

Museums and Open-Air Museums in the Implementation of Cultural and Ethnic Tourism in Ukraine

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Abstract

The article will consider various approaches to defining the essence of cultural and ethnic tourism, and analyse the important aspects of the proposed approaches. The importance of preserving cultural heritage at the level of international organisations is emphasised. The policy of the European Union regarding cultural and ethnic tourism is characterised. The distribution of museums by profile and regions in Ukraine in 2021 is presented. The losses suffered by museums during the military invasion of Russia into Ukraine were assessed. The SWOT analysis was performed to determine the directions of the development of cultural and ethnic tourism of Ukraine in the post-war period. Strategic directions for the development of cultural and ethnic tourism in Ukraine are proposed. Models of state regulation of the sphere of cultural and ethnic tourism are analysed. A set of tools is proposed that will ensure the effectiveness of the functioning of cultural and ethnic tourism. Open-air museums are characterised as a way of preserving tangible and intangible heritage. The distribution of open-air museums by regions of Ukraine has been made. It is proposed that tasks be solved for the full use of open-air museums in the field of cultural and ethnic tourism in Ukraine, taking into account the task of protecting cultural heritage objects from destruction during martial law.

Keywords

cultural tourism, ethnic tourism, ethno-cultural tourism, open-air museum, strategic directions

Introduction and literature review

It can be argued that cultural tourism is a combination and establishment of friendly relations between countries – the establishment of open relations with the external environment, combined with the achievement of important social goals (creating jobs, reducing poverty, strengthening international and cultural ties and educational activities, as well as establishing and restoring national identity). Cultural tourism is implemented through the organisation of trips aimed at visiting historical and architectural monuments, monuments of culture or geography, familiarising tourists with the natural landscape, cultural and historical heritage and modern life of a particular country (Kochetkova, 2016).

Cultural tourism is part of the broad social phenomenon of tourism. Initially, this concept was narrow and was associated with trips to centres of great artistic and historical value, visits to museums, galleries, theatres and architectural works, as well as participation in cultural programmes. In the second half of the 20th century, this term became widespread; in the literature on this subject, cultural tourism is defined as all types of travel, the reason for which is the desire to contact culture in its multifaceted meaning (Gaweł, 2011, p. 68).

Many researchers see a close relationship between tourism and culture; both concepts are intertwined and complement each other. Tourism popularises and promotes cultural assets, and culture encourages tourism. Cultural tourism can be called any individual or group tourist trip, the

main motive of which is contact with cultural goods, which leads to a deepening of knowledge about them and the entire cultural heritage of humanity (Mikos von Rohrscheidt, 2010, p. 15).

Cultural tourism is often equated with ethnic tourism, which can be considered in several directions:

- 1) familiarisation with a certain ethnic group, which differs from the culture of the country from which the tourist arrived;
- 2) travelling to an ethnic group where the population with common cultural values lives.

Gaworecki (1997) notes that ethno-tourism is related to the place of origin, birth, and residence in the past of tourists and their ancestors. Kyfyak (2003) considers ethno-tourism as a trip to meet relatives and friends, which is associated with visiting and travelling to remote regions of the country or other states.

Rohrscheidt (2008) emphasises that “ethnotourism is a tourist trip, the participants of which live in another country, go to their place of origin or the place of origin of close relatives, or to places that are culturally and historically connected with each other, with their own ethnic group or a group of their loved ones”.

Siwiński and Tauber (2008) note that “ethnotourism is formed due to the active interest of social groups that are abroad due to changing borders or emigration”. Such groups seek contact with the country of their origin, the country of birth of their ancestors. The author believes that such a tourist direction helps to preserve national consciousness and establish contacts with cultural, social, professional, or religious organisations.

Volkov (2009) draws attention to the fact that ethno-tourism includes trips to regions inhabited by small nationalities that do not have their own statehood or national-administrative autonomy within other states. Havryliuk (2013) also considers ethno-tourism as a specialised tourist destination that helps satisfy the spiritual, psychological, physiological, and social needs of tourists as well as creates conditions for getting to know the historical, cultural, ethnographic, and spiritual heritage of a certain ethnic group. In our opinion, this interpretation somewhat limits the concept of ethno-tourism.

