

THE USE OF CULTURAL INSTITUTIONS IN TOURISM AS AN INCENTIVE FOR LOCAL DEVELOPMENT – THE CASE OF NATIONAL MUSEUM IN WROCŁAW

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ABSTRACT

The purpose of writing the article was to indicate the possibility of using a cultural institution on the tourism market as an incentive for local development and to evaluate the selected cultural institution from the perspective of a creative entity. The National Museum in Wrocław (NM) was selected for the study. The analysis of Polish and foreign subject literature, as well as the secondary sources from the selected cultural institution, was used as the research method. In addition, the data collected during free-form interviews with the management of the analyzed entity were also used. A synthesis, which allowed developing the authors' own characteristics of the museum as a creative entity, was also applied. Among them, special attention was paid to the entity's website activity. The research results presented in the article indicate that NM meets the criteria of the creative sector entity and thus acts as an incentive for local development. However, its development as a creative institution encounters barriers, primarily of legal, financial and political nature.

Introduction

The problems presented in the article reflect the scientific discussion on the role of culture and cultural tourism in local development. In Polish economic literature, cultural heritage and cultural institutions have been the subject of research since the beginning of the 21st century (e.g. Gutowska, 2000), predominantly in terms of financing culture as well as the problems related to managing cultural goods and influencing cultural policy. However, only few publications at that time approached

culture as the factor having impact on the area development (Szomburg, 2002). Currently, the research covering these problems has been intensified by the following authors: Florida, Mellander and Stolarick (2008), Landry (2008), Throsby (2001), Towse (2010).

The purpose of writing the article was to indicate the possibility of using a cultural institution on the tourism market as an incentive for local development and to assess the selected cultural institution from the perspective of a creative entity. The discussion does not include issues which have already been identified and extensively characterized, i.e. referring to mutual relations between culture and tourism (e.g. Przeclawski, 1996; Kowalczyk, 2008; Buczkowska, 2008; von Rohrscheidt, 2010). The research conducted by the cited authors show that cultural institutions create the tourism potential of tourist destinations, however, as MacDonald and Jolliffe (2003, pp. 307–322) observe, culture can play the role of a factor which strongly stimulates tourism development on condition that the cultural potential is appropriately recognized and adequately used. In turn, cultural entities represent an important resource in the area of tourists' interest and, as a result, it is possible to develop these institutions.

The research method used in the article was the analysis of Polish and foreign subject literature as well as the secondary sources originating from financial statements and factual reports issued by the museum and also from the free-form interviews with the management of the analyzed cultural institution. In addition, a synthesis was used, which allowed developing the author's own characteristics based on 11 adopted criteria of the museum as a creative entity. Among them, special attention was paid to the entity's website activity. In the course of the conducted research 10 criteria were defined to evaluate the website as the source of providing information, education, developing relations with the environment, sales and promotion. In the process of its quantification a comparative analysis of the chosen museum with the museums located in Poland and abroad was carried out. The research covers the National Museum in Wrocław, which resulted from certain specific considerations. In the Lower Silesian voivodeship, one of the most abundant in museums region of Poland, Wrocław as the destination of approximately 37% of all tourists visiting this voivodeship, plays an exceptional role (Biostat, 2015, p. 19). There are about 30 museums here, however NM is the largest institution of this kind and also one of the most important tourist attractions of the city (according to Kruczek's research (2016, pp. 27–28) it was ranked the 10th among the most frequently visited museums in Poland). The data from the period 2014–2017 were used in the research.

The importance of cultural institutions in local development in the light of economic theory

The article does not quote numerous examples of the existing relationships between tourism and local development. as they have already been extensively discussed in economic literature (e.g. Sharpley, Telfer, 2002, p. 63; Nawrocka, 2011, pp. 25–40; Kosmaczewska, 2013, Balińska, 2016, p. 35). The authors focused on the role of cultural institutions in local development, which is definitely less often covered in Polish literature. In the second half of the 1980's, a significant role of culture in creating both economic and developmental potential of other sectors was noticed,

along with the socio-economic revival of areas (primarily in the Scandinavian countries) (Bayliss, 2004, pp. 5–28). It gave grounds for the development of cultural economics. The theoretical basis was provided by the studies of Galbraith *The Liberal Hour* published in 1960 as well as Baumol and Bowen *Performing Arts: The Economic Dilemma* from 1966 (Throsby, 2001, p. 4). The development of research in the field of cultural economics resulted in initiating statistical research in this area, aimed at e.g. estimating the benefits of cultural sector for the national economy. The analyses conducted by Myerscough (1988) showed that in the United Kingdom they presented the level of GBP 3.92 billion in 1985. The studies covering the cultural sector apply the research approaches relevant mainly to the economy of prosperity and the broadly presented institutional economics (in particular the theory of public choice and new institutional economics).

