

Tłumaczenia

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Cultural Tourism – on the City Game board of Cracow

Key words: city game, guide, tourism, city sightseeing.

Summary: The present study provides the definition of a city game, the basic typology of this form of activity, as well as highlights the innovative character of this form of city sightseeing on the example of Cracow. Furthermore, by taking into account the results of a conducted survey, the study attempts at measuring the popularity of city games as the products of tourism.

City games and other forms of field games are innovative ideas for the presentation, sharing, and interpretation of natural and cultural heritage. City games become a vital alternative for the traditional city sightseeing with a tourist guide. There might be several reasons for such a choice: the interesting way of city sightseeing, fun and physical activity, improved memorisation, gaining independence from the guide or pilot's preferences, one's own activity and the possibility of going off the beaten track. A well-prepared city game corresponds well with the tourism trend based on *entertainment, emotions, education and engagement* of a tourist (4xe). Having performed the tasks according to their own ideas and variants of routes, the players become active participants of adventures confined their organisers.

Introduction

City games are rapidly developing and evolving ideas for the presentation, sharing, and interpretation of natural and cultural heritage. A well-prepared city game corresponds well with the tourism trend based on *entertainment, emotions, education and engagement* of a tourist (4xe) – and thus – it comprises the most active form of city sightseeing (Mikos von Rohrscheidt, 2011a). The promotional folders and professional services of tourist guides – guiding tourists according to their own conceptions or following one of the already arranged thematic routes – are replaced with the unmarked routes which are supposed to be traversed while solving the riddles attached to the maps, photos, rhyming clues, etc. In Polish publications related to tourist traffic in urban areas, there is no clear-cut definition of a city game – a specific typology of this form of field game has not yet been developed. Also, the lack of measuring the popularity of this form of activity is noticeable. The study below provides the definition of a city game, the basic typology of this form of activity, as well as highlights the innovative character of this form of city sightseeing on the example of Cracow. In addition, on the basis of the results of a survey, the study aims at measuring the popularity of city games as products of tourism. Furthermore, the questionnaire surveys allowed for the verification of the target audience (possibly the young people) for whom the games are organised.

Urban areas continue to be one of the most common tourist destinations. Nowadays, city sightseeing is viewed as one of the ways of exploring a city, treated as part of the cultural heritage which is inextricably connected with the space of tourism. Accordingly, it may be assumed that not every form of tourism in a city might be considered as city tourism, though each form of city tourism comprises tourism within a city (Kowalczyk, 2005; Madurowacz, 2008; Derek 2013). A crucial element which boosts the tourist attractiveness of a city

is the method of organising tourist traffic – with special attention paid to the promotion and tourist-related services (Kowalczyk, 2005). The subject of tourist attractiveness and its image in promotional materials was raised as the subject in the studies of scholars such as: A. Spack (1975), G. Wall and J. Sinott (1980), A. Lew (1991), C. Corkery as well as A. Bailey (1994) and H. Hughes (2003) – among others. In a broad sense, “urban areas tourism” embraces all forms of tourism which take place in the urban areas, as well as forms of tourism connected with the development of tourist facilities and tourist values – and finally – the form of tourism focused on visiting and exploring the city which is considered as an inextricable element of the cultural heritage and space of tourism (Kowalczyk, 2005).

City game constitutes a component of a cognitive city perception programme, proposed to both its inhabitants and visitors. The representatives of all groups in question were involved in the games hereinbelow. The games constituted a cognitive tool for them in equal measure which resolves the doubts insofar as the recognition of such games as a form of tourism is concerned. Moreover, while it becomes uncommon to treat about tourists, one-day visitors, and inhabitants, the notion of city users becomes more frequently used (Derek, 2013). Through blending into the urban community, the guests become its constitutive elements (Sagan, 2011), whereas the inhabitants more and more often appear to act like tourists (Judd, 2003).

The definition of a City Game

Games, as a variety of plays, are one of the three cardinal forms of human activity – next to work and learning, which is performed for pleasure. During their leisure time, adults engage in games in the context of playing. Along with the ubiquitous technological development, the process of “ludification” can be observed. The conviction that “infantility” of the ludic techniques finds its source in the misused generalisation that such techniques are applicable only to the teaching of children. One of the crucial premises of the so-called alternative methods – which usually inscribe into the group of ludic techniques – is not its infantility, but the natural craving for play on the part of a human being (*homo ludens*) as well as openness and curiosity for what is yet unknown, which is typical mostly in relation to children (Surdyk, 2008).

City game is a form of play which is performed in the real time within an urban space comprising a board on which the players (pawns) solve the riddles delineated in the script with the use of their own or organiser’s variants of solutions. The victory is determined by the number and time or significance of the performed tasks. As has been mentioned, games are a form of plays which are characteristic for their open, formal, and fixed rules as well as the benefits entrusted upon the winner and the fact that they always finish in the player’s victory or defeat.