Ustyenko (2009) and Orlova (2009) consider ethnic tourism as educational, the main purpose of which is to visit ethnographic objects – the historical heritage of the people who had lived in this territory – to get acquainted with the material and spiritual culture preserved in the authentic environment. A similar interpretation is offered by Cherchyk and Kolenda (2008), who note that “ethnotourism involves getting to know the history and peculiarities of the culture, lifestyle and life of a certain people” (Cherchyk & Kolenda, 2008). Klyap and Sandor (2011) single out precisely the nostalgic aspect of ethno-tourism.

Ethnic tourism can be both external and internal. Domestic ethno-tourism is associated with visits to remote places by city residents to learn about the language dialect, folklore, lifestyle, and culture. External ethno-tourism is connected with the historical motherland or the place of birth of relatives (Klyap, 2011).

Ethnic tourism can be considered as one of the varieties of cultural tourism, which is related to getting to know the traditional cultural and everyday features of the life of the population of separately selected destinations. In this meaning, the components of ethnic tourism can be ethnographic, religious, nostalgic, agrotourism, etc. (Khudoba, 2020).

Ethnocultural tourism is an integrated specialised type of tourism, which was formed as a combination of its subspecies – such as tourismology, cultural studies, ethnography, tourism local history, and recreationology – through an interdisciplinary synthesis of their theoretical, methodological, and applied developments (according to Petranivskii).

The definition of “ethnocultural tourism” is more comprehensive in terms of content and outlook than ethnographic tourism, as it reflects the motivational and cognitive interest of tourists in the spiritual and material elements of the culture of a specific people (*ethnos*). So, in the scientific literature, several concepts close in meaning really have the right to exist: “ethnographic tourism”, “ethnocultural tourism”, “ethnic tourism”. One of the effective forms of direct attraction of foreign tourists to the country or domestic tourists to the regions is the organisation of festival movements and folklore events. Festival tourism, as part of the event, is quite effective in stimulating the growth of demand for cultural and educational tours, which are organised for visits to national and international fairs and exhibitions, and sports competitions, among which the world Olympics occupy a special place (Stetsko, 2016).

Therefore, taking into account the opinion of various scientific approaches, it is possible to propose such an interpretation of cultural-ethnic tourism, according to which it is an activity aimed at organising trips with the aim of satisfying cognitive interest in the spiritual and material elements of the culture of a particular ethnic group.

Data and method

The purpose of this research is to determine the place of open-air museums as one of the strategic directions of the development of cultural and ethnic tourism in Ukraine.

The research applied a number of general scientific and special research methods, which are interconnected. The method of logical generalisation is used to determine the essence of cultural and ethnic tourism, while analysis and synthesis – to reveal the peculiarities of cultural and ethnic tourism in Ukraine.

The article uses statistical data posted on the official websites of the World Tourism Organisation and the European Travel Commission in order to determine the importance of preserving and popularising cultural heritage in the world at the level of international organisations.

The analytical part of the article is based on the analysis of statistical data of the State Statistics Service of Ukraine for the distribution of museums by profile and regions in 2021.

The SWOT analysis of cultural and ethnic tourism in Ukraine was conducted. The study also used the method of strategic planning to develop strategic directions for the development of cultural and ethnic tourism in Ukraine, to select tools that will ensure the effectiveness of the functioning of cultural and ethnic tourism in our country.

Research results

According to the estimates of the World Tourism Organisation, in 2020, the volume of foreign tourist visits (inbound tourism, at least 1 night in accommodation facilities) decreased by 74% (-925 million) compared to last year. In terms of value, export losses are estimated at 1,3 trillion USD, which is 11 times more than during the global economic crisis of 2009. The main reason is, of course, the threat of the spread of the COVID-19 pandemic, official travel restrictions at the state level, and voluntary self-isolation due to uncertainty about the effectiveness of treatment and a lack of reliable information (the latter was typical of the winter-spring period of 2020; today the main restraining factor is formal reservations). The countries of the Asia-Pacific macro-region suffered the most (a drop in the number of foreign visits by 84% compared to last year); in the Middle East and Africa, the negative growth rate was close to the world average (-75%); and the countries of America and Europe suffered the least (70%) (Dekhtyar, 2021).

In 2021, the number of international tourists decreased by 1 billion, which translates into the loss of 1.0 trillion USD in total international tourism export earnings. International tourist arrivals increased 172% in January–July 2022 compared to 2021, but remained 43% below 2019.

Cultural tourism is a type of tourism associated with visiting cultural attractions, historical sites, museums, theatres, concert halls, etc. It is of great importance for the development of the cultural industry and the economy as a whole.

