

# FINANCING OF CULTURAL PROJECTS THROUGH CROWDFUNDING PLATFORMS IN POLAND USING THE EXAMPLE OF WSPIERAMKULTURE.PL

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**Abstract:** Culture financing is becoming particularly important due to the growing global demand for funds in culture, even as financial institutions attitudes to such financing become more prudent. One method of obtaining funds is by using crowdfunding platforms whose role is not limited to merely raising capital, but also to creating demand or interest among stakeholders of cultural projects. Social support for culture is growing rapidly in the United States and gradually in the EU. The analysis of the market of culture crowdfunding platforms in Europe allows researchers to formulate some conclusions on projects, support attitudes and follow market trends. Crowdfunding can be an opportunity to implement many cultural projects and verify support for them.

**Keywords:** cultural projects, cultural sectors, cultural industries, crowdfunding, social funding.

## 1. Introduction

Culture is an important determinant in assessing economic growth and employment. However, the funding of culture raises a lot of controversial questions about: how much and to what extent government and the private sector invest in cultural goods and how to increase the consumption of cultural goods? The financing dilemma is particularly important due to the globally growing demand for financial resources in culture, in the face of the skeptical attitude of traditional financial institutions. From the perspective of access to finance, an important aspect is the distinction between public and private ownership in the cultural sector. However, even in the case of public ownership, public financing is not a foregone conclusion as it concerns, in particular, the so-called valuable culture.

Taking into account that economics is the art of choices, consumers of cultural goods play an important role in determining the extent and scale of cultural project financing. One method of obtaining funds is the use of crowdfunding. The general role of such

platforms is to create demand for services, to increase social involvement and improve stakeholder relations, not only to finance the project [De Voldere, Zego 2017].

The aim of the article is to analyze and evaluate the prospects of using crowdfunding platforms in financing cultural projects and creative goods using the example of the Polish crowdfunding platform [wspieramkulture.pl](http://wspieramkulture.pl). The analyzed data comes from the websites of the European Commission, the World Bank and Polish crowdfunding platforms.

## 2. The concept and characteristics of cultural projects

Cultural projects are identified and associated with newer concepts, such as: a creative economy, creative industries, cultural industries, CCS (cultural and creative sectors), and finally a cultural economy.

Of these the most commonly used are creative economics, cultural industries, and creative industries [UNESCO 2013]. Ultimately, all these concepts relate to different cultural approaches and are often created for the needs of different institutions.

The concept of culture, often defined in scope of art, in fact includes creativity, which covers both artistic as well as scientific, economic and technological creation [Towse 2011]. For the needs of various institutions (e.g. UNESCO, EUROSTAT, NAFTA), the definition of culture is being evaluated and is still not agreed upon. For example, the UNESCO classification was considered to be incomplete due to not taking into account the rapid development of new technologies. Individual countries also define the term differently. For example, Canada does not take into account the environmental issues, sports, recreation and technology.

Creative economics gained popularity in 2001 thanks to journalist J. Howkins, who has specified 15 industries, such as: arts, science, and technology, including a wide spectrum of cultural goods and services, toys, games and everything related to R&D (research and development) [UNESCO 2013]. Creative economics refers to the macroeconomic aspects of the production of creative goods and services [Throsby 2008].

The concept of the culture industry dates back to the 1930s and 1940s, when culture was separate from entrepreneurship. Over time, this term has gained widespread acceptance. The concept was popularly used by UNESCO in the 1980s. Currently cultural industry means the production of cultural goods and the consumption of these goods. The culture industry includes film, music, art, fashion, design and television production [UNESCO 2013]. Such a broad approach includes issues related to economic values in the social and cultural context.

The concept of creative industries includes a much wider perspective in which innovations, research and development projects are included. In the product context, the general classification of creative industries includes: advertising, architecture, the art and antiques market, video and computer games, craft, design, fashion, film, music, performative arts, books, software, radio and television [Towse 2011]. According to the multifaceted definition proposed by UNCTAD, creative industries include [Towse 2011]:

- project approach, which includes the process of inventing, production, distribution of cultural products and services,
- knowledge-based activities that go beyond the arts, potentially generating revenues from trading in intellectual property rights,
- tangible products and intangible services of an intellectual and artistic nature characterized by creativity, economic value and commercial goals,
- relations between the artistic, service and industrial sectors,

- creation of a new sector in world exchange.

In conclusion, a review of sample systems for the classification of cultural and creative industries is presented in Table 1.

