



# RAPORT Z BADANIA POTENCJAŁU SZLAKU FILMOWEGO DZIEDZICTWA KULTUROWEGO

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*Report on the study of potential  
of the Film Cultural Heritage Trail created as part of  
the GreenFilmTourism project*

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## **METHODOLOGY**

The purpose of developing a report on the potential of the Film Cultural Heritage Trail is, on the one hand, to identify real resources that can constitute the basis for the development of tourism in the region, but also to identify advantages and strengths that can be used in the context of development of economic potential, modelling identity processes, and finally non-economic profits for the region (social capital).

The report focuses on examining whether the trail has been built in a way that enables effective – efficient and successful – management of the trail resources in order to fully use its potential. There are also descriptions of model solutions (case studies) that show the nature of tasks that will be implemented within the trail.

The report was based on literature studies in the field of heritology and heritage management, as well as the analysis of documents provided by authors of partial studies, as well as studies of the surroundings of facilities along the trail.

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## **1. Introduction.**

Heritage has become a recognized capital that plays a key role in the development of regions. It is a resource of a unique nature, offering various possibilities of its use and management; it is important to note that thoughtful and consistent management of heritage resources can be fully in line with a sustainable development policy, ensuring dynamic development of social capital, creative sector, and other economic sectors (including tourism), with simultaneous maintenance of full development potential that can be used by future generations.

The author of this study would like to emphasize the fundamental, in his opinion, dimension of heritage – resulting both from scientific research and acquired practical experience. It is about its complementarity, not separability of individual dimensions. That is why – within the context of holistic heritage management – the division into tangible and intangible heritage was made. Obviously, such typography is commonly used, has a useful dimension from the perspective of theoretical considerations, but in practice these two dimensions of heritage are mutually dependent. It is impossible to indicate tangible heritage without its intangible ancestry (a wooden temple is not an independent existence, after all, but a manifestation of a genius or talent, thought, idea, skills, etc. – so it grows directly from the intangible heritage). The latter also occurs in tangible terms: music or dance need a material complement (instruments, costumes), same as in the case of, for example, beliefs. Moreover, I am convinced that it is a mistake – which is especially visible in projects such as GreenFilmTourism – to separate cultural heritage from natural heritage. Natural heritage becomes heritage because of its cultural reception. It is difficult to consider landscapes of the solar system planets that have so far been unseen by humans as a natural heritage. Secondly, the entire heritage of civilization is determined by natural conditions in which individual communities functioned. Steep roofs of buildings in mountainous regions result from natural conditions prevailing there during winter; natural topography determined the location of villages and towns, as well as individual buildings – it was no coincidence that defensive castles were erected on hills.

This report will be based on basic assumptions outlined above relating to the practice and theory of cultural heritage management.

## **2. Cultural heritage as a social and economic phenomenon**

A key event from the perspective of cultural heritage management was its recognition as a resource, and in the longer term: a unique and non-renewable resource. That is how heritage began to be perceived as a significant competitive advantage of regions, allowing for scheduled development in various areas of the economy (primarily in the area of tourism, cultural offer, but also broadly understood creative industries). This extension of the perspective of perceiving cultural heritage has in no way changed its current significance as social capital, serving to build cultural identity, satisfying individual needs and aspirations, and finally as an important phenomenon in the process of building a civil society (heritage is the basic glue within the scope of identity of various types of communities, and common concern for it, getting to know its resources, education, etc. serve to strengthen the sense of community).

The issue of managing cultural heritage remains a key issue. Regardless of which tradition, school or management methodology we refer to, it will always mean striving to achieve the pursued goals with the lowest possible use of resources.

In connection with what has been mentioned above, there are several basic complications. First, heritage is always a matter of autonomous choice. It is impossible to impose heritage, to indicate that something is or is not the heritage of a given community or region. This causes the volatility of this resource, as well as, to a large extent, the inability to outline sharp boundaries of a heritage that is constantly changing. As Gregory Ashworth wrote, "heritage is a process, not a form". Variability of the heritage resource makes it very difficult to formulate goals for the heritage management process (creating an ordered and closed catalogue of goals). The matter is complicated by the fact that heritage management process is carried out by many groups – including economists, specialists in regional development, museologists, art historians, conservators, urban planners, architects, circles creating the tourism market, etc. What is worse, this multitude of entities that manage heritage and have an impact on it means that the goals defined by various entities may not only not coincide, but even be contradictory, mutually exclusive (e.g. the matter of the protection of a historic facility versus the needs of a company creating tourist traffic in a given area).

For this reason, it is necessary, however difficult this task might seem, to find a certain common space, boundary conditions which must under no circumstances be exceeded. It seems that in the field of Polish literature devoted to heritage, these basic criteria were best defined by Zbigniew Kobyliński. "What are the most important principles of managing cultural heritage? Of course, it is difficult to summarize here all the experiences accumulated in the course of the history of theory and practice of preserving cultural heritage. However, I think that the following principles can be considered the most important for contemporary management of cultural heritage:

1. the need for cultural heritage to be treated as a public property, to which all members of society must have access, about which they have the right to be fully and easily informed, and for which all are equally responsible;
2. "*primum non nocere*" principle – the need to preserve heritage for future generations; it results in the postulate of limiting destructive research techniques and interference with the historic substance to the absolutely necessary minimum, in favour of non-destructive techniques of exploring this heritage and preventive conservation;
3. abandoning the concept of protecting individual monuments in favour of the protection of entire fragments of historical cultural landscape;
4. the need to combine the protection of cultural goods with the protection of natural environment as part of the concept of integrated protection of the human environment;
5. the need to closely link the protection of cultural heritage with spatial development planning;
6. the need to take into account the social perception of a monument and the related intangible cultural values in planning all activities related to cultural heritage;
7. emphasis on non-legal measures to protect the cultural environment, and above all on education and wise popularization" [Kobyliński, pp. 18-19].