Cultural tourism statistics depend on many factors, such as the country or region, the number and quality of attractions, the level of economic development, etc. Below are some global cultural tourism statistics.

In 2019, cultural tourism accounted for about 40% of the total tourism in the world. In 2019, cultural attractions were the main motive for travel for 49% of all tourists. According to the World Tourism Organisation, Europe was the most popular region for cultural tourism in 2019, attracting over 50% of all international travel. In 2019, China, India, and Italy were the most popular countries for cultural tourism.

Cultural tourism has a significant impact on the economy. According to a study by the European Travel Commission, every international tourist visiting Europe for cultural purposes spends an average of 1,094 EUR per trip.

Despite the fact that COVID-19 has seriously affected tourism in general, including cultural tourism, it is expected that in the future it will continue to grow, as people will always be interested in history, culture, and art.

In the world, great attention is paid to the preservation of cultural heritage and the organisation of cultural tourism. The International Council on Monuments and Landmarks and the Pan-European Federation of Cultural Heritage (Europa Nostra) coordinate the efforts of countries regarding the issue of the use of historical and cultural monuments in tourism in EU countries and the world as a whole, which contributes to the social, cultural, and economic development of countries and regions, as well as develops intercultural dialogue.

The demand for cultural tourism among the residents of the EU and the American continent is gradually increasing, which includes getting to know the cultural and historical heritage of different countries. In this perspective, cultural tourism can be considered as a type of developing leisure and equated to visiting museums, libraries, and local cultural monuments. For example, more than half of tourists visiting Italy are interested in the country's cultural heritage. In connection with the growing level of education of tourists and the increase in the number of older tourists, countries with traditionally developed beach tourism are actively looking for additional attractions (Kuzmuk, 2007).

The policy of the European Union regarding cultural and ethnic tourism is recognised by:

- tourism as a factor in the renewal of cultural and architectural heritage and a source of financial income for conservation and restoration;
- tourism as a factor of international tolerance, a way of learning about another culture.

In European countries, crisis regions consider cultural heritage as well as cultural and ethnic tourism as a source of development. The inclusion of some cultural heritage sites in the tourism system encourages the approval of certain renewal programmes; the creation of new museums, open-air ethnic museums, traditional restaurants; and the arrangement of guest rooms by residents for tourists.

European countries are characterised by advertising their cultural heritage on television and radio, which arouses interest; there is marketing research of various target groups (youth, pensioners, children, young couples, families); social networks use the latest media.

The principles of modern tourism policy in European countries include decentralisation, the delegation of powers to local self-government bodies, support of local initiatives, the development of all forms of tourism, and comprehensive cooperation between the public and private and commercial sectors (Kuzmuk, 2007).

Cultural and ethnic tourism occupies a significant place among the tourist activities of most countries. This type of tourism can be active even in the off-season of tourist flows. In recent years, more and more tourists have chosen (or combined) this type of tourism; e.g. European countries support it in every possible way at the state level.

The distribution of museums by profile and regions in Ukraine for the year 2021 is presented in Table 1. The largest number of museums regionally is located in the city of Kyiv – 40 units, in the Poltava region – 37 units, in the Chernihiv region – 35 units; the least – in the Kherson (9 units), Chernivtsi (10 units), Mykolaiv (12 units), and Luhansk regions. However, today, the situation has changed due to the destruction of museums and theft of museum valuables in the temporarily occupied territories.

Military actions, unfortunately, changed this structure. There is no accurate data today, but we know what fierce battles are taking place in the Luhansk region; the bombing of the Donetsk, Luhansk, Mykolaiv, Sumy, Kharkiv, and Kherson regions continues; part of the Donetsk, Zaporizhzhia, Luhansk, and Kherson regions are occupied. All this led to the physical destruction of museums and the export of valuable exhibits to Russia.

