

## ANALYSIS OF THE DIVERSITY OF EVALUATIONS OF CULTURAL SERVICES IN CZĘSTOCHOWA

Izabella SOWIER-KASPRZYK

Politechnika Częstochowska; i.sowier-kasprzyk@pcz.pl, ORCID: 0000-0001-8458-2295

**Purpose:** The purpose of this article is to present research on the differences in evaluations of cultural services in Częstochowa among residents and tourists using the city's cultural services. The study analyzed aspects of service evaluation such as the availability of cultural offerings, the level of service, the quality of transportation, and the overall satisfaction of event attendees. The study was conducted on two groups of respondents. The first group comprised individuals who highly value cultural services, while the second group considered cultural services to be less important.

**Design/methodology/approach:** The study's objectives were achieved by conducting quantitative research and obtaining results in the form of conclusions. The primary research method was a survey conducted among Częstochowa residents and tourists using the city's cultural services. The Kolmogorov-Smirnov method was used in statistical research to determine differences between the surveyed groups of respondents. This method was used to determine similarities between two groups of people – those for whom cultural services are highly important and those for whom cultural services are less important. The hypothesis was that the surveyed groups do not differ in their assessment of the quality of cultural services. From this perspective, the hypothesis assumes similarity between the two groups. The alternative hypothesis assumes that the groups differ in their assessment of the quality of services in Częstochowa.

**Findings:** The study found that respondents who consider culture very important have higher expectations for cultural services. Their assessment of these services differs statistically from that of respondents less engaged in culture. In other cases, both groups have similar distributions. The study shows that some services have higher expectations among respondents. In the case of widely available services, these ratings are similar across different respondent groups. Only the introduction of less popular services (cultural events) reveals differences, with respondents divided into more and less demanding.

**Research limitations/implications:** In the future, research could be conducted on a larger research sample.

**Practical implications:** The research will improve the quality of cultural services. As a result, more demanding users of Częstochowa's cultural services should be provided with an appropriate offering, tailored to the preferences of cultural connoisseurs.

**Social implications:** The results of the study will have an impact on the satisfaction of users of cultural services in Częstochowa.

**Originality/value:** The value is that no previous research on cultural services has been conducted to determine the similarity of the two communities.

**Keywords:** cultural events, cultural services, diversity of services, satisfaction.

**Category of the paper:** Research paper.

## 1. Introduction

In most contemporary concepts of socio-economic development, improving the quality of life is one of the fundamental strategic goals and a key element of sustainable development (e.g., Borys, 2003, p. 19; Brol, 2001, p. 196; Szewczuk, 2011, pp. 32-33; Throsby, 2010, p. 69), and culture is a component of the quality of life in cities. Participation in culture, access to a wide and diverse cultural offering, high-quality public space, and historic urban monuments are essential elements of the quality of life in cities (Sanetra-Szeliga, 2017).

Analysis of research results on the impact of culture on the socio-economic environment allows us to present the potential role of culture as an element of quality of life. The most frequently occurring components of quality of life and the role of culture in their creation are presented in Table 1. According to Sanetra-Szeliga, culture can have the greatest influence on shaping three areas often included in quality of life indices: health, life satisfaction and sense of security (Sanetra-Szeliga, 2017). The culture as a component of the quality of life in the city presents Table 1.

**Table 1.**

*Culture as a component of the quality of life in the city*

	<b>A component of quality of life</b>	<b>The potential of culture</b>	<b>The quality of life factor in the city</b>
Health	subjective assessment of mental and physical health	active and passive participation in culture influences a positive assessment of one's own health.	Access to recreational areas. Access to culture. Good public spaces.
	feeling of stress	Active and passive participation in culture can reduce stress thanks to a break from everyday life, a sense of freedom, and the ability to "discharge negative energy". A properly designed public space influences a person's mental state.	

Cont. table 1.

