo theatre was visited by 20.06% of respondents.

The following conclusion emerges from the 2018 study: despite many years of efforts by managers of cultural institutions or representatives of the Cieszyn Silesia Euroregion to bring the inhabitants of Cieszyn and Český Těšín together, and despite the implementation of many cross-border cultural projects in the divided town of Cieszyn-Český Těšín, a clear division between the residents of both towns is still visible and the cross-border market for cultural services is at a very early stage of its growth phase. This is also supported by the results of an earlier study conducted in Cieszyn and Český Těšín by academics from the University of Silesia and the University of Ostrava, according to which 43.6% of the surveyed residents of Cieszyn and Český Těšín said that cross-border *‘cooperation will heal the wounds in us caused by our conflicts and feuds so our mutual sympathies will increase, but we will always remain Poles and Czechs’*. Slightly fewer respondents (35.3%) said that *‘cooperation will lead to more and*

more use of EU money but our mutual feelings will not change³⁹. The existing divisions (as evidenced by the very low participation of Poles in the cultural life of Český Těšín and vice versa) and the lack of agreement on how to perceive the past of the two towns continue to be an obstacle that is difficult to overcome, preventing synergies and the development of a fully-fledged cross-border market for cultural services in the Czech-Polish border area. In the author's opinion, a remedy for this situation might be the implementation of a relationship marketing concept in cultural entities, involving the consistent and systematic formation of long-term relationships with the residents of both sides of the divided town.

2.4. Development barriers and stimulants on the cross-border market for cultural services in Cieszyn-Český Těšín

The qualitative research (using the interview method) and quantitative research (using the questionnaire method) on the condition of culture carried out as part of the *Programme for the Culture of Cieszyn and Český Těšín* project made it possible not only to diagnose the cultural needs of the residents of both towns but also to identify, among other things, the barriers hindering residents from using the cultural opportunities available on the cross-border market of the divided town of Cieszyn-Český Těšín. According to the experts interviewed by the author, the key barrier that limits access to cultural opportunities in the neighbour country is the language barrier (85.0%) and the lack of information about such

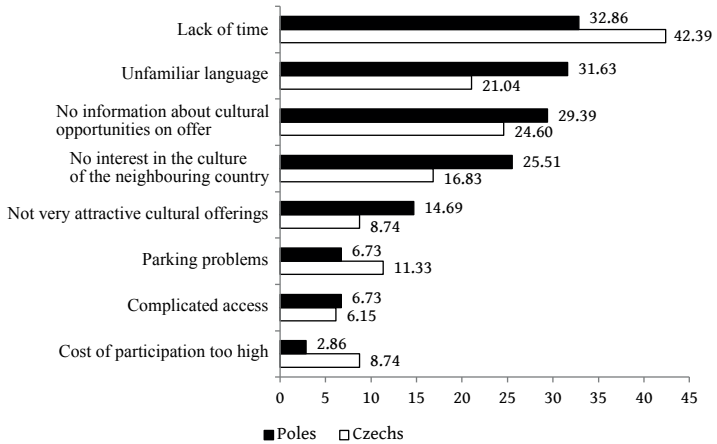
³⁹ H. Rusek, A. Kasperek, *Sympatie i antypatie polsko-czeskie w świetle badań nad antagonizmem i pojednaniem polsko-czeskim na Śląsku Cieszyńskim*, [in:] *Pogranicze – Sąsiedztwo – Stereotypy. Przypadek polsko-czeskich relacji wraz z francusko-niemieckim case study*, A. Kasperek (ed.), Polska Akademia Nauk Oddział w Katowicach–Stowarzyszenie Rozwoju i Współpracy Regionalnej „Olza”, Cieszyn-Katowice 2012, p. 120.

opportunities available on the other side of the border (80.0%). In addition, according to a majority of the experts surveyed (65.0%), an important reason why people do not take advantage of cultural opportunities has to do with the low position of culture in the hierarchy of needs, which is directly linked to a lack of adequate preparation for the reception of culture. On this occasion, attention was drawn to the shortcomings in cultural education provided in primary and secondary schools on both the Polish and Czech sides of the border. The experts also highlighted that the cultural opportunities offered both in Cieszyn and Český Těšín are very chaotic (62.5%) and residents both on the Polish and on the Czech sides of the town find it difficult to find their way around these opportunities. In addition, many cultural events coincide. The problem of joint Polish-Czech marketing communication, or rather the lack thereof, was also raised (60.0%). It would seem that information on posters or at least on the websites of cultural institutions in a city divided by a border should be available in both Polish and Czech. Unfortunately, an analysis of websites of all the local cultural institutions in Cieszyn and Český Těšín conducted by the author proves that this is not the case in the vast majority of cases. Polish cultural institutions do not reach across the border with the opportunities they offer and cultural institutions located in Český Těšín do not reach out enough to the Polish residents of Cieszyn. In addition, barriers of a legal nature were identified, for example the impossibility of free movement of pupils from the Polish side to cultural events organised on the Czech side or the necessity to purchase additional insurance for pupils. The experts surveyed (40.0%) also mentioned the 'provincial closure' – in their opinion, residents of Cieszyn or Český Těšín are simply not interested in the culture of the neighbouring country and in cultural opportunities available on the other side of the border, which is also confirmed by the results of surveys conducted among residents of Cieszyn and Český Těšín. The main barriers limiting access to cultural opportunities

in the neighbour country, according to the surveyed residents of Cieszyn and Český Těšín, are presented in Figure 2.2.

It is worth noting that the main barrier mentioned by the surveyed residents of Cieszyn and Český Těšín that hinders the use of cultural opportunities available on the other side of the border both by Poles and Czechs is the lack of time (32.9% and 42.4% of respondents respectively), which may corroborate the opinions expressed by the surveyed experts that the cultural needs of the residents of the divided town of Cieszyn-Czeský Těšín are of secondary importance. This state of affairs (low ranking of culture in the hierarchy of needs) was indicated by 65% of the interviewed experts. For Poles, an almost equally important barrier preventing them from enjoying the cultural opportunities of Český Těšín is the lack of Czech language skills (31.6%), followed by a lack of information about the cultural opportunities available in the neighbouring country (29.4%) and a lack of interest in the culture of the neighbouring country (25.5%). Residents of Český Těšín pointed to identical barriers (although in a slightly different order) related to cultural opportunities available on the Polish side of the border (Figure 2.2).

Figure 2.2. Barriers hindering the residents of Cieszyn and Český Těšín from accessing the cultural opportunities in the neighbouring country [in %]



*the results do not add up to 100 because the respondents could select more than one answer

Source: own work based on J. Kurowska-Pysz, Ł. Wróblewski, M. Walancik, *Program dla kultury Cieszyna i Czeskiego Cieszyna*, Cieszyn-Czeski Cieszyn 2018, downloaded from: <http://www.cieszyn.pl/?p=categoriesShow&iCategory=3206> [access: 10.03.2020].

The research clearly indicated a language barrier existing in the divided town, limiting access to cultural services offered by institutions located on the other side of the border. It turned out that, despite the fact that both Polish and Czech belong to the same group of Slavic languages and are very similar with many common characteristics (e.g. vocabulary, grammar and inflection), the specialist vocabulary in certain subject areas (e.g. culture) varies substantially. The residents of the divided town of Cieszyn-Český Těšín communicate with one another in a colloquial language (mixed Polish-Czech) without major problems in simple everyday situations (e.g. when shopping or using public and intercity transport) but often find it difficult to communicate in situations where the understanding of specialised or literary lan-

guage is necessary (e.g. technical language or the language used by artists or cultural operators). Even though the language barrier in the Polish-Czech or Polish-Slovak border areas is much lower than, for example, in the Polish-German or French-German border area (with entirely different language groups), it should not be underestimated by those responsible for developing cross-border cultural opportunities in Cieszyn and Český Těšín. Residents of both towns who do not know the neighbouring country's language well can easily use the opportunities offered by museums, galleries or orchestras located on both sides of the border; however, they may find it difficult to fully understand the content and participate in opportunities offered by cultural entities such as the cinema or theatre. This is why joint linguistic education is necessary in order to overcome the existing barrier. Unfortunately, such education is only incidental in the divided town of Cieszyn-Český Těšín. Although primary and secondary schools with extra-curricular classes in Polish or Czech exist in the town, there are too few of them and the compulsory foreign language taught in schools in both Cieszyn and Český Těšín is currently English. It is also worth mentioning that the language barrier is more of an obstacle for Poles in their perception of the cultural opportunities offered in Český Těšín (about 32% of respondents) than for the residents on the Czech side of the town (about 21%). This is due to the fact that there is a large Polish minority living on the Czech side and they even have a representative in the municipal authorities (one of the deputy mayors of Český Těšín declares Polish nationality and is fluent in Polish).

Despite the above-mentioned barriers, most respondents (70.0%) stated that cooperation between cultural institutions from Cieszyn and Český Těšín is good and the Polish-Czech cross-border market for cultural services will be able develop further thanks to it. Other evidence:

- an important place of culture in the strategic documents of both cities, the Cieszyn Poviát, Cieszyn Silesia Euroregion and the provinces on both sides of the border⁴⁰,
- a large number of various public, commercial and third-sector entities involved in culture on both sides of the border⁴¹,
- great importance of culture as an element promoting other areas important in the socioeconomic development of the entire region (e.g. tourism)⁴²,
- the multiplicity and relative sustainability of bilateral partnerships based on cross-border cultural projects, including above all EU-funded projects, which are conducive to strengthening cross-border cooperation⁴³.

However, a significant proportion of experts (65.0%) felt that, in order to successfully develop the cross-border market for cultural services in the town divided by a border, cooperation between Cieszyn and Český Těšín should be much more vigorous in areas such as:

- joint cultural education,

⁴⁰ *Przyszła współpraca terytorialna w Euroregionie Śląsk Cieszyński - studium*, Cieszyn 2015, pp. 11-25.

⁴¹ Ł. Wróblewski, *Wpływ kultury i przemysłów kultury na wizerunek Euroregionu Śląsk Cieszyński*, [in:] *Euroregion Śląsk Cieszyński - Těšínské Slezsko. Współpraca transgraniczna i międzyregionalna prowadzona w obszarze trójstyku polsko-czesko-słowackiego*, A. Kasperek (ed.), Polska Akademia Nauk Oddział w Katowicach-Stowarzyszenie Rozwoju i Współpracy Regionalnej „Olza”, Cieszyn-Katowice 2014, pp. 62-66.

⁴² J. Szomburg (ed.), *Kultura i przemysły kultury szansą rozwojową dla Polski*, Instytut Badań nad Gospodarką Rynkową, Gdańsk 2002, pp. 9-12; H. Howaniec, J. Kurowska-Pysz, *Klaster jako instrument rozwoju polsko-słowackiej współpracy transgranicznej*, Wydawnictwo Naukowe Wyższej Szkoły Biznesu w Dąbrowie Górniczej, Dąbrowa Górnicza 2014, pp. 66-74.

⁴³ J. Kurowska-Pysz, *Transgraniczny klaster kulturalny - uwarunkowania działalności, wnioski z badań*, [in:] *Perspektywy rozwoju sektora kultury w Euroregionie Śląsk Cieszyński*, J. Kurowska-Pysz, J. Łodziana-Grabowska, Z. Mikolas, Ł. Wróblewski, Wydawnictwo Naukowe Wyższej Szkoły Biznesu w Dąbrowie Górniczej, Dąbrowa Górnicza 2014, p. 18.

- joint Polish-Czech promotion of the organised cultural events,
- joint calendar of events,
- shared public transport.

Attention was also drawn to the need for better coordination of cross-border activities. Such coordination currently occurs mainly on the national level (separately on the Polish and Czech sides of the border); there is no supranational or cross-border coordination.

The surveyed experts also pointed to changes in the cultural opportunities on offer which, they believe, could influence residents' greater interest in the opportunities offered by cultural institutions in the divided town of Cieszyn-Český Těšín. A great majority of them (75.0%) stated that, first and foremost, there should be a shift from 'quantity to quality', i.e. a reduction in the large number of cultural events organised (which makes cultural opportunities offered by the town more chaotic) to attain their better quality. In addition, the experts believe that an appropriate coordination of initiatives implemented on both sides of the town by the Polish and Czech municipal departments of culture is necessary. According to some of the surveyed experts (45.0%), departments of culture should coordinate the activities of local cultural institutions more, assisting them in promoting their offer of cultural opportunities on the other side of the border. According to 55.0% of experts, town councils should organise meetings with all directors of local cultural institutions in order to establish a timetable of cultural events, profile the offer of cultural opportunities, establish a common 'direction' and common objectives, both strategic and current (operational). It would be perfect for such meetings to be organised jointly, i.e. with representatives of local cultural institutions from Český Těšín. It was also stressed that a common Polish-Czech cultural policy is necessary in the divided town of Cieszyn-Český Těšín, a policy that

would survive more than just one election period. Town leaders should be clear about what they expect from cultural institutions. For example, whether the offered cultural opportunities should follow the expectations of the majority of residents and be more commercial (more entertaining) or rather more ambitious, saturated with artistic content (which, however, entails greater financial outlay and much more intensive cultural education than before). The experts believe that the cultural policy in Cieszyn and Český Těšín should be based on the concept of the sustainable management of culture and understanding that the joint culture of Poland and the Czech Republic includes something that can be described as a value creation chain. One should stop looking at culture in terms of sectors only and start treating the potential of the cultural institutions of Cieszyn-Český Těšín as capital that significantly influences the growth of other sectors such as tourism, and stimulates the socio-economic development of the entire region.

MARKETING APPROACH TO BUILDING RELATIONSHIPS IN THE CROSS-BORDER MARKET FOR CULTURAL SERVICES

3.1. Relation as a process of interactions in the area of culture

Like the concept of ‘culture’, the term ‘relation’ from which the adjective ‘relational’ is derived has many meanings in science. Relations can be defined in the simplest way as what unites or holds people together⁴⁴. However, relations do not only unite people; they also exist between objects, symbols, various entities, as well as between people and organisations (including cultural institutions and the recipients of their initiatives). Within the framework of set theory, a relation is most often identified with sets (of pairs, threes, fours, etc.) of organised, complex objects among which relations occur⁴⁵. A relation can also be understood as any connection (or dependency) between two or more objects of a specific (any) type, e.g. equality of numbers, length between sections or seniority among people⁴⁶.

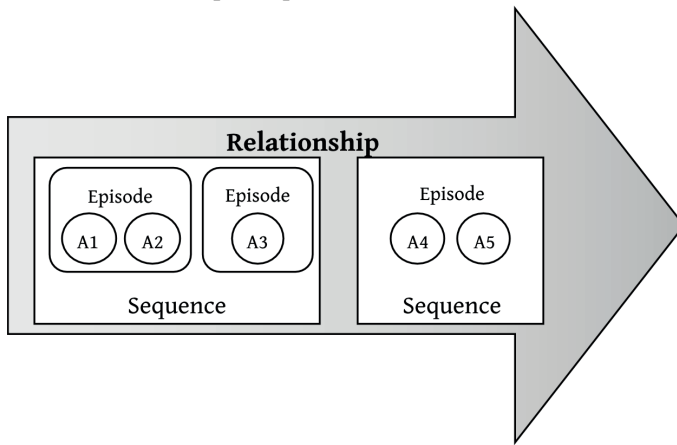
⁴⁴ *Słownik języka polskiego*, tom III, PWN, Warszawa 1995, p. 716.

⁴⁵ *Mała encyklopedia logiki*, Ossolineum, Wrocław 1970, p. 254.

⁴⁶ *Ibidem*.

However, an important approach from the perspective of the analysed subject area (relationship building) is that *'a relationship is the mutual recognition (and acknowledgement) of special status between exchange partners'*⁴⁷. Moreover, the literature suggests that repeated interactions imply the presence of a relationship, whereas the lack of interactions implies its absence. Two key elements emerge in this approach despite the definitional vagueness. Firstly, both sides recognise the existence of a relationship; secondly, its special status exceeds casual contact and, although it is difficult to specify, both parties are aware when it occurs. V. Liljander and T. Strandvik define a relationship from the operational perspective and claim that it is an effect of a sequence of consecutive episodes⁴⁸ (Figure 3.1).

Figure 3.1. Relationship as a process of interactions



Source: K. Dziewanowska, *Relacje i lojalność klientów marketingu*, Wydawnictwo Naukowe Wydziału Zarządzania Uniwersytetu Warszawskiego, Warszawa 2012, p. 49.

⁴⁷ J.A. Czepiel, *Service encounters and service relationship: Implications for research*, "Journal of Business Research", 1990, vol. 20, pp. 13-21.

⁴⁸ V. Liljander, T. Strandvik, *The Nature of Customer Relationships in Services*, [in:] *Advances in Services Marketing and Management*, T.A. Swartz, D.E. Bowen, S.W. Brown (eds.), CT: IAI Press, Greenwich 1995.

In the interaction process of relationships related to culture, a distinction should be made between active periods in which cultural institutions interact with the recipients of their offer and passive periods during which the customer does not contact the given institution (which does not rule out interactions with other organisations meeting cultural needs). This process can be additionally analysed on four different levels⁴⁹:

- an activity that is the basic component of the interaction process and consists of a simple, one-time contact between a customer and a cultural institution (e.g. buying a ticket for a performance at a theatre box office). It can relate to physical services or goods, information, financial or social issues,
- an episode, which is a set of activities having a clear beginning and end and leading to a one-time exchange of value (e.g. a film screening at a multiplex cinema including contact with the cinema programme, choice of film, contact with the ticket agent, payment and participation in the film screening),
- a sequence understood as a few related episodes, for example, distinguished by the length of the interaction, an offer, a campaign or a project, or a combination of these (e.g. all the events taking place during a visit to a museum: a guided tour of the museum, a meal in the museum café, shopping in the gift shop),
- a relationship representing the totality of the customer's interaction with a cultural institution involving a series of consecutive sequences that may occur in isolation or simultaneously.

In social psychology or relationship marketing literature, one can find prerequisites of relationships such as commitment from

⁴⁹ C. Grönroos, *The relationship marketing process: communication, interaction, dialogue, value*, "Journal of Business and Industrial Marketing", 2004, 19(2), p. 104.

both parties, attachment, mutual trust and respect, communication, compromise, care, help, support and long-term thinking⁵⁰. From the marketing perspective, it is also important that a relationship is strictly linked to the concept of exchange. According to R.P. Bagozzi, the exchange of value between the parties to the relationship is the essence of market behaviour⁵¹. Therefore, the exchange is an act of receiving the desired goods (in a tangible or intangible form) from another individual or organisation by offering something in return. However, the following requirements must be met for the exchange to occur⁵²:

- at least two parties have to exist,
- each of the parties has something of value to the other party,
- each of the parties can communicate and is able to deliver a commodity,
- each of the parties has a chance to accept or reject the offer,
- each of the parties believes that maintaining contact with the other party is beneficial.

If the above requirements are met the exchange can occur and a relationship is established whereby the parties in contact become richer (or at least not poorer) than before the exchange. For this reason, exchange in relationship marketing related to culture should be understood as a process of value creation and delivery.

⁵⁰ D. Ballantyne, M. Christopher, A. Payne, *Improving the quality of services marketing service (re) design is the critical link*, "Journal of Marketing Management", 1995, 2(1), pp. 7-24; E. Gummesson, *Total relationship marketing: experimenting with a synthesis of research frontiers*, "Australasian Marketing Journal", 1999, 7(1), pp. 72-85; E. Gummesson, *Total relationship marketing: rethinking marketing management from 4Ps to 30Rs*, Butterworth-Heinemann, Oxford 1999; D. Ballantyne, *Internal relationship marketing: a strategy for knowledge renewal*, "International Journal of Bank Marketing", 2000, 18(6), pp. 274-86.

⁵¹ R.P. Bagozzi, *Marketing as Exchange*, "Journal of Marketing", 1975, Vol. 39.

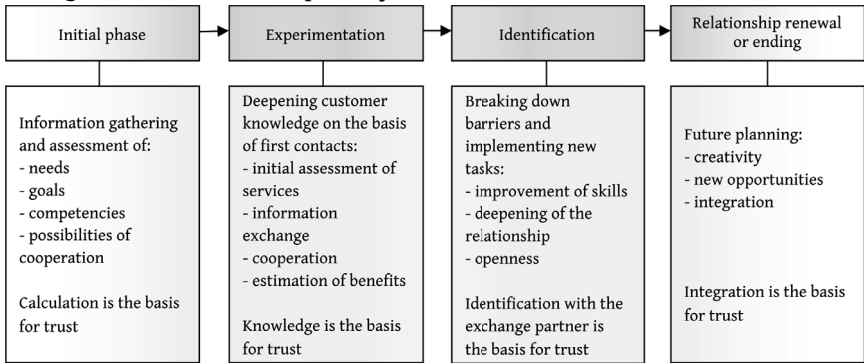
⁵² P. Kotler, *Marketing. Analiza, planowanie, wdrażanie i kontrola*, Felberg SJA, Warszawa 2001, p. 8.

The relations between a cultural institution and its customers are dynamic and evolve over time. The period during which a relationship is established and continued can be divided into three phases⁵³:

- initial phase – ends when a potential customer of a cultural institution becomes an actual customer; the choice made by a potential recipient of a cultural offer means establishing a relationship with a cultural institution (traditional marketing mix instruments play a particularly important role in this phase);
- relationship continuation phase – this is the duration of the bond with the client who interacts a lot with the cultural institution and then value is exchanged (the bond is maintained and even strengthened);
- relationship ending phase – this stage begins with the customer deciding to choose another entity satisfying cultural needs; customers may also decide on the suitability of the cultural opportunity offered to them. This phase can be the initial phase for another cultural institution as well as a new beginning for the previous organisation. However, one should remember that getting a former customer to return to an organisation is much more difficult than acquiring a new one.

N. Tzokas and M. Saren have developed the relationship life cycle (RLC) based, however, on four rather than three phases: the initial phase, experimentation, identification and renewal or disappearance of a relationship. The cycle is presented in Figure 3.2.