Similarly to contests and competition and the escalation of illusion in a play, the factors which differentiate city plays and games include the value of psychological and physical activity as well – which is much greater in the context of a game than in the context of a play. In this context, the vital group of offers on the Polish tourism market should be treated as different forms of “city” plays which are not explicitly defined, as it is the case with the “city games”. In a well-prepared and organised city game, the rivalry aspect is not at odds with the cognitive canons of tourism such as satisfying the curiosity of the world, confronting accumulated knowledge with reality and focusing on the visited place as a contributing factor. In an unsuccessfully arranged city game, the dysfunction of cognitive values, in the form of threats to the image, might – for instance – stem from excessive haste of the players.

The city game is characterised by selected elements of RPGs (*role-playing games*) in which the players impersonate the fictional figures and the game takes place in an unreal

world, according to a specific script, and with maintaining a selected set of rules (called the gameplay). Moreover, it embraces the elements of *flash mobs* – that is – flash initiatives which are supposed to attract crowds in public places with the aim of organising a short performance, usually surprising for the random audience. The city game inscribes into the group of: didactic games, which require intellectual effort; movement and sports games, based on physical effort; field games, which require specific preparation; as well as scout and military games. As it might be concluded from the review of Polish city games' scripts, the moves of players are not strictly determined by the rules of a game. They might be coincidental or consciously performed by a player – in which case the victory is determined by the intellectual effort and artfulness of a player, which leads to the choice of the most appropriate strategy.

The fundamental actions of the organiser – which condition the right course of the game – include: a strictly defined audience, selecting the length of a route and difficulty level of the tasks in relation to the target group, ensuring participant safety, as well as the describing the gameplay. A set of rules is e.g. defining whether the player's performance is measured on the basis of time at the finish line, on the basis of the performed tasks in a limited time of the game, which means of transport can be used, as well as whether the players can separate. The following ideas for enriching the tasks might serve as examples: the use of a code, freezing the tips, using elements of a sign language or old city maps, using particular lines from an indicated book, dead letter boxes, crosswords, inscriptions in foreign languages, etc. City games are often preluded by an introductory stage, e.g. performed on the Internet. It is vital to arrange the script in such a way that – now, when mobile phones and wireless Internet are commonplace – the resolution of tasks would not be possible through the fast quarrying of the Internet.

Types of City Games on the example of Cracow

The main attribute of an urban space – characterised by its specified organisation, function, physiognomy, and legal status – is arranging it according to the individual and communal needs of its inhabitants (Liszewski, 1999). In the case of Cracow, the administrative city area involves also those areas which do not feature typically urban characteristics. The area within which the Cracow's city games take place involves both the urban space with typically urban features, as well as the space which is not urbanised (natural) or poorly urbanised (agricultural), both of which – from the legal point of view – belong to the city.

In the area which constitutes the game board, the presence of what is broadly referred to as tourist values is crucial in terms of the preparation of city games scripts. These values are defined as a complex of both environmental and non-environmental elements which – together or individually – are the object of a tourist's interest (Lijewski, Mikułowski, Wyrzykowski, 2002; Kurek, 2007). The main elements which shape the tourist attractiveness of a city, that is the game board for a city game, involve: architecture and urban arrangement, cultural and sacral facilities, ethnic districts, festivals, cultural and sports events, the atmosphere of a city, the educational and academic potential of a city, the level of accommodation-oriented development, a wide range of entertainment possibilities, the development of enterprise, shopping centres, entertainment and sports facilities, night life, etc. (Waloryzacja, 2008).

Cracow is one of the key tourist centres in Poland due to its rich cultural and historical legacy – which stands on a supra-regional level – as well as the highly diversified values. Therefore, the vast city area offers favourable conditions for the realisation of both hobby and commercial games, with a wide range of facilities which might be used for educational

purposes. Within the area of Cracow, there are 1160 complexes and facilities recorded in the register of immovable objects of cultural heritage (December, 2011), including e.g.: 7 urban arrangements, 71 churches and monastic buildings, 7 synagogues, 4 cemeteries, as well as tenements, fortifications, mounds, parks and gardens. The number of movable properties amounts to hundreds of thousands. The city area stretches over areas which belong to the Complex of Jurassic Landscape Park protecting the most valuable areas of the Kraków-Częstochowa Upland, five natural reserves, 192 natural monuments, and two ecological lands. Furthermore, Cracow hosts one of the CORINE refuges – Bielany-Tyniec. Moreover, one part of the city areas is situated within the reach of the internationally important ecological corridor of the Vistula River. The western part of the city constitutes the southwestern boundary of the proposed 16K (Cracow area) core areas of the ECONET group. A long list of elements which are vital in terms of the organisation of a city game in Cracow is reinforced with non-material attractions such as the hospitality of its inhabitants and “the atmosphere of the city” (Strategia..., 2008).