Life satisfaction	education and learning	Opportunity to develop hobbies and interests by participating in various cultural activities.	Access to a diverse cultural offer as a form of education and development.
	own assessment of satisfaction with relationships with other people	Culture as a relational good can be a way to deepen interpersonal relationships.	Cultural institutions as "third places".
	own assessment of satisfaction with the way of spending time	Active and passive participation in culture is creative consumption, which, thanks to its diversity and the production of new goods and services, can combat the monotony of everyday life and provide a sense of development.	Access to a diverse cultural offering.
	job and income satisfaction	Opportunities for employment in culture (including creative industries), potentially offering interesting and creativity-developing work.	The breadth and depth of the cultural labor market.
Security	sense of security	Properly preserved and promoted cultural heritage (tangible and intangible) fosters a sense of belonging and builds identity. Immovable tangible heritage (e.g., historic urban fabric) that has shaped a given place for centuries influences an individual's psychological stability and sense of security. Well-designed urban spaces (architecture, public spaces) serve a similar function. Culture also influences the development of social capital, which can contribute to a sense of security.	Maintaining historic buildings and the high quality of public spaces, architecture, and urban planning. Cultural activities in degraded areas, among groups at risk of exclusion and criminal activity (vandalism, hooliganism, petty crime). Cultural activities focused on understanding the Other, intercultural dialogue, and the integration of local communities.

Source: Sanetra-Szeliga, 2017.

Table 1 demonstrates not only the potential role of culture in building quality of life, but also how this role can translate into quality of life factors in the city. The third column of the table can be treated as a list of elements of the city's policy aimed at creating a good quality of life through culture. The table demonstrates, among other things, why access to a diverse cultural offering is crucial for quality of life. This offering, while serving as entertainment and a way to spend free time, also offers opportunities for education and personal development. For residents to feel good in the city, they must have opportunities and possibilities that, if utilized, will impact their well-being. Creating a good (i.e., friendly, accessible, aesthetically pleasing, and flexible) public space is crucial (Sanetra-Szeliga, 2017).

Cultural services are a specific type of public service whose purpose is not only to meet recreational needs but also to develop cultural, social, and identity capital (Hausner, Karwińska, Purchla, 2007).

Cultural institutions – such as theaters, museums, galleries, community centers, and libraries – serve not only educational and social functions but also integrational ones, influencing the development of local communities.

Unlike commercial services, cultural institutions typically operate under a public financing model, which requires addressing social expectations and ensuring universal access to services. This, in turn, necessitates systematic monitoring of the quality of services provided and their reception across various social groups.

Cultural marketing, understood as the process of building relationships with audiences and tailoring offerings to their needs, is an essential element of the functioning of contemporary institutions (Kotler, Scheff, 1997; Colbert, 2012). Research indicates that effective cultural marketing should combine artistic goals with audience expectations (Boorsma, 2006; Fillis, 2011). Differences in audience evaluations may result from socio-demographic characteristics such as age, education, and financial situation, but also from the frequency of cultural participation (Bennett et al., 2009; Brosz, Lewandowska, 2020). In the local context, the specific nature of a medium-sized city like Częstochowa means that the accessibility of institutions, their programming, and communication with residents play a special role (Hausner, Karwińska, Purchla, 2007).

Cultural audiences constitute a key element in the functioning of cultural institutions. Their needs, preferences, and expectations determine the offerings and the institutions' communication strategies. The literature emphasizes that participation in culture is diverse in social and demographic terms and also depends on the cultural capital of individuals (Bourdieu, 1984; Bennett et al., 2009). Cultural capital—including education, competencies, and patterns learned in the family—influences the way cultural offerings are used and the hierarchy of preferences. Research indicates that cultural audiences are divided into various segments, including "active participants" who regularly use cultural institutions, "occasional participants" who attend selected events, and "non-participants" who remain outside the institutional culture (Throsby, 2001; Kolb, 2013). In recent years, the importance of digital audiences, who utilize online offerings, has also grown, reflecting the development of new technologies and changing lifestyles (Jenkins, 2006). From a marketing perspective, understanding the audience structure and their expectations enables more effective offer design and building long-term relationships (Kotler, Scheff, 1997; Colbert, 2012). Audience analysis also allows for tailored promotional and educational activities, which can contribute to increased participation in culture, especially among groups that have previously been less active (Rentschler, Hede, 2007). The table 2 presents a typology of cultural audiences.