The above principles should be considered as crucial for the effective use of products of the described project.

### **3. Pragmatics of managing cultural trails**

Cultural trails have become a popular form of popularizing cultural heritage. They connect different facilities and places for which the thematization criterion is used for consistency. These can be various criteria, for example, material from which the facilities on the trail were erected (e.g. the Wooden Architecture Trail), original purpose of the facilities – their function (the Industrial Monuments Trail of the Śląskie Voivodship), time of creation (the Renaissance Trail), the community being the rightful heir to the heritage presented on the trail (the Jewish Trail), a person connecting given facilities and places (the John Paul II Trail); in principle, it can be concluded that there are no restrictions when it comes to creating trails and criteria for their thematization, and the only limitation within this respect are barriers to creative interpretation of the heritage resource of a given area (e.g. the Lesser Poland Village Fragrant with Herbs).

For the purposes of this report, it was assumed that "A cultural trail is a mapped and marked tangible trail, connecting facilities and places selected according to a set criterion of thematization, which is a unique and representative example illustrating the broadly understood cultural heritage of a given region, community, ethnic group, national minority or nation. Through the presentation of tangible heritage, the trail should make it possible to get to know and popularize the intangible heritage, treating both of these areas as an inseparable whole" [Gawel 2011, p. 76].

The potential of cultural trails lies not only in the facilities and places that create them, but it is created through the synergy effect; facilities operating separately do not have the same potential as the same facilities operating on the trail. What is more, it should be remembered that point A is connected with point B by more than one route – therefore the road connecting individual facilities creates an added value, impossible to create in the case of individual places or facilities that function separately.

To fully use this potential, it is necessary to work regularly with the facilities on the trail and to authentically manage this structure. Systematic building of relations with potential recipients is needed, which is now implemented mainly through social media; in addition, promotional activities and animating the trails (e.g. building them with additional cultural offer). First of all, cooperation between the facilities is necessary, grouping them into

microstructures, marking routes between the closest facilities or between facilities that are similar in some respects.

The very marking of a trail is only the first step – if it is to survive, and, above all, to grow, regular work is necessary to continuously develop the potential of facilities.

#### **4. Analysis of reports and partial studies concerning the *Film Cultural Heritage Trail***

Analysis and preparation of this report were based on five key documents:

1. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the Film Cultural Heritage Trail in the area of the Śląskie Voivodship.*
2. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the Film Cultural Heritage Trail in the area of the Małopolskie Voivodship.*
3. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the Film Cultural Heritage Trail in the area of the Podkarpackie Voivodship.*
4. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the Film Cultural Heritage Trail in the area of the Prešov Region.*
5. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the Film Cultural Heritage Trail in the area of the Košice and Žilina Region.*

In addition, other documents created as part of the project and submitted for analysis were used to prepare this report:

1. *Analysis of natural and cultural heritage sites, tourist attractions, catering and hotel facilities located near the cross-border Film Cultural Heritage Trail.*
2. *Analysis of variants of the Film Cultural Heritage Trail (Poland).*
3. *Workshop report (Agencja Rozwoju Regionalnego S.A. in Bielsko-Biała).*
4. *Report from the workshop (Sokół Małopolska Culture Centre).*

The main problem in conducting a comparative analysis of the above-mentioned documents – despite the convergence of their titles – is the fact that they were developed according to various assumptions, which is visible even at the basic structural level of the documents. Only one of them (concerning the Małopolskie Voivodship) contains theoretical and methodological assumptions, including definitions of tourism space – "a functionally distinct part of the geographical space within which tourism phenomena occur" (p. 4); it is a pity that the study did not use newer definitions of phenomena and processes related to the development of tourism (the definition quoted above comes from over 40 years ago). Assessment of the above-mentioned categories used in the analysis of the area of the Małopolskie Voivodship must be similarly ambiguous. It is very good that the "capacity" of the introduced concepts has been described in detail, however the categories described as "cultural values" or "natural values" may seem a bit anachronistic in relation to the phenomenon of heritage, richly described in literature. Nevertheless, placing this specific glossary at the beginning of the study allows us to precisely define the nature of performed analysis (it was also noted that "the study took into account facilities located up to 10 km from facilities located directly on the Film Cultural Heritage Trail in the Małopolskie Voivodship" (p. 7). According to the record of the study, the analysis of facilities located in the vicinity of the Film Cultural Heritage Trail covered natural values ("green areas – forests, parks, protected areas, sights of nature, waters, botanical and zoological gardens, spa values", p. 5) and cultural values ("which include: "monuments of architecture and construction, museums, cultural facilities, historical and military facilities, places of religious worship, monuments of economic activity and technology, places of martyrdom and national remembrance, unique facilities, places for the organization of periodic cultural, sports, and religious events, p. 5). Attempt of the authors to develop methodological foundations of the analysis actually shows how difficult undertaking we are dealing with and how many preliminary assumptions – definitional and methodological – should be included in this type of analysis; moreover, these initial assumptions should be common to all three documents (the matter would also be significantly facilitated by a glossary of terms – it would settle many cases which are difficult to interpret, such as "unique facilities" mentioned above). The discussed document uses three "categories of tourist facilities: accommodation, which consists of hotels, motels, guesthouses, (youth) hostels, excursion houses, tourist homes, campsites, hostels, guest rooms, apartments, agritourism farms, training centres, conference centres, other

accommodation facilities; catering base, which includes: restaurants, pizzerias, cafes, pastry shops, bars, catering points, discos, clubs, independent seasonal catering gardens; accompanying and communication base: tourist trails (walking and cycling), thematic tourist and cultural trails, tourist information points, footpaths, cycling paths, tourist transport around the city, taxi stands, parking lots (important for inbound tourism), main hubs" (pp. 5-6).