According to R. Maitland (2008), among others, the development of urban tourism progresses mostly within the framework of space designed for tourism wherein numerous tourist highlights are introduced. In that way, a district which is materially and symbolically isolated from the other ones is created and is referred to in the literature as the tourist district or the area of tourist activity (Derek, 2013; Maitland, 2008; Stansfield and Rickert, 1970). The authors of the diagnosis of the state of tourism and its development possibilities in Cracow (Strategia, 2008) included in the “weak points” category e.g.: underutilisation of green areas for tourism purposes, poorly utilised potential of the areas located nearby the city centre and in its periphery, as well as facilities which would allow for the organisation of large cultural and sports events, especially outside the summer season. This problem does not involve solely the region of Cracow. The municipal authorities – aware of the benefits arising out of tourism – advertise themselves through paying attention to one or a few major topics describing the region (Samołyk, 2013). Such a promotion results in the situation in which many objects – interesting from the cultural point of view – become forgotten. Their natural, architectural, historical or cultural potential is not used. An analysis of several dozens city games in Cracow in 2011-2012 justifies the statement that city games comprise an effective tool for eliminating the limitations in question (1, 2, 3). They are organised throughout all months of the year and – what is important – also beyond Cracow’s District I which comprises the area of greatest activity on the part of the tourist guides (Warcholik, 2013). In tourist literature, more and more frequent become the opinions that the possibility to explore one of the scarcely trodden sites – often known merely to a very limited group of people – might accelerate the process of cognitive tourism (Samołyk, 2013). For many tourists, it is a form of sightseeing the places of special interest which are often very specific and unmentioned in the travel guides.

In very few pioneer studies on city games written in Polish, the typology of such forms of play is undefined. It is worth paying attention to an attempt at grouping them made by O. Nowakowska (2011), who describes hobby, commercial, and educational games. Nevertheless, the author focuses on the intersection of its elements. The analysis of dozens of scripts and Polish city games conducted for the purpose of the study thereof does not allow for their delimitation to the abovementioned groups. Taking into account the element of financial profit in the organisation of events allows for drawing the boundaries between the commercial games and the wide spectrum of city plays, whereas both hobby and commercial games might be considered as sharing some educational elements.

The hobby games involve the games which are organised “for game’s sake” and arise from the grassroots and private initiative of one person or a group of people. These include mostly associations, museums, publishing houses, research circles, portals, etc., which are non-commercial and based on special interest in something. In contrast to commercial games,

they are characterised by a large number of participants in one game edition; also, they are usually one-time events which are free of costs. The costs of organisation – which are comparable to or higher than it is the case with commercial games – are covered in full by the organisers, sponsors, or – symbolically – by the players as well. These are the games which draw the vast majority of communities – be them communities in real or virtual space (Nowakowska, 2011). Some exemplary hobby games realised by the City Games Board of Cracow are contained in Table 1 along with the brief description of their characteristics and objectives.

Tab. 1. City games organised in Cracow by the City Games Board of Cracow (www.grymiejskie.krakow.pl)

Date	Name of an Event	Subject and Objectives	Organiser
23/09/2007	STANISŁAW WYSPIAŃSKI'S LEGEND	Finding the commemorative plaque without which the unveiling of Stanisław Wyspiański's monument would not be possible	District I Council, Groteska Theatre, Gazeta Wyborcza (Electoral Gazette), Staromiejskie Centrum Kultury Młodzieży, Krakowiacy Song and Dance Ensemble
01/06/2008	LEGENDS WITH AN EGG	Finding the missing egg of the Wawel Dragon and raising the dragon like a human being	Groteska Theatre, Gazeta Wyborcza
13/09/2008	V.I.C.T.O.R.I.A. OPERATION	Deceiving the Turks and supporting the Polish King in defeating them without using force	District I, Groteska Theatre, Gazeta Wyborcza
24/05/2009	NOSE-DIVE	Finding the missing Dragoness	Groteska Theatre, Gazeta Wyborcza
13/11/2008	LODGINGS ACTION	A plot based on the lot of daredevils who tried to rent a flat in Cracow	Groteska Theatre, Gazeta Wyborcza
18/10/2009	HUTA FREE IN NATURE	Finding a mysterious Investor from Qatar (and a suitcase full of money) in the 60 th anniversary year of New Huta	Groteska Theatre, Gazeta Wyborcza, Łaźnia Nowa Theatre
13/03/2010	TO BE LIKE KAZIMIERZ P.	A meeting with Kazimierz Podgórski – the newest townsman of Cracow	Gazeta Wyborcza, Groteska Theatre, Bonarska City Centre
12/06/2010	GOLDEN CRACOW	Finding the evidence for the Roman nature of Cracow	Gazeta Wyborcza, Wydawnictwo Literackie (Literary Press)
16/04/2010	TOTAL SPACE	Finding the nest of aliens in a silent and peaceful town, somewhere on the fringes of Tesco	Gazeta Wyborcza, Groteska Theatre
28/05/2010	FEBRUARY CAMPAIGN	Preparing to free the Commander of AK in Cracow, Col. Józef Szychalski (Luty ¹)	Historical Museum of the City of Krakow, Gazeta Wyborcza

¹ In Polish, "Luty" means "February".