The imperfections of the neoclassical theory of growth, which assumed that exogenous factors are of key importance in the economic development of areas, caused in the 80's and 90's of the 20th century the development of the theories taking into account endogenous resources. In accordance with the concept of endogenous growth, the development of a given area is primarily associated with taking advantage of its potential (Balińska, 2016, p. 35). Local development is the effect of complex transformations related to the conditions in which economic units are functioning and to the living standards of the population, which result in a sustainable growth of the level and quality of life of the residents as well as higher economic potential (Łaźniewska, 2012, p. 8). It can be stated that local development is a process depending to a large extent on the awareness level of the local community deciding about its own future. through initiating multidirectional projects, which genuinely lead to territorial development (Brol, 1998, pp. 12–13). Among the factors of the discussed development Wojtasiewicz (1997, pp. 7–18) distinguishes, among others, both culture and economic traditions of the area as well as the attractiveness of the place (e.g. tourism development opportunities). In this context, it is worth emphasizing that socio-economic development brought about by cultural tourism remains inseparable from the creation and distribution of tourist products (Łazarek, 2004, p. 30, Szczepanowski, 2015, p. 128). Various interpretations of tourist products, including the culture oriented ones, can be found in the subject literature – from the perspective highlighting primarily the economic potential in terms of income generating opportunities (Medlik, 1995, p. 243) ending with a multi-faceted approach to the product, according to which cultural institutions or cultural events are recognized as products (Małek, 2003, p. 21). Within the framework of such a broad understanding of a cultural product the development of a given place identity and the promotional potential of a region can be adopted as the respective determinants (Gołuchowski, Spyra, 2014, p. 35). Niemczyk and Seweryn (2015, p. 11) emphasize that a museum object is also recognized in the subject literature as both the core of a museum tourist product and as a component of the actual product or the one extended for the benefit of other forms of cultural tourism. Within the marketing concept adopted by the authors, a product represents the most important element determining the development of cultural tourism. The authors of the article assumed that the core of the described National Museum product is both cognition and satisfaction. The basic product in this case includes as follows: attractive seat of the main building and the seats of its divisions, museum brand, high standard of customer service, well-educated museum

guides, convenient opening hours, car parks, printed guidebooks in various language versions, audio guides, book publications related to the object, interesting temporary exhibitions. In this case, the enlarged product consists of: interesting educational, scientific and cultural projects, souvenir and book stores in every museum seat, on-line booking. A museum, as a product, has the character of a diverse and comprehensive offer constituting the product of cultural tourism.

It should be observed that, in a wider perspective, all cultural institutions operating in Wrocław create a specific cultural product, being an element of the cultural product of Wrocław, which contributes to the development of cultural tourism, and thus to local development, however, under the condition that the product structure is adjusted to the contemporary expectations of visitors remains more cosmopolitan and eclectic in its modes of cultural consumption (Scott, 2004, pp. 461–482) and is supported by the implementation of a suitably tailored cultural policy carried out by the local authorities (Scott, 2004, pp. 461–482).

One of the local development directions can take the form of information society, knowledge-based economy or creative city development. The theoretical basis of the research covering socio-economic development based on creativity is established on the following concepts: the creative sector, the economy of experience, Florida's creative class and the vision of Landry's creative cities.

Creativity – the creative sector – the creative sector entity

Creativity has become a significant research problem relatively recently and the interest in this factor is important because of its potentially positive impact on local economic development. In recent years, the idea of creativity playing both positive and significant role in this development has gained popularity (Florida, Mellander, Stolarick, 2008, pp. 615–649; European Commission, 2010; UNESCO, UNDP, 2013; Dziedzic, 2014, pp. 227–240). Creativity, as a multi-faceted concept, is defined in various ways. The authors most frequently emphasize: (1) the essence (in economic perspective) – economic good produced by the human mind, the source of which is the historical heritage related to the place and/or the community (e.g. Santagata, 2002, pp. 9–11); (2) creativity as a trait of the human mind, including abilities/skills – Florida (2002, p. 31) defines it as the ability to synthesize; (3) the process associated with imagining and creating new ideas, products or ways of interpreting the world (e.g. UNESCO, UNDP, 2013, p. 16); (4) a multi-faceted factor – a complex system characterized by various aspects and elements (e.g. Cerisola, 2018, pp. 199–215). Creativity is the foundation of creative economy and contributes to the development of creative industries (sectors) the essence of which is the ability to create intellectual property. The creative sector (industry) is characterized by creative activity made up of the following components: services, contents, experiences and creative people (Ecorys, 2009, p. 22). Their functioning within culture includes lateral thinking, favorable environment and artistic abilities (KEA European Affairs, 2006). The diverse institutional structure of this sector is created by micro-enterprises (entities representing private, public and non-profit sectors) oriented towards lifestyle or recreation and international media corporations. Based on the activity area, apart from advertising agencies and public opinion research institutes, museums are also included in this sector (see Dziedzic, 2014; KEA European

