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INDUSTRIAL OPEN-AIR MUSEUMS IN POLAND – ADAPTATION TO THE EXPECTATIONS AND REQUIREMENTS OF A MODERN AUDIENCE

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Abstract

The subject of open-air museums has been and continues to be extensively researched in Poland. The world's first open-air museum called 'Skansen' was established in 1891 on the Stockholm island of Djurgården. The oldest open-air museum in Poland, the Teodora and Izidor Gulgowski Kashubian Ethnographic Park in Wdzydze Kiszewskie, was founded in 1906. Initially, open-air museums presented exclusively heritage facilities related to rural culture. Gradually, the exhibitions were supplemented with examples of small-town, worker, manor and industrial buildings. Over time, industrial open-air museums began to be established. Open-air museums can be divided into three categories. The first comprises displays of ethnographic items with the focus on folk culture. The second category comprises museums of technology and industry. In the third group there are ethnographic museums with separate sections of industrial exhibitions as well as museums displaying industrial equipment and machinery against the background of ethnographic heritage facilities. The aim of this treatise is to present the diversity of Polish open-air industrial museums, classify them, present their activities, evaluate them and discuss the conditions to be met so that open-air industrial museums can be recognised as a tourist product. Polish museums of technology and industry in the open air or with industrial outdoor exhibitions can be divided into museums related to sailing, shipbuilding and fishing, military, aviation, railway, firefighting, road building, beekeeping and mining, and others. The financial standing of outdoor museums of technology and industry varies, but is usually bad. In order to make open-air museums profitable it is necessary to modernise their offer. Since the traditional, static model of presenting museum resources is the least attractive nowadays, it is necessary to shift away from passive displays towards active dissemination.

Streszczenie

Tematyka muzeów na wolnym powietrzu była i jest w Polsce przedmiotem szerokich badań. Pierwsze w świecie muzeum na wolnym powietrzu o nazwie „Skansen” powstało w 1891 r. na sztokholmskiej wyspie Djurgården. Najstarsze muzeum na wolnym powietrzu w Polsce, Kaszubski Park Etnograficzny im. Teodory i Izidora Gulgowskich we Wdzydzach Kiszewskich, został założony w 1906 r. Początkowo muzea na wolnym powietrzu prezentowały wyłącznie zabytkowe obiekty związane z kulturą wiejską. Stopniowo ekspozycje uzupełniano o przykłady budownictwa małomiasteczkowego, robotniczego, dworskiego i przemysłowego. Z czasem zaczęto tworzyć przemysłowe muzea na wolnym powietrzu. Muzea na wolnym powietrzu można podzielić na trzy kategorie. Pierwsza z nich to ekspozycje obiektów etnograficznych, skupione na kulturze ludowej. Drugą kategorię stanowią muzea techniki i przemysłu. W trzeciej grupie znajdują się muzea etnograficzne, w których wydzielone są kwartały ekspozycji przemysłowych czy też muzea prezentujące urządzenia i maszyny przemysłowe na tle zabytków etnograficznych. Celem pracy jest przedstawienie różnorodności polskich przemysłowych muzeów na wolnym powietrzu, dokonanie ich klasyfikacji, prezentacja realizowanych działań oraz ocena i podanie warunków pozwalających na uznanie przemysłowych muzeów na wolnym powietrzu za produkt turystyczny. Polskie muzea techniki i przemysłu na wolnym powietrzu czy też posiadające przemysłowe ekspozycje plenerowe można podzielić na muzea: związane z żeglugą i przemysłem okrętowym, rybołówstwem, wojskowe, lotnictwa, kolejnictwa, pożarnictwa, drogownictwa, pszczelarstwa, górnictwa, inne. Muzea techniki i przemysłu na wolnym powietrzu są w różnej, najczęściej złej kondycji finansowej. Niezbędnym warunkiem uzyskania dochodowości przez muzea na wolnym powietrzu jest uwspółcześnienie ich oferty. Tradycyjny, statyczny model prezentowania zasobów jest dziś najmniej atrakcyjny. Konieczne jest odejście od biernego udostępniania na rzecz czynnego upowszechniania.

Keywords: open-air museums, industry, types of museums, profitability, attractiveness

Słowa kluczowe: muzea na wolnym powietrzu, przemysł, typy muzeów, dochodowość, atrakcyjność

INTRODUCTION

There is no unanimity among ethnographers, open-air museum experts and museologists as to who should be regarded as the forerunner of this field of museology, which is open-air museums. In many countries, regional initiatives were undertaken in parallel. Scandinavian researchers have been significantly active in this field. Artur Hazelius, the originator and founder of the Nordic Museum, made the 'decisive move', shifting from theory to practice. It was on his initiative that the world's first open-air museum called 'Skansen' was established on the hilltop of the island of Djurgården in central Stockholm today.¹ It was officially opened on 11 October 1891 (Fig. 1).