⁵³ K. Storbacka, J.R. Lehtinen, *Customer Relationship Management. Creating competitive advantage through win-win relationship strategies*, McGraw-Hill, Singapore 2001.

Figure 3.2. Relationship life cycle (RLC)

Source: N. Tzokas, M. Saren, *Knowledge and Relationship Marketing: Where, What & How?* Conference materials from the 2nd www Conference on Relationship Marketing, 2000, downloaded from: www.mcb.co.uk/service/conferen/nov99/rm [access: 12.01.2022].

The first phase is the process of gathering information on the offers of potential cultural service providers. The data allow for the evaluation of choices. This phase ends with the selection of the cultural institution and its offer, which is when the relationship begins. The second phase is the period of the customer's first contacts with the cultural service provider. Through it, the service recipient's expectations are confronted with reality. Mutual knowledge is increasing. During the identification phase, barriers between the customer and the cultural institution are gradually removed, leading to the deepening of the relationship. The fourth phase is the stage of refining the relationship and integrating those who participate in the relationship. However, it is worth remembering that if the cultural institution fails to meet the customer's expectations, the likelihood of the relationship's disappearance increases.

3.2. The concept, essence and rationale for applying relationship marketing to cultural entities

The term 'relationship marketing' was first used in the literature in the 1970s by B. Bund Jackson in a study relating to industrial marketing. Over the years, the term has become so popular that it had become firmly established in the marketing literature by the early 1980s as an approach to marketing on the service market. As a separate concept, relationship marketing was presented in 1983 by L. Berry, who addressed the issue of customer relationships in more depth. Berry is also credited with creating the first definition of relationship marketing: '*relationship marketing is the creation, maintenance and enrichment of a relationship with a customer, where the acquisition of a new customer is only the first step in the marketing process*'⁵⁴. According to L. Berry and A. Parasuraman, relationship marketing is about the establishment, development and maintenance of relationships with customers⁵⁵. Despite the undoubtedly significant contribution of L. Berry to the development of the concept of relationship marketing, a fundamental breakthrough in the research of this concept came from representatives of the Nordic School of Service Marketing⁵⁶. The related achievements of the Nordic School are so important that Scandinavia is very often considered the birthplace of the concept of relationship marketing⁵⁷. Very importantly, representatives of this school pointed out that relationship building by an organisation should involve not only

⁵⁴ J. Otto, *Marketing relacji. Koncepcja i stosowanie*, Wydawnictwo C.H. Beck, Warszawa 2001, p. 46.

⁵⁵ L. Berry, A. Parasuraman, *Marketing services*, The Free Press, New York 1991, p. 62.

⁵⁶ Research conducted by scientists from the Nordic School of Management as early as in the 1970s became the basis for the development of the relationship marketing theory.

⁵⁷ J. Otto, *Marketing relacji...*, op. cit., p. 42.

customers but also other actors in the company's environment, and that these relationships form networks of connections⁵⁸. In addition, representatives of the school critiqued the classic concepts of marketing, i.e. transactional marketing and marketing mix. According to C. Grönroos, relationship marketing consists of activities to identify, establish, maintain, develop and, when necessary, end relationships with customers and others in such a way that the objectives of all parties are achieved. This happens through mutual exchange and the keeping of promises made⁵⁹. This definition does not materially differ from Berry's definition as it emphasises the role of the bond and the mutual realisation of goals, as well as the role in them of the fulfilment of promises made. However, C. Grönroos stresses the role of fulfilling the promises made, which fills the space between the 'off' state (when the customer has not attained their goals yet; there is no expected value) and the 'on' state (when the customer is satisfied or has received the expected value). Economic and other goals of organisations and customers should be attained through the exchange and fulfilment of promises⁶⁰. The seller delivers promises related to the product, financial terms, interaction, material environment or degree of their commitment. Delivering on these promises is a prerequisite and basis for customers returning and establishing a relationship with them. The concept of promises is particularly relevant in the case of a product that the customer cannot in any way 'experi-

⁵⁸ E. Gummesson's definition states that '*relationship marketing (RM) is marketing seen as relationships, networks and interaction*'. After: E. Gummesson, *Making relationship marketing operational*, "International Journal of Service Industry Management", 1994, 5(5), p. 2.

⁵⁹ C. Grönroos, *Quo vadis, Marketing? Toward a Relationship Marketing Paradigm*, "Journal of Marketing Management", 1994, No. 10, p. 347; C. Grönroos, *From marketing mix to relationship marketing - towards a paradigm shift in marketing*, "Management Decision", 1997, No. 4, p. 327.

⁶⁰ C. Grönroos, *On defining marketing: finding a new roadmap for marketing*, "Marketing Theory", 2006, 6(4), p. 405.

ence' before purchasing, e.g. the services offered by cultural institutions. This is because the potential customer makes a purchasing decision on the basis of the promise received, and the fulfilment of this promise becomes a fundamental condition for the creation of a relationship.

Interest in relationship marketing has grown over the years, causing research into the concept to be carried out not only by the Nordic School of Service Marketing but also by academic centres such as the International Marketing and Purchasing Group (IPM), the Anglo-Australian School of Relationship Marketing, Harvard Business School, Texas University and the Center for Relationship Marketing in Atlanta (Table 3.1).

Practitioners and theoreticians from various research centres have been looking for new solutions and ideas related to the concept of relationship marketing. S.D. Hunt stresses in his definition that relationship marketing means competing through developing long-term relationships with clients, suppliers, employees and competitors⁶¹.

⁶¹ S.D. Hunt, *Competing through relationships: grounding Relationship Marketing in Resource Advantage Theory*, "Journal of Marketing Management", 1997, No. 13, p. 431.

Table 3.1. Main research centres for the development of the relationship marketing concept

No.	Research centre	Key representatives	Key assumptions
1	The International Marketing and Purchasing Group (IPM)	H. Hakansson, I.J. Snehota, N. Campbell, D. Ford, B. Axellon, G. Easton, M.T. Cunningham, P. Turnbull	Preferred network approach, which emphasises the importance of the organisations' contacts with their environment creating an extensive network of connections; Value exchange between a company and its environment within the network of connections and mutual relationships; Classification of relations
2	Anglo-Australian School of Relationship Marketing	A. Payne, D. Ballantyne, M. Christopher	Process theories of strategic management. Strategy related to developing and strengthening links with key markets, Focus on customer loyalty, the process of service and retaining the customer in the organisation
3	Nordic School of Service Marketing	Ch. Grönroos, E. Gummesson, K. Storbacka, T. Strandvik, V. Liljander, J.R. Lehtinen	Development of service relationship and service quality marketing; Collaboration with the customer resulting in the building of a lasting relationship, measured by the share in the customer's heart, mind and pocket; Factors shaping the quality of rendered services; The concept of transformation of transactional marketing instruments; Marketing interaction process; Customer satisfaction; Network relationship marketing; Customer Relationship Marketing (CRM)
4	Harvard Business School	T. Levitt, B.B. Jackson	Development of the relationship marketing concept through research on industrial marketing; Focus on activities that strengthen buyer loyalty; Management of loyalty-based relations;

No.	Research centre	Key representatives	Key assumptions
5	Texas University	L.L. Berry, T.W. Thompson	Development of the relationship marketing concept through research on the marketing of services; The process of establishing and maintaining relationships with customers; Strengthening relationships with existing customers; Customer loyalty;
6	Center for Relationship Marketing	J.N. Sheet, A. Parvatiyar	Research focused around finding ways to create customer value; Management of partnership relations between the supplier and the customer.

Source: own work based on H. Hökansson, *Industrial Marketing and Purchasing of Industrial Goods: An Interaction Approach*, John Wiley&Sons, Chichester 1982; C. Grönroos, *The relationship marketing process: Communication, interaction, dialogue, value*, "Journal of Business and Industrial Marketing", 2004, 19(2), pp. 99-113; T.S. Aijo, *The Theoretical and Philosophical Underpinnings of Relationship Marketing*, "European Journal of Marketing", 1996, 30(2), pp. 8-18; P. Naude, C. Holland, *Business-to-Business Relationships*, [in:] *Relationship Marketing, Theory and Practice*, P. Chapman (ed.), London Publishing, London 1996, pp. 40-54; M. Christopher, A. Payne, D. Ballantyne, *Relationship Marketing: Creating Stakeholder Value*, Butterworth-Heinemann, Oxford 2002; J. Egan, *Relationship Marketing: Exploring Relational Strategies in Marketing*, Prentice Hall, Essex 2004, pp. 6-7; R. Palmer, A. Lindgreen, J. Vanhamme, *Relationship Marketing: Schools of Thought and Future Research Directions*, "Marketing Intelligence & Planning", 2005, 23(3), pp. 313-330; P. Preechanont, *Relationship marketing with customers in the hotel industry in Thailand*, A thesis submitted in partial fulfilment of the requirements of Nottingham Trent University for the degree of Doctor of Philosophy, Nottingham 2009.

In turn, in P. Kotler's interpretation, relationship marketing is *'the process of creating, maintaining and consolidating strong, value-creating relationships with customers and other external partners of the company'*⁶². J. Copulsky and M. Wolf also draw attention to the need for detailed databases of an organisation's customers, and see relationship marketing as *'the process of creating a database of existing and potential customers and approaching them using diverse and personalized information'*⁶³. According to I.H. Gordon, the essence of the definition of relationship marketing consists of a continuous process of seeking and creating new value with an individual customer and sharing the benefits in a partnership arrangement, covering the entire period of the customer's purchasing activity⁶⁴. M. Armstrong additionally maintains that relationship marketing is a concept whereby customer service and quality are added to the traditional marketing mix. From this perspective though, relationship marketing is only treated as a transaction marketing concept enriched by some additional elements; it does not consider the long-term nature of the relationship or individual, interactive communication with the customer, etc.⁶⁵

The great importance of the concept of relationship marketing is evident in the changed approach to marketing activities and in the definition of the very essence of marketing by the American Marketing Association (AMA) that in 2004 amended the definition of marketing that had been in place since 1985, emphasising that *'marketing is an organisational function and a set of processes for creating, communicating and delivering value to customers and for manag-*

⁶² P. Kotler, G. Armstrong, J. Saunders, V. Wong, *Marketing. Podręcznik europejski*, PWE, Warszawa 2002, p. 531.

⁶³ J. Copulsky, M. Wolf, *Relationship Marketing: Positioning for the Future*, "The Journal of Business Strategy", 1990, July/August, pp. 16-20.

⁶⁴ I. H. Gordon, *Relacje z klientem. Marketing partnerski*, PWE, Warszawa 2001, p. 35.

⁶⁵ J. Otto, *Marketing relacji. Koncepcja i stosowanie...*, op. cit., p. 48.

ing customer relationships in ways that benefit the organization and its stakeholders⁶⁶. The AMA definition of 2004 stresses that marketing activities consist of ‘delivering value to customers’ and ‘managing relations with customers’. The current AMA definition of marketing (accepted in 2017) also emphasises the great importance of delivering value to customers⁶⁷. Therefore, it can be concluded that building relationships with customers and other stakeholder groups has become the essence of marketing activities.

M.J. Harker analysed the definitions of relationship marketing contained in more than 117 source materials and identified 26 types of them. The review leads to the conclusion that few definitions are comprehensive enough to be universally accepted. In addition, Harker also identified seven categories (terms) that should be considered in an optimal definition (Table 3.2).

The analysis of definitions of relationship marketing shows that, unlike transactional marketing, relationship marketing does not focus on a single sale but rather on maintaining a lasting relationship with the customer. Its main objective is to gain the loyalty of the customer, whose satisfaction is the concern of everyone in the organisation, not just the production department,

⁶⁶ This definition (*Marketing is an organizational function and a set of processes for creating, communicating and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders*) in 2004 replaced the previous one coined in 1985: *Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives*. See: D.J. Ringold, B. Weitz, *The American Marketing Association Definition of Marketing: Moving from Lagging to Leading Indicator*, “Journal of Public Policy & Marketing”, 2007, 26(2), pp. 251-260; O. Helgesen, *Marketing for Higher Education: A Relationship Marketing Approach*, „Journal of Marketing for Higher Education”, 2008, 18(1), p. 53.

⁶⁷ The definition of marketing adopted by AMA in 2017: *Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large*.

Table 3.2. Categories of terms used in definitions of relationship marketing

Basic terms	Supplementary terms
Creation	Attracting (new clients), establishing, creating (ties)
Development	Strengthening, consolidating, deepening (ties)
Maintenance	Sustaining, stabilization, existence (of ties)
Interaction	Exchange (of value), mutual (exchange), cooperation
Long term	Existing, long-term, sustained (ties)
Emotional content	Attachment, trust, promise
Result	Profitable, effective, mutually beneficial (maintenance of ties)

Source: M.J. Harker, *Relationship marketing defined? An examination of current relationship marketing definitions*, "Marketing Intelligence & Planning", 1999, 17(1), pp. 13-20.

which focuses on product quality, or the marketing department, which is concerned with attracting new customers⁶⁸. The basic unit of marketing analysis in cultural institutions should therefore not be the transaction, but the relationship, and the focus of relationship marketing in the area of culture shifts from the customer acquisition process to the customer retention process. This book follows P. Kotler's interpretation of relationship marketing as the process of creating, maintaining and solidifying strong, value-creating relationships with customers and other external partners of the company⁶⁹.

In the 21st century, the concept of relationship marketing counts among the important organisational solutions for the marketing policy of companies. It is particularly important (from the perspective of the analysed topic) that relationship marketing has become a focus of interest for non-profit organisations, including cultural

⁶⁸ I. Michalska-Dudek, *Marketing relacji jako sposób na podniesienie konkurencyjności przedsiębiorstw usługowych*, Prace Naukowe Akademii Ekonomicznej we Wrocławiu No. 1043, Wrocław 2004, pp. 204-218.

⁶⁹ P. Kotler, G. Armstrong, J. Saunders, V. Wong, *Marketing. Podręcznik europejski*, PWE, Warszawa 2002, p. 531.

institutions. This is because it has turned out that its assumptions and principles also allow these entities to act more effectively, i.e. to better achieve the objectives for which they were established⁷⁰. However, the implementation of relationship marketing in the area of culture, both as a concept and in management practice, was impossible without consideration of the specificity and function of culture. Such specificity is related, among other things, to the fact that the category of profit, which is so important in business, does not play a major role in the area of culture because the overriding objective is to provide access to culture and to the national heritage. This is especially true for cultural institutions belonging to the public sector (local and national government institutions). Therefore, when implementing the concept of relationship marketing into the area of culture, one should bear in mind that cultural goods and services are characterised by a high degree of vertical and horizontal differentiation, and that there are difficulties in forecasting demand for them. According to L. Żabiński, the classic marketing mix, which is a relatively simple concept, has been most successful in markets characterised by the presence of relatively homogeneous and standardisable products and by well-defined demand that is relatively easy to forecast. As a highly complex concept, relationship marketing is particularly applicable to products with a wide variety and where demand is not difficult to predict⁷¹. The rationale for adapting and implementing classical marketing and relationship marketing concepts to the area of culture is presented in Table 3.3.

⁷⁰ J. Otto, *Marketing relacji...*, op. cit.

⁷¹ L. Żabiński, *Koncepcje marketingu a praktyki zarządzania, istota, sposoby identyfikacji, systematyka*, Prace Naukowe Akademii Ekonomicznej w Katowicach, Zarządzanie marketingowe. Koncepcje marketingu a praktyki zarządzania. Aspekty teoretyczne i badawcze, Wydawnictwo Akademii Ekonomicznej w Katowicach, Katowice 2007, pp. 27-48.

Table 3.3. Rationale for adapting and implementing classical marketing and relationship marketing concepts to the area of culture

Classic marketing concept	Relationship marketing concept
<ul style="list-style-type: none"> • The need to increase the scope of participation in culture is the main need when implementing marketing concepts into culture; • The modification of the classic concept of marketing results from the functions performed by culture; it is expressed by the principle that the role of marketing is very often to find the right audience for products created by creators, rather than products created in accordance with customer expectations; • An understanding of the behaviour of participants in culture and their determinants, which is closely linked to a market orientation, allows cultural institutions to achieve their goals, as not only does the audience need creators and their work but also creators need audiences; • The aim of building customer satisfaction is not incompatible with the high artistic quality of work; • There is a need for market segmentation due to the increased diversity of behaviour among participants in culture. 	<ul style="list-style-type: none"> • Cultural institutions operate within the network of relationships established with current and future artists and other workers, participants in culture, donators (sponsors, patrons, donors), other cultural institutions, municipal/regional/national authorities, various types of schools, media representatives and volunteers; • Because of the role of culture and participation in culture from the perspective of both individuals and social groups, there is a need to treat participation in culture not as an incidental act but rather as an important part of a lifestyle; • Many artists feel the need to create and deepen their relationship with audiences who become their fans; • The development of culture is immanently linked to increasing the quality of the offer as a category that constitutes one of the foundations of relationship marketing; • In the context of the dangers associated with low levels of participation in culture, there is a need to adapt the assumptions of the relationship marketing concept to the specifics of culture, which is due to the fact that, in addition to the need to deepen relationships with loyal participants in culture, it is also important to attract new audiences who have not yet participated in culture.

Source: own work based on M. Sobocińska, *Uwarunkowania i perspektywy rozwoju orientacji rynkowej w podmiotach sfery kultury*, Wydawnictwo Uniwersytetu Ekonomicznego we Wrocławiu, Wrocław 2015.

The author believes that, after modifying certain assumptions, both the classic concept of marketing (based on the basic scheme of marketing instruments) and the concept of relationship marketing are applicable in the area of culture (including the

cross-border market for cultural services). Implementing the assumptions of the classic marketing mix concept should translate into an intensified participation in culture by raising awareness of the needs and stimulating motivation for participation in culture among those who have not yet made use of the cultural opportunities on offer. In turn, the consequence of implementing the main tenets of the relationship marketing concept should be to deepen relationships with cultural audiences and other market actors and increase their loyalty⁷².

3.3. Value in culture as the basis for relationship building

When addressing the relationships between cultural institutions and the recipients of their offerings in a cross-border market, one should pay particular attention to the issue of value. This is because value is very often crucial to the recipient of opportunities offered by a cultural institution in the process of choosing an opportunity, it contributes to creating satisfaction and, ultimately, loyalty. According to F. Webster, the process of defining, developing and delivering value to customers is the basis of the marketing activity of an organisation (including cultural institutions)⁷³. However, defining value in the area of culture is more complex than in the case of, for example, consumer goods. On the one hand, it includes the recognition and analysis of needs and, on the basis of the information gathered, defining requirements that meet expectations and result in customer satisfaction. On the other hand, the mission of many cultural institutions is to offer (or even impose) products to the public that are highly sat-

⁷² Compare: M. Sobocińska, *Uwarunkowania i perspektywy rozwoju orientacji rynkowej...*, op. cit., pp. 91-92.

⁷³ F.E. Webster, *Market-Driven Management: How to Define, Develop, and Deliver Customer Value*, John Wiley&Sons, New Jersey 2002, p. 69.

urated with artistic values, which may cause some difficulties in the reception of their offer. Intangible, perishable and diverse offerings that often create uncertainty for the recipient/potential recipient, make it difficult to assess the value of the service and make a decision to choose it. Therefore, a cultural institution should strive to recognise value for the customer and to continuously improve such value.

However, in addressing the issue of creating value for the recipient of a cultural institution's services it is important to start by clarifying key concepts. Indeed, there are many different definitions of value for a customer⁷⁴, which often draw attention to its different aspects. The author believes, however, that it is possible to see a common element linking most definitions, which is utility.

According to J.S. Mill, utility captures the multiplicity of possible sensations in terms of the degree of pleasure, i.e. satisfaction, or degree of happiness derived from achieving a goal⁷⁵. Therefore, utility will involve the confrontation of the received offer with previous expectations of the recipient of services of a cultural institutions, often considering the incurred costs. The main assumption of the utility theory is that customers act rationally while selecting an offer⁷⁶. However, rational conduct in the area of culture does not necessarily equate objectivity. A. Aldridge highlights the concept of subjective rationality, according to which recipients of an offer are guided by subjectively rational reasons when making decisions⁷⁷. Therefore, utility is a subjective con-

⁷⁴ More in: M. Szymura-Tyc, *Marketing we współczesnych procesach tworzenia wartości dla klienta i przedsiębiorstwa*, Wydawnictwo Akademii Ekonomicznej w Katowicach, Katowice 2005, pp. 66-74.

⁷⁵ J.S. Mill, *Utylitaryzm; O wolności*, Wydawnictwo Naukowe PWN, Warszawa 2006, pp. 12-13.

⁷⁶ Cf. J. Plichta, *Koncepcja wartości dla klienta w handlu detalicznym w kontekście teorii kosztów transakcyjnych*, [in:] *Rola handlu w kształtowaniu wartości dla nabywcy*, Materiały konferencyjne, Kraków 19-20 April 2007, p. 66.

⁷⁷ Cf. A. Aldridge, *Rynek*, Wydawnictwo Sic!, Warszawa 2006, p. 80.

cept because it is equated with the satisfaction felt by the recipient of a cultural offer after using a particular service rendered by a cultural institution.

When defining the concept of customer value, V. Zeithaml⁷⁸, R. Woodruff⁷⁹ and B. Gale⁸⁰ emphasise the aspect of the customer's satisfaction with the purchase or use of the product or service. P. Kotler⁸¹, in turn, refers to the costs of achieving this satisfaction. According to him, the final value for the customer (including the recipient of a cultural opportunity) is the difference between the satisfaction of acquiring and consuming the service and the actual and emotional costs incurred in acquiring and consuming the offer. At the same time, it should be borne in mind that due to the unique nature of the services rendered by cultural institutions, value in the area of culture is to a much greater extent intangible and the perception of the service by the recipient is generally more emotional than the perception of the services of entities operating in other industries or of tangible products. In addition, the acquisition of services in the area of culture often entails high risk and uncertainty. With regard to the services rendered by cultural institutions, it can therefore be concluded that⁸²:

- the value of services rendered by cultural institutions compared with the value of tangible goods is more subjective, which depends to a great degree on its perception by the recipient; the subjective perception of value is also related

⁷⁸ V. Zeithaml, *Consumer Perceptions of Price, Quality and Value: A Means-End Model and Synthesis of Evidence*, "Journal of Marketing", 1988, 52(3).