**Table 1.** Examples of classifications of cultural industries

Classification	Examples
The remit of the British Department for Culture, Media and Sports – DCMS	advertising and marketing, architecture, craft, design (product, graphics, fashion), film industry (film, television, film production, radio, photography), IT, publishing house, museums, galleries and libraries, music, performative and visual art
Model of concentric circles by D. Throsby	(From the middle to the outer circle) 1. Internal circle: main creative arts (literature, music, performance and visual arts) 2. Internal circle: other creative arts (film, museums, galleries and libraries, photography) 3. Wider approach to cultural industries: cultural heritage, publishing market, recording studios, radio and television, computer games) 4. Related industries: advertising, architecture, design, fashion
UNESCO	Main industries: museums, galleries, libraries, performing arts, festivals, visual arts, crafts, design, publishing, radio and television, film and recording, photography, interactive media Additional industries: musical instruments, sound system, architecture, advertising, printed, software, audiovisual equipment

Source: [Creative Industries Economics Estimates... 2015; UNESCO 2013; [www.wipo.int](http://www.wipo.int)].

The growing interest in culture encourages the deeper analysis of the design approach to cultural goods (goods and services). The multifaceted nature of the functioning of culture in economics in the context of the so-called high and low arts gives reasons for the discussion of factors affecting the consumption of cultural projects and their financing.

In general terms, the implementation of cultural projects is accompanied by:

- specific operating and design conditions in the context of rules difficult to put into order for spontaneous consumption of cultural projects,
- organizational diversity of entities,
- difficulties in managing cultural entities and projects,
- lack of sufficient fixed assets necessary to secure debt financing and
- often high project risk.

Undoubtedly there is a need for innovation in the relations between producers and consumers of cultural projects. Micro-enterprises from the private sector are usually producers of cultural goods and projects. However, important cultural goods are implemented by the public sector. The division into public and private ownership of cultural projects and culture classifications is important from the financing perspective.

The policy of cultural development is focused primarily on large institutions and major undertakings, and on decisions regarding financial support – which ones to support financially and to what extent. Operational activity in the field of culture is often associated with dilemmas between decisions of non-profit and at the same time commercial activity [UNESCO 2013].

In the case of the private sector and small businesses operating in the field of culture, entering the market is subject to significant barriers, and the operation is difficult and risky. This discourages one from undertaking such activity. It is also worth paying attention to the issues of existence of formal and informal systems in the area of culture, which are discussed in more detail in the UNESCO studies [UNESCO 2013].

For example, one can indicate informal implementation of cultural projects, functioning in an unregistered employment zone and running a business without registering or paying due taxes, sometimes in non-compliance with intellectual property rights. Such actions result from the fact that activities must take into account the conditions of market mechanisms [UNESCO 2013].

In turn, possible public support for culture is implemented under incomplete or markedly impaired information and market statistics.

Due to the different nature of projects, ownership issues and the organization of the market for producers of cultural goods, and access to debt financing for the implementation of cultural projects can be assessed as difficult even in developed countries. This applies to both bank financing and, for example, the venture capital market which does not correspond to the financial needs of producers of cultural goods.

When analyzing the financing of cultural projects, it is worth paying attention to the interesting conclusions of the report for the European Commission in 2017, which distinguished three areas of financing [De Voldere, Zego 2017]:

- public financing, where public financing is implemented through grants and grants as part of the implementation of policy priorities at various levels,
- the market, which concerns cultural projects generating high rates of return on capital employed or specific and measurable benefits of sponsorship,
- social and informal, which consists of voluntary financing through collections, donations and other forms of support by individuals and companies.

An attractive form of financing corresponding to the needs of producers of cultural projects can be crowdfunding platforms, which not only provide financing but create demand for the consumption of cultural goods.

### 3. The concept and activity of crowdfunding platforms

Crowdfunding can be defined as the practice of funding a project by raising money from a large number of different people who each contribute usually a small amount. It is typically made via the Internet. The money is raised from an undefined group of online users and the aim is to attract as many people as possible since it is easier to find a million people willing to spend PLN 1 on a project, than one person ready to spend PLN 1 million. The collection takes place within the framework of campaigns announced on publicly available internet platforms. Thanks to such activities, the originator of the project has the opportunity to make his/her idea public with many people willing to provide support<sup>1</sup>. Often, this support involves obtaining a specific material or non-material benefit for the supporter [Cunningham 2012, p. 5]. The essence of crowdfunding is to acquire funds via the internet, hence such initiatives involve more participants than traditional forms of financing. The crowdfunding platforms on which the collection takes place, mediate between the funders (donors of capital) and originators. In addition, social platforms often offer originators support in the preparation of the offered project (campaign), suggest solutions, and notify about the progress of the project.

