

1 Article

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# Consumer behaviour on the market of cultural 3 services in developing Central European Countries: 4 on the example of Poland

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14 **Abstract:** This is a theoretical and empirical article. Basic issues related to consumer behaviour on  
15 the market of cultural services are presented in the first part of the article. The second part presents  
16 the brief characteristics of consumers of cultural services in Poland, as well as an analysis of their  
17 market behaviour. For this purpose, surveys were conducted on a group of 2599 consumers of the  
18 cultural offer. Research was conducted in Katowice - the largest city in the Silesia region in Poland.  
19 The article also highlights the main trends in consumer behaviour on the market of cultural  
20 services in Poland in particular: increasing mobility of the consumers of the cultural offer, growing  
21 diversity in the methods of acquiring information about cultural events and increase in the  
22 importance (purchasing power) of consumers in the retirement age in the market of cultural  
23 services. In the last part of article authors indicate on the resulting implications for sustainable  
24 cultural management in Poland - particularly marketing.25 **Keywords:** cultural institutions, cultural services, consumer behaviour, research results

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## 1. Introduction

28 In the 21st century, in the age of market globalisation, the virtualisation of consumption and  
29 the development of modern technologies characterised by such phenomena as a particular intensity  
30 in competitive struggle, consumer knowledge, in its broadest terms, is becoming increasingly  
31 important. Consumer knowledge concerns their needs, expectations, habits, aspirations, preferences,  
32 and the conditions of their behaviour. Consumer behaviour and its determinants have, for many  
33 years, been an important trend in economic research and for several years they have also played a  
34 significant role with regard to the Polish cultural services market. In scientific discourse in  
35 Poland, interest in the behaviour of consumers has noticeably increased, especially in the context of  
36 marketing research. It can be said that the development of marketing, which inspires research and  
37 employs its results in the business activity of various organisations (including cultural institutions),  
38 has contributed to the development of a new scientific discipline of "consumer behaviour." This  
39 knowledge is interdisciplinary in its form - information about human behaviour is derived from  
40 many disciplines: economics, management, psychology, sociology and cultural studies. The study of  
41 consumer behaviour can focus on individuals purchasing products to meet their own needs, on  
42 groups of consumer or on institutional buyers. Due to its unique character and high diversity,  
43 consumer behaviour on the cultural services market is of particular interest. Therefore, the purchase  
44 behaviour of consumers of cultural services in Poland will be the research area of this article.45 Consumer behaviour research is a relatively new field in Poland. The concept of "consumer  
46 behaviour" began to appear in Western literature on a large scale in the mid 1960s [1-4], in Poland it  
47 occurred twenty years later and in relation to the cultural services market it appeared in the late

48 1990s [5-6]. The first attempt to explain the mechanisms governing the behaviour of consumers  
49 acquiring goods and services to satisfy their needs was the theory of utility, formulated by W.S.  
50 Jevons [7], C. Manger [8] and L. Walras [9]. Another figure who contributed significantly to the  
51 development of consumer behavioural theory was V. Pareto, who created the theory of preferences  
52 and choice, which was later developed by J.R. Hicks who, in turn, attempted to create consumer  
53 behavioral theory in which the question of utility was disregarded, taking into account only  
54 objective elements [10]. Unfortunately, the creators of the theory of utility and the theory of  
55 preference and choice were limited to rationality in the economic sense - they assumed the existence  
56 of a "homo oeconomicus", a man who was guided solely by economic considerations. In view of the  
57 above, the usefulness of these theories to explain the behaviour of consumers, especially with regard  
58 to the market of cultural services, has been rather limited.

59 Another contributor to the theory of consumer behaviour was G. Katona, who said that the  
60 most important role in shaping buyer behaviour is played by mental factors, in particular the  
61 attitudes, motives and expectations of the consumer. Following this author, it is generally accepted  
62 in the Polish literature on economics that consumers in the cultural services market act with limited  
63 rationality and are unable to maximize their satisfaction because they are not able to know the whole  
64 set of available variants of choices. Therefore, instead of maximizing benefits, they seek alternative  
65 solutions during their decision-making process.

66 The next stage in the development of the consumer behaviour theory was related to the  
67 assumption that behaviour is oriented towards a goal (towards the means of satisfying the needs),  
68 which is related to the principle of limited rationality. In view of the above, it must be stated that  
69 consumers of cultural services in the 21st century can no longer be treated as passive recipients of  
70 stimuli, but as active individuals who acquire information, compare, process and interpret it, gain  
71 experiences and modify their behaviour.

72 C.F. Kaufman [11] defines consumer behaviour as all human behaviour - at home, at work, in  
73 the store or even on the street, wherever people think about shopping, where they purchase or use  
74 the purchased products. The American Marketing Association defines consumer behaviour as "The  
75 dynamic interaction of affect and cognition, behaviour, and the environment by which human  
76 beings conduct the exchange aspects of their lives" [12]. In other words, the behaviour of the  
77 consumers of cultural services is a coherent set of reactions associated with making choices in the  
78 process of satisfying individual needs, in certain economic, social and cultural conditions. These are  
79 activities related to the search for, purchase, use and evaluation of cultural goods and services that  
80 have the capacity to meet our needs [13].

