

# CREATION'S POSSIBILITIES OF ARTISTS' TRAILS AS A TOURIST PRODUCT OF PODKARPACKIE VOIVODESHIP

Patrycja ŻEGLĘŃ, Magdalena WAŁACH

*Faculty of Physical Education, University of Rzeszow, Rzeszow, Poland*

## Key words:

- tourist trail,
- tourist product,
- artists,
- Podkarpackie Voivodeship.

## Abstract:

The aim of the paper is to present creation's possibilities of artists' trails as a tourist product of Podkarpackie Voivodeship. The authors chose artists according to presented criteria as well as artists' opinions about new trails' creation connected with their activity. The results of the research showed that the potential of Podkarpackie Voivodeship in the aspect of artists trails' creation is sufficient enough

## INTRODUCTION

Observing tourist market of podkarpackie region one can easily point that there are few new proposals for culture tourists. Nowadays, culture became the most popular motive of journeys, trips etc. and it is often a permanent element of tourist programmes. Tourism and culture are the fields that have an influence on each other and have a complementary character [5, pp. 19-20]. Innovative product (artists' trails) could be used as a way of promoting and propagating of podkarpackie region as an interesting area as well as broadening cultural offer of the voivodeship.

Marking out the trails, it can contribute to the propagating and using – with benefits both for visitors and owners – existing artistic ateliers and artists working there, especially in order to many studios of icons, paintings and sculptures (which are very popular in the Bieszczady Mountains region). Therefore, culture tourism in Podkarpackie Voivodeship as well as many artists can have an opportunity for the further development.

## I. CHOSEN ARTISTS OF PODKARPACKIE VOIVODESHIP

When elaborating the list of artists connected with the podkarpackie region, who can be included in artists' trails creation, the authors took into account both living and not living artists, who are or were known in Poland and worldwide. The main criterion when grouping the artists, was their universal recognition and oeuvre. Next to each name of artist there is information about the field of art he/she represents as well as the place where his/her atelier/exhibition or gallery is situated. There is also information if it is a single work, art and if it is worth-seeing by various visitors according to their interests. The elaborated list of artists should be a good base for trails' creation with suitable differentiation in accordance with the level and fields of art presented by various artists.

With the aim of realizing the presented idea, one formulated the following qualification criteria:

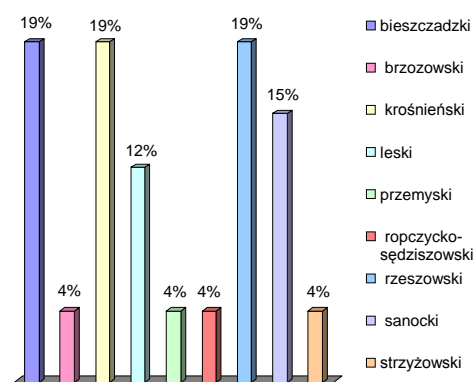
- A. artists with a huge and a universal recognition in Poland and/or Europe;
- B. artists with a national and/or regional recognition (exhibits, reviews, permanent galleries, numerous orders, etc.);
- C. artists with a local recognition, whose works are original enough to attract tourists;

D. niche artists with a small recognition, whose works are untypical and can be interesting enough to potential visitors.

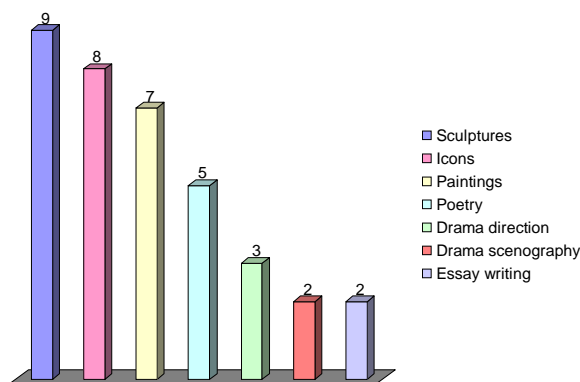
Additionally, the authors formulated a general criterion, concerning all the artists, i.e. each artists has to have connections with the podkarpackie region on account of their place of birth and/or their activity. Each artist and his/her works have to have connections with the podkarpackie region (museum, memory chamber, gallery, permanent exhibit or exposition, artistic workshop, etc.).