⁷⁹ R. Woodruff, *Customer Value: The Next Source for Competitive Advantage*, "Journal of the Academy of Marketing Science", 1997, 25(2).

⁸⁰ B. Gale, *Managing Customer Value*, The Free Press, New York 1994, p. xiv.

⁸¹ P. Kotler, *Marketing...*, op. cit.

⁸² Cf. P. Chlipała, *Wartość dla klienta w działalności usługowej przedsiębiorstw*, „Świat Marketingu” online magazine, March 2006, downloaded from: http://www.swiatmarketingu.pl/index.php?rodzaj=01&id_numer=267974 [access: 12.01.2018].

- to the intangible nature of services offered in the area of culture and the difficulty posed by their standardization,
- the value of many services offered by cultural institutions is more fleeting than the value of tangible goods; the impermanence of services contributes to this,
 - the value of services offered by cultural institutions is much more often subjected to an individual evaluation by the customer than is the case for the more collective evaluation of the value of a tangible product; this situation occurs, in particular, in the case of the consumption of a service,
 - when evaluating the value of services offered by cultural institutions, not only the utility of services when it comes to the satisfaction of needs and desires of recipients of cultural opportunities is important (such utility can be determined by the buyer only after the service has been consumed); there are also all the other factors that guarantee such utility, e.g. reliable information about service quality provided by the staff of the service provider, opinions from those who have purchased the service, or reviews,
 - in contrast to material goods, a particularly high added value is created in the services rendered by cultural operators; this principle is especially true for the services rendered by cultural institutions that require a high degree of professionalism for their provision (e.g. violin lessons organised at a cultural centre).

In assessing the value of services rendered by cultural institutions, the issue of the recipient's predisposition to value the offer should be highlighted. In the area of culture, the knowledge required to provide services (especially in the area of high culture) very often exceeds the perceptual capacity of the recipient. A certain paradox occurs as a consequence: the recipient of the offered cultural opportunity evaluates the value of the service not nec-

essarily through the lens of its quality but rather through the lens of all the other factors that suggest or confirm that quality⁸³.

In this context, value development in the area of culture may include activities to improve the offer, adding additional services to it, searching for new distribution channels, marketing communication methods, or shaping prices accepted by recipients of the offer. Difficulties in objectively assessing the quality level of services rendered by cultural institutions are further exacerbated by the development of specialisation of these institutions, and the emergence of new media or modern technologies.

C. Grönroos looks at the value for the customer as an interaction between the recipient of the offer and the institution. According to Grönroos, the value for the customer is the value created through relations with the customer, causing interactions between the customer and the service provider or the intermediary for the sale of services⁸⁴. According to this concept, the value for the recipient of a cultural opportunity is not created only by a cultural institution because the recipient is also a co-creator of value. The concept suggested by Grönroos seems really valid in the second decade of the 21st century. This is mostly due to the virtualisation of marketing in cultural institutions. According to M. Sobocińska, a comprehensive consideration of the virtualisation of marketing needs to emphasise that it is a process which concerns the instruments for influencing the market, as well as the concept of marketing and the organisation of marketing activities. As a consequence, the virtualisation of marketing leads to changes in the value creation process. According to M. Sobocińska, the essence of the virtualisation of marketing understood in this way consists of interactions with the recipients of opportunities offered by cultural institutions, and cooperation

⁸³ P. Chlipała, *Wartość dla klienta...*, op. cit.

⁸⁴ C. Grönroos, *Service Management and Marketing, Customer Management in Service Competition*, John Wiley&Sons, Chichester 2007, p. 27.

with them, which often takes place within virtual teams, as well as competition based on intangible resources such as knowledge. This involves a shift from promotion to communication using the potential of interactivity, e.g. social media. It is also integrally linked to an increased involvement and participation of the offer's audience in the value creation process⁸⁵. Examples include the development of blogs or magazine editors inviting readers to write novels together. Therefore, a great deal depends on the attitude of recipients of the offered cultural opportunity, their openness and willingness to cooperate. Recipients can contribute to increasing the value created for them as well as decrease that value. This requires cultural institutions to be able to recognise their customers' needs and preferences, to take the time for dialogue, have sensitivity and empathy demonstrated by good service throughout the service provision process and, more importantly, in the pre- and post-sales phases.

In the sphere of cultural services, value for the customer is very often generated in the processes that the customer observes (e.g. the service process taking place in the theatre cloakroom), the elements that materialise the cultural institution's offer (e.g. printed artistic programmes), as well as in direct contact with the service provider (e.g. the relationship between a student and a violin instructor)⁸⁶. An important point is that the creation of value for the customer in services rendered by cultural institutions can be analysed at least from three different perspectives, i.e. focusing on processes, resources and relations (Table 3.4.).

⁸⁵ G. Mazurek, *Znaczenie wirtualizacji marketingu w sieciowym kreowaniu wartości*, Wydawnictwo Poltext, Warszawa 2012, pp. 124-125; M. Sobocińska, *Uwarunkowania i perspektywy rozwoju orientacji rynkowej w podmiotach sfery kultury*, Wydawnictwo Uniwersytetu Ekonomicznego we Wrocławiu, Wrocław 2015, p. 142.

⁸⁶ P. Chlipała, *Wartość dla klienta...*, op. cit.

Table 3.4. Creating value for the recipient – selected concepts applicable in cultural institutions

Approach	Authors	Characteristics
Process	F.E. Webster	<ul style="list-style-type: none"> the process of value creation for the customer is the essence of actions taken by cultural institutions, this process covers value definition, its development and delivery to the customer,
	D. A. Aaker D. McLoughlin	<ul style="list-style-type: none"> the value generation process is the key element of the strategic management of a cultural institution,
Resources	J. Barney	<ul style="list-style-type: none"> value for the recipient of an offered cultural opportunity is generated in the sphere of unique resources (e.g. human) and competences, difficult to be copied by competitors,
Relations	Ch. Grönroos	<ul style="list-style-type: none"> value for the customer is built in relations between a cultural institution that renders services and the buyer of such services, interactions with the recipient of offered cultural opportunities cause an increase in value.

Source: own work based on F.E. Webster, *Market-Driven Management...*, op. cit.; p. 68-70; D.A. Aaker, D. McLoughlin, *Strategic Market Management, European Edition*, John Wiley&Sons, Chichester 2007, pp. 6-7, 142-143; J. Barney, *Firm Resources and Sustained Competitive Advantage*, “Journal of Management”, 1991, No. 1, p. 105-106; C. Grönroos, *Service Management and Marketing, Customer Management in Service Competition*, John Wiley&Sons, Chichester 2007, p. 27.

Not all the approaches presented in table 3.4 above have been meant for the service sector and definitely not for cultural operators. In the author’s opinion, however, they are versatile enough to be applied in the process of value creation on the cross-border market for cultural services. The suggestions should be treated as complementary rather than substitutive. Each of them can be used by institutions rendering services related to culture in order to create and improve customer satisfaction.

In the area of culture, recipients of opportunities offered by a cultural institution evaluate the value provided to them most often through the lens of their personal characteristics, knowledge or hierarchy of needs determined by the environment, the

offer made by the cultural institution and competitive offers⁸⁷. It is also worth remembering that value for the recipient of an offer made by a cultural institution is not only an important part of marketing's instrumental activities, but is also an important component of a strategic approach. It is very often enshrined in the missions of cultural institutions and included in the strategic objectives of these organisations. D.A. Aaker and D. McLoughlin further emphasise the importance of embedding value for the customer into an organisation's strategy, linking this strategy to a means of achieving a competitive edge⁸⁸. According to the assumptions of the School of Resources and Competences, the competitive edge of cultural institutions is determined by an organisation's resources, mainly intangible ones. In building the resource model, it was additionally assumed that the strategic resources controlled by a cultural institution are heterogeneous and that not all of them are mobile in the short term. According to J. Barney, a cultural operator's resources should have the following attributes in order to build value for the customer⁸⁹:

- they have to be valuable to help take advantage of opportunities and minimise threats in the environment,
- they have to be rare, with limited availability to the present and future competition,
- they cannot have substitutes in the form of other strategic resources making imitation possible,
- competitors cannot be able to copy them.

T.K. Das and B. Teng distinguish between 'overlapping' resources (i.e. common to different cultural institutions) and 'nonoverlapping' resources, i.e. unique to a particular institution⁹⁰. De-

⁸⁷ F.E. Webster, *Market-Driven Management...*, op. cit., p. 68.

⁸⁸ See: D.A. Aaker, D. McLoughlin, *Strategic Market Management...*, op. cit., pp. 6-7, 142-143.

⁸⁹ J. Barney, *Firm Resources...*, op. cit., pp. 105-106.

⁹⁰ T.K. Das, B. Teng, *The strategic alliance structuring process: A risk perception model*, Paper presented at the annual meeting of the Academy of Manage-

pending on the situation, both groups of resources can be more or less useful to cultural institutions in the value building process. However, ‘nonoverlapping’ resources play the most important role in the area of culture as they allow a cultural institution to develop a unique offer that is difficult for competitors to emulate.

3.4. Grading and measuring the depth of relationships between cultural institutions and their audiences

On a cross-border market for cultural services, it is very rare to observe a recipient of an offered cultural opportunity becoming a loyal customer (advocate) of the cultural institution at the very first contact with it. More often than not, there is a graded relationship between the institution and the recipients of its offer. In other words, customers of a cultural operator gradually climb the loyalty ladder and individual steps are usually directly proportional to the duration of the relationship and translate into the intensity of the contacts, i.e. the episodes that occur. Therefore, a strong relationship emerges as a result of positive beliefs and emotions of a recipient of the offered cultural opportunities.

ment, Cincinnati 1996; T.K. Das, B. Teng, *Risk types and inter-firm alliance structures*, “Journal of Management Studies”, 1996, vol. 33, pp. 827-843; T.K. Das, B. Teng, *Sustaining strategic alliances: Options and guidelines*, “Journal of General Management”, 1997, 22(4), pp. 49-64; T.K. Das, B. Teng, *The dialectics of strategic alliances*, Paper presented at the annual meeting of the Academy of Management, Boston 1997; T.K. Das, B. Teng, *A Resource-Based Theory of Strategic Alliances*, “Journal of Management”, 2000, 26(1); S.D. Hunt, D.B. Arnett, S. Madhavaram, *The explanatory foundations of relationship marketing theory*, “Journal of Business & Industrial Marketing”, 2006, 21(2), p. 79; T.K. Das, *Managing multipartner strategic alliances*, Information Age Publishing, Inc., Charlotte 2015; T.K. Das, B.S. Teng, *Alliance constellations. A Social Exchange Perspective*, [in:] *Managing multipartner strategic alliance*, T.K. Das (ed.), Information Age Publishing, Inc., Charlotte 2015.

Table 3.5. Degrees of relationship between cultural institutions and their audiences

Details	Characteristics	Awareness	Interest	Evaluation	Attempt	Acceptance	Commitment
Advocates	Regular customers of a cultural institution, characterised by total loyalty and placing their full trust in the institution, which can only be breached by a serious error on the part of the service provider. Their interest in the institution borders on enthusiasm; they recommend them to others (friends, family members); they are often members of the institution's supporters' clubs; they speak very positively about the institution's offer and the organisation itself; if they criticise the institution, it is only in a constructive manner and in the best interest of the cultural entity.	x	x	x	x	x	x
Regular customers	Buyers who, after a long period of checking out the cultural institution's offerings, use the provider's offer again and begin to have full confidence in the provider.	x	x	x	x	x	

Details	Characteristics	Awareness	Interest	Evaluation	Attempt	Acceptance	Commitment
Returning buyers	This segment covers customers who have already made a purchase and are satisfied with the way their needs are met by the cultural institution. In this phase of the relationship's development, the service provided has earned the right to be used, but not the full trust of the customer, who continues to use other, competing cultural operators.	x	x	x	x		
First-time buyers	This group consists of those customers who assessed their first contacts with a cultural institution and its offer as positive and decided to continue to use it. The offer of a cultural operator proved to be of such interest that it was considered an additional or alternative source for meeting cultural needs.	x	x	x			

Details	Characteristics	Awareness	Interest	Evaluation	Attempt	Acceptance	Commitment
Interested parties	This segment consists of those potential customers who, having found out about a cultural institution and its offerings, make a trial purchase to see if the organisation's services are worth using. If their first experience turns out to be satisfactory, they will begin to seriously consider using the services of that cultural operator.	x	x				
Potential customers	They are those of the buyers whose characteristics meet the standards adopted by the cultural institution. Considering the time of the last purchase, the frequency of purchases in general, the volume of expenditure and the cost of servicing existing customers, it is possible to select from among all potential buyers those who represent the greatest potential given the organisation's profile, resources and offered services.	x					

Source: own work based on I.H. Gordon, *Relacje z klientem. Marketing partnerski*, PWE, Warszawa 2001, pp. 143-146.

Taking the relationship's affective dimension as the basis for ordering concepts, the relationship between a cultural institution and the recipient of the offered cultural opportunities can be most simply depicted on a continuum from false to true relationships. All the other types are intermediate points along the continuum. In a false relationship, the recipient of an offered cultural opportunity can use the offerings of a cultural institution regularly for a certain period (e.g. a person interested in theatre can go to average-quality performances in the only theatre available nearby) but the recipient's satisfaction with the relationships with the organisation remains very low. In contrast, a genuine relationship at the other end of the continuum means that the recipient of the offer is openly satisfied and emotionally involved in the relationship with a cultural institution, and may even become its advocate (which may manifest itself, for example, in joining a club of supporters of the cultural institution, sharing posts on social media, etc.). Table 3.5 categorises recipients of cultural institutions' services depending on the activities they undertake in relation to the institution.

When embarking on the formation of long-term relationships, it is important to remember that in order to build a lasting relationship, a potential customer of a cultural institution must first establish a relationship with the organisation. The customer needs to learn about its offer, evaluate it and the services related to it, express a desire to use the offer again, and then possibly subscribe for the entire artistic season.

Representatives of the Nordic School of Service Marketing demonstrate that there is a close link between the depth (strength) of a relationship and its duration⁹¹. In the area of culture, the depth of a relationship can be measured in two differ-

⁹¹ K. Storbacka, T. Strandvik, C. Grönroos, *Managing Customer Relationships for Profit: The Dynamics of Relationship Quality*, "International Journal of Service Industry Management", 1994, 5(5), pp. 21-38.

ent ways⁹²: either by analysing the behaviour of the recipient of cultural offerings available on the market or by analysing other aspects of the recipient's attitude towards a cultural institution (Table 3.6).

Table 3.6. Measures of relationship depth in the area of culture

Analysis of the behaviour of the recipient of cultural offerings in the market ('what you can see')	Analysis of other aspects of the recipient's attitude towards a cultural institution ('what is hidden')
<ul style="list-style-type: none"> • Duration of relationship; • Number and type of services offered by a cultural institution that the recipient uses; • Number of various cultural institutions whose services the recipient uses; • Providing positive (negative) information about the institution and its offerings, recommending the cultural institution's services to others; • Submission of complaints 	<ul style="list-style-type: none"> • Level of the perceived quality and value of the offer; • Customer satisfaction level; • Level of trust in a cultural institution; • Degree of attachment to a cultural institution; • Perception of alternative offerings in the area of culture; • Behavioural intentions (the intention to continue in the relationship, to communicate positive or negative information, to recommend services offered by a cultural institution)

Source: own work based on R. Furtak, *Marketing partnerski na rynku usług*, PWE, Warszawa 2003, p. 130.

The depth of relationships on a cross-border market for cultural services is closely related to the degree of satisfaction (or dissatisfaction) with the offer received from the cultural institution. Satisfaction can be defined as the customer's positive or negative feelings in connection with the value received as a result of using a specific offering of a cultural institution in a specific situation. These feelings may be an immediate reaction to using a product or a complete response to a series of experienced situations⁹³.

⁹² Cf. R. Furtak, *Marketing partnerski na rynku usług*, PWE, Warszawa 2003.

⁹³ R. Woodruff, S.F. Gardial, *Know Your Customer. New Approches to Understanding Customer Value and Satisfaction*, Blackwell Publishers Inc., Cambridge 1996, p. 95.

There are two key concepts of customer satisfaction in the literature that can be applied to the area of cultural services, i.e. transactional satisfaction and cumulative satisfaction (Table 3.7).

Table 3.7. Types of satisfaction of a recipient of cultural institutions' offerings

Satisfaction	
Transactional	Cumulative
<ul style="list-style-type: none"> • It defines the briefness of the customer's experience with the cultural institution's offering, i.e. from transaction to transaction; • Is related to the satisfaction accompanying the use of the offering; • It has the advantage of providing a chance to compare the satisfaction of recipients of the offered cultural opportunities with regard to the various services of cultural institutions; • It provides information about new cultural offerings and newly marketed products on the market of cultural services. 	<ul style="list-style-type: none"> • It defines the customer's cumulative experience with the cultural offering; • It is not a transient and short-term satisfaction, but a total evaluation of consumption over a certain period of time; • It establishes the recipient's expectations of the cultural institution's offering and is an economic indicator of the institution; • It directly influences the customer's loyalty and long-term use of services rendered by the cultural institution.

Source: own work based on A. Jachnis, J.F. Terelak, *Psychologia konsumenta i reklamy*, Oficyna Wydawnicza Branta, Bydgoszcz 1998, pp. 180-181.

The most frequently mentioned behavioural consequences of satisfaction perceived by the customer are: communication of positive information about the cultural institution and its offerings, positive comments posted on social media, recommendation, repeat use of the opportunities offered by the cultural institution, using a greater number of services, recipient's attachment to the cultural institution and loyalty to the service provider. Negative effects of the lack of satisfaction of the recipient of cultural offerings are: communicating unfavourable information about the cultural institution and its offerings, negative posts on the social media operated by the cultural institution, filing a complaint or resigning from the services offered by the cultural institution. It is worth stressing that the satisfaction experienced by a recipient

of cultural offerings is not necessarily synonymous with a deep and long-lasting relationship linking the client to the cultural institution, but is essential to its achievement. When it comes to cultural services, cumulative satisfaction that means that the recipient of cultural offerings, even with an average degree of perceived satisfaction, gets the same degree of satisfaction in every utility situation and never feels dissatisfied with a given product offered by the cultural institution, has a particularly significant impact on the development of long-term relationships on a cross-border market. Therefore, satisfaction repeatedly felt by the recipient of cultural offerings helps build long-term relations, especially if it demonstrates an upward trend⁹⁴.

⁹⁴ Cf. R.L. Oliver, *A Cognitive Model of the Antecedents and Consequences of Satisfaction Decisions*, "Journal of Marketing Research", 1980, No. 17, pp. 460-469.

MODEL APPROACH TO BUILDING RELATIONSHIPS IN THE CROSS-BORDER MARKET FOR CULTURAL SERVICES

4.1. Model building assumptions in the social sciences

The model is defined in varied, often distinctive ways in the social sciences⁹⁵. Generally speaking, it means a hypothetical mental construct, i.e. an arrangement of assumptions, concepts, and relations between them, which makes it possible to roughly describe some aspect of reality⁹⁶. According to Z. Martyniak, the model can be described as a scientific theory, a pattern and a representation for the examination of the actual condition of an object and its behaviour⁹⁷. Although the understanding of the

⁹⁵ M. Szarucki, *Modelowanie w rozwiązywaniu problemów zarządzania*, [in:] *Rozwój koncepcji i metod zarządzania*, J. Czekaj, M. Lisiński (eds.), Fundacja Uniwersytetu Ekonomicznego w Krakowie, Kraków 2011, pp. 265–284.

⁹⁶ T. Gospodarek, *Modelowanie w naukach o zarządzaniu oparte na metodzie programów badawczych i formalizmie reprezentatywnym*, Wydawnictwo Uniwersytetu Ekonomicznego we Wrocławiu, Wrocław 2009, pp. 61–63.

⁹⁷ Z. Martyniak, *Modele metod stosowanych w badaniach organizatorskich*, „Zeszyty Naukowe”, Wyższa Szkoła Ekonomiczna, Seria specjalna: „Monografie” No. 26, Kraków 1973, p. 22.

model as a theory is controversial among some researchers⁹⁸, the literature mentions three main relationships linking it to theory:

- model as a complement to theory, serving to provide ontological, semantic or syntactic support for a paradigm or theory;
- model simplifying a too complicated theory, treated as a template or an object that is mapped;
- model as a paradigm or preliminary theory, understood as a mapping, i.e. an object mapping an actual object⁹⁹.

In the organisation and management literature, models are usually seen as special cases of the theory¹⁰⁰ or mapping¹⁰¹ and are very often created using the hypothetico-deductive method¹⁰². According to S. Stachak, models created with the use of this method have four common characteristics¹⁰³:

- isomorphism and isofunctionalism in relation to the modelled object or fragment of reality,
- simplification, i.e. the omission of less important features,

⁹⁸ For example, W. Sztoff and J. Zieleniewski reject the identification of the model with the theory.

⁹⁹ T. Gospodarek, *Modelowanie w naukach o zarządzaniu...*, op. cit., p. 75.

¹⁰⁰ Ibidem, p. 63.

¹⁰¹ J. Trzcieniecki, *Wpływ ogólnej teorii systemów na rozwój teorii organizacji*, „Problemy organizacji”, No. 18, 1970, p. 6.

