

# **T**OURIST ACTIVITY OF SKANSENS IN THE SYSTEM OF INTANGIBLE CULTURAL HERITAGE

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## **1. Relevance of the research topic**

The growing role of cultural tourism has given impetus to the preservation and revival of intangible heritage, cultural traditions and national spiritual practices. The development of cultural tourism through the use of tools for positioning the national product in the world market of tourist services affects the promotion of intangible assets which, in comparison with tangible heritage, are more durable. In the modern cultural situation, associated with the processes of the final transition of civilization to today's information society and post-industrial tourism, it is obvious that the simple preservation of intangible cultural heritage has no prospects.

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage recognizes the need for a deeper understanding of the importance of intangible cultural heritage and its protection, especially among the younger generations; the leading role of indigenous communities, groups and individuals in the creation, protection, preservation and reproduction of intangible cultural heritage, enriches cultural diversity and promotes human creativity; close interdependence between intangible cultural heritage, and tangible cultural and natural heritage, emphasizes that the process of globalization, on the one hand, poses a serious threat to the existence of intangible cultural heritage and, on the other, may contribute to its dissemination, mainly through the latest information and communication technologies, thus, contributing to the emergence of new heritage sites [1]. It should be noted that among the measures directed towards ensuring the viability of intangible cultural heritage, the Convention pays special attention not only to the study and preservation of intangible cultural heritage, but also to the promotion and revival of its various aspects, as it is an "existent heritage" or a "living culture" [2].

"Skansen" is the open-air museum that has given its name to museums in many European countries. Taking into consideration that its founder, Arthur Hazelius (1833-1901), preserved a picture of Sweden's old peasant society for posterity that was as authentic as possible, the open-air museum is a natural museum. Modern skansens are com-

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plexes, unique in content, and innovative in nature, where it is possible to recreate the architecture and everyday life of the people in the most figurative and historically authentic way, and so demonstrate the economic activity of people who lived, worked and created in different, historical and ethnographic regions and periods of time. Despite the undoubtedly positive significance of the exhibition of the investigated or restored objects or products, the skansen also performs the function of reconstructing life models in ancient societies and not only demonstrates a certain society in a certain period of its historical development, it also performs a series of investigative tasks. Thus, having been developed in this direction, the museum is not at all static – it is cultivated and constantly renewed. The skansen may also be involved in the realization of state scientific programs, based on the study of the material culture of any particular town and country, and may be used as a promising tourist destination with an interactive exposition, as well as playing a role in cultural and educational programs.

## 2. Analysis of research and publications

The diversity of cultural heritage elements contributes to the identification of the local population through the formation of a set of values and becomes a determining factor in the tourist magnetism of the territory and the growth of attractiveness of the regions and is manifested through the emergence of brand images. However, the processes of modernization of customs, rituals and holidays, not only create new event resources in the sphere of cultural tourism for the local population and tourists, they can also distort folk traditions in favor of the commercialization of culture and the creation of new attractions, according to numerous foreign and domestic research studies. As a result of commodification, traditional cultural structures, norms and values, created over the centuries and ensuring the uniqueness of individual communities, acquire the form of a tourist product, namely, they are converted into objects of exchange value, becoming goods for tourist consumption [3]. Under the influence of changes associated with mass tourism, there is the threat of an irreversible loss of socio-cultural practices in both local and national cultures, including folklore, folk festivals, etc. A negative impact is also manifested in the leveling of national and cultural identity, when tourists from developed countries involuntarily impose their cultural values on the inhabitants of the tourist destination, which is perceived as “cultural imperialism” [4]. With the constant development of the tourism industry, transformations in traditional ways of life and the weakening of local culture take place at many world heritage sites [5].

Among the main consequences of the commodification of intangible cultural heritage resulting from the increasing number of consumers of tourist products, the authors report that open-air museums, having combined unified cultural practices, have included traditions in many world heritage sites. Any object in the cultural environment that is interesting and attractive for tourists may be sold as a commodity and is associated with the tendency to find new elements for the formation of a tourist product [6].