Table 1. The distribution of museums in Ukraine by profile and regions in 2021

	The number of museums	Of the total number of museums								
		natural	historical	literary	artistic	artistical	scientific and technical	complex	sectorial	others
Cherkassy	29	-	12	2	1	-	-	13	-	1
Chernihivska	35	-	19	2	1	2	-	6	-	5
Chernivtsi	10	-	6	-	1	1	-	2	-	-
Dnipropetrovsk	26	-	6	-	2	-	-	17	1	-
Donetsk	15	-	4	-	2	1	-	8	-	-
Ivano-Frankivsk	26	-	11	2	2	4	-	6	1	-
Kharkiv	33	-	5	2	2	2	-	22	-	-
Khersonsk	9	-	2	-	1	-	-	6	-	-
Khmelnyska	28	-	19	2	1	-	-	4	-	2
Kirovohradsk	29	-	13	2	1	2	-	11	-	-
Kyivska	24	-	7	-	1	1	-	15	-	-
Luhansk	13	-	1	-	-	-	-	11	-	1
Lviv	27	1	10	3	1	2	-	4	1	5
Mykolayivska	12	-	5	-	2	-	-	5	-	-
Odesa	14	-	2	1	1	4	-	5	1	-
Poltava	37	-	7	11	4	-	-	15	-	-
Rivne	14	-	6	-	-	-	-	5	-	3
Sumy	17	-	-	1	2	-	-	11	-	3
Ternopilsk	30	-	2	5	2	3	-	15	-	3
Vinnytsia	30	-	7	4	3	1	-	14	-	1
Volynsk	16	-	9	-	-	-	-	6	-	1
Zakarpattia	14	-	7	-	1	-	-	6	-	-
Zaporizhzhia	23	-	3	-	3	-	-	16	-	1
Zhytomyr	23	1	8	2	1	1	-	9	1	-
the city of Kyiv	40	1	17	6	2	5	-	3	3	3
Ukraine	574	3	188	45	37	29	-	235	8	29

Source: Developed on the basis of the materials of the State Statistics Service of Ukraine (2021).

According to the report of Semeryn (2022), from 24th February to the end of August 2022, 361 objects of art and cultural institutions, as well as 142 objects of cultural heritage, were destroyed in Ukraine. Among the damaged are 23 monuments of national and 112 of local significance. In particular, the invaders completely destroyed the building of the drama theatre in Mariupol, the cinema in Lysychansk, the Hryhori Skovoroda museum in the Kharkiv region, the Shevchenko monument in Borodyanka, the Sviatohirsk Lavra in the Donetsk region, and many other memorial buildings.

Russia committed the largest number of crimes against cultural heritage in the Donetsk (130 episodes, most in Mariupol), Kharkiv (most in Kharkiv and its surroundings), Kyiv (most in the Buchansky district), Luhansk, Chernihiv (most in Chernihiv and its surroundings), and Sumy (the Okhtyr district) oblasts – in total, 15 out of 24 oblasts of Ukraine.

During the six months of the war, 36 museums and nature reserves were damaged or destroyed: the Ivankiv Museum of Local Lore, which housed 25 paintings by the famous artist Maria Prymachenko, was completely destroyed; the National Museum of Grigory Skovoroda in the village of Skovorodivka in the Kharkiv region; the Art Museum named after Arkhip Kuindzhi; the City Museum of Local Lore in Sumy; the Museum of History and Archaeology.

In order to determine the directions of the development of cultural and ethnic tourism in Ukraine in the post-war period, we suggest using a tool of strategic analysis – a SWOT analysis as a method of expert assessment.

As a result of the assessment of the SWOT analysis and the relationship between the strengths and opportunities, the greatest support through the realisation of favourable opportunities is the individual parties (Table 2).