81 With the development of research into the behaviour of consumers of cultural services, the  
82 definition and scope of the concept of "consumer behaviour" also changes. In general, the definition  
83 of "consumer behaviour" proposed in the literature is emphasised by a series of logically ordered  
84 activities related to decisions made by consumers about the purchase of certain cultural goods and  
85 services to meet their individual needs. However, the authors present two different approaches to  
86 determining the area of the decisions made - some researchers [14-18] recognise that consumer  
87 behaviour includes their behaviour on the market, while the second group [19-23] widens the  
88 category of consumer behaviour to include the phase when the purchased product is used. In this  
89 article, due to the specific nature of the cultural services market, consumer market behaviour will be  
90 analysed according to the first approach.

91 The main aim of the article is to present the characteristics of consumers of cultural services in  
92 Poland and then to analyse their selected market behaviours. The article also highlights the main  
93 trends in consumer behaviour on the market of cultural services in Poland and the resulting  
94 implications for marketing. For this purpose, surveys were conducted on a group of 2599 consumers  
95 of the cultural offer. The research conducted in Katowice (the capital of the Silesian Metropolis, the  
96 largest city in the Silesia region in Poland) was part of a project implemented by Medialab Katowice  
97 within the Shared Cities: Creative Momentum international platform. The project was co-funded by  
98 the European Union as part of the Creative Europe Programme [<https://www.sharedcities.eu/>].

101 **2. Materials and Methods**

102 The research methodology for consumer behaviour on the market focuses on obtaining primary  
 103 and secondary information which is necessary to identify a complex of phenomena and processes  
 104 involved in making market choices, purchasing decisions, along with the procedure involved in the  
 105 preparation to make those decisions, and their effects [24]. This also applies to the market of cultural  
 106 services. The most frequently studied types of consumer behaviour on this market include [21]:

- 107 (i) Study of consumer needs and preferences,
- 108 (ii) Study of consumer perception,
- 109 (iii) Study of consumer behaviour (individual stages) and their determinants,
- 110 (iv) Study of opinions and attitudes,
- 111 (v) Study of motifs of behaviour,
- 112 (vi) Study of life styles and psychographics,
- 113 (vii) Study of purchase intentions.

114 The article, on the basis of surveys conducted, performs an analysis of the market behaviour  
 115 (individual stages, determinants, motives) of the participants in cultural events organised by  
 116 different cultural entities in Katowice (Poland). The inductive method (partial induction) was used  
 117 for this purpose, with the focus on achieving reliable results. This is an inductive inference, the  
 118 premises of which do not exhaust the whole universe of objects referred to by general rules  
 119 expressed in the conclusion of reasoning. The premises here are specific views, the conclusion is a  
 120 general view, and each of the premises is logically based on the conclusion. This is a method in  
 121 which a general rule is derived from a limited number of details.

122 Primary studies for this article were conducted using the PAPI (Paper and Pen Personal  
 123 Interview) method with a questionnaire. The purpose of the study was to obtain information about  
 124 consumers of cultural services in Poland, to become familiar with and understand their actions in  
 125 the consumption process. Due to a very large amount of information collected during the course of  
 126 the study, this paper is limited to presenting only selected research results and the following issues  
 127 were addressed in detail:

- 128 (i) The demographic profile of consumers of cultural services in Poland;
- 129 (ii) Sources of information about cultural events used by consumers in Poland;
- 130 (iii) The main reason for participating in cultural events;
- 131 (iv) Average consumer spending associated with cultural events.

132 The research was conducted from 18 October 2016 to 17 July 2017 on a group of 2599 participants of  
 133 cultural events organised in the southern part of Poland - in Katowice. The sample largely reflects  
 134 the profile of the group of Polish consumers - according to the research of Central Statistical Office in  
 135 Poland [25]. The population of respondents was diverse in terms of gender, age and education. Basic  
 136 information about the research conducted is presented in Table 1.

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

Specification	Study
Research method	Survey
Technique	Face-to-face, PAPI (Paper and Pen Personal Interview)
Research tool	Survey questionnaire
Definition of the sample	Participants in cultural events organised by Katowice cultural institutions
Sample size	<b>Total 2599</b>
Industriada - Szyb Wilson	73
Intel Extreme Masters	503
Interpretacje	95
JazzArt Festival	116
Silesian Museum in Katowice	382
Polish National Radio Symphony Orchestra in Katowice (NOSPR)	203
Regiofun	101
Silesia Bazaar	75
"Silesia Film" Film Institution in Katowice	176
Silesian Jazz Festival	115
Tauron Nowa Muzyka	464
Silesian Theatre in Katowice	296

Spatial extent of research	City of Katowice, Silesian Voivodship, Poland	
Duration of research	<b>From 18 October 2016 to 17 July 2017</b>	
Industriada - Szyb Wilson	10, 13 June 2017	
Intel Extreme Masters	3, 4, 5 March 2017	
Interpretacje	5, 6, 8, 10, 11, 12 November 2016	
JazzArt Festival	25, 26, 27, 28, 29 April 2017	
Silesian Museum in Katowice	24, 28, 29, 30, 31 March 2017; 1, 4, 7, 8, 11, 12, 13, 14 April 2017	
Polish National Radio Symphony Orchestra in Katowice (NOSPR)	2, 3, 4, 7 March 2017	
Regiofun	18, 19, 20, 21, 22, 23 October 2016	
Silesia Bazaar	28 May 2017	
"Silesia Film" Film Institution in Katowice	1, 4, 6, 8 February 2017	
Silesian Jazz Festival	7, 9, 10, 11 December 2016	
Tauron Nowa Muzyka	6, 7, 8, 9, 14, 17 July 2017	
Silesian Theatre in Katowice	4, 5, 6, 7, 8, 13, 14, 17, 19, 21, 22, 25, 26 January 2017	

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Source: own study based on research.

