ТАРИХ – ИСТОРИЯ – HISTORY

Dariusz Dąbrowski*
Wydział Historyczny Uniwersytet Kazimierza Wielkiego, Bydgoszcz, Poland
*Correspondence: dabr.ih@ukw.edu.pl

E-mail: dabr.ih@ukw.edu.pl

A PROPOSAL TO CREATE A TOURIST INFORMATION SYSTEM FOR URALSK.
THEORY AND PRACTICE

Annotation. The policy of the Kazakh government focuses on increasing the role of tourism in the entire country, also in its individual regions, including events dedicated, in particular, to cultural heritage and methods of its popularization. Uralsk is a city with a rich and diverse resource of relics of the past, both in the field of material and non-material culture. This applies to the architectural and town-planning complex of the city itself, as well as to such values and phenomena as: folklore and customs of the peoples living in Uralsk and its environs, i.e. mostly Kazakhs and Yaik Cossacks (and - to a lesser extent - others), as well as, for example, a collection about famous people who were associated with this city. Interesting objects from a historical and cultural point of view are also located at a short distance from the city itself. For example, the remains of the city of the Golden Horde called "Zhaiyk". The theory and practice of creating and disseminating knowledge about cultural heritage using a tourist labeling system is important from a historical point of view for creating a widely understood permanent designation system in Uralsk, which will be discussed later in the article.

Keywords: tourist information system; permanent marking system; cultural tourism; historical object.

Introduction

As not only a historian, but also an art historian with a museum specialization, I feel the need to actively engage in various activities in the field of cultural tourism in my region. These interests are enhanced by the fact of conducting classes on, inter alia, cultural heritage and methods of its promotion. As a result, I became interested in both the theory and practice of creating and disseminating knowledge about cultural heritage between the means of the tourist labeling system[1]. At the same time, I had the opportunity to publish texts on the above-mentioned issues[2][1], as well as to prepare and consult projects on such issues[3][2]. One of them will become a reference point for the proposal to create a widely understood system of permanent signification in Uralsk, which will be discussed later in the article.

When I went to Uralsk, I was curious if and how the sphere of promoting local cultural heritage functions. After all, it is a city with a rich and varied resource of relics of the past, both in the sphere of material and non-material culture. It refers to the city's architectural and urban complex itself, but also to values and phenomena such as: folklore and customs of the peoples living in Uralsk and its vicinity, i.e. mainly Kazakhs and Yaick Cossacks (and - to a lesser extent - others), as well as - for example - a collection of famous people who were associated with the city. Interesting from a historical and cultural point of view, objects are also located within a short distance from the city itself. I mean, for example, the remains

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[1] In this text I limit myself to the presentation of comments on the system of permanent signification and their development in the form of websites. I ignore the broad problem of tourist prints. It should be added, however, that I did not find any such in Uralsk, which is strange.

[2] D. Dąbrowski, *System oznaczeń obiektów zabytkowych – sugestie dla Halicza*, [w:] *Halyč i Halyc'ka zemlja v deržavnotvorčych procesach Ukraïny. Materialy mižnarodnoï naukovoï konferenciï*, Halyč 2008, s. 197–201; idem, *Gotyckie kościoły wiejskie Ziemi Chełmińskiej – propozycja uprawiania turystyki kulturowej na obszarze wiejskim*, „Turystyka Kulturowa" (WWW.turystykakulturowa.com) , nr 9/2009 (wrzesień 2009), s. 27–48; idem, *Miejsca i szlaki: Wąbrzeźno*, „Turystyka Kulturowa" (WWW.turystykakulturowa.org), nr 1/2010 (styczeń 2010).

[3] At this point, I mention the project " Kultura w sieci – Wiejskie kościoły gotyckie ziemi chełmińskiej [Culture in the network - Rural gothic churches of the Chełmno Land]" implemented in 2020 under the scholarship of the Ministry of Culture and National Heritage https://www.facebook.com/Kultura-w-sieci-Wiejskie-ko%C5%9Bcio%C5%82y-gotyckie-ziemi-che%C5%82mi%C5%84skiej-108447004261568 [access on 23 III 2022].

of the city of Golden Horde called "Жайык"[4] (Fig. 1). Moreover, the policy of the Kazakh government focuses on increasing the role of tourism in the entire country, i.e. *eo ipso*, also in its individual regions[5][3].