There are basically two types of crowdfunding platforms – KIA (“Keep-it-all”) where the creator keeps the entire amount of money regardless of whether or not it reached the designated goal, and AON (“All-or-Nothing”) that transfers the originator’s resources only when 100% of the value of the collection is

<sup>1</sup> There can also be other forms of crowdfunding, for example social lending.

achieved. If the collection fails, the contributions are returned to the donor accounts.

There are various forms of crowdfunding in the literature. Belleflamme et al. indicate two main categories – pre-order the products and share in future profits [Belleflamme, Lambert, Schwienbacher 2014, p. 590]. Hemer distinguishes between seven types of crowdfunding (donation, sponsoring, membership fees, pre-ordering, lending, crediting and profit-sharing) [Hemer 2011]. Haas et al., on the other hand, single out three crowdfunding categories depending on the community's motives: hedonistic, altruistic and for profit [Haas, Blohm, Leimeister 2014].

The types of crowdfunding that are commonly used in literature and various analyses (also by the European Commission) were proposed by the consulting and research company, Massolution. Depending on the types and forms of benefits associated with project support, the following can be distinguished [Massolution 2013]:

- donation-based crowdfunding,
- reward-based crowdfunding,
- equity-based crowdfunding,
- lending-based crowdfunding.

Donations or reward-based crowdfunding occur when there is no financial return for the funder. The former (donation model) is usually characteristic of charity and social actions serving the good of the general public in which the funder gains no profit. However, in the reward crowdfunding model, the funder receives a small reward/prize or bonus in gratitude for taking part in the campaign. These rewards can have a material dimension (e.g. a record, book, game) or an intangible dimension (e.g. a diploma, meeting with the author, a thank you letter).

If a financial return is involved in a crowdfunding campaign, it can be classified as either equity crowdfunding or lending. Equity crowdfunding is similar to the contribution to the company by shareholders-donors become co-owners of the idea in proportion to their contribution. Mollick indicates that equity crowdfunding will dominate on the seed capital market and will be a strong competitor for investors such as private equity or business angels [Mollick, Kuppuswamy 2014]. The value of equity crowdfunding in 2016 for the first time exceeded the value of Venture Capital Funds [Löher 2017] and the World Bank estimates that by the end of 2025 equity crowdfunding will be worth more than USD 93 billion [The World Bank 2013]. Lending-based crowdfunding occurs when the funders expect a return on invested capital with interest. In this case, the crowdfunding platform plays the role of an intermediary between capital providers/funders and originators. Unlike

banks, the platform does not accumulate assets or create deposits. Neither does it provide guarantees to capital providers. Platforms, on the other hand, allow funders to choose a specific project taking into account the risks they are willing to take [Murray 2015]. This kind of financing is currently gaining in popularity. Additionally, there are other complex crowdfunding models which are often a combination of the forms mentioned above.

The role of crowdfunding in the economy started to change during the financial crisis, when the traditional forms of financing were highly limited or even inaccessible to some entrepreneurs or organizations [Kleeman, Voss, Rieder 2008]. The value of crowdfunding transactions increased from USD 0.9 billion to more than USD 34 billion during the six years between 2010 and 2015, as presented in Table 2.