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Data collected by Medialab Katowice interviewers have been made available to the article's author for further in-depth analysis. Source data used for this article are available at: <https://github.com/medialabkato/katowice-culture-survey/blob/master/survey-data.csv>. The questionnaire survey about consumer behaviour on the cultural services market in Poland included 14 questions, with 10 substantive questions and four demographic questions related to variables such as gender, age, education, place of residence. Basic information about the questionnaire survey is provided in Table 2.

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**Table 2.** Basic information regarding the questionnaire survey.

Questionnaire survey (14 questions)			
Open questions (1)	Closed questions (12)		Filter questions (1)
	Alternative (4)	Closed multiple choice (2)	Semi-open multiple choice (6)

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Source: own study based on research.

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The city in which the research was conducted - Katowice, is the largest city in the Silesia region with over 304,000 inhabitants. It is the capital of the Silesian Metropolis (over 2.2 million inhabitants). In 2016, Katowice was candidate to awarded the title of European Capital of Culture. The research was conducted both in the cultural institutions (National Polish Radio Symphony Orchestra in Katowice, Silesian Theatre, Silesian Museum, "Szyb Wilson" Art Gallery, "Silesia Film" Institution), as well as during numerous festivals and events organised in Katowice (Intel Extreme Masters, Interpretacje, JazzArt Festival, Regiofun, Silesia Bazaar, Silesian Jazz Festival, Tauron Nowa Muzyka). Basic information about the cultural events and cultural institutions in which research was conducted is presented in Table 3.

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**Table 3.** Basic information about the cultural events and cultural institutions in which research was conducted.

No.	Event / cultural institution	Description of event / cultural institution
1	Industriada - Szyb Wilson	The Szyb Wilson Gallery is the largest private art gallery in Poland with an exhibition area covering over 2500 m <sup>2</sup> . The gallery has a unique collection of contemporary art - paintings, sculptures and installations. In addition to displaying its own collections, the Szyb Wilson Gallery also promotes young, ambitious and courageous artists from around the world. The gallery is eager to share its unique space not only with local artists associated with the region. Frequent exhibitions of less and more famous artists add diversity to the calendar of events taking place in Katowice.
2	Intel Extreme Masters	Intel Extreme Masters (IEM) is a series of international e-sport tournaments which take place in cities around the world. The event was first held in 2006. For 5 years the world finals of the tournament have been held at the Spodek (indoor arena) in Katowice, with the participation of the best players in the world. Initially, when the event came to Poland in 2013, the championships only took place at the Spodek in Katowice, but since 2015 they have also been organised at the International Congress Centre in Katowice. For two years, the IEM also hosts the Meetup - an integration event for <u>youtubers</u> and their viewers.
3	Interpretacje	For 18 years, the Polish Festival of the Art of Directing "Interpretacje" has been setting the direction of contemporary theatre life in Poland. The aim of the festival held in Katowice is to promote theatrical directors and to showcase the latest trends and current artistic directions in theatre as interpreted by Polish live-theatre directors, as well as to make the most interesting performances of the last season,