The list of artists is formulated in an alphabetical order with a division into four groups: A, B, C and D. Finally, many artists were not included in the list because of lack of permanent exhibition of his/her person and/or his/her works. The chosen artists were enumerated in table 1 with taking into account A to D groups' division.

The above list shows that the biggest number of artists comes from Bieszczady, Krosno and Rzeszów districts, that can be called as artistic centres of the podkarpackie region. The next group of artists comes from Sanok district, and the smallest one is from the following districts: Brzozów, Przemyśl, ropczycko-sędziszowski district and Strzyżów (Graph 1).



**Graph 1.** Artists representing separate districts of the Podkarpackie Voivodeship (%)



**Graph 2.** The number of artists representing the most popular fields of art

Source: authors' elaboration

One can also claim that the most popular fields of art are as follows: sculpture, icons as well as painting, later: poetry and drama direction. Scenography and essay writing are represented by small numbers of the respondents. The remaining fields of art are represented only by individuals. (Graph 2).

**Table 1.** Chosen artists of Podkarpackie Voivodeship Source: authors' elaboration

<b>I.n.</b>	<b>Name and Surname</b>	<b>Field of art</b>	<b>Place connected with the artist</b>
<b>GROUP A</b>			
1.	Zdzisław Beksiński	painting, graphic arts	Historical Museum in Sanok, the place of birth
2.	Tadeusz Kantor	direction and drama scenography, painting, graphic arts	Tadeusz Kantor Museum "Kantorówka" in the Centre of Historical Archives of the Region in Wielopole Skrzyńskie, the place of birth
3.	Maria Konopnicka	poetry, novels (short stories), journalism	Maria Konopnicka Museum in Żarnowiec, the place of residence
4.	Julian Przyboś	poetry, essay writing	Julian Przyboś Biographical Museum in Gwoźnica Górna, the place of birth
5.	Józef Szajna	direction and drama scenography, painting,	„Szajna Gallery” in Wanda Siemaszkowa Theatre in Rzeszów, the place of birth
6.	Piotr Woroniec	sculpture	Studio in Brzozów, the place of residence
<b>GROUP B</b>			
7.	Ela Borkowska	painting, icons, sculpture, poetry, music	Studio in Hoczew, the place of her activity
8.	Krzysztof Brzuzan	sculpture	Studio in Rzeszów, the place of residence
9.	Grażyna Chrapko-Kaznowska	drama direction, poetry	Artistic house „Legraż” in Bóbrka, the place of residence
10.	Leon Chrapko	painting, sculpture, poetry, essays prose	Artistic house „Legraż” in Bóbrka, the place of residence
11.	Małgorzata Dawidiuk	icons	Studio in Przemyśl, the place of residence
12.	Jadwiga Denisiuk	icons	Studio in Cisna, the place of residence
13.	Bogusław Iwanowski	sculpture	„Quo Vadis” Sculpture Gallery in Tyrawa Wołoska, the place of residence
14.	Bogusław Kędzierski	sculpture	„PNIĄK” Sculpture Gallery in Dynów, the place of residence
15.	Zdzisław Pękalski	sculpture, painting, graphic arts	„Gallery in Cave” in Hoczew, the place of residence
16.	Jacek Pyś	Stained glass	Studio in Dynów, the place of birth
17.	Agnieszka Słowik-Kwiatkowska	painting	„Nad Siekierzadą” Gallery in Cisna, the place of residence
<b>GROUP C</b>			
18.	Teresa Goździecka	icons	Studio in Cisna, the place of residence
19.	Anna Hass - Brzuzan	artistic ceramic	Studio in Rzeszów, the place of residence
20.	Antoni Łuczka	sculpture	Studio in Zagórz, the place of residence
21.	Agnieszka Popytak	icons	„Czad” Studio in Myczków, the place of residence
22.	Edyta Śliwińska	icons	Studio in Zahoczew, the place of residence
23.	Jerzy Wojtowicz	icons	Carpathians Icons Studio in Płowce, the place of residence
<b>GROUP D</b>			
24.	Dorota Filip	icons	Bieszczadzka Pracownia Ikon Krzyża Świętego w Sanoku, miejscu zamieszkania
25.	Henryk Gągorowski	sculpture	Wooden Sculpture Studio, Author's Gallery in Bóbrka, the place of residence
26.	Andrzej Kusz	crêpe paper activity, artistic pottery	Agrotourist homestead „Bazyl” in Bóbrka, near to Solina, the place of residence
27.	Ewelina Matusiak-Wyderka	Bead jewellery (both ethnic and modern)	„Miodosytinia” Studio in Żłobek, near to Czarna