Table 2. The SWOT analysis of cultural and ethnic tourism in Ukraine

Strengths	Weaknesses
1) various cultural-historical and architectural heritage in the regions of the country	1) unsatisfactory condition of certain objects of cultural and ethnic heritage
2) significant transit potential (international checkpoints, transport corridors, and European highways)	2) low population density, territorial remoteness of certain districts from the central infrastructure
3) various ethnic centres in the regions of the country	3) technical wear and tear of facilities as well as destruction due to military actions on road infrastructure
4) the presence of an extensive museum network with a large number of exhibits	4) insufficiently active promotion of cultural and ethnic objects both in Ukraine and abroad
5) relatively favourable ecological situation; a significant number of nature reserves; rich flora and fauna	5) low investment attractiveness of the tourism sector in the country
6) competitive prices for accommodation facilities	6) low level of wages in the tourism sector
7) high social activity, volunteer movement, and patriotism of residents	7) underdeveloped tourist infrastructure (main and auxiliary)
8) high level of specialised education	8) non-compliance of part of accommodation facilities with international standards
9) tolerance of the population	9) unformed positive image of cultural and ethnic objects in Ukraine and abroad
Opportunities	Threats
1) decentralisation, which will contribute to the growth of the capabilities of local authorities regarding the arrangement of objects of cultural and ethnic heritage	1) the destruction of monuments of cultural and ethnic heritage during Russia's military aggression
2) the growth of external and internal interest in objects of cultural and ethnic heritage in Ukraine	2) the theft of museum exhibits in the occupied territories
3) the de-occupation of captured territories and end of hostilities in Ukraine	3) decreasing the level of accessibility of objects of cultural and ethnic heritage
4) the dissemination of information about the possibilities of tourist accommodation facilities on international Internet platforms	4) active military actions on the territory of the country, the presence of temporarily occupied territories
5) legislative changes regarding the simplification of business and investment activities	5) an increase in the cost of providing tourist services
6) increasing the potential of tourist accommodation facilities	6) the presence of a shadow sector in the tourism business
7) harmonization of the legislation of Ukraine with the legislation of the EU regarding the regulation of the tourism sphere	7) instability, changes in the legislative and regulatory framework of business conduct
8) improvement of the tax and budget system	8) financial and price instability, inflationary processes
9) restoration of investment inflows in Ukraine in the post-war period	9) damage to energy infrastructure
	10) negative dynamics of population growth
	11) international and internal population migration
	12) decrease in the purchasing power of the population

Source: Own elaboration.

In particular, there is a growth of interest in Ukraine among foreign tourists, which will increase the popularity of objects of cultural and ethnic heritage, unique monuments of architecture and history of our country. Ukraine's transit potential (international checkpoints, transport corridors and European highways) ensure the accessibility of tourist facilities. Relatively low accommodation prices can contribute to the development of inbound tourism. Legislative changes regarding the

simplification of business, investment activities, and the improvement of the investment climate in Ukraine in the post-war period will help to activate the activities of business entities in the field of tourism.

However, today, the threats to the development of cultural and ethnic tourism in Ukraine significantly exceed the opportunities. Therefore, it is worth focusing on the maximum preservation of objects of cultural and ethnic tourism, historical monuments, and museum exhibits, since military operations are ongoing and the probability of shelling peaceful cities of Ukraine is very high. This leads to uncontrolled destruction.

We believe that it is worth paying attention to the following strategic directions for the development of cultural and ethnic tourism in Ukraine:

- 1) preserving objects of the cultural and ethnic heritage of Ukraine from destruction and theft by the occupiers: preparing endangered exhibits for evacuation to safe territory as well as maximum possible protection of historical buildings and structures;
- 2) using opportunities for financing the cultural and ethnic heritage of Ukraine through participation in international grant programmes, since there is currently no funding for state programmes in such areas;
- 3) strengthening control over the implementation of the current legislation and legal acts by the monuments protection authorities in order to make it impossible to violate the provisions on the protection and use of the historical and cultural heritage;
- 4) activating the formation of cultural heritage registers of Ukraine in the form of scientific accounting documentation in accordance with ratified conventions and recommendations of UNESCO and the Council of Europe.
- 5) creating digital catalogues of objects of cultural and ethnic heritage of Ukraine as well as creating virtual tourist products;
- 6) popularising and preserving intangible cultural and ethnic heritage: reviving of traditional folk creativity, arts and crafts, and cultural traditions of national minorities (Rybchinsky, 2016; Mylko, 2022).

The strategic goal of cultural and ethnic tourism in Ukraine is to create a competitive tourist product. The relevance of this issue is explained by the fact that tourism is an integral part of the national and world market, although today there is no external tourism in Ukraine, except for foreign volunteers, and internal tourism is special – local visitors and internally displaced persons.

In the future, cultural and ethnic tourism in Ukraine should become one of the factors of economic growth, a source of the replenishment of state and local budgets, a means of publicly accessible and full-fledged recreation and health, the familiarisation with the historical and cultural heritage, and the confirmation of Ukrainian identity.

To realise the set goal, it is necessary to follow the following main directions:

- implement effective mechanisms of financial and economic regulation of the development of cultural and ethnic tourism;
- determine the ways, forms, and methods of stimulating the development of entrepreneurship in the field of cultural and ethnic tourism;
- provide for measures to protect tangible and intangible objects of cultural heritage in Ukraine;
- create an effective model of investment policy in the field of cultural and ethnic tourism, taking into account the socioeconomic interests of the state;
- improve the organisational structure of management in the field of cultural and ethnic tourism;
- ensure the rational use and restoration of the cultural and ethnic environment (Kharicheva, 2013).

