

Theater museums as a base for excursion and tourism programs

ТЕАТРАЛЬНЫЕ МУЗЕИ КАК ПЛАТФОРМА ДЛЯ ЭКСКУРСИОННО-ТУРИСТИЧЕСКИХ ПРОГРАММ

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Abstract

The article discusses excursion work related to theatrical museum collections, which is one of the interesting, but little developed types of activities in the field of tourism. The author refers to the specifics of the theater museums involved in updating knowledge and raising the professional level, developing practical skills and professional competencies of tourism service specialists in the field of a holistic presentation of the history of the development of such a museum as a specific sociocultural institute. It touches on the interesting history of the creation, formation and composition of collections, as well as the modern activities of major museums and the latest museum centers around the world, hosting tourists.

It is noted that the purpose of excursion and tourist programs using the collections of theater museums is not only to improve the modern tourist structure, but also to create a special spatial and artistic image that complements the content of the text, overcomes psychological discomfort due to the frequent presence of tourists in the bus or in open spaces, by creating favorable environmental conditions, the realization of the aesthetic potential of the museum atmosphere, capable of favorably affect the emotional state and enrich the tour. In this regard, today, an important complex of problems that lie in the aesthetic field arises in the context of intensive tourism development processes, along with the need to solve infrastructure and technological issues, problems of implementing socio-economic problems in the tourism sector. Theater museums in excursion programs are considered as a special historical and cultural phenomenon. Their

Аннотация

В статье рассматривается экскурсионная работа, связанная с театральными музейными коллекциями, являющаяся одним из интересных, но мало разработанных видов деятельности в сфере туризма. Автор обращается к специфике театральных музеев, участвующих в обновлении знаний и повышении профессионального уровня, развитии практических навыков и профессиональных компетенций специалистов службы туризма в области целостного представления истории становления такого вида музея, как специфического социокультурного института. Здесь оказываются интересны история создания, формирование и состав коллекций, а так же современная деятельность крупнейших музеев и новейших музейных центров разных стран мира, принимающих туристов. Отмечается, что целью экскурсионно-туристических программ с использованием коллекций театральных музеев является не только совершенствование современной туристской структуры, но и создание особого пространственно-художественного образа, дополняющего содержание текста, преодолевающего психологический дискомфорт из-за частого присутствия туристов в автобусе или на открытых пространствах, за счет создания благоприятных экологических условий, реализации эстетического потенциала музейной атмосферы, способной благоприятно повлиять на эмоциональное состояние и обогатить экскурсию. В связи с этим сегодня в контексте интенсивных процессов развития туризма возникает важный комплекс проблем,

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development is a continuation of world and domestic experience and, at the same time, a unique cultural phenomenon, inextricably linked both with the regional traditions of the countries and with the theater school - the academic school, for which the theater exhibit has become the most important area for the realization of creative potential. An attempt is being made to reflect the optimal combination of considering general theoretical and methodological issues and concrete and practical material on museum theater pedagogy.

Keywords: theater museums, sociocultural consciousness, historical and cultural heritage, translators of values, museum-excursion interaction.

лежащих в эстетической сфере, наряду с необходимостью решения инфраструктурных и технологических вопросов, проблем реализации социально-экономических задач в сфере туризма. Театральные музеи в экскурсионных программах рассматриваются как особый историко-культурный феномен. Их развитие является продолжением мирового и отечественного опыта и, вместе с тем, уникальным культурным феноменом, неразрывно связанным как с региональными традициями стран, так и с театральной школой - академической школой, для которой театральная экспозиция стала важнейшим направлением реализации творческого потенциала. Предпринимается попытка отразить оптимальное сочетание рассмотрения общих теоретико-методологических вопросов и конкретно-практического материала по музейной театральной педагогике.

Ключевые слова: театральные музеи, трансляторы ценностей, музейно-экскурсионное взаимодействие

Introduction

The rapid entry into the human life of information technology is constantly making changes in the socio-cultural environment. The traditional ideas about the role and place of cultural and educational institutions in the life of a modern person are changing, their purpose, functions and the list of services they provide. This is all reflected in the tourism sector, both in general and in the formation of excursion programs. Museums at different times performed very different, sometimes deeply conflicting functions. Now the process of their evolution is on the path to finding new cultural paradigms and is characterized by the creation of a new sociocultural institution (Lysikova, 2004). The importance of updating museums through the creation of open cultural and educational sites is enhanced by rapid processes to transform society, and in many respects it depends not only on modern technical equipment, updating expositions, strengthening the material base, but also on professional development of both museum staff and guides. (Galkina, 2010; Komarovskaya, Akhunov, 2009; Prasolova, 2000). That is, the readiness of the personnel of these institutions to use new principles of interaction in working with visitors, including guests from other countries. Marta Zieba, 2016; Matthew Krystal, 2000; Rocío Stramo Barouin, Silverio Hernandez Moreno, 2009)