**Table 2.**

*Typology of culture recipients*

<b>Recipient type</b>	<b>Characteristics</b>
<b>Active participants</b>	They regularly use cultural institutions and participate in many events.
<b>Occasional</b>	They attend selected events, often related to fashion or occasion.
<b>Non-participant</b>	They remain outside the institutional culture, lacking regular contacts.
<b>Digital audiences</b>	They take advantage of online cultural offerings (streaming, broadcasts, social media).

Source: (own study based on: Throsby, 2001; Kolb, 2013).

The presented typology of cultural audiences highlights the diversity of ways in which institutions participate in cultural life. Active participants are a key group for institutions, generating consistent interest and establishing a foundation for attendance. Occasional participants are characterized by selective participation, which may depend on trends, recommendations, or unique events – this group requires effective promotional efforts to increase the frequency of cultural exposure. Non-participants pose a challenge for institutions – their lack of interest in institutional culture may stem from financial or educational barriers, or a lack of participation habits. Digital audiences are a relatively new group, whose importance is growing with the development of technology and the digitization of culture. Understanding their needs allows institutions to develop online offerings and reach new audience segments. Service quality is most often defined as the degree to which a given service meets the expectations of the audience (Parasuraman, Zeithaml, Berry, 1985). It is a complex concept that encompasses both the substantive aspect of the offer and the method of its delivery (Parasuraman, Zeithaml, Berry, 1985; Zeithaml, Bitner, Gremler, 2018). One of the most commonly used tools for its assessment is the SERVQUAL model, based on five dimensions of quality: reliability, responsiveness, assurance, empathy, and tangible elements (Parasuraman, Zeithaml, Berry, 1985).

In the context of cultural services, audiences' assessment of quality encompasses both elements related to the artistic content (e.g., attractiveness of the repertoire, artistic quality of the performance) and customer service (staff friendliness, ticket availability, comfort of attendance). Furthermore, the institution's infrastructure (quality of the venues, accessibility for people with disabilities, location) and the method of communication with audiences, especially regarding promotion and event information, play a significant role (Kotler, Scheff, 1997; Rentschler, Hede, 2007). Research indicates that cultural consumers often use subjective criteria related to emotions, satisfaction, and a sense of value from the cultural experience (Colbert, 2012; Hill, O'Sullivan, O'Sullivan, 2018). Therefore, in assessing the quality of services, it is important not only to meet expectations but also to create an element of surprise, a sense of uniqueness, and the enrichment of an individual's cultural capital (Bourdieu, 1984; Bennett et al., 2009). The ways in which consumers assess the quality of cultural services can take various forms, from simple rating scales in surveys, through opinions expressed on social media, to participation in qualitative research (interviews, focus groups). The literature indicates that it is important for cultural institutions not only to monitor ratings but also to systematically analyze them, which allows them to adapt their offerings to diverse expectations (Kotler, Kotler, Kotler, 2008; Brosz, Lewandowska, 2020).

A review of the literature on the subject shows that participation in culture is not a homogeneous phenomenon – it depends on many socio-demographic factors, such as age, level of education, place of residence, financial status, and professional activity (Bennett et al., 2009; Ziółkowski, 2013). This diversity also translates into the assessment of the quality of

cultural services, as different social groups may be guided by different evaluation criteria: some value high artistic standards, others ease of access, and still others a friendly atmosphere.

## **2. Diversity of Cultural Audiences and the Perception of Quality**

The diversity of cultural audiences poses challenges for institutions related to diversifying offerings, flexible communication, and personalizing services. Therefore, quality perception analysis should take these variables into account, allowing for the identification of gaps in service adaptation to the needs of various social groups.

Diversification of cultural services refers to a broad spectrum of offerings, encompassing both traditional forms of participation, such as theater, opera, and museum exhibitions, as well as new, hybrid forms of activity, such as online broadcasts, interactive multimedia exhibitions, and participatory projects. This diversity of services stems from dynamic social, technological, and economic changes that shape the way culture is consumed (Throsby, 2001; Boorsma, 2006).

