

REVIEWS

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Review of the book
"ARTISTS AND CREATORS. SOCIAL, ARTISTIC, AND ECONOMIC ASPECTS".
Authors: Stella Kaczmarek and Joanna Posluszna.
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The book *Artists and Creators. Social, Artistic, and Economic Aspects* by S. Kaczmarek and J. Posluszna has 336 pages and consists of an introduction to the subject, twelve chapters, a conclusion, and a bibliography. The subject matter taken up in the study is important from the social, economic, and national points of view, as national identity. A democratic society wants to express its emotions, feelings, and feelings through art, manifested in various ways: theatre, film, sketches, drawings, images, words, music, and gestures... A society in crisis wants comfort, hope, and optimism – expressed through art, which gives a break from the difficult reality. Art is widely accepted and needed, and artists are a kind of "entrepreneurs" analyzing the market and human needs to reflect reality in the best possible way and be able to earn "their fate". The monograph deals not only with this aspect but also with the aspects of culture management, financing culture, the financial and economic situation of artists in Poland, and many very important problems, which makes it comprehensive and widely developed.

According to the act of practicing the profession of an artist, artistic creation is a source of strength and standards of social ties based on a common cultural tradition. Culture, and thus artists and creators, are a national brand that allows you to compete with other countries. That is why it is so important to promote and support creators and artists – also in Poland.

In the last 20 years, new functions and roles have appeared for artists and creators, which have set trends and changes in their functioning in the labor market. They were e.g. transformation and globalization. Artists are no longer only active in the public sector, but also the private and non-governmental sectors. In addition, they are increasingly finding themselves in the creative sector. That is why such an important part of the book is a discussion of the economic aspects of the artist's function in modern times.

The thematic value of individual chapters - defined as "(...) *Social, artistic, and economic aspects*" (referring to artists and creators) has been elaborated exhaustively. It is a broad look at many important issues in the field of culture. It should also be realized that the

subject matter taken up by the authors – being very broad – is subject to relatively "permanent" regulations in the field of culture and art, which in the situation of a turbulent environment makes it simply "inappropriate". In these circumstances, elevating this topic to the rank of a scientific study is methodologically difficult, but the authors coped with this problem perfectly. Chapters and subchapters – in most cases – have a properly defined character, referring to specific research problems. There are some disproportions between the chapters, which are justified by the different volumes of the analyzed content.

And so, in Chapter 1 entitled *Importance of culture*, the content concerning the definition of the concept of culture, the meaning and role of cultural education, contemporary problems of culture, and the phenomenon of cultural exclusion have been well developed. The chapter is supported by a thorough analysis of the literature on the subject and ends with a logical, concise summary. The authors support M. Golka's opinion that multiculturalism and transculturalism will become important component of contemporary social life.

In Chapter 2 entitled *Management in culture*, issues such as the essence of managing culture, the culture market, the role of the culture manager, the history of cultural policy development, and the marketing and economic context of culture have been sufficiently analyzed. The last two issues are particularly important from the point of view of reaching a wide group of recipients with the message, but also from the point of view of the financial "independence" of cultural institutions. The authors rightly distinguish the management of culture into the management of artists and creators and the management of the so-called cultural market. As far as financing the culture market is concerned, they foresee a threat due to insufficient national budgets. The chapter, like the previous one, ends with a logical and concise summary.

Chapter 3, entitled *Cultural sector*, includes an analysis of models of the cultural sector; the essence and directions of the state's cultural policy; legal acts relating to the cultural/artistic sector; modern forms of

financing the cultural sector; problems and the future of the cultural sector in Poland. The analyzed concepts are complete. In this chapter, the authors emphasized that the cultural sector is a kind of "playing field" in which, on the one hand, the suppliers of cultural goods participate, creating their supply, and on the other hand, the recipients, whose needs and financial capabilities determine the demand for the goods offered¹.

In Chapter 4 entitled *The creative sector* was well analyzed: the essence of the creative sector data and statistics of the cultural and creative sectors in Poland were quoted. The authors noted that creative industries "are becoming more and more important for the Polish economy year by year, both in terms of the number of enterprises and their impact on the labor market" (p. 120). The reviewed chapter discusses the essence of cultural clusters, which in the era of the market economy are becoming increasingly important. The part concerning the comparison of selected industries of the creative sector in Poland is the added value of this chapter. Table 1 is an important part of it. Similarly, it is important to address the topic of internationalization of the cultural sector. The issue of internationalization occupies a lot of space in scientific studies. Referring this issue to the cultural sector is not only contemporary but also future-oriented. The chapter ends with the conclusion that "the cultural and creative sectors are a dynamically developing branch of the economy in Poland and an important postulate that these sectors "should be more often related to each other because the business sector is a set of potential patrons, philanthropists, and sponsors, from whom the vast majority of the condition of the culture sector in the future will depend to a great extent (along with public finances)" (p. 130).

