

The historic city as an object of cultural tourism (on the example of Yelabuga)*

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Abstract. *This paper deals with the experience of the existence of historic cities, their opportunities as centers for tourism development. At present, there are 41 historic settlements in Russia with different status. The tourist appeal of historic cities is determined primarily by their historic and cultural heritage. In recent years, such form of tourism as cultural has become more popular. Among the objects of cultural tourism is the historic and cultural heritage in its material and non-material, intangible forms. These are historic territories, including historic cities, architectural structures and complexes, archaeological excavations, art and historic museums, folk crafts, festivals, folklore, household ceremonies, traditional values, activities and the daily life style of the local population. Within the framework of cultural tourism, an individualization of demand occurs. Travelers are interested not only in getting acquainted with the well-known sights, but also in a kind of "immersion" in the historic environment, in the knowledge of the traditions and customs of the local population. Management of their historic and cultural heritage is carried out, for the most part, by reserve museums. The project activity of Yelabuga Reserve Museum is being studied as a means to increase the tourist flow and attract new partners.*

Keywords: historic city, cultural tourism, reserve museum, historic and cultural heritage, Yelabuga.

Introduction

The UN General Assembly proclaimed 2017 the International Year of Sustainable Tourism for Development. The resolution adopted on December 4, 2016 expresses the hope that the proclamation of an international year of sustainable tourism will contribute to better understanding between peoples, the dissemination of knowledge of the rich heritage of various civilizations and the development of respect for the imperishable values of different cultures, which generally leads to the consolidation of peace in all over the world (United Nations declares 2017 as the International Year of Sustainable Tourism for Development).

A crucial role in these processes belongs to cultural tourism, which has been developing rapidly in recent years. The term "cultural tourism" is already quite often found in publications devoted to the problems of tourism, museum activity, and cultural studies.¹ In Russian research, terms such as "cognitive" or "cultural-cognitive" tourism are used in parallel. Among the objects of cultural tourism is the historic and cultural heritage in its material and non-material, intangible forms. These are historic territories, including historic cities, architectural structures and complexes, archaeological excavations, art and historic museums, folk crafts,

* The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

¹ R. A. Corbos, R. I. Popescu, "Museums, Marketing, Tourism and Urban Development. The British Museum – a Successful Model for Romanian Museums," in *Management & Marketing*, CCCIII (2011), vol. IX, Issue 2, p. 303-313; E. G. Moiseeva, "Cultural tourism as a strategic resource of Russia," in *Bulletin of the Moscow State University of Culture and Arts*, V (2012), no. 1, p. 96-100; R. F. Westervelt, *Museum and Urban Revitalization: Regional Museums as Catalysts for Physical, Economic, and Social Regeneration of local communities*, New Jersey, Seton Hall University, 2010.

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festivals, folklore, household ceremonies, traditional values, activities and the daily life style of the local population. They also include the current culture, contemporary art and performance arts.²

Cultural tourism is not just an opportunity to get acquainted with a certain cultural object, but also to understand its interpretation, to learn new meanings through the environment, to evaluate the context (to feel the atmosphere of the place), in other words, to learn the intangible culture of the place and its inhabitants.³ An essential feature of cultural tourism is not only and not so much the aspiration of the tourist to get a complete picture of the object or destination. It goes, rather, about gaining impressions, i.e. about stimulating the emotional-sensory sphere of a person. This is achieved through the "immersion" in the cultural life of the local community, acquaintance with its traditional values. Accordingly, a new hierarchy of interests of tourists and objects of these interests arises. Cultural tourism allows diversifying traditional tourist products, adding new components to it, creating new complexes of tourist goods and services. The speed of movement of tourists changes. It is no coincidence that today more and more people are talking about a new type of flaneur tourists, well-informed, sophisticated, critical of the proposed tourist services. The flaneur tourist is more selective and demanding of offers, focused on independent scheduling of the travel program; he shifts away from standards and manifests his individuality. He is guided by the new formula of tourist preferences - "three L" (Lore-Landscape-Leisure). This is a tourist who shows an increased interest in local color, the peculiarities of everyday life, the customs of another culture.⁴ The influence of consumers of cultural tourism triggers changes in the museum concept. Museums gradually move away from the function of storing artifacts. According to the famous researcher N. Kotler, the main function of the museum is to provide attractive and memorable impressions.⁵ These changes give rise to a new approach to the visitor-tourist, the desire to best meet his needs.

Methods

To study the opportunities of the historic city as an object of cultural tourism, the following methods were used: the narrative method, which became the basis for in-depth analysis; comparative and typological methods, which made it possible to identify groups of similar phenomena and processes. The principle of the system approach was also used.

² COMOS, International Tourism Charter, (2002). (Electronic resource) URL http://heritagemalta.org/erdf032/documents/06_ICOMOS%20International%20Cultural%20Tourism%20Charter.pdf, accessed 25. 05. 2017.