The categories presented above show what a huge resource we are dealing with; it is also becoming clear how difficult it will be to describe this resource – again lack of a strictly developed common methodology for the entire trail will be problematic.

Despite numerous criticisms, study for the Małopolskie Voivodship was not only reliable, but more detailed than other documents. This is shown both by the volume of the document, as well as by its structure (division of the area into "loops", smaller sections making up the trail) and fragmentation of the described categories.

The main argument in favour of other studies is the fact that all three use the concept of heritage, which not only fits better with the present day, but can also more fully reflect the potential of cultural trails.

When comparing the volume of individual studies, it should be remembered that the number of POIs varied in individual areas. Below is a list of all the POIs that make up the Film Cultural Heritage Trail – this list shows how large the structure is. This scale shows both the potential of heritage of the described area and the scale of the project aiming at efficient and effective management of the Film Cultural Heritage Trail.

## **Slovakia – Košice Region**

Mlynky

Rudňany

Skalné mesto Dreveník

Slovenský raj

Spišská Nová Ves

Spišský hrad

Spišský Hrušov

## **Slovakia – Prešov Region**

Bachledova dolina

Bilíkova chata

Červený Kláštor

Fintice

Horný Smokovec

Hotel Sliezsky Dom

Hrebienok

Kežmarok

Kôprová dolina

Krivany

Levoča

Lomnický štít

Malá Franková

Nižné Repaše

Osturňa

Poprad

Popradské pleso

Prešov

Reľov

Sabinov

Skalnaté pleso

Solisko

Spišská Belá

Spišská Sobota

Spišské Hanušovce

Spišské Podhradie

Stará Ľubovňa

Starý Smokovec

Štrbské Pleso

Svit

Tatranská Javorina  
Tatranská Lomnica  
Tatranská Polianka  
Velické pleso  
Veľký Šariš  
Ždiar  
Zelené pleso Kežmarské

### **Slovakia – Žilina Region**

Chopok 2024 meters above sea level  
Demänovská Dolina  
Habovka  
Korbielów  
Kvačianska dolina  
Leštiny  
Liptovská Osada  
Liptovská Štiavnica  
Liptovský Hrádok  
Liptovský Mikuláš  
Ludrová  
Martin  
Mošovce  
Múzeum slovenskej dediny  
Necpaly  
Oravský Biely Potok  
Oravský Podzámok  
Podbiel  
Pribylina  
Skanzen Vychylovka  
Strečno  
Súľov - Hradná

Terchová  
Trstená  
Udolna Nadrz Orava  
Veľké Borové  
Vlkolínec  
Vrútky  
Vyšný Kubín  
Zázrivá  
Žilina  
Zuberec

### **Poland – Małopolskie voivodship**

Babice  
Bielanka  
Bukowno  
Czorsztyn  
Dębno  
Gładyszów  
Grybów  
Jaworki  
Kalwaria Zebrzydowska  
Kasina Wielka  
Krynica-Zdrój  
Museum - Orawa Ethnographic Park in Zubrzyca Górna  
Niedzica  
Nowy Sącz  
Olkusz  
Rabka-Zdrój  
Stary Sącz  
Tatra National Park  
Tropie

Zakopane

Żegiestów

## **Poland – Podkarpackie voivodship**

Baligród

Besko

Bóbrka

Brzegi Górne

Chmiel

Dukla

Iwonicz-Zdrój

Jarosław

Jasło

Jaśliska

Kalwaria Pałacowska

Komańcza

Krasieczyn

Lesk

Lutowiska

Odrzykoń

Połonina Wetlińska

Przemyśl

Rudawka Rymanowska

Rymanów

Rzeszów

Sanok

Solina

Stary Dzików

Tarnawa Niżna

Przemyśl Fortress - Fort XIII "San Rideau"

Ustrzyki Górne

Wara

Zagórz

Zatwarnica

## **Poland – Śląskie voivodship**

Bielsko-Biała

Cieszyn

Żar Mountain

Pszczyna

Rajcza

Rycerka

Sopotnia Mała

Tripoint

Ujsoły

Ustroń

Wisła

Żywiec

### **5. Description of the potential of the Film Cultural Heritage Trail**

Cultural trail created as part of the project is characterized by diversity and richness of cultural and natural heritage. It was created in areas distinguished by rich history and multiculturalism. The best proof of the richness of heritage resource in this area is the fact that several dozen thematic cultural trails have been created here, including:

1. The Wooden Architecture Trail.
2. The Trail of the Eagles' Nests.
3. The Lemko Orthodox Church Trail.
4. The Trail of Medieval Towns of Lesser Poland.
5. Zbójnicki Trail.
6. Jurassic Strongholds Trail.
7. The Papal Trail.

8. The World War I Cemeteries Trail.
9. The Marian Trail Częstochowa – Mariaszell.
10. The Traditional Crafts Trail.
11. In the footsteps of Aleksander Fredro Trail.
12. The Jasło Wine Trail.
13. The Carpathian Trail of Historical Houses and Gardens.
14. The Icon Trail of the San Valley and the Ośława Valley.
15. The Petroleum Trail.
16. The Hasidic Trail.
17. The Blue San water route.
18. The Silesian Industrial Monuments Route.
19. The Trail of the Silesian Insurgents.
20. The Prešov Castle Trail.
21. The Trail Of The Good Soldier Švejk.
22. The Cross-border Tradition Trail.
23. The Wallachian Culture Trail.
24. The Trans-Carpathian Archaeological and Cultural Trail.

All these routes are distinguished not only by richness of the preserved tangible heritage, but also present the region's intangible heritage in a broader context. Within this context, they should be considered not only as a resource that can stimulate the development of various economic sectors, but also as a capital that is the basis for building a modern civil society. Heritage is both a culture-forming medium and a medium for building one's own cultural identity, self-awareness, as well as satisfying needs and aspirations. One cannot ignore the fact that multicultural nature of heritage that was preserved in the area of interest to us can be used for education in the spirit of tolerance and respect for communities and cultures other than one's own.