Date	Name of an Event	Subject and Objectives	Organiser
02/07/2011	PIGEONS OF EUROPE	As a way of welcoming the Polish presidency of the EU, opening one's eyes to how much of the EU can be found in Cracow	Krakow City Hall, Gazeta Wyborcza, Grotoska Theatre
04/09/2011	SIGN SEEKERS	Familiarising with the first tribes of Europe	Grotoska Theatre
14/04/2012	ECONOMIC STREET GAME	Gaining knowledge on the European Central Bank and the euro currency	National Bank of Poland
21/04/2012	EPIDEMIC	Getting the ampoule antidote for a virus ravishing the student campus of the Jagiellonian University (Collegium Medicum)	Grotoska Theatre, Fortress, Students' Union at the Jagiellonian University (Collegium Medicum)

In the case of Cracow – similarly to Warsaw, Wrocław, Gdańsk and other urban centres in Poland – the conclusion is that there has been a significant rise of entities which organise hobby events of such kind. Their subject matter (Tab. 2) is very broad and refers to the current events, facts from the past, the realm of fiction, prominent figures, literary characters, architecture, art, cuisine, and involves meetings with the witnesses of some historical events. The players – moving on foot, on stilts, dancing, cycling, and with the use of public transport – gain knowledge and skills defined in the script of a game.

Tab. 2. Exemplary hobby games organised in Cracow in 2011

Date	Name of an Event	Subject and objectives	Organiser
08/05/2011	HARDCORE PROJECT	The players – equipped with maps, folders, etc. – turn into the associates of the Worker's Defence Committee	Museum of PRL (Polish People's Republic) in Nowa Huta
11/05/2011	GEOINFOTROPES	The players perform the tasks connected with geography and history of Wola Justowska and Wolski Wood	warwitek.pl
13/05/2011	ENLIGHTENMENT-UNDERGROUNDS	The players find elements of Enlightenment in Cracow through Jacek Kaczmarski's works	Śródmiejski Ośrodek Kultury w Krakowie, Historical Museum of the City of Krakow (MHK)
13/05/2011	RAT RACE	The players move around the concrete jungle – the world full of pavements, streets and buildings	Pedagogical University of Cracow's Geography Research Circle
	FAMILY SEARCH FOR A RENESSAINCE CRACOW TREASURE	The players find places connected with the history of Renaissance Cracow	Historical Museum of the City of Krakow

Date	Name of an Event	Subject and objectives	Organiser
21/05/2011 Juvenalia Student Festival	STUDENT'S MAGIC POTION	The students assemble the ingredients of the potion which is supposed to take them to the realm of a beautiful fairy	Jagiellonian University's Students' Union, Grupa Żywiec
26/05/2011	CRACOW'S AFRICAN TRAIL	The players visit Cracow's sites associated with Africa: museums, pubs, roasting companies, etc.	Polish Sahara Association
26/06/2011	DECIPHERCYCLED CRACOW	The players-cyclists gather the clues which are hidden in the facades of the buildings and decipher enigmas	Focus Cycling Group
26/06/2011	CITY GAME PROJECT	The players and an arsonist, hidden signs, the symbols of Kazimierz, city cut-throats, synagogues...	MV Group
16/07/2011	UNDER THE KING'S ORDER	The players hurry to King Filip's hearing on stilts, dancing flamenco, through Pan's Labyrinth, etc.	National Museum
23/07/2011	SPANISH ENIGMA	The players as knights find the lost item belonging to the King of Spain and stolen by robbers	National Museum
10/09/2011	KRAKAU '44	The players face the adversities of the occupational reality	Historical Museum of the City of Krakow (MHK), Gazeta Wyborcza, Szczep 5 KDH "Wichry"
17/09/2011	GIRL FROM A PAINTING	The players look for a girl immortalised in a painting	Historical Museum of the City of Krakow (MHK)
18/09/2011	NOWA HUTA'S EXCAVATION	The players – like archaeologists – find and excavate treasures (game cards) in the area of Nowa Huta	Historical Museum of the City of Krakow (MHK)
01/10/2011	TURNING GREEN	The players gain knowledge on the ecological priorities of the Polish presidency in the EU	Aeris Futuro Foundation
15/10/2011	SECRETS-DIMENSIONS-FACES OF CRACOW'S MULTICULTURALISM – EUROPE IN CRACOW's edition	The players search for sites which justify Cracow's multiculturalism with the aid of photos	Szersze Horyzonty Association, De Integro Foundation