## II. ARTISTS TOWARDS TOURIST TRAILS' CREATION CONNECTED WITH THEIR ARTISTIC WORKS – EMPIRICAL DISCUSSION

### RESEARCH METHODOLOGY

With the aim of knowing the artists' opinions about new trails' creation (which are connected with their output), the authors used a diagnostic survey questionnaire. The respondents were a group of 20 people, living artists from Podkarpackie Voivodeship. The research was conducted within April 5<sup>th</sup> and April 22<sup>nd</sup>, 2013. The questionnaire consisted of 13 questions, mainly closed ones, because this type of questions encourages answer and facilitates formulation of conclusions [8, pp. 134-135]. Among closed questions one used two kinds of questions: dichotomous questions [15, p. 164] with a single choice as well as café questions [15, p. 165] with multi-choice. In four questions the authors introduced the “other” option to make it possible to give a free answer by the respondents. The questionnaire was sent by e-mails (11 respondents) as well as in a traditional way (3 respondents). There was also a need to make phone calls to 6 respondents.

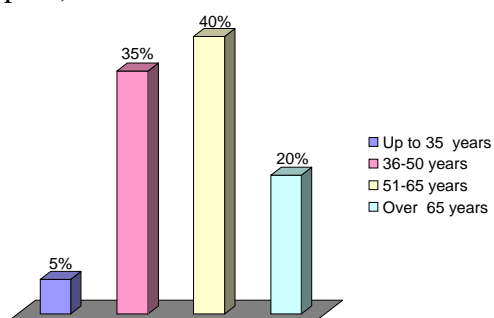
### ANALYSIS OF RESEARCH RESULTS

Straight majority of the respondents demonstrated willingness to cooperation and accepted taking part in the survey. The analysis of the questionnaire is divided into parts in accordance with separate questions.

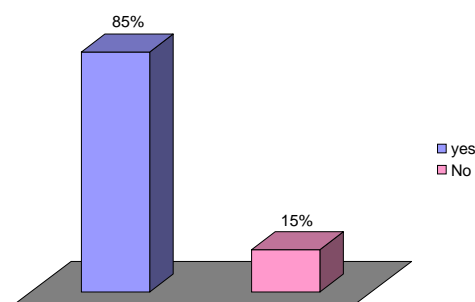
Answers for the first question: „*Point out an appropriate age group*” show that the majority of artists is in their middle and mature age: 36÷50 years and 51÷65 years – 40% of the respondents in total (Graph 3). Straight minority of the respondents comes from the following age groups: over 65 years and up to 35 years. That being so, one can claim that artistic maturity is strictly connected with an age maturity and depends on it. It often needs years of practice and experience to achieve goals and become well-known artists with a universal recognition.

When asking: „*Did you invite tourists in the past?*” straight majority of the respondents (85%) said „yes” (Graph 4), so one can claim that most of them have an experience in organisation of such meetings.

The third question was: „*Are you interested in meetings with tourists who could get to know your artistic activity ?*”, straight majority of the respondents said “yes” - 90% (Graph 5).