The literature indicates that diversity of cultural services serves several functions. First, it responds to the diverse needs and expectations of audiences – from those seeking high-quality artistic experiences to those who view cultural participation as a form of recreation and entertainment (Kolb, 2013; Hill, O’Sullivan, O’Sullivan, 2018). Second, it increases the inclusiveness and accessibility of culture, enabling participation by groups with different cultural capital, social status, and financial means (Bourdieu, 1984; Bennett et al., 2009). Third, it supports the development of innovative forms of artistic expression that attract new audiences, especially younger generations (Jenkins, 2006; Fillis, 2011).

Cultural institutions, when introducing a diverse offering, must maintain a balance between preserving tradition and opening up to modern forms of participation. Too much emphasis on entertainment can lead to commercialization, while an excessive focus on high art can lead to limited access and the exclusion of some audiences (Kotler, Scheff, 1997; Colbert, 2012). Therefore, a key challenge is to skillfully manage the diversity of services, allowing institutions to meet the expectations of a broad audience while maintaining their culture-building mission.

## **3. Local Context – Culture in Częstochowa**

Research analyzing the diversity of cultural service ratings was conducted using the district city of Częstochowa as an example. Częstochowa is a city with a strong religious and historical identity, but also a diverse social and cultural structure. Numerous cultural institutions operate here – including the Adam Mickiewicz Theatre, the Częstochowa Museum, the Municipal Art

Gallery, and the Częstochowa Philharmonic – as well as non-governmental organizations and grassroots initiatives. Local cultural policy has for years been focused on increasing accessibility and activating communities. Despite this, differences in the perception of cultural services exist – both between age and professional groups, and between the city center and its outskirts (Brosz, Lewandowska, 2020). Assessing the quality of services from a diverse perspective is therefore an important step towards a more equitable, inclusive, and needs-based cultural policy. Analyzing the development of cultural services in Częstochowa, it can be observed that older Częstochowa residents and families with children are highly active in cultural services, tending to participate in traditional forms such as philharmonics and museums. Low participation in these forms is also observed among youth and young adults. Cultural services compete with commercial entertainment options such as multiplex cinemas and other entertainment events.

#### 4. Methods

The study was quantitative in nature and conducted as a standardized online and paper survey. The questionnaire included questions about services, cultural participation, and sociodemographic data. To verify the research assumptions, an analysis was conducted using the Kolmogorov-Smirnov test. This is a nonparametric test used to assess the conformity of the distribution of analyzed variables to a normal distribution. It tests the null hypothesis that the distribution approximates a normal distribution. This means that  $p$  values  $> 0.05$  (at the alpha threshold = 0.05) confirm the assumption of a normal distribution. Therefore, a statistically significant result for this test indicates a lack of conformity to a normal distribution ([pogotowiestatystyczne.pl](http://pogotowiestatystyczne.pl)). The Kolmogorov-Smirnov test (K-S test) is a nonparametric statistical test used to compare empirical distributions. It can be used to:

- check the consistency of an empirical distribution with a theoretical distribution (e.g., the normal distribution),
- compare two empirical distributions in independent samples.

In this article, it is used as a test of similarity between two independent groups of respondents. The first group consists of people who declare that culture and the use of cultural services in Częstochowa are important to them. The second group consists of people who declare these services to be less important in their lives.

The test is based on calculating the maximum absolute value of the difference between the empirical distribution function and the theoretical distribution function (or between two empirical distribution functions). This maximum difference (denoted by the letter  $D$ ) constitutes the test statistic.

The Kolmogorov-Smirnov test therefore allows us to determine whether a sample is likely to have come from a specific distribution, such as the normal distribution, which is important when choosing appropriate methods for further data analysis (e.g., parametric or nonparametric tests). Assumptions of the K-S test:

- variables must be continuous,
- observations must be independent,
- data must be ordered in ascending order.