		both competition winners and others, available to the public in Katowice.
4	JazzArt Festival	"Jazz is not just music, it's a way of life" - Nina Simone's words were the slogan of Katowice's JazzArt Festival 2017. The sixth edition of the festival continued its interdisciplinary approach to jazz. An exhibition of Steve Byram's graphic designs and saxophonist Tim Berne's photographs, who together form Screwgun Records, discussions on European independent labels and social initiatives are important elements of this event. The festival presents jazz in all its diversity.
5	Silesian Museum	The museum cultivates the heritage of the region: its intellectual and artistic past and the rich tradition of multiculturalism. The museum's location in the former mining area reminds us of the important role of industry in the region. The former coal mine has been turned into a unique cultural mine, sharing rich and diverse collections 14 metres below ground. The underground features the Gallery of Polish Art 1800-1945, the Gallery of Polish Art after 1945, the Gallery of Silesian Sacral Art and the Gallery of Non-Professional Art. A unique collection of theatrical and film sets is presented by the Centre of Polish Scenography at the exhibition "Laboratory of Theatre Space. The Past in the Present."
6	NOSPR	National Polish Radio Symphony Orchestra was established in 1935 in Warsaw as the Polish Radio Symphony Orchestra. The group was created and ran until 1939 by Grzegorz Fitelberg. After the war, in March 1945, the orchestra was reactivated in Katowice by Witold Rowicki. In 1947, Grzegorz Fitelberg took over as artistic director again and the orchestra was renamed the Great Polish Radio Symphony Orchestra. In 1999 it received the title "National" in recognition of its merits. On 15 September 2005, the Minister of Culture together with the President of the Polish Radio and the President of Katowice signed an agreement, on the basis of which, as of January 1, 2006, the orchestra, which had previously functioned as part of the Polish Radio, became a national cultural institution.
7	Regiofun	The idea of the International Co-Production Forum Regiofund stems from the conviction that film, with all the stages of its production, is a creative combination of the interests of many entities. The event is centered around film producers, representatives of European film funds, financing institutions, local governments, private investors, television broadcasters, as well as sales agents and distributors. The Regiofun Forum is a collaborative platform for the film industry and its potential partners and investors.
8	Silesia Bazaar	Due to Silesia Bazaar, Katowice is a Mecca of Polish and Silesian fashion, jewellery and design. Thanks to the Silesia Bazaar, participants can explore the alleys created by the exhibitors' stands and admire the creative achievements of Polish independent brands. The Foundation aims to support independent designers and artists, work towards their professional development and organise events that promote independent fashion and design. As part of its activities, the Foundation also organises a series of workshops called the <u>Academy of Fashion and Design</u> and engages in charitable activities.
9	Silesia Film	Silesia Film deals with the popularisation and promotion of film, organises projects promoting film culture and supports film and film-related activities. It is a cultural institution created by the local government of the Silesian Province. Its tasks include the development of the Silesian Film Fund, with particular emphasis on the Silesian Film Commission, as well as managing the network of small local cinemas operating in the Silesian Province, which present films with artistic value. The organisation manages 5 cinemas within the province - each with a distinct personality and an artistic soul full of commitment and enthusiasm. <u>With this network it is able to create and stimulate the film reality itself.</u>
10	Silesian Jazz Festival	Silesian Jazz Festival is one of the most important events on the musical map of Poland. The Festival, which is appreciated by both professional critics and the public, was created on the basis of open days, during which the achievements of students and graduates of the Jazz Institute of Music Academy in Katowice were presented. The Silesian Jazz Festival features concerts by the greatest stars of jazz. The Silesian Jazz Festival is a unique opportunity to meet music virtuosos who draw inspiration from tradition and folklore. The festival is accompanied by jazz workshops for all those who attend the Music Academy.
11	Tauron Nowa Muzyka	The history of 'Nowa Muzyka' festival began in 2006 in Katowice, when a group of friends connected with the 'Hipnoza' music club decided to organise their own music festival. DJ Krush, Swayzak and Cristian Vogel performed during the first edition of the festival held in the defunct Wilson shaft of the 'Wieczorek' coal mine. Since 2014, the festival has been held at the Katowice Culture Zone which was created on the site of the closed and later revitalised 'Katowice' coal mine in the Bogucice district. Thanks to the combination of futuristic sounds and post-industrial locations, the festival has quickly won a loyal audience. From the very beginning, the organisers wanted the festival to present the most interesting contemporary music bordering on jazz, electronics and dance rhythms, while at the same time proving that the sounds, practically absent from the national media, could attract a constantly growing Polish and European audience to Katowice.
12	Silesian Theatre	Silesian Theatre in Katowice is the largest theatre in the region. The building of the City Theater (Stadttheater), opened in 1907, was designed by Carl Moritz. The theatre is trying to fulfill the role of the national theatre in the Silesia region. Prominent positions of Polish and world classics hold a permanent place in its repertoire, mainly performed on the Main Stage. The artistic offer of the Theatre is extended by various artistic meetings, presentations of art and music. The Foyer Gallery, which has been in operation for more than 20 years, presents exhibitions of outstanding Polish and foreign artists.

163 Source: own study based on the official websites of the cultural entities analysed.

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Moving on to the main part of the analysis, it should be noted that the results of the research, due to the sampling method used, provide knowledge about the respondents' opinions concerning the behaviour of consumers on the market of cultural services in Poland, and not the actual state in this regard. However, we should take into account the large size of the research sample, as well as the integrity and good will of the respondents.

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171 **3. Results**

172 Consumer decisions are influenced by many factors, originating from both the environment, in  
 173 its widest sense, and from the internal factors of the consumer as an individual. These elements form  
 174 a set of mutually interacting factors that continuously evolve and constantly change other factors. As  
 175 a result, any analysis of the elements affecting consumer decisions is a mixture of causes and their  
 176 effects, and researchers of this aspect of life are condemned to simultaneously operate on multiple  
 177 levels of concepts and classifications. The most basic factors affecting the structure of expenditure  
 178 and consumer behaviour in the market of cultural goods and services include age, sex and education  
 179 (Table 4).

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181**Table 4.** Sex, age and education of consumers of cultural services in Poland.

No.	Cultural institution / event	Age (average)	Age (median)	None	Primary	Secondary	In college	Higher education	Woman	Man
1	Industriada - Szyb Wilson	37.99	36.00	1.37	4.11	12.33	8.22	73.97	59.00	41.00
2	Intel Extreme Masters	20.79	20.00	4.57	25.05	40.95	18.49	10.93	29.00	71.00
3	Interpretacje	34.63	30.00	NA	NA	6.98	17.44	75.58	59.00	41.00
4	JazzArt Festival	35.59	31.50	NA	2.59	13.79	12.93	70.69	53.00	47.00
5	Silesian Museum	31.93	27.00	0.79	9.69	18.85	21.73	48.95	68.00	32.00
6	NOSPR	47.42	50.00	NA	2.05	17.44	10.26	70.26	64.00	36.00
7	Regiofun	35.03	29.00	NA	3.16	23.16	21.05	52.63	58.00	42.00
8	Silesia Bazaar	32.21	30.00	NA	NA	25.33	6.67	68.00	71.00	29.00
9	Silesia Film	39.18	36.00	NA	4.70	25.50	12.75	57.05	72.00	28.00
10	Silesian Jazz Festival	34.77	30.00	2.86	2.86	20.00	18.10	56.19	59.00	41.00
11	Tauron Nowa Muzyka	28.89	28.00	1.33	1.11	12.44	16.67	68.44	61.00	39.00
12	Silesian Theatre	38.52	34.00	0.40	3.20	23.20	18.80	54.40	59.00	41.00
<b>Total</b>		<b>34.75</b>	-	<b>0.94</b>	<b>4.88</b>	<b>20.00</b>	<b>15.26</b>	<b>58.92</b>	<b>59.33</b>	<b>40.67</b>