Development of the cultural potential of the region should begin with a reflection on the condition and well-being of local communities – the importance of such an approach to the use of heritage is clearly visible on the example of historic cities with a large number of tourists and visitors. In relation to the development of tourism in a given area, the inhabitants are most often described as service providers, the necessary strength guaranteeing to meet any

needs of arrivals. If in any way their own needs, aspirations or expectations are defined within this context, it is mainly due to the possibility of "earning money on tourists". Meanwhile, the influence of natives on the tourist attractiveness of a city is difficult to overestimate: they build the atmosphere of a given place, they create the mental space of a city. And it is not only about the most frequently noticed need to mitigate conflicts between newcomers and residents, but also the general sense of residents' satisfaction with the place where they function on a daily basis.

The greatest impact on hospitality, openness, positive attitude towards strangers, etc. is the level of happiness and self-satisfaction of the inhabitants. Not only in terms of contacts with newcomers – if a city is to be friendly to "strangers", it must first be friendly to "its people". Friendly, and therefore safe, well-communicated, meeting all kinds of needs and aspirations of its permanent residents. Therefore, the priority task of city authorities should be to constantly monitor the level of satisfaction of permanent residents.

The example described above shows how the potential of heritage can be used to develop sectors which, at first glance, are not related to heritage in any way. It can become a kind of a pretext for the constant improvement of the quality of life of a local community, although changes that are taking place will also be created (and sometimes primarily) with tourists in mind. The renovated road leading through the town will be successfully used by both...

Cultural trails are undoubtedly a medium that can be consciously used for local development, which – as Krzysztof Broński notes – “is territorial, not sectoral development; the starting point here is therefore space and its development, which is why in local development a significant problem is the creation of an environment in the broad sense of the word, including tangible and intangible elements, such as culture, customs and traditions, entrepreneurship, as well as the ability of a given community to change, which is a condition for creativity and development of ingenuity” [Broński 2006, p. 10].

A cultural trail perceived in such a way may become a structure that significantly stimulates the development processes of local government units. Below you can see a basic catalogue of benefits that can be derived by a commune that consciously uses the fact that a cultural trail runs through its area:

1. increased sense of belonging to a given region, strengthening the local identity (cultural identification, sense of belonging to a certain community, collectivity takes

place precisely thanks to heritage, both tangible and intangible; the best results will be achieved when the facility is included in educational programs of schools located in the commune);

2. increased interest among tourists, which translates into specific profit for entrepreneurs operating in the commune (owners of shops, gas stations, restaurants, accommodation facilities, etc.);
3. creation of new business entities (jobs), mainly as part of small entrepreneurship (scope of the business activity may be very large, from a seasonal catering point, to a guarded parking lot near a monument);
4. infrastructure development (a historic facility, especially of supralocal importance, may become an important argument for infrastructure development, e.g. roads in the commune, cycling paths, etc.);
5. the possibility of improving the competitiveness of a commune (including increasing the attractiveness for partners and investors);
6. increased interest in culture-forming circles (a historic facility that is part of the trail may generate cultural events – an example can be a series of concerts organized in venues on the Lesser Poland Wooden Architecture Trail);
7. increased interest of scientific and academic circles (this may, on the one hand, result in the development of monographs devoted to monuments and the commune, which will contribute to its popularization, and on the other hand, it can facilitate enablement of a fuller use of the cultural potential of heritage – e.g. through student internships, cultural volunteering, etc.);
8. increasing the residents' awareness on the value of their own heritage (a facility is no longer just a neighbouring monument, it becomes a common concern);
9. changing the attitude of residents as to the possibility of self-fulfilment in their place of birth (the growing problem of small towns with the inhibition of the process of outflow of residents to urban centres can be solved, among others, by activating residents for the development of a commune – for this, however, some initial capital is needed, and cultural heritage without a doubt is such a capital);
10. stimulating the development of local environment (cooperation and interaction of all local actors must focus on measurable goals, a clearly defined program; tangible and intangible heritage may become its essential component);

11. by increasing the prestige of a commune and activities aimed at emphasizing cultural identity, it becomes possible to use the potential of former inhabitants of a town (commune). Emotional dimension of this process makes it a capital that cannot be overestimated.

From among the above-mentioned points, let's go back to the eighth point for a while. The mechanism of changing the reception of one's own heritage and its valorisation described there may, in fact, determine many development processes in various areas of the commune. A possible change in the approach to one's own heritage seems to be particularly important, resulting in a constant interest in one's heritage, passed on in successive generations, in the context of its long-term protection.

## **6. Analysis of social environment of the Trail (stakeholder map)**

The Film Cultural Heritage Trail does not differ from other structures of this type created in recent decades across Europe. The main distinguishing feature of it is its extent: both in terms of the number of facilities, as well as the area extent. The actual functioning of the Trail will largely depend on its firm embedding in the social structure/social environment. A trail that will not be seen as significant in the perspective of local cultural heritage, will only be a theoretical structure, with no chance for development and no genuine impact on the localities in which it is located. This strengthening of the Trail in the field should begin with the full recognition of its stakeholders – there is no other way to achieve full development of the trail's potential, than cooperation with as many (in theory: all) entities that have an impact on it, but also being impacted by it.