**Table 2.** Value of crowdfunding campaigns in the world in 2010-2015 (in billions USD)

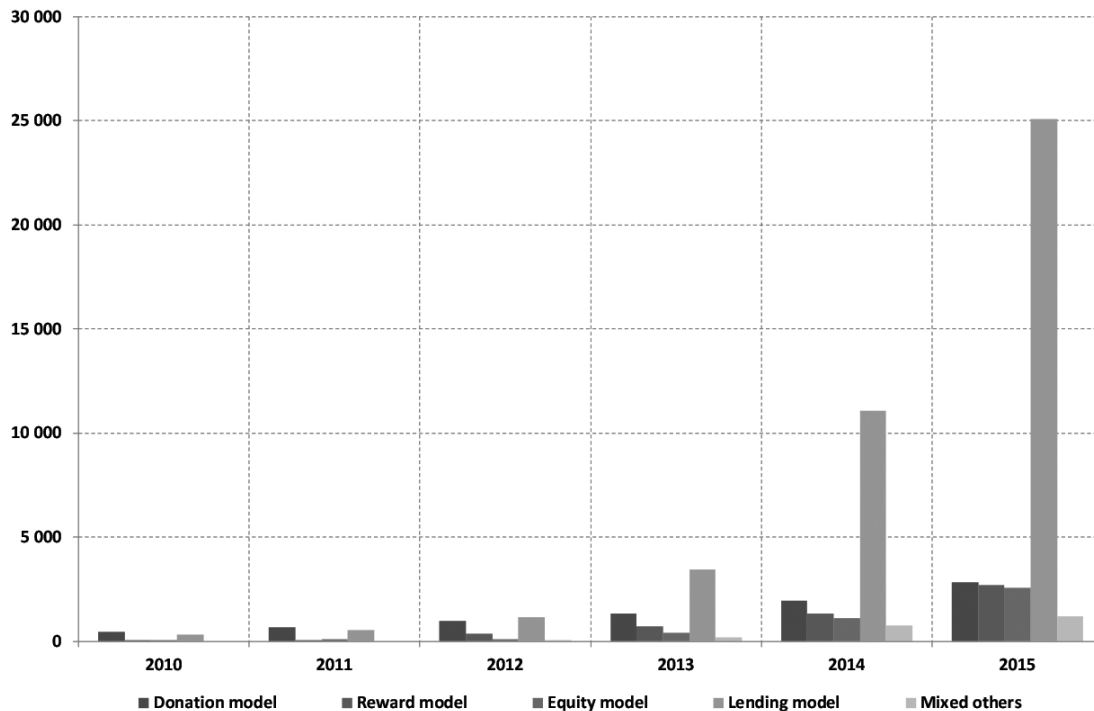
Year	Value in billions USD	Percentage increase (year to year)	Percentage increase (year 2010=100%)
2010	0.9	–	100%
2011	1.48	64.4%	164.4%
2012	2.67	80.4%	296.7%
2013	6.1	128.5%	677.8%
2014	16.2	165.6%	1,800%
2015	34.4	112.34%	3,822.2%

Source: own elaboration based on: [Massolution 2015].

Initially, crowdfunding concerned primarily charity and social projects (mainly donation models). In the following years, however, its role also strengthened in the area of entrepreneurship and innovation [Colombo, Franzoni, Rossi-Lamastra 2014]. As the popularity of crowdfunding increased the role of other crowdfunding financing models, in particular loan financing, also grew. Its value increased by 111% to more than USD 1,2 billion in 2012 and to more than USD 25 billion in 2015 (Chart 1).

While in 2010 the value of loan crowdfunding accounted for 37.57% of the value of all crowdfunding transactions in the world, in 2015 it was already 72.95%. The value of donation transactions fell from 54.56% in 2010 to 8.28% in 2015.

This does not mean that donation or reward crowdfunding transactions are no longer popular. Their value also increases from year to year. However, the growing crowdfunding attracts more and more enterprises and investors interested not so much in charitable activity as making profit and making money on such undertakings.



**Fig. 1.** The value of projects realized in each form of crowdfunding in 2010-2015 in the world (in millions USD)

Source: own elaboration based on: [Kędzierska-Szczepaniak, Szopik-Depeczyńska, Łazorko, 2016, p. 78].

#### 4. Conclusions from studies commissioned by the European Commission on the financing of cultural projects by crowdfunding platforms in the EU

Interesting information on financing cultural projects by crowdfunding platforms in the EU is provided by a report prepared for the European Commission in 2017 [De Voldere, Zego 2017]. The research was carried out in 2013-2016 and covered about 75,000 cultural campaigns.

The authors of the report emphasize that cultural projects are financed by three platform variants [De Voldere, Zego 2017]:

- dedicated and specializing exclusively in the culture and creative industries,
- focused on several types of projects, including cultural ones,
- universal, where there are also cultural and creative projects campaigns.

Bringing cultural projects to life on platforms, besides financing, creates added values such as: involvement of local communities, promotion of culture, and creation of demand on cultural projects.

Crowdfunding is mainly used by private originators, although sporadically also by public institutions (e.g. the Louvre). In the case of public institution projects, the advantage of platforms is that they attract public interest.

The following features and conclusions from the financing of cultural projects can be indicated on the basis of the research results [De Voldere, Zego 2017]:

1. The largest nominal share of projects concerns the UK (63% of all surveyed campaigns and 41% of the total transaction value) and France (30% of the campaigns and 22% of the transaction value). In turn, per 100,000 residents, after the UK with a score of 45, the Netherlands and Ireland came second with a score of 28, followed by France with a score of 27. Poland took one of the last places in the ranking with a score of 3.