³ V. E. Gordin, M. V. Matetskaia, *Cultural tourism as a strategy for city development: the search for compromises between the interests of the local population and tourists*, 2017: electronic resource - URL http://tourlib.net/statti_tourism/gordin.htm, accessed 25. 05. 2017.

⁴ A. V. Liashko, "Museum tourism. Evolution of the format," in *Bulletin of St. Petersburg State University*. VI (2012), no. 3, p. 21-26.

⁵ Neil G. Kotler, (2008). *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources*, 2nd edition, . San Francisco, Jossey-Bass publ., 2008.

Results

The main principle of cultural tourism is the principle of sustainable development, which means supporting local culture, preserving cultural and natural sites and improving the living standards of the local population. Thus, cultural tourism can seriously stimulate the development of historic cities.

Article 3 of the International Charter for the Protection of Historic Cities emphasizes that the participation of residents is a prerequisite for the preservation of the historic city. Protection of historic cities and neighborhoods, above all, concerns their inhabitants. This means that it is impossible to preserve the historic environment of the city by unilateral actions of the state through legislation or carrying out restoration work. The inhabitants themselves should feel their involvement in the history of the place where they live, identify themselves with this place, and contribute to the maintenance of this environment. Tourism, implemented on the principle of sustainable development, is an important means of ensuring employment of the population and economic development of the region, as well as the preservation and involvement of cultural objects in the socio-economic development.⁶ On the other hand, one of the levels of cultural tourism is cultural quasitourism, which includes the movement of residents of a given locality, one of the motives of which is the consumption of cultural goods. These conditions provide significant opportunities for historic cities, which are an optimal platform for the development of cultural tourism.

Discussion

The concept of a "historic city" was introduced by architects and historians of architecture with the aim of drawing attention to the town-planning heritage, resolving questions on its restoration and preservation. Later, the historic city as a civilizational phenomenon began to be studied in the context of geography, economics, history, and sociology. In recent decades, interest in the essence and capabilities of the historic city has been actively manifested in tourism⁷. The

⁶ <http://media.unwto.org/press-release/2015-12-07/united-nations-declares-2017-international-year-sustainable-tourism-develop>, accessed 25. 05. 2017; International Charter for the Protection of Historic Cities. (Electronic resource) URL http://rossigr.narod.ru/170399/4_3.html, accessed 25. 03. 2017.

⁷ T. I. Agishina, "Experience and prospects for the development of tourism in Yelabuga as a small historic city / "TOUR FACTOR 2014" - "Strategies for the development of the tourist and recreational sphere of the region," in *Materials of the VII International scientific-practical conference (Kazan, April 10-11, 2014)*, edited by S.E. Ivanov et al., Kazan, UNIVERSUM, 2014, p. 18-22; N. A. Emelianova, S. V. Saraikina, *The natural and cultural-historic potential of small towns of Mordovia and the development of tourism in the region*, (Electronic resource) URL <http://cyberleninka.ru/article/n/prirodnyy-i-kulturno-istoricheskiy-potentsial-malyh-gorodov-mordovii-i-razvitiye-turizma-v-regione#ixzz4XJv0vHqY>, accessed 25. 05. 2017; L. S. Timofeeva, *The potential of reserve museums in the sphere of "cultural tourism" (on the example of the activity of reserve museums of Tatarstan) / Museum and the problems of "cultural tourism"*, Sankt Petersburg, Publishing house of the State Hermitage, 2016, p. 242-247; C. Hamnett, N. Shoval, "Museums as "Flagships" of Urban Development", in L. M. Hoffman, D. Judd, S. S. Fainstein, (eds.), *Cities and Visitors: Regulating People, Markets, and City Space*, Oxford, Blackwell, 2003, p. 223 -226.

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Russian legislation considers a historic city as a city with cultural heritage sites (monuments, ensembles, sights), as well as other scientific or socio-cultural values - archaeological, historic, architectural, urban, aesthetic – located within its boundaries. Historic cities are the places where a territorial-local community is formed, which, being a part of Russia's history and culture, at the same time, reflects the specifics of a certain region, allowing the creation of unique tourist products.⁸

At the same time, the historic city is perceived as a single territorial complex of cultural and natural heritage, which has a significant scientific, aesthetic and memorial value. This puts increased demands on town planning and the mode of life of this city, up to the establishment of its special legal status. The term "historic cities" was established in the literature in the 1970s, after the appearance of the corresponding list of the Ministry of Culture of the RSFSR. As a result of permanent additions to 2002, 478 historic urban settlements were already on this list. Among them there were 9 such settlements located in the territory of Tatarstan - Kazan, Bugulma, Yelabuga, Laishevo, Mamadysh, Menzelinsk, Sviyazhsk, Tetyushi, and Chistopol. But in 2010 the list of historic cities in Russia was seriously changed. There were only 41 cities left, including Yelabuga and Chistopol located on the territory of Tatarstan,⁹ Ministry of Regional Development of the Russian Federation No. 339 of July 29, 2010.¹⁰