Figure 1 – Welcoming panel to the archaeological reserve "Жайык"

Meanwhile, as it turned out to my surprise, in Uralsk, the system of permanent signification is almost non-existent, limited to commemorative plaques (mainly dedicated to famous people residing in a given place) (Fig. 2), panels inviting to individual museums (Fig. 3) and a small set of small information plates on selected sites, containing only the name of the facility in three languages (Kazakh, Russian and English) and QRcode (Fig. 4). These plates are not attractive in terms of plastic design and are not conspicuous. From the perspective of an experienced cultural tourist, I can say that they do not fulfill the role they should play by definition.

Figure 2 – A commemorative plaque informing about Alexander Pushkin's stay in Uralsk

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[4] From prof. Murat Sdykov, I was informed that there were plans to - most correctly - establish an archaeological reserve there. However, this concept was not implemented in practice.

[5] https://en.tengrinews.kz/environment/kazakhstan-to-develop-its-tourism-industry-254241/ [access on 23 III 2022]

Figure 3 – Welcoming panel to the Emelian Pugachev museum in Uralsk

Figure 4 – Qrcode (The panel of the permanent tourist significations system for specific objects in Uralsk)

By the way, I would like to point out that the present proposal is not only about enhancing the impact on tourists by means of various measures. When I started researching the problem of creating and influencing the permanent marking system, I had the pleasure to consult Ina Verrept, heritage consultant at Heritage Cell of Bruges (Belgium). Ina Verrept, together with a team of collaborators, as part of the project "Geschiedenis op de achterkant" started in 2005, created a 3-panel experimental system of permanent markings, correlated with the map of the Old Town of Bruges. They were placed in

important cultural and historical places. As Ina Verrept strongly emphasized, the panels were to serve not only tourists[6][4], but also provide the inhabitants of the city with various knowledge about the past in an attractive way *in situ*[7]. This is a very important, absolutely crucial point for understanding the role of the constant marking system.

The panels themselves can be regarded as exemplary in terms of visual and textual development (Fig. 5). Hence, I adopted and disseminated the name "Bruges model of tourist permanent signification panels"[8].
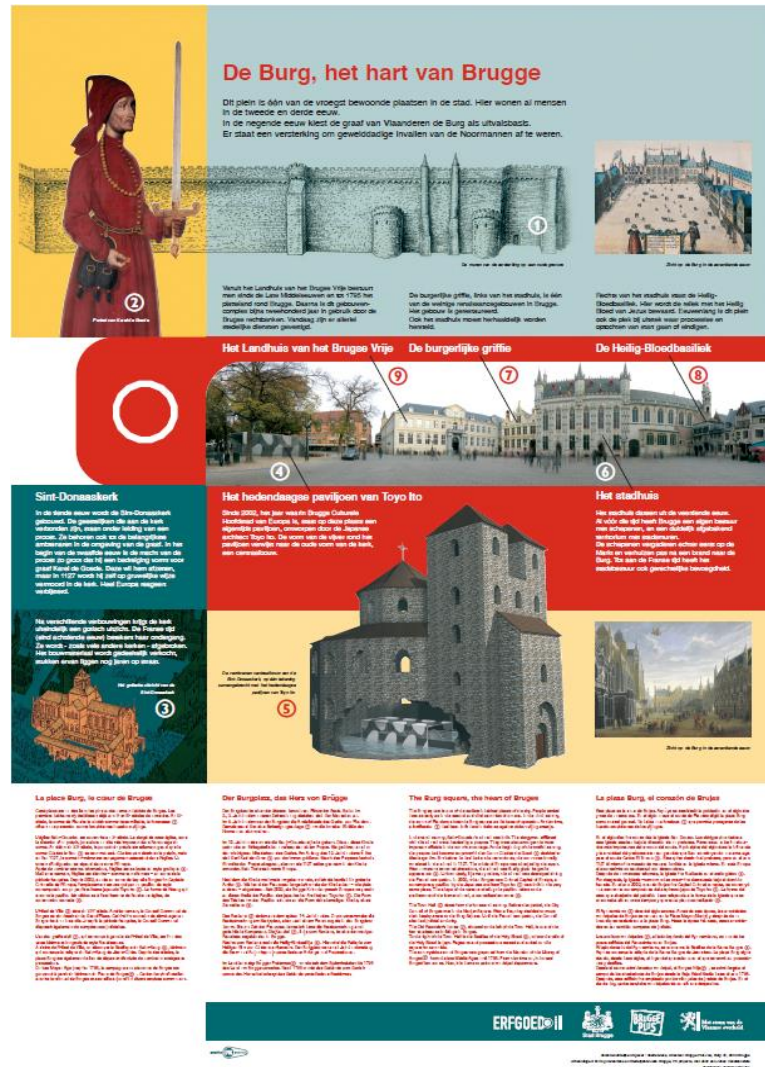