2. The cost of crowdfunding platforms operating in the EU (campaign fee) fluctuates between 3-15% of the total project financing and are usually charged only on successfully funded projects<sup>2</sup>. Some platforms make an extra charge for credit cards payments.

3. Although there are over 600 platforms in Europe, almost half of the campaigns were registered on American ones, in particular on Kickstarter and Indiegogo.

<sup>2</sup> The average cost fluctuates between 5-8%.

4. The vast majority of campaigns relate to specific projects, and there are only a few cases of co-financing of the institutions themselves.

5. The most popular models for project financing are the bonus model (nearly 90% of projects) and donation. Other models are marginal. The most-funded areas through the bonus model are: music, art, design, film and entertainment, and the publishing market. On the other hand, through donation campaigns, social and community projects are most often financed, for example: philanthropy and charity, social work, and social enterprises.

6. The average value of the campaign is estimated at EUR 4,200-6,200, with average payments increasing from approximately EUR 45 in 2013 to approximately EUR 95 in 2016.

7. The most common reasons for using platforms are: the perception of platforms as an attractive and easily accessible source of financing, the desire to strengthen social engagement, the opportunity to reach more consumers and users, and to seek additional financing (co-financing).

8. Bringing the projects to life requires good preparation of the project, including a business plan, a marketing plan, and a communication strategy, but the financing itself is transparent and available without any major restrictions.

Despite the dynamic growth, a number of barriers are perceived in the report, for example:

1. Unclear tax issues, lack of harmonization and inequality of regulations in individual countries make

it impossible to create a single market. Lack or vague tax incentives discourage backers from funding.

2. Limited ability to verify creators' competences brings limited trust and the risk of abuse.

3. The niche nature of the platforms limits the economies of scale (in particular, the limited geographical coverage or scope of the campaign).

4. Limited experience and practices delimit combining financing from various sources (e.g. co-financing from public funds).

Finally, referring to the campaign supporters themselves, one can distinguish the types of motives that guide them. For example, it is important to feel involved in a project or process. In addition, expectations regarding the rate of return and consumption are important

## 5. Culture project financing made on the crowdfunding platforms in Poland

The first crowdfunding platforms created in the world mainly concerned culture (including music, art and computer games). This trend also continued in Poland, where the first crowdfunding platform was the MegaTotal.pl music label. Since the very beginning, the portal has realized over 113 music projects, released 87 albums with over 50,000 copies, 2 music clips and a book. This music label already has over 100,000 fans and is used by about 5,000 artists [www.megazin.megatotal.pl]. There were more than 20 crowdfunding platforms in Poland as of the end of 2017, as presented in Table 3.

**Table 3.** Crowdfunding platforms in Poland (data for March 2018)

Donation models			
Lp.	Name	Commission	Additional information about the platform
1	2	3	4
1.	fanimani.pl	Without commission	Internet users support various types of charity by making purchases on the Internet. 1,011 stores participated in the initiative, supporting 4,682 different organizations in 2017.
2.	fundujesz.pl	8%	This portal was the first one in Poland to be directly tied to the third sector, which implements activities such as retrofitting teaching rooms, constructing mini football pitches, etc.
3.	megazin.megatotal.pl	Without commission	The first Polish crowdfunding platform, in existence since 2007, devoted to music projects.
4.	siepomaga.pl	Without commission	A foundation-like crowdfunding platform. It supports patients in treatment and rehabilitation. They have already collected over PLN 230,000,000 in total.
Donation and reward models			
5.	mintu.me	7.5%	A platform where it is possible not only to give financial support but support the knowledge as well (crowdwisdom).
6.	odpalprojekt.pl	4.9% or 6.9% with financing "keep it all"	A platform owned by Beesfund financing platform. Unlike other platforms, it follows the principle of „take what you collect” (KIA – keep it all), which means that financing takes place regardless of the collected sum.

Table 3, cont.

