

THE POTENTIAL OF MUSEUM PRESERVES IN THE SPHERE OF “CULTURAL TOUR-ISM” (THROUGH THE EXAMPLE OF THE CULTURE PRESERVES OF TATARSTAN)

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ABSTRACT

Cultural tourism is a form in which, in a varying degree, many types of tourism, including the museum, are realized. The development of “cultural tourism” has a significant impact on the activities of modern culture preserves. In the territory of Tatarstan there are eight current museum preserves of various types, with the federal and republican status. The space of conservation areas is filled with objects of historical, cultural and natural heritage, provides the most favorable conditions for its actualization and presentation by means of tourism. Since the museum preserves operate under market conditions, they have to be integrated into the situation proposed by tourist industry, to create tourist product which is in high demand. This article covers the examples of the success of the museum preserves of Tatarstan in this field. A variety of spatial loci of the culture preserves creates the opportunities for implementing the projects and actions of a wide range in them, thereby attracting new groups of visitors here, both residents and tourists. Participation in such projects creates a new image of the museum preserves not only as a unique cultural resource, being places of preservation of cultural heritage, but also as significant cultural centers of urban and regional community.

Keywords: *museum preserve, Tatarstan, cultural tourism, historical and cultural heritage, economy, infra-structure, tourist, excursion*

INTRODUCTION

The space of conservation areas filled with the historical, cultural and natural monuments provides the most profound, polyphonic perception of the past, promotes the actualization of all types of heritage. Open-air museums being an integral complex are designed to preserve not only the architectural, archaeological, artistic and memorial monuments in integrity, but also its historical territory proper, including unique cultural and natural landscapes, historic urban and rural settlements, the way of life of those who live in the historical territories. The combination of these diverse objects not only satisfies the interests of different categories of tourists but also becomes the basis for mastering the culture. Diversity of the objects determines a continuing interest of tourists, provides the stable development of cultural tourism being less subject to seasonal fluctuations.

THE MAIN BODY

Tourism is a complex and multifaceted phenomenon. It is a socio-cultural phenomenon which is characterized by different aspects, and the economic aspect is just one of them. Tourism today is a form of leisure time spending of a large part of society, including the representatives of not only the elite but

also the middle class, the youth and students, people of the advanced age. Therefore, along with the economic aspect the other side of tourism comes to the fore – that is, its social and cultural aspects, where tourism and museums are one system and should act as a single component [1]. Realization of these aspects occurs in the process of development and integration of museums, heritage and tourism. It is an actualization of cultural heritage via museum means, its presentation and broadcasting through tourism.

Cultural tourism is a form in which, in a varying degree, many types of tourism are realized. International Council on Monuments and Sights (ICOMOS) defines cultural tourism exactly as a form. The purpose of cultural tourism is familiarity with the culture and cultural environment, including landscape, art, traditions and way of life of local population, various forms of leisure activities of local residents. The cultural tourism may include the visits of cultural events, museums, cultural heritage sites, communication with local residents [2]. The explorers refer the monuments of cultural and historical heritage (historical territories, architectural buildings and complexes, archaeological areas, museums of art and history, handicrafts, holidays, household rituals, performances by folk groups) and the actual culture of today (mostly art, but also the way of life of the population: cuisine, costumes, peculiarities of hospitality, etc.) to a number of objects of cultural tourism [3]. It is very important to note the component of cultural tourism as the objects of intangible heritage. Travel within the cultural tourism implies familiarity with traditions, customs of people, culture of everyday life. But this is impossible to do without actualization of the intangible cultural heritage. It is due to tourism in the province there appear the ethnographic villages, the centers of folk culture that reproduce the atmosphere of traditional life of the past centuries, and sometimes represent a reconstruction of the cultural heritage of the quite distant times [4]. Besides, it will highlight the role of medium and small museums that are not always visited during the tourist routes, develop the practice of recreating the historical and cultural atmosphere at a particular destination, involve the people in the activities and projects. At the same time, it is important to note that the tourist activity is still a source of financial arrivals and employment of the population, which in turn also promotes sustainable development of the territory and social adaptation of the resident population to the objectives. A growing number of cities and cultural sites derive an economic benefit from tourism and use the raised revenues to preserve cultural heritage, at the same time increasing the number of jobs and expanding opportunities for additional earnings.

A special feature of cultural tourism is a high percentage of participation of quasi tourists in it, i.e. the residents of the district. This is due to the specific diversity of cultural tourism. Its sphere along with educational tourism comprises ethnographic, event, pilgrim tourism. The quasi tourists having a basic storage of knowledge of their native land, culture and traditions make up a significant portion of the visitors of the culture preserves of Tatarstan. The objects of cultural tourism of the culture preserves are, in addition, the means of self-identification of the residents.

