

## **Reserve Museums in Cultural Tourism**

**By**

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### **Abstract**

Museums-reserves were created to preserve and present the specifics of regional and national culture, and to form a sense of the sociocultural identity of the region. There are 8 museums-reserves in the Republic of Tatarstan for today. Cultural tourism in the Republic of Tatarstan is one of the most mobile developing kinds of tourism. The article discusses the place of museums-reserves of Tatarstan in the cultural tourism sphere and the opportunities they have. Development analysis of museums-reserves allows to clarify the content of the term “cultural tourism”, its types. Specific examples of museums-reserves activities help to examine the issues such as participation of museums-reserves in the projects that have cultural vector, and the diversity of museums-reserves; potential ways of integrating museums-reserves into the cultural tourism sphere are identified. The main research method is the method of comparative analysis, that allowed to show different ways of actualization of the museums-reserves resources of the Republic of Tatarstan in the tourism sphere. The article materials can be used as a base for the further research in this field, for the development of practical recommendations for the museums of different profiles, as well as for the formation of the working curriculum in the field of museology and protection of cultural and natural heritage, tourism.

**Key words:** museum-reserve, cultural heritage, cultural tourism, Republic of Tatarstan.

### **Introduction**

Tourist potential of Russia is based on the richest resources of historical and cultural heritage that forms the basis of cultural tourism. In traditional Russian culture travels symbolize the expectation of unusual and emotionally fulfilling cultural experience, primarily associated with the experience of historical and natural aesthetic reality (Otnyukova, 2004).

The term “cultural tourism” is rather labile. In parallel, such terms as “cognitive” or “culturally-cognitive” tourism, “creative tourism” (Richard, 2000). Cultural tourism objects include cultural heritage (historical sites, architectural structures and complexes, archaeological sites, art and history museums, folk crafts, holidays, everyday rituals, performances of folk groups), as well as actual culture of today (predominantly artistic, but also a lifestyle of the population: cuisine, garb, hospitality features, etc.) (Krasnaya, 2006).

This gives reason to include ethnographic, and in recent years, event tourism in the sphere of cultural tourism.

The diversity of cultural sites and cultural programs offered today determines the constant interest of tourists, and provides the stable development of cultural tourism less susceptible to seasonal fluctuations. The researcher V.V. Khariton offers detailed classification of cultural tourism according to seven criteria including the purpose of the trip, its duration, the level of tourist's activity, appeal to historical memory or actual culture (Khariton, 2017).

The essential feature of tourism is not only the tourist's desire to get a complete picture of the object or destination. It is more about gaining impressions, in other words, stimulating the emotionally sensitive sphere of a person. It is achieved through immersion in the cultural life of the local community, acquaintance with its traditional values, gaining a sense of being a part of native environment or other historical and cultural traditions (Lyudmila et al., 2017).

The museum-reserve's space filled with historical, cultural and natural monuments, provides the deepest polyphonic perception of the past. Museums-reserves being integral complexes are designed to preserve intact not only architectural, archaeological or memorial monuments, but also the actual historical territory, including unique cultural and natural landscapes, historic urban and rural settlements, lifestyle of the population living in historical territories. The combination of these diverse objects not only allows to satisfy the interests of various tourist categories but also becomes the basis for the polyommat development of culture.

## **Methods**

The research of this issue is based on the study of the activities of the museum-reserves of the Republic of Tatarstan, and of the so-called quasi-tourist. An analysis of existing museum tourism products made it possible to compare tourism potential of these museum institutions.