¹⁰² In developing a hypothetico-deductive model, the theoretical underpinnings are first identified by reviewing the literature on the subject and critically analysing it, so that the conceptual framework of the study can be defined on this basis by precisely defining the concepts used to describe the research problem. The conceptual framework in management and quality sciences takes the form of a theoretical construct capturing phenomena that cannot be observed directly. More about it in: R. Kumar, *Research methodology: A step-by-step guide for beginners*, Sage Publications, Thousand Oaks 2011; W. Czakon (ed.), *Podstawy metodologii badań w naukach o zarządzaniu*, Oficyna a Wolters Kluwer business, Warszawa 2015; P. Bamberger, S. Ang, *The quantitative discovery: What is it and how to get it published*, “Academy of Management Discoveries”, 2016, 2(1), pp. 1–6.

¹⁰³ S. Stachak, *Podstawy metodologii nauk ekonomicznych*, Książka i Wiedza, Warszawa 2006, p. 252.

- they usually appear in different proportions to the modelled object,
- representation of existing objects.

Therefore, the model is a hypothetical structure comprising a set of assumptions adopted to capture the most salient features and relationships in a given economic or social process. In other words, it is a simplified pattern of reality (covering the key relationships), presented verbally, schematically, as diagrams or equations¹⁰⁴. As W. Sztoff observed: '*to understand a phenomenon is to build its model*'¹⁰⁵.

In management science, which is practical in nature, models are used both to map the economic phenomena occurring in the market and to identify optimal and feasible ways of achieving the goals set in organisations, including cultural entities. Cultural institutions operating on a cross-border market for cultural services increasingly see such a goal in building long-term (mutually beneficial) relationships with the recipients of cultural offerings residing on both sides of a town divided by a border. Therefore, the model developed by the author should be classified among the optimisation models, i.e. those that are used to identify changes to improve the tools used in business practice¹⁰⁶ (e.g. modifications to the marketing mix instruments used by cultural entities in the process of forming long-term relationships). The model is founded on many different concepts of marketing and is obviously a largely simplified pattern (which is a direct result of the nature of the model approach), the main purpose of which is to illustrate the actions taken by cultural entities to form long-term relationships with audiences living in a town divided by a border. However, the author is fully aware that even the best pattern can-

¹⁰⁴ W. Grzywacz, *Podstawy mikroekonomii*, Wydawnictwo PTE, Warszawa 2003, p. 28.

¹⁰⁵ W. Sztoff, *Modelowanie i filozofia*, PWN, Warszawa 1971, p. 5.

¹⁰⁶ S. Stachak, *Podstawy...*, op. cit., p. 254.

not fully reflect the dependencies and interactions that generate dynamically. This is why the impact of both internal factors (e.g. the ability of cultural entities to use particular marketing mix instruments) and external factors that are often linked to market changes, especially in a market as unique as the cross-border market for cultural services (e.g. the emergence of new forms of meeting cultural needs, new methods of marketing communication or service distribution due to temporary restrictions on the free crossing of the border in the divided town as was the case during the Covid-19 pandemic) should be constantly monitored and taken into account. It is therefore important to bear in mind that the changes taking place may necessitate a modification of the developed model. O. Lange wrote that model building assumptions are in other words the specification of the conditions under which abstract laws are true while a set of these assumptions is the theoretical economic model¹⁰⁷.

Although complementing the existing theory in the area of relationship marketing, the model developed by the author is primarily relevant as an application, as it enables managers of cultural entities to focus their attention on the activities that are most relevant to the process of forming long-term relationships with their audiences in a cross-border market. However, it should also be emphasized that long-term relations between cultural entities and recipients of their offerings can be successfully developed on a cross-border market of the divided town with the use of the developed model albeit with certain assumptions:

- there are no significant restrictions on the free movement of residents from one side of the town to the other (the ideal situation is when both sides of a town divided by a border are within Schengen countries, as is the case for Cieszyn-Český Těšín);

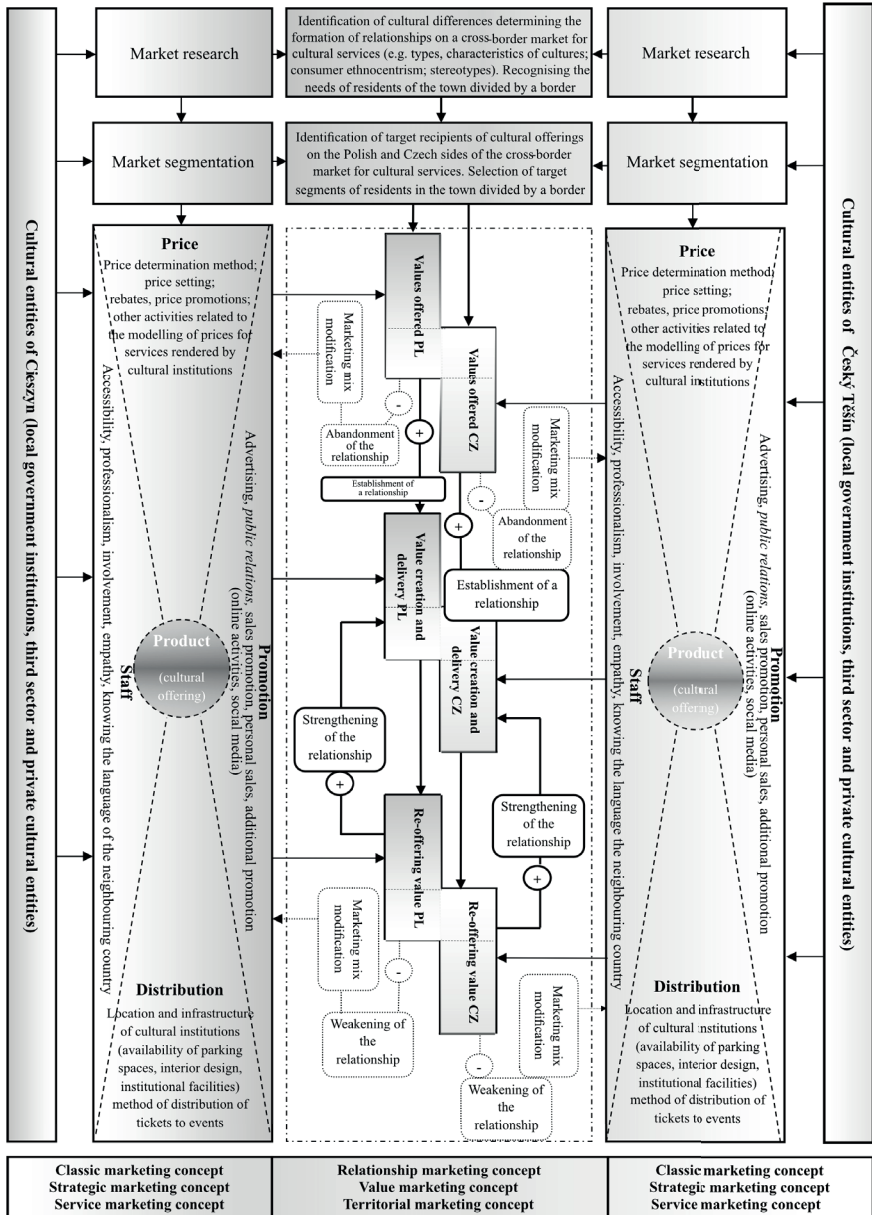
¹⁰⁷ Ibidem, p. 253.

- there are no significant cultural differences between the communities residing in the town divided by a border;
- stereotypes relating to communities living on both sides of the town divided by a border are not a source of mutual dislike, antipathy, contempt or conflicts;
- the communities residing on both sides of the town divided by a border do not differ significantly in terms of consumer ethnocentrism. They are moderately ethnocentric, i.e. highly open to the offerings of cultural institutions operating on the other side of the border, and generally do not rule out the use of foreign cultural institutions.

4.2. The process of building long-term relationships on the cross-border market for cultural services

Literature studies, the results of direct research, as well as analyses of the demand and supply side of the cross-border market for cultural services in the divided town of Cieszyn-Český Těšín have become the basis for the development of a model in the form of a flowchart, which depicts in a simplified manner the process of forming long-term relationships between cultural entities and the recipients of cultural offerings in the cross-border market for cultural services, particularly with regard to towns that, like Cieszyn-Český Těšín, are divided by a state border (Figure 4.1).

Figure 4.1. The process of developing long-term relationships between cultural entities and recipients of cultural offerings in a cross-border market



Source: own work based on research.

As presented in Figure 4.1, the process of forming long-term relationships between cultural institutions and the recipients of their offerings in the cross-border market should be based on a very solid and complex foundation made up of components of both the classic marketing concept, the strategic marketing concept, service marketing, territorial marketing, value marketing and relationship marketing. When building long-term relationships with the recipients of cultural offerings, managers of cultural institutions in a town divided by a border should base their activities mostly on the classic concept of marketing. Within this concept, we can distinguish the basic pattern for classifying marketing instruments, i.e. 4P (product, price, place and promotion). As the product offered by cultural institutions very often has the form of services listed in the classification of services and having their typical characteristics such as intangibility, impermanence, heterogeneity, inseparability of the process of their creation and consumption, and inseparability of the service from the person rendering it, the service marketing concept will also apply to cultural entities on a cross-border market. According to this concept, the basic marketing mix scheme introduced to the model has been expanded to include an additional P, i.e. personnel. In addition, the specificity of a cross-border market for cultural services expressed in the desire for cooperation, e.g. between cultural entities on both sides of a border and different stakeholder groups, means that the modelling of the long-term relationship-forming process on a cross-border market entails the need to modify the assumptions of the strategic marketing concept in terms of replacing the category of competition with that of cooperation or co-competition. Cultural entities' reliance on the concept of strategic marketing gives them a much better chance, for example, of securing EU funding (e.g. from the INTERREG programme) for the development of cross-border cultural offerings, which is possible via a Euroregion or a European

Grouping of Territorial Cooperation (EGTC), which expects cultural entities to plan for the long term (for example, the sustainability period for a cross-border INTERREG project is five years after formal project completion). It should also be noted that, due to the wide variation in the behaviour of participants in culture from two, often culturally different, countries, a cross-border market for cultural services has a great need for market research and market segmentation, which is also characteristic for the concept of strategic marketing. There is no doubt that the process of forming long-term relationships on a cross-border market also needs to be based on the relationship marketing concept that assumes the need to establish links with new audiences (both on one's own and on the foreign side of the border) who have not yet used the services rendered by cultural institutions and to strengthen links with loyal participants in culture on a cross-border market. In the third decade of the 21st century, it would also be difficult to analyse the concept of relationship marketing without taking into account the concept of value marketing. Good long-term relations with recipients of cultural offerings and other entities in the environment create value, which should be treated as an integral component of relationship marketing and an effect that a cultural institution strives to achieve. Relations with a recipient of cultural offerings on a cross-border market should be built through the inclusion and sustained involvement of customers in value creation, resulting in customer loyalty and satisfaction. According to H. Mruk, value is linked to appropriate communication with customers among other things, for example through the use of social media¹⁰⁸. In other words, value creation is the aim of establishing and strengthening relationships. It is also worth remembering that value creation by cultural entities on a cross-border market is very important from

¹⁰⁸ H. Mruk, B. Stępień, *Tworzenie wartości dla klienta z perspektywy konsumentów i przedsiębiorstw*, PWE, Warszawa 2013, p. 36.

the perspective of the needs of not only the residents (recipients of the cultural offerings) but also tourists and investors, who are important target groups, i.e. addressees of territorial marketing activities. From the point of view of branding places such as towns and cities divided by borders, the importance of communication through culture is growing. Very good examples include the cross-border towns of Nova Gorica (Slovenia) – Gorizia (Italy), which are jointly bidding for the title of European Capital of Culture (GO! 2025). Both towns are developing a common programme promoting and strengthening the resources of a unique cross-border area. It is a programme that will highlight the richness of Europe's cultural diversity, its shared history and heritage, and promote mutual understanding through the universal language of creativity. Leaders of both towns agree that becoming the European Capital of Culture will benefit the towns far beyond the title year¹⁰⁹. On such a complex theoretical foundation,

¹⁰⁹ The title of European Capital of Culture is awarded every year to two cities from two Member States of the European Union. The objectives of the initiative are to safeguard the richness and diversity of the various cultures in Europe; to promote the common cultural values and achievements of European nations, and to ensure that culture has an impact on the long-term development of cities. In addition, the title is also an excellent opportunity to reactivate or further develop the local tourism industry and economy through cultural development. Candidate cities must fulfil a number of conditions laid down in EU legislation such as promoting their own culture through the institution of an Ambassador of Culture, i.e. an artist with strong links to the city, international cooperation, emphasising European values and carrying out cultural activities that promote the city and region. Methods of promoting information about the candidate are also important: information technology is becoming increasingly important. In most cases, cities seek to use the title of European Capital of Culture and the associated funding (€1.5 million each from the EU) to develop their cultural offerings so that they can attract an international audience. The selected centre presents its historical heritage for 12 months. Cities and regions organise concerts, festivals, shows, conferences and other activities to advertise their city and region especially for the occasion. It is strongly felt that the title of European Capital of Culture significantly increases the social and economic benefits, especially when the events

the author based the three main blocks of a diagram (Figure 4.1), which are at the same time the stages of forming long-term relations between cultural institutions and the recipients of cultural offerings on a cross-border market. The stages are:

- market research mostly focused on the determination of cultural differences impacting the building of relationships on a cross-border market for cultural services and on identifying the needs of the residents of the town divided by a border,
- cross-border market segmentation including the identification of target audiences of the cultural offerings on one's own and on the foreign side of the cross-border market as well as the selection of target segments,
- selection and modelling of marketing mix instruments establishing and strengthening bonds.

The most important effect of forming long-term relationships in a cross-border market for cultural services on the basis of the developed model is to gain the loyalty of the recipients of cultural offerings residing in the countries sharing a common border (both on their own and the other side of the border), in particular those residing in the town divided by a border.

4.3. Research and segmentation of the cross-border market for cultural services

In order to form long-term relationships in a cross-border market for cultural services, it is necessary to carry out research to identify the cultural differences that determine their formation, as well as to identify the cultural needs of the residents in the town divided by a border. Both indirect (secondary, desk re-

are part of a long-term cultural development strategy for the city and the surrounding region.

search) and/or direct (primary, field research) research can be used for this purpose. When making the choice, it is important to consider attributes such as the purpose and ways of doing research, the cost and timing of the research. From the perspective of the analysed topic, indirect and direct research using qualitative and quantitative methods should mainly aim at identifying the cultural differences that determine relationship building in a cross-border market. The identification of the type and characteristics of the cultures of the bordering countries should be the starting point for such research. The division of world cultures made by R.R. Gesteland can be very helpful as well as the scope, typology and dimensions of culture presented by G. Hofstede and indicators found in reports such as: *The Global Competitiveness Report* or the *Global Index of Religiosity and Atheism*. One should also have a look at the stereotypes active in the public space of the cross-border market. Stereotypes referring to communities that share a border can indeed have a significant impact on the whole process of forming long-term relationships¹¹⁰. In extreme cases, they may even make forming them impossible¹¹¹. Cultural entities should also determine the level of consumer ethnocentrism of communities sharing a border. To this end, it may be necessary to conduct field research, e.g. by means of a survey or interview using the CETSCALE (Consumers Ethnocentric Tendencies Scale) questionnaire, which should, however, first be adapted to the needs of the specific cross-border market for cultural

¹¹⁰ H. Mruk, B. Stepień, *Tworzenie wartości dla klienta...*, op. cit., p. 19.

¹¹¹ For the needs of this book, the author did not conduct primary research in this area in the divided town of Cieszyn-Český Těšín. This is because such research has already been conducted by sociologists, cultural scientists and cultural anthropologists of the Polish-Czech borderland. In relation to the subject under consideration, the results of research conducted by scientists from the University of Silesia in Katowice (departments in Cieszyn), the University of Ostrava and the University of Wrocław proved to be particularly relevant.

services. From a marketing point of view, it will also be important to diagnose the needs of the inhabitants of the town divided by a border¹¹².

Segmentation is the next stage in the process of shaping relationships in a cross-border market for cultural services. Segmentation of a cross-border market for cultural services is a concept that takes the development of the demand side of the market as its starting point and implies the rational and more precise adaptation of the product and other marketing activities of a cultural entity to the requirements of the recipients of the cultural offerings located in the countries sharing a common border, in particular to the requirements of the residents on both sides of the town divided by that border. As a result, segmentation brings about disaggregation and aims to recognise multiple demand lists (e.g. for residents of Cieszyn and Český Těšín) where previously only one was recognised (e.g. only for residents of Cieszyn or Český Těšín)¹¹³. The concept of segmentation can also be interpreted as a research process or as one of the basic strategies of a cultural entity on a cross-border market. In this book, with reference to J. Altkorn's definition, it is assumed that the segmentation of a cross-border market for cultural services is a research process whose aim is to divide the recipients of cultural offerings into homogeneous sets (market segments), to which marketing activities are addressed¹¹⁴. This process is one of the stages in

¹¹² The author was a member of the team developing the „Program dla kultury Cieszyna i Czeskiego Cieszyna” (Programme for the Culture of Cieszyn and Český Těšín), part of which was the diagnosis of the cultural needs of the residents in the divided town of Cieszyn-Český Těšín; its results were an important contribution to the development of marketing mix activities of cultural institutions applicable in the process of developing long-term relations.

¹¹³ W.R. Smith, *Product differentiation and market segmentation as alternative marketing strategies*, “Journal of Marketing”, No. 1, 1956, p. 5.

¹¹⁴ J. Altkorn, T. Kramer (eds.), *Leksykon marketingu*, PWE, Warszawa 1998, p. 223.

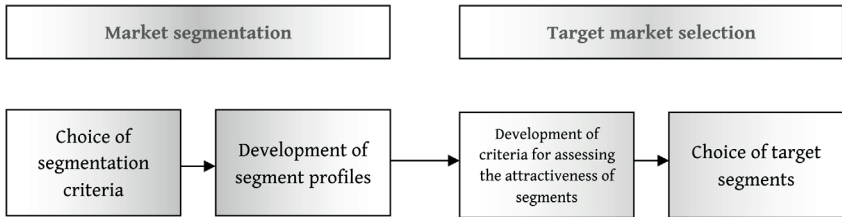
the formation of long-term relationships between cultural institutions and the recipients of cultural offerings.

Activities of national and foreign cultural entities operating on a cross-border market may be addressed to those groups of recipients/potential recipients of cultural offerings (the residents of Cieszyn and Český Těšín in this case) whose needs are not met at all or are met in an unsatisfactory way. Determining whether these groups are willing to establish and strengthen ties with a cultural entity and, as a result, can become its market, and decisions to address marketing activities to a specific market segment, is referred to as target market segment selection or choice¹¹⁵. Such a choice requires an appropriate procedure to divide the cross-border market into segments comprising buyers with similar needs, behavioural characteristics or motivations, and to assess which of the identified segments offer the greatest market opportunities or potential threats¹¹⁶. It should be stressed at this point that such a division should not be limited to the division of the cross-border market into two separate segments corresponding to the different sides of the territory divided by the border (e.g. a city or town) but should rather go much deeper. A segmentation procedure based on the four main stages identified in Figure 4.2 can be successfully applied to both national and foreign cultural entities operating in a cross-border market for cultural services.

¹¹⁵ J. Altkorn (ed.), *Podstawy marketingu*, Wydawnictwo OO. Franciszkanów, Kraków 1996, p. 103; S. Dibb, P. Stern, R. Wensley, *Marketing knowledge and the value of segmentation*, "Marketing Intelligence and Planning", 20(2), 2002, pp. 113-119.

¹¹⁶ K. Mazurek-Łopacińska (ed), *Badania marketingowe. Teoria i praktyka*, Wydawnictwo Naukowe PWN, Warszawa 2016, p. 289.

Figure 4.2. Procedure for the selection of target segments in cultural entities on a cross-border market



Source: Source: own work based on Ph. Kotler, G. Armstrong, J. Saunders, V. Wong, *Marketing. Podręcznik europejski*, PWE, Warszawa 2002, p. 421; R. Ahmad, *Benefit segmentation: a potentially useful technique of segmenting and targeting older consumers*, "International Journal of Market Research", 2003, 45(3), pp. 373-388.

A cross-border market for cultural services is internally very diverse. This is why, when segmenting the market in the process of forming long-term relationships, it becomes necessary to apply several segmentation criteria. In the process of forming long-term relationships with the audiences of cultural offerings in a cross-border market, cultural entities should consider in particular the application of the following criteria at the segmentation stage:

- sustainability of the relationship as measured, for example, by its duration;
- intensity of cooperation, i.e. the volume and frequency of use of the cultural entity's services;
- costs of outreach taking into account the costs of service and fulfilment of the expected conditions of service (in a cross-border market, the costs of reaching audiences located on the other side of the border with cultural offerings may happen to be much higher than the costs of reaching audiences on one's own side of the border);
- customer loyalty expected in the future in line with anticipated market trends.

Another important step related to the segmentation of a cross-border market for cultural services involves the profiling of segments¹¹⁷. With regard to cultural entities on a cross-border market, such profiling can be based on the cluster technique (also known as cluster analysis)¹¹⁸. The application of this technique involves looking for a set of data describing two audiences of the cultural offerings whose behaviour is most similar to each other and pairing them. After that, the next two most similar buyers are sought and paired. The process of matching responses continues until all the recipients of the cultural offerings, the potential recipients on a cross-border market, are combined into one set. The way to use the cluster technique is to examine the extent of differences at each stage of the process. More and more objects (audiences, potential recipients of the cultural offerings) are bound together and aggregated into ever greater clusters of elements that are increasingly different from each other. When the extent of differences between the individuals in a group increases incrementally, it is considered that the pattern of responses in the new pair is no longer consistent. Separate audience segments of the cultural offer are identified.

The selection of a target market requires the evaluation of the attractiveness of potential target segments. The starting point is to develop a list of criteria (which should be linked to the cultural entity's objectives) to which individual weights and scores will be assigned. In relation to a cross-border market for cultural services, the most relevant criteria for assessing the attractiveness of a segment include those relating directly to the segment, competitors, the market, or to the conditions in the macro-environment (Table 4.1).

