Dawid Cichocki, Marcin Laberschek, Marzena Rusanowska

ANALYSIS OF STRATEGY OF CULTURE DEVELOPMENT IN KRAKOW 2010—2014 AS AN EXAMPLE OF PUBLIC POLICY IMPLEMENTATION

Streszczenie

Artykuł jest krytyczną analizą wybranych aspektów Strategii Rozwoju Kultury w Krakowie na lata 2010–2014. Szczególną uwagę zwrócono w nim na aspekty Strategii związane z finansowaniem działalności kulturalnej oraz zapewnieniem dostępu wszystkich grup społecznych do usług kulturalnych. Przedstawiono rozumienie terminu polityka publiczna oraz określono cechy, jakimi powinna się ona charakteryzować. Następnie przeanalizowano Strategię pod kątem występowania zdefiniowanych cech. W opracowaniu wiele miejsca poświęcono ewaluacji krakowskiej strategii rozwoju kultury ze szczególnym uwzględnieniem doboru wskaźników określających stopień realizacji założonych celów operacyjnych. Przedstawiono wyniki obserwacji sektora kultury, która między innymi dotyczyła oferty krakowskich instytucji kultury, najpopularniejszych form pracy i usług kulturalnych, dopasowania oferty do potrzeb różnych grup wiekowych oraz dostępności instytucji kultury dla mieszkańców Krakowa.

Słowa kluczowe: polityka publiczna, strategia, finasowanie, oferta kulturalna

Summary

The article omits the role of the Krakow Festival Office in the Krakow cultural system. Krakow Festival Office is the institution which organizational profile and a kind of proposed cultural events is quite different from the traditional cultural institutions that have been characterized so far. Krakow Festival Office implements projects that are far broader and far more expensive than other institutions. It is difficult not to notice that Krakow Festival Office is privileged when considering international cultural projects in the Strategy of Culture Development in Krakow. Theatres and exhibition institutions have some chances for growth considering the statements in the Strategy. However the situation of libraries and cultural houses ma get worse. The strength of cultural institutions lies also in the strength of cultural houses and libraries. It seems though that the authors of the Strategy neglect the role of institutions mentioned above in the social capital building.
Reading the Strategy of Culture Development in Cracow one may have justifies doubts whether the interests of the local citizens are sufficiently taken care of. It seems that the Strategy con-

centrates more on promotional marketing for the Krakow brand and less on the cultural needs of Krakow's citizens. Both directions of cultural policy do not exclude each other. The proper research on the needs of Krakow's citizens is missing. Thus it is difficult to rationalize the spending on culture in Krakow including the need of Krakow's citizens as well as the investment in the promotion of culture in Krakow in the international area.

Keywords:

Introduction: Public policies

Presented work concerns the analysis and the evaluation (of both: substantive value and pragmatic usefulness) of the instrument prepared for the implementation of the public cultural policy in Krakow: The Strategy of Culture Development in Krakow for the years 2010–2014.

To begin with, it is worth explaining what public cultural policy is. Taking the point of view of practical implementations of the Strategy, „the Krakow public policy" is not identical as the idea of „social cultural policy". What is the difference?

Avoiding profound debate about the meaning of „policy" (we are interested in the meaning of «policy» as ruling, which is «the process of public problems solution or process of managing public matters» [Szarfenberg, 2007: 22]) we should concentrate on the difference between the terms: «public» and «social». Social policy in its broad meaning is performed by the units of government administration or local government administration. It concerns matters connected with social security such as: employment policy, health, education, upraising, science, housing and culture [Szarfenberg, 2007].

Public policy has a broader meaning. Social policy may only be a part of the administration policy – public policy (which is performed and coordinated by local governments); the remaining area of public policy is economic policy (Fig. 1), which *de facto* is an activation that regulates market mechanisms rather than is the market operation itself.
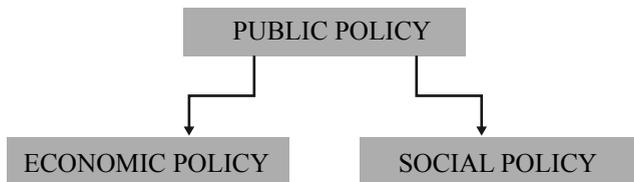
Figure 1. The division of the public policy
Source: own work.