In the context of assessing the quality of cultural services, the Kolmogorov-Smirnov test can be used, for example, to check whether the distribution of respondents' ratings falls within the normal range, which determines the use of parametric tests.

## 5. Results

The Kolmogorov-Smirnov method was used in statistical research to determine similarity between two groups. The first group consisted of individuals who considered culture to be very important in their lives. The second group declared that culture was important in their lives. To determine the impact of service quality in Częstochowa, the hypothesis was formulated that declarations regarding the importance of culture are statistically insignificant for quality assessment. From this perspective, the hypothesis assumes similarity between the two groups. The alternative hypothesis assumes that the groups differ in their assessment of service quality in Częstochowa. To test this hypothesis, a table was constructed for the group of individuals declaring culture to be very important in their lives and for those for whom this role was less important. For clarity, the group of respondents for whom culture is important is considered "Group A", and those for whom culture is less important are considered "Group B". Table 3 presents evaluation of services by "group A".

**Table 3.**  
*Evaluation of services by "group A"*

Cultural Services/Assessments	0	1	2	3	4	5
Cinema	9	0	2	7	28	28
Theatre	6	0	3	18	25	22
Philharmonic	10	0	1	18	21	24
Art gallery	9	0	5	14	19	27
Museum	17	0	7	14	22	14
Literary meetings	23	0	8	12	14	17
Library	25	0	5	11	16	17
Meetings with artists	17	0	8	18	14	17
Concerts	16	0	8	17	21	12
Travel festivals	33	0	10	16	8	7
Other	57	0	5	7	4	1

Source: Own study based on research.

Table 4 presents evaluation of services by “group B”.

**Table 4.**

*Evaluation of services by "group B"*

Cultural Services/Assessments	0	1	2	3	4	5
Cinema	3	0	3	5	36	22
Theatre	8	0	1	15	26	19
Philharmonic	12	0	3	13	29	12
Art gallery	14	0	7	16	22	10
Museum	16	0	13	17	15	8
Literary meetings	22	0	14	15	10	8
Library	19	0	9	13	14	14
Meetings with artists	20	0	10	20	11	8
Concerts	9	0	10	21	18	11
Travel festivals	23	0	16	15	13	2
Other	38	0	13	7	10	1

Source: Own study based on research.

In the course of further calculations, the result tables were adjusted to values and a distribution table was created for both communities and cultural services in Częstochowa.

Table 5 presents distribution of the evaluation of cultural services for group A.

**Table 5.**

*Distribution of the evaluation of cultural services for group A*

	0	1	2	3	4	5
Cinema	0,12	0,12	0,15	0,24	0,62	1,00
Theatre	0,08	0,08	0,12	0,36	0,70	1,00
Philharmonic	0,14	0,14	0,15	0,39	0,68	1,00
Art gallery	0,12	0,12	0,19	0,38	0,64	1,00
Museum	0,23	0,23	0,32	0,51	0,81	1,00
Literary meetings	0,31	0,31	0,42	0,58	0,77	1,00
Library	0,34	0,34	0,41	0,55	0,77	1,00
Meetings with artists	0,23	0,23	0,34	0,58	0,77	1,00
Concerts	0,22	0,22	0,32	0,55	0,84	1,00
Travel festivals	0,45	0,45	0,58	0,80	0,91	1,00
Other	0,77	0,77	0,84	0,93	0,99	1,00

Source: Own study based on research.

Table 6 presents distribution of the evaluation of cultural services for group B.

**Table 6.**

*Distribution of the evaluation of cultural services for group B.*

	0	1	2	3	4	5
Cinema	0,04	0,04	0,09	0,16	0,68	1
Theatre	0,12	0,12	0,13	0,35	0,72	1
Philharmonic	0,17	0,17	0,22	0,41	0,83	1
Art gallery	0,20	0,20	0,30	0,54	0,86	1
Museum	0,23	0,23	0,42	0,67	0,88	1
Literary meetings	0,32	0,32	0,52	0,74	0,88	1
Library	0,28	0,28	0,41	0,59	0,80	1
Meetings with artists	0,29	0,29	0,43	0,72	0,88	1
Concerts	0,13	0,13	0,28	0,58	0,84	1
Travel festivals	0,33	0,33	0,57	0,78	0,97	1
Other	0,55	0,55	0,74	0,84	0,99	1

Source: Own study based on research.