The state plays an important role in the development of cultural and ethnic tourism. State regulation can be presented in the form of three models.

The first model assumes the absence of a central state body regulating tourism; all issues are resolved locally according to the principles of market self-regulation. Such a model is possible in countries where tourism does not play an important role in the national economy or where tourism does not require government intervention.

The second model provides for the presence of a central regulatory body in the field of tourism and also requires significant financial investments in the development of tourist infrastructure and

the promotion of the domestic tourist product. Such a model is used by countries for which tourism is an important area that takes a significant share in the structure of the gross national product.

The third model requires the existence of a specialised tourism regulatory body within the ministry. This model is used by most European countries.

The organisational and management mechanism in the field of tourism is formed by state and non-state organisational structures created at different levels. Their decisions are implemented through the following levers: regulatory and legal regulation, tax policy, budgetary and financial policy, and information and marketing support. These levers are effective and contribute to the achievement of the main goal of the organisational and management mechanism, if powers are clearly distributed at different levels of management and if there is a clear control of the compliance with legal norms and defined strategic goals (Barna, 2016).

General strategies and specific tools will ensure the effectiveness of cultural and ethnic tourism. These tools can be as follows:

- 1) raising awareness of the importance of tangible and intangible cultural heritage and cultural institutions; the Ministry of Culture can take a leading role in this activity, encouraging transparency, dialogue, and accountability;
- 2) establishing the interaction of cultural policy and strategy for the development of cultural and ethnic tourism with policies in other areas. For this, it is necessary to develop joint programmes of cooperation in order to strengthen coordination between various state and non-state institutions;
- 3) developing the potential of cultural and ethnic tourism by sharing experience and knowledge at the national and international levels, as well as organising and distributing training courses for employees of state and non-state institutions dealing with issues of cultural heritage and museums;
- 4) developing a policy for the promotion and protection of cultural and ethnic heritage through the creation of models for monitoring the museum sector, implementing and evaluating management standards, and improving annual reporting and planning rules in state and non-state institutions of various levels;
- 5) forming a strategy for the development of museums of Ukraine by increasing their potential and improving the management of these institutions.

We believe that in the context of the formation of a strategy for the development of Ukrainian museums as a component of cultural and ethnic tourism, special attention should be paid to open-air museums as one of the directions of cultural and ethnic tourism. Today, the preservation of the Ukrainian identity is a task at the level of national security of the state. Therefore, the preservation and reproduction of authentic Ukrainian forms of economy in the form of the exhibition of open-air museums is a necessary task.

Open-air museums (*skansen*) are specific museum institutions that display objects representing the traditions and types of nature use that have developed in certain regions of the Ukrainian ethnic group over the centuries. Such museums present traditions, features, and elements of folk life of different regions of Ukraine.

Skansen are unique sociocultural complexes aimed at realising the recreational, developmental, and aesthetic potential of leisure time as well as at forming a spiritual personality and strengthening family values and traditions. The main mission of open-air museums is to convey to future generations the uniqueness of architecture, lifestyle, and traditions of nature use of our ancestors in conditions as close as possible to authentic (Afanasiev, 2011).

Open-air museums, which exhibit materials in original monuments, help visitors to understand the importance of natural and cultural heritage. They also contribute to the complex perception of information (Danyliuk, 1984).

At the end of the 19th century, the first open-air museum – “Skansen” (1891) – was opened in Stockholm (Sweden). This name was popularised and gave its name to a major direction in science and museum practice – “scansenology”.

In countries where the trend of creating open-air museums has not yet developed, there is a related type of museum – eco-museums, which are intensively developing, e.g. in France (Jong, 2001).

Open-air museums provide a combination of tangible and intangible ethnocultural heritage; they are unique architectural and ethnographic centres in open space with small museums in separate rooms. They carry out a complex reconstruction of the past, the historical constructions of which form an interconnected system. Thus, tourists and guests get the opportunity to visit a reconstructed settlement of the past to have a general idea of the history of a certain country or territory.

Especially interesting are open-air museums with an animation programme that reproduces the historical environment. In such museums, tourists can see how professional animators with their actions reproduce the way of life, behaviour, traditional crafts, and types of activities characteristic of a certain territory and time, e.g. the work of a miller, weaver, blacksmith, potter, carpenter, distiller, beekeeper, and many others. Sometimes visitors to the open-air museum are offered to take part in such activities. Everyone can feel themselves in the role of a blacksmith or a potter.