Some of the researchers think that selected operations from market policy can be included in the social policy. They think that it is important that operations should have the characteristics of the social wealth distribution [Hill 2010].

Whether we see market policy as a part of public policy or social policy, we have to take an assumption that each of policies (most of all market policy) that

are undertaken by governments should in the end bring social benefits (and not for example benefits for the selected political party). In any other case, our analysis would be pointless.

Public market regulations have found its place also in the sphere of culture, e.g. 1) the law about monuments protection that prohibits export of special cultural value works of art, which helps to protect the national heritage from the losses; 2) the decision of The Office of Competition and Consumer Protection from 2011 that prohibited the merger of Empik and Merlin which protected the market from monopolization [Interia.pl, 2010].

Public cultural policy includes cultural economic policy and cultural social policy. The first one considers the upper regulations of cultural market, the second one is understood as providing public cultural goods to society (essential goods which are created „in the common interest, with the idea that they are not imposed on society, but rather are desired by society" [Golinowska, 1994]).

Characteristic public goods [Supińska, 2007] inspire presentation of analogical set of characteristic public cultural goods. It should be recognized (especially while implementation of cultural solutions) that public goods are characterized by:

1) market's impossibility of creating cultural goods – specifically: of creating cultural goods in sufficient quantity or creating cultural goods in sufficient quality;
2) positive outer effects – cultural goods are used not only by individuals, but also by the society, because the society is judged and understood by society's own inner cultural goods. That is why the following should be created:
   – the possibility of mass accessibility to the products of culture – which is fully possible due to undividable character of cultural products (concert, performance); on the other hand there is a need for implementing the cultural policy,
   – the inclusion of all society layers – open free mass diverse thematically cultural events.

Cultural strategies, like Strategy of Culture Development in Krakow 2010–2014, are created to successfully implement public policies. Strategy of Culture Development in Krakow 2010–2014 should serve the optimal and sound development of complicated spheres of cultural life in Krakow (historical heritage, artistic activity, institutional promotion of culture, cultural education and many more) that would be coherent with the needs of Krakow's citizens and visitors.

The Strategy of Culture Development in Cracow analysis

The authors of the following analysis concentrate on the situation of creating Krakow's strategy with no consideration for the rules that are set for the public goods and implementation activity. In particular it concerns the rules of mass accessibility to public goods and the lack of certain consumers' exclusion.

The document analyses the obscure way of strategy preparation, too. In particular: the way of preparation and conducting the questionnaire research which served as a base for identification of cultural needs of Krakow's citizens (the identified needs should be a core of the strategy because they explain why the certain ways and tools are present in the strategy). Beside tools, the measurers of the implementation level are also analysed.

The last thing is the financial and essential analysis of the budget prescribed for the strategy implementation.

> Each public institution implementing public policies faces variety of challenges. One of them is to achieve the level of conducting one's own professional analysis and the ability to use the outer research concerning the factors that influence the success of policies/programs [Górniak 2008: 61].

Has the city of Krakow achieved the level of competence and abilities mentioned above? The forthcoming analysis does not allow answering positively to the question.

To properly evaluate the public strategies it is necessary to analyze the implemented public programs. „The basis of the evaluation is the data that has been collected while implementation of the specific policy" [Górniak 2008: 62]. How to conduct the analysis of the Strategy of Culture Development in Krakow 2010–2014, if it has not been finished? Maybe the first evaluation should appear no sooner than the year 2015.

The complex evaluation though should consist of three stages:

1) ex-ante – the evaluation of the criteria of policy implementation that were distinguished in the program; the evaluation concerns the pragmatic usefulness of the criteria that consider public plans,

2) on-going – the evaluation, when the program is implemented ; the on – going evaluation helps to specify and correct the possible mistakes,

3) ex-post – the evaluation of the whole program specifically to define whether the plans has been implemented, also if not – to estimate to what degree; the evaluation is not final. It directs hot to implement the next program.