In the next step, the highest difference between the distributions in each respondent group and in each cultural services group was determined ( $D \cdot \max$ ). The next part of the calculation was then determined using the following formula:

$$n = \frac{n1 * n2}{n1 + n2} \quad (1)$$

where:

$n1, n2$  - number of observations in the first and second sample,

$n$  - total number of observations in the combined sample after summing both groups.

In this case, the  $n$  index was 35.71.

On this basis, the lambda index was calculated for each group of cultural services using the following formula:

$$\lambda = D * \max \sqrt{n} \quad (2)$$

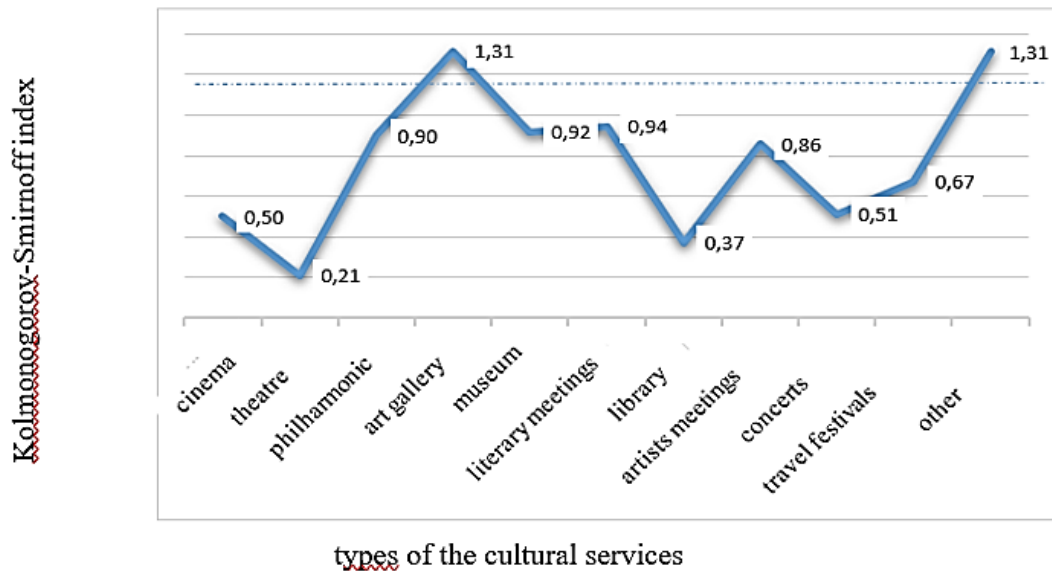
where:

$D_{\max}$  (maximum difference): The greatest distance between the empirical distribution function (the graph of the cumulative distribution of sample observations) and the theoretical distribution function (the distribution to which our sample is compared). It is calculated as the maximum absolute value of the difference between these two distribution functions for all values in the data set.

$n$  (sample size): The number of observations in the sample.

$\lambda$  (test statistic): The value of  $\lambda$  is calculated based on a formula and is used to determine whether the difference between the distributions tested is statistically significant.

The obtained results were compared with the theoretical value obtained from the Kolmogorov-Smirnoff distribution tables. A significance level of 0.10 was adopted. With this statistic, the theoretical index is 1.23. The results of the comparison of empirical and theoretical statistics of the given types of cultural services are presented in figure 1.



**Figure 1.** Comparison of the empirical and theoretical statistics.

Source: Source: Own study based on research.