In the territory of Tatarstan today there are eight open-air museums, that have the federal and republican status. They include the State Historical and Cultural and Art Reserve “The Ka-zan Kremlin” and the Bulgarian State Historical and Architectural Reserve being registered in the List of UNESCO World Cultural Heritage. The Yelabuga State Historical-Architectural and Art Reserve, one of the most visited, has become a center of formation of tourist and recreational zone. The State Historical and Cultural open-air museum “Lenin-Kokushkino” was created on the basis of the Lenin Museum in order to preserve the estate complex of the XIX century, once owned by his family. More two objects – the Bilyar Historical and Archaeological and Iske-Kazan open-air museums have the status of wildlife preservations. In 2014 in Chistopol there was opened the State Historical-Architectural Museum of Literature. In 2015, the Historical-Architectural and Art Museum “The Island-City of Sviyazhsk” got the status of the culture preserve and was included in the Prelist of Cultural and Natural Heritage of UNESCO of the Russian Federation. The degree of popularity of these reserves, the number of tourists visiting them are very uneven. The number of tourists having been to Elabuga was about 250 000 people in 2014, and the average attendance of the Iske-Kazan museum is about 6600 people a year. At that, the location of the

museums does not have a decisive influence – the Iske-Kazan is situated only 35 km from the capital, and the Yelabuga - 215 km. The profiling of the museum, the composition and attractiveness of its properties, the quality of marketing and advertising play the decisive role .

An example of such project where the culture preserve is not only a venue but also an organizer may be called a revival of The Spasskaya Fair in Yelabuga. It had been held in the city since the mid of XIX century and it was widely known throughout Russia. The fair was renewed in 2008 and, since, it has been annually held. Recreating the atmosphere of a traditional fair culture, its organizers have included in the program of fair, in addition to trading the works of decorative and applied arts and handicrafts, the work of national farmsteads and “The Cities of Masters”, the performances of folk and circus troupes .

It should be noted that this is not the only project being implemented in Yelabuga. Based on the museum of culture preserve, the art symposia are held each year, the art-ethnic projects related to the contemporary culture are realized. It was conducive to the development of a professional cultural tourism. Its basis is not only the exhibition of new art objects, but also an opportunity for professional communication between the performers and participants of creative groups, artists, painters [5].

The participation in such projects helps not only to improve the financial situation of conservation areas but also forms their new image as significant cultural centers of the city and regional community. Also important is a high performing and entertaining potential of the conservation areas, which allows to use them for festivals and celebrations, dramatized performances and role-playing games, including interactive element. The territories of the culture preserves make it possible to create temporary or permanent sites which serve to implement various projects of this kind. In the Sviyazhsk preserve, this area is Lenivy Torzhok/ Lazy Torzhok, where national holidays and celebrations are held, historical and cultural situation of different periods are recreated.

The peculiarity of Tatarstan is its multi-ethnic composition. Therefore, particularly relevant here is the development of ethno-tourism, which enables to form an idea of the national diversity of the country and its regions, the peculiarities of life and culture of individual ethnic groups. In this case, the ethnographic conservation areas serve as a unique cultural resource, being the places of cultural heritage preservation, the storage of ethno-national and regional cultural memory. Due to the absence of such culture preserve in Tatarstan, the basis for creating an additional profile in the existing museums could become ethnographic centers and routes. A large territory and the universal character of conservation areas make it possible to embrace the new components. The development of this area in the Bulgarian culture preserve is partly apparent on the example of the newly created Museum of Bread here, which is a complex of various modern replica. Of course, it cannot be considered in its modern form as an ethnographic complex, it is rather a kind of “mixed”, so that is difficult to determine a profile of the museum. However, it can become the core of the formation of a theme park, where they use inauthentic, simulative resources enabling the tourists to take a direct part in the reconstruction and actions, and thereby to gain a profound impression.

CONCLUSION

A variety of spatial loci of conservation areas creates opportunities to implement these projects and actions of a wide spectrum. This allows not only to perform the historical and cultural events here, but also “to include” the museum space into the contemporary cultural and social processes, thus attracting new groups of visitors. The culture preserves have a considerable potential which promotes the introduction of historical and cultural heritage in the space of a “living” culture, developing new types of tourism product, being attractive to visitors.

THE CONFLICT OF INTERESTS

The authors confirm that the presented data do not contain any conflict of interests .

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