182 Source: own study based on research.  
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184 The research shows that the average age of Poles who are consumers of cultural services is less than  
 185 35 years. The data presented in Table 4 also show that the average age of a person making use of the  
 186 cultural offer in Poland varies according to the type of cultural event. Those attending symphony  
 187 orchestra concerts are significantly older (the average age is over 47 years, median of 50) than those  
 188 visiting a museum (average age of 31 years, median of 27). The youngest consumers of cultural  
 189 services (average age about 20 years) choose cultural events such as Intel Extreme Masters, and  
 190 prefer events that often combine different fields of art. The latest technologies and new media are  
 191 used in the provision of such cultural services. The results confirm previous research conducted by  
 192 Sobocińska [2015, p. 136], who had proven that the youngest consumers of cultural services in  
 193 Poland are increasingly distracted as they perform several activities at the same time. Their  
 194 mental disposition must be connected with the environment of new media and modern  
 195 technologies, the use of which leads to the habit of receiving several media stimuli at the same time.  
 196 The research also indicates that the majority of consumers of the artistic offer of Polish cultural  
 197 institutions are women (59.33%). It can be observed that women (72%) are more likely than men to  
 198 attend such cultural institutions as cinemas or galleries presenting art based on modern design.  
 199 are more likely to participate in cultural events such as e-sports tournaments, which use modern  
 200 information technology. The data presented in Table 4 also show that consumers of cultural services  
 201 in Poland are well educated, nearly 59% declare higher education, and over 15% are in college. The

202 best educated consumers of cultural services frequent such cultural institutions as art galleries,  
 203 orchestra halls and jazz clubs.

204 In Poland, within the last ten years, the spread of information and communication technologies  
 205 has had a profound effect on the behaviour of Polish consumers on the market of cultural services.  
 206 Polish consumers of cultural services increasingly seek information regarding cultural events on the  
 207 Internet, purchase tickets and make payments online. Consumers who are educated and open to  
 208 new experiences, aware of the technical capabilities of the Internet, use it practically throughout the  
 209 entire purchasing decision process [24]. This is also confirmed by the results presented in the article  
 210 (Table 5).

211 **Table 5.** Sources of information about a cultural event obtained by consumers (in %).

No.	Event	Other	Word of mouth	I don't remember	Institution's catalogue	Institution's website	Social media	Press, radio, television	Leaflet, poster
1	Industriada - Szyb Wilson	13.70	23.29	17.81	4.11	NA	31.51	4.11	5.48
2	Intel Extreme Masters	10.54	15.31	15.51	0.40	NA	54.08	3.18	0.99
3	Interpretacje	11.83	25.81	7.53	3.23	13.98	27.96	5.38	4.30
4	JazzArt Festival	4.31	30.17	19.83	4.31	NA	26.72	6.03	8.62
5	Silesian Museum	9.16	45.55	16.23	0.79	NA	22.25	3.14	2.88
6	NOSPR	18.23	31.53	16.75	4.43	15.76	7.88	2.46	2.96
7	Regiofun	9.18	32.65	5.10	4.08	10.20	26.53	8.16	4.08
8	Silesia Bazaar	1.33	32.00	6.67	1.33	NA	54.67	1.33	2.67
9	Silesia Film	3.37	11.24	NA	1.12	58.43	20.22	3.37	2.25
10	Silesian Jazz Festival	3.48	34.78	NA	4.35	15.65	34.78	3.48	3.48
11	Tauron Nowa Muzyka	9.70	31.90	18.53	0.65	NA	32.97	5.60	0.65
12	Silesian Theatre	1.15	20.77	NA	3.08	49.62	18.46	3.85	3.08
<b>Total</b>		<b>8.00</b>	<b>27.92</b>	<b>10.33</b>	<b>2.66</b>	<b>13.64</b>	<b>29.83</b>	<b>4.17</b>	<b>3.45</b>

212 Source: own study based on research.

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 214 The data presented in Table 5 show that nearly 30% of the surveyed consumers of cultural services in  
 215 Poland (29.83%) draw information about cultural events from social media and an additional 13.64%  
 216 from the event organiser's official website. Facebook is the information channel most widely used by  
 217 consumers of cultural services in Poland in the field of social media. Three quarters of the consumers  
 218 of cultural services in Poland who find out about artistic events from social media (75.07%) use  
 219 Facebook (Table 6).

220 **Table 6.** Consumers of culture services in Poland using Facebook (in %).

No.	Cultural institution/event	% of consumers of cultural services using Facebook	% of consumers of cultural services using Facebook that learned about the event from social media
1	Industriada - Szyb Wilson	64.12	40.00
2	Intel Extreme Masters	91.87	56.49
3	Interpretacje	82.21	31.94
4	JazzArt Festival	72.76	31.71
5	Silesian Museum	78.11	25.61
6	NOSPR	56.24	13.21
7	Regiofun	73.12	36.36
8	Silesia Bazaar	78.89	63.79
9	Silesia Film	70.31	20.31
10	Silesian Jazz Festival	78.87	42.17
11	Tauron Nowa Muzyka	90.16	35.42
12	Silesian Theatre	64.23	23.33
<b>Total</b>		<b>75.07</b>	<b>35.03</b>

221 Source: own study based on research.

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223 Table 6 also shows that 35.03% of the surveyed consumers of cultural services who learned about a  
 224 cultural event via Facebook took part in this event. There are large differences in behaviour between  
 225 consumers of different cultural events. Young consumers who find out about the cultural events  
 226 such as Silesia Bazaar or Intel Extreme Masters (56.49%) from Facebook are decidedly more likely  
 227 (63.79%) to participate in the cultural offer. Facebook is definitely the least used in the  
 228 decision-making process for consumers of cultural services such as: Polish National Radio  
 229 Symphony Orchestra in Katowice (NOSPR) - 13.21%.