As the data presented in the graph indicates, we are dealing with a situation where two types of services, namely an art gallery and services from the "other" category, indicate that the hypothesis of homogeneity of distributions should be rejected at a loyalty level of 0.1. This means that respondents who consider culture very important to them have higher expectations of cultural services. Their assessment of these services differs statistically from respondents who are less engaged in culture. In other cases, both groups have similar distributions. However, here too, we are dealing with a situation where some services are close to the critical value, such as the philharmonic hall, literary meetings, and meetings with artists. The latter services, namely cinema, theater, library services, concerts, and travel festivals, do not approach the critical value, meaning their assessment is not dependent on respondents' declarations of the importance of culture. The above studies show that some services have higher expectations. In the case of widely available services, this assessment is similar across different groups of respondents. Only when less common services are introduced (cultural events) can differences be noticed and respondents are divided into more or less demanding ones.

## 6. Discussion

To date, research on cultural services and their audiences has focused solely on general segmentation schemes. Consumer groups for these services have been examined from the perspective of marketing management. The examples provided in the literature review identified types of cultural consumers, and the overall management focused on typological

studies and the quality of reception of presented cultural products. The research presented in this article does not contradict the schematic approach to marketing management in culture. However, it goes further, as it aims to assess the individual elements influencing respondents as consumers of cultural services as a whole. These studies demonstrate that the level of expectations for cultural services is not uniform and depends on the type of services analyzed and the level of respondents' engagement in culture. The main finding of this research is that in the case of widely available services, such as basic forms of cultural participation (e.g., visits to the cinema, libraries, or popular museums), the ratings of different customer groups remain relatively similar. This may be due to the fact that these services are socially familiar, have an established place in residents' daily lives, and are less variable in quality. The situation is completely different for less common services, such as artistic events or services offered by specialized institutions. These services allow for the identification of differences in quality perception and allow for the division of respondents into more and less demanding groups. These results confirm observations from the literature, according to which, in the case of unique and more niche services, customers express different attitudes and preferences (Kotler, Scheff, 1997; Kieźel, 2010). A particularly interesting group consists of respondents who declare that culture plays a very important role in their lives. These individuals demonstrate significantly higher expectations for cultural services, and their ratings differ statistically significantly from those expressed by those less engaged in culture. This phenomenon can be interpreted in light of Bourdieu's (1986) theory of cultural capital, which states that the greater the importance attributed to culture, the more critical and demanding attitudes toward its institutions and offerings become. It is worth noting, however, that even in the area of cultural services, which were rated similarly by both groups of respondents, some results fell close to the critical threshold. This indicates a potential risk of reduced customer satisfaction if the quality of offerings does not improve further. Cultural institutions should therefore treat these results as a warning sign and strive to improve quality even in areas that currently do not significantly differentiate their audiences. In summary, the discussion of the results indicates that a key factor differentiating the ratings of cultural services is the importance individuals assign to culture in their lives. The greater the role of culture, the more demanding the expectations become, and the greater the differences in the assessment of service quality. The research results confirm the need to segment recipients and adapt the offer to diverse needs, which is consistent with the modern approach to cultural management and marketing in cultural institutions (Kolb, 2013).

## 7. Conclusion

This article presents the results of research on the differences in the evaluation of cultural services in Częstochowa among residents and tourists using its cultural services. The study analyzed aspects of service evaluation such as the availability of cultural offerings, the level of service, the quality of transportation, and the overall satisfaction of event attendees. The study was conducted on two groups of respondents. The first group comprised individuals for whom cultural services were highly important, while the second group was less so. The Kolmogorov-Smirnov method was used to statistically determine differences between the surveyed groups. This method was used to determine similarity between two groups of people – those for whom cultural services were highly important and those for whom cultural services were less important. The hypothesis was that the surveyed groups did not differ in their evaluation of the quality of cultural services. From this perspective, the hypothesis assumed similarity between the two groups, while the alternative hypothesis assumed that the groups differed in their evaluation of the quality of services in Częstochowa.

The main result of this article is that the research shows that certain services have higher expectations. In the case of widely available services, this assessment is similar across different respondent groups. Only the introduction of less common services (cultural events) allows us to see differences and divide respondents into more or less demanding ones.