The very term "stakeholders" (Pol. *interesariusze*) was first used in 1963 by the Stanford Research Institute [Freeman 2010, p. 31]. In Polish literature, the most successful translation of this English word is the term "*interesariusze*", which – although certainly imperfect in itself – undoubtedly better reflects the essence of the phenomenon than the proposed other translations (e.g. "*oddziaływacze*" or "*grupy interesu*"). Author of the classic definition of *stakeholders* is a scientist who introduced them to the science of management on a larger scale, R. Edward Freeman: "every group or person that can exert influence or influencing the achievement of goals by an organization" [Freeman 1984, p. 25]. Based on this it is clear that

the basic division of stakeholders will determine their position towards the organization; therefore, we have:

- 1) internal stakeholders (employees of the organization, its management board, supervisory board or shareholders),
- 2) external stakeholders (suppliers, recipients of goods or services, but also not directly related to the organization, e.g. local authorities or the media).

In the light of the above information, it is worth considering which entities can be defined as stakeholders of cultural heritage trails. In this context, it seems necessary to recall the definition of this type of structure: “A cultural trail is a marked out and signposted physical trail connecting facilities and places selected according to a set thematization criterion, being a unique and representative example illustrating the broadly understood cultural heritage of a given region, community, ethnic group, national minority or nation. By presenting tangible heritage, the trail should make it possible to get to know and popularize intangible heritage, treating both of these areas as an inseparable whole. When subject to efficient and effective management, a cultural trail may become an important tool for the protection, shaping and popularization of cultural heritage, influencing both local communities and tourists visiting these places” [Gawel 2011, p. 76].

It is also important to distinguish the most important feature that characterizes cultural heritage trails: their spatial extent. Contrary to individual monuments, the trail is influencing (and is influenced by) more factors. A simple principle of synergy operates here, according to which the force of interaction of the sum of individual components is smaller than the force of system created by them. It is also not without significance that individual points on the trail can always be connected by more than one route – thus the space between any points A, B and C becomes a space of influence (and thus also a space subject to various influences). With the above statements in mind, the cultural heritage trail stakeholder diagram can be presented as follows:

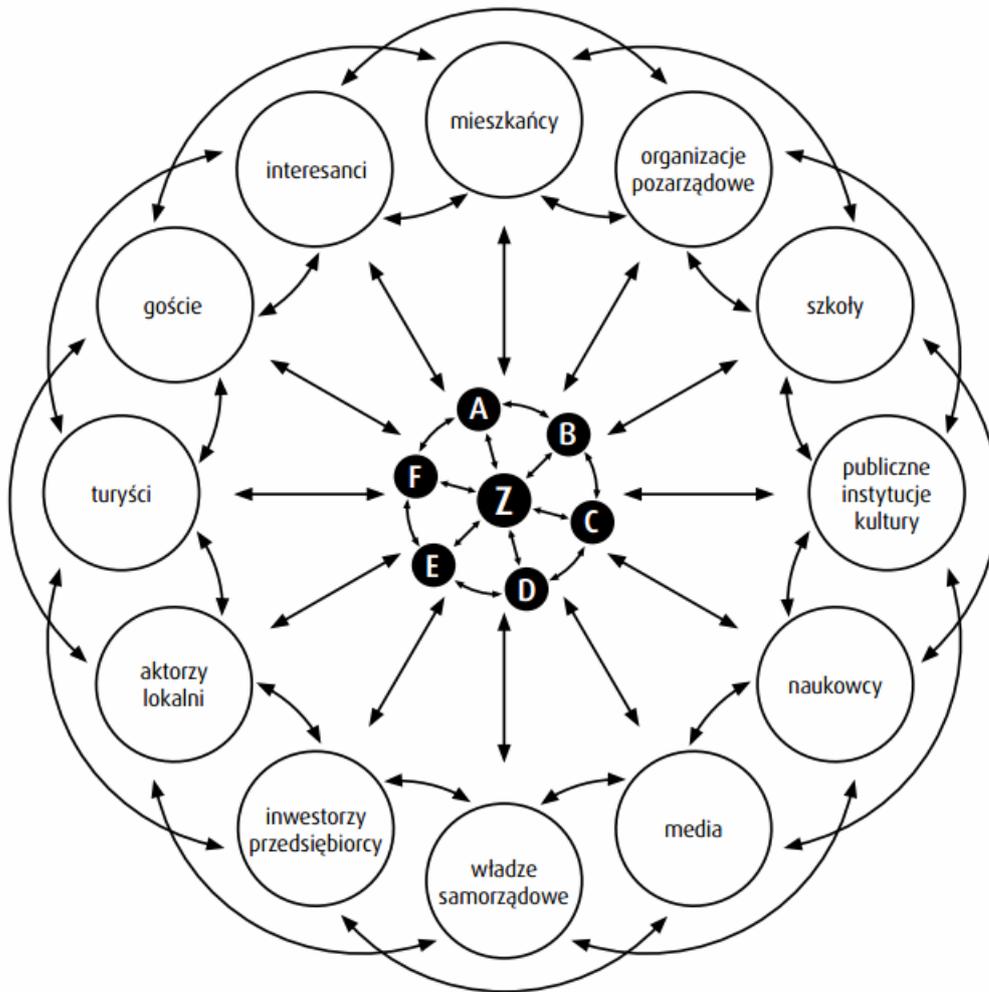


Fig. 1. Stakeholders of the cultural heritage trail

A, B, C, D, E, F – facilities on the trail, Z – entity managing the trail

Source: own study.

First of all, graphic illustration of the emerging dependencies surprises with the wealth of connections (there could be more arrows connecting individual entities, but this would have a negative impact on the legibility of the diagram). On the one hand, it makes us aware of the fact that the trail cannot be treated as an isolated structure with limited impact, on the other – it makes us realize how important it can be for the region if the marked dependencies are used consciously. It shows all the trail managers how many entities affect heritage trails, with both positive and negative (destructive) relationships in mind.

Internal stakeholders are concentrated in the inner circle. They are all directly employed within the structure of the cultural heritage trail.