Figure 5 – Panel placed at a "junction" point in Bruges – Burg Square. I would like to thank Inna Verrept for providing the pictures

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[6] Let us remember that Bruges is one of the most important tourist centers in Europe, visited annually by many millions of tourists. In 2019, there were 8.3 million of them. This number prompted municipal authorities to act to reduce tourist traffic, especially for one-day arrivals (Sasha Brady, Bruges is introducing new rules for visitors to avoid overtourism, [in:] "Lonely Planet":https://www.lonelyplanet.com/articles/how-bruges-is-fighting-back-against-mass-tourism). See also: https://www.visitbruges.be/en. Of course, Uralsk has no chance to repeat the results of Bruges located between Brussels and Paris, but the tourist traffic in this city can be definitely stimulated.

[7] This information is contained in Ina Verrept's e-mail to me of April 11, 2008.

[8] Unfortunately, it is ironic that the ideas of Ina Verrept and her assiociates were not developed in Bruges. Currently, the described panels do not exist.

Materials and research methods

After presenting my introductory considerations, I would like to move on to some theoretical remarks.

Undoubtedly, when analyzing the issues related to the functioning of the tourist information and labeling system, it is worth first referring to the experience of the new museology in terms of the approach to objects worth displaying. Thus, it is a kind of transfer of museum theory to practice in the field of cultural tourism.

Well, writing about the tasks of the "new museology" in the area of approach to exhibits and displaying, Dutch researcher Peter van Mensch noticed in the second half of the 1980s that we can talk about the emergence of some favorable modernization processes consisting in:

1) change from "subject orientation" to "society orientation" (the heritage of the past should be treated as raw material that helps to understand the state, social and cultural image of the world);

2) broadening the understanding of the term "museum object" (from a physical object to non-material forms of culture);

3) the tendency to keep the object in situ (as a shift factor from "object orientation" to "context orientation");

4) the concept of a decentralized museum (small specialized museums are friendlier than behemoths for various reasons);

5) the tendency to conceptualize (preferring the understanding of an object over the fact of its materiality - this also connects naturally with the concept of preserving objects in situ and has a significant impact on the ways of displaying and describing objects);

6) rationalizing the museum's manual;

7) "museumising" cultural and commercial institutions[9][5]. I, from my side, can add here the "museumisation" of urban and rural spaces.

I would like to point out that, with the exception of the fourth and sixth, all the other points mentioned can be applied not only to museum exhibitions in the strict sense, but also to all valuable, and therefore worth showing and adequately describing, objects present in the architectural and urban tissue, which - itself in myself - it is, after all, a kind of exhibition in the open air. Being aware of the existence of the aforementioned dependencies and processes undoubtedly helps in building the concept of permanent marking systems, and thus the appropriate display of important objects in situ, which are elements of the urban and architectural tissue. It allows us to treat cultural heritage more broadly, by, inter alia, referring to its non-material forms, presenting the "human factor" to a much greater extent, etc., and not only focusing on artistic values, for example, architecture.

The museologists' merit is also the introduction of some important insights into the principles of proper description of the objects in the exhibition (i.e. in our case, *in situ*, in the open air)[10][6].

In the case of each exhibit, there are three closely related elements:
- with exhibition space;
- with exhibited objects;
- with the audience of the exhibition[11][7].

As Friedrich Waidacher rightly pointed out, referring to the earlier literature on the subject, the texts of descriptions of objects should fulfill the following functions:
- present information about what a human cannot see in the exhibit
- show what can be done, watched, compared
- explain the items and their properties
- provide examples for comparison.
  Each exhibit, however, should be presented from the angle of six planes:
- what is (name, character);
- who (the person, the circle that created it);
- when (time when it was created);
- how (techniques used, including the material from which it was made);
- for whom;
- what for (motive of the uprising)[12][8].