Museums as custodians and translators of cultural heritage belong to institutions that contribute to the formation of a single historical and cultural space of national identity. In a modern country, the policy of preserving cultural heritage has not yet acquired sustainable development, as there are cases of destruction of protected areas, underfunding of projects for the restoration of historical and cultural monuments and maintaining the activities of cultural institutions in good condition. This threatens with the loss of many layers of artistic heritage, the destruction of the cultural and natural environment of man (Shlyakhtina, 2005). At the same time, there is a steady trend towards the revival of ethnographic, folklore traditions, the restoration of religious and national shrines, new dimensions are opening up in the study and evaluation of cultural monuments.

The theoretical basis of the work is materials on general issues of museology, museum expositions and museum services (Dolak, 2010; Lysikova, 2004; Tarhanova, 2008; Fedotova, 2005; Yureneva, 2007; Lee, 1990). The originality of the museum theater environment as an aesthetically and culturally important object, various aspects of the theatrical construction of programs are disclosed in the works (Korotkova, 1918; Martis, 2019).

Features of theatrical and theatrical art collections of the world are disclosed in the monograph (Portnova, 2018).

The author J. Dolak considers such concepts as museum communication, using the concept of the hermeneutic circle developed by the German philosopher G. Gadamer. The article defines the nature and specificity of the museum exposition, describes the most common problems that arise during their creation.

The work of O. Lysikova is an integrated course "World Museums" within the discipline "History of World Civilizations" defines the role and importance of the museum in the context of world history and culture, which touches on museum issues in the structure of the tourism business. This manual is aimed at the formation of skills and abilities of visual communication of students with artworks - museum exhibits.

T. Tarkhanova makes an attempt to determine the current place of museums in the educational space of Russia. The activities of the museum in the context of vocational education, museums of educational institutions are considered.

T. Yureneva for the first time comprehensively explores the museum as a phenomenon of world civilization in her book. The author analyzes the causes and circumstances of the emergence of museums in Europe, America, Asia, Africa, Australia, shows the role and place of the museum in each specific historical era, traces the evolution of museum institutions from rarities to modern specialized collections.

T. Fedotova examines the history and current status of the most significant foreign and domestic museums

In the article by M. Korotkova, the dramatization is considered as an educational technology. The author identifies three aspects of the relationship between the museum and the theater: exposition and exhibition, educational and spectacular. The conditions for the effectiveness of the implementation of theatrical forms in the museum space are indicated; factors and criteria affecting theatricalization.

Lee, Oestreicher reviews the resources of theatrical pedagogy in the field of personal development of children.

Article authors Martis, Susan; Fleming, Christine was the closest to our topic of all the works; these authors indicate that performing arts techniques

enrich museum learning by supporting the skills with which guides communicate with guests easily and confidently; these skills transform excursions to create a more rewarding experience for everyone.

The purpose of the article is to make an analysis in the field of theory and methodology for the use of theater museum expositions in the tourism sector, to outline ways that correspond to the current level of development of museum pedagogy, to get acquainted with cultural and educational programs (themes) and potential (of expositions and theatrical museum environment in general), and as well as theater museums of various kinds, having the greatest achievements in this field.

Method

The research methodology is aimed at studying museum activities related to the theory, methodology and practice of optimizing the cultural and educational activities of theater museums regardless of the different age categories of tourists - visitors. (Nagorsky, 2005). Its methodological feature is the use of tools of related disciplines: museology, psychology, pedagogy, familiarization and analysis of the types, forms and methods of educational cultural and educational activities of museums in modern conditions with new promising trends.

The author uses:

- Historical and cultural analysis necessary to identify museums and theater expositions as the richest and most unique layer of Russian and world heritage, one of the most important components of history and culture;
- typological analysis, based on the identification of general principles, trends, problems of structural and artistic organization of the types of museums of theatrical direction;
- comparative analysis, which allows to systematize the educational mission of excursion programs with the inclusion of theater expositions;
- morphological analysis, exploring the architectural and spatial direction of the museum, revealing the components, formative factors and properties based on the interaction of the theater exhibit, guide and tourist.