The letter "Z" indicates the structure governing the trail, although in our conditions it is rarely only one entity. In fact, already within this structure, numerous connections and dependencies are developed, which have a significant impact on the ability of the trail to achieve specific goals. Often an entity responsible for managing a cultural heritage trail is a specific department within the Office of the Marshal. However, it is enough to look at the greatest heritage trails to understand the complexity of the described situation. Theoretically, an entity responsible for the Lesser Poland Wooden Architecture Trail is the Department of Tourism, Sport and Promotion of the Office of the Marshal of the Małopolskie Voivodship. In fact, most of the rules within the scope of animating the trail have been entrusted to the Małopolska Tourist Organization, which organizes, for example, a summer series of concerts under the name "Music enchanted in wood", which is the main cultural event promoting the trail. At the same time, facilities from the trail are included in the Małopolska Cultural Heritage Days organized annually by the Małopolska Institute of Culture (in 2012, the 14th edition of this event was held, devoted entirely to the beauty of wooden facilities). An example of this particular trail shows how complicated the relationships and dependencies can be on this most basic – it seems – structure level of a cultural heritage trail. It also shows a complex network of influences on the organization (trail) and nature of its activities. In a situation where no strategy has been developed for the Wooden Architecture Trail, no goals have been set, the actions taken must be somewhat chaotic, at best uncorrelated to each other.

Internal stakeholders also include all employees of the facilities that contribute to the trail. They are often quite large complexes, because on cultural trails we can often find large cultural institutions (e.g. open-air museums within the Małopolska Cultural Heritage Trail or the Historic "Guido" Coal Mine in Zabrze, part of the Silesian Industrial Monuments Route). As indicated on the diagram, the casts of individual facilities influence each other (both as part of formal and informal contacts), but it must not be forgotten that certain tensions and dependencies are created in the facilities themselves, which have a significant impact on functioning of the trail and the possibilities of achieving specific goals. As in each organization, within the trail there is also a rule that there are no irrelevant people in the team. This basic law in the field of human resource management seems to be forgotten by the managers of cultural institutions. Regardless of how perfect the product is in terms of content, how innovative program has been developed, visitors always meet people in the first place: porters, cashiers, cloakroom clerks, ticket sellers, room guards (i.e. all those to whom the least

attention is devoted in the process of staffing). They are the ones who, to a large extent, will influence the way a given place is received. "There is growing evidence that the 'qualitative' position of any tourist attraction is closely related to the quality of services provided by its staff. Individuality of each of the staff members makes it difficult to impose such standards of functioning that are set on industrial production line machines – therefore quality control of tourist services is such a challenge. Only here it turns out how important is a person's attitude towards others [...]. Commitment [...], kindness [...] and paying attention to others [...] – these are the basic features that must be taken into account when recruiting, training and managing employees" [Rogers, Slinn 1996, p. 89]. It may therefore turn out that a perfectly prepared facility with an attractive offer is perceived negatively due to the reluctant behaviour of its staff (it may be the opposite, the staff, with their openness to other people, kindness, and interest, saves facilities that are insufficiently prepared to receive guests).

External stakeholders form a huge group of people and entities, often seemingly unrelated to the cultural heritage trail.

Tourists will undoubtedly be the first stakeholder group that will have the greatest impact. They constitute the main group of recipients of a product, which is the cultural heritage trail, and they also exert the greatest influence on the goals of the trail. Accurate recognition of needs and expectations of recipients (as part of precisely designed research) seems to be an indispensable element for a purposeful composition of an offer. It is worth mentioning that cultural heritage trails are certainly not a medium that is supposed to indiscriminately support expectations expressed by tourists, but rather a way to create certain needs and promote responsible attitudes towards heritage. It is virtually impossible to reach agreement between expectations of all visitors. Tourism has become a mass phenomenon, and travellers crave sensation as much as they crave tanned skin. They visit one place after another, competing in the number of "scored" monuments and the number of taken photographs. Monuments are to be "displayed" quickly, they must not take up too much time in the busy schedule of a modern traveller. After all, next to them there is a large group of people looking for authentic contact with heritage and culture, ready to devote a lot of time to it and taking pleasure in peacefully contemplating its beauty.

It seems that a consciously managed cultural trail may put a clear parenthesis in the world of tourist attractions; the point here is not to "freeze" the monument and the surrounding cultural space, but to consciously shape it. It is not about undertaking the pursuit of an

unspoiled past, doomed to failure, but rather about caring for the changes to cultivate appropriate quality. Within the trail, we can act against any simplifications – it will not close the way to “one-minute” tourists, rushing farther and farther, and sensitive connoisseurs of beauty will be provided with high-quality experiences. The condition for this is – as far as possible – the living function of a monument, which is best used on a daily basis by the local community, which will ensure its authentic presence in the cultural landscape. At the same time, it must be connected with searching for new functions of abandoned facilities and transforming them to meet new needs.

The above-mentioned local community is another group belonging to the most important stakeholders of cultural heritage trails. The author of this study is convinced that in fact it is more important than any other. Cultural trails are built of monuments woven into specific land, history of the community living here. And although the modern world significantly weakens our ties with the “land of our fathers”, and numerous migrations have contributed to a change in the population structure in almost every corner of Poland, true heirs of local heritage live almost everywhere, and new inhabitants create its contemporary history, adding new chapters to it. It is for this reason that one should not try to limit the use of a facility or to introduce changes to its functions contrary to the needs of residents. Logic dictates that in this respect, the needs of local community should be put first. This is in line with postulates of marketing management of a local government unit. One of them states that “a settlement unit with a specific spatial and administrative shape is a place of existence for a community whose needs and desires constitute the main guidelines for the bodies managing its resources” [Szromnik 2008, p. 17]. Adopting a different policy in this respect will result in the museumification of historic facilities, depriving them of their social, historical and local context, in fact leading to the denial of the idea of protecting cultural heritage. Only a living monument is a truly necessary monument. For this reason, facilities on the cultural heritage trails should make it possible to learn about tangible and intangible heritage to an equal extent. Many of them can become a place of preserving the memory of old customs, holidays, professions...