Understanding that the Strategy of Culture Development in Krakow 2010–2014 is still in the course of implementation, it is possible to use the ex-ante and on-going evaluation. It seems that the presented analysis should concentrate on the on-going analysis. Ex-ante analysis should be performed by the government of Krakow before the program had started. It would allow minimizing the potential mistakes that can emerge in the meeting of taken criteria and pragmatic effects that follow them. Unfortunately the ex-ante evaluation has not been performed. As a result the strategy with many qualitative and quantitative mistakes has been implemented.

In the presented analysis the ex-ante evaluation is performed mostly to specify what mistakes could have been avoided and what should have been taken into consideration while designing the strategy next time. Due to a limited length of the publication, the presented evaluation considers the material only partial-

ly. The presented work may serve as a base for the complex evaluation of the Strategy of Culture Development in Krakow 2010–2014 as well as for any evaluation process that may be performed in the future.

Analysis of directories: indicators and measurers

One of the most challenging, yet most crucial activities is to prepare the directories for the process of evaluation and control. The directories should describe specifically when the program is implemented in the satisfying way. Jarosław Górniak suggests that the correct identification of the goals on the strategic and operational level allows specific description of the directories.

> The goal is a way that we want things to be. The goal, if it is not only an obscure dream, should be described in vivid categories. It is confusing to describe the goal in the categories of actions or intentions. It is needed to avoid such sentences as: creating environments, acting for, etc. Instead of obscure sentences, we should precisely characterize goals to which the project heads. However it happens that the goal is characterized in the future terms, but the project lacks precision in the definitions or – which is even more major – there is difficulty in transforming the goal to its measurable characteristics [Górniak 2008: 66–67].

Górniak emphasizes that there is a problem of clear and sound formulation of goals in the programs prepared by administration. Such mistakes appear in the Strategy of Culture Development in Krakow 2010–2014. For example, the strategic goal II – Krakow as a place of modern cultural institutions – and the operational goal (II.1) – Creation of environment for the stable development of the city cultural institutions (City Council of Krakow 2010). The first goal is the description of the potentially ideal situation. It is more the intention or a desired future picture. The second goal can also be understood in the categories of a positive wish. Neither the first goal, nor the second can be considered in pragmatic categories. These are just slogans.

This is on the other hand the reason why the evaluation measurers seem to be equally blatant and imprecise. Below the selected evaluation measurers prepared for the implementation of the goal II are presented:
- Indicator (operational goal II.1: The creation of the environment for the stable development of the city's cultural institutions): the percentage share of the spending for the city's cultural institutions in comparison to the general amount of spending in the city's budget – it has not been described in the document what should be the amount of the share
- Indicator (operational goal II.2: The development of the cultural institutions' program): the evaluation created by the team of outer professionals – it has not been described what the criteria of the evaluation are and who would become a part of the team

- Measurer (operational goal II.3: Development and modernization of cultural institutions infrastructure): the building space occupied by the cultural institutions – it has not been described how to measure the building space and what quantity of building space would be right. Does sheer building space say anything about cultural development?
- Measurer (operational goal II.2: Development of cultural institutions): number of participants – the question arises whether the sheer number of participants says anything about the development of culture. Taking in the consideration that cultural institutions should not exclude anybody, it still sounds sensible that the aesthetical characteristic should be valued in the cultural projects.

It is worth considering that although the measurers should be precisely and rigorously described (Ricky Griffin suggests that the measurers bare mainly controlling characteristic and that they should be rigorously related to the controlling area and provide information connected to control [Griffin, 2004]), they cannot concentrate only on hard quantitative aspects (the number of sold tickets, the number of participants or the duration of the concert), but also on less countable aspects (the satisfaction of the participants, the comfort of the consumption of the event, the quality of the cultural events, the professionalism of the artists).

Analysis of priorities: strategic and operational goals

Another thing which raises doubts are the priorities in the strategy. It is about the most important activity that should be made for the realization of the operational goal II.1 – Creation of the environment for the stable development of the city's cultural institutions. The priority is: the guarantee of the budget for the three year cultural activity planned by the city's cultural institutions.