The oldest open-air museum in Poland, the Teodora and Izydor Gulgowski Kashubian Ethnographic Park in Wdzydze Kiszewskie, was founded in 1906.

Initially, open-air museums presented only historical artefacts related to rural culture. Gradually, the exhibitions were supplemented with examples of small-town, working-class, manor and industrial buildings. Over time, industrial outdoor museums began to be established.

Open-air museums have been, and still are, the subject of extensive research in Poland, the results of which are published, among others, in "Acta Scansenologica", "Etnografia Polska", periodical "Lud", and materials of the Folk Architecture Museum in Sanok. The works of Jerzy Czajkowski, Artur Gawło, Ewa Kasperska, Henryk Olszański, Robert Pasieczny, Roman Reinfuss, Anna Spiss, Jan Świąch and others should be mentioned here.

At the International Open-Air Museum Conference held in Sanok in 1978, it was agreed that "[a]n



Fig. 1. 'Skansen' in Stockholm. Part of town-industrial quarter; source: photo by the author

¹ The name 'Skansen' is derived from the Swedish word for fortifications, or a skansen, which were located on the island of Djurgården at the site of the established museum.

open-air museum is a didactic and educational facility, organised on a scientific basis, purposefully, from historic and typical building and architectural facilities and other specimens related to traditional rural, small-town, working-class and manor house culture or technical and industrial facilities. An open-air museum is created by moving facilities to a specific location or leaving them and preserving them on site. Through its exhibitions, an open-air museum aims to recreate past living and working conditions as well as cultural and social transformations" [J. Czajkowski 1984, p. 2].

Their nature and significance is aptly defined by Wojciech Śliwiński of the Sąddecki Ethnographic Park, who writes that: "*open-air museum complexes are not just the sum of the value of the individual facilities (collected there). They have a value far greater than the original museum collection. For they are also a value in themselves, as a purposefully organised architectural and landscape ensemble, forming a large-scale, visual work of art. And regardless of whether an open-air museum has been composed in a free park layout or as a replica of rural historical layouts – an open-air museum should be treated as a separate work of art, which is most often in the process of creation*" [W. Śliwiński 2002].²

1. PURPOSE AND WORKING METHOD

The main objective of the treatise is to present the diversity of Polish industrial open-air museums, including: their classification, presentation of conducted activities and their evaluation; showing the tools allowing promotion, development and increase of profitability of the cultural institutions in question; referring to their offers, which may include various activities undertaken on the museums' premises; defining the scope of meeting the principles of universal design and good practices; and characterising the conditions allowing for recognising industrial open-air museums as a tourist product.

The demonstration of the potential and character of the facilities was based in large part on *in situ* research conducted by the museums themselves. The visits to the museums incorporated interviews conducted with their staff. These were not based on a codified questionnaire, but always covered the same thematic

areas – development plans, additional services on offer, information on regular events and forms of promotion. The study incorporated publications (books, articles) on open-air museums. Promotional publications – brochures, folders, maps, guidebooks – were also used. In addition to the observation of exhibitions, the condition and forms of additional services on offer – catering, accommodation, souvenir sales – were subject to verification.

An analysis was also made of the online activities of the museums and the up-to-datedness of the information contained on the websites and presented by the car navigation system.

2. TYPES OF INDUSTRIAL OPEN-AIR MUSEUMS

Open-air museums can be divided into three categories. The first comprises exhibitions typically focused on folk culture. The second category consists of technological and industrial open-air museums. These include facilities related to industry as well as railways, militaria and fortifications. The third group includes ethnographic museums with separate quarters for industrial exhibitions, such as the 'Skansen' (Fig. 1), and museums presenting industrial equipment and machines against the background of ethnographic relics.

According to the author, Polish industrial open-air museums, or those with industrial outdoor exhibitions, can be divided into museums of:

- shipping and the shipping industry,
- fishing,
- military,
- aviation,
- railways,
- firefighting,
- road engineering,
- beekeeping,
- mining (old mines),
- other (e.g. of oil industry – Fig. 2), some archaeological sites – ancient industrial centres³.

Historical articles and artefacts representing fishing: boats, nets, equipment, are displayed outdoors in fishing museums located in Hel, Sierosław and Gdynia-Orłowo. There are plans to establish a fishing museum in Niechorze. Some museums, such as the

² Rural studies (Latin: *rus, ruris* – village) – the science of the principles of spatial planning of villages and agricultural areas, the science of the emergence and historical development of rural settlement forms, a term meaning the design and shaping of open landscapes. The term is not defined exclusively as rural landscape design, as it also applies to the design of suburbs and open recreational areas. In Poland, more than 80% of the country's area is open space, i.e. not covered by typical urban development, which falls into the sphere urban planning.