1	2	3	4
7.	polakpotrafi.pl	7.4%	One of the oldest and most popular crowdfunding platforms in Poland which collected more than PLN 20,700,000 by the end of March 2018.
8.	swtorz mistrza.pl	Commission determined individually	The platform that supports athletes and sporting events. More than PLN 135,000 collected so far.
9.	wspieramkulture.pl	11%	The first crowdfunding platform in Poland that deals with culture projects.
10.	zrzutka.pl	Without commission	Various projects concerning both social and cultural initiatives as well as charity campaigns. More than PLN 1,600,000 collected so far.
Reward models			
11.	domore.live	No data available	The platform mainly promotes presales.
12.	wspieramto.pl	Min. 8.5%	The platform operates on presale principles. It supports creative ideas. It has collected more than PLN 18,000,000, the largest collection was worth more than PLN 854,000.
13.	scienceship.com	6%	The first crowdfunding platform in Poland, where money for research and their commercialization can be collected. It works on the "keep it all" idea.
14.	patronite.pl	5%	A platform where social, creativity and sports ideas can be supported. It works on the basis of monthly support for creators. The supporters become patrons of individual projects.
Equity models			
15.	crowdangels.pl	6%	The platform where one of the biggest equity crowdfunding projects in Poland was made – Herba Pharma/Willo – the production of organic aspirin. The outcome of the campaign amounted to more than PLN 1,500,000.
16.	crowdway.pl	7.5%	The platform where the largest (by the end of 2017) campaign of equity crowdfunding was made – more than PLN 1,600,000 was collected for issuing shares for project Bivrost
17.	beesfund.com	6.9%	The Polish branch of a foreign platform, which collected more than PLN 6,280,000 from 6,014 investors (for example InPay., Akeja Browar, Faktorama or Towarzystwa Biznesowe)
18.	findfunds.pl	5%	The platform supporting primarily innovative IT and biotechnology projects, collected more than PLN 400,000.
Lending models			
19.	finansowo.pl	Commission determined individually, minimum 2%	The platform where lending models are supported. More than PLN 104,500,000 was collected.
20.	zakra.pl	Commission depends on the loan amount and rating (2-10%)	The platform where lending models are supported. Not only people, but also enterprises can be supported there.
Donation and equity models			
21.	ideowi.pl	5%	One of the few platforms which give the possibility of no financial return support or purchase of shares in the project. The portal supports projects in one of four categories (service, product, event, culture). The greatest success was the collection of funds for the Polish team in the regatta around the world „Barcelona World Race”.
Equity and lending models			
22.	mzuricfi.pl	No data available	A platform offering joint investment in real estate through the creation of special purpose entities.
23.	sharevestors.com	1.5-5%	Real estate crowdfunding. Collected more than PLN 1.4 million.

Source: own elaboration based on data available on crowdfunding platforms and [Kędzierska-Szczepaniak, Szopik-Depczyńska 2016, pp. 8-10].

There are also platforms that promote projects supporting culture among the crowdfunding platforms operating in Poland, like: [wspieramkulture.pl](http://wspieramkulture.pl), [megatotal.pl](http://megatotal.pl), [zrzutka.pl](http://zrzutka.pl), [patronite.pl](http://patronite.pl) and [ideowi.pl](http://ideowi.pl).

The subject of culture support has already been developed on the Polish market. Gałuszka and Bystrov wrote about the barriers to entering the music market [Gałuszka, Bystrov 2013]. Those researchers have also made an analysis of the first Polish crowdfunding portal [megatotal.pl](http://megatotal.pl) [Gałuszka, Bystrov 2012]. The topic of the role of crowdfunding in film production was analysed by Kossecki and Świerczyńska-Kaczor [Świerczyńska-Kaczor, Kossecki 2016].

## 6. The financing of cultural projects through the [wspieramkulture.pl](http://wspieramkulture.pl) platform

This article analyzes the initiatives implemented on the first platform in Poland created exclusively for projects related to culture. The platform [wspieramkulture.pl](http://wspieramkulture.pl) was created in 2012 and it enables collecting money for music, theatre, film and architectural projects. The creators have the possibility to promote their projects through pictures, descriptions, films and multimedia presentations. They can also give some rewards to encourage potential donors (reward-based crowdfunding). It is also possible to get the support of a patron – a person or institution that is an authority in the field of culture. The ideas that are realized under the auspices of a patron usually enjoy greater interest among funders than those realized without it, because the patron increases the credibility of the collection. Donation and reward crowdfunding can be realized with the potential donor becoming a patron of culture, not a co-owner of the enterprise. The funding on the platform works on the “all or nothing” principle, which means that projects are realized and money is given to the creator only when the full amount is collected. If the full amount of money is not received within a certain time, the money is returned to the donors. The only exception to this rule are the so-called special projects. They do not have a minimum value and the donors can support them all the time (e.g. festivals).