Yelabuga acquired the status of the city in 1780. In the XIX century, the city became a major trading center of the Kama region. The holistic architectural appearance of the city was formed in the XIX century, when after the fire, which destroyed a significant part of the wooden Yelabuga, stone construction began. The central streets, which preserved the image of the traditional merchant city of the century before last, are built up in eclectic style with elements of classicism. Uniqueness of Yelabuga as an object of historic and cultural heritage consists in the presence of the only preserved pre-Mongolian Bulgarian monument Chertovo gorodishche, an excellently preserved historic center of the XIX century, multiple museums and other objects of tourist interest. Currently, Yelabuga is the fifteenth largest historic city in Russia, popular with tourists.

To understand the essence of the processes taking place in historic cities under the influence of tourist activity, G.J. Ashworth and J.E. Tunbridge developed the appropriate scheme.¹¹ This scheme systemizes the development of the average

⁸ Federal law No. 73-FZ of June 25, 2002 "On objects of cultural heritage (monuments of history and culture) of the peoples of the Russian Federation". (Electronic recourse) URL <http://base.garant.ru/12127232/>, accessed 25. 05. 2017.

⁹ On the approval of the list of historic settlements: Order of the Ministry of Culture of the Russian Federation No. 418, Ministry of Regional Development of the Russian Federation No. 339 of July 29, 2010 (Electronic resource) URL <http://base.garant.ru/199389/>, accessed 25. 05. 2017.

¹⁰ <http://media.unwto.org/press-release/2015-12-07/united-nations-declares-2017-international-year-sustainable-tourism-develop>, accessed 25. 05. 2017.

¹¹ G.J. Ashworth, J. E. Tunbridge, *The Tourist–Historic City: Retrospect and Prospect of Managing the Heritage City*, Amsterdam & New York: Pergamon, 2000.

historic cities in Europe. The approach presented in it can be applied to the historic cities of Russia. The authors distinguish four stages in the development of the city:

1. All urban activities took place within the boundaries of the city, which most often represented a fortress. It included the central business district, where such functions as trade, management, etc. were concentrated.

2. Urban boundaries become narrow, and residents begin to settle in the surrounding areas, developing the adjacent territories. Secondary business districts are formed here.

3. At this stage, the secondary areas become full-fledged centers with a full set of all functions. The territory of the center and part of its historic buildings become free. This raises the question of the preservation and rational use of the cultural heritage left in the old center.

4. At this stage, tourism and tourist activity are becoming an important factor in the development of the city. The demand for tourist services in the old and new centers increases. The influx of tourists leads to the creation of new tourist facilities and the rapid development of the corresponding infrastructure. It can be argued that, in accordance with this scheme, Yelabuga is at the fourth stage of development. This is evidenced by the creation in recent years of a number of new urban objects (monuments, new museums and museum complexes, works of urban sculpture, hotels, cafes) that either are the tourist attractions or meet the needs of tourists. Among them one can single out the museum-theater "Traktir", created in the spirit of the district inn of the XIX century, the only museum in Russia "Portomoinia", where the history of the laundry business is presented, the unique V.M. Bekhterev museum of parish medicine, objects of urban sculpture that form a unique image of Yelabuga - monuments to the XIX-century Policeman, the Janitor, the stray dog. At the same time, new tourist routes and services are being formed in order to expand the tourist market.

Successful development of historic cities, especially small and medium-sized ones, largely depends on the presence of subjects or structures that manage objects of historic and cultural heritage and stimulate the interest of tourists to them. The most successful in these terms are the corresponding structures of reserve museums, operating today in 22 historic cities of Russia. Museum-reserves, being integral complexes, are able to preserve most effectively not only architectural, archaeological or memorial monuments, but also the historic territory itself, including unique cultural and natural landscapes, historic urban and rural settlements, the way of life of people living in historic territories of the population.

The territory of Yelabuga Reserve Museum includes the entire historic part of the city with an area of 491.5 hectares, where more than 180 historic and cultural sites are located. Six of them, including the house-museum of one of the most famous and recognizable Russian artists I.I. Shishkin, the house-museum of cavalry-maiden Nadezhda Durova, are of federal importance. The presence of large areas and a various nature of facilities creates opportunities for the implementation of projects and shares in a wide range in the museum-preserve. This allows not only presenting here historic and cultural events, but also "involving" the museum

space in modern cultural and social processes, thereby attracting new groups of visitors, developing new types and forms of tourism, and promoting the city brand.