³ Depending on the nature of the exhibition, they can sometimes be categorised into other thematic groups. For example, the archaeological site of the flint mine in Krzemionki Opatowskie should be placed in the group of open-air museums related to mining.



Fig. 2. Open-air museum of the oil industry in Sękowa. Part of the exhibition; source: photo by the author

Slovinian Village Museum in Kluki, have exhibits on local fisheries.

Museums dedicated to sailing and shipbuilding industry present free-standing vessels that serve as museum facilities, such as the ORP Batory and the ORP Błyskawica, and exhibit slipped warships among other sailing-related artefacts, as in the Maritime Museum of the Polish Arms in Kołobrzeg: the ORP Fala patrol ship, the ORP Władysławowo missile cutter, the remains of the scrapped ORP Burza destroyer and numerous exhibits related to maritime culture and the Navy. In the White Eagle Museum in Skarżysko Kamienna, the largest of the militaria on display (including cannons, tanks, aircraft and helicopters) is the torpedo boat ORP Odważny.

The outdoor exhibitions of military museums showcase specialised achievements in military technology. Military museums collect, scientifically develop and exhibit military-historical artefacts. They conduct, among other educational activities, lessons with exhibits, workshops and museum lessons. They enable the dissemination and popularisation of Polish military history. Of the numerous Polish military museums with outdoor exhibitions, the Museum of the Polish Army in Warsaw, the Museum of the Polish Navy in Gdynia and the already mentioned Maritime Museum of Polish Arms in Kołobrzeg can be mentioned.

Aviation museums exhibit both civil and military aircraft: aircraft, helicopters, gliders, motor gliders, their equipment and relics of aviation technology, as well as other aviation-related artefacts, such as anti-aircraft missile weapons or anti-aircraft guns (Fig. 3). Such centres cooperate with scientific units. Like many others, they conduct educational and publishing activities. Significant, symbolic aircraft are displayed on their premises, such as the Mi-8 helicopter in the

Polish Aviation Museum in Cracow, which was used in the pilgrimages of Pope John Paul II to Poland (Fig. 4). Aviation museums also host exercises of emergency services, such as the Air Rescue and the National Fire Service, among others. There are two aviation museums in Poland that can be considered an open-air museum: the Air Force Museum in Dęblin and the aforementioned Aviation Museum in Cracow. There are plans to establish an Aviation Museum in Poznań. Aircraft, their equipment and exhibits related to aviation are also displayed in military museums, while their accessories are displayed in other museums, such as the Museum of Parachuting and Special Forces in Wisła.

Railway-related museums are another thematic group of open-air museums. Some, such as the Museum of Coastal Defence in Hel, with working narrow-gauge railways running between the various exhibition facilities, combine various functions. Some open-air railway museums, including: Rogów – Rawa – Biała Narrow Gauge Railway (colloquially known as the Rogów Railway), the Narrow Gauge Railway Museum in Wenecja, the Steam Locomotive Depot in Wolsztyn, Rudy (railway station), and the Rolling Stock Open-Air Museum in Chabówka (Fig. 5) run tourist services and hire retro trains. The group of railway museums should include forest railway museums and industrial railway museums.

Firefighting museums exhibit antique fire vehicles, antique handheld firefighting equipment and pieces of equipment (Fig. 6). They present the history of the development of firefighting technology and equipment, whereas the buildings showcase the history of local firefighting units by means of uniforms and memorabilia (banners, documents, magazines, decorations, photographs). Some firefighting museums, such as the



Fig. 3. Polish Aviation Museum in Cracow. Fragment of the outdoor exhibition; source: photo by the author



Fig. 4. Polish Aviation Museum in Cracow. Mi-8 helicopter, which was used in Pope John Paul II's pilgrimages to Poland; source: photo by the author



Fig. 5. Open-air museum of railway in Chabówka. Part of the exhibition; source: photo by the author



Fig. 6. Central Museum of Firefighting in Myslowice. Part of the outdoor exhibition; source: photo by the author

Przeworsk and Myslowice firefighting museums, present the role of historical industrial plants involved in the production of firefighting equipment. Some facilities also conduct educational activities (museum lessons) on regional history and the history of local and Polish firefighting, as well as organise live shows.

Road engineering museums display antique, decommissioned road machinery and equipment, road infrastructure elements and milestones.