## **Results and Discussion**

There are eight museums-reserves in Tatarstan with federal and republican status. The State Historical, Cultural and Art Museum-Reserve "Kazan Kremlin", the Bulgarian State Historical-Architectural museum-reserve and State Historical and Art Museum-reserve "Island-City of Sviyazhsk" are included in the List of World Cultural Heritage Sites of UNESCO that imposes on them additional obligations. The Elabuga State Historical, Architectural and Art museum-reserve is one of the most visited, has become the center of recreational area being created and has become the first in Russia to adopt, together with the Town Hall, the Charter of the Old Town that defines the order of the functioning of the historical center of the town. One of the oldest museum-reserve in Russia is the State Historical and cultural Museum-Reserve "Lenino-Kokushkino". It was founded in 1939 on the basis of the Lenin Museum to preserve the 19th century manor complex belonging to A.D. Blank the grandfather of "the father of the Russian revolution". The Chistopol State Historical, Architectural and Literary Museum-Reserve is the youngest one, it was established in 2014 and due to it a comprehensive program "Integrated Development of the Territory and Infrastructure of Small Historic Towns" was adopted in Chistopol. Two more sites – Bilyar Historical and Archeological Museum and Iske-Kazan Museum-reserve have not only historical status but also a natural one.

The influx of visitors to museum-reserves depends on the seasonal fluctuations. A large proportion of the visitors to museum-reserves are quasi-tourists, representing the local population. They usually act as excursionists, so they are not tourists from the point of view of Russian legislation. Nevertheless, quasi-tourists act as active consumers of cultural tourism products: they take part in guided tours and other museum programmes and events, they attend events specially organized by museum themselves or on their premises. It should be noted that within a particular territory (in this case Tatarstan) it is quasi-tourism that provides a relatively stable level of visits the museum-reserves. Excepting the Kazan Kremlin and Sviyazhsk, they are quite distant from Kazan. The main stable year-round influx of tourists falls on the Kazan Kremlin Museum-Reserve and Grad-Svyazhsk.

A study of museum-reserve practices allows to clarify and add the content of the term “cultural-tourism” and its components. A number of contemporary researches include religious tourism, i.e. trips with cognitive purposes to places of interest associated with religious traditions (<https://www.elibrary.ru/>). The opportunity to visit iconic monuments and holy places attracts not only many believers who seek to make pilgrimages, take part in religious and commemorative events. Such events become a promising cultural tourism destinations. The place that religion has occupied over the centuries and the extent of its influence on various spheres of social life explain the growing interest in such trips. They create opportunities for people to acquire moral values and serve the spiritual and patriotic education and promotion of the tolerance. In the context of religious tourism, the identity of the traveler to a particular faith is not decisive. On the contrary, its main purpose is to visit holy places, places of worship with cognitive purposes.

One of the sites of pilgrimage and religious tourism is the area of the Bulgarian Museum-Reserve. Historically, Bulgar has become the world’s most northernmost center for the spread of Islam. Here, in 922, The Volga Bulgarians, ancestors of today’s Tatars, officially adopted Islam. Since the 16th century, Bolgar has been a place of worship and pilgrimage for Muslims. At the end of 20th century, this tradition was restored with the active participation not only of the Muslim clergy but also of the leadership of Tatarstan. The opportunity to visit iconic monuments and holy places attracts not only many believers who seek to make pilgrimages, take part in religious and commemorative events. The Law of Republic of Tatarstan of 14.10.2010. No.74-ZRT “On Amendments to the Law of the Republic of Tatarstan “On Celebratory and Commemorative Dates of Republic of Tatarstan” established the day of official Islam adoption by the Volga Bulgaria as a memorable date of the Republic of Tatarstan – “Holy Bulgarian Assembly”. This events are becoming a promising destinations for cultural and educational tourism.

Another object of peculiar pilgrimage and religious tourism is the “Saint Spring” (“Hujalar Tau” - “The Mountain of Lords”), a sanctuary located on the territory of Bilyar Museum-Reserve, which has been known since the 9th-10th centuries. Legends and traditions of the healing power of the spring attracted pagans here even before the adoption of the Islam. The Saint Spring is now a place of pilgrimage for people of different nationalities and faiths. A spiritual-religious complex “Izgechishme” was built on a place of the sanctuary, for the representatives of all confessions and all ethnic groups living on the territory of the Middle Volga region. Russian, Tatars, Chuvash and Mari people come here. The nature of rituals performed here is very varied, believers often leave offerings. Numerous legends shrouding this sacred place, peculiar objects of worship with a pronounced pagan component, give it a special flavour, attracting not only believers but also tourists and lovers of folklore. All this

contributes to the formation of unique cultural landscape around The Saint Spring, reviving a wide layer of mythological traditions and encourages the birth of new myth-making that attracts tourists.