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[9] P. van Mensch, *Museums in movement. A stimulating dynamic vew on the interrelation museology-museums*, [in:] *Museology and Museums. Basic Papers*, Helsinki–Espoo 1987, p. 17–20.

[10] Of course, in museum theory, the existence of in situ exhibitions is perfectly acceptable. See e.g. *Słownik encyklopedyczny muzeologii*, ed. André Desvallées, François Mairesse, Warszawa 2020, pp. 556–606

[11] See e.g. Freda Matassa, *Organizacja wystaw. Podręcznik dla muzeów, bibliotek i archiwów*, Kraków 2015, pp. 32–40.

[12] Friedrich Waidacher, *Príručka všeobecnej muzeológie*, Bratislava 1999, p. 287–288.

I will now move on to the presentation of the basic methods and features of knowledge transfer through the system of permanent markings.

First of all, I would like to point out that it should, in the case of an extensive and rich in objects worth displaying space, and such is the case in the case of Uralsk and the "Жайық" settlement, consist of the following elements:

1) "brown signs" of the generally used international road sign system;

2) "welcoming visitors" - panels placed in places which are the best starting points for visiting a given town or complex (railway and bus stations, parking lots, communication stops from which you can start sightseeing, entrances to complexes, especially large ones);

3) panels placed at "junction" points, especially attractive, important and worth showing points, next to architectural, urban, urban and architectural complexes;

4) indicators - helping to set the direction of sightseeing or find individual objects or complexes;

5) boards placed next to or on specific objects, containing basic information about them. Here we can talk about two basic types of this category of markings. It is about plaques on architectural objects and usually placed in interiors, next to monuments of smaller dimensions (polychromes, sculptures, epitaphs, etc.)[13][1].

It should be noted here that each element of the tourist description consists of two basic elements:

Content - the description itself, appropriately constructed[14];

Forms - artistic development, from sizes appropriate for the function, through colors, selection of appropriate lettering, to the illustrative material used.

It is also worth emphasizing that when creating a description, we should follow the following rules:

1) Visualization of information (use of explanatory photographs and drawings);

2) The graphics and description must be more than a duplication of what the viewer gets to see;

3) Using the so-called information pyramid or the rules 3-30-3. First "3": most viewers "glance" at the information panel / sign. Their eyesight should be attracted by an intriguing inscription and expressive graphics (capital letters, large, clearly visible icon - title); "30" supplementary information readable and viewable within 30 seconds (up to 2 paragraphs of text, in smaller letters than "summoner" from the first "3" basic iconograms); the second "3" - supplementary information, usually smaller in size;

4) Keep the information concise and short (essential);

5) Use appropriate language forms that dynamise the message;

6) Refer to the experiences of viewers, interact with them both in terms of references to knowledge and emotions;

7) Use multi-active forms of knowledge transfer: audio and video: e.g. three-dimensional forms, tactile, various textures, using sound in various ways[15][9].

The use of these simple measures will undoubtedly result in the creation of a visually attractive system and - above all - being a carrier of valuable information both for tourists and the local population.

It's time to move on to the announced practical part. Well, after obtaining the consent of the authorities of the city of Wąbrzeźno, the seat of one of the poviats located in the Kuyavian-Pomeranian Voivodeship (Poland), together with a team of several local activists, I developed a project to disseminate knowledge about the local cultural heritage. It consists of two basic parts, namely the system of permanent markings and a website closely correlated with it.

My task was to present the concept of a system of permanent significations, including a proposal for the selection of "nodal points", the arrangement of the panels and their information structure. So I decided to choose the 8 most important places from the perspective of the city's history and the accumulation of places worth displaying. These were: 1) the closed city railway station, which was the starting point of the first electric railway in Poland, put into operation on April 1, 1898[16][13]; 2) city market; 3) the site of the synagogue, which was demolished in 1939; 4) town hall; 5) the seat of county authority; 6) the parish church of the Apostles Szymon and Jude Tadeusz, established in the Middle Ages; 7) remains of an early medieval stronghold; 8) the "Podzamcze" park with the ruins of the medieval castle of the Chełmno bishops[17][14].