Beekeeping museums, which can be regarded as craftsmanship museums, display beekeeping accessories, the work of bees, the processes of obtaining beekeeping products, as well as tree beehives,⁴ log hives⁵ and beehives. These often include beehives and logs which are listed on the Register of Historic Monuments and are sometimes hundreds of years old, including basket straw beehives and figural beehives. In beekeeping museums, knowledge of the bee 'society', the nature of the everlasting relationship between man and bee, and the history of tree-beekeeping and beekeeping are presented in various forms. The largest beekeeping museums in Poland are: the Prof. R. Kostecki Open-Air Museum, the Beekeeping Museum in Swarzędz and the Beekeeping Open-Air Museum in Stróże. The Beekeeping Open-Air Museum in Pszczela Wola performs specific tasks, essentially catering to the needs of students of the local Beekeeping Technical School. Antique tree beehives, logs and beehives are also often on display in other, non-industrial, open-air museums.

A specific group of open-air museums comprises old mines led by the Wieliczka Salt Mine (Fig. 7) and those undoubtedly noteworthy facilities showcasing historic buildings, at the latest adapted to the stay of tourists: uranium mines and fortifications adapted for sightseeing, e.g. the Open-Air Fortification Museum – Oderstellung – Leśna Góra, the Open-Air Fortification Museum in Dobieszowice and the Międzyrzec Fortified Region. Sometimes historic mines, such as the Historic Silver Mine with the Open-Air Museum of Steam Machines in Tarnowskie Góry, combine various functions.

In the light of the conducted review of industrial open-air museums, the lack of forestry museums becomes quite noticeable. As previously mentioned, the existing forestry railway museums, like the industrial (factory) railway museums, fall into the group of railway museums. Exhibits on the history of forestry (e.g. forester's lodge, sawmills, gang saws) are mainly presented in ethnographic museums. Part of the exhibition is the only forestry construction sector in Poland, opened to the public in 2022, at the Museum of Folk Culture and Ethnographic Park in Kolbuszowa. It consists of a forester's lodge from the Zerwanka forestry near Leżajsk, a ground cover dryer from Pateraków, dating back to the 1920s, the only one in Poland built around 1860, seed extraction plant from Dąbrówki, a stable from Przecław, a barn and a well from Leżajsk, as well as a cellar, a toilet and a granary from the Zerwanka forestry. The seed extraction plant and the for-

⁴ Tree beehive – a hollow chamber made for bee keeping purposes inside a tree trunk. Hollows were mostly located in oaks and pines, and less frequently in hornbeams, beeches and lime trees. Natural hollows were used, but most of them were specially hollowed. Tree beehives could be cylindrical, trapezoidal (in vertical cross-section) or 'drawer'-shaped - similar to a cuboid.

⁵ Log hive – a beehive made from a section of chopped or fallen tree devoid of branches.

ester's lodge dating from the mid-19th century, as well as the building erected in the second half of the 19th century to house the offices and a flat of the controller of the Łańcut entail forests were inventoried during a student internship conducted by the author of this article in the mid-1990s, and the documentation was handed over to the Office of the Conservator of Monuments in Rzeszów at that time [M. Drożdż-Szczybura 1998]. The establishment of a forestry sector is also planned at the Folk Architecture Museum in Sanok.

Some open-air museums hold permanent or temporary exhibitions on the region's forestry traditions. They show, among other things, how forests were used over the centuries – gathering, hunting, beekeeping, felling and skidding. The forestry indus-

tries that were important in the 19th and first half of the 20th century – the extraction of products from the dry distillation (pyrolysis) of wood (charcoal, tar, turpentine, birch tar and others), or the use of forests for resin extraction – are presented in the form of 'forest' museum artefacts, such as tools for planting and tending trees, extracting resin from pine trees, or measuring and marking wood.

3. UNIVERSAL DESIGN AND GOOD PRACTICES IN INDUSTRIAL OPEN-AIR MUSEUMS

Industrial open-air museums minimally implement solutions that meet the conditions of universal design understood as: "*designing products, environ-*