Affairs, 2006). Even though the creative sector is internally diversified, its general attributes can be distinguished. Namyślak (2014, pp. 153–176) provided their description defining seven main characteristics of the creative sector and emphasizing that the process of value creation is based on intellectual, artistic and scientific contribution. She also identified difficulties in estimating the value of these sector products resulting from the elusiveness of some components and the effects of activities. Other authors have also attempted to define indicators of infrastructure monitoring in terms of the creative sector development, e.g. for museums the following were adopted: number of museum lessons, temporary and permanent exhibitions, number of museums providing active websites (Gołuchowski & Spyra, 2014, p. 76).

Statistical studies assessing the creative sector impact on the economy cover all entities representing various industries, which differ in the degree of creativity. Therefore the authors attempted defining major criteria for studying museum's creativity level and – referring to the listed subject literature – the following were identified: applying the concept of project management – in cooperation with other institutions; ongoing improvement in human resources productivity; conducting research to determine the needs of residents and tourists; developing educational programs addressed to various groups of recipients; functioning in many fields, e.g. running a cafe, a bookstore, space rental; interactive website and social media; using modern exhibition equipment, including for persons with disabilities; stimulating local community for action, also through volunteering, internships, creating civic groups; initiating and organizing meetings of local leaders and developing local partnership; active participation in local events; openness and tolerance in promoting multicultural values.

National Museum in Wrocław as the creative sector entity

The museum is a non-commercial cultural institution whose objective is to gather collections, compile them and disseminate basic cultural values (Ustawa, 1996). The NM was established in 1947 and since 2006 its Organizers are: the Ministry of Culture and National Heritage (MC&NH) and the Marshal's Office of the Lower Silesian Voivodeship (MOLSV). The NM functions on the basis of: the Act on museums (Ustawa, 1996), the Act on organizing and running cultural activity (Ustawa, 1991), the agreement signed between MC&NH and MOLSV, and the museum statute. Apart from its headquarters, the NM has 3 divisions in the city area: the Ethnographic Museum, Raławice Panorama and the Four Domes Pavilion – the Museum of Contemporary Art. The museum statutory tasks include the storage of collected relicts, their conservation and sharing for scientific purposes, performing educational and publishing activities, the organization of exhibitions, conducting scientific research. The sources of financing the aforementioned activities are: subsidies from MC&NH, revenues from admission tickets, tourist services, property rental, funds received from natural and legal persons, as well as additional business activities, such as conservation of artworks for external entities, selling publications, souvenirs, organizing conferences, artistic events, transport and advertising services. The profitability of this activity is also determined by certain specific costs. It is related to the costs of specialist, certified collaterals of collections

resulting from their additional insurance and the need to employ highly qualified staff. The NM, aiming at meeting the creative economy challenges and the requirements of modern visitors, has to apply innovative technologies and forms of communication in order to function as an attraction inspiring for creative action. A creative museum uses a coherent composition of numerous incentives, includes visitors in a dialogue and offers a diverse cultural offer (tab. 1).

Table 1. The statistics of core activities and attendance in the years 2014–2017

No.	Specification	2014	2015	2016	2017
1.	Number of permanent exhibitions	14	13	13	12
2.	Number of temporary exhibitions	39	43	30	27
3.	Number of museum lessons	1,353	1,367	1,608	1,910
4.	Total number of visitors	441,883	469,190	588,612	605,133

Source: authors' compilation based on the NM's Factual Reports in 2014–2017.