Those special projects can be announced by the invited institutions only, and those approved by [wspieramkulture.pl](http://wspieramkulture.pl). This platform does not run charity collections. It means that funds are collected only for specific projects, clear objectives and the effect of the collection must be the implementation/creation of a specific work (a book, a record, an act etc.). The [wspieramkulture.pl](http://wspieramkulture.pl) platform attracts the creators with additional incentives, such as the possibility of ob-

taining the support of a large investor within the “Za Grolsch Kultury” project. The investor – the patron is the Dutch brewery Grolsch which has supported culture in various countries around the world for many years. Grolsch has cooperated with the [wspieramkulture.pl](http://wspieramkulture.pl) portal since 2014. The company chooses the best projects out of all the projects posted on the platform and offers support of up to 50% of the value [<http://wspieramkulture.pl/partnerzy/1-ZaGrolschKultury>].

This article analyses 233 successful projects that were supported on the platform in the period 2012 to March 2018. The study does not include the projects for which the collection has not yet ended. The number and the value of the projects are presented in Table 4.

**Table 4.** Number and value of projects supported on [wspieramkulture.pl](http://wspieramkulture.pl) platform (data as of the end of March 2018)

Project value	The number of projects	The total number of projects
Up to 1,000 zł	13	176
PLN 1,001 – PLN 2,000	21	
PLN 2,001 – PLN 3,000	33	
PLN 3,001 – PLN 4,000	38	
PLN 4,001 – PLN 5,000	13	
PLN 5,001 – PLN 6,000	20	
PLN 6,001 – PLN 7,000	15	
PLN 7,001 – PLN 8,000	5	
PLN 8,001 – PLN 9,000	11	
PLN 9,001 – PLN 10,000	7	
PLN 10,001 – PLN 11,000	11	26
PLN 11,001 – PLN 12,000	4	
PLN 12,001 – PLN 13,000	7	
PLN 13,001 – PLN 14,000	1	
PLN 14,001 – PLN 15,000	3	
PLN 15,001 – PLN 16,000	7	11
PLN 16,001 – PLN 17,000	2	
PLN 17,001 – PLN 18,000	0	
PLN 18,001 – PLN 19,000	1	
PLN 19,001 – PLN 20,000	1	16
PLN 20,001 – PLN 25,000	6	
PLN 25,001 – PLN 30,000	2	
PLN 30,001 – PLN 40,000	6	
PLN 40,001 – PLN 50,000	2	4
PLN 50,001 – PLN 100,000	2	
PLN 200,000 – PLN 300,000	1	
More than PLN 300,000	1	
<b>TOTAL</b>	<b>233</b>	<b>233</b>

Source: own elaboration based on [<http://wspieramkulture.pl>].



**Table 5.** The types of projects realized on [wspieramkulture.pl](http://wspieramkulture.pl) taking into account their value and the number of supporters

Field	Number	Value	The number of founders	% share by number	% share by value
Theater and dance	44	760,318.00	4,618	18.88%	33.40%
Music	77	719,732.00	4,516	33.05%	31.62%
Movie	33	272,255.00	1,720	14.16%	11.96%
Publishing, comics, new media	42	242,174.00	2,406	18.03%	10.64%
Arts, design, crafts	23	182,607.00	1,115	9.87%	8.02%
Photography	11	77,918.00	555	4.72%	3.42%
Special projects	3	21,217.00	137	1.29%	0.93%
TOTAL	233	2,276,221.00	15,067	100.00%	100.00%

Source: own elaboration based on [<http://wspieramkulture.pl>].

Only four of the analyzed projects have reached the value of above PLN 50,000. These are:

- Weiss Video Orchestra – project under the auspices of “Za Grolsch Kultury” to the amount of PLN 25,000, concerning the organization of Szymon Weiss’s concert, the value of the project is PLN 50,125;
- Ożenek 2017: zostań Mecenasem Premierzy w Teatrze 6.piętro! (Marriage 2017. Become the Patron of the Premiere in the 6th Floor Theater) – project concerning the art of “Ożenek”, under the auspices of “Za Grolsch Kultury” in the amount of PLN 2,000, the value of the project is PLN 63,790;
- Chroń DIALOG, powstrzymaj cenzurę (Protect DIALOG, stop censorship) – project worth more than PLN 201,000, concerning the organization of the International Theater Festival Dialog; the project was submitted on the platform when the subsidy from the Ministry of Culture and National Heritage was suspended;
- Zostań Ministrem Kultury – wspieraj festiwal Malta (Become a Minister of Culture – support the Malta Festival) – a project worth over PLN 307,000 for the organization of Malta Festival Poznań 2017; the project was submitted after the subsidy for the organization of the festival by the Ministry of Culture and National Heritage was suspended.

The value of the projects implemented on the platform is diverse. However, the projects that do not exceed PLN 10,000 are dominant and constitute over 75% of all the completed projects.