Particular attention is paid to consumer cultural goods which convey symbols and ideas about intangible cultural heritage sites and help reveal the potential of local cultures. The production and distribution of cultural goods, which have a distinct national specificity, is one of the ways to promote the development of cultural diversity and support the cultural sector [7]. Having created a database for the contest “Living

Tradition”, having studied statistics and filled the site with information, the Ukrainian Center of Cultural Studies found that Ukraine ranks third in the sale of handicrafts in Europe and first in the export of tablecloths, fabrics and scarves. Meanwhile, most of the UNESCO World Heritage Sites have become famous on the map of the most popular tourist routes due to cultural goods that advertise their particular significance, transforming them into global brands as well as creating a prominent image of specific countries and territories. In scientific works, the use of intangible cultural heritage in tourism is considered from the point of view of the sustainable development of tourism, emphasizing the fact that intangible cultural heritage is a tourist asset [8]. Depending on the peculiarities of the organization of tourist activities in a certain country, the depth of integration of intangible cultural heritage in the sphere of tourism may vary. It should be emphasized that intangible cultural heritage is the basis for cultural, ethnic, religious, gastronomic and other types of tourism [9]. Due to the purposeful policy in the field of tourism associated with the promotion of regional and local cultural identity through intangible heritage sites, East Asian countries have managed to make significant progress in increasing tourist flows in a short time. Countries such as Great Britain, Germany, and the United States have successfully been implementing measures for the protection of intangible heritage at national and local levels for a long time and have become leaders in the international tourism market thanks to these measures. For Ukraine, the above factors are quite relevant, so it is necessary to move actively towards the inclusion of more elements of traditional Ukrainian culture in the List of Intangible Cultural Heritage of Mankind [10].

The cultural space of European countries in the past decades has been characterized by negative demographic changes: low birth rates, aging society, migration processes leading to the emptying of rural areas and the concentration of urban residents. In this context, Ukraine, as a country with a transition economy, and an ineffective tradition of preserving elements of intangible cultural heritage such as folk crafts and artisan skills, wedding and calendar ceremonies, family and Cossack songs, traditional folk costumes, etc., the Latvian experience in intangible cultural heritage is useful, because it illustrates the successful results of implementing programs and activities aimed at increasing tourist flows, museum visitors, and cultural expenditure [11]. The problems in preserving folklore heritage, decorative and applied arts, and traditional folk crafts in the villages and small towns of Ukraine have also been emphasized by Z.O. Bosyk. In particular, it is noted that young people have no interest in participating in folk groups, which consequently are dominated by the elderly. Only a small number of local schools of folk artists remain as carriers of local living traditions promoting them at festivals, competitions, exhibitions and other cultural and artistic events at local, regional, all-Ukrainian, international levels [12].

Intangible cultural heritage is a powerful tourist resource which actively improves international cultural exchange. [13]. Low awareness of the population of the elements of intangible cultural heritage points to the need to develop a number of measures for its study and promotion through tourist trips, excursions and information resources. In March 2019, the Ministry of Culture of Ukraine and Google Ukraine presented a joint project – “Authentic Ukraine: Intangible Cultural Heritage” – an electronic resource, that contains information about the elements included in the National List of Intangible Cultural Heritage of Ukraine and provides coverage of areas and elements in which the intangible cultural heritage is manifested [14]. The Ukrainian Center of Cultural Studies has compiled a National list of the following samples of intangible cultural heritage:

- a) the “Cossack songs of Dnipropetrovschyna” and Petrykivka painting, Ukrainian decorative and ornamental painting of the 19<sup>th</sup>-21<sup>st</sup> centuries (Dnipropetrovsk Region, Ukraine);
- b) white-on-white embroidery technology and the tradition of carpet weaving in the village of Reshetylivka, Opishnya pottery (Poltava Region, Ukraine);
- c) Kosovar painted pottery;
- d) the Hutsul pysanka (Easter egg) with its unique beauty, richness of ornamental compositions and, of course, the customs and traditions connected to it, were used as the background in creating the only Museum of Pysanka in the world, located in the Kolomyia Ivano-Frankivsk region;
- e) Krolevets weaving (Sumy Region, Ukraine);
- f) song tradition of Luka, a village in the Kyiv-Sviatoshynsky district (Kyiv Region, Ukraine);
- g) “Ornek” – Crimean Tatar ornament and knowledge about it (Crimean Peninsula, Ukraine, the place of residence of Crimean Tatars on the territory of mainland Ukraine);
- h) ornamental painting of Bubnov ceramics (Vinnytsia Region, Ukraine);
- i) cooking etaiaklak (Karaite meat pie) (experience of Karaites in the city of Melitopol, Zaporizhia Region, Ukraine);
- j) ritual of “Driving the Bush” in the village of Svarytsevychi, Dubrovytsia district, beekeeping in boards, forest beekeeping (Rivne, Ukraine) [15].