¹¹⁷ T.A. Brunner, M. Siegrist, *A consumer-oriented segmentation study in the Swiss wine market*, "British Food Journal", 2011, 113(3), pp. 353-373.

¹¹⁸ S. Dolnicar, F. Leisch, *Segmenting markets by bagged clustering*, "Australasian Marketing Journal", 2004, 12(1), pp. 51-65.

Table 4.1. Criteria for assessing the attractiveness of a market segment

General criterion for assessing the attractiveness of a market segment	Detailed criterion for assessing the attractiveness of a market segment
Segment characteristics	<ul style="list-style-type: none"> • Size of the segment • The segment's susceptibility to price • Growth rate of the segment • Profitability of the segment • The buyers' purchasing power
Characteristics of competitors	<ul style="list-style-type: none"> • The essence of competition • Number of competitors • Differentiation of competitors • Potential competitors (new, emerging ones) • Prevailing instruments of competition
Market characteristics	<ul style="list-style-type: none"> • Entry barriers • Exit barriers • Bargaining power of suppliers • The possibility of substitution
Characteristics of conditions in the macro-environment	<ul style="list-style-type: none"> • Cultural conditions • Political conditions • Social trends • Environmental issues

Source: L. Garbarski (ed.), *Marketing. Koncepcja skutecznych działań*, PWE, Warszawa 2011, p. 175.

It is useful to follow three important principles when assessing the identified audience segments of the cultural offering in a cross-border market¹¹⁹:

- the selected market segment should be as internally homogeneous as possible. The needs of recipients of cultural offerings should be grouped by similarity as far as possible (e.g. using cluster analysis). The possibility of predicting the likely response of the audience to marketing mix activities aimed at establishing and strengthening the relationship with the cultural entity is then increased. It should be

¹¹⁹ E. Michalski, *Marketing. Podręcznik akademicki*, PWE, Warszawa 2004, pp. 83-84; K. Brangule-Vlagsma, R.G.M. Pieters, M. Wedel, *The dynamics of value segments: modelling framework and empirical illustration*, "International Journal of Research in Marketing", 2002, 19(3), pp. 267-285.

noted here that the internal homogeneity of a segment on a cross-border market for cultural services does not always have to be based on the nationality of the recipients of the cultural offerings (e.g. Polish or Czech people) or their place of residence (residents of Cieszyn or Český Těšín). As a result of the cluster analysis, segments made of recipients of various nationalities or residing on different sides of the town divided by a border can be distinguished;

- the selected segment of a cross-border market for cultural services should be sizeable, i.e. include such a number of recipients of the offering that the provision of services by the cultural entity is justified. The fact that the main objective of a large proportion of cultural institutions (in particular local government ones) is not profit maximisation but rather the dissemination of culture, or more precisely the dissemination of participation in culture, does not mean that such entities can carry out their activities regardless of the costs they incur;
- a cultural entity should acquire the ability to reach the selected market segment through appropriate marketing mix activities. This is particularly important for cultural entities operating on a cross-border market for cultural services, where communication with the audience on the other side of the border is more difficult, if only because of the existing language barrier.

Stage two of the process of forming long-term relationships on a cross-border market for cultural services involves the typical activities of marketing services to select the target segment or segments to which the cultural institutions will address their offerings. In doing so, it is important to bear in mind that an important premise for the functioning of a cross-border market for cultural services is that cultural entities develop their offerings not only with the residents of their own (national) side of the

border in mind, but also for the audiences from the other (foreign) side of the market. At the same time (as emphasised by the experts interviewed by the author), local government cultural institutions should primarily serve the audiences on their own (national) side of the town, as this follows directly from the provisions of these institutions' mission statements. In view of this fact, the initial division of a cross-border market using the criterion of the place of residence of recipients is justified for a significant proportion of local government cultural institutions operating in a town divided by a border, followed by a further division according to more specific criteria. However, irrespective of the chosen segmentation criterion, an important component of segmentation is to check whether the individual groups of recipients of cultural offerings from one's own or the foreign side of the cross-border market are attractive, i.e. whether they include a sufficient number of recipients and whether they are inclined to strengthen their ties with the cultural institution. Otherwise, the division is ineffective because the development and implementation of cultural offerings for a group that is too small and with no possibility of development will involve too little demand to make sense from the economic perspective.

4.4. Selection and modelling of marketing instruments for establishing and strengthening bonds

The development of a marketing mix for the target segment or segments identified in the segmentation process is a key stage in the process of forming long-term relationships between cultural operators and the recipients of cultural offerings on a cross-border market. This follows directly from two key principles of marketing conduct such as the principle of purposeful selection and modelling of the market on which a cultural entity operates, and

the principle of integrated market impact. As is well known, the principle of integrated market impact dictates that action should be taken not with individual instruments used separately but rather with their appropriately shaped mix. The idea is that, by coordinating the tools used, a synergy should be created so that the final effect of the combined influence of the marketing mix on establishing and then strengthening the bond with the recipients of the cultural offerings is greater than the sum total of the effects that could be achieved by applying the individual instruments independently¹²⁰. When shaping the structure of marketing instruments in cultural entities operating in a cross-border market for cultural services, it is worth considering the following groups of considerations arising from¹²¹:

- the specificity of the selected target market and the selected conduct (one should also consider cultural differences existing on the cross-border market and other factors differentiating the customers on both sides of the state border, the specifics of the Polish and Czech buyers forming the target market, behaviour of competitors active on the market and passive or offensive conduct);
- the specificity of individual marketing instruments (obligatory or non-obligatory nature of instruments, e.g. a product of a cultural institution vs. promotion, different susceptibility of individual instruments to change, varied degrees of effectiveness of marketing instruments over time and the operational or strategic nature of the instruments);
- the essence of the marketing mix concept (a set of marketing instruments used in the cross-border market for cultural services, i.e. product, price, distribution, marketing communication, personnel, must be internally integrated);

¹²⁰ A. Czubała, R. Niestrój, A. Pabian, *Marketing w przedsiębiorstwie - ujęcie operacyjne*, PWE, Warszawa 2020.

¹²¹ W. Wrzosek (ed.), *Strategie marketingowe*, PWE, Warszawa 2012, p. 47.

- the size and structure of resources and skills of the cultural institution (the size and structure of resources and skills available to a cultural institution determine the cap for realistic possibilities of shaping and using marketing instruments to influence the market).

When analysing marketing mix instruments with the possibility of their application in the phase of establishment and strengthening of bonds with recipients of cultural offerings on a cross-border market in mind, it is worth noting that, in addition to their division into product, price, distribution, marketing communication and personnel, an important premise for their classification is their differentiation from the perspective of susceptibility to ad hoc modifications and the permanence of the effects produced. Two types of instruments have to be distinguished on this basis¹²²:

- flexible instruments whose modification is possible at relatively short intervals (e.g. sales promotion measures, price discounts, sales support services, etc.),
- inflexible instruments whose changes require lengthy preparations and considerable effort (e.g. changing a cultural institution's product or location).

R. Niestrój pointed out that some instruments may appear to be flexible owing to the technical ease with which they can be modified, and thus may seem more useful in the process of developing long-term customer relations, but in fact are not, owing to the slowness with which recipients of the cultural offering react. The brand of a cultural entity may be an example. It is relatively easy to come up with a new name or logo for a cultural entity but it is done very rarely and very prudently. This is determined by the process of brand positioning in the buyer's awareness, which is long and fraught with consequences. This is

¹²² H. Meffert, *Marketing, Grundlagen der Absatzpolitik*, Gabler, Wiesbaden 1986, p. 115.

even more important for the key component of the marketing mix, which is the product of a cultural institution. Even if it is not very popular (for example, a permanent exhibition in a museum presenting the history of a region in traditional display cases) and does not represent an important source of revenue, the cultural institution's decision to replace it with a new product has a strategic dimension¹²³. Therefore, the low flexibility and long-lasting effects of some instruments mean that the decisions associated with them are strategic decisions, so that it will not often be possible to modify these instruments and adapt them to the expectations of customers on both sides of the border. In turn, decisions relating to flexible instruments with short-term impact are within the domain of operational marketing, which has a major role to play in both establishing and strengthening relationships. This does not change the fact that both groups of instruments have to exist both at the stage of establishing and of strengthening bonds with the recipients of cultural offerings even though managers of cultural institutions will apply them with different frequency.

At the level of the selection and modelling of marketing mix instruments, two main stages can be distinguished that make up the main mechanism of the entire process of building long-term relations between cultural institutions and the recipients of their offerings on a cross-border market. The mechanism distinguished by the dashed line in the central part of the diagram (Figure 4.1), includes:

- initial stage – bond creation (it ends as soon as the potential recipient is persuaded to use the cultural offering),
- proper stage – strengthening the bond (it is a closed cycle and may last for a long time).

¹²³ A. Czubała, R. Niestrój, A. Pabian, *Marketing w przedsiębiorstwie...*, op. cit.

In order for cultural entities to successfully form long-term relationships, it is necessary to guide the recipients of cultural offerings residing on both sides of a national border through the two stages listed.

4.4.1. Initial stage of relationship building – bonding

The research conducted in the town of Cieszyn-Český Těšín shows that the idea of value (benefit) is the key assumption of the initial stage (as well as of the whole process of forming long-term relationships in the cross-border market). In other words, a specific value should be offered to the identified segment (segments) of the recipients of the cultural offering¹²⁴. According to the assumptions of relationship marketing, value is a wider concept than usefulness. This is because value is not only determined by what service the recipient of cultural offerings receives but the way in which the service is received is also important (the quality of interaction and dialogue with the customer). The satisfaction of recipients of cultural offerings, their trust and attachment to the institution, results from the exchange of tangible and intangible value. Interviews conducted with experts in the Polish-Czech cross-border market for cultural services indicate that the sources of value lie both in the high quality of services offered by cultural institutions and in sincere two-way marketing communication with the residents on both sides of the town divided by a border.

It is not easy to define the quality of services offered by cultural institutions, not least because it is perceived differently by the cultural entities on the cross-border market and by the recipients of cultural offerings from both sides of the border. From

¹²⁴ The concept of value in culture is discussed in more detail in the third section of the third chapter of the book.

the perspective of a cultural entity, quality is usually the ability of a service to satisfy specific needs, i.e. its utility, the usefulness of the product, which is measured by the degree of conformity of the product with specific standards. From the perspective of a recipient of cultural offerings, quality is perceived in a seemingly similar way, i.e. also as the ability of a service to meet needs and expectations, but its measure is the degree to which a given product satisfies the individual needs and expectations of the recipient assessing its quality. In the area of cultural services, it is far more common to consider and assess quality as the degree to which a product conforms to certain standards while rarely specifying what quality actually is, considering the concept to be elusive to attempts at definition and difficult to specify. However, the author assumed that quality in the activities of cross-border cultural entities is about giving audiences on both sides of the border what they want to get, when they want it, at the right price and without making mistakes. According to C. Grönroos, the quality of services forms a kind of continuum the boundary of which is, on the one hand, the level of quality completely unacceptable to the recipient of the cultural offering, and, on the other hand, the ideal, desirable (expected) quality of services¹²⁵. Very generally speaking, the quality of services rendered by cultural institutions on a cross-border market depends on the gap between the service expected and the service provided. Research conducted on the Polish-Czech cross-border market for cultural services shows that Polish and Czech cultural institutions offer products that are of value to audiences on their own (national) side of the border. Unfortunately, there is still a lack of products on offer that would be equally attractive and valuable to customers from both the Polish and Czech sides of the border. The central

¹²⁵ C. Grönroos, *Relationship Approach to Marketing in Service Context: The Marketing and Organisational Behavior Interface*, "Journal of Business Research", 1990, No. 1.

part of Figure 4.1 captures the ‘divergence’ of cultural products offered by institutions on both sides of the border that is characteristic for the cross-border market for cultural services. However, a number of products offered by cultural entities from both home and foreign sides of the border form a common set (marked with a dotted line); these are cross-border products that are a source of value for audiences living on both sides of the border. As a result, the cultural offerings, which are perceived as high-quality by the Polish recipients and thus constitutes an important value for them, are very often perceived differently by the recipients on the other side of the border. This is why it will very often be necessary in the cross-border market for cultural services to modify products at the level of the actual and expanded product in such a way that it is also better adapted to the needs of the recipients from the other side of the border.

Interviews conducted with experts in the cross-border market for cultural services indicate that, at the initial stage, bonding with the recipients of the cultural offerings should also be based on marketing communication in the broadest sense, which should be based on three essential elements that are equally important for both sides: feelings (attitude towards the cultural institution), knowledge (information about the qualifications of the cultural entity) and activities (operative way of exchanging resources)¹²⁶. One should remember that, when a cultural institution makes first contact with a potential recipient of a cultural offering (especially if this is a resident of the foreign side of a town divided by a border), the customer is often distrustful towards the institution. This may be due, for example, to ignorance or existing stereotypes about the residents of the other side of the border. It is only with time that this relationship can change with the help of appropriate marketing

¹²⁶ K. Storbacka, J.R. Lehtinen, *Sztuka budowania trwałych relacji z klientami*, Dom Wydawniczy ABC, Kraków 2001, p. 35.

communication to the point where a potential customer from Poland becomes a regular customer or even a spokesperson for a cultural institution located in the Czech Republic, and vice versa. Appropriate marketing communication on a cross-border market that results in the exchange of information between a cultural institution and the recipients of its offerings makes it possible, on the one hand, to convince the recipients that they are making the right decision by becoming attached to the cultural institution, and on the other hand, allows the institution to gather information about what the customers need. According to the surveyed experts, it is through appropriate marketing communication that feedback flows from both sides of the cross-border market as to whether the cultural offerings were appreciated by customers or rejected. It signals whether a cultural institution has been able to establish/strengthen the bond, whether the relationship has been weakened or even broken. Based on information received from the market, analysed and verified against the mission of the cultural institution, managers of culture make decisions on possible product modification (at the level of the actual product and the expanded product) and other marketing mix instruments.

4.4.2. The stage of relationship building proper – strengthening the bond

As soon as a potential recipient decides to take advantage of a cultural offering (accepts the value offered by a cultural entity), the stage of the proper long-term relationship-forging process begins, i.e. the bond between a cultural entity and a recipient of its offering is established. Satisfactory contacts between the institution and recipients on both sides of the cross-border market cause an increase in trust, attachment to the institution and, as a result, there is a gradual climbing of customers up the

'loyalty ladder' (from a disloyal customer to an exceptional, true customer). However, the sustenance of the relationship by the renewed offering of value to recipients is a necessary condition if the relationship is to be deepened.

Cultural entities active on a cross-border market have a wide range of tools to strengthen their bond with the recipients of their offerings from both their own and the other side of the border. Taking into account the resource theory of enterprises, each use of such offerings is an investment in the assets of the organisation. However, in order to obtain a positive return on these outlays (in the form of loyal recipients of cultural offerings on both sides of the cross-border market, dedicated to the cultural institution), it is necessary to carefully select the instruments strengthening the bond and to evaluate their effectiveness or even efficiency. Managers in cultural entities operating on a cross-border market face the following question: what tools should be used with regard to individual customers or groups of customers on their own side of the state border and which instruments should be used on the other side of that border, and with whom to build long-term relationships first? These tools can be assigned to two main sets:

- the set of tools resulting in a reduction of costs incurred by the recipient of a cultural offering (sales promotion: discounted tickets, subscriptions or additional services at a reduced price);
- the set of tools resulting in increased benefits for the recipient of the cultural offering (special events, members' clubs, traditional mail, electronic mail and websites, social networks, public relations, gadgets of the cultural institutions).

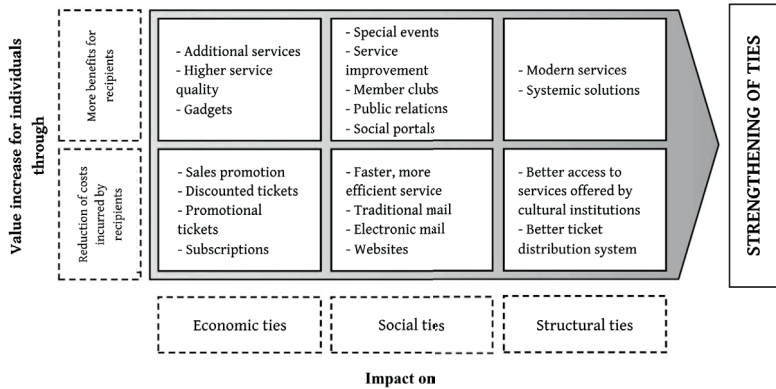
According to R. Furtak, tools focused on strengthening the bond with customers can be additionally divided into three groups¹²⁷:

- tools influencing economic ties, which include primarily reductions of prices (rebates, price promotions) of tickets for cultural events or offering additional services at a reduced price, improving the quality of services while maintaining their current price;
- tools influencing social bonds, involving mostly better communication with recipients of cultural offerings, maintaining dialogue with them to support the interaction, or public relations activities to create positive relations with the environment;
- tools influencing structural ties related to the distribution of services offered by cultural institutions and specifically ensuring their better accessibility, as well as offering more modern services on the market.

The mix of these two classifications, as well as the results of the research conducted by the author in the Polish-Czech border area, made it possible to develop a framework structure of the marketing composition underlying the planning of specific marketing actions by cultural entities in the cross-border market at the stage of bond strengthening with recipients of cultural offerings (Figure 4.3.).

¹²⁷ R. Furtak, *Marketing partnerski na rynku usług...*, op. cit, p. 209.

Figure 4.3. Framework structure of the marketing composition applicable by cultural entities at the stage of strengthening the bonds with recipients of cultural offerings



Source: own work based on R. Furtak, *Marketing partnerski na rynku usług*, op. cit, p. 211 and own research.

A long-term relationship is forged both through emotional factors and through tangible benefits, which is why the set of tools for strengthening the bond should respond to both these aspects and constitute their combination. Effectively strengthening the connection with the recipients of cultural offerings makes them feel fulfilled. They feel that they receive the product they need. It fulfils their expectations, resulting in loyalty and trust. The cross-border market experts surveyed additionally recognised that the key to success (besides an excellent product, which is the main source of value) at this stage of forming long-term relationships, is also adequate marketing communication, of which the finalisation of the transaction, i.e. the creation and delivery of value, is an important part. D. Ballantye emphasises the high importance of dialogue in maintaining and strengthening ties¹²⁸, unfortunately, the surveyed experts in the Polish-Czech cross-border market believe that dialogue

¹²⁸ *Ibidem*, p. 186.

between cultural institutions and the recipients of cultural offerings, especially the customers on the other side of the border, occurs extremely rarely (the surveys conducted among the recipients of the cultural offerings also confirm this), which means that the mechanism of forming long-term relations in this market does not work properly and needs to be regulated (by modifying the components of the marketing mix in cultural institutions from both the Polish and the Czech side of the town among other things).

In the model developed by the author, the weakening or breaking of the bond (indicated in the diagram by a dotted line and the '-' sign) was adopted as a possible scenario both at the stage of establishing and strengthening the bond. The bond is weakened and, in extreme cases, even broken if the offers made by the cultural entity do not meet the expectations of recipients of the cultural offerings. Some relationships are abandoned at an early stage. This happens when a potential customer does not accept the offer made to them by a cultural entity, which is very often the result of inadequate marketing communication. It is worth remembering though that, even after a bond has been established with the recipient of a cultural offering (as a result of the effective use of a range of marketing mix instruments), the bond may subsequently weaken or even break. The moment when value is offered again is the test for the cultural entity. If the recipient of the cultural offering decides to use the services rendered by a cultural entity again, the bond becomes stronger; if the recipient rejects the offering the bond will be weakened. Frequent rejections of the cultural institution's product by customers may eventually lead to a break in the relationship.

Obviously, the rejection can be due to various factors which are often beyond the control of the cultural entity (or its influence is limited). In many cases, however, failure at the stage of

establishing and strengthening the bond is due to the lack of sufficient knowledge, experience and capacity of the cultural entity in terms of relationship marketing or relationship management.

TURBULENCE IN BUILDING RELATIONSHIPS IN THE CROSS-BORDER MARKET FOR CULTURAL SERVICES CAUSED BY THE CORONAVIRUS PANDEMIC - THE CASE OF THE CIESZYN SILESIA EUROREGION

5.1. Cieszyn Silesia-Těšínské Slezsko Euroregion as the entity monitoring and stimulating the development of a cross-border market for cultural services

The establishment of the Cieszyn Silesia-Těšínské Slezsko Euroregion (hereinafter: CSE-TS) in 1998, represented in Poland by Stowarzyszenie Współpracy i Rozwoju Regionalnego „Olza” (Association for Development and Regional Cooperation “Olza” – SRiWR) and in the Czech Republic by Regionální sdružení územní spolupráce Těšínského Slezska, can be treated as an attempt at the reconstruction of networks of mutual trust through the development of cooperation mechanisms between Polish and Czech entities on the cross-border market for cultural services. Indeed, the possibility of obtaining external funding from projects that

the CSE-TS began to manage in 1999 became a pretext for establishing Polish-Czech cultural cooperation. That cooperation was sometimes reluctant and distant (especially during the first years of the Euroregion's existence). Overcoming mutual dislike through cooperation in the area of culture is the necessary condition of development of the cross-border market for cultural services, including forging long-term relationships on that market¹²⁹. Indeed, it is difficult to imagine it functioning harmoniously when the most important market players are in constant dispute with each other. It is worth noting that cultural projects have been an important part of the CSE-TS project activities from the very beginning and have contributed to the development of the Czech-Polish cultural services market¹³⁰. The functioning of this market is therefore a resultant of the implementation of local, national and EU cultural policies by various entities. In the case of the activities of the CSE-TS (as well as other Euroregions), the local, regional, central and EU levels intersect and the Euroregion's efforts to acquire and distribute financial resources from European funds and the state budget translate into the implementation of local cultural projects¹³¹. The implemented projects

¹²⁹ Ł. Wróblewski, *The Influence of Creative Industries on the Socioeconomic Development of Regions in Poland*, "International Journal of Entrepreneurial Knowledge", 2014, 1(2), pp. 45–57; A. Kasperek, *Culture as a space of reconciliation through transborder cooperation. The case of project activeness implemented within the activity of Cieszyn Silesia Euroregion*, [in:] *Cultural Management. From Theory to Practice*, Ł. Wróblewski, Z. Dacko-Pikiewicz, J.C.Y. Liu (eds.), London Scientific, London 2018, pp. 131–145; H. Böhm, E. Drápela, *Cross-border Cooperation as a Reconciliation Tool: Example from the East Czech-Polish Borders*, "Regional and Federal Studies", 2017, 27(9).