The specificity of open-air museums is the possibility of direct informal communication during the organisation of contests, holidays, performances, fairs, and performances of traditional folklore groups. In some museums, in addition to architecture, transport of past years is also reconstructed. Such transport in open-air museums can perform not only the function of an active exhibit, but also the function of direct transportation, since the area of such museums can be large. Traditional cuisine is an integral part of open-air museums (Voloshin, 2017).

Open-air museums are created according to two concepts. In “park-type” museums, buildings are placed without interconnection. Each building is presented separately. In this way, different types of buildings are exhibited in the Stockholm museum. In “collection type” museums, buildings are concentrated in the rural or urban ensembles to which they belong. This concept is based on the principles of the creation and operation of most museums in the world.

The architecture of museum exhibits is connected with various samples of material and spiritual culture, with the natural environment. Each object in the museum interacts with other surrounding objects; therefore, the methods of combining and interpreting museum exhibits, which allow them to reflect a certain idea, play an important role in the realisation of the museum’s concept. This approach dares to present the real life of Ukrainians. Such a museum is a means of active promotion of centuries-old Ukrainian folk culture as well as the confirmation of the Ukrainian national identity and originality.

In addition to their main task – i.e. the protection of entire complexes, settlements, and groups of settlements at the places of their occurrence in the natural environment – museums must solve the issue of using monuments to organise expositions of folk art.

According to the method of formation, museums are divided into:

- 1) relocated museums, which consist of architectural exhibits transported in a disassembled form to a certain territory;
- 2) stationary museums, which are organised on the basis of monuments existing on a separate territory: estates, streets, an entire village or city;
- 3) museums of mixed type, which include local and transported attractions.

We can single out the basic rules for creating open-air museums:

- 1) such museums are created on the basis of the restoration of a full-fledged complex or monument of an authentic historical environment;
- 2) such museums preserve and restore the original nature conservation plan;
- 3) such museums will create a new environment of monuments brought from other regions, around a historical monument, or in an already built complex.

Discussion

The goal of all cultural and educational events in Ukrainian open-air museums is to reproduce the traditional forms of Ukrainian folk life in its various spheres. A scientific and systematic approach to the functioning of open-air museums will allow active popularisation of the Ukrainian culture.

Before the war, there had been 15 large and famous open-air museums in Ukraine, which gathered thousands of visitors every year. Figure 1 presents the distribution of open-air museums by regions of the country. The largest number of such complexes are located in the western, northern, and central regions, less – in the south and east of the country.

A successful example of an open-air museum is the museum in the village of Rokiny in Volyn. This is the only “living” open-air museum in Ukraine. Unlike similar Ukrainian open-air museums, there are permanent workers who spend the night in houses, heat the stove, bake bread, tend live-stock, cultivate crops, mow hay, treat guests to Ukrainian cuisine (red borscht with donuts, *derun*, *uzvar*, dumplings and Cossack Kulish). Every willing visitor of the museum can work with agricultural implements. Many different activities are held here for different categories of the population. Various celebrations can be celebrated here. This museum is practically a self-supporting economy with a closed economic cycle. Various holidays, fairs, and conferences are held in the museum. The Youth Organisation “Cossack Hart School” operates here (Kadnichanskyi, 2012).

The Museum of the History of Agriculture in Volyn (the village of Rokiny near Lutsk, the Volyn Region) was founded in 1980. The project manager managed to disassemble, load, transport, and install about 20 ancient architectural structures: a windmill, many huts, a village manor, an outbuilding – a mill, a forge.