The popularization of intangible cultural heritage in Ukraine should be effectively carried out by developing a tourist portfolio, an essential tool for tourist destinations in understanding, evaluating and prioritizing the attractiveness of current and potential market segments among the available heavily constrained marketing resources. Local communities have the exclusive right to be the main beneficiary of any settlement of tourist activities, associated with the cultural heritage, because they are the carriers of a “living culture”, which is constantly interacting with nature, ethnic groups and historical conditions [16].

Some communities today actively use the elements of intangible cultural heritage, such as Petrykivka painting, Kosiv painted pottery, Krolevets weaving, as visual identifiers of the territory and have their images on the official web resources. Many local communities do not use elements of intangible cultural heritage as territorial brands and thus deprive tourists of the opportunity to identify the area where a particular tradition is widely spread. The use of a portfolio as a method to promote elements of the National List of Intangible Cultural Heritage of Ukraine allows people to create potential attractive resources for tourist activities in a certain area.

Nowadays, intangible cultural heritage has become an original resource for the development of territories; to use this resource, however, appropriate promotion and strategies need to be planned to shape the national tourist product, which must be implemented according to the principles of historical continuity, ethno-cultural and sustainable development belonging to local communities. Tourist demand for cultural heritage contributes, moreover, to the financing of local traditional folk crafts and arts, stimulating the creation of new tourist destinations.

Analysis of the scientific literature revealed the commitment of Ukrainian and European researchers to the ideas of popularization of intangible cultural heritage and the development of tourist activities, such as skansens, in different countries.

Skansens play an important role in promoting the intangible cultural heritage of the relevant region in the country.

### 3. Purpose of the study

The aim is to study the activities of skansens within the system of intangible cultural heritage and development of the tourist infrastructure of the region.

#### 3.1. Presentation of the main material

The most important element of the tourist infrastructure that ensures the preservation and actualization of intangible cultural heritage, is the “open-air museum” or skansen, which has become a place for new experiences. They were created in the late 19<sup>th</sup> century and, at the beginning of the 20<sup>th</sup> century there were more than two thousand museums of this type [17]. The term *skansen* appeared in Sweden with the appearance of the first architectural-ethnographic exposition in the open air and mini-museums in separate buildings on the island of Djurgarden in Stockholm. The founder of the skansen, Artur Hazelius, first of all wanted not just to capture the historical past, but to awaken patriotic feelings with the help of a collection of “living paintings” [18]. Ukrainian culturologist, O.M. Goncharova believes that Artur Hazelius initiated a symbiotic genre of “park museum and museum topos” organized in the open air. In her opinion, *museum topos* is the symbolized and limited space which is perceived through the prism of meanings of a particular person who existed during a particular time in its historic development” [19]. Later, the name “skansen” became common for a new museum trend – “skansenology” - which developed rapidly with the flourishing of the tourism industry.

Museum environments, such as skansens, can update intangible cultural heritage through ethnographic and folklore festivals, religious ceremonies, and historical and ethnographic reconstructions, and with the help of interactive programs, can allow visitors not only to get acquainted face to face with current lifestyles, but also to plunge themselves into a “living” culture. In such a museum, all the “exhibits” are available and functional; they can also be used by other art institutions [20]. For example, curatorial projects can be organized, based on the involvement of visitors in interaction and co-creation.

Intensification of mass tourist trips emphasizes the need to preserve endangered cultural heritage sites and to contribute to the intensive creation of open-air museums. Significant successes in the creation of skansens in the postwar years have been achieved by Poland, Bulgaria, Hungary, and Romania, in Europe, and Japan, South Korea, and Indonesia on the Asian continent, as well as in the United States. In different countries this type of museum has its own name: the British call it “open-air museum”, the Americans and Australians “open-door museum”, the Germans “open-world museum”, the French “eco-museum”, the Czechs “museum in nature”. In Ukraine most of them are called “museums of folk architecture and life, museum-reserves, open-air museums” or “outdoor museums”. The stages in the development of the various models of open-air museums as a new type of museum activity are reflected in detail in the monograph by M.E. Kaulen [21].

There are two approaches to creating open-air museums: the “park type”, where the buildings are located without interconnection, and the “collection type”, where the buildings are a part of rural or urban ensembles. The Russian researcher V.V. Tikhonov identifies 10 types that may be grouped under the umbrella term “open-air museums”: archaeological complexes; historical environment of cities; palaces and palace and park

complexes; defensive historical and architectural complexes; religious historical and architectural complexes; manor-type memorial complexes; military-historical complexes; industrial complexes; ethnographic complexes; mixed type museums. In his opinion, the most effective way to preserve and promote cultural heritage is to change from a collecting approach in creating the exhibition space of open-air museums to an ethnographic approach, which facilitates the reconstruction of the cultural space on the basis of detailed historical and cultural zoning. The collecting approach, which deals with the placement of unique historical objects-monuments and architecture in a separate species series, is nowadays applied in some skansen museums. V.V. Tikhonov considers the modern exposition space as a place both for new environmental objects and for authentic landscapes with an ethnographic composition [22].