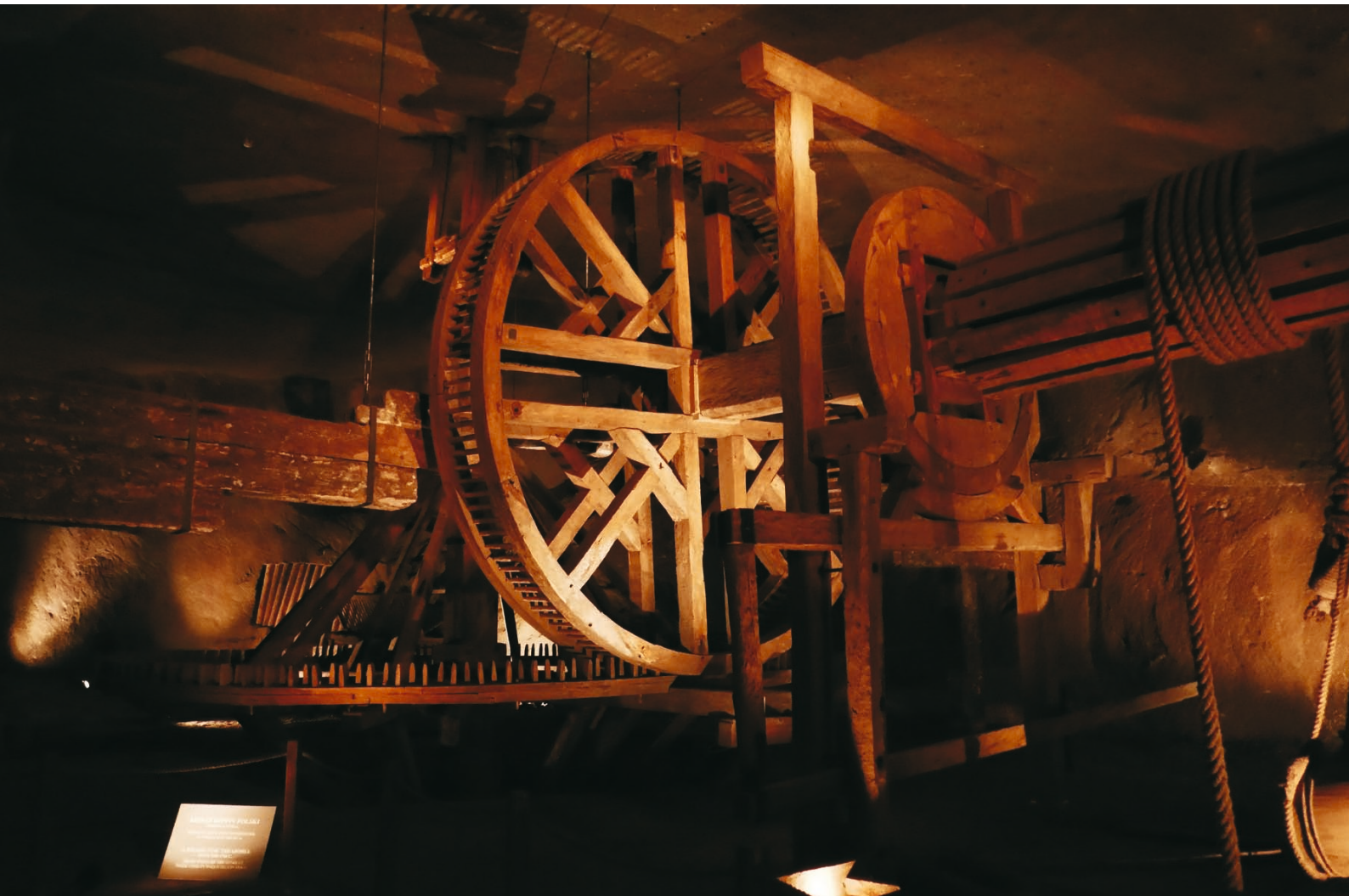


Fig. 7. Wieliczka Salt Mine. A horse treadmill, one of the elements of the underground exhibition; source: photo by the author

ments, programmes and services so that they are usable by all to the greatest extent possible, without the need for adaptation or specialised design."⁶ It is based on the principle of equality to a greater extent than the concept of general accessibility for persons with reduced functionality.

The outdoor spaces of industrial museums are sporadically and to a limited extent useful and attractive to people of all abilities. Too often the condition of perceptible information is not met. More often than not, initiatives are taken to minimise the risks and negative effects of accidental or deliberate action. Mostly, the appropriate size and space provided for the approach, action and use of the product, regardless of the size, attitude or mobility of the user, is not maintained. Thus, museums do not meet the needs of all users. The independent movement of people with reduced mobility, including those with mobility impairments, is hindered. Museums with exhibitions displayed on several levels are not equipped with lifts. Rest benches are mentioned as an amenity for seniors. Neither manual nor electric wheelchairs for the disabled are available for hire. There is a lack of accessible toilets for people with reduced mobility. It is difficult or even impossible for visually impaired or blind people to visit industrial open-air museums.⁷ In addition to accepting admission with guide dogs, it is most often possible to explore the exhibits by touch. Sometimes audio description and tactile aids are available: mock-ups of museum artefacts and assumptions. Visually impaired or deaf people encounter difficulties in perceiving exhibitions. Museums do not have an offer adapted for people with intellectual disabilities. In addition to natural lighting and industrial acoustics, outdoor museums rarely provide natural stimuli as a form of information for people with the autism spectrum disorder.