An example of such a project, which plays a significant role in the Yelabuga Reserve Museum, is the revival of the Spasskaia Fair in Yelabuga. It has been held in the city from the second half of the XIX century and has been widely known not only in the Volga region, but also throughout Russia. The revival of the fair took place in 2008 and since that time it has been held annually. Traditionally, the fair is a place not only for trade, but also for communication and entertainment. By recreating this atmosphere, its organizers include in its program, in addition to trade in arts and crafts and folk crafts, the work of national farmsteads and "Cities of Craftsmen", performances of folklore and circus groups, children's and sports playgrounds. The "City of Craftsmen" is for master classes where the visitors can acquire the skills of pottery and weaving craft, learn hand knotting, making amulets from bast, chintz and vine.

A unique form of presentation of the intangible heritage was the All-Russian Bell-Ringing Festival, held in the framework of the fair, which was attended by representatives of Russia and Tatarstan, vocalists and musicians playing the Old Russian instruments - wheel lyre and harp.

It should be noted that this is not the only project implemented in Yelabuga. Artistic symposiums, art and ethno-projects are held here annually. This contributes to the development of another subspecies of cultural tourism - professional, the basis of which is the actualization and presentation of contemporary art. Equally important here are the performances to the audience and the opportunity for professional communication between performers and participants of creative collectives, artists and painters.

Participation in such projects not only allows reserve museums to improve their financial situation, but also contributes to changing their social status, forming the image of museums as significant cultural centers of the city and regional communities.

Summary

Modern science considers cultural tourism as a form that includes several types (subtypes) of tourism, most often synthesized. Let us stop on some of them, which contribute to the realization of the tourist potential of the historic city.

Sightseeing (cultural and fact-finding, or excursion) tourism. It is certainly the "oldest" and one of the most popular forms of tourism. Actually, it has served as the basis for further gradual formation of cultural tourism.

Heritage tourism or cultural and historic tourism is turned to the past, to recognized cultural values, which are expressed in authentic "monuments" (historic, architectural, literary, artistic) and traditions. Its objects of tourist interest are historic buildings, cultural landscapes associated with historic personalities or events, archaeological sites, local traditions and traditional events.

Thematic tourism. The basis for creating a route for this type of tourism is the demonstration of the objects within the framework of a specific topic related to the history of the city, famous events, outstanding personalities. Examples of its

development are thematic excursions "Merchant Yelabuga ", "Yelabuga – Shishkin's city", etc.

Event-driven cultural tourism. This type of tourism provides direct participation of tourists in regional and local holidays, festivals, and fairs. It promotes repeated, moreover, multiple visits of tourists. An example is one of the most famous tourist brands of Yelabuga - Spasskaia Fair.

Art tourism. Art tourists are characterized by the desire to participate in cultural events that mark an event or phenomenon in art. Art tourism is characterized by a more or less massive professional tourist component, so it is appropriate to use the term "professional" tourism. The historic city is a natural setting for conducting a variety of art practices. An example is holding in Yelabuga the annual International Art Symposium on contemporary art, accompanied by art and ethno projects, such as "Belaia iurta", "Koleso", etc.

Ecocultural tourism. The small and medium-sized historic cities of Russia are the centers of rural territories. Thus, they have much more opportunities to create tourism products related to rural and environmental tourism. An example is the agro-tourist complex MIRAS in the village of Morty (20 km from Yelabuga), where a project called "Ethnoderevnya" has been realized, which allows tourists to get acquainted with the traditional culture and peculiarities of life of people living in Tatarstan. Visiting the complex is included in a number of excursion programs of Yelabuga Reserve Museum.

Tourism of impressions. A distinctive feature of tourism of impressions is getting a more complete and valuable for the tourist presentation of the destination in an interactive mode. The main results in this case are not getting new knowledge, but pleasure from taking part in the process of travel, excursion, visiting a cafe, direct participation in a master class, etc. Historic cities provide travelers with a variety of opportunities for acquiring new experiences.

All the aforementioned types (subtypes) of cultural tourism contribute to a high degree of involvement of the local population - residents and quasitourists. In this regard, attention should be paid to the territorial location of Yelabuga as a historic city located in close proximity to the "new" cities, whose history is only a few decades old (Naberezhnye Chelny and Nizhnekamsk). This neighborhood imposes special obligations on the tourist structures of Yelabuga - actualization and popularization of authentic heritage sites, and preservation of its historic memory.

Conclusions

Cultural tourism can become a driving force for the development of small and medium-sized historic cities. In Europe, the "cultural routes" connecting such cities are a notable phenomenon that has a serious impact on tourism activities and the promotion of heritage. The creation of unique, Russian "cultural routes" that unite the potential of the most interesting and developed historic cities from the tourist point of view will be another incentive for the preservation of cultural heritage and the development of both international and domestic tourism.

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