**Graph 3.** Artists representing separate age groups (%)



**Graph 4.** Artists who met (or not) with tourists in the past (%)

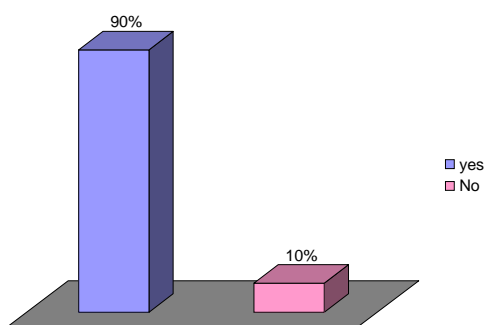
Source: authors' elaboration

It points out on huge possibilities when talking about organisation of meetings artists with tourists in the podkarpackie region as well as an open attitude of artists towards such meetings. When comparing second and third question, one can see that artists who didn't meet with tourists in the past, are willing to invite them to their galleries/studios. It can be a

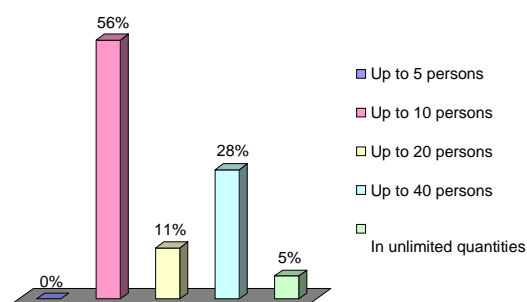
symptom of creation of attitudes of some artists when taking into account their trails' creation as tourist products. There were also two persons, who despite seeing with tourists in the past, do not plan such meetings any more. Only one respondent did not meet with tourist and does not even plan to do it in the future.

Answering the fourth question: „*If not, what is the reason of such an answer?*”, connected with the third question, in both cases the respondents chose the „other” option. They justified their answers by telling that their studios are located far from city centres and they are discouraged by tourists. So, the location of studio/gallery can be potentially the main barrier for the above mentioned meetings. Some artists work and live in small villages or outskirts, which are very seldom visited by tourists because of communication difficulties (especially in winter). In other cases, the artists are discouraged by mass tourism that brings more costs than benefits.

The fifth question: „*With what number of people it is possible to meet by artists?*” gave the results that 56% of the respondents look for meetings in a narrow circle (not more than 10 people) – Graph 6. Quite numerous number of the artists declared a readiness to welcome even 40 people, so they see it possible to organise mass meetings. One can surmise that preferred number of participants depends on an experience, local conditions as well as free time that can be dedicated to tourists.



**Graph 5.** Artists declaring (or not) the possibility of meeting tourists in the future (%)

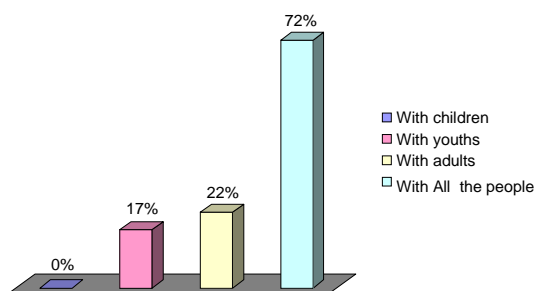


**Graph 6.** Preferred number of tourists (%)

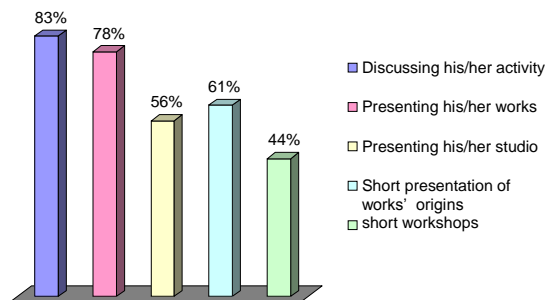
Source: authors' elaboration

The answers for the sixth question: „*With what age groups would you like to meet the most?*” show that artists are open to meet with tourists not depending on their age (Graph 7, the sum of the results exceeds 100% because of the opportunity to point more than one answer). Relatively small groups of the respondents pointed out on adults or youths as the main participants of such meetings, what can be connected with searching for more mature consumers.