It is worth looking at the three year plan for the cultural institutions. It seems sensible that the priority activity should be based on the plan. However examination of one of the priorities in the operational goal II.4 – The development of the methods of modern managing of community cultural institutions, makes it evident that the mentioned solution is not possible. The essence of the priority is: the preparation of three years plans of cultural institutions programs development (2011-2014). The paradox is that the strategy is based on the three year plan that should be prepared as a result of works on the strategy.

The second problem is the statement which appears in the first part of the discussed priority: 'the guarantee for the community cultural institutions'. The financial guarantee program was to be prepared in the three year plan. However the three year plan of activity has not been prepared, so the financial guarantee is nonexistent.

Implementation of any public strategy involves spending of the public funds. There is no budget plan in the Strategy of Culture Development in Krakow (2010–2014). Vague measurers that have been discussed above cannot be a base for the reasonable budget plan.

Having analyzed the budget plan for the city of Krakow for 2011 we can state that the budget for the year 2011 is lower for about 10 million PLN than the budget for the year 2010. In the diagram 1 the plans of budget spending for culture and national heritage protection from 2004 to 2011 (the City Council of Krakow 2004–2011) are presented.

The budget plan for the 2011 does not include the spending for the implementation of the Strategy of Culture Development in Krakow. The budget plan for the 2011 is not only lower than the budgets for previous years, but the spending for the unit 912 is lower first time in six years' time.

The cultural public policy of the city of Krakow raises many doubts: Is the implementation of such strategic document meaningful from the citizens' perspective? What will be the practical effects of implementation of these strategic plans? Are the citizens of Krakow going to feel any cultural difference? What is the sense of Krakow's cultural policy in the social, economic, promotional way?
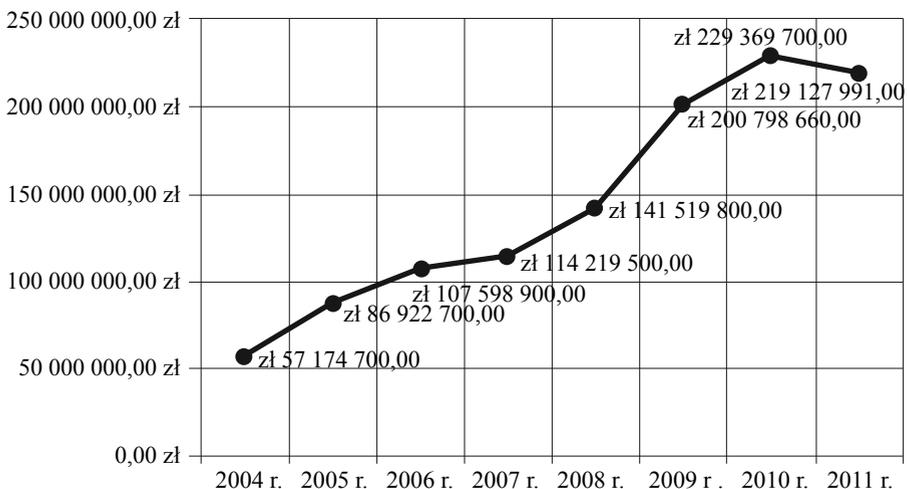

Chart 1. Planned spending on culture and national heritage protection in the Krakow's budget 2004–2011
Source: own work.

The Strategy of Culture Development in Krakow discussed the development of cultural institutions in the strategic goal – Krakow as a city of modern cultural institutions (Strategy 2010 – 2014, p. 41). The operational goals connected to the strategy concentrate mainly on financial funds protection. Particular interest is drawn to the operational goal II.2 – Development of cultural institutions offer:

   a) The creation of environment in which the community cultural institutions can implement and promote nonstandard artistic and educational projects (including international)
   b) Differentiation of the offer considering the modern and foreign cultural consumers' needs including the summer offer (Strategy 2010–2014, p. 41).

Cited statements inspire many questions. It is vaguely explained what the non-standard artistic and educational projects are. It is clear whether existing projects do not satisfy the needs of Krakow citizens and whether they do not meet the plans of community institutions. The authors of the Strategy have not commented on these statements.