230 A social trust survey by the Edelman Trust Barometer shows that respondents are increasingly  
 231 willing to trust people who are like themselves [26]. This was also confirmed by research conducted  
 232 in Poland by the author of the article. Table 5 shows that not only the Internet, but also friends and  
 233 other users (27.92%) met through personal contacts and online are an important source of reliable  
 234 information about a cultural offer. Cultural institutions, wanting to take advantage of the situation,  
 235 should engage in unconventional forms of communication such as whisper marketing or consumer  
 236 gossip, in which the source of information about products is people close to the client and the  
 237 process of transmitting information is far less formalised than in conventional channels [27]. The use  
 238 of modern channels does not mean abandoning conventional mass media, especially in the case of  
 239 events targeting a mass audience. It is very important for cultural institutions to consciously  
 240 integrate actions aimed at consumers existing in two worlds simultaneously - both the real and the  
 241 virtual world.

242 Motives, which are the function of needs, provide an impulse for participation in cultural  
 243 events. While the needs are the starting point for consumer behaviour in the cultural services  
 244 market, the motives, reasons for participation determine the behaviour of consumers and are the  
 245 direct cause of human activity. Table 7 presents the main reasons for the participation of consumers  
 246 of cultural services in artistic events organised in Katowice.

247

248

**Table 7.** Main reason for participation in cultural events (in %).

No.	Event	The cultural institution was nearby	Other reason	I visit this institution on a regular basis	Free entry	The event was recommended to me by another person	Going out with friends	Event or subject of interest to me
1	Industriada - Szyb Wilson	2.70	8.20	21.90	1.40	13.70	19.20	32.90
2	Intel Extreme Masters	2.60	6.60	21.10	4.20	5.20	20.70	39.80
3	Interpretacje	1.10	6.30	26.30	6.30	6.30	18.90	34.70
4	JazzArt Festival	1.70	5.20	12.10	2.60	12.90	18.10	47.40
5	Silesian Museum	6.00	4.70	8.60	10.50	12.60	34.00	23.60
6	NOSPR	3.00	9.50	29.40	1.50	8.00	24.40	24.40
7	Regiofun	5.00	5.00	19.80	4.00	11.90	18.80	35.60
8	Silesia Bazaar	2.70	1.30	12.00	1.30	8.00	32.00	42.70
9	Silesia Film	7.10	7.70	19.50	0.60	10.70	30.20	24.30
10	Silesian Jazz Festival	0.90	7.90	7.90	6.10	11.40	21.90	43.90
11	Tauron Nowa Muzyka	4.10	10.80	23.90	6.50	7.80	16.40	30.60
12	Silesian Theatre	1.40	2.00	13.90	3.40	8.80	44.10	26.40
<b>Total</b>		<b>3.18</b>	<b>6.26</b>	<b>18.03</b>	<b>4.03</b>	<b>9.77</b>	<b>24.88</b>	<b>33.85</b>

249

250

Source: own study based on research.

251

252 The data presented in Table 7 indicate that most consumers of cultural services in Poland  
 253 in an event organised by a cultural institution because of their interest in the subject, the  
 254 of the event itself. 33.85% of all respondents were in this group. For a large number of the  
 255 of cultural services in Poland which took part in the survey, participating in a cultural event  
 256 constitutes a good way to spend time with friends. Nearly 25% of respondents said that going out  
 257 with friends is the main reason for their participation in a cultural event. In turn, participants of the  
 258 concerts of the National Polish Radio Symphony Orchestra in Katowice (29.40%) said that they  
 259 regularly visit this cultural institution. Probably they are the people who bought a season pass for  
 the symphony. The respondents were also asked how they travel to the event organised by a

260 institution. The results are presented in Table 8.

261

262 **Table 8.** How the respondents travel to an event organised by a cultural institution (in%).

No.	Event	Other	Public transport (bus, tram)	On foot	By train, bus	By bike	By car
1	Industriada - Szyb Wilson	9.60		15.10	4.10	NA	NA
2	Intel Extreme Masters	35.40		20.10	6.80	NA	0.60
3	Interpretacje	1.10		28.40	10.50	10.50	1.10
4	JazzArt Festival	6.90		17.20	21.60	NA	NA
5	Silesian Museum	13.60		23.80	20.40	NA	0.30
6	NOSPR	7.90		12.30	7.90	3.40	0.50
7	Regiofun	2.00		37.40	17.20	6.10	2.00
8	Silesia Bazaar	4.00		10.70	14.70	NA	2.70
9	Silesia Film	NA		31.80	15.30	2.80	0.60
10	Silesian Jazz Festival	1.70		13.00	9.60	7.80	NA
11	Tauron Nowa Muzyka	27.20		13.60	24.10	NA	1.90
12	Silesian Theatre	1.70		21.00	6.10	5.10	NA
<b>Total</b>		<b>9.26</b>		<b>20.36</b>	<b>13.19</b>	<b>2.97</b>	<b>0.81</b>
							<b>53.41</b>

263 Source: own study based on research.

264

265 It turns out that most respondents travel to a cultural event in their own car (53.41% of respondents).  
 266 These results were also confirmed by the author's earlier research conducted on a group of 515  
 267 people attending a concert of the Polish National Radio Symphony Orchestra in Katowice and the  
 268 Silesian Philharmonic [28]. It is also worth noting that as many as 35.40% of the surveyed  
 269 participants of Intel Extreme Masters indicated a different answer. These people (mainly foreign  
 270 guests) used such means of transport as airplane, which indicates the popularity of this event and  
 271 the large extent of its spatial impact. Respondents were also asked about the average expenditure  
 272 that they incurred when participating in a particular cultural event. The amount of money the  
 273 person has spent or is willing to spend during a cultural event on additional entertainment, food,  
 274 lodging, etc. (not including the cost of purchasing a ticket for a cultural event and the costs of  
 275 travelling to a cultural institution). The results are presented in Table 9.