Schools operating in the region are also strong stakeholders. Their activity will be visible on several plans for the functioning of heritage trails. Above all, students are a natural regular consumer of products generated by the trail. After all, the everyday functioning of cultural institutions (historic facilities) is not oriented towards tourists (arriving at specific, predictable

periods), but towards local recipients. They provide an excellent opportunity to enrich the substantive offer (museum lessons, workshops), which will also translate into an increase in the attractiveness of the facility (and thus the entire trail) for guests coming from outside. At the same time, students are a natural environment with a keen interest in both historical and contemporary functioning of a facility. Schools, through regional education programs, can greatly contribute to increasing awareness on local heritage, which translates into an increase in cultural identity or self-identification. Besides, educational goals of such activities are much deeper. As an example, a lesson *What have we learned while walking through the village...* can be indicated. Its authors list the following benefits of this project for a student who "knows various types of historical sources and the history of monuments in his/her own town; collects, conserves and stores family heirlooms, skilfully uses the portfolio method in collecting source materials, knows how to write a report, a page from a diary, improves the ability to describe an object, situation, takes care of linguistic correctness of utterances, respects his/her own cultural heritage and protects them from being forgotten" [Piwońska 2001, p. 73]. This increase in interest in "own" monuments opens up new opportunities for the facility managers on the trail, which can include, among others, running programs for volunteers. Number and types of interactions seem to be unlimited here, and the prerequisite is people willing to take on unusual challenges.

These creative units operating in the immediate vicinity of a facility constitute another group of stakeholders. Local actors – because this is in reference to them – are all people working for the benefit of a region. It can be both a teacher, as well as an employee of a communal library, a priest of local parish, or a local patriot and community worker. Often, the activity of such people is difficult to overestimate, and their activity can be easily translated into better management of a facility forming the trail (in Lipnica Murowana, for example, on days off from work, a pensioner who settled in this town years ago is a guide of the wooden church of St. Leonard).

Often active, creative people from the region are founders of local non-governmental organizations. They can be credited with a high will to act (not only for profit), flexibility in adapting to temporary conditions, or the ability to implement the most unusual, unconventional projects. Therefore, acquisition of local associations (not only those operating strictly in areas associated with protection and animation of cultural heritage) may result in a significant expansion of the trail's offer. Local cultural institutions can also play a great role

within this respect. Their institutional and organizational durability may become an asset for many activities undertaken as part of animating the cultural heritage trail. In addition, such institutions can join as a partner or entity that is independently creating the substantive offer in a facility belonging to the trail (e.g. by organizing temporary exhibitions devoted to the history of the region, local intangible heritage, local heroes, etc.). In case of peripheral facilities, local cultural institution may also assist trail managers in ensuring accessibility of the facility for visitors.

Naturally, local authorities, at all levels, will have a great influence on the trail. A good example of the prevailing dependencies is the situation in the Śląskie Voivodship, where the condition of the trail (or the level of interest in its development) has significantly improved since one of the marshals is a local patriot who is keenly interested in preserving the local cultural heritage. A similar, although negative example, can be observed in Małopolska, where the marshal has ceased to be passionate about wooden architecture, which results in less interest in the trail among local government authorities of the voivodship. At the local (commune) level, these relationships are even more visible, and here the symmetry of these relationships is more clearly visible. On the one hand, the condition of a historic building often depends on the commune authorities, on the other, the same authorities are sometimes dependent in their policy on the condition of local cultural heritage (it is easier to invite an investor who sees a town with a rich history documented with well-preserved monuments to cooperate).

An indispensable element of building a good climate around the trail is gaining media interest. The easiest way to do this is to organize study trips for journalists. They should include not only visits to selected facilities (with a competent guide), but also visits to facilities accompanying the trail. A good idea may be, for example, a dinner organized in a restaurant serving regional dishes; it will be an excellent moment to provide a package of informational and promotional materials. Cooperation with both large-scale media and local (regional) media is equally important. The former may contribute to the increased interest in the trail among tourists from distant towns. The latter, however, have an impact on the daily functioning of a historic building in the local community, which – as it has been stated before – is considered to be of paramount importance. “Research of the Association of Local Newspapers indicates that over 50% of the respondents indicated local work as the primary source of knowledge about local issues, and over 60% of respondents had the knowledge of

the last edition of a local title" [Piwek 2011, p. 83]. It is for this reason that local journalists cannot be overestimated as one of the stakeholder groups.

Popularization of local cultural heritage is also invariably connected with the activities of scientific and academic communities. Profits from it can be varied and difficult to predict. Such cooperation may result in the development (e.g. as part of a diploma project of one of the students) of a monograph about a monument, it may also be associated with the organization of student internships within the area, which will ensure – at least for part of the summer period – social guardians of a monument. Growing interest of the scientific community in a given facility (trail, heritage) will also contribute to its promotion. Scientists are usually a mobile group and are eager to share their latest achievements, research, interests and passions. Therefore, it is also worth seeing them within the perspective of the "ambassadors" of a trail.

Entrepreneurs are also an important group from the point of view of the theory of *stakeholders*. Again, it concerns both economically active people in the immediate vicinity of a trail, and large companies which are not directly related to local heritage. The former can naturally participate in various activities aimed at the protection of local cultural heritage. The latter, usually through the activity of local leaders, may wish to support local heritage conservation programs, provided that they are convinced of the value of the latter. We will be able to observe such activities more and more often, because they perfectly fit in building a positive image of a company, as part of the so-called corporate social responsibility.