Results

The mission of theater museums

The social significance and relevance of museum collections, including theatrical ones, is increasing in conditions of a revival of interest in the region's history and genealogy, which contribute to the personification and spiritualization of national history. Theater museums, as well as another profile, are called upon to preserve and pass on from generation to generation the cultural and historical code of the nation, artifacts of skill and achievements in the field of this art. In this sense, the theater museum is not just a mirror image of history; it appears as a meaning-forming social institution. Today, developed countries are actively conducting museological research to increase the role of various museums in the cultural space, using interactivity as a means of developing a museum institution, identifying ways for museums to interact, in particular, creating a network covering museums of different levels and types: national, regional, local and galleries (Korotkova, 1918). This typological analysis, based on the identification of general principles, trends, problems of structural and artistic organization of the types of museums of theatrical direction, allows to understand their specifics. The idea of developing a territory through culture, including through a theater and stage, both at the city and region level, is relevant. The idea of developing cities through culture suggests that the museum, as well as the theater, have a great burden not only to ensure their own existence and service to visitors, but also to conduct actions that would draw attention to the region and help create its unique image (Martis and Fleming, 2019).

Thus, theatrical museums are the richest and most unique layer of domestic and world heritage, one of the most important components of history and culture.

The role of theater museums in tourism programs

Theater museums are a special phenomenon; theater museums are not in all capital cities and even countries. Such museums also face the issue of establishing PR communications with the public. (Charles, 2001). There are no departments or specialists in museums who would specifically deal with the institution's advertising, new expositions and exhibitions. Competently compiled travel programs can solve this problem, often being reviewed and more

relevant for modern time, the type and characteristics of the audience. "The theater, like no other art form, reflects the surrounding reality in life forms that are obviously accessible to perception. The peculiarity of his ideological and aesthetic influence, the dialectic of the relationship of the theatrical work with the audience, the secret of the most active sensory perception, based on empathy with the hero and the author, lies in this accessibility. (Portnova, 2019). Modern theater strives for diversity; It is interesting not only for people highly educated or related to the professional art field, but it attracts an increasing number of viewers, testifies to the expansion of the social profile of the audience, to the education of the public, open to artistic contacts. Just as a performance is a complex, multifaceted, synthetic education (since it combines the work of a director, actor, artist, composer, decorator, sound engineer, etc.), the subject and structure of theater expositions is wide. The abundance of theatrical ideas, meanings, forms, styles of "behavior", goals, ratings, orientations of the theater ensures the development and updating of artistic culture due to a new combination of its structural elements" (Portnova, 2013). The circle of life material (objects) is truly unlimited, from which both museum specialists for theater exhibitions and excursion programs, and tour guides can draw ideas. Theater tours can be sightseeing and specifically thematic, city, suburban and inside museum. The latter are of particular importance, because most clearly reveal the essence of theatrical art, its masters, the process of preparing performances and its other aspects. Museum funds contain rich documentary materials on the history of theaters. Theater art in all its individuality, which is difficult to fix, cannot be preserved for history other than a museum. The specificity of the museum's attitude to theatrical heritage determines the uniqueness of the theater museum as a cultural phenomenon of world scale.

There are three types of theater museums: general-purpose museums, general (universal), covering the development trends of world theater art; museums of a narrower focus, at theaters, with permanent exhibits, collecting materials related to the history of the development of this theater and its troupe; memorial museums dedicated to the life and work of prominent figures of theatrical art (artists, directors, playwrights). Theatrical museums collect and preserve the material theatrical culture, represented by a different objective world, facing visual, partly auditory perception. They provide scientists with their funds (handwritten,

iconographic, decoration photos and video materials) for studying stylistic techniques, features of creative personalities, staging principles of sets and costumes of certain historical periods. Directorial explications of performances, memoirs of theater figures, their epistolary heritage, on the basis of which it is possible to present individual facts and events of theatrical life, are among them. Unlike art museums, where the materials are divided according to the technique of execution, there is no such clear division, since the performance is a single whole. After all, it is important for the viewer to mentally imagine the characters in costumes and the stage environment, to get into the creative laboratory of the director and artist, to understand the stages of creating stage images. The principle of fund formation used in theater museums allows preserving the unity that was originally laid down in iconographic or decorative material, which in turn greatly helps and facilitates the study of the art of the theater as a whole. A comparative analysis has been carried out, which makes it possible to systematize the educational mission of excursion programs with the inclusion of theater expositions. However, excursions for tourists are not always an integral part of the theater museums, and tourist programs are limited to independent visits, despite the demand for such areas. At present, methodological manuals for all expositions have not been developed (in the form of excursion text with a goal definition and ideological settings for tourist groups) (Fedotova, 2005). In many ways, the harmonious combination of one of the main forms of museum work is lost - an educational tourist tour at the exposition. "Expositions of the most famous theater museums: the A. Bakhrushin Theater Museum (Moscow), the Theater and Musical Culture Museum (St. Petersburg), the State Academic Bolshoi Theater in Moscow and the Mariinsky Theater in St. Petersburg, the Grand Opera Paris Theater, Milan's La Scala Theater, London's Covent Garden Theater, and New York's Metropolitan Opera are based on the spectacular nature of theater art with its specifics. In such museums there are rather large archives, where manuscript materials, plans, directorial work for staging performances, which testify to the preparatory process, are stored. Memorial museums are of the most chamber character (KS Stanislavsky's House-Museum, M.N. Yermolova's House-Museum, G.S. Ulanova's Museum-Apartment, etc.). The memorial museum, as a rule, represents the theatrical figure in the most diverse manifestations of his character, conveys the atmosphere where famous personalities lived and worked. Over time, the