There are no clear regulations in the law or literature that define the scope and selection of good practices. For the purposes of this paper, it has been assumed that: *"[a] good practice is defined as an action that produces tangible and positive results and contains some potential for innovation. It is sustainable and replicable and can be applied under similar conditions elsewhere or by other entities"* [M. Bednarek 2007, p. 161]. Definitions of good practices vary from country to country. They depend on the applicable

law, the economic situation, cultural norms and experiences.

As with universal design, good practices can focus on the topic of the presence of people with disabilities in cultural institutions and their use of cultural offerings, and refer to systems for the protection of tangible and intangible cultural heritage, community integration, the preservation of old crafts and the reactivation of old-day skills.

Used mainly to improve the standards of the conducted activities, good practices in the open-air industrial parts of museums commonly meet the criteria of legality, reproducibility and use of local human and material resources. According to the above definition, they are feasible and applicable elsewhere or by other entities. One tool here would be the sale of discounted tickets for the disabled, pensioners, families with children and children themselves.

Railway-related museums are another thematic group of open-air museums. Some of them, such as the Museum of Coastal Defence in Hel, with operational narrow-gauge railways running between the various exhibition facilities, combine various functions. Some open-air railway museums, including: Rogów – Rawa – Biała Narrow Gauge Railway (colloquially known as the Rogów Railway), the Narrow Gauge Railway Museum in Wenecja, the Steam Locomotive Depot in Wolsztyn, Rudy (railway station), and the Rolling Stock Open-Air Museum in Chabówka (Fig. 5) run tourist services and hire retro trains. The group of railway museums should include forest railway museums and industrial railway museums.

Of special attention are child-oriented activities of some facilities in the form of active museum lessons and demonstrations with the active participation of their participants. Prominent in this respect is the Wieliczka Salt Mine, which makes trails available to families with children⁸, the Polish Aviation Museum in Cracow, the Central Museum of Firefighting in Mysłowice, where part of the exhibition is a model made of building blocks popular with children. There is also an electronic device that arouses no less interest among adults, allowing them to virtually 'try on' various firefighter uniforms. The nautical and shipbuilding museums, as well as the military museums, offer an interesting range of activities. Retro train rides in railway museums are of great interest to children.

⁶ Convention on the Rights of Persons with Disabilities, Article 2, Journal of Laws of the Republic of Poland of 15 October 2012, item 1169, Convention on the Rights of Persons with Disabilities, drawn up in New York on 13 December 2006.

⁷ Few open-air museums introduce facilities for visually impaired visitors. The Open-Air Village Museum in Lublin has issued a publication entitled *Inne spojrzenie. Informator dla osób niewidomych i niedowidzących [A Guide for the Blind and Visually Impaired]*, and in the Sądecki Ethnographic Park there are tour regulations available in Braille alphabet.

⁸ The service also subscribes to the principles of universal design.

The presented description clearly shows that industrial open-air museums do not use universal design tools and good practices sufficiently.

4. STATUS AND METHODS TO INCREASE THE ATTRACTIVENESS OF INDUSTRIAL OPEN-AIR MUSEUMS

Industrial open-air museums are in varying, mostly poor financial condition, except for the most popular ones and those with other forms of activity – such as the Wieliczka Salt Mine. For open-air museums to become profitable it is vital to modernise their offer and adapt their form of communication with target groups to the needs of the market. *“However, this must be done while preserving their uniqueness not only as (...) a tourist product, but also as a kind of unique form of museum presentation.”*⁹ Additional activities carried out by industrial open-air museums include: educational, catering, hotel, commercial functions – selling, among other things, publications related to the museum’s activities and souvenirs, selling plants from botanical gardens, organising fairs and markets, exhibitions – exhibitions and vernissages, organising open-air events of various themes.

Thus, in addition to the traditional functions, directly derived from the Museums Act [E. Kasperska 2011, pp. 337-351], other functions of open-air museums involve:

- collecting monuments within the statutory scope;
- cataloguing and scientific processing of available collections;
- storage of collected artefacts in conditions ensuring their proper state of preservation and safety as well as their storage in a manner accessible for scientific purposes;
- safeguarding and conserving collections and, as far as possible, protecting archaeological immovable monuments and other immovable objects of material culture and nature;
- arranging permanent and temporary exhibitions;
- organising research and scientific expeditions, including archaeological ones;
- carrying out educational activities;
- promoting and carrying out artistic and cultural dissemination activities;
- making collections available for educational and scientific purposes;
- ensuring proper conditions for visiting as well as using the collections and gathered information;
- conducting exhibition activities.