The analyzed period was characterized by an increasing total number of cultural events in 2017 by approx. 7% against 2014. A similar number of permanent exhibitions, a tendency to reduce the number of temporary exhibitions and to increase the number of museum lessons was recorded. It results from three aspects: more frequent temporary exhibitions were found to be ineffective, just like modifications of the already arranged permanent exhibitions, whereas an increase in museum lessons is a response to changes in the expectations of the environment. They take the form of lectures and workshops for various groups of visitors to encourage their involvement in the consumption of cultural goods, to develop preferences for contact with art and to inspire creative action. Having analyzed the increase in attendance, it was observed that it had gone up by approx. 37% in the years 2014–2017. It can be concluded that the number of events organized by a museum is manifested in an increase in the number of visitors. Higher attendance may also result from museums using innovative solutions and modern forms of activities appropriate for the creative sector. Their implementation level was evaluated based on the criteria adopted in the theoretical part (tab. 2).

Table 2. Evaluation of a museum as a creative entity

Criterion	Rating	Description/Justification
Application of project management concepts	6	Cooperation with other museums in Poland, Germany, USA and China
Ongoing increase in the productivity of human resources	6	The growing trend, in 2014–2017 an increase of 82% was observed (the resource productivity index was calculated as the ratio of the sum of own and other revenues, apart from the organizers' subsidies, to the number of employees)
Conducting research	6	The research covering cultural heritage
Informational and educational programs	6	Diversified and extensive offer (meeting for senior citizens, holidays for children, lectures in English for foreigners, workshops for families)
Broad spectrum of activities	6	Abundant commercial offer (e.g. each division offering gastronomy services, a museum store and space rental)
Interactive website	5	Poorer interactive website and the level of new media application
Modern exhibition equipment	5	Slightly outdated equipment in the Ethnographic Museum

Criterion	Rating	Description/Justification
Consolidation of the local environment	6	Internships, volunteering, competitions with prizes, other forms of encouragement (incentives to get involved for the museum in exchange for special privileges – the Museum Friend status, supporting the activities of the National Museum Lovers Association)
Developing a local partnership	6	Initiating and organizing meetings of local leaders, e.g. school head teachers, museologists
Participation in local events	6	Participation in the annual Night of Museums, the events of the European Capital of Culture in 2016
Openness and tolerance	6	Promoting multicultural values, e.g. the exhibition: 'Wrocław's Europe' exposing the multicultural colorfulness of Wrocław

Note: rating scale from 1 to 6 was applied, where 6 is the highest grade.

Source: own compilation based on: Dziedzic (2014), pp. 227–240; Florida Mellander, Stolarick (2008), pp. 615–649; Gołuchowski, Spyra (2014), p. 76; Namyślak (2014), pp. 153–176; own observations on the site and the analysis of the National Museum's Factual Reports in the years 2014–2017.

Analyzing the activities performed by the NM as a creative entity, it was found that it meets the respective requirements at the level of 98%. However, certain improvements can be suggested, such as investing in modern exhibition equipment for the Ethnographic Museum or wider use of the new media, e.g. webcams. Due to recognizing an interactive website as one of the most important attributes of the creative sector entity (Gołuchowski, Spyra, 2014), further research was carried out to evaluate its functionality using a comparative analysis (tab. 3).

Table 3. Evaluation of websites of the selected National Museums

Evaluation criterion	Wrocław	Warsaw	Poznań	Cracow	Prague	Dresden	Berlin
1. Factual content/ contact details	6	6	5 incomplete information. full data must be searched for	6	5 incomplete information. full data must be searched for	6	6
2. Presentation form	6	5 dominance of color and graphics over the content	3 very poor readability	6	4 very poor graphics	6	5 poor graphics
3. Division of content into various groups of visitors	6	6	5 incomplete division	6	5 incomplete division	0 no division	6
4. Availability of information in foreign languages	3 1 foreign language	3 1 foreign language	3 1 foreign language	3 1 foreign language	3 1 foreign language	6 10 foreign languages for general information and 1 for detailed information	3 1 foreign language
5. Internal navigation	6	6	6	6	6	6	6
6. Online booking and admission ticket purchase	6	6	0 none	6	6	6	6

Evaluation criterion	Wrocław	Warsaw	Poznań	Cracow	Prague	Dresden	Berlin
7. Sales through website	6	6	5 no search engine for offer selection	6	6	6	6
8. Media	5 no virtual tours	6	3 no multimedia and virtual tours	5 few multi-media	4 no virtual tours. few multimedia	4 very few multimedia	6
9. Interactive website /social media (SM)	5 newsletter. link to SM	5 newsletter. link to SM	4 only the possibility to register for the newsletter	4 only the possibility to register for the newsletter	0 none	4 only the possibility to register for the newsletter	6 newsletter. link to SM. the possibility to ask the research questions
10. Reputation building (information about certificates. prizes. awards. etc)	6	0	0	6	0	0	0
Average website rating	5.5	4.9	3.4	5.4	3.9	4.4	4.9

Notes: Rating scale from 1 to 6, where 1 is the lowest grade; the names of cities refer to National Museums in these cities, but in Dresden – the Staatliche Kunstsammlungen Museum and in Berlin – the Bodemuseum museum.