exhibits of such museums become invaluable as the rarest evidence of their talent, especially when many pages of theatrical history are forgotten, the audience (theatergoers) will be glad to meet with the phenomena that these artists were for world culture" (Portnova, 2018). Morphological analysis explores the architectural and spatial direction of the museum, reveals the components, formative factors and properties based on the interaction of the theater exhibit, guide and tourist.

Extensive materials belonging to theatrical museums have now written and published many works on the history of the theater and theatrical and decorative art, monographs and individual articles about major directors, actors, playwrights, stage designers. These are significant theoretical works of M.N. Stroeva, V.V. Vanslov, M.M. Pozharskaya, F.Ya. Syrkin, E.M. Kostina, R.I. Vlasova, V.M. Gaevsky, V.I. Berezkin and others, who can greatly help in the conceptual selection and content of excursion programs, reflecting the importance of the theater museum as a center for the popularization of national art.

Discussions

The generation and influence of museums on the cultural national space can contribute to the search for self-identification in new historical realities in the context of the realization of their social mission: collecting for the sake of preservation for future generations to serve the community and its development (Dolak, 2010; Tarhanova, 2008). After all, in such a ministry responsibility is shown before social development on the basis of cultural values and everyone's responsibility for the future is formed (Yureneva, 2007). The logic of solving the problems of excursion theater studies made us turn to the general issues of museology (Dolak, 2010; Yureneva, 2007; Fedotova, 2005). Since the author is convinced that the theory of the excursion turns into museum pedagogy, contacts at the junction of sciences are not only useful, but also inevitable. The actualization of the problem of museums in the educational sphere, as we have indicated, has been noted by many cultural theorists and educators. (Lysikova, 2004; Tarhanova, 2008; Lee, Oestreicher, 1990). Integrity and consistency in questions about the role of theater museums as a platform for excursion and tourist programs should be understood primarily as a characteristic of the quality of thinking of tour organizers and guides, and not just as a property of a certain phenomenon. As long as a theatrical work is

studied in isolation from comprehension of the specifics of artistic consciousness, we are dealing with an arbitrary, scientifically little substantive and unconvincing approach. The main feature, advantage and originality of our proposed approach is that the search for solutions and expansion of tourism programs takes place along the lines of the synthesis of theatrical art and pedagogical aesthetics. In essence, we are talking about a methodology in which each level gets its true meaning in the "human dimension" system. Awareness by museums of their role in the formation of public consciousness, the broadcast of culture, the establishment of mutual understanding between peoples and the humanistic education of a person in the 21st century will enhance their importance as a factor in the formation of a modern image (Lee, 1990). A step in this direction should be the roadmap of the program for the development and enrichment of culture, where an important place is occupied, among other things, by updating the national theater cultural heritage. It is necessary to master the methods and techniques of psychological work of museum workers with such a category of museum visitors as tourists, and be able to put them into practice. It is important to master the skills of forming topics, organizing material, choosing display objects, forming and mastering the environment of a theater museum.

Conclusions

Monuments of culture and art are valued and stored only when the whole society sees in them the values that should be preserved for future generations. This important noble task of enlightenment should be served by the collections of the oldest and newest theatrical museums, and hereinafter with all their extensive information material, their clear organized structure of expositions and storage funds. Museums contribute to the understanding of the history of the theatrical schools from a humanitarian perspective and allow us to trace the relationship between the histories of the country, the region, the history of the fate of an individual figure, and feel like part of the historical process. The new organization of museum business is called upon to accumulate this experience, translating the accumulated values into the sphere of collective sociocultural consciousness, thus integrating the pages of the theater's history and concrete experience into the universal context.

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