The current state of Tatarstan's museum-reserves let us to speak of another serious problem directly related to the development of cultural tourism. It is a lack of typical variety of museum-reserves. Three of the eight museum have the status of historical, architectural and artistic (Elabuzhskiy, Town-island Sviyazhsk and Kazan Kremlin), one has a historical-architectural status (Bolgar) and another has the historical-cultural status (Lenino-Kokushino). The Iske – Kazan reserve has the historical-cultural and natural status, the Bilyarsk reserve is historical-archeological and natural one. In fact, their main purpose is the presentation of tangible heritage. An exception is Chistopol, where there is a museum-reserve of a rather rare profile in for Russia – a literary one. There are great opportunities to present intangible cultural heritage here.

Museum-reserves can also develop another very popular field – ethno-cultural tourism, which is a part of cultural tourism. The need to know the culture of one's own people as well as that of other countries and regions is the basis of cultural tourism. In that case, travel acts as a mean of communicating with universal values through one's own inner experience and through emotional individual experience as well (Kononenko, 2002).

Ethno-tourism allows us to form an idea of the national diversity of the country and its individual regions, the cultural peculiarities of the individual ethnic groups, which are also evident in everyday life. In that case, ethnographic museum-reserves serve as a unique cultural resource, being places for preservation of tangible and intangible cultural heritage and as depositories of ethno-national and regional cultural memory. The importance of preserving and updating intangible cultural heritage has been emphasized on several occasions in UNESCO documents. According to the definition of intangible cultural heritage contained in the "International Convention for the Safeguarding of the Intangible Cultural Heritage" adopted by the UNESCO General Conference in Paris on 17th of October 2003, such heritage includes practices, rituals, festive events, as well as knowledge and skills associated with traditional craftsmanship.

By the beginning of the 20th century, here were over 4,500 ethnographic open-air museums but only about 20 of them were located in Russia. The reason is that during Soviet era the peasantry, as a bearer of historical memory and traditional culture, was a little interest to representatives of official ideology. The priority was given to museum of regional studies, whose expositions were focused mainly on the primitive communal period and the heroic revolutionary and post-revolutionary periods. The creation of ethnographical museum complexes, mainly representing architecture and everyday life of wealthy peasantry, was not a priority. Existing museum sites, such as Kizhi, demonstrated primarily wooden architecture, paying much less attention to the ethno-history of the region.

In the last few decades the situation has gradually started to change. The "TorumMoa" open-air ethnographic museum and Ibrevi open-air ethnographic museum, which has the status of ethnopark, now demonstrate the successful experience of ethnographic heritage preservation and updating. However, the process of creating ethnographic museum-reserves that could fully reflect the ethno-cultural diversity not only of Russia, but also its individual regions, is far away from complete. At present, the task of creating such museum-reserves, which would aim to preserve and present the traditional culture of nations or ethnographic groups directly in their

places of residence, has been set at the state level (State Strategy for the Formation of a System of Sightseeing Places, Historical and Cultural Reserves and Museum-reserves in Russian Federation).

For Tatarstan, as a multi-ethnic region, this task is highly relevant. The development of ethno-tourism has another aspect here. The Tatars are the second largest ethnic group in the Russian Federation. Historically, the significant part of them has been settled outside the territory of the Republic of Tatarstan. For this part of the Tatar ethnos, the problem of preserving their own cultural identity is the most important.