Fifteen different categories can be distinguished on [wspieramkulture.pl](http://wspieramkulture.pl): design, architecture, special projects, photography, comics, film, fashion, handicraft, writing, painting, dance, new media, theater, music and publishing. Often a project offered on the platform is included in several categories so

as to reach the largest group of recipients possible (e.g. “design” projects are also “painting”, “comics” projects are also “publishing” projects).

The projects divided into seven main categories are presented in Table 5. Projects featuring in a few categories offered by [wspieramkulture.pl](http://wspieramkulture.pl), were included in only one of them.

The largest number of projects concerns theater and dance – there were 44 of them with a total value of over PLN 760,000 and music – 77 projects with a total value of nearly PLN 720,000 in the analyzed period. The smallest value concerns special projects, but this may be related to their specificity (cyclicality and lack of the “all or nothing” principle). Among 233 completed projects, as many as 154 concerned theater, dance or music.

## 7. Conclusions

The value of funds transferred to culture as part of the crowdfunding market in Poland is systematically growing. However, the scale is still low compared to the value of similar projects implemented in Western Europe or the United States. The important thing is that Poles also see the benefits in supporting culture and are actively involved in various initiatives. The most popular projects are the most famous ones (e.g. the Malta festival) or the ones which are endorsed by celebrities (like the collection organized by the 6th floor Theater owned by the famous Polish actor Michał Żebrowski).

It is possible to identify common features of successfully co-financed projects based on the experience of the EU and the campaigns in Poland:

- specific and strong message that focuses social interest,
- noble purpose and satisfying the need for compassion and the need for donors to publicize their social attitudes,

- arousing the interest of donors who are curious about the end result and are willing to pay to see the effect of the project,
- giving a sense of identification with the goal of the project, social commitment, sense of connection,
- the willingness of donors to consume the final product (e.g. a record, participation in a concert or a play),
- the collection of funds is urgent and must be implemented at a specific time, which encourages a quick response.

Extended research on the behavioral mechanisms of donors' (backers') activities and consumption of cultural projects on crowdfunding platforms would be extremely useful in light of the growing interest in behavioral economics.

It is worth noting that the attractiveness of financing concerns in particular small projects with low values oscillating in European conditions at the level of EUR 4,200-6,200, and in the Polish conditions at the level of up to PLN 10,000.

The success of crowdfunding consists of the good and professional preparation of the campaign. However, it is difficult to clearly determine whether it is the quality of the project itself or its good preparation that is more important.

Crowdfunding and crowdfunding platforms can become an opportunity for many cultural ideas that without such support would not be able to exist on the market. Even if the project at the first collection is not successful, its originator gains knowledge, gets to know the opinions of the public and has the chance to create something different and more refined in the future. For this reason, it is worth conducting further research and observing the use of crowdfunding platforms to support culture not only in Poland but also around the world.

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## **FINANSOWANIE PROJEKTÓW KULTURALNYCH PRZEZ PLATFORMY CROWDFUNDINGOWE W POLSCE NA PRZYKŁADZIE WSPIERAMKULTURE.PL**

**Streszczenie:** Finansowanie kultury jest szczególnie ważne ze względu na rosnący globalnie popyt na środki finansowe w kulturze wobec sceptycznego nastawienia do finansowania kultury przez tradycyjne instytucje finansowe. Jednym ze sposobów pozyskania środków jest wykorzystanie finansowania społecznościowego i platform crowdfundingowych, których rola nie ogranicza się wyłącznie do pozyskania kapitału, ale również do kreowania popytu czy zainteresowania wśród interesariuszy. Społeczne wsparcie kultury szybko wzrasta w Stanach Zjednoczonych oraz stopniowo w krajach UE. Analiza rynku platform wspierających kulturę w Europie pozwoliła badaczom sformułować wnioski dotyczące tych projektów oraz śledzić trendy rynkowe. Finansowanie społecznościowe i pośredniczące w nim platformy crowdfundingowe mogą stać się szansą dla wielu pomysłów kulturalnych, które bez takiego wsparcia nie miałyby możliwości zaistnienia na rynku. Nawet jeżeli projekt nie zakończy się sukcesem, jego pomysłodawca zdobywa wiedzę, poznaje opinie społeczeństwa i ma szansę na stworzenie czegoś innego, bardziej dopracowanego w przyszłości.

**Słowa kluczowe:** projekty kulturalne, przemysł kultury, przemysły kreatywne, crowdfunding, finansowanie społecznościowe.