Date	Name of an Event	Subject and objectives	Organiser
15/10/2011	GET TO KNOW YOUR TERROIR	The players traverse the route with the junction points placed in wine bars and specialist shops	Wino w Krakowie Services
11/11/2011	1918 CONSPIRATION - ORIENTATION	On the subject of independence	Polish Scouting and Guiding Association (ZHP) Zielona Trójka
05/12/2011	HELP IS POWER	The planets in the intergalactic space remain an enigma which is supposed to be resolved by the players	Regional Volunteer Centre
15/12/2011	THE CROW CAN'T DEFEAT THE EAGLE	The players familiarise with the machines used for printing leaflets and meet the witnesses of the events	Institute of National Remembrance in Cracow

Commercial games are organized mainly by tourist enterprises, advertising agencies, event agencies, public relations agencies, as well as travel agencies. The realization of this type of initiatives is focused on gaining specific financial profit. Commercial games are used for city sightseeing alongside some integration and incentive travels, as well as designed under special orders. They are catered for organised groups such as school-age children, companies' staff, sport fans, as well as individual tourists, e.g.: people who want to organise their jubilee or bachelor party in this way. Examples of commercial games organised in Cracow are contained in Tab. 3. together with brief descriptions of their content.

Tab. 3. Examples of commercial games organised in Cracow

Name of an Event	Subject and objectives
<i>Jazon – looking for adventures! – organiser: Anna Banaszek (www.jazon.biz.pl)</i>	
MAGIC PLACES	Immersing in the atmosphere of the Kings' capital through breaking the code and resolving field game conundrums
A HISTORY OF ONE PHOTO	Finding and regaining a painting which was hidden before war on the basis of a deciphered message and owner's family photo
SPACE MOUNDS – ANDORIANS' TREASURE	Finding the casket with happiness plates and forgetfulness potion hidden thanks to a stone, the elements of which were hidden nearby the mound which is highly visible from space
IN THE DARKNESS OF MIDDLE AGES	Finding the relics - hidden by Waldens – thanks to the signs in monasteries and churches, pieces of advice left by the Grand Master of the Brotherhood
ROBBED ARTWORKS OF HANS FRANK	Turning into the Four Horsemen of the Apocalypse and finding the artworks robbed during WWII
GREAT FIRE	Finding a valuable treasure hidden by the Bishop during the great fire of Cracow in 1850
KRZYSZTOF SZAFRANIEC'S TREASURES	Finding part of the plunder thanks to the letter written by Krzysztof Szafraniec just before his beheading
CRACOW IN SIX GULPS	Tasting – during a two-day quest for the Golden Fleece – prime beer in the Roman Route, wine in the Gothic Route, a well-deserved glass of vodka in the Renaissance Route, exquisite tea in the Baroque Route, etc.
CRACOW'S SAFARI OR LION HUNTING	Traversing Cracow through following the signs and looking for the hunter's trophy: lion, elephants, rhinos, etc.

Name of an Event	Subject and objectives
FANTASTIC ZOOLOGY	Discovering fantastic creatures in the concrete jungle, e.g. Odradek, Squonk, Hippogriff, Manticore
GHOSTS AND PHANTOMS – CRACOW WITH A LEGEND	Turning into Argonauts and setting out for a quest for the Golden Fleece with Jazon, while sailing in the streets and alleys of Cracow
THE LEGENDS OF CRACOW	Deciphering the secret map, breaking the codes and discovering the hidden runestones and – after handing them down – the way to Krzysztofor’s Devil itself
Organiser: ACTIVGRA Event (www.city-games.pl)	
VINCI – CECILIA GALLERANI’S KIDNAPPING	The players have a whack at the mysterious attempt to steal the most famous Leonardo Da Vinci’s painting in Poland
EINSTEIN’S KIDNAPPING	The players – thanks to the overheard information – set out for the search during which they discover the hiding-place where the Professor is kept
SPICY CRACOW	The players familiarise themselves with Cracow’s juicy stories, e.g. the first striptease in Cracow and first Polish Viagra
CRACOW’S CHARADE	Finding all points will enable the players to resolve the charade and tell the password which is necessary to finish the game
IN SEARCH OF THE WAWEL DRAGON	The players are looking for points located across the Old Town where they will need to tackle with unusual tasks
WHO KILLED, THE MYSTERY OF ST. MARY’S TOWER	The players answer the question who and why killed the trumpeter from St. Mary’s Tower
Organiser: Eventovsky (www.eventovsky.pl)	
SAVE THE PRINCESS	The script includes e.g.: kidnapping, escape by gondola, sword duels, drinking magic potion and casting spells
DRAGON’S CHALLENGE – IN THE FOOTSTEPS OF SZEWCZYK DRATEWKA	The players with the assistance of an ancient map head in the footsteps of Szewczyk Dratewka to slay the dragon
IN THE FOOTSTEPS OF COPERNICUS – ON THE REVOLUTIONS OF THE HEAVENLY SPHERES	By following the uncovered clues, the players discover a book including the most prominent Copernicus’ work for which they are rewarded in Jagiellonian library

