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Introduction

Performing arts activity in Poland is in principle financed by public funds. This is the case of the state patronage, likewise in most European countries. However the rules and the systems differ between the countries as a result of their historical past and various cultural traditions. The economical situation in Poland has changed since 1989 and the transition in the Middle Europe countries determined a new role of the markets.

The title of my dissertation is **“The Economics of Performing Arts in Poland”**. **The aim** is to describe the present situation of performing art institutions. **The focus of my research** is to show the economical structure of the local performing arts activity and to name by economical criterion the kind of good it provides. (I do not make any presumption nor lay any hypothesis). The work carries a framework for the **microeconomical characteristics** of performing arts economics.

The main questions

Dissertation includes three main parts (but not chapters yet).

The **first part** contains (1)**definitions** of the following notions: **economics and cultural economics, culture and art in the possibly non-anthropological meaning, live performing arts, high arts and popular culture**. (2)The question of **taste formation and the question what kind of good** (welfare economics view) are performing arts partly answers to the question why art and performing arts are the subject of economical analysis.

There is presented **demand** of performing arts, **substitution** and characteristics of cultural industry, including short characteristics of the movie production, television and the economics of museums and galleries.

The **second part** comprises presentation of the performing arts activity on the ground of (1)present legislation, (2)models of financing and the (3)historical (before the Second World War and transformation after 1989) and (4)geographical background – dimension of the performing arts institutions in Wroclaw, (5) artist's labour markets in the case of performing art.

The **third part** provides **aspects of production** based on the assumption of Baumol cost disease. The question of the expenditures and productivity and their structure is the course of the consideration. There are included following questions: (1)performing arts' event as an economical project (subsequently premiere, on-going stage events, other business activity), (2) applying the

copyright (and why it is employed in rather small extent by companies), (3) categories of income and revenue (dotation, box-office income), (4) multiplier effect and (5) the relation between the arts and region's economical development.

Concluding part of my dissertation will incorporate **a comparison** of the results obtained from my research with the results from another region, that is from the capital of Poland – Warsaw, and perhaps with the result of some surveys in Germany and Great Britain. (There is comparable system of public patronage for the arts). There are interesting research on performing art activity made for some cities and centres in United States (input-output analysis).

These different solutions and experiences will let to find answers to the question what is the role of performing art companies in the local economy (as a source of human integration, interactive development of the region, cultural tourism).

Research.

Applying the basic financial statements analysis and reviewing other documents will let to present **costs and income categories, general relation between frequency and particular performing arts activity, share of the public support and share of the ticket sales.**

The results of my research will be an illustration – case studies - to the given economical problems, (but not separating particular “practical and theoretical” chapters in the dissertation).

The sample of performing arts companies in the city is heterogenic: opera, five theaters, symphonic orchestra, two chamber orchestras, pantomime, a few festivals.

(The population in the Wrocław city is over 650 thousands, agglomeration about 1 mln.)

I also plan to approach private sponsors with a questionnaire to provide an explanation of their reasons to support and sponsor cultural projects.

The literature of the cultural economics is slightly known to Polish readers, therefore I would like **to present interesting scope of surveys** of this sub-discipline of economics, providing up-to-date economical presentation of the discussed performing arts matter.