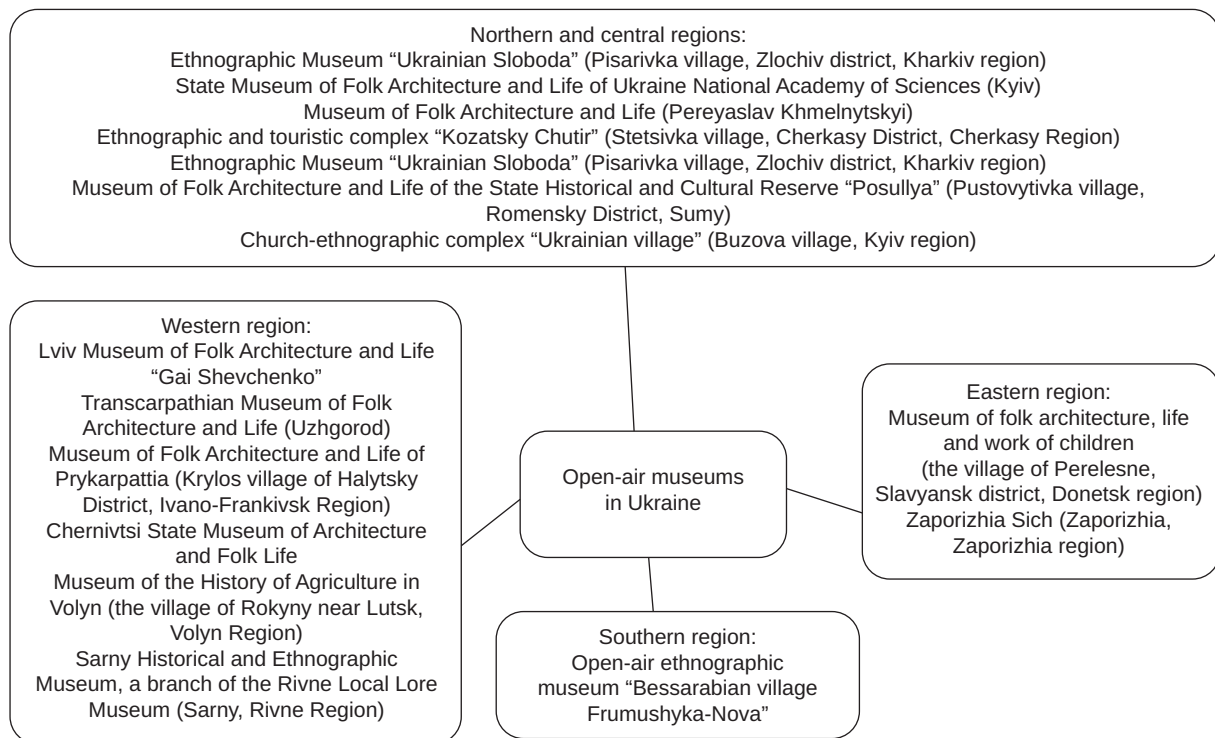


Figure 1. The distribution of open-air museums by region in Ukraine

Source: Own elaboration.

Today, the museum looks like a street in a small Volyn village. Typical Volyn huts were built here, surrounded by peasant yards with barns, barns, wells, and mud pits. A wooden church was even built on the territory of the museum. The temple is consecrated in honour of the Ascension of the Lord. The open-air museum has a long house, a covered courtyard, a steam room, a tavern, and a pottery workshop.

Conclusions

The experience of creating and operating open-air museums shows their significant role in the preservation and popularisation of historical and cultural heritage, as well as in the development of cultural and ethnic tourism. The main tasks of open-air museums include the preservation of architectural monuments, household items, and examples of folk art, as well as being a place of recreation for the local population and domestic and foreign tourists. Open-air museums are a base for holding various folk holidays, festivals, exhibitions, and competitions, which strengthens the preservation of folk traditions as well as the knowledge of the citizens of our country about the

historical and cultural heritage of Ukrainians. Therefore, the popularisation of open-air museums and their inclusion in the network of tourist services is extremely important.

For the full use of open-air museums in the field of tourism, it is necessary to make sure that the following tasks are solved:

- contributing to the increase of the number of open-air museums in Ukraine, since the existing open-air museums do not represent buildings of all regions and types. Many unique examples of folk architecture are under the threat of destruction and need immediate transfer to museums. Each region should have its own open-air museum;
- increasing state funding of open-air museums, since the maintenance of museum buildings requires significant funds;
- ensuring the development of infrastructure in museums – food establishments, places of temporary living, trade in souvenir products. This will help increase tourist flows;
- supplementing museums with live animals and animal caretakers who will reproduce the daily life as well as the material and spiritual culture of a certain era;
- actively popularising open-air museums in tourist publications at tourist exhibitions of national and international importance, and on the Internet. This requires the creation of promotional videos in Ukrainian and English, the production of printed products, and the development of presentation pages on the Internet. It is also about promoting the creation of own sites for each existing open-air museum as well as receiving foreign guests and preparing all information in English to convey the full flavour and explain the importance of such visits.

The proposed measures will ensure the effective functioning of open-air museums in Ukraine, the preservation of many unique buildings, the promotion of cultural and ethnic heritage, and the development of cultural and ethnic tourism in our country.

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