In order to increase the popularity and profitability of open-air museums, it is necessary to introduce additional functions, sometimes as an extension of the statutory functions. These should include:

- cooperation with schools in the implementation of regional education programmes, especially in the area of building links with the so-called ‘small homeland’,
- cooperation with universities,
- participation in the creation of a regional tourist offer [T. Sadłowski 2002].

Although the invoked Museums Act states that ‘[a] museum is a not-for-profit entity,’¹⁰ there is nothing to prevent open-air museums from developing the following functions:

- ceremonial,
- recreational,
- catering,
- hotel,
- commercial.

A modern-day museum is an institution operating in a specific reality and, despite numerous objections from museologists, it is necessary to introduce marketing management that takes into account economic considerations, market requirements and customer expectations. One of the tools for increasing the attractiveness of open-air museums is the manner in which their resources are presented. Today, the traditional, static model of presenting resources is the least attractive. The attractiveness and profitability of industrial open-air museums can be increased by:

- museum workshops and lessons, including interactive ones, relating to, *inter alia*, the navy, the military, aviation, railways, fire-fighting, beekeeping;
- use of multimedia;
- presentation of occupations and demonstrations of work closely related to the exhibits presented with an appropriate historical background (e.g. period costumes);
- participation of visitors in re-enactments or presentations of bygone activities;

⁹ E. Kasperska (2011), *Muzea etnograficzne na wolnym powietrzu a ich wartość marketingowa dla regionu*, [in:] „Zeszyty Naukowe Uniwersytetu Szczecińskiego”, No. 663, *Ekonomiczne Problemy Usług* No. 75, pp. 337-351.

¹⁰ Notice of the Speaker of the Sejm of the Republic of Poland of 23 March 2018 on the announcement of the uniform text of the Act on museums, Polish D.U. of 12 April 2018, item 720.

- outdoor events – festivals and fairs held in the open air, various exhibitions;
- organisation of special events – patriotic events, concerts, performances, bonfire meetings, thematic competitions, open-air artistic events;
- organisation of shows, competitions, horse rides;
- exhibitions of domestic and farm animals;
- catering and hotel services;
- use of the museum premises as a film location for both documentaries and feature films, as well as for television special-purpose programmes;¹¹
- cooperation with universities, including student research clubs;¹²
- cooperation with tourist offices;
- inclusion of museum facilities in tourist itineraries;
- making the location of museums and access to them more visible and clearer.

The presented forms of displaying the industrial resources of open-air museums do not exhaust all possible activities that enrich the range of available services and attractions. Each museum is characterised by its own uniqueness and has or may have a very specific offer for visitors.

Industrial open-air museums contribute to the local tourism product, which, according to the principles of marketing management, should be offered to buyers while preserving utility, place, time, form and possession, and shape the tourist functions of the region. They are part of the more general trend of cultural tourism and represent one of the most significant attractions of rural tourism, in which (...) *“a ‘new type’ of folk culture is emerging – commercial folk culture serving a new purpose – tourism purposes”* [J. Mokras-Grabowska 2007, p. 258]. They can be incorporated into tourist routes and may present one of the most significant attractions for rural tourism. Initiatives to incorporate ethnographic open-air museums into tourist routes have been undertaken in Poland (e.g. the Białystok ‘Tatar route’ or the Sanok ‘Icon route’ and the European route for motorised tourists), but most often with mediocre results or have been abandoned [A. Stasiak 1996]. A few successful initiatives include the inclusion of the Central Museum of Firefighting in

Mysłowice to the Technical Monuments Route of the Silesian Voivodeship in 2006.

Not many industrial open-air museums offer catering services. Very few allow visitors to stay overnight on their premises. In many of them, on the other hand, a tourist can get to know the exhibits directly – touch them, try them out, learn how they work. In some, the presentation is strengthened by an auditory experience. Unlike ethnographic museums in the open air, industrial museums do not rent replicas of old vehicles. Railway museums organise excursions on retro trains or offer the opportunity to travel on a vintage railway along a specific route (e.g. the Żnin County Railway connecting Żnin with Gąsawa).

An open-air museum, due to its specificity – outdoor exhibition, usually large area, green areas – has a much greater attraction force than other museums. As a tourism product, such centres need to be tailored to both the audience’s expectations and their perceptual capacity. The recipient *“wants a finished product, a complete service, like a self-respecting customer of a car dealer’s office”* [M. Romanow-Kujawa 2002, p. 67].