276

277

**Table 9.** Expenditure of participants in cultural events (in PLN and USD).

No.	Cultural institution/event	average		median	
		In PLN	In USD	In PLN	In USD
1	Industriada - Szyb Wilson	93.47	25.40	40	10.87
2	Intel Extreme Masters	283.28	76.98	100	27.17
3	Interpretacje	107.95	29.34	50	13.59
4	JazzArt Festival	49.78	13.53	30	8.15
5	Silesian Museum	46.59	12.66	20	5.43
6	NOSPR	64.66	17.57	20	5.43
7	Regiofun	50.61	13.75	30	8.15
8	Silesia Bazaar	170.67	46.38	100	27.17
9	Silesia Film	28.84	7.84	20	5.43
10	Silesian Jazz Festival	78.40	21.30	40	10.87
11	Tauron Nowa Muzyka	262.25	71.27	200	54.35
12	Silesian Theatre	65.01	17.67	50	13.59
<b>Total</b>		<b>108.46</b>	<b>29.47</b>	-	-

278 Source: own study based on research.

279

280 The research shows that the average expenditure incurred by consumers of cultural services in  
 281 Poland during cultural events is \$29.47. The respondents spend the most when attending events  
 282 such as Intel Extreme Masters (\$76.98) and Tauron Nowa Muzyka (\$71.27), and the least when going  
 283 to the cinema - \$7.84. In addition, people were asked about the type of these expenditures. They  
 284 were asked about the type of additional activity on which they spend funds when participating in  
 285 cultural events (Table 10).

286

**Table 10.** Type of additional activity when participating in an event organised by a cultural institution [in %].

No.	Cultural institution/event	Clubs, bars or cafés	Restaurants	Other cultural institutions	Accommodation	Sports/leisure	Walking, sightseeing	Shopping, souvenirs	Nothing special	Other
1	Industriada - Szyb Wilson	19.20	16.40	52.10	4.10	1.40	32.90	11.00	19.20	6.80
2	Intel Extreme Masters	30.80	28.80	6.80	20.90	4.80	26.80	14.30	27.00	4.80
3	Interpretacje	25.30	16.80	9.50	3.20	NA	17.90	4.20	33.70	12.60
4	JazzArt Festival	29.30	13.80	17.20	2.60	2.60	17.20	6.00	37.90	9.50
5	Silesian Museum	20.90	26.20	20.90	4.50	3.40	38.00	12.30	18.10	13.40
6	NOSPR	16.30	14.30	3.90	NA	1.50	13.80	3.40	51.70	5.40
7	Regiofun	28.70	17.80	3.00	1.00	2.00	24.80	11.90	22.80	14.90
8	Silesia Bazaar	16.00	32.00	18.70	NA	1.30	44.00	9.30	24.00	8.00
9	Silesia Film	21.60	18.20	8.50	0.60	NA	9.10	6.80	35.80	11.40
10	Silesian Jazz Festival	23.50	13.00	7.00	0.90	1.70	20.90	3.50	40.00	10.40
11	Tauron Nowa Muzyka	37.90	40.70	29.70	22.60	3.70	48.50	10.80	18.10	4.30
12	Silesian Theatre	22.60	20.90	3.00	2.40	1.00	24.70	8.10	33.40	2.00
<b>Total</b>		<b>24.34</b>	<b>21.58</b>	<b>15.03</b>	<b>5.23</b>	<b>1.95</b>	<b>26.55</b>	<b>8.47</b>	<b>30.14</b>	<b>8.63</b>

287

\*Multiple choice question, values do not add up to 100%.

288

Source: own study based on research.

289

290

The data presented in Table 10 show that consumers of cultural services in Poland participating in cultural events organised by cultural institutions do not exhibit any other additional activity (30.14%). Alternatively, some of them walk around and explore the city where the cultural institution is located (26.55%). More than 24% of the respondents visit clubs and bars, or cafés (24.34%) or restaurants (21.58%) before/after an event organised by a cultural institution.

291

#### 296 4. Discussion

297

The behaviour of consumers of cultural services in Poland, presented as part of the survey conducted, exhibits a surprisingly large variety which concerns virtually all aspects of the subject of study. These behaviours are so varied that it is impossible to build a single matrix of consumer behaviour for the "average" consumer of a cultural offer in Poland. Comparing these research results with previous studies conducted by the author of the article [29-31] as well as by other researchers of the market of cultural services in Poland [5-6, 32], we can distinguish clear trends occurring in relation to the market behaviour of consumers in Poland. These trends are important for marketing activities undertaken by cultural institutions.