Source: authors' compilation.

A widespread of rating of museum websites can be the evidence of their varied level of meeting the creativity criteria. The NM received the best overall evaluation (in accordance with the adopted criteria). However, the following aspects can be considered: increasing website interaction forms (like in Bodemuseum in Berlin) and e.g. wider usage of multimedia applications, such as virtual tours, as well as providing information in German or Czech due to the geographical location, institutional profile and the nature of tourist traffic. An important advantage of the analyzed museum website is its interactivity and social media. The website rating in this respect was performed using the number of entries and the number of fans in social media (tab. 4).

Table 4. Social media and the museum website

Data/year	2014	2015	2016	2017
Number of website entries	296,606	317,565	414,884	501,805
Facebook – number of fans	12,965	15,495	22,107	28,015
Twitter – number of viewers	520	760	957	1,109
Instagram – number of fans	none	720	3,099	5,655

Source: authors' compilation based on data collected from the NM.

The NM's website is gaining popularity and its activity in social media results in an increasing interest shown by its visitors each year. Initiating modern information channels for contact with the environment confirms the institution's focus on modern lifestyle trends and the creativity of people employed in the analyzed entity.

Conclusions

The expansion of media changing the relationship between tourism and economy, as well as the emergence of creative industries, have changed the importance of culture for the economy. The research results presented in the article indicate that the NM meets the criteria of the creative sector entity, and thus stimulates local development, in particular through:

- recognition, dissemination and preservation of cultural heritage and its better use for tourism purposes,
- the development of cultural tourism (an increasingly important tourist attraction of the city and higher attendance each consecutive year),
- higher income of the institution employees, residents and the city budget related to the development of cultural tourism,
- increase in the competences of tourists and residents essential to participate in culture,
- social and intellectual capital development, resulting from participation in culture, which can stimulate innovation of other economy sectors in both economic and social dimension.

The NM also creates a positive image of the city, which may affect the development of tourism, attracting investors and improving the residents' quality of life.

However, the development of the NM as a creative entity encounters barriers, primarily of legal (e.g. carrying out the statutory non-commercial mission), financial (e.g. high costs and low subsidies) and political nature (e.g. cultural policies).

Finally, it should be highlighted that there are methodological gaps in the research of the creative sector, e.g. the absence of the commonly accepted indicator set to monitor its development. The article presents the authors' own set of criteria to measure creativity of the analyzed entity, however, it is just the first attempt to measure such important characteristics and it requires further studies.

The developing cultural tourism plays an increasingly important role in the regional socio-economic development (Loukaitou-Sideris, Soureli, 2011, p. 19).

However, although in recent decades many countries have based their development not so much on the industry as on the creative branches and the culture oriented sector, the issue of culture influence on local development still remains a new subject matter, requiring more extensive reflection and research (Scott, 2004, pp. 461–482).

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WYKORZYSTANIE INSTYTUCJI KULTURY W TURYSTYCE JAKO STYMULATORA ROZWOJU LOKALNEGO NA PRZYKŁADZIE MUZEUM NARODOWEGO WE WROCŁAWIU

SŁOWA KLUCZOWE

instytucja kultury, turystyka kulturowa, sektor kreatywny, rozwój lokalny

STRESZCZENIE

Celem autorów artykułu jest wskazanie możliwości wykorzystania instytucji kultury na rynku turystycznym jako stymulatora rozwoju lokalnego i oceny wybranej instytucji kultury z perspektywy podmiotu kreatywnego. Do badania wybrano Muzeum Narodowe we Wrocławiu (NM). Jako metodę badawczą zastosowano analizę literatury polskiej i zagranicznej oraz źródeł wtórnych pochodzących z wybranej instytucji kultury. Wykorzystano również dane z wywiadów swobodnych z kierownictwem badanej jednostki i zastosowano syntezę, która pozwoliła na opracowanie autorskich cech muzeum jako podmiotu kreatywnego, wśród których szczególną uwagę zwrócono na aktywność strony internetowej. Przedstawione w artykule wyniki badań wskazują, że NM spełnia kryteria podmiotu sektora kreatywnego i tym samym stymuluje rozwój lokalny. Jego rozwój jako podmiotu kreatywnego napotyka jednak na bariery, głównie natury prawnej, finansowej oraz politycznej.