The offers of the Polish companies which organise commercial games are frequently based on the premises of the so-called team building that is developing a well-organised and cooperative group of employees. The enterprises organising commercial city games ensure workers’ engagement and justify it in that participating in such a game will benefit the employer. This might mean developing a team or improved integration of employees and managing staff, creating a closer bond between the employees and the brand as well as briefing them on the enterprise’s ethical code. The travels of this kind might be considered as business tourism – and due to the lack of strict definitions – might be as well associated with incentive travels. Commercial games are organised by tourism market entities from one particular city – for instance Cracow – or the whole country – predominantly the major cities (Tab. 4.). Looking at city games from the commercial point of view, the substantial scope of required preparation must be taken into account. According to the representatives from Poznań’s branch, an extensively organised city game requires employing a large number of people in a particular period of time, which limits the possibility of organising it only to a few selected days in a year (Dąbrowski, Mazurczak, 2009; Mikos von Rohrscheidt 2011a; Piasta 2011). Nevertheless, at the same time A. Mikos von Rohrscheidt (2011a) emphasises that this limitation might be overcome by making permanent agreements with various services across the city and briefing their workers on how to assist the players.

Tab. 4. Selected entities organising commercial city games in Cracow in 2012

Organiser	Website addresses of city games
Activgra Event	www.city-games.pl
Anna Banaszek	www.jazon.biz.pl
Centrum Innowacyjno-Wdrożeniowe Propagator	www.letsgame.pl
Eventovsky	www.eventovsky.pl
EventArt	www.eventart.pl
FunFaktoria	www.funfaktoria.pl
KrakowEvent.eu	www.krakowevent.eu
Paramedia	www.paramedia.pl
SlowTravel	www.reportertravel.pl
TeamandPersonal	www.teamandpersonal.pl
Trekkingclub	www.trekkingclub.pl
Via Cracovia	www.viaimprezy.pl
Zwiedzanie Krakowa z Pasją	www.zwiedzaniekrakowa.pl

Educational nature of City Games

A noticeable problem of traditional city sightseeing is the lack of interest on the part of the participating groups of children and adolescents, since the tours with tourist guides resemble them – with their form and way of transmitting the information – the tedious lessons at school (Piast, 2011). City games might play an important role in educational tourism, which is the source of knowledge experienced first-handedly by a tourist, as well as – in a broader context – the whole process of learning. With regard to the second context, associating city games with problematic teaching methods seems to be justified (Okoń, 1987). The Polish term “ludologia”, which means “game studies”, is a neologism which derives from the fusion of Latin *ludus*, which means “game” or “play”, and Greek *logos*, which is currently used to name various domains of knowledge. The core of the term “ludologia” – that is *ludus* – apart from its many references to game and play – is also connected with school, which could point to the ancient connections between education and ludic character through following the thought of “learning through play” (Surdyk, 2008). A considerable number of ethnographers share the conviction that the reason for the emergence of so many games is linked with the educational purposes. Handing down the knowledge to other generations and preparing them to perform effectively in a particular society might take place through repeating the social and natural conditions of human life. A well-known game of chess was used yet over two thousand years ago as a typical stimulating game to prepare the soldiers to manage the battles properly. The techniques used by St. Augustine to teach Latin and Greek is e.g. role playing predicated on dialogues. The Czech humanist John Amos Comenius – the father of modern pedagogy – in his work *Didactica Magna* from 1657 explains that the teaching method should facilitate the learning process in such a way that the students will not be discouraged from learning (Siek-Piskozub, 1995). The problematics of games and plays for children and adolescents – including movement games – were studied by such figures as: Cz. Kupisiewicz (1980), R. Mańkowski and A. Martynkin (1983), M. Bondarowicz (1995), I. Flemming (1998); D. Chauvel and V. Michel (1999), R. Patermann (1999), T. Staniszewski (1999), M. Bondarowicz and T. Staniszewski (2000), R. Portmann (2001) – and without age restrictions by: U. Vohland and I. Scherf (1997), H. Nawara and U. Nawara (2003).

City games create opportunities for gaining new information (Czetwertyńska and Grubek, 2009) which connect the practical skills of players with their theoretical knowledge. They might comprise a key tool for stimulating one’s intellect, becoming a part of the group of common contemporary games and plays used for educational purposes, defined specifically by e.g. K. Kruszewski (1993). Field games and plays considerably uplift the level of students

and pupils' skills insofar as geoinformation is concerned (Warcholik, 2008). City games are also an effective tool for regional education which tends to be marginalised by curricula. Teachers at schools organise the regional education usually as part of extracurricular activities – in the form of interest circles, expeditions and rally raids, as well as competitions on the knowledge of the region (Grelewski and Radojčić, 2010).