298

First of all, factors that are conducive to the development of new trends in consumer behaviour on the market of cultural services in Poland include the increasing mobility of the consumers of the cultural offer. This is connected to the entry of Poland into the European Union, the emergence of cheap air lines, the new road infrastructure and the increasing number of cars, etc. This contributes to the adoption of lifestyles and consumption habits, as well as forms of spending leisure time which are characteristic of consumers who represent societies at a higher stage of development. This has an impact on the behaviour of Polish (especially young) consumers of cultural services, who seek formatted, global cultural products in various fields such as the Intel Extreme Masters mentioned in the article. In Poland, the disappearance of the division into rigidly separated fields of art (music, literature, dance, sculpture, etc.) has been observed over the last few years, accompanied by the

315 merging of various disciplines of art within the activities of cultural institutions. This contributes to  
316 the development of a cultural event addressed to different senses, characterised by the provision of  
317 as many attractions and sensations pertaining to all senses as possible in one place and in the  
318 shortest possible time. This means extending the product offering of cultural institutions with  
319 additional elements. For example, museums organise concerts, orchestra halls exhibitions, and  
320 recreational/café spaces are set up in theatres.

321 Secondly, there is a growing diversity in the methods of acquiring information about cultural  
322 events. In Poland, consumers continue to mostly receive information about interesting cultural  
323 events from friends, acquaintances, or family members. However, the importance of the Internet is  
324 growing, especially the social media, although not as fast as it could have been expected. The  
325 development of new information and communication technologies contributes significantly to  
326 changes in the forms of satisfying the needs and participation of individuals in social life. This is  
327 accompanied by a change in the roles played by consumers of cultural services, who, through the  
328 use of new technologies, are no longer merely recipients of the message, but also become active  
329 participants in the process of creating and disseminating cultural services. This is manifested by the  
330 introduction of photographs, videos from cultural events on the Internet or comments regarding the  
331 cultural institutions organising the events. This tendency means that modern consumers are faced  
332 with a vast choice of not only the cultural products and services, but also of the places and ways of  
333 acquiring them. The multichannel trend equally relates to the distribution of cultural services as well  
334 as to the process of marketing communication between the institution and the consumer. At the  
335 same time, there are signs of a crisis in consumer confidence in the traditional forms of marketing  
336 communication such as television and press advertising [33-34]. On the one hand, this is due to a  
337 kind of oversaturation with unidirectional messages in the classical media and, on the other hand,  
338 due to the general lack of universally accepted, unequivocal role models.

339 Thirdly, there is a clear increase in the importance (purchasing power) of consumers in the  
340 retirement age in the market of cultural services (in Poland the retirement age of women is 60, men -  
341 65). The age structure of the Polish society is evolving towards the "inverted pyramid", where the  
342 share of individual age groups grows with the age of the citizens representing them. The projections  
343 say that the share of people in retirement age (65+) in Poland will increase from 15.8% in 2006 to  
344 26.7% in 2035 [35]. This group is constantly increasing which, on the one hand, means a greater  
345 purchasing power of this segment of the market and, on the other hand, is connected with the  
346 increasing diversity of the group, which was previously treated by the Polish cultural institutions as  
347 uniform in terms of the needs and ways of satisfying them. Cultural institutions in Poland  
348 increasingly recognise the potential of this market segment and take it into account in their strategic  
349 plans (e.g. by shaping the cultural offer accordingly or adjusting the equipment of cultural  
350 institutions to the needs of people of retirement age).

351 The research also shows that consumers of cultural services in Poland are well educated. Nearly  
352 59% of all respondents declared that they have higher education. The trend of the expansion of  
353 higher education is noticeable both in Poland and in other Western European countries [36-37].  
354 Increasingly educated citizens are becoming more aware consumers of culture. Consumers who can  
355 take advantage of the available market information to acquire goods maximising perceived value.  
356 Such a person reports high demands on cultural institutions, expecting a high quality cultural offer  
357 at a reasonable price. Not only general education, but also the evolution of the content delivered in  
358 the educational process has an impact on purchasing behaviour on the market of cultural goods and  
359 services. It is becoming increasingly liberal, promoting diversity and individualism, and  
360 increasingly makes use of technological developments, such as the Internet [38-40].  
361

## 362 5. Conclusions

363 The main reason for the development of research into consumer behaviour of cultural services  
364 is the changes related to their behaviour on the market which has been caused by an increase in the  
365 choices of various market offers as well as the increasing wealth of societies. By analysing the results  
366 of this research and secondary sources, it can be concluded that changes in the behaviour of  
367 consumers of cultural services in Poland are also related to the ageing of the Polish society as well as

368 to an increase in the mobility and the level and quality of education of the consumers of cultural  
369 services. The dynamic, difficult market of cultural services in Poland, the changing needs and  
370 preferences of consumers in this market increase the demand for information and generate the need  
371 for the continuous improvement of marketing procedures and activities. It also demands a careful,  
372 attentive look at the consumers and their market behaviour. By presenting selected characteristics of  
373 consumers of cultural services in Poland, their behaviour and the observed changes in the  
374 behaviour, the author's intention was to indicate the directions of development for the offer of  
375 services of cultural institutions. The presented results may also be an important starting point in the  
376 process of planning a marketing strategy.  
377

378 **Acknowledgments:** Data collected by Medialab Katowice interviewers have been made available to the article's  
379 authors for further in-depth analysis. Research was conducted in Katowice from 18 October 2016 to 17 July 2017  
380 as part of a project implemented by Medialab Katowice within the Shared Cities: Creative Momentum  
381 international platform. The project was co-funded by the European Union as part of the Creative Europe  
382 Programme.  
383

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