Chapter 5, *Funding culture in Europe*, deals with the important, sensitive, and serious problem of maintaining and developing a socially and economically important system. One of the important analyses concerns the comparison of culture financing systems in selected countries. There is interesting information on spending on culture and employment in the cultural sector in Europe, and on forms of support for artists in the cultural sector, especially forms of business support for culture and art. The importance of the latter issue is increasing, so it seems right to analyze this issue. The added value of the monograph is the discussion of the issue of philanthropy and fundraising as forms of supporting culture by business, as well as Corporate Cultural Responsibility (CCR), which is not included in the concept of corporate social responsibility (CSR).

Chapter 6 titled *Financing culture in Poland* is a logical continuation of Chapter 5, but only regarding Poland. Table No. 6 gives an illustrative value. It would

be advisable to add newer data - after 2016. From the analysis of the content quoted in this chapter, an important part is contemporary cultural policy and the Polish model of financing culture, as well as spending on culture in Poland. The authors highlighted the problem of underfunding of the culture sector in Poland compared to Europe, although they cited statistics showing that the financing of culture has an upward trend. They also concluded that employment in the cultural sector in Poland is statistically lower than in the European Union. An important contribution of the authors is the proposal of changes and reforms in the organization and financing of the cultural and creative sector in Poland, although I encourage the authors to adopt a more daring scenario.

Chapter 7 titled *On artists*, is dedicated to artists themselves, as the description suggests. The authors defined the notion of an artist and distinguished creativity from a creative personality. They referred to the status of the artist in international terms. On the other hand, chapter 8, *The labor market of Artists in Poland*, concerns, among others, the monitoring of the work of artists in Poland. It is advisable to include summaries and recapitulations in this part. The next issue *Creative Artist vs. Performing Artist* is interesting, but rather cursorily analyzed, as is the subtitle *Traditional Forms of financing cultural and artistic activities and New Forms of financing cultural and artistic activities*. Regulating the work of artists and economic analysis of the artists' labor market are other issues analyzed in this chapter. The chapter provides a logical summary.

Chapter 9 *The financial and economic situation of artists in Poland* begins with an analysis of the issue of self-employment in culture. Next, the authors touched on the business skills of artists. This is an important issue and still too little discussed at the level of education and higher education.

Chapter 10 *The situation of graduates of art schools in the labor market* gives the reader a real idea of the professional careers of art school graduates and the opinion of employers on the skills of Polish art school graduates. Addressing the problems with the education of students in art schools is an important topic of this monograph, as are the prospects for an artistic career concerning musicians and visual artists.

Chapter 11 *The situation of professional musicians in the labor market* includes an analysis of issues related to employment opportunities in the modern labor market in the European Union. In my opinion, the subchapter *Dynamics of musicians' careers in Poland* is valuable, because it sets trends. The cognitive aspect, however, is in the part concerning earning opportunities in Poland for professional musicians.

Chapter 12 *The situation of visual artists in the labor market* concerns the analysis of a sublime group

¹ Chwedorowicz J. *Innowacyjna oferta kulturalna* [w:] Zarządzanie w kulturze, Kraków 2009, t. 10, s. 323.

of artists. Both in the introduction and in the initial part of this chapter, it is desirable to justify why only a group of visual artists was included in the analyses. The chapter contains an analysis of the art market in Poland and the world, as well as new instruments for investing in art. The practical value of the monograph is in the subchapter entitled *The use of the creative sector in art*. The monograph ends with a logical and concise conclusion.

Although there are few graphic objects, this book has introductions and descriptions, which is an asset of the work, because the reader has the impression of ordering the presented content and understands it better. The bibliography contained in the study is complete and very numerous. It consists of practically all available literature in the field of analysis. The bibliography is up-to-date and international in nature.

The study can be a textbook for teachers and students of artistic and creative faculties. It can also be a guide to current regulations and solutions that can be

used in the artistic and creative sectors. It is certainly a source of valuable information for the representatives of the government and local governments who manage these sectors.

The language used in the study is correct and simple, which is its advantage. This makes it easy to understand the content. This monograph is theoretical and analytical in nature, but its comprehensive and extensive nature is a valuable source of analysis, knowledge, and guidance. Therefore, to "go beyond the circle" of textbooks, guides, and reports, and expand the circle of scientific monographs, the above observations are necessary to be clarified.

To sum up, the analyzed content is important socially, economically, and economically (as well as personally). Moreover, in my opinion, there is no such comprehensive approach to the analyzed issue. *This is a serious asset that, combined with simple but scientific language, can make the monograph the basis for many citations.*