Answering the seventh question: „*What could be a subject of such meetings?*” with multiple choice answers, the respondents chose presentation of their activity; the most seldom answer was taking part in short workshops (Graph 8), which is connected with the time needed for realisation of the mentioned formula of meetings.



**Graph 7.** Preferred age groups of tourists with whom artists want to meet (%)

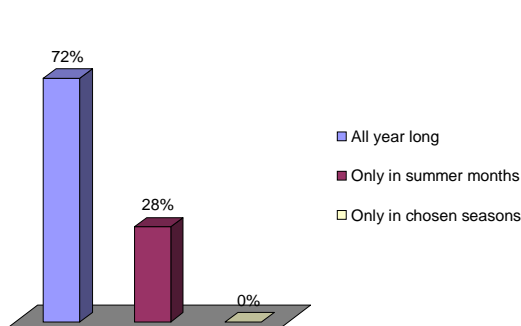


**Graph 8.** Preferred character of meetings with tourists (%)

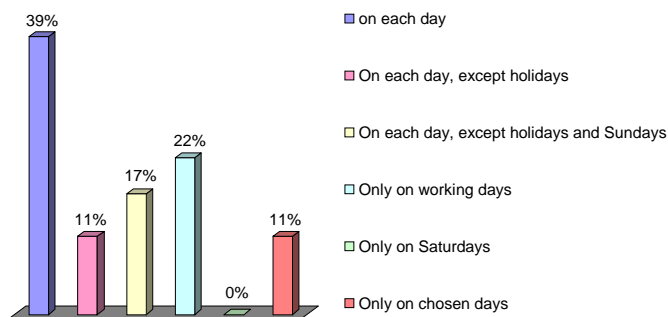
Source: authors' elaboration

The question number eight was: „*What is the most appropriate season for such meetings?*” and it made it possible to establish that straight majority of the respondents can meet with tourists all year long, but the rest of those polled said that they can do it in summer months as following: June, July, August, September (Graph 9). Undoubtedly, the all-year offer favours positive attitudes of tourists towards artists' trails as a tourist product. Whereas, seasonal offer (only in summer months) does not constitute a big break with tourist offers in accordance with a high season in these months.

When answering the ninth question: „*In what days it would be possible to meet with tourists?*”, the most of the respondents declared the opportunity to meet each day (Graph 10), what can be seen as a favouring factor to creation of artists' trails. The other groups of those polled excluded holidays, Sundays and Saturdays, and only 11% of those polled pointed out the need of appointment of such a meeting in chosen days. Those who have time for seeing tourists all week long, declared a readiness for inviting tourists all year long. It is a quite huge number of the artists, so one can claim that it holds promise to creation of the above trails in the near future.



**Graph 9.** Preferred seasons of meetings with tourists (%)



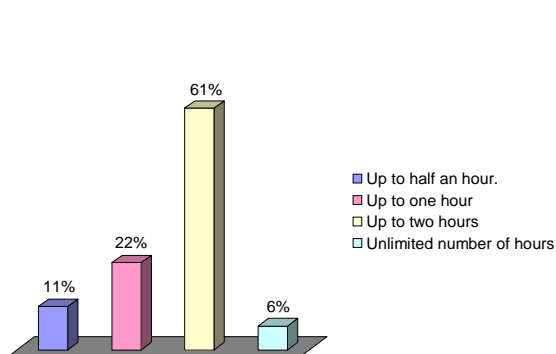
**Graph 10.** Convenient dates of meetings with tourists (%)

Source: authors' elaboration

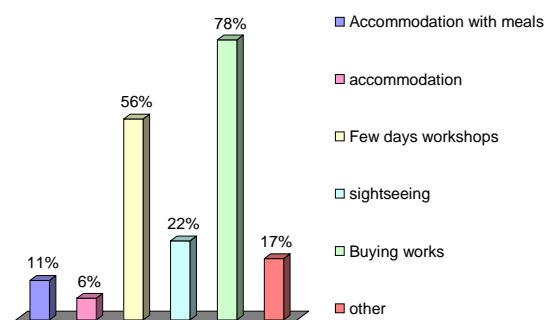
In the answers for the tenth question: „*How much time would you dedicate to tourists?*”, the majority of those polled said: “up to 2 hours” (Graph 11). It seems that these two hours time is long enough not to be bored by both tourists and artists.