¹³⁰ H. Rusek, A. Kasperek, *Memory sites versus antagonism and reconciliation – the case of Polish-Czech relations Reconciliation*, [w:] *Reconciliation in Bloodlands. Assessing Actions and Outcomes in Contemporary Central Eastern Europe*, J. Kurczewski (ed.), Peter Lang Edition, Frankfurt am Main 2014, pp. 195–213.

¹³¹ K.L. Lepik, *Euroregions as mechanisms for strengthening cross-border cooperation in the Baltic Sea Region*, *Trames*, "A Journal of the Humanities and Social Sciences", 2009,13(3); M. Klatt, *(Un)Familiarity? Labor related cross-border*

can help improve the quality of life for the residents of the Euroregion. Therefore, the Euroregion becomes one of the main entities that monitor and stimulate the development of a cross-border market for cultural services. Such activities usually involve the initiation and support for cross-border cultural projects aiming for diversity to be recognised as valuable in social life, as well as actions that foster not only the development of tolerance towards cultural diversity in the local community but also acceptance of such diversity, recognising it as a value¹³².

When writing about the Euroregion as an entity that monitors and stimulates the development of a cross-border market for cultural services, its decision-making bodies are worth a closer look. CSE-TS is an association registered according to the Polish and Czech laws. It comprises the Euroregion Council (decision-making body) and the Euroregion Secretariat (executive body). The Euroregion Council (the Euroregion's supreme authority) is composed of eight members, four from each side, who elect a Council President and a Deputy President from among themselves, respecting the principle of separation of functions between the two sides and alternation of their terms of office. Tasks of the Council include¹³³:

mobility in Sønderjylland/Schleswig since Denmark joined the EC in 1973, "Journal of Borderlands Studies", 2014, 29(3).

¹³² M. Klatt, *Regional cross-border cooperation - Ideological vs. practical approach*, [in:] *Narva and the Baltic sea region*, K. Brüggemann (ed.), Tartu University Narva College, Narva 2004; J. Kurowska-Pysz, P. Ulrich, *Polish-German Cooperation in the Field of Cultural Heritage: the Case of the European Park Association of Lusatia*, "Cultural Management: Science and Education", 2019, 3(2); E.K. Prokoka, *Cross-border regionalization, the INTERREG III A initiative, and local cooperation at the Finnish-Swedish border*, "Environment and Planning", 2011, 43(5).

¹³³ A regional cooperation agreement under the title: Cieszyn Silesia - Těšínské Slezsko Euroregion concluded on 22 April 1998 in Cieszyn between the Polish party represented by Stowarzyszenie Rozwoju i Współpracy Regionalnej "Olza" with the registered office in Cieszyn and the Czech party represented by Regionální sdružení česko - polské spolupráce Těšínského Slezska with the registered office in Český Těšín.

- Adopting the Euroregion's statute,
- Adopting common objectives,
- Deciding upon the terms of utilisation of joint financial resources,
- Adopting reports on the utilisation of financial resources,
- Nominating members of the secretariat,
- Creating working groups,
- Delegating representatives representing the Euroregion externally.

The Euroregion's Secretariat comprises two secretaries in charge of the Secretariat's Office. Each secretary has a deputy. Tasks of the CSE-TS Secretariat include¹³⁴:

- Presenting the Euroregion externally,
- Convening the meetings of the Euroregion Council,
- Preparing and submitting draft resolutions of the Euroregion Council and preparing information materials for the assembly of representatives of municipal national associations,
- Implementing resolutions of the Euroregion Council,
- Managing the Secretariat's Office that perform the administrative functions of CSE-TS.

CSE-TS managed five European programmes in 1999–2023, including:

- between 1999 and 2003: projects of the Joint Small Project Fund (WFMP) as part of the Phare CBC Cross-Border Cooperation Programme,
- between 2004 and 2006: Community Initiative Programme Interreg IIIA Czech Republic – Poland,
- between 2007 and 2013: Cross-Border Cooperation Operational Programme Czech Republic – Poland,

¹³⁴ Ibidem.

- between 2014 and 2020: Interreg V-A Czech Republic – Poland,
- between 2021 and 2027: Interreg Programme Czech Republic – Poland.

By 31 August 2018, 594 projects had been approved under the first four programmes, 302 (50.84%) of which were projects related to culture. These projects have received European Union funding totalling more than €4 million. In addition to culture-related projects, an increasing number of cross-border projects related to tourism, which also indirectly translate into the development of a cross-border market for cultural services, have been observed after 2018. However, CSE-TS is particularly focused on supporting activities aimed at joint Czech-Polish cultural education and equal access to cultural values. It is conducive to shaping and diversifying the cultural offerings in such a way that people from both the Polish and Czech sides of the Euroregion benefit from the cultural infrastructure available on both sides of the border. This is confirmed by the results of a survey conducted by the author among the residents of the divided town of Cieszyn-Český Těšín (the seat of the CSE-TS) for the Programme for the Culture of Cieszyn and Český Těšín developed in 2018 on the initiative of the Cieszyn Town Council¹³⁵. According to that research, the degree of awareness of cultural events organised in Cieszyn and Český Těšín as part of the Euroregional cross-border proj-

¹³⁵ “Program dla Kultury Cieszyna i Czeskiego Cieszyna” was developed as part of a Polish-Czech project with the development of common cultural offerings of Cieszyn and Český Těšín in mind, as well as in order to strengthen the cooperation between various entities operating on the cross-border market for cultural services in both towns. The project was co-financed from the funds of the European Regional Development Fund under the Interreg V-A Czech Republic-Poland Programme within the Microprojects Fund of the Śląsk Cieszyński – Těšínské Slezsko Euroregion and the state budget. Detailed methodology and the results of completed studies are available on the website of the Cieszyn Town Council: https://drive.google.com/file/d/1TNSO46CK_uejoovC3_aaDQivEdaXe7HK/view

ects is much higher than the awareness of cultural events organised without the financial support received through CSE-TS and, therefore, without the requirement of impact on the other side of the border (Table 5.1).

Table 5.1. CSE-TS impact on the awareness and participation of residents in key events and cultural initiatives taking place in Cieszyn and Český Těšín [in %]

Details	Residents of Cieszyn (PL) N=490		Residents of Český Těšín (CZ) N=309	
	Awareness	Participation	Awareness	Participation
Cultural events taking place in Cieszyn and Český Těšín without the financial support received via the Cieszyn Silesia Euroregion	32.27	11.40	20.07	8.06
Cultural events taking place in Cieszyn and Český Těšín as part of Euroregional projects in the area of culture	73.76	43.02	58.51	31.97

*The results do not sum up to 100 because the respondents could select more than one answer

Source: own work based on J. Kurowska-Pysz, Ł. Wróblewski, M. Walancik, *Program dla kultury Cieszyna i Czeskiego Cieszyna*, Cieszyn-Czeski Cieszyn 2018, downloaded from: <http://www.cieszyn.pl/?p=categoriesShow&iCategory=3206> [access: 10.03.2020].

The data presented in Table 5.1 demonstrates that nearly 74% of the Residents of Cieszyn and 59% residents of Český Těšín surveyed in 2018 knew about specific cultural events detailed in the questionnaire (supported awareness), events taking place as part of Euroregional cross-border projects. Events organised without the financial support received through CSE-TS fared much worse in terms of familiarity. Such events are usually organised by Polish or Czech cultural entities on their own, without consulting their partners on the other side of the border, and their

promotion is usually limited to the country of the entity that organises the event. Significantly, a much higher proportion of the surveyed inhabitants of Cieszyn and Český Těšín participated in those cultural events which were executed as part of cross-border Euroregional projects (residents of Cieszyn: 43.02%, residents of Český Těšín: 31.97%) than in the events that did not receive funding from the European Union via CSE-TS (residents of Cieszyn: 11.40%, residents of Český Těšín: 8.06%). The data presented in the table also demonstrates that the Polish respondents knew more about the cultural opportunities in Cieszyn/Český Těšín than their Czech neighbours on the other side of the border.

According to the interview (a dyad) with the secretaries of the Polish and Czech side of CSE-TS¹³⁶, the Euroregion's activities stimulating the development of the cross-border market for cultural services in the region or town divided by a border most often involves:

- support for cultural entities located in Cieszyn and Český Těšín, as well as in the CSE-TS area in initiating Polish-Czech partnerships that lead, e.g. to the implementation of cross-border projects in the area of culture that enrich the demand on the cross-border market for cultural services (e.g. by organising partnership exchanges addressed to cultural institutions);
- advice on finding the best source of funding for cross-border cultural projects. According to the surveyed representatives of the CSE-TS, such projects can be implemented using many sources of funding, among which one should mention not only the INTERREG Czech Republic-Poland pro-

¹³⁶ The author conducted an interview (a dyad) with the secretaries of the Polish and Czech sides of the Śląsk Cieszyński-Těšínské Slezsko Euroregion as part of the Polish-Czech project "Program dla Kultury Cieszyna i Cieskiego Cieszyna". The interview was conducted in the Liburnia Hotel in Cieszyn on 27.08.2018.

gramme, but also the International Visegrad Fund or the Erasmus+ Programme;

- supporting cultural entities in the implementation of cross-border cultural projects, e.g. by providing promotional support for these events (patronage, running Euroregion internet information portals, e.g. *Kultura w Regionie* (Culture in the Region));
- implementation of its own cross-border projects aimed at the development of the Czech-Polish cross-border market for cultural services or at forming a common cross-border cultural policy (e.g. *Český Těšín/Cieszyn In Europe* project);
- carrying out research and study activities on the prospects for further development of the cross-border market for cultural services, e.g. as part of the established Czech-Polish-Slovak Euroinstitute (development of concept papers, programmes and strategies);
- carrying out training and publishing activities aimed at presenting the results of research on cross-border cooperation, including in the area of culture (e.g. *Prace Euroinstytutu Polsko-Czesko-Słowackiego TRANSCARPATICA* (Proceedings of the Polish-Czech-Slovak Euroinstitute TRANSCARPATICA) issued cyclically by the Polish side of the CSE-TS”).

The current geopolitical situation of Poland and the Czech Republic offers a good climate for the activities and effectiveness of Euroregions in Polish-Czech border areas, including CSE-TS. On the one hand, entry into EU structures and subsequently the Schengen area definitely facilitates opportunities for cooperation in culture. On the other hand, the European Union facilitates the operation of Euroregions through the level of funds allocated to border areas. According to the research conducted by the author in 2013-2019 in cooperation with CSE-TS and the Bes-

kydy Euroregion¹³⁷, Euroregion support the growth of the local and often also the regional cross-border market for cultural services by focusing on cross-border cooperation related to culture. It is also worth remembering that the Euroregion's effectiveness in stimulating such growth cannot be evaluated only through the lens of completed cultural projects. As S. Sitek¹³⁸ observed, acting on the principle that project implementation responds to fundraising opportunities is far from sufficient. The Euroregion should be required to continuously monitor the cultural needs of the region's residents and verify the effects of the cross-border projects implemented. This can be assisted by the activities of scientific research institutions which, on the initiative and with the support of the Euroregion, carry out regular research in this area. Examples of such institutions include the Euroinstytut Polsko-Czeski-Słowacki (Polish-Czech-Slovak Euroinstitute) operating at CSE-TS, the Commission for Polish-Czech and Polish-Slovak Relations of the Polish Academy of Sciences, which cooperates with the Euroregion, and the Research Institute for Territorial and Interorganisational Cooperation of the Academy of Sciences, established in Cieszyn.

¹³⁷ Between 2013 and 2019, the author was a manager, coordinator or a research team member in the following Polish-Czech projects executed in cooperation with the Śląsk Cieszyński Euroregion and the Beskidy Euroregion: "Kulturalna inicjatywa edukacyjno-naukowa RAZEM DLA POGRANICZA" (2013-2014); "Rozwój współpracy naukowo-dydaktycznej uczelni wyższych w Euroregionie Beskidy" (2014); "Program dla Kultury Cieszyna i Czeskiego Cieszyna" (2017-2018); "Polsko-czeska współpraca akademicka na rzecz doskonalenia jakości transgranicznych badań naukowych" (2018-2019), "Český Těšín/Cieszyn INEurope" (2018-2019).

¹³⁸ S. Sitek, *Współpraca transgraniczna w ramach euroregionów na pograniczu polsko-czeskim*, [in:] *Euroregiony pogranicza polsko-czeskiego - Euroregiony polsko-českého pohraničí*, B. Kasperek (ed.), Stowarzyszenie Rozwoju i Współpracy Regionalnej "Olza": Cieszyn 2014, pp. 8-33.

5.2. Opinions of CSE-TS residents about selected aspects of cross-border activities in the context of the coronavirus pandemic

Poland has been a member state of the Schengen Area since 2007 and thus crossing the country's borders with other member states takes place without border controls and is possible at any point along the border. Thousands of residents of the Polish-Czech border areas take advantage of the possibility of crossing the border fast every day as they satisfy some of their life needs (including cultural needs) in the neighbouring country¹³⁹. However, the unexpected appearance of the COVID-19 pandemic in Europe in March 2020 made people aware that the reintroduction of border controls and even travel bans to the neighbouring country was still possible and also became a reality shortly thereafter. During the first wave of the coronavirus pandemic, Poland (like all EU countries) reintroduced border controls at the Schengen borders (including the Polish-Czech border)¹⁴⁰. In practice, the reintroduction of border controls due to the pandemic meant limiting the number of people who could cross the border. Many smaller local border crossing points were also closed at the same time. Overnight, tens of thousands of Polish and Czech citizens were deprived of the benefits of a cross-border labour market, educational and cultural services for six weeks as a result. In addition, obligatory 14-day quarantine was introduced on 31 March 2020 for all those crossing the border (with some exceptions, e.g. international transport drivers). Cross-border passenger rail connections were also suspended for five weeks. The situation at the Polish-Czech border improved somewhat at the beginning of May 2020. The Polish government's decision to allow

¹³⁹ The Polish-Czech border region is not an exception as this mechanism applies to the entire European Union while the cross-border market is even more developed in Benelux countries, France and Germany.

¹⁴⁰ This was the case from 15 March 2020 to 12 June of the same year.

cross-border workers to cross the border on condition that they had a negative Covid-19 test came into force at the time. The test had to be performed at least once a month and the expense was not reimbursed in Poland (approximately €100). Despite some facilitation of border crossings introduced for cross-border workers in particular, the cost and time-consuming nature of testing for Covid-19 were significant problems for the residents in the Euroregion. To make matters worse, Poland and the Czech Republic applied different types of tests, different lengths of quarantine and different policies for refunding (or not) the costs of testing. This led to great chaos on the Polish-Czech border and had a negative impact on the functioning of the cross-border market in the area as a result. These events also provided the impetus to take a closer look at the relationship between the residents of the Polish and Czech sides of the CSE-TS.

Before the presentation of results of the statistical analysis of the impact of restrictions introduced in connection with Polish-Czech border crossing in the CSE-TS area on the relationships between the residents of that Euroregion, it is worth looking at the frequency distribution of the responses of the surveyed residents of CSE-TS. The results are presented in absolute figures and percentages both in total (all respondents) and broken into residents of the Polish and Czech sides of the Euroregion. Issues related to the evaluation of their quality of life seem particularly interesting. It was also decided to analyse in detail the opinions of surveyed CSE-TS residents on selected areas of cross-border activity. The respondents seem consistent in their opinions. Their answers are summarised in Tables 5.2 and 5.3.

Table 5-2. Opinions of CSE-TS residents about selected aspects of cross-border activities

Details	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	af.	%	af.	%	af.	%	af.	%	af.	%
Loss of opportunity to do shopping on the other side of the PL-CZ border would negatively impact my and my family's lives										
Poles	107	9.65	201	18.12	402	36.25	317	28.58	82	7.39
Czechs	306	30.60	200	20.00	192	19.20	202	20.20	100	10.00
Total	413	19.58	401	19.01	594	28.17	519	24.61	182	8.63
Loss of possibilities to use cultural, entertainment, tourist and gastronomic offerings available on the other side of the PL-CZ border would negatively impact my and my family's lives										
Poles	100	9.02	211	19.03	355	32.01	336	30.30	107	9.65
Czechs	369	36.90	237	23.70	175	17.50	170	17.00	49	4.90
Total	469	22.24	448	21.24	530	25.13	506	23.99	156	7.40
Loss of possibilities to use the sports, wellness and SPA infrastructure on the other side of the PL-CZ border would negatively impact my and my family's lives										
Poles	129	11.63	240	21.64	413	37.24	243	21.91	84	7.57
Czechs	393	39.30	232	23.20	188	18.80	148	14.80	39	3.90
Total	522	24.75	472	22.38	601	28.50	391	18.54	123	5.83

Loss of opportunity to earn/ conduct business on the other side of the PL-CZ border would negatively impact my and my family's lives											
Poles	131	11.81	291	26.24	416	37.51	158	14.25	113	10.19	
Czechs	465	46.50	251	25.10	157	15.70	91	9.10	36	3.60	
Total	596	28.26	542	25.70	573	27.17	249	11.81	149	7.07	
Loss of opportunity to use the medical services available on the other side of the PL-CZ border would negatively impact my and my family's lives											
Poles	128	11.54	270	24.35	441	39.77	207	18.67	63	5.68	
Czechs	475	47.50	280	28.00	162	16.20	62	6.20	21	2.10	
Total	603	28.59	550	26.08	603	28.59	269	12.76	84	3.98	
Loss of opportunity to study and use the educational services available on the other side of the PL-CZ border would negatively impact my and my family's lives											
Poles	140	12.62	316	28.49	489	44.09	111	10.01	53	4.78	
Czechs	467	46.70	270	27.00	180	18.00	64	6.40	19	1.90	
Total	607	28.78	586	27.79	669	31.72	175	8.30	72	3.41	

Source: own research.

Table 5.3. Opinions of CSE-TS residents on the impact of restrictions in crossing the Polish-Czech border (introduced in connection with the COVID-19 pandemic) on selected areas of cross-border integration/cooperation

Details	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree	
	af	%	af	%	af	%	af	%	af	%
The introduced restrictions weakened the relationship/bond between the residents of the Polish and Czech sides of the CSE-TS										
Poles	162	14.61	274	24.71	349	31.47	274	24.71	118	10.64
Czechs	273	27.30	301	30.10	230	23.00	152	15.20	44	4.40
Total	435	20.63	575	27.26	579	27.45	426	20.20	162	7.68
The introduced restrictions made me aware of how much divides Poles and Czechs										
Poles	269	24.26	260	23.45	395	35.62	125	11.27	60	5.41
Czechs	224	22.40	264	26.40	262	26.20	183	18.30	67	6.70
Total	493	23.38	524	24.85	657	31.15	308	14.60	127	6.02
The introduced restrictions caused me to stop seeing the Polish and Czech sides of the CSE-TS as a complementary whole										
Poles	212	19.12	255	22.99	423	38.14	151	13.62	68	6.13
Czechs	297	29.70	319	31.90	242	24.20	110	11.00	32	3.20
Total	509	24.13	574	27.22	665	31.53	261	12.38	100	4.74

The introduced restrictions caused me to stop seeing the area on the other side of the PL-CZ border as my potential workplace											
Poles	189	17.04	228	20.56	479	43.19	131	11.81	82	7.39	
Czechs	330	33.00	293	29.30	250	25.00	87	8.70	40	4.00	
Total	519	24.61	521	24.70	729	34.57	218	10.34	122	5.78	
The introduced restrictions caused me to stop being interested in problems experienced by the residents of the other side of the PL-CZ border											
Poles	200	18.03	259	23.35	483	43.55	115	10.37	52	4.69	
Czechs	303	30.30	359	35.90	240	24.00	72	7.20	26	2.60	
Total	503	23.85	618	29.30	723	34.28	187	8.87	78	3.70	
The introduced restrictions made me lose faith in the in the sense of further integration of the communities residing on the Polish and Czech sides of CSE-TS											
Poles	258	23.26	292	26.33	425	38.32	83	7.48	51	4.60	
Czechs	337	33.70	344	34.40	230	23.00	66	6.60	23	2.30	
Total	595	28.21	636	30.16	655	31.06	149	7.07	74	3.51	

Source: own research.

Given their experience of border crossing restrictions during the Covid-19 pandemic, both Polish and Czech respondents agreed that they would be most negatively affected by losing the ability to shop on the other side of the border. This was the opinion of 36% of surveyed Poles and 30% of surveyed Czechs (the sum of 'agree' and 'strongly agree' answers). In second place was the loss of opportunities for leisure activities: culture, entertainment, tourism and gastronomy (40% of Poles and 22% of Czechs), as well as sports, wellness or spa (30% of Poles and 19% of Czechs). Only then would the surveyed residents of the CSE-TS be affected by the loss of opportunities to earn or do business on the other side of the border (24% of Poles and 13% of Czechs) or the loss of opportunities to use medical services (24% of Poles and 8% of Czechs). The loss of access to educational services offered on the other side of the border is the least important activity area both for the Polish and for the Czech respondents (15% of Poles and 8% of Czechs) – table 5.2. The opinions of the CSE-TS residents surveyed clearly indicate which cross-border markets are most important to them. First and foremost is the retail area, followed by the broader cultural services market, then the labour and small business market, and finally the medical and educational services market.