Applying the collecting museum approach to objects of immovable and intangible heritage, the skansen-museum model only simulates a “dead” environment, separated from modern, real life [23]. Transforming the open-air museum into a modern socio-cultural environment by integrating not only objects of tangible and intangible cultural heritage in an authentic environment, also means involving people in museum activities, as the carriers of cultural traditions. Skansen-museums therefore, go beyond the traditional limits of storing thematic collections; they can be transformed into environmental museums that are able to provide research fields, as well as being the demonstration of a cultural landscape with all its interconnecting constituent elements.

According to O.E. Afanasiev, the classification of modern socio-cultural centers should include additional categories that provide more details about open-air museums: museums with exhibition sections and departments; expositions and parks of military equipment, military complexes; parks with sculptures, modern art, open-air art spaces; amusement and leisure parks created on a historical basis; industrial museums, engineering facilities representing a certain period of industrial development [24]. The Kreller-Müller park-museum near the town of Otterlow in the Netherlands, covering 25 hectares, includes works by some of the best sculptors of the 20th and 21st centuries: Auguste Rodin, Lucio Fontana, and Henry Moore. Open-air sculptures may be seen if taking a walk or a cycle ride through the park. It is designed to put into practice the idea of the collector and founder, Helen Kreller-Müller, about the symbiosis of art, nature and architecture. And income is provided by ticket sales – every year the park-museum is visited by more than 300 thousand tourists [25].

The ICOM Charter on the Principles of the Relationship between Museums and Cultural Tourism emphasizes that in the context of cultural tourism development all aspects of museum activities should be based on encouraging local communities to manage cultural heritage and develop tourism products; and commercialization of cultural tourism, which is based on heritage resources, should contribute to the development of the socio-economic sphere of the local community [26]. Cooperation between museum and tourism organizations should be based on an equal distribution of income from tourism services, while planning cultural projects should take into account marketing strategies which are compatible with the characteristics of cultural resources of certain communities and society. “Museum collections reflect the cultural and natural heritage of the communities they come from and, thus, can be closely connected with national, regional, local, ethnic, religious or political identity”.

The main goals and objectives in the creation and operation of open-air museums are connected with the need to create a model of the cultural landscape displaying household items, tools and applied art in a complex of national folk culture, architecture, helping to revive forgotten traditions, crafts and folk festivals.

Dmytro Kadnichansky notes that one of the effective ways to preserve valuable examples of both Ukrainian wooden architecture and old residential and commercial buildings is to transfer them to museums of folk architecture and life (open-air museums), where they are reproduced in their original form [27]. At present there are fifteen large skansens in Ukraine: only one has the status of national: the State Museum of Folk Architecture and Life of the National Academy of Sciences of Ukraine (Kyiv); the other fourteen are regional, such as the Lviv Museum of Folk Architecture and Rural Life, “Shevchenkivski Hai”, Pereyaslav – Khmelnytski Museum of Folk Architecture and Life, etc. On the territory of the Ivano-Frankivsk Region of Ukraine several projects for skansens are being implemented: the open-air museum of Hutsul culture in the “Hutsulshchyna” National Nature Park as a sample of ethnocultural environment of people in Pokutsko-Bykovynian Carpathians (Figure 1a); the Ugornytsky Spaso – Preobrazhensky Monastery in the village of Uhornyky, Kolomyia district, where monks are engaged in gardening, agriculture, taking care of apiary in Precarpathia (Figure 1b); the Ugornytsky Spaso – Preobrazhensky Monastery in the village of Uhornyky, Kolomyia district, a member of the religious male community demonstrates his handcrafts (Figure 1c).

The largest in the world by area (150 hectares) and by number of buildings of wooden folk architecture of the 16<sup>th</sup> century to the beginning of the 20<sup>th</sup> century, the State Museum of Folk Architecture and Life of National Academy of Sciences of Ukraine is located on the outskirts of the capital of Ukraine, in the village of Pyrohiv [28]. The museum buildings are grouped into estates by ethnographic zones of Ukraine, such as “Middle Dnieper region”, “Poltava and Slobozhanshchyna”, “Polissia”, “Podillia”, “Carpathians”, “Souh of Ukraine”. The skansen is a favorite place for people to spend folk and religious holidays. Kyivans and tourists from other regions visit the various exhibitions and fairs where folk craftsmen display their traditional products and handicrafts. Furthermore, it is a place where interactive programs for children and youth are organised, TV shows and clips are filmed, excursions and presentations of new routes for rural green tourism in Ukraine are held.