Among the examples from Cracow, the game “The Crow Can’t Defeat the Eagle” – organised by the Institute of National Remembrance in Cracow – was prelude by the projection of a film “Solidarność – kruszenie murów”, which could be translated as “Solidarity – crumbling the walls”, the players became familiarised with printing techniques and machines used for printing the leaflets; they met the witnesses of the events during the martial law. Another play – city game “HardCORE Project”, organised by the museum of PRL (Polish People’s Republic) in Nowa Huta, is nothing but a history lesson referring to KOR (Workers’ Defence Community). In games organized by the Historical Museum of the City of Krakow, a list of books – the knowledge from which might come in handy when solving the riddles – is published in advance.

The Polish interest in City Games

The beginnings of city games – which are difficult to be strictly defined – date back to the 1920s in the United States, to the 1970s in Western Europe, and to the turn of the 20th and 21st century in Poland. The games such as: “Invasion of Power” (RMF FM), Warsaw series of “Urban Playground”, events organised by the Silesian collective Partyzants, Topografie Association from Łódź, and Exploring Wrocław – entered the Polish city board. The city games in Poland were initially organised as thematic, urban variety of field games played by scouts, e.g. in Warsaw from 1971 (Mikos v. Rohrscheidt, 2011a), and then for commercial purposes by a number of companies. On numerous websites of city games’ organisers, one can read that city games and role-playing games are a novelty which spread to Polish market from the US and Great Britain; it is difficult – however – to miss the relation between city games and e.g. Paper Chase (also known as Hare and Hounds or Chalk Chase) played by scouts. Known much earlier, and organised in cities as well, they were designed for developing one’s sense of orientation. As noted by M. Grelewski and V. Rado Radojčić (2010), their participants became the urban experts during e.g. Warsaw Uprising. The rising number of organisers, festivals and participants themselves attests to the popularity of this kind of field initiatives both globally and in Poland. The expenditure and time necessary to organise a game decreases (Grzybowski, 2011) e.g. through providing the tools such as multimedia smartphones which enable to enrich the real space with virtual elements and organise it in any space. According to M. Piasty (2011), the unquestioned pioneer and leader (the “capital”) in that respect is Poznań, partly due to the permanent board of city games creators and the continuously enriched city offer.

City game, in the context of a tourist product, might be understood as a single service similar to that of tourist guides or an event characterised by unity and specified subject which is organised in a particular time and space – or, in an extended version – even as an event, that is at least two services offered by tourist organisers. The essence of such a tourist product lies in the demands of buyers which contribute to their ultimate choices – with the needs to rest and spend time actively coming first. In the preparation of a single city game, a few individuals or a larger number of organisers spread across the route are usually involved; nevertheless, once arranged quest works on its own and does not require any organiser. City games are such comprehensive initiatives – insofar as transmitting the interdisciplinary content is concerned – that they might be employed by educators and curators, as well as non-governmental organisations and local governments to promote a city or a region –

and, additionally, in the commercial context – by tourist enterprises, advertising agencies, tourist agencies, public relations agencies, travel agencies, etc. Furthermore, A. Mikos v. Rohrscheidt (2011b) notes that might this increase the profits from tourism and employment of a higher number of people (though only temporarily), since they comprise a broad spectrum of offers – from affordable “self-maintained” offers to the more advanced ones engaging a staff (messengers, tourist guides as neutral experts assisting the group, consultants, judges).

City games have been employed in Polish tourism for a relatively short period of time, and so – in order to assess their current and anticipated popularity – a group of young respondents has been created, possibly the representatives of the generations which are primarily interested in various forms of tourism (Alejziak, 1999). The studied group comprised 500 people studying e.g. geography, tourism and recreation, pedagogy, English and French, as well as international relations.

The survey results show that city games might become a vital alternative for traditional city sightseeing with a tourist guide (97% of the interviewees). In a theoretical situation in which the interviewees would have to make a choice considering the services of a tourist guide and would have the possibility to participate in a city game, a quarter of the respondents claimed that they would have definitely chosen this form of sightseeing and over a half of them marked that they would have probably choose that option. The reason for such choices might lie in the interesting way of city sightseeing, play aspects and physical activity, improved memorisation, gaining independence from guide or pilot’s preferences, one’s own activity and the possibility of getting off the beaten track. According to the respondents, the target group for whom city sightseeing in the form of city games should be organised involves the young people. Therefore, what modifications of the games hereinabove would be required to appeal to the more advanced, elderly group of cultural tourists remains an open question.