The opinions expressed by the surveyed residents of the CSE-TS on the impact of restrictions related to crossing the Polish-Czech border (introduced in connection with the Covid-19 pandemic) on selected areas of integration of the local border community were also the important element of the analysis. The analysed material is summarised in Table 5.3.

According to the acquired data, the Poles surveyed much more often than the Czech respondents agreed with the presented opinions on the impact of restrictions in crossing the shared border that were introduced due to the Covid-19 pandemic. The Czechs were significantly more likely to indicate a negative an-

swer during the survey ('disagree' or 'strongly disagree') – see Table 5.3. The statements that 'the introduced restrictions weakened the relationship/bond between the residents of the Polish and Czech sides of the CSE-TS' and that 'the introduced restrictions made me aware of how much divides Poles and Czechs' were two opinions with which the respondents were most likely to agree. However, the Poles were most likely to agree with the first of these sentences (more than 35% of respondents) while the Czechs were most likely to agree with the second one (25% of respondents). In contrast, both Polish and Czech respondents least often agreed with the statement that 'the introduced restrictions made me lose faith in the sense of further integration of the communities residing on the Polish and Czech sides of the CSE-TS' (12% of Poles and 9% of Czechs). The data indicates which areas of integration are most important for both sides of the CSE-TS community. The pandemic has weakened human bonds the most and made it clear that the frontier that had long been out of sight has suddenly reappeared. The border that nobody remembered on a daily basis was a reminder that the residents of the Euroregion who co-existed with one other on a daily basis had to abide by Covid restrictions, which were often rather different on both sides of the border. It may feel encouraging that, despite the pandemic, both Czechs and Poles have not lost faith in the sense of further integration of communities living on the Polish and Czech sides of the CSE-TS, which is likely to have a positive impact on the further development of the cross-border market for cultural services in the area.

5.3. Functioning of the cross-border market for cultural services in the conditions of the Covid-19 pandemic vs. disintegration of CSE-TS residents

In order to assess the impact of the PL-CZ border crossing restrictions (introduced in connection with the Covid-19 pandemic) on the functioning of the cross-border market for cultural services and, as a result, on the disintegration of the CSE-TS population, researchers from WSB University and University of Silesia in Opava carried out a cross-border quantitative study (as part of the EU-REGIO-INFO project). The data for the statistical analysis were collected in 2022 from the sample of 2109 respondents (1109 respondents from the Polish side and 1000 respondents from the Czech side of CSE-TS). The statistical analysis used the structural equation modelling method (SEM). The SEM analysis was based on the factor model estimated using the principal components method in correspondence to the results obtained and the assumptions made (developed during the consultations of the Polish-Czech project team). The hypothetical-deductive model developed by the Polish-Czech research team included two factors generated as a result of the analysis, which correspond to the component describing the introduced restrictions related to crossing the Polish-Czech border in the CSE-TS area and the factor capturing cross-border disintegration of the inhabitants on the Polish and Czech sides of the CSE-TS. In addition, a modulating variable was introduced into the model in the form of the isolated cross-border market for cultural services operating in the CSE-TS area.

The model adopted a track system to determine how the component describing the restrictions introduced within the CSE-TS related to the crossing of the Polish-Czech border affected the functioning of the cross-border market for cultural services and, as a result, whether this translated into the disintegration of the residents on the Polish and Czech sides of the CSE-TS – Figure 5.1.

Figure 5.1. Hypotheticodeductive model

(the “-” sign in the parentheses denotes the predicted negative unidirectional impact of the isolated component while the “+” sign denotes the positive stimulating impact)

Source: own research.

For the purposes of the study, the main hypothesis was that the restrictions introduced (during the Covid-19 pandemic) on crossing the Polish-Czech border in the CSE-TS area had a negative (impeding) impact on the functioning of the cross-border market for cultural services (H1a “-”), which consequently translated into the disintegration of the inhabitants of the Polish and Czech sides of CSE-TS (H1b “+”).

In order to verify this hypothesis, the theoretical construct was confronted with the empirical model developed on the basis of the data and a survey was carried out in a group of 2109 residents of the Polish and Czech sides of CEE-TS. Parameters of the model are presented in Table 5.4.

According to the information contained in Table 5.4, restrictions (such as quarantine after crossing the PL-CZ border, the need to get tested for Covid-19 or the requirement to have a vaccination/convalescent certificate) introduced in connection with the Covid-19 pandemic with regard to the crossing of the border on the Polish-Czech border areas within the CSE-TS had a negative (impeding) impact on the functioning of the cross-border market for cultural services that, as a result, stimulated the disintegration of the residents of the Polish and Czech sides of the CSE-TS. The factor ‘PL-CZ border crossing restrictions introduced due to the Covid-19 pandemic’ is negatively correlated with the cross-border cultural services market.

Table 5.4. Model coefficients

Details			Model coefficients	Standardised coefficient	Standard error	Statistic T	p-value	R-square
PL-CZ cross-border market for cultural services	<---	Limitations related to the crossing of the PL-CZ border introduced in connection with the Covid-19 pandemic	-0.473	-0.345	0.048	-9.786	<0.001*	0.030
Disintegration of CSE-TS residents on both sides of the PL-CZ border	<---	PL-CZ cross-border market for cultural services	0.157	0.207	0.040	3.892	<0.001*	

*statistical relevance of 0.05.

Source: own research.

The correlation is negative, moderately strong. The operation of that cross-border market is further positively correlated to the factor 'Disintegration of CSE-TS residents on both sides of the PL-CZ border'. The correlation is positive, weak but statistically significant.

While commenting on the results from the SEM analysis carried out and relating them to the assumed research hypothesis, it should be stated that there are no grounds for rejecting it. It was observed that the PL-CZ border crossing restrictions introduced in connection with the Covid-19 pandemic had a negative and moderate impact on the functioning of the cross-border market for cultural services, which in turn translated positively into the disintegration of CSE-TS residents on both sides of the PL-

CZ border. The track model with the estimated coefficient (standardised ratio) is presented in Figure 5.2.

Figure 5.2. Hypotheticodeductive model – results



Source: own research.

The last stage of the theoretical construct verification consisted of the evaluation of the goodness of fit of the model. Results of the model's goodness of fit evaluation are presented in Table 5.5.

Table 5.5. Measures of fit of the model

Fit measures	Brief characteristics of the adopted measure	Value	Status
CMIN/df	The quotient of the chi-square index and the number of degrees of freedom; acceptable level of the measure indicating goodness of fit of the model: below 0.5	2.550	acceptable
RMR	Root mean square of the residuals; acceptable level of the measure indicating goodness of fit of the model: below 0.1	0.062	acceptable
GFI	Goodness-of-fit index; acceptable level of the measure indicating goodness-of-fit of the model: above 0.9	0.915	acceptable
AGFI	Adjusted goodness-of-fit index; acceptable level of the measure indicating goodness-of-fit of the model: above 0.9	0.901	acceptable
CFI	Comparative fit index; acceptable level of the measure indicating goodness-of-fit of the model: above 0.9	0.976	acceptable
RMSEA	Root mean square error of approximation; acceptable level of the measure indicating goodness of fit of the model: below 0.08	0.039	acceptable

Source: own research.

The values of all measures presented in Table 5.5 demonstrate a good fit between the theoretical model and the empirical data. The model properly implies the actual structure of the variance-covariance matrix between the analysed components of the construct. The limitations of the research are mainly related to the applied research method. Despite its undisputable advantages, research carried out by questionnaire or interview using the CATI technique also has disadvantages that greatly affect the quality of the results obtained. It is also worth remembering that, $w < 0$ In addition, it is worth remembering that even a very good fit of the model does not prove the theory but rather makes it more likely and constitutes only one of the potential explanations of the analysed reality.

INTERGOVERNMENTAL DISPUTE AS A DISRUPTION TO RELATIONSHIP BUILDING ON A CROSS-BORDER MARKET – THE CASE OF THE NYSA EUROREGION

6.1. The concept of an intergovernmental dispute

Before assessing the impact of the Polish-Czech dispute between Warsaw and Prague on cross-border activities and relations connecting the residents of the Polish-Czech border area, it is necessary to define the concept of an international dispute. Such a dispute is often defined as a misunderstanding or lack of consensus on the actual interests of states and ways to address them¹⁴¹. In other words, it is a certain collision of views about the actual situation and international standards¹⁴². Such a collision

¹⁴¹ K. Pawłowski, *Spory i konflikty międzynarodowe*, [in:] M. Pietraś (ed.), *Międzynarodowe stosunki polityczne*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2006.

¹⁴² M. Malendowski, *Spory i konflikty międzynarodowe*, [in:] W. Malendowski, C. Mojsiewicz (eds.), *Międzynarodowe stosunki polityczne*, Atla, Poznań 1996; E. Kragiel, *Rozstrzygnięcie sporów międzynarodowych a rozstrzygnięcie umiędzynarodowionych sporów krajowych*, [in:] I. Kraśnicka, W. Hryniewicka-Filipkow-

happens most often when one state maintains that it has certain rights (e.g. the right to extension of the mining concession of a mine operating in a border area) while another state negates such rights; when one state formulates claims that are rejected by another one; when one state demands a certain behaviour from another state (e.g. cessation of mining by a mine), which in turn rejects the demands; when an act of a state violates the rights or interests of another state¹⁴³. Therefore, a dispute means that relations between states (e.g. between Poland and the Czech Republic) give rise to specific claims by one subject of international law against another. It usually refers to discrepancies on the assessment of legal and political norms as well as facts¹⁴⁴.

International disputes arise from the existence of conflicting vested interests of individual states on political, economic or ideological grounds and most often concern issues such as¹⁴⁵:

- breach of state security (both on land and in airspace),
- interference with the internal or foreign policy of a sovereign state, the regime of a state,
- the course of the national border,
- or, as in the case at hand, the extraction of raw materials.

The occurrence of disputes at central level, i.e. between the governments of states (especially those sharing a common border) is often a consequence of diverging unilateral aspirations or the pursuit of one's own interest with no regard for the differ-

ska (eds.), *Umiejdzynarodowienie krajowego obrotu prawnego*, (T. 2, pp. 97-122), Wydawnictwo Prawo i Partnerstwo, Białystok 2017.

¹⁴³ A. Czarnocki, Z.J. Pietraś, *Współistnienie państw. Wstęp do międzynarodowych stosunków politycznych*, UMCS. Międzyuczelniany Instytut Nauk Politycznych, Lublin 1998.

¹⁴⁴ E. Cała-Wacinkiewicz, D. Wacinkiewicz, R. Podgórzńska (eds.), *Encyklopedia zagadnień międzynarodowych*, C.H. Beck, Warszawa 2011.

¹⁴⁵ E. Kragiel, *Rozstrzyganie sporów międzynarodowych a rozstrzyganie umiejdzynarodowionych sporów krajowych*, [in:] I. Kraśnicka, W. Hryniewicka-Filipkowska (eds.), *Umiejdzynarodowienie krajowego obrotu prawnego*, (T. 2, pp. 97-122), Wydawnictwo Prawo i Partnerstwo, Białystok 2017.

ent rationale or interests of one's neighbour. As a consequence, the pursuit of particular interests of states often leads to antagonism, mutual resentment between citizens of both countries, which may cause situations or disputes at a local level, disrupting integration and cross-border cooperation of residents in border areas and, as a result, the forging of long-term relations in the cross-border market for cultural services. This happens, in particular, in the case of disputes that are widely and intensely covered by the mass media. There is no doubt that the Polish-Czech dispute over the Turów Lignite Mine (KWB Turów) was such a dispute as it was widely covered in the national, regional and local press and social media. According to the analyses of the Institute of Media Monitoring (IMM), the topic of the Polish-Czech dispute over KWB Turów was covered by journalists from all types of media in Poland and the Czech Republic nearly 120,000 times between September 2020 and September 2021, including on social media, with more than 75,000 mentions, statements and comments from politicians, experts, citizens, and environmental organisations. As estimated by the IMM, each Polish citizen aged over 15 could encounter the information about KWB Turów on TV, radio, press and online portals up to 72 times, and at least once on social media. In the Czech Republic, in turn, the estimate was 58 times in traditional media and 6 times on social media channels¹⁴⁶. The question therefore arises as to whether the much-publicised Polish-Czech international dispute has had a negative impact on cross-border relations between Poles and Czechs living in the border area, in particular in the Nysa Euroregion where the subject of the dispute, i.e. KWB Turów, is located. The history of international disputes knows cases of disputes integrating the local border community. However, if the

¹⁴⁶ *Spór Polski i Czech o Turów. Jak sprawa kształtuje się w mediach?* Downloaded on 10 November 2022 from: <https://www.imm.com.pl/spor-polski-i-czech-o-turow-jak-sprawa-ksztaltuje-sie-w-mediach>

intergovernmental dispute over KWB Turów had a negative impact on the cross-border integration of residents, the question should also be raised as to the strength of this negative impact, which is relevant in the context of the functioning of the Polish-Czech cross-border market for cultural services in the area of the Nysa Euroregion among other things. In order to find an answer to these questions, a Polish-Czech team of researchers from the WSB University in Dąbrowa Górnicza (Poland), the University of Economy in Poznań (Poland), the Technical University of Liberec (Czech Republic) and the Jan Evangelista Purkyně University in Ústí nad Labem (Czech Republic) carried out a study in 2022 as part of the research project entitled 'A Crisis in the Turów Mine and its Impact on the Czech-Polish Cross-Border Cooperation: Evaluation, Conclusions and Recommendations'. The project was financed by the National Agency for Academic Exchange with the office in Warsaw. The selected results of the conducted research are presented in this part of the book.

6.2. The Polish-Czech dispute over the Turów Mine as an example of an intergovernmental dispute

The Turów Lignite Mine (KWB Turów) is located in Poland (south-western part of the Lower Silesian Voivodeship), within the Nysa Euroregion at the junction of the borders of three countries: Poland, Czech Republic and Germany. The business profile of KWB Turów mainly covers lignite mining and enrichment, aggregate and clay extraction, waste disposal and protection of the environment against the negative effects of mining activities, including the rehabilitation of post-mining areas¹⁴⁷. The Turów Mine is one of the branches of the Polska Grupa Energetyczna

¹⁴⁷ KWB Turów. *O oddziale*. Downloaded on 10 November 2022 from: <https://kwbturow.pgegiel.pl/O-oddziale>

Górnictwo i Energetyka Konwencjonalna Spółka Akcyjna and, because of its significance from the perspective of the energy security of the country, it is considered one of the key industrial plants not only in Lower Silesia but also in the whole of Poland. The Turów complex (consisting of KWB Turów and the Turów Power Station) supplies approximately 7% of electricity consumed in Poland. The closure of KWB Turów is almost associated with the simultaneous shutdown of the power plant near the mine, which means the loss of work for over 3.5 thousand people, employees of the energy complex in Turów and nearly 1.8 thousand working in companies cooperating with Polska Grupa Energetyczna. It is estimated that the Turów complex provides a stable livelihood to approximately 60-80 thousand people, including families of the employees (PGE GiEK). Therefore, the complex is important not only as a source of the power security of the region and Poland but also as an entity that determines the socioeconomic situation of a major part of the Dolnośląskie Voivodship.

In March 2020, the Polish Minister of Climate and the Environment granted KWB Turów a concession to mine lignite in Turów for another six years (until 2026). The decision became a spark that ignited a dispute that dominated the media space not only in Poland and the Czech Republic, but also in other parts of Europe. Indeed, the government of the Czech Republic considered that Poland had breached the laws of the European Union in its decision to extend KWB Turów's concession, and therefore filed a complaint with the Court of Justice of the European Commission (CJEU) in September 2020. In the opinion of the Czech government, the main reason for the complaint was the negative impact of KWB Turów on the Czech border areas where groundwater levels have decreased. In addition, the Czechs maintained that Poland has allegedly failed to provide full information in connection with the procedure for granting the mining permit until 2026, in direct breach of the principle of loyal cooperation un-

der the Treaty on European Union. The government of the Czech Republic demanded that mining at KWB Turów be halted pending the CJEU's decision.

In April 2021, Poland applied to the CJEU for the rejection of the Czech Republic's request to stop the mining. The Polish side argued that the temporary measure requested by the Czech Republic was disproportionate and did not ensure a proper balance of interests while 'its application would expose Poland and its citizens to significant and irreparable harm'¹⁴⁸. According to the Polish government, the Czech Republic's statement that the deficiency of potable water existed due to the mining activities of KWB Turów was ungrounded and that the analysis presented by the Czech party did not consider material factors influencing the groundwater levels. According to the Polish side, the Czech government has also not provided any data, studies or comprehensive analyses confirming the proposition regarding the impact of mining activities on groundwater loss or the process of land subsidence in the Czech territory and the related damage to buildings.

In May 2021, the Court of Justice of the European Union granted the Czech Republic's request and ordered Poland to immediately halt mining at KWB Turów until the merits of the dispute were resolved. The Polish side considered the CJEU's decision unfair and unenforceable, and refused to stop mining at KWB Turów. As a consequence, this led to the further escalation of the dispute and the imposition by the CJEU of a fine of €500,000 per day on Poland, starting from 20 September 2021.

After a few months of talks and negotiations, the governments of the Czech Republic and Poland informed the CJEU on 4 February 2022 about the conclusion of a settlement regarding KWB

¹⁴⁸ *Polska wnosi do TSUE o odrzucenie wniosku Czech o zatrzymanie kopalni Turów*. Downloaded on 10 November 2022 from: <https://www.teraz-srodowisko.pl/aktualnosci/tsue-kopalnia-turow-czechy-10169.html>

Turów. In accordance with the rules of procedure, the CJEU President decided to remove the case from the register, thus ending the almost two years' long dispute over KWB Turów. The agreement between the governments of both countries provided for the payment of EUR 35 million in compensation by Poland and an additional EUR 10 million from the Polish Energy Group (PGE) Foundation for the Liberec Region (Czech Republic). Of the €35 million donated by the Polish side, the government of the Czech Republic transferred 25 million to the Liberec country's transparent account and 10 million remained at the disposal of the ministry.

Pursuant to the agreement, the Polish side undertook to complete the construction of an underground wall to prevent groundwater outflow from the Czech territory, as well as to build a protective wall and other measures to improve air quality in the Nysa Euroregion among other things. Until mining is completed, the agreement also provides for the monitoring of noise levels, air quality, landslides and groundwater levels. Part of the funds received from Poland are to finance monitoring stations and the analysis of incoming data. In turn, the €10 million provided by PGE is to be used to support the financing of local and regional environmental projects. As a result of the concluded agreement, mining at KWB Turów will be allowed to continue until 2044.

6.3. The impact of the Turów Mine dispute on cross-border relations between the residents of the Nysa Euroregion

6.3.1. Basic assumptions and results of the research

For the purpose of the research, it was assumed that the Polish-Czech dispute over the Turów Mine (between the governments of Poland and the Czech Republic on the central level) had

a significant negative impact on the cross-border integration of Polish and Czech residents at a local level. The adopted hypothesis was that the perception of Poles by Czechs and of Czechs by Poles has worsened as a result of the PL-CZ intergovernmental dispute over KWB Turów, which has had a negative impact on cross-border relations between the residents of the Nysa Euroregion.

In order to verify this hypothesis, a questionnaire survey was carried out in 2022 among 330 people residing on the Polish (194 people) and Czech (136 people) side of the Nysa Euroregion¹⁴⁹ and qualitative research was conducted in the form of an interview in a group of experts dealing with cross-border cooperation in the Nysa Euroregion. The calculation of the appropriate sample size (representative of the population of the analysed Euroregion) was made using a sampling calculator, assuming the maximum error of 5% and a confidence level of 95%. Due to the lack of a sampling frame, it was reasonable to select individuals for the sample (people living both on the Polish and on the Czech side of the Euroregion Nysa were eligible for the sample, especially those who were familiar with the problem of the dispute over KWB Turów)¹⁵⁰.

The data was collected using a standardised survey questionnaire. The largest groups of respondents consisted of people aged 45-54 (27.69%) and 55-64 (18.46%). Women accounted for 58.18% of the sample while men accounted for 41.82%. The vast majority of respondents had a secondary education (54.29%), with 22.09% of respondents having a basic vocational education (Table 6.1).

¹⁴⁹ The Polish side of the Nysa Euroregion is inhabited by approx. 600,000 people while the population of the Czech side amounts to 500,000 (total: 1,100,000).

¹⁵⁰ The study took place in the Bogatynia community and, on the Czech side, it covered the residents of the following localities: Hrádek n. Nisou, Chrástava, Heřmanice, Kunratice and Višňová.

Table 6.1. Respondents' metrics

	Metrics	Percentage
Gender	Woman	58,18
	Man	41,82
Age	18-24	13,85
	25-34	10,46
	35-44	16,62
	45-54	27,69
	55-64	18,46
	Over 64	12,92
Education	Primary	3,68
	Secondary vocational	22,09
	High school	54,29
	University	19,94

Source: own research.

The frequency of the Polish-Czech border crossing by the surveyed residents of the Nysa Euroregion with the indication of the purpose of crossing the border is presented in Table 6.2.

Shopping was the most popular reason for the respondents to cross the border, very often and often used by nearly 28% of respondents, followed by travel (transit). The Polish respondents most often crossed the border in connection with foreign travel (transit) and for tourist reasons (sports / tourism). The responding residents of the Nysa Euroregion also crossed the border to satisfy their cultural needs. However, the survey showed that more than 51% of respondents from Poland and more than 61% respondents from the Czech Republic did not cross the border for this reason.