Several samples of windmills, located on the territory of Pirogovo Village Open-Air Museum are depicted in Figure 2; typical wooden windmill from the village of Antonivtsi, Ternopil region (Figure 2a); sample of a wooden windmill from the village of Shestovytsia, Chernihiv district (Figure 2b); sample of a wooden windmill in the village of Tatarbunary, Odessa region (Figure 2c).

The experience of creating and operating open-air museums shows that in addition to their main task – preserving and promoting cultural heritage – skansen-museums play a significant role in the development of tourist and recreational activities for the local population and tourists. Open-air museums allow people to organize mass folklore-ethnographic and cultural-historical festivals, thematic festivals, exhibition projects, and theatrical tours and concert programs of folk groups with a background of unique museum objects in harmony with the typical landscapes of different historical and geographical regions of Ukraine. Examples of events, in which visitors have the opportunity to have direct contact with the bearers of folk traditions or to become participants in the action, may be based on the well-known festivals of Ukraine, such as the International Folklore Festival “Bukovynian Meetings”, International Literary and Art Festival “Krolevets Towels” at the Museum of Krolevets weaving, All-Ukrainian cultural and artistic action “Art of one village”, All-Ukrainian historical and cultural festival “Mamay-fest”, “Week of the national pottery movement in Opishne”, All-Ukrainian Festival of Masters of Folk Art, “Pereyaslav Fair” and others [29].



a) the open-air museum of Hutsul Culture in the "Hutsulshchyna" National Nature Park



b) Ugornitsky Spaso – Preobrazhensky Monastery in the village of Uhornyky, Kolomyia district, Ukraine



c) customs and rites in Ugornitsky Spaso- Preobrazhensky Monastery in the village of Uhornyky, Kolomyia district, Ukraine

Figure 1.



a) a typical wooden windmill from the village of Antonivtsi, Ternopil region in Pirogovo Village Open-Air Museum



b) a sample of a wooden windmill from the village of Shestovytsia, Chernihiv district in Pirogovo Village Open-Air Museum



c) a sample of a wooden windmill in the village of Tatarbunary, Odessa region on the territory of Pirogovo Village Open-Air Museum

Figure 2.



However, some drawbacks to using skansens effectively in tourism do exist:

- a) the number of open-air museums is insufficient, consequently, recreational needs are not fully satisfied, especially in large industrial cities;
- b) many different types of buildings in skansen exhibitions are not used at all or many of them are closed because of inadequate financing or lack of necessary exhibits on the territory with recreational infrastructures and services;
- c) lack of a clear location plan of the exhibition for visitors [30].

This situation is typical for many post-Soviet countries which, having a huge number of cultural sites and landscapes, use their unique potential inadequately. This is evidenced by monitoring data conducted by international institutions and indicators of cultural heritage usage in tourism development [31].

The inclusion of intangible cultural heritage in museum activities allows the formation of new conceptual museum technologies which increase the attractiveness of museum expositions and destinations in general. Therefore, an important task deals with the active involvement of intangible cultural heritage in the skansens' activity together with innovative tourist products. [32]. For example, the new Beacon app, launched in 2015, enables museum visitors to use a digital guide which sends information about the exhibits they see during the tour in the form of audio and video materials, articles and reviews. Also, this technology helps them navigate inside large museum complexes and galleries, and upload photos to social networks [33].

Museum affairs currently focus on the task of involving modern technologies to attract visitors to their exhibitions and taking care of and managing their exhibits. All this is harmoniously combined in the skansen-museum, which reproduces national values through a combination of tangible and intangible heritage.

Thanks to skansen-museums both pre-school children and schoolchildren can learn about national traditions. In these museums they can get a feel of the ancient crafts or get acquainted with the different curiosities from the past, face to face.

At present, the use of modern information technologies, including augmented reality technologies or QR-codes, is becoming increasingly important in skansen-museum activities. Augmented reality is a direct or indirect reflection of the surrounding reality in real time, the elements of which are supplemented by virtual space, created on a computer (sounds, video, graphics, GPS data).