Ethnographic centers may become the basis for creating an additional profile in the existing museum-reserves. The large territory and the universal nature of museum-reserves let us to include new components in their composition. The development of this trend in the Bulgarian Museum-reserve partly visible in example of the recently created Museum of Bread, it is a whole complex of various buildings, which its creators themselves call ethnographic. In addition to the main exhibition, it includes a miller's manor, windmill, watermill, bakery and blacksmith's shop, an open-air display of agricultural machinery and craftsmen's market stalls. Inside the windmill, in addition to the machinery process that allows us to see the grinding process, there is an exhibition on the history of the milling in Spassky District in turn of the 19th and 20th centuries. In the bakery, there are exhibits which related not only with baking and traditional Tatar tea drinking but also with household utensils, bread molds and dishes. Visitors have an opportunity to learn about process of making bread and to taste it.

The main exhibition of the museum contains archeological artefacts found on the territory of the ancient city of Bolgar – coulters, ploughshares hoes, tools for harvesting and processing of bread and other ethnographic objects that related with economic activity of the population. They illustrate to development of farming as the main economic activity of the region. There is also an interactive hall with the electronic installations “Ploughing” and “Harvest”, allowing to visitors to travel to different eras and feel like ancient ploughmen or modern tractor drivers.

It goes without saying, the Museum of Bread in its current form cannot be regarded as an ethnographic complex. It is noteworthy that the composition of the museum is kind of “mix”, so it is difficult to identify the museum's profile. The predominance of new construction in the complex is also questioned by specialists. Unfortunately, the practice of relocating objects, which is widespread throughout the world, did not apply here. However, in long terms authentic monuments could appear alongside the new models, oriented towards the presentism of mass spectator's perception.

Museum-reserves, with their vast territories and rich cultural heritage, have unique resources to implement major partnership projects aimed not only at attracting a wide range of tourists but also stimulating the interest of the business elite, municipal and regional authorities.

An example of such a project, in which Elabuga Museum-Reserve plays a significant role, is the revival of the Spasskaya Fair in Elabuga. It has been held in the cities since the second half of the 19th century and was widely known not only in the Volga Region but also throughout Russia. The fair was revived in 2008 and since then has been held annually.

Traditionally, the fair was a place not only for trade but also for socializing and entertainment. Recreate an atmosphere organizers have included in the programme of the fair,

in addition to trade handicrafts and folk crafts, the work of national farms and “Town of Craftsmen”, performances by folk and circus groups. In the “Town of Craftsmen”, there were workshops, where visitors could acquire skills in pottery and weaving, hand knot weaving and making charms from bast, chintz and wicker.

A unique form of presentation of intangible heritage was bell-ringing festival which was attended by the representatives from Russia and Tatarstan, vocalists and performances of music on ancient Russian instruments – the wheel lyre and psaltery.

It should be noted that this is not the only project being implemented in Elabuga. Art-symposia, art and ethno-projects are held here every year. It allows to develop another subspecies of cultural tourism – professional tourism, which is based on the presentation of artistic creativity. The opportunity to perform in front of the audience, as well as a professional interaction between performers and members of creativity groups are equally important.

The participation in such projects allows museum-reserves not only to improve their financial situation but also contributes to changing their public status, forming an image of museum as cultural centers of urban and regional community and ultimately contributing to the creation of a territorial brand. The point of view of number of researchers who look at the brand as a kind of “mental project” seems valid. M.I. Tereshchuk about that a territory brand is a multidimensional mental formation, through which a high level of emotional trust of consumers towards a certain country arises, which manifests itself in the perception of its cultural values and the creation of positive impression of a certain territory (Tereshchuk, 2015).

## Summary

Thus, museum-reserves in Tatarstan are now actively beginning to integrate into the tourism sector.

- Museum-reserves and their activities aimed to work with the tourism industry are being developed as part of programmes to develop tourism in the Russian Federation and the region.
- Museum-reserves have considerable potential to develop new attractions that have an appeal to visitors.
- Museum-reserves are the most important resource for preserving and updating the cultural and historical heritage of Russia and Tatarstan in all its diversity.
- Museum-reserves actively exploit cultural tourism and its varieties, as well as being a platform for the implementation of combined types of tourism.

## Conclusions

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