The statement about differentiation of modern cultural recipients needs is also inaccurate. Is seems that superficially the differentiation in culture is needed, however preparation of such important document requires proper research on the actual demand of cultural offer among citizens of Krakow. Such research was conducted in the Lower Silesia Province [Stowarzyszenie Inicjatywa 2010]. Malopolska Province has not conducted such research which is admitted with shame in the SWOT analysis (Strategy 2010–2014, p. 16, 23). It is obscure on what grounds the assumptions written in the Strategy were made.

The general role of culture in lives of Krakow citizens raises other doubts. The Strategy states that city councils aim at increasing the cultural attractiveness of Krakow in the international area. Planned investments in the congress tourism, international projects implementation and organization of cultural events are the examples of proclaimed policy. Discussed document was published by the community government, which functions according to the order from 8th of March 1990. The order states that the community government is responsible for all public cases that have local meaning which includes satisfying community cultural needs [Ustawa 1990, p. 3]. The presented vision of culture in Strategy of Culture Development raises doubts whether the community good is properly taken care of.

According to the authors of the Strategy, the appropriate implementation of goals is guaranteed by responsible set of quantitative and qualitative measurers. However these have not been properly described, especially the quantitative measurers. The degree of implementation of the strategy can be estimated only if the control measures have been properly described. However this has not been done.

Analysis of the level of Strategy implementation

The implementation of the second goal has been planned for 2011–2014. It is possible then to analyse the cultural offer after the first quarter of the Strategy implementation.

Public Information Bulletin (BIP) lists 29 cultural institutions operating in Krakow which are coordinated or co-coordinated by Krakow council. Different types of institutions have been presented on chart 2. The houses of culture with 5 cultural centers and 38 cultural clubs and libraries that coordinate 64 branches with 2 librarian points are the most numerous group among cultural institutions. The presented data shows that the structure of cultural institutions is dominated by local centers which aim at popularizing culture, education and cultural animation.
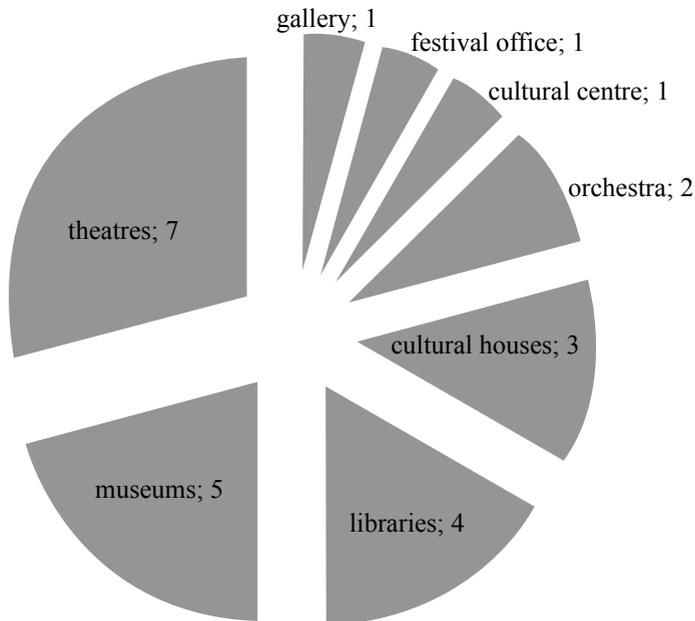
Chart 2. List of the types of cultural institutions administrated by Krakow in March 2011
Source: own work based on [City's Cultural Institutions and Cultural Spots, doc. electr.].

To analyse the level of Strategy implementation until now three criteria which give the basis for analysis of cultural institutions have been defined:

a) The kinds of works and cultural services offered
b) The number of cultural offers for different age groups
c) The accessibility of cultural offers expressed by the opening hours

The analysis has been performed basing on the information published on the cultural institutions' websites. The presented analysis is not a precise numeral characteristic. It rather shows the tendency in the analyzed area. Due to the lack of data about regional branches of central institutions in Public Information Bulletin, the authors analyzed only central cultural institutions that were listed in Public Information Bulletin.