The implementation of augmented reality nowadays is possible thanks to the creation of three-dimensional models of objects on the screens of smartphones and tablets, as well as a series of perspective devices (Google glasses, Smart vision). These technologies provide the possibility to organize interactive environments inside the museum area.

Besides, new information technologies facilitate public resonance campaigns and PR-events, which help attract the attention of numerous visitors and volunteers, enticing them to visit the museums.

The Google team in Ukraine, under the patronage of the Ministry of Culture of Ukraine, has recently presented a virtual tour of Ukrainian open-air museums.

Seven museums in different regions of Ukraine are now open for a virtual tour, namely:

- a) the National Museum of Folk Architecture and Life of Ukraine in Pirogovo (Figure 3);
- b) the Museum of Folk Architecture and Life of the Middle Dnieper in Pereyaslav-Khmelnysky;
- c) the Museum of Folk Architecture and Life in Lviv;
- d) the Transcarpathian Museum of Folk Architecture and life in Uzhgorod;
- e) "Mamaeva Sloboda";
- f) Zaporozhye Sich;
- g) Bohdan Khmelnytsky in Chyhyryn.



a) housing in Western Ukraine National Museum of Folk Architecture and Life of Ukraine in Pirogovo



b) an excursion on National Museum of Folk Architecture and Life of Ukraine in Pirogovo



c) a village in Western Ukraine National Museum of Folk Architecture and Life of Ukraine in Pirogovo

Figure 3.

Thanks to this project, those who are unable to visit the open-air museum personally, have the opportunity to learn more about the folk architecture and life of our ancestors online.

Indeed, new information technologies allow us to expand the boundaries of the exhibition, to show a huge amount of additional information and to increase the visitor's emotional impact. At the same time, these technologies are only a supplement to the museums' exposition.

Young visitors can take part in the master classes in traditional cooking, pottery, weaving, etc. Every Ukrainian skansen museum is characterized by a variety of such activities for both children and adults. Families enjoy spending holidays and attending festivals regularly, organized by the skansen museum staff. This is effectively highlighted by the reviews on social networks, by the museums' and travel agencies' data bases, which indicate the increasing amount of tours to the Skansen museums.

Thus, the appeal of intangible heritage and its inclusion in the content of museum activities can be considered as a process that brings the model of the skansen museum to life. At the same time the institutional features of the museum are preserved, but the museum itself becomes less conservative and more often meets the demands and desires of modern society.

#### 4. Results

The activity of the world's leading museums in the context of cultural tourism development is characterized by the transition from a social-service model to a market-ser-

vice model of cultural tourism; thus, a museum may become the main element of the tourist route as well as the initiator of the development and implementation of tourist programs [34]. In its turn, cultural tourism may act as a factor in the development of museums according to the innovative concept of “recreation plus knowledge and experience” and may become a new ideology for all Ukrainian museums.

There is an expansion of the museum, which leads to its transformation: collection – ensemble – skansen (and other forms of open-air museums) – eco-museum – environmental museum. Thus, environmental museums embody a synthesis of the characteristic features of previous museum forms in order to preserve the environments inside the complex, giving environmental museums the features of several museum models simultaneously.

The interactivity of the scientific and educational work of the museum is manifested in a differentiated approach to different categories of visitors, with the introduction of traditional tour games and theatrical elements, and opportunities for visitors to have tactile access to the exhibits.

Among the innovative forms which national art museums offer their visitors, there may be theatrical tours, “happenings” and night-time visits, in which spectators not only participate in different shows, they entertain themselves and have fun at the same time. Each event can become a creative museum marketing idea. It allows museums to shift between being a space for observation to a space for performing and acting, for improvisation in art, fashion shows, music concerts, workshops and spectacles.

The scientific research analyzed in this article has been discussed at international conferences in various European countries. A new model of tourist activity for intangible cultural heritage at skansens has been developed and introduced into the educational process at the Department of Art Management and Event Technologies of the National Academy of Culture and Arts Management of Ukraine.

The skansen is a cultural phenomenon that is currently undergoing constant transformation. The formation and development of skansens throughout Ukraine has occurred gradually from the beginning of the 21st century. At present, the material and spiritual culture of almost all the ethnographic regions of Ukraine is represented by the justification of architectural monuments in the open-air museum. The period under review is characterized by the discovery of privately owned skansens supported at the legislative level. However, most of the well-known Skansens have been unable to realize all the planned activities due to lack of funding. At the same time, in the context of globalization, on the one hand, they remain centers of preservation and actualization of traditional culture and, on the other, are increasingly becoming part of the socio-cultural sphere in the cultural industry and recreation sector.