SUMMARY

In marketing terms, industrial open-air museums are market players and are subject to the same laws as all market participants. They have to face the demand for their services and competition as well as the changing tastes of their customers.

Today, no one denies the existence of a self-respecting market participant on the Internet anymore. Every industrial open-air museum has its own website. Most of them contain only simple information about the offer, location, opening hours and prices, as well as an e-mail contact address. Unfortunately, there are some sites that contain outdated or erroneous information. There are also cases where car navigation provides the wrong location of the facility. It should be noted that this is a relatively common ‘ailment’ of car navigation. Also traditional information media – information boards, direction signs are sometimes not very legible or simply missing. There is a lack of information located on tourist trails.¹³

¹¹ Partly [after:] E. Kasperska, *Muzea etnograficzne na wolnym powietrzu a ich wartość ...*, op. cit., pp. 343-346.

¹² One example is the participation in 2019 of students of the Academy of Fine Arts in Cracow, Cracow University of Technology and the Pedagogical University of Cracow in the artistic and scientific project ‘Memory of the Sea’ organised by the Cracow Saltworks Museum. The students held an open-air workshop in the museum part of the Wieliczka mine and produced works inspired by its interiors, while the academics compiled scientific articles to comprise a publication entitled *Przestrzeń alternatywna dla działań artystycznych*, Wydawnictwo Naukowe UP, Muzeum Żup Krakowskich, Kraków-Wieliczka 2019.

¹³ It is difficult to state whether tourists of certain groups do not want to extend their sightseeing or simply do not know about additional offers in the area. When asked whether, after the opening of the Velo Czorsztyn cycling route, the interest of its users in the numerous cultural

Virtual museums are one way of using modern technology. These take two forms. They can be web-sites of museums that exist in the real world, which offer a virtual 'walk-through' of the museum. There are also virtual museums in the literal sense of the word, not existing in the real world, which aim to present a specific subject matter (e.g. the Virtual Museum of Polish Nursing or the Google Cultural Institute). In some of Poland's existing industrial open-air museums it is possible to take a virtual walk through their premises.

An interesting offer may be the so-called "questing, (...) a method of discovering the heritage of a place that involves creating unmarked trails to wander along, guided by information contained in rhyming instructions" [D. Zaręba 2008, p. 17]. It is an educational field game with elements of scouting trips. Hiking, cycling, water and other quests, divided into four groups – historical, cultural, natural and other – are organised by many institutions in Poland. Among ethnographic museums, only the Kielce Village Museum Ethnographic Park in Tokarnia offers such an offer to visitors. Some ethnographic museums distribute information about quests taking place in the region. They do not exist in any industrial open-air museum.

Events are of particular note among the promotional activities that can be implemented by industrial outdoor museums. According to marketing practitioner D. Kober, "(...) event marketing (...) is one of the most promising developments in the way we communicate with consumers."¹⁴ Static museum exhibitions do not always make it possible to display the cultural heritage of a given region or present it in an insufficiently attractive manner. On the other hand, events, such as those organised at the Wieliczka Salt Mine, the Central Museum of Firefighting in Mysłowice or the Polish Aviation Museum in Cracow, offer a whole arsenal of means of affecting the visitor's multiple senses.

Modern-day open-air museums must creatively and multidimensionally reformat the elements they contain "in such a way that, creatively absorbed into contemporary culture, they continue to live on in their updated version. An open-air museum is not (...) a monument set on a pedestal before which one must bow one's head in respect or invoke the shadows of one's ancestors in contemplation. Instead, it is a place where both residents and tourists can learn about the cultural heritage of a particular region (province or country) and draw inspiration from it according to their

needs and tastes, without destroying the resources it contains" [T. Czerwiński 2006, p. 71]. A museologist "[rigidly] upholding ethnographic correctness (...) is actually a witness to its disappearance."¹⁵ It should be assumed that the times of exhibits with a 'do not touch' sign are irrevocably gone. Today's museums, including open-air museums, regardless of the views of more or less anachronistic museologists, need to modernise their attitude towards their visitor-customers, including the form of presenting their collections. An increasing number of industrial open-air museums are striving for a comprehensive and diverse display of resources. It is vital to move away from passive provision to active dissemination. The offer should be adequately promoted, diversified and attractive to different audiences who wish to receive an attractive message and access information in a convenient way.

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attractions in the immediate area (including the church in Dębno, the castle in Niedzica, the open-air museum in Kluszkowce) increased, the respondents replied: "[t]hey come by car, get on their bikes, cycle the route, pack up their bikes and leave."

¹⁴ D. Kolber, *Event marketing – historia ...*, op. cit.

¹⁵ M. Wołodzko, *Muzea etnograficzne ...*, op. cit., p. 17.

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