Respondents who consider culture very important have higher expectations of cultural services. Their assessment of these services differs statistically from that of respondents less engaged in culture. In other cases, both groups have similar distributions. However, here too, we are dealing with a situation in which some services approach a critical value.

## References

1. Bennett, T., Savage, M., Silva, E.B., Warde, A., Gayo-Cal, M., Wright, D. (2009). *Culture, Class, Distinction*. Routledge.
2. Boorsma, M. (2006). A strategic logic for arts marketing: Integrating customer value and artistic objectives. *International Journal of Cultural Policy*, 12(1), 73-92.
3. Borys, T. (2003). Jakość życia jako integrujący rodzaj jakości. In: J. Tomczyk-Tołkacz (ed.), *Jakość życia w perspektywie nauk humanistycznych, ekonomicznych i ekologii* (pp. 9-20). Jelenia Góra: Akademia Ekonomiczna im. O. Langego we Wrocławiu.
4. Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press.

5. Bourdieu, P. (1986). *The Forms of Capital*. In: J. Richardson (ed.), *Handbook of Theory and Research for the Sociology of Education*. Greenwood.
6. Brol, R. (2001). Rozwój miasta. In: R. Brol (ed.), *Ekonomia i zarządzanie miastem* (pp. 201-246). Wrocław: Wydawnictwo Akademii Ekonomicznej im. Oskara Langego we Wrocławiu.
7. Brosz, A., Lewandowska, A. (2020). *Kultura w miastach średnich – szanse i wyzwania*. Narodowe Centrum Kultury.
8. Colbert, F. (2012). *Marketing Culture and the Arts* (4th ed.). HEC Montréal.
9. Fillis, I. (2011). The evolution and development of arts marketing. *Arts Marketing: An International Journal*, 1(1), 11-25.
10. Hausner, J., Karwińska, A., Purchla, J. (Eds.) (2007). *Kultura a rozwój*. Narodowe Centrum Kultury.
11. Hill, L., O'Sullivan, C., O'Sullivan, T. (2018). *Creative Arts Marketing* (3rd ed.). Routledge.
12. <https://pogotowiestatystyczne.pl/slovniki/test-kolmogorowa-smirnowa/>
13. Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. NYU Press.
14. Kieźel, E. (2010). *Konsument i konsumpcja we współczesnej gospodarce*. Warszawa: PWE.
15. Kolb, B.M. (2013). *Marketing for Cultural Organizations: New Strategies for Attracting Audiences* (3rd ed.). Routledge.
16. Kotler, N.G., Kotler, P., Kotler, W.I. (2008). *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources* (2nd ed.). Jossey-Bass.
17. Kotler, P., Scheff, J. (1997). *Standing Room Only: Strategies for Marketing the Performing Arts*. Harvard Business School Press.
18. Parasuraman, A., Zeithaml, V.A., Berry, L.L. (1985). A Conceptual Model of Service Quality and Its Implications for Future Research. *Journal of Marketing*, 49(4), 41-50.
19. Rentschler, R., Hede, A.-M. (2007). *Museum Marketing: Competing in the Global Marketplace*. Butterworth-Heinemann.
20. Sanetra-Szeliga, J. (2017). Kultura jako element składowy jakości życia w mieście. *Kultura i Rozwój*, 1(2).
21. Szewczuk, A. (2011). Rozwój lokalny i regionalny – główne determinanty. In: A. Szewczuk, M. Kogut-Jaworska, M. Ziolo (eds.), *Rozwój lokalny i regionalny. Teoria i praktyka*. Warszawa: C.H. Beck.
22. Throsby, D. (2001). *Economics and Culture*. Cambridge University Press.
23. Throsby, D. (2010). *Ekonomia i kultura*. Warszawa: Narodowe Centrum Kultury.
24. Zeithaml, V.A., Bitner, M.J., Gremler, D.D. (2018). *Services Marketing: Integrating Customer Focus Across the Firm* (7th ed.). McGraw-Hill Education.
25. Ziółkowski, M. (2013). *Tożsamość, uczestnictwo i polityka kulturalna*. Wydawnictwo Naukowe UAM.