Answering the eleventh question: „*What, except meetings, could you offer tourists?*” straight majority of the respondents (i.e. artists) pointed out the possibility of buying their works, the next group – few days workshops, while small number of those polled pointed out

sightseeing (historical buildings, natural attractions), accommodation with food (FB – full board) or OB (only bed offer) – Graph 12.



**Graph 11.** Preferred number of hours of meetings with tourists (%)



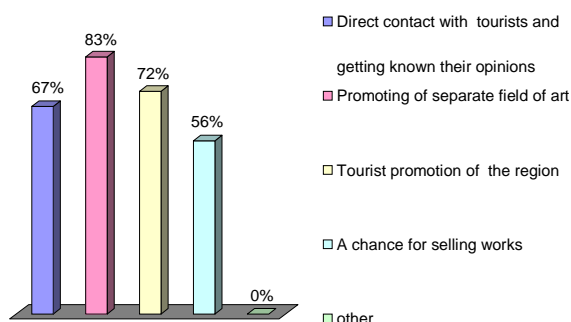
**Graph 12.** Additional offer to tourists (%)

Source: authors' elaboration

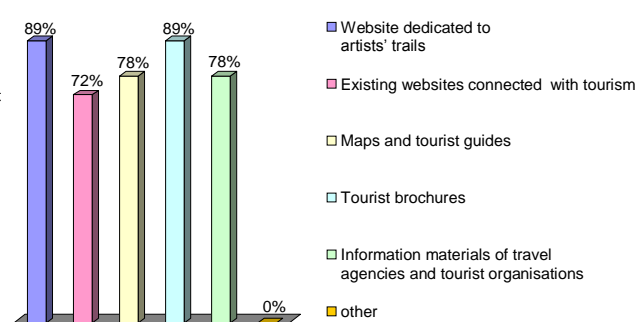
One of the groups chose the “other” option and enumerated the following offers: mushroom picking, bonfire, stories about interesting people, or taking part in classes organised by the Folk University of Artistic Craft, what can make meetings with tourists more attractive.

The question number twelve was: „*What is important for you when meeting with tourists?*” and it made it possible to establish that the most preferable thing is to promote a chosen field of art, to promote a chosen region/destination, to keep in touch with buyers of works and getting known their opinions (Graph 13). The respondents did not point out the opportunity to sell their works, so it is more important to make a good for the sake of the cause and to act in the interest of the whole society. That being so, the authors claimed that the artists are rather open, unselfish people as well as people who achieve their goals and realise their passions not only thinking about themselves but also about the whole society and their field of art.

When answering the question number thirteenth: „*On what forms of promotion would you agree in the future?*” all the forms met with an acceptance and probably they resulted from belief that each way of information about new trails is accepted and needed (Graph 14).



**Graph 13.** Benefits from meetings with tourists (%)



**Graph 14.** Preferred forms of artists' trails promotion (%)

Source: authors' elaboration

## CONCLUSIONS

The main purpose of the paper was to research the possibility of new trails' creation (artists' trails) as tourist products of Podkarpackie Voivodeship. The authors used the results of the survey conducted among the artists living in the region. The authors were interested in an attitude of the artists towards such a concept. A very significant issue is that there are no such products in the region and its establishing can make a good start for tourists interested in more and more popular culture tourism.

Both the results of the survey and analysis of the potential of artists, show that there are great opportunities and a great potential to create such product and at least few such trails. The readiness of many artists to meeting and welcoming tourists, their positive attitudes towards them as well as numerous art galleries and studios confirm the potential and the idea.

Undoubtedly, artists' trails creation can contribute to culture tourism development in the above mentioned region. That kind of new tourist product of Podkarpackie Province would be directed to a great number of culture tourists thanks to a huge diversity of presented art fields as well as a very high level of artistic works. The fact can constitute the attractiveness and uniqueness of the product.

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