One of the directions in the development of the skansen as a socio-cultural center is the reorientation of the museum from being an archive of historical and cultural monuments to being an educational center with leisure and entertainment services. The modern museum as a component of cultural industries faces a series of tasks that need to be addressed.

The main tasks have been identified as: the organization of cultural recreation for museum visitors, the presentation of historical and cultural heritage as a unique peculiarity, the ability to form a brand, the sustainable development of territories. The vast majority of tasks are addressed thanks to the transformation of museums into tourist attractions. It should be noted that combining museum business and tourism is one of the most profitable industries in the world and creates a demand for the opening of full-fledged museums with unique content, infrastructures and original tourist products.

World experts declare that the impact of tourism on the economy has been growing gradually from year to year; the annual growth of world tourist flows increased up to 4-5% before the COVID-19 epidemic. After the economic decline, most countries in the world understood the necessity of investing in new skansens, as it became clear that the cultural economy also depended on its success in culture and art.

Within the cultural economy, much attention is paid not only to tangible, but also to intangible assets – human and creative capital, in which the main objects of the cultural economy may be traditional cultural structures, museums, libraries, theaters, etc. The state as an institution, implements a cultural policy that reflects its main ideological principles and has an important influence on the cultural economy. Thus, cultural policy must be based on a clear understanding of culture as a concept, recognizing its potential in the formation of national identity, tourism development, and business attraction.

The main focus of tourists' attention is on historical and cultural heritage, i.e. a set of objects and traditions, preserved by mankind from past generations, and is represented in museums in the form of monuments and intangible assets, as well as natural heritage, about 80% of the total amount of all tourist attractions. Skansens have a high attraction level, primarily due to the fact that they attract visitors and actively involve them. This is thanks to the implementation of innovative technologies and various forms of communication with the museum visitors through various sensory channels (sight, hearing, smell, taste, touch). Visitors' involvement can be passive or active, partner-participant, partner-carrier of tradition, etc. Passive involvement happens through observation, and active involvement through conscious participation in the spectacles and events, that take place at the museum. One of the main approaches in museum interaction with visitors, unofficially called "edutainment" (from education and entertainment), may be realized on the territory of one museum. The term "edutainment" foresees the use of interactive game methods to include visitors in the recreational and educational process. Skansens, which have a recreational and educational approach, determine several peculiarities, such as originality of the concept, making the museum competitive in the leisure industry; its consumer orientation (real and potential museum visitor). The long-term or cyclical programs which encourage people to visit one and the same museum many times; the focus on cooperation with visitors, sponsors and professionals from other spheres: actors, musicians, etc. All this gives the opportunity to attract as many visitors as possible to the museums.

When creating skansens, it is the idea itself that is important and the selected collection of museum objects that already exist, or have been specially created, with the aim of entertaining and providing a cognitive function. Today, the organization of open-air museums is one of the most promising and effective ways to preserve historical and cultural heritage and has the status of "museum of the future". From the second half of the 20<sup>th</sup> century, changes in museum studies have transformed museum institutions from being a "storage space for museum valuables" into socio-cultural centers. Leading functions include the organization of cultural recreation for visitors, during which educational activities may take place. As a result, the presentation of museum information (visual, verbal) is undergoing transformation.

Skansens, in contrast to collection and ensemble museums, are also a means of communication. Verbal communication is carried out by actors-imitators, talented professional masters during workshops or fairs, other sounds, such as music, may be heard from folk instruments. Natural sounds in the environment, such as the rustle of leaves, the noise of nature, animals, etc., transmit information through the "natural noise of the environment", and not by the narration of the lecturer-guide. The environment itself ef-

fectively provides a form of entertainment and relaxation for tourists by introducing them to different sorts of activities. Furthermore, the emotional impact, determined by aesthetic satisfaction or sense of historical involvement in ordinary museums, in skansens reaches a maximum, because creating emotional interaction with museum visitors is one of the priorities of the open-air museum. Promoting learning processes through the emotional impact on visitors in the skansen enhances the importance of other forms of communication, including tactile observation (the possibility to touch objects, etc.), taste (the possibility to taste dishes from different historical periods), etc. European skansens demonstrate great diversity today. In most cases this happens thanks to the fact that they have many more opportunities to exploit the modern information world because they function in a spatial environment that can be adapted and applied to the design decisions of scientists, architects and museum staff. Museum handicraft workshops present samples of their products for real use and visitors can even try their hand at making simple products under the guidance of a master. In the sphere of school and higher education, museums offer their monuments, landscapes, culture and traditions as a platform for study and history lessons, with possible involvement of theatrical companies. Such museums become not only tourist centers for rural and urban areas, but are also an epicenter of information, where you can use a computer and other technologies, as well as library resources. Thus, skansens, with the right organization, professional approach and effective management, have an extremely promising future in the museum industry.