These are the most important places for the history of the city. Around them, it was possible to present information both about the objects themselves and about the events taking place around them, as well as about the people taking part in

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[13] D. Dąbrowski, *System oznaczeń obiektów zabytkowych – sugestie dla Halicza*, p. 197.

[14] Naturally, the description must be made according to the state of the art, properly verified in terms of content, based on reliable studies.

[15] Michael Gross, Ron Zimmerman, Jim Buchholz, *Signs, Trails, and Wayside Exhibits. Connecting People and Places*, Stevens Point 2006, pp. 50–61

[16] *Robert Prusakowski, Wąbrzeska Kolejka Powiatowa Początki, rozwój i dzień dzisiejszy w 110 rocznicę powstania*, Wąbrzeźno 2008.

[17] Jarosław Baciński, *Zamek biskupów chełmińskich w Wąbrzeźnie*, Wąbrzeźno 2004.

them or related to the objects. Besides, in terms of the content of the inscriptions and the artistic form of the panels, I proposed adopting the Brugian model with some modifications. First of all, unlike the tables from Bruges, the solution developed in Wąbrzeźno is two-sided, which allowed for a significant increase in the number of information provided. The then vice-mayor of the city, Wojciech Bereza, after consulting with me, proposed to adopt a specific artistic and technical solution for the panels. Their shape was to resemble advertising poles. Their cylindrical, openable cover made of transparent plexiglass rests on a metal base and is covered with a hexagonal decorative finial. Inside the cylinder there is a core to which the appropriate boards, made of high-quality paper, are attached (Figs. 6-10). The idea behind this solution was that the plates could be easily replaced in the event of their destruction. So far, despite the lapse of 6 years from the launch of the trail, this solution works very well.
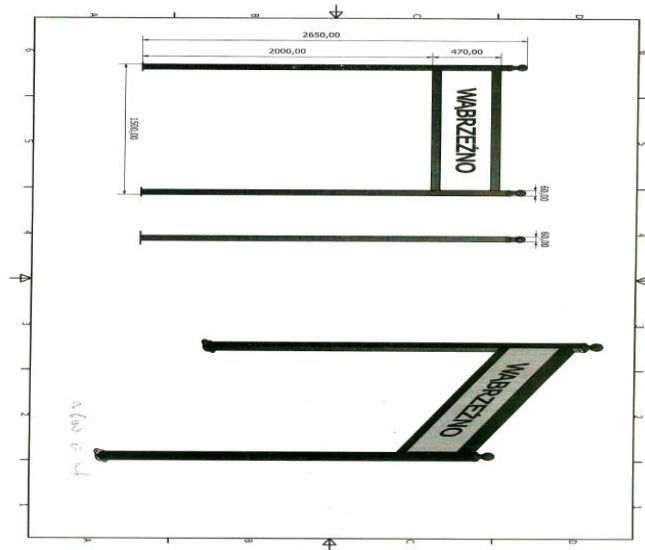

Figure 6 – Diagram of the panel of the permanent tourist significations system in Wąbrzeźno (I would like to thank Wojciech Bereza for providing the illustrations)

Figure 7 – The panel standing on the market square in Wąbrzeźno (Photography by Dariusz Dąbrowski)

Figure 8 – The panel standing at the seat of the county authorities (Starostwo Powiatowe) in Wąbrzeźno (Photography by Dariusz Dąbrowski)

Figure 9 – The panel standing at the seat of the caounty authorities (Starostwo Powiatowe) in Wąbrzeźno - side view (Photography by Dariusz Dąbrowski)

Figure 10 – Diagram of the information board in the panel next to the town hall in Wąbrzeźno (I would like to thank Wojciech Bereza for providing the illustrations)

The main part of the tables consists of two basic elements. The upper one, which can be described as "iconographic" by convention, is a collection of appropriately arranged photographs, with a description in Polish, with individual pictures marked with numbers. They were selected in accordance with the rules for creating descriptions presented above. Thus, they show what the viewer cannot perceive, and also give the historical and social context to the presented objects. The iconographic part was developed as a set of aesthetically attractive, clearly distinguished graphically modules. As a result, the 3-30-3 rule was complied with. Its informative content is supplemented by QRcode, a link to the YouTube channel and a city map with marked locations of all eight panels. In the separated lower strip of the boards there are three columns, texts identical to those in the iconographic part, translated into German, English and Russian[18]. This action was aimed at increasing the scope of the information impact of the panels. The choice of languages was justified by their current meaning and tradition, and adjusted to the profile of people visiting the city most often. A large part of the history of Wąbrzeźno was associated with Germany in various ways and to this day the city has numerous ties with the inhabitants of that country. As is well known, English is now a lingua franca. Russian was chosen because of the relatively large number of people coming to Wąbrzeźno who know this language.