Among the groups with a much lower level of impact on heritage trails, at least two should be mentioned: customers (who came to a given region for a specific business purpose and occasionally encountered the cultural heritage trail there) and visitors (the principle of contact with the trail is the same as in the case of customers, only that visitors came here in private, e.g. visiting family or friends). In both cases, this initiating contact may bring a long-term effect, e.g. such as tourists returning to the area due to the cultural heritage trail that is functioning here" [Gaweł 2012, pp. 33-39].

It should be emphasized that in each of these groups it is possible to find people with above-average commitment who can become natural ambassadors of the Trail, significantly influencing its development.

## 7. Recommendations for structure management

The basic recommendation in relation to the Film Cultural Heritage Trail is the definition of clear and realistic goals which are understandable to all entities involved in the creation of the trail. Regardless of what concept, school or management methodology we refer to, it will always mean achieving the assumed goals. Once these are defined, it will be necessary to create a development strategy for the Film Cultural Heritage Trail.

It should be preceded by the definition of mission (and vision) of the trail – it is worth doing it not only because, in accordance with the methodological order, the mission determines strategy, but also because the very process of developing the mission and vision that is conducted in accordance with art, i.e. with the participation of internal stakeholders, significantly raises the awareness of people building the trail, so that its later functioning is associated with a better arrangement of the idea or philosophy of operation of this type of structure. As Beata Glinka and Monika Kostera state: the mission clearly defines "four elements: the sense of the company's existence (commonly referred to as the mission), the desired future state (referred to as the vision), key values of the company and basic goals" [Glinka, Kostera 2012, p. 382].

Literature within the discipline of management studies brings many definitions of strategy. An overview of the most important definitions is included in the classic study *Zarządzanie*.

*Teoria i praktyka* [Koźmiński A.K., Piotrowski W. (ed.) 2006, p. 127]:

1. "Strategy is a complete plan; a plan that determines what decisions will be made in each possible situation" [Neumann, Morgenstern 1944, p. 79].
2. "Strategy consists in analysing the current situation and changing it, if necessary" [Drucker 1954, p. 17].
3. "Sequence of decisions determining behaviour at certain intervals can be called a strategy" [Simon 1976, p. 163].
4. "Strategy is the definition of main, long-term goals of a company [organization, institution - Ł.G] and adoption of such directions of action, and such allocation of resources that are necessary to achieve goals [Chandler 1962, p. 13].
5. "Strategy is a set of goals and major organizational undertakings" [Tilles, 1963].

6. "The concept of strategy refers to the formulation of main missions, intentions and organizational goals; policies and programs to achieve them; methods necessary for the strategies to be implemented in order to achieve organizational goals "[Steiner, Miner, Gray 1986, p. 5].

Among the newest Polish definitions of strategy there is the definition proposed by Krzysztof Obłój: "a coherent concept of action based on a few key and complementary choices which, by allowing the use of opportunities or building a competitive advantage, are to ensure the achievement of above-average results" [Obłój 2010, p. 13].

Regardless of which of the above (or other) views on strategy becomes dominant, it is necessary that the strategy has an indicative character, includes quantifiable indicators of goals that are to be achieved through the implementation of a strategy. Otherwise, it will not be possible to say whether a strategy is being implemented or not.

Implementation of the above postulates will not ensure success of a newly established structure. It is necessary to take further actions, whereas priorities in this respect should be as follows:

1. **Trail coordinator** – an entity that will coordinate activities on the trail in all its manifestations must be selected. They must have such a power/position that there is no boycotting of their orders and decisions.
2. **Trail council** – to ensure the above, a collegial democratic body must be established, which will work out solutions recommended for the entire structure through negotiations (these will be implemented by the trail coordinator).
3. **Physical marking of a trail** – a trail must be physically marked, only then will it constitute a real functioning structure, both in relation to the local community and other stakeholders. The so-called virtual trails have a significantly limited range and possibilities of operation.
4. **Promotional activities and building relationships** – a specific person should be indicated who will be responsible for this area of operation of a trail. It cannot be occasional or casual work. With such an extensive structure, it must be a full-time job.
5. **Facility categorization** – it should be considered whether to introduce facility categorization, dividing them into several (3-4) groups that meet specific criteria assigned to each of them. It is about guidelines for development paths for facilities,

but also building relationships with recipients. Facility categories will help us predict what to expect on site.

6. **Self-governments** – cooperation with self-governments in the field of creating a policy regarding the development of the potential of facilities; this cooperation is essential and should be carried out by an entity that coordinates the trail. Facilities are not entities isolated from the environment and it is necessary to animate it and increase its potential.
7. **Networking of facilities** – with such an extensive structure of a trail, it is necessary to build direct relations between them, combining them into microstructures, the bond of which may be various features. A form of networking is also holding regular meetings of facility representatives. Conducting workshops and trainings devoted to the development of missions of individual places, working out the foundations of a development strategy, improving the quality of tourist service, modifying the offer, etc.
8. **Visual identification** – it is very important, already at the stage of preparatory works, to fully professionalize the activities in the field of building a visual identification system for the trail. It must be consistent and include all forms of communication with recipients, from boards placed next to the facilities, through a website, social media channels, through all printed publications.
9. **Audience research** – it is impossible to effectively manage a trail without knowing its recipients. For this reason, it is necessary to conduct constant research of recipients, including, inter alia, customer satisfaction level. A trail that does not have an integral part of the strategy in the form of constantly improving the quality of services will not be able to keep pace with various entities on the broad leisure time management market.

## 8. Conclusion

*Film Cultural Heritage Trail*, created as part of the GreenFilmTourism project, is undoubtedly a very interesting undertaking, intertwined with the most current activities in the field of building an offer using the potential of local cultural heritage. The concept itself, well described in the application documents and documents produced as part of the project,

is a preliminary activity – the actual success of this project will depend on taking numerous measures to professionalize the trail management process, as well as to improve the offer intended for visitors.

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