Diversity in cultural offer in Krakow

Different kinds of cultural services offered in Krakow were described through the analysis of cultural institutions' cultural offers published in the websites excluding Krakow Festival Office. The range of the analysis has been narrowed to the first quarter of 2011. The most popular kinds of cultural offers have been presented on the chart 3. Different kinds of cultural services have been grouped according to the rule of similarity, e.g. : different language courses have the same

name in the chart. In total around 40 forms of work and cultural services has been identified. Figures data show how many institutions include identified cultural services in their offer.

Exhibitions are most popular as they are characteristic for the museums, galleries and also cultural houses. Workshops are the most popular way of conducting classes in the cultural houses, however they can also be found in the theatres offer. Theatres live mostly from the income from the theatre shows.
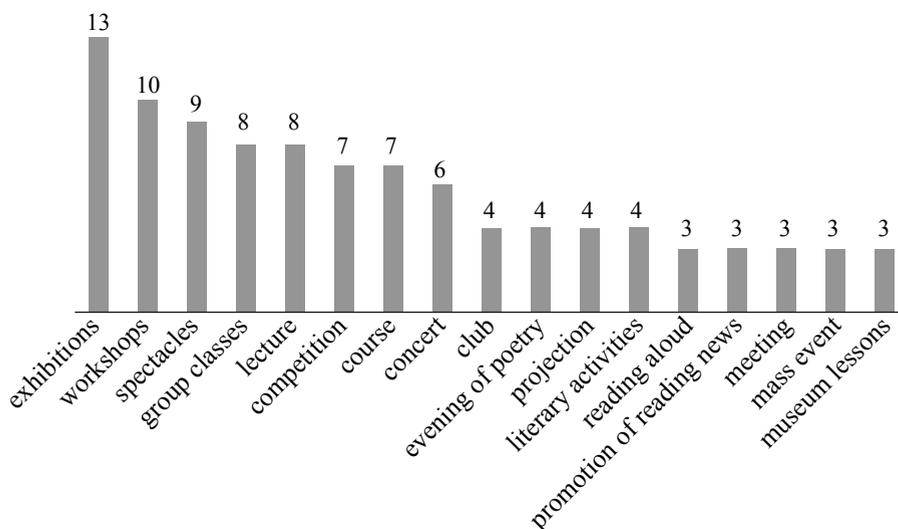

Chart 3. Most popular forms of work and cultural services performed by cultural institutions in Krakow in the first quarter 2011
Source: own work.

Other cultural services presented in the Chart 3 are mostly activities offered by libraries and cultural houses. Less popular, but still quite important, are such services: festivals, cabarets, librarian lessons, language courses, trainings, tournaments, movement classes, ballet, book - therapy, museum lessons, instrument lessons, rally and the therapy classes. Collected data do not demonstrate non-standard projects including international projects.

Adjustment of cultural offer in Krakow to different age groups

Cultural offer of Krakow institutions has also been examined regarding its diversity among age groups. The age groups have been divided as the following: children (before school and school age), youths (gymnasium and after gymnasium age), students, productive age people and seniors. The division has been made

for the sake of analysis and has been inspired by needs of people in different age groups as well as the amount of free time that is in the disposition of different age groups.

The analysis depicts that cultural institutions divide its children recipients by school classes. Other age groups are: youths, adults and seniors. Students are practically neglected or identified as adults, which seems ignorant considering different amount of free time that each of these groups has.

During analysis serious difficulties have been met while identification of target group for each of the service, because programs have not named them. As a consequence the authors of analysis had to determine broader age groups categories as: children plus, students plus and productive people plus (the minimal age is determined; however the category does not exclude older people's satisfaction from the event). The cultural services that can invite all age groups are the additional category.