Conclusion

The described system, as far as I know, enjoys considerable interest, not too many tourists visiting the city, and - above all - fulfills important educational functions, for example being the basis for organizing trips, including school trips.

I believe that the comments presented and the illustrative material attached to them may be an inspiration for building analogous systems of permanent tourist markings, including - for example - in Uralsk. At the same time, I am

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[18] The translations were made by Bożena Bereza, Anna Rydlewska-Chabros, Tomasz Puczkarski and Sławomir Jabłoński.

convinced that the model developed in Wąbrzeźno, compared to those used in other places, is attractive both visually and gives great opportunities in terms of spreading knowledge and transferring it to various categories of recipients.

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Домбровский Д.
ОРАЛ ҚАЛАСЫНЫҢ ТУРИСТІК АҚПАРАТТЫҚ ЖҮЙЕСІН ҚҰРУ ҰСЫНЫСЫ. ТЕОРИЯ ЖӘНЕ ПРАКТИКА

Аңдатпа. Қазақстан үкіметінің саясаты бүкіл елде, сондай-ақ оның жекелеген өңірлерінде туризмнің, атап айтқанда, мәдени мұраға және оны танымал ету әдістеріне арналған іс-шараларды қоса алғанда, рөлін арттыруға бағытталған. Орал-материалдық, сондай-ақ материалдық емес мәдениет саласында өткеннің жәдігерлерінің бай және сан алуан ресурсы бар қала. Бұл қаланың сәулет-қала құрылысы кешеніне де, Оралда және оның маңында тұратын халықтардың фольклоры мен әдет-ғұрыптары сияқты құндылықтар мен құбылыстарға да қатысты. негізінен қазақтар мен Жайық казактары (және аз дәрежеде - басқалары), сондай - ақ, мысалы, осы қаламен байланысты болған белгілі адамдар туралы жинақ. Тарихи және мәдени тұрғыдан қызықты нысандар қаланың өзінен қысқа қашықтықта орналасқан. Мысалы, "Жайық" деп аталатын Алтын Орда қаласының қалдықтары. Туристік таңбалау жүйесін қолдана отырып, Мәдени мұра туралы білімді құру мен таратудың теориясы мен практикасы Оралда тұрақты белгілеудің кең түсінікті жүйесін құру үшін тарихи тұрғыдан маңызды, ол мақалада әрі қарай талқыланады.

Кілт сөздер: туристік ақпараттық жүйе; тұрақты таңбалау жүйесі; мәдени туризм; тарихи нысан.

Домбровский Д.
ПРЕДЛОЖЕНИЕ ПО СОЗДАНИЮ ТУРИСТИЧЕСКОЙ ИНФОРМАЦИОННОЙ СИСТЕМЫ ДЛЯ УРАЛЬСКА. ТЕОРИЯ И ПРАКТИКА

Аннотация. Политика правительства Казахстана направлена на повышение роли туризма во всей стране, а также в отдельных ее регионах, включая мероприятия, посвященные, в частности, культурному наследию и методам его популяризации. Уральск - город с богатым и разнообразным ресурсом реликвий прошлого, как в области материальной, так и нематериальной культуры. Это относится как к архитектурно-градостроительному комплексу самого города, так и к таким ценностям и явлениям, как: фольклор и обычаи народов, проживающих в Уральске и его окрестностях, т.е. в основном казахи и яицкие казаки (и - в меньшей степени - другие), а также, например, сборник об известных людях, которые были связаны с этим городом. Интересные объекты с исторической и культурной точки зрения также расположены на небольшом расстоянии от самого города. Например, остатки города Золотой Орды под названием "Жайык". Теория и практика создания и распространения знаний о культурном наследии с использованием системы туристической маркировки важны с исторической точки зрения для создания широко понятной системы постоянного обозначения в Уральске, которая будет обсуждаться далее в статье.

Ключевые слова: туристическая информационная система; система постоянной маркировки; культурный туризм; исторический объект.