Table 6.2. Main reasons for crossing the Polish-Czech border stated by surveyed residents of the Nysa Euroregion (%)

Details	Very often		Often		Rarely		Very rarely		I don't cross the Polish-Czech border for this reason	
	PL	CZ	PL	CZ	PL	CZ	PL	CZ	PL	CZ
Family/Friends	3.80	0	10.87	7.63	11.41	7.63	7.62	5.93	66.30	78.81
Work	7.07	0	1.09	3.51	1.09	9.65	1.63	3.51	89.13	83.33
Business	1.10	0.88	1.10	5.32	2.20	0.88	6.04	7.08	89.56	85.84
Shopping	1.10	3.28	6.52	24.59	16.30	28.69	26.63	27.05	49.45	16.39
Learning (educational offerings)	0	0	2.18	1.73	2.73	5.17	1.64	12.93	93.45	80.17
Healthcare (medical services)	0	0	1.10	0	3.82	0.89	8.20	6.25	86.88	92.86
Culture / Entertainment	3.25	0.90	8.70	1.80	11.95	9.01	25.00	27.03	51.10	61.26
Sports / Tourism	8.64	0	15.14	7.02	20.54	21.93	25.95	31.58	29.73	39.47
Travel (transit)	10.5	8.62	14.29	8.62	26.45	19.83	22.75	26.72	25.93	36.21

Source: own research.

To capture the impact of the dispute between the Polish and Czech governments on the perception of Czechs by Poles and Poles by Czechs, respondents were asked to respond to five statements on a five-point Likert scale ranging from 'strongly disagree' to 'strongly agree' (Table 6.3).

Table 6.3. Components to measure the impact of the dispute between the Polish and Czech governments on the perception of Czechs by Poles and Poles by Czechs

No.	Component	Please indicate to what extent you agree with the following statements
1	Question 1.1	The dispute over Turów mine has weakened the ties between the Poles and the Czechs
2	Question 1.2	The dispute over the Turów mine caused me to stop seeing the area on the other side of the border (Poland/Czech Republic) as a place I would like to visit
3	Question 1.3	The dispute over the Turów Mine caused me to stop being interested in the problems experienced by the neighbours (Poles/Czechs) living on the other side of the border
4	Question 1.4	The dispute over the Turów Mine made me lose faith in the further development of Polish-Czech relations
5	Question 1.5	The dispute over the Turów Mine made me aware of how much divides Poles and Czechs

Source: own research.

The statements used to measure the impact of the dispute between the Polish and Czech governments on the general perception of Czechs by Poles and Poles by Czechs (a total of 5 statements) were developed on the basis of individual in-depth interviews conducted with experts professionally involved in the subject of Polish-Czech relations. In order to capture the degree of integration, relations between the Polish and Czech residents of the Nysa Euroregion, the respondents were asked to express their opinions on additional six statements on a five-point Likert scale ranging from 'strongly negative impact' to 'strongly positive impact' (Table 6.4).

Table 6.4. Components to measure cross-border integration of border residents in the Nysa Euroregion

No.	Component	In your opinion, what is the impact of the dispute over the Turów Mine on the local cross-border activity in areas listed below
1	Question 2.1	Work of Polish people in the Czech Republic
2	Question 2.2	The Czech people shopping in Poland
3	Question 2.3	Polish people's tourist trips to the Czech Republic
4	Question 2.4	Czech people's tourist trips to Poland
5	Question 2.5	Business contacts between the Poles and the Czechs
6	Question 2.6	Polish-Czech social contacts (e.g. between local governments, fire brigades, cultural institutions, sports clubs, social, etc.)

Source: own research.

A mix of exploratory and confirmatory statistics was used in the analyses. Firstly, a reliability analysis was conducted for the first component, i.e. measuring the Czechs' perception by the Poles and the Poles by the Czechs regarding the dispute over KWB Turów between the Polish and Czech governments. The analysis was conducted using the SPSS software and the 'Reliability Analysis' module. A Cronbach's alpha internal consistency model based on the average correlation between scale items was chosen as the analytical model¹⁵¹ and it amounted to 0.854 in the analysed case. The result is satisfactory and further analysis did not demonstrate that removing any item would result in a significant increase in the Cronbach's alpha coefficient. The reliability analysis has shown that all items on the summary scale were highly correlated with it. It follows that all the analysed statements should be used in further analysis. An exploratory factor analysis was then conducted using the principal component method and orthogonal Promax rotation using the SPSS software¹⁵². The Kaiser-Meyer-Olkin (KMO) sampling adequacy ratio value was 0.825. The KMO ratio of 0.825

¹⁵¹ N.H. Timm, *Applied Multivariate Analysis*, Springer, Heidelberg, Germany 2002.

¹⁵² R. Konarski, *Modele równań strukturalnych. Teoria i praktyka*, PWN, Warszawa 2015.

indicated that there were grounds for conducting a factor analysis, which was further confirmed by Bartlett's sphericity test. Assuming that the analysed 5 statements constitute a single factor, it was observed to explain 64.151% of the variability in the input dataset. Therefore, reducing the 5-dimensional set to a single latent factor results in the loss of 35.849% of information.

After that, an analysis of the reliability of the components measuring the degree of cross-border integration of Polish and Czech residents in the Nysa Euroregion was carried out. The software used and all the assumptions were the same as in the case of the component discussed above, used to measure the perception of Chechs by Poles and Poles by Czechs in connection with the dispute over the Turów KWB between the governments of Poland and the Czech Republic.

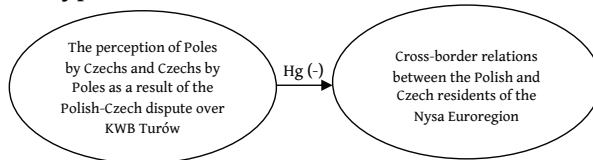
The system to measure cross-border integration of the residents in the Nysa Euroregion consisted of 6 test items. For such a set of questions, the value of Cronbach's alpha coefficient amounts to 0.916. The result is satisfactory and further analysis did not demonstrate that deleting any item would increase Cronbach's alpha coefficient. The reliability analysis has shown that all items on the summary scale were highly correlated with it. It therefore followed that all the analysed statements should be used in further analysis. The KMO ratio of 0.897 indicated that there were grounds for conducting a factor analysis, which was further confirmed by Bartlett's test of sphericity (the hypothesis of the singularity of the correlation matrix between statements should be rejected).

The results fit with the data so none of the scale items were eliminated from the analysis. Considering the explanation degree of the variability of the input set of variables, it was possible to detect one factor explaining 70.81% of the information for the full set of 6 observable variables. Therefore, reducing the 6-dimensional set to a single latent factor results in the loss of 29.19% of information.

In order to test the research hypothesis, latent variables were placed in a structural equation model (SEM). The SEM analysis

was carried out using a factor model estimated by the principal component method in correspondence to the results obtained, which did not assume the elimination of any variable. The structural equation model was, as follows.

Figure 6.1. Hypotheticodeductive model



Source: own research.

The main hypothesis (Hg) was that the perception of Poles by Czechs and of Czechs by Poles has worsened as a result of the PL-CZ intergovernmental dispute over KWB Turów, which had negatively impacted cross-border relations between the residents of the Nysa Euroregion. Table 6.5 includes the estimated model's parameters.

The information in Table 6.5 shows that the tested relationship is weak (at -0.279) but statistically significant. Table 6.6 presents the measures of the quality of model fit.

Table 6.5. Model coefficients

Details		Model coefficients	Standardised coefficient	Standard error	Statistic t	p-value	R-square
Cross-border relations between Polish and Czech residents of the Nysa Euroregion	←---	-0.232	-0.279	0.057	-4.062	<0.001*	0.078
Perception of Poles by Czechs and of Czechs by Poles as a result of the Polish-Czech dispute over KWB Turów							

* statistical relevance of 0.05.

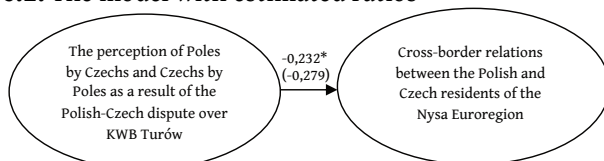
Source: own research.

Table 6.6. Measures of fit of the model

Fit measures	Brief characteristics of the adopted measure	Value	Status
CMIN/ Degrees of freedom	The quotient of the chi-square index and the number of degrees of freedom; acceptable level of the measure indicating goodness of fit of the model: below 5.0	1.237	acceptable
RMR	Root mean square of the residuals; acceptable level of the measure indicating goodness of fit of the model: below 0.1	0.034	acceptable
GFI	Goodness-of-fit index; acceptable level of the measure indicating goodness-of-fit of the model: above 0.9	0.982	acceptable
AGFI	Adjusted goodness-of-fit index; acceptable level of the measure indicating the good fit of the model: above 0.9	0.957	acceptable
CFI	Comparative fit index; acceptable level of the measure indicating goodness-of-fit of the model: above 0.9	0.998	acceptable
RMSEA	Root mean square error of approximation; acceptable level of the measure indicating goodness of fit of the model: below 0.08	0.011	acceptable

Source: own research.

The values of all measures demonstrate a good fit between the theoretical model and the empirical data. The model properly implies the actual structure of the variance-covariance matrix between the analysed components of the construct. The track model with the estimated coefficient (standardised ratio stated in brackets) is presented in Figure 6.2.

Figure 6.2. The model with estimated ratios

Source: own research.

It can therefore be concluded that as the degree of agreement among respondents on the negative impact of the Turów Mine dispute on the perception of Poles by Czechs and of Czechs by Poles increases, the cross-border relationships linking the residents of the Nysa Euroregion deteriorate. It means that, with the increasingly negative perception of the Czechs by the Poles and the Poles by the Czechs (triggered by the dispute between the PL-CZ governments), the inclination of the residents of the PL-CZ border area to be active on the cross-border market is decreasing. Therefore, no grounds exist to reject the research hypothesis. The estimated parameters of the research model show that the impact is weak (the standardised regression coefficient is -0.279) but statistically significant.

6.3.2. Research findings in the context of relationship building in a cross-border market

Polish-Czech intergovernmental disputes affecting the interactions of local communities in border regions are not uncommon. Significantly, not all intergovernmental disputes were a disintegrating factor in the Czech-Polish border area and negatively impacted the Polish-Czech relations in the cross-border market. One example of such a dispute is the historical conflict over the construction of a coking plant in Stonava (a village now located in the area of the Śląsk Cieszyński - Těšínské Slezsko Euroregion right next to the Polish border) by the authorities of Czechoslovakia in 1988. The chain of events set in motion by the decisions related to the investment at both central and local levels, including the large scale of protests, was a phenomenon previously unheard of in the Polish-Czech border region. The decision regarding the construction was suspend-

ed as a result¹⁵³. In 2003, construction began once again in the Czech town of Stonava, this time of a coal-fired heating plant. The permit for the investment was issued in the deepest secrecy. However, the information eventually leaked and was published in the Polish press, which caused concern among local communities on both the Polish and Czech sides. Protest happenings were organised, diplomatic interventions took place and alarmist petitions were sent out. Polish experts warned that standards of contamination could be periodically exceeded in the Moravian Gate, the Beskydy Mountains and Upper Silesia. Czech environmentalists also became active because it turned out that 90% of the pollution from Stonava would settle within a 3.5 km radius of the heating plant (mainly in the Czech Republic). However, the disputes over Stonava were important not only because of the environmental emotions that often accompany energy investments. Their importance lay in the fact that the mutual isolation of local border communities was overcome in these disputes for the first time in the history of Polish-Czech contacts. In doing so, a completely unique structure of actors in the conflict was formed, as regional civic groups from both the Czech Republic and Poland jointly stood up against political power. Therefore, Polish-Czech intergovernmental disputes over Stonava integrated the local communities in the border region, which has also led to an increasing number of ties established between cultural operators in the cross-border market. However, the research conducted in the Nysa Euroregion demonstrated that the situation was different in the case of the dispute over KWB Turów. Although the emotions of the residents in the Nysa Euroregion during that intergovernmental dispute did not significantly impact the relations between Polish and Czech organisations implementing joint cross-border

¹⁵³ Ł. Wróblewski, *Kształtowanie relacji na polsko-czeskim transgranicznym rynku usług kultury*, PWE, Warszawa 2020.

projects related to culture, the analyses and calculations made it possible to estimate that the impact on integration was negative and had a weak negative influence on the integration of local communities. The research also showed that the vast majority of residents of areas located in the immediate vicinity of the border and KWK Turów, although keenly interested in the Polish-Czech dispute over the mine, did not take part in social protests organised for this reason (93.9% of them declared so on the Czech side and 76.0% on the Polish side). The residents often felt tired of the dispute, and even felt that they had been used by the two governments in their political games. They believed that the dispute could have been resolved much earlier without the intervention of the CJEU but there was a lack of sincere dialogue between the main actors in the dispute at the local and regional levels. The initiatives led by community organisations to mitigate the impact of the dispute were relatively unknown to residents on both sides of the border. Nearly half of the Czech respondents and 70.4% of the Polish residents had heard of local public consultations on the resolution of the dispute over KWB Turów but the residents hardly ever participated in the public consultations, had little knowledge of their organisers and were unaware of local activities that served to alleviate the dispute. Therefore, it can be concluded that, despite numerous cross-border projects implemented by Polish and Czech public institutions (including cultural entities) or third sector organisations, the process of integration in the Nysa Euroregion is very slow and still in its early stages. Obviously, the author is aware that in spite of the long-term efforts of local authorities or representatives of the Nysa Euroregion to bring Polish and Czech citizens closer together, and in spite of many cross-border cultural projects, a clear division between the inhabitants of both countries into Polish and Czech communities will continue to be clear. This is evidenced, among oth-

er things, by the results of research already referred to in this book, which was carried out in the Cieszyn Silesia Euroregion by academics from the University of Silesia and the University of Ostrava¹⁵⁴. It is obvious that building long-term relationships in a cross-border market is a multi-stage and drawn-out process. However, an important factor is to base such relations on sincere dialogue and mutual, ongoing contacts between Poles and Czechs, which will make the community living in the cross-border area more cohesive and harmonious. This will enable future disputes to be resolved much faster at a local or regional level, rather than centrally or by the institutions of the European Union. The author believes that it is not yet possible to speak of such cross-border relations in the Nysa Euroregion, and the dispute over the Turów mine and the way in which this dispute was resolved are proof of this. It is understandable, of course, that the emergence of new and difficult situations can create temporary local conflicts that disrupt the existing degree of integration. In such situations, however, it is to be hoped that, as a result of the long contact and cooperation between the inhabitants of the cross-border area, they have consolidated their relationship to each other to such an extent that they will all strive to resolve them quickly should new conflicts arise. According to the research conducted by the team of Polish and Czech scientists, such a situation did not occur in the Nysa Euroregion, which is why the CJEU was involved in resolving the dispute. It was only then that the dispute over KWB Turów was resolved as a result of a settlement despite many adversities,

¹⁵⁴ H. Rusek, A. Kasperek, *Sympatie i antypatie polsko-czeskie w świetle badań nad antagonizmem i pojednaniem polsko-czeskim na Śląsku Cieszyńskim*, [in:] A. Kasperek (ed.), *Pogranicze – Sąsiedztwo – Stereotypy. Przypadek polsko-czeskich relacji wraz z francusko-niemieckim case study*, Polska Akademia Nauk Oddział w Katowicach, Stowarzyszenie Rozwoju i Współpracy Regionalnej “Olza”, Cieszyn–Katowice 2012.

differences of opinion, divergent interests or ignoring the arguments of the other side.

Summing up, the dispute over KWB Turów had a negative impact on the integration of residents on both sides of the border. relations between Poles and Czechs living close to the border deteriorated after the dispute, but not so much as to preclude the continued operation of the cross-border market for cultural services. One conclusion that can be drawn from the research is that this was due to a lack of adequate communication between the Polish and Czech local authorities, as well as insufficient commitment of the regional authorities (sincere willingness to dialogue). The role of the mass media (including social media) is also not without significance, as they were often stoking up the dispute by disseminating information that was not always confirmed. It is worth remembering that cross-border areas and the communities living there are particularly sensitive to disinformation activities, which are sometimes deliberately carried out by third countries that see an opportunity to achieve their own objectives in the triggered dispute. Disinformation is a powerful instrument in the political struggle that influences citizens' knowledge, public attitudes and attitudes towards the neighbours living on the other side of the border. It leads not only to local disputes between entities operating in border areas, to internal social tensions and tensions between nations but also interfered with the sense of safety and undermines trust in the authorities and institutions. The result is a reduction in the already relatively small amount of cross-border cultural activity among the residents in the Euroregion, which ultimately has a negative impact on the functioning of the cross-border market for cultural services.

Conclusions

Relationship marketing is an important element in the dialogue between cultural institutions and the most important stakeholder group of the cross-border market, which are undoubtedly the recipients of the cultural offer. It represents a 'creative' extension of the concept of marketing (based on typical mixed marketing instruments) involving the formation of long-term relationships by creating emotional connections based on the value offered. However, as presented in this book, this is a very complex process that requires ongoing adjustments and modifications, depending both on the current position and image of the institution in its environment and on changes in the behaviour and attitudes of customers coming from the two sides of the border. In other words, cultural operators wishing to successfully establish and strengthen links with their audiences should constantly adapt their structures and instruments to the demands of the changing balance of power in a dynamic cross-border market.

However, the author's research in the Polish and Czech cultural entities within the framework of cross-border research projects shows that the organisational culture found in these institutions (very often similar to a clan culture), the strongly entrenched re-

relationships found between employees and the associated management style are not conducive to rapid and profound changes with regard to the chosen marketing concept. One fundamental obstacle is the human mentality, which is often a legacy of a bygone period of centrally controlled economies. A characteristic and at the same time dominant in the consciousness of a significant proportion of both Polish and Czech management and employees of the cultural entities is also a strongly rooted aversion to any type of change. In addition, research carried out in the area of the Cieszyn Silesia Euroregion shows that in cultural entities, building relationships very often identification is with narrowly defined advertising and sales functions, which, as research conducted among recipients of the cultural offer showed, are not very effective and even often unnoticed by these recipients. This leads cultural managers to lack confidence in the success of their actions aimed at establishing and strengthening ties with audiences, especially those located on the other side of the national border. A process-based, systemic approach to the analysed problem of marketing reorientation therefore becomes extremely important and even necessary in these organisations.

The basis of a cultural institution's marketing activity is interaction with the audience of the cultural institution's offer. These interactions take place in traditional form (through face-to-face contact), but also increasingly in virtual form. This involves, among other things, a move away from passive, one-way communication by the cultural subject to two-way, active communication that often uses the potential of interactivity such as the social media. It is also integrally linked to increasing the engagement and participation of the offer's audience in the value creation process, so that the audience climbs the 'ladder of loyalty'. Marketing activities aimed at forming long-term relationships with audiences of cultural offerings should therefore be based on a process of defining, developing and delivering customer value.

Customer value in the cultural sphere, however, differs from the value created in the durable goods market. Due to the specific nature of the cultural institution's services, the value is much more intangible in nature and the perception of the service by the recipient of the cultural institution's offer is generally more emotional than the perception of the services of actors in other industries or tangible products. In the process of forming long-term relationships based on the creation and delivery of value, attention should also be paid to the issue of the recipient's predisposition to value the offer. For, in the cultural sphere, it happens that the knowledge required to provide services (especially in the so-called high culture sphere) exceeds the perceptive capacity of the recipient of the offer. As a consequence, a paradox emerges: the recipient of a cultural offer judges the value of the service not necessarily by its quality, but by any other factors that suggest or confirm that quality. In this context, the marketing activities of cultural operators focused on improving their offerings, adding additional services, expanding their range of products, looking for new distribution channels, ways of marketing communication or shaping prices accepted by the offer's recipients fit very well into the concept of relationship marketing.

The realisation of the cognitive objective of the above study required defining the category of the Polish-Czech cross-border market for cultural services and identifying the mechanisms of its functioning. In the author's opinion, the category of a cross-border market consists of all exchange relations taking place between entities offering services satisfying cultural needs and the recipients purchasing these services in borderlands of regions of countries sharing a common border. Its functioning is therefore influenced both by activities undertaken by national cultural institutions and institutions from the neighbouring country, as well as by recipients from both sides of the border. The geographical understanding of the cross-border market for

cultural services points to the territory, which is located on both sides of the Polish-Czech border, as a separate area with similar buying and selling conditions. The territorial division of the Polish-Czech borderland into six Euroregions located along the entire southern border of Poland, presented in the book, is very useful. However, the author is aware that this is a kind of simplification, as it should be borne in mind that, as in the case of the pair of categories 'Euroregional cooperation - cross-border cooperation' (where the former is a specific form of cross-border cooperation), the cross-border area does not necessarily fully coincide with the territory of the Euroregion(s). However, taking into account the fact that the main aim of shaping relations is to integrate, connect, unite, merge Polish and Czech subjects of the cross-border market (e.g. cultural institutions, recipients of their offer), while the Euroregion area is a very clear manifestation of integration of borderlands, the author is convinced that looking at the cross-border market for cultural services through the prism of Euroregions functioning in the borderlands is fully justified. As a frequent beneficiary of European funds at the disposal of the Euroregions, the cultural institution is becoming an important player in the cross-border market. By having at its disposal, the means to form long-term relationships with the consumers of its offer on both sides of the border, it makes an important contribution not only to the development of this specific market, but also to the 'blurring of the border', to the 'smoothing of seams' of European spatial planning policy.

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Central European territories have been historically exposed to innumerable social, economic, political, and cultural influences. Moreover, these territories have been crisscrossed by dozens of national, administrative, and cultural boundaries. This book, which deals primarily with cultural aspects of the Polish-Czech borderland naturally, reflects these facts. Moreover, it investigates the cross-border market for cultural services that represents a modern but not adequately researched theme. There is no doubt about the theoretical and practical importance of this book, which will definitely attract many readers.

Professor Jan Sucháček – Mendel University in Brno (The Czech Republic)

The book guides the reader through the interdisciplinarity and the complexity of shaping long-term relationships between cultural operators with Polish and Czech recipients in the cross-border market. Understanding such relationships is critical for achieving great performance in the whole cross-border market of cultural services. This book offers readers well-structured and useful knowledge in this regard. It is a must-read for all cultural managers and policymakers.

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