A comprehensive analysis of the activities of Skansens in Europe allows us to formulate recommendations for a series of measures, to help solve the working problems of such museums. In particular, in order to preserve the authenticity of constructions and materials of wooden architectural monuments during reconstruction, it is first necessary to create schools to train professionals who know the peculiarities of local architecture.

If Europe's experience and achievements are taken into consideration, the activity of skansens in Ukraine will undoubtedly be improved and their tourist attractiveness at the national and international levels will increase.

The scientific novelty of the article is to substantiate the feasibility of applying a new model of open-air tourism in the country's system of intangible cultural heritage and implementing material in the educational process for teaching master's degrees in "Urban Production and Cultural Tourism".

## 5. Conclusion

Peculiarities of tourism development in post-industrial society have influenced the conceptual approach to the museum topos that has evolved from the representative-decorative to the closed topos of public expositions, the symbolic topos of museums of the post-industrial era, to the open topos of skansens and the virtual topos of interactive museums. However, the latest innovations in museum studies still need separate research. It may be reasonably stated that skansens belong to a relatively new direction taken in museum tourism and is now in the early stages of its formation. The spread of skansens as interactive open-air expositions pay attention to changes that have taken place in the cultural and socio-economic life of modern society. New trends in active consumption in the social and economic spheres, globalization, and the appearance of cultural and creative branches have determined new activities in the skansens;

they have consequently been transformed from museums that merely displayed ethnographic collections into socio-cultural complexes directed towards developing the recreational and aesthetic potential of leisure activity, the formation of a spiritual personality, and the strengthening of family values and traditions. The main mission of open-air museums is to introduce future generations to the uniqueness of the architecture, life, and traditions of our ancestors in conditions which are very close to being authentic. The format of the skansen exhibition as a way to preserve and reproduce these ethnic elements is therefore of great significance. All aspects of folk life from all historical and ethnographic zones are worth representing, because each of them has its own traditions, differences and features, having been formed due to relations in the system “man – environment” over many centuries.

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## Summary

The article examines the study of skansens (open-air museums) in the system of intangible cultural heritage of the country (Ukraine). The research methodology is to apply the historical, bibliographic and analytical methods the authors investigated to write the article. The scientific novelty of the work is to substantiate the feasibility and application of a new model of open-air tourist activity in the system of intangible cultural heritage of different countries. Peculiarities in tourism development in post-industrial society have influenced the conceptual approach to the museum topos that has evolved from representative-decorative to the closed topos of public expositions, symbolic topos of the post-industrial era, to the open topos of skansens and the virtual topos of interactive museums. The spread of skansens as interactive open-air expositions pay attention to changes that have taken place in the cultural and socio-economic life of modern society. New trends in the development of active consumption in the social and economic spheres, globalization, and the appearance of cultural and creative branches have determined the new activities of Skansens, which have been transformed from museums that merely displayed ethnographic collections, to socio-cultural complexes, directed towards developing the recreational and aesthetic potential of leisure activities, the formation of a spiritual personality, and the strengthening of family values and traditions.

## Riassunto

L'articolo esamina lo studio degli skansens (musei a cielo aperto) nel sistema del patrimonio culturale immateriale del paese. La metodologia di ricerca consiste nell'applicare i metodi storici, bibliografici e analitici che gli autori hanno studiato per scrivere l'articolo. La novità scientifica del lavoro è di dimostrare la fattibilità e l'applicazione di un nuovo modello di attività turistiche di skansens nel sistema del patrimonio culturale immateriale di diversi paesi. Le peculiarità dello sviluppo turistico nella società post-industriale hanno influenzato gli approcci concettuali ai topos del museo, che inizialmente trasmettevano un significato cronologico, ma con la distribuzione dei musei – skansens era fuori dai confini fenomenologici del tempo e dello spazio. La diffusione di skansens come esposizioni interattive all'aperto è diventata un riflesso dei cambiamenti nella vita culturale e socioeconomica della società moderna. Le tendenze nello sviluppo del consumismo attivo nelle sfere sociali ed economiche, la globalizzazione, la crescita delle industrie culturali e creative hanno identificato nuove aree dei musei – skansens, che sono state trasformate dai musei, che mostrano collezioni etnografiche nello spazio di un nuovo essere culturale.