The growing number of city games realised in Poland does not go hand in hand with tourists’ awareness of the possibility to explore the urban space in such a way. Two thirds of the respondents have heard about city games for the first time while filling out the survey and only 14% of them have ever participated in a city game. The main sources of knowledge of city games are mainly the information shared by other people and the Internet.

Conclusions

The scriptwriters of city games, including the author of this study who organises the game Geoinfotropes (Photo. 1, 2) cyclically, conclude that there has been a growing interest in this type of events among tourists as well as tourism organisers. They have become an inherent part of the tourist map of Poland.



Photo. 1, 2. Geoinfotrophy city game, script – Witold Warcholik, photo. Witold Warcholik

A player who participates in a well-prepared event is the contradiction of an image of a tourist, who – as is rightly noted by B. Głyda (2013) – more and more often looks at a borrowed image of a city and observes it in the lenses of a camera, gazing at the screen instead of absorbing the atmosphere, culture, tastes, and scents. The act of playing itself is inextricably connected with play and sheds light on the rather positive features of social nature of humans – freedom and naturalness – very useful in everyday, casual contacts with other people. Another interesting observation is that the community of players tends to be firm in that the team of players stays rather unchangeable. Thanks to the possibility of maintaining the contact with each other via the Internet, the players create communities and make bonds during their physical participation in the city space and – when the game finishes – they continue to do it through participating in various forums, uploading and following the photo relations from their games, sending messages or watching videos from their games online. Moreover, they meet at the orientation parties.

A city game, by means of inscribing into the questions of cultural tourism – understood as an intended encounter of a participant (tourist) with facilities, events, or cultural values – is the prime, intense form of contact with the heritage of a city or (primarily) its selected aspects (Mikos von Rohrscheidt, 2008, 2011a). Similarly to the city games of e.g. Poznań (Piasta, 2011), Cracow's counterparts use as their impulses and subjects both the cultural heritage and current city events. Participation in this form of sightseeing is intended and the participants considerably extend their knowledge on the penetrated area through direct exploration and solving the riddles. City games stimulate the participants to act and oftentimes make them explore and perform in unknown areas; city games' scripts break the routine and invite the participants from a broad age spectrum to participatory culture wherein the key role is played by a city. It fulfils – apart from educational – significant formative functions, e.g. teaches respect for generally accepted social norms, enables cooperation, and fosters socialisation. Having performed the tasks according to their own ideas and variants of routes, the players become active participants of adventures designed by their organisers and turn into explorers of the mysteries confined to specific locations.

An issue of utmost importance in the organisation of city games seems to be the elimination of forms and tasks which might be considered as puerile, as well as the tools for promoting those forms of activities which might even offend an intelligent recipient. In a broader – since trespassing the boundaries of city games – context of the presentation of plays in media, more and more frequent – especially in terms of the sales talk and the product names themselves – become the terms “game” and “play”, highly conjugated and diversified in Polish as well as other languages (e.g. play, fun, joy, enjoy, game, party), even though the products themselves do not have anything in common with ludic activities (Surdyk, 2008). It appears rather crucial to give recognition to all the players – including those who did not win – observe the rules of fair play, limit the role of judges and their unanimous decisions, etc.

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Turystyka kulturowa - na krakowskiej planszy gry miejskiej

Słowa klucze: gra miejska, przewodnik, turystyka, zwiedzanie miasta.

Streszczenie: W opracowaniu zdefiniowano pojęcie gry miejskiej, przeprowadzono wstępną typologię tej formy zabawy, a na przykładzie Krakowa przedstawiono kontekst innowacyjności tej formy zwiedzania przestrzeni miejskiej. Dodatkowo, na podstawie wyników przeprowadzonego badania ankietowego, podjęto próbę oceny popularności gier miejskich jako produktów turystycznych.

Gry miejskie i inne formy zabaw terenowych to innowacyjne pomysły na prezentację, udostępnienie oraz interpretację dziedzictwa przyrodniczego i kulturowego. Gry miejskie stają się istotną alternatywą dla tradycyjnego zwiedzania przestrzeni miejskiej z przewodnikiem. Uzasadnienia takiego wyboru turysty można upatrywać w interesującym sposobie zwiedzania miasta, aspektach zabawy i aktywności fizycznej, lepszym zapamiętaniu informacji, uniezależnieniu się od preferencji przewodnika czy też pilota, własnej aktywności oraz poruszaniu się nie tylko utartymi przez turystów ścieżkami. Dobrze przygotowana gra miejska wpisuje się w trend turystyki bazujący na zabawie, emocjach, edukacji i zaangażowaniu turysty ($4 \times e = \text{entertainment, emotion, education, engage}$). Gracz staje się czynnym uczestnikiem wyreżyserowanej przez organizatorów przygody, rozwiązuje jednak zadania na bazie swoich pomysłów, według własnych wariantów tras.