The results of the analysis are demonstrated on the Chart 3.
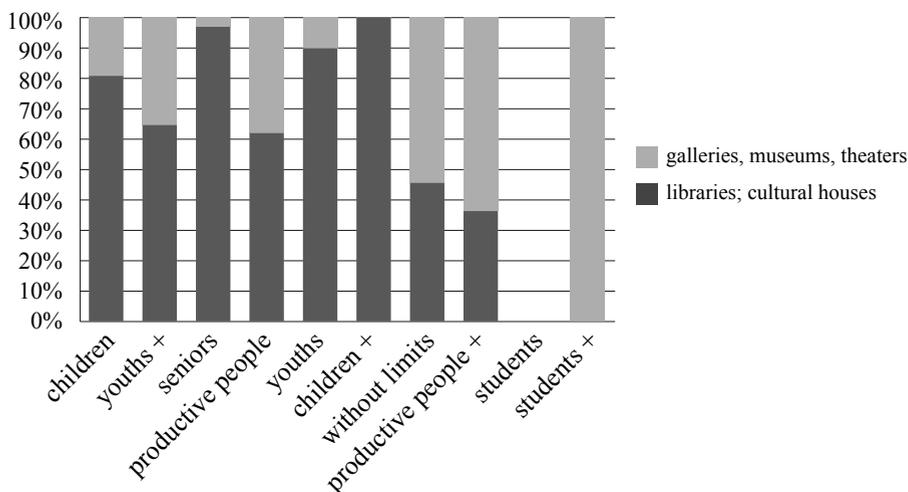

Chart 4. The offer of cultural institutions and different age groups of its recipients
Source: own work.

Libraries and cultural houses constitute one group and galleries, museums and theatres constitute another group. The justification for such division of cultural institution lies in the differentiation of the cultural houses and libraries' offers. The analysis of the data shows that cultural houses and libraries have the offer for each of the age groups. Galleries, museums and theatres complete the mentioned offer.

Libraries and cultural houses concentrate mainly on the needs of children, youths and seniors. The productive age people are neglected in the offer. Museums, theatres and galleries have no offer for children. Each of the institutions does not present any special offer for the students. We can assume that

museums, theatres and galleries can provide service for the students in the same way as they provide service for the productive age people. The same we can assume about libraries.

Accessibility of cultural offer in Krakow

The accessibility of the cultural institutions considering opening hours was another criterion in the analysis. The analysis was performed basing on the weakly opening hours chart published in the websites of each of the cultural institutions.

The research took the following institutions into consideration: libraries, cultural houses, exhibition institutions. Labor law orders 40 hours weak work time, which traditionally is 8 a.m. to 4 p.m. work time, however it does not necessarily apply to cultural institutions.

The analysis shows that exhibition institutions are least accessible among all cultural institutions. The average opening time is 6 and a half hour usually from 11 a.m. six times a week. Cultural houses are most accessible among the group. The average opening time is 9 hours during working days. Holidays are difficult to define.

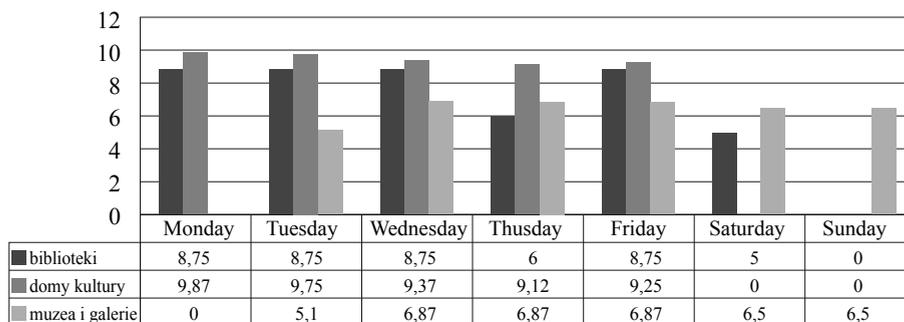|	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
biblioteki	8,75	8,75	8,75	6	8,75	5	0
domy kultury	9,87	9,75	9,37	9,12	9,25	0	0
muzea i galerie	0	5,1	6,87	6,87	6,87	6,5	6,5

Chart 5. Average time of culture institutions' accessibility
Source: own work.

Theatres have been omitted in the presented analysis, as the opening hours of the theatres depend on the times of given performances. The analysis shows that performances for children are played in the morning hours and the performances for adults are played in the evenings. It seems that theatres have adjusted their opening hours to the needs of different age groups.

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