

## Structural Features of Theatrical Excursions (Methodology Based on Theatre Museum Expositions)

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### ABSTRACT

The article shows the features of a theatrical tour at its structural organization and holding based on temporary and permanent exhibitions in museums of theatrical profile. The main purpose of the article is to examine the specificity of the concept of "Image Theater" in relation to museum exhibits. Based on the ratio of expression and pictorial means, which are peculiar to theater arts, to conduct a classification of theater excursions and a systematization of the possible methods of their implementation in contact with the theatrical exhibits. Based on the direct study of exposures and funds of theatrical museums and major theater museums, mostly European, in the world, as well as theatrical educational institutions, author revealed the composition of the collections, their species and genre features, content and physical parameters. The detailed description of the allocated into groups of storage units was made (documentary and art photography, portraits of theatrical figures in roles in life, personal belongings of the artists, directing sketches, costumes and sets, models and videos, billboards and posters, programs and book publications). The technique of tour shows these objects, which includes parallel author comments and recommendations for dealing with them and their visual impact on the viewer. Dedicated by the author and used in the analysis of the three semantic variants (chronological, thematic, complex) of theatrical excursions focuses on new approaches to understanding the material, designed to help the guides in their work with the audience. There is made a conclusion about the actual importance of the use of the author's experience and developed by him tour narrative methodological system and display for the development of education and the rise of culture in the modern world.

### KEYWORDS

Excursion (tour), theatrical exhibition,  
guided technique, visual perception.

### ARTICLE HISTORY

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### Introduction

Theatre, like any other form of art reflects the surrounding reality in the perception of apparent available forms of life itself. In this lies the accessibility feature of its ideological and aesthetic impact, the dialectic relationship of theatrical works with the audience, the secret of the most active sensory perception based on compassion to the character and author.

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However, the perception of the theatrical image is a complex process that requires enhanced sensory activity and the active work of imagination, associative thinking, a certain culture of feelings and the appropriate intellectual training. In meeting these challenges the theatrical tours are directed, which have their own features rather than the scenic perception of the theatrical work. "The specifics of theatrical art confronts the theatrical tour with their demands, it becomes kind of a link between man and the theater" (Sichinaeva, 1981). Modern theater strives for diversity, it is interested not only for highly educated people, or related to professional artistic field, but has attracted a growing number of viewers, what indicates the expansion of the social profile of the audience, the education of the public, which is open to artistic contacts. However, currently, it must be noted that the museum culture and objects of theatrical exhibition with extensive potential's value has not yet become an indispensable organic element in the system of the general aesthetic education and education of drama study.

The study of the sources shows that there are almost no scientific publications covering the topic of our interest, which concern the methodology of theatrical tours in the context of exhibitions and museums in the vaults of the theater, museums, theaters and memorial museums devoted to artists. There were only certain theoretical and empirical backgrounds of the studied problem in the world science, and all available literature only merges with our theme. You can refer to the book of conducting excursions profile, which reveal the issues of thematic tours, including theater. However, it contains general methodological bases of excursion activities and they are going as tutorials (Wachtel, 2016; Dobrina, 2013; Dolzhenko, 2008; Emelyanov, 2007; Savin, 2009). In a similar group can be included the methodical editions, which give a general description of the organization of excursions and some recommendations for their implementation (Ghana & Vovneyko, 2012; Zhuravlev, 2011; Ishekova, 2006; Karchevskaya, 2014; Kuril & Smirnov, 2012; Huuskonen & Glushanok, 2006). The next group consists of works affecting the cultural and artistic aspects of the synthesis of the arts, as they are included in the dimensional model of museum tours (Zis, 1975; 1978; Nasonov, 2012; Yufit, 1975; Kharitonov, 1992). Finally, another group is narrower, with special studies in the sphere of museum science (Dubov, 1999; Dukla, 1986, Eremenko, 2000; Kondratyev, 1985; Shumnaya, 2001) and museum pedagogy (Emelyanov, 1986; Ivanova, 2012; Quarterly, 1995; 2000; Nikitin, 1986; Stolyarov, 2004), in which also our interests are. There are doctoral researches among this group, which consider the cultural and historical heritage in tourism, the problems of staging the museum space and indirectly cooperating with the direction of our research (Izmailov, 2008; Rizhenko, 2007; Sharapov, 2009; Schepetkina, 2006).

We also failed to find a special works on our problem in foreign sources, except for articles of recent years on a wide coverage of the excursion areas ranging from private museums as a form of preservation of cultural values (Absalyamova, Absalyamov, Absalyamova, 2015), analysis of specific expositions (Jennifer, 2016) to assess the professional-speaking guide (Olcay et al., 2015). Most of them are considering the development trends of the tour business abroad, illuminates the roles and tasks of tourist and excursion organizations (Athodoros, 2015), intercultural communication and innovative technologies in tourism (Platania & Torre, 2014; Karroubi et al., 2014; Katan, 2012).

Thus, based on the total bibliographic analysis, we have to admit the insufficiency of publications containing the description of the analytical and practical advice on creating excursions with theatrical theme, which would have a special approach to informational-figurative content, compositional structure and giving the wide creative opportunities for world experience of conducting excursion in art studies. In this regard, the author offers his own interpretation and development of the topic in the form of full-scale theoretical justification. Outlined in the article author domestic and foreign experience of conducting excursions, taking into account the theater-museum exhibition that appeals to the emotional perception of the visitor, can be used in modern museum education and the practice of the excursion of the world countries.

### Methods

The methodological basis of the study is a multivariate analytical approach to understanding the theatrical exhibition and theater exhibits, contemporary conceptual methods of its description and demonstration.

The research methodology encompasses the study of theater collection, identification, classification, analysis and photography exhibits, familiarity with the content of the funds, experimental work on drawing up the technological excursions cards, passports, tour facilities and direct holding of theatrical tours.

The basis of the study are the largest museum collections of: The State Central Theater Museum after Bakhrushin, the State Academic Grand Theatre, the Museum of the Moscow State Academy of Choreography (Moscow), Museum of musical and theatrical culture, the Mariinsky Theatre Museum, the Museum of Russian Ballet Academy after Vaganova A.I. (St. Petersburg). As well as museums of the National Theatre: Covent Garden (London), La - Scala (Milan), Grand Opera (Paris), the State Opera (Vienna), the Semper Opera House (Dresden) and other major Russian and Western theaters.

### Results

As like in the play, as a complex multi-dimensional synthetic education, which combines the work of the director, actor, artist, composer, decorator, sound engineer, the themes and structure of theatrical excursions are wide. "By itself the abundance of theatrical ideas, meanings, forms, styles 'behavior', objectives, estimates, theater orientation ensures the development and renewal of artistic culture at the expense of a new combination of its structural elements" (Kornienko, 1980). Truly unlimited is the circle of life material (objects), from which authors can draw their topics for theatrical excursion programs. Theatre tours can be overviews and have a specific thematic; they can be city, country, and museum. The latter are of particular importance, since they most clearly reveal the essence of theatrical art, its masters, the process of preparation of performances, etc. Museum funds contain rich documentary materials about the history of theater.

Three types of theater museums can be distinguished: museums of general profile in its entirety; museums at the theaters with a narrow focus and permanent exhibitions, collecting materials related to the history of the development of the theater and its troupe; memorial museum type, dedicated to the life and work of prominent figures of theatrical art (actors, directors). The exhibit of most famous theater museums (State Central Theater Museum after

Bakhrushin (Moscow), Museum of Theatrical and Musical Culture (St.Petersburg), Paris Theater "Grand Opera", the Milan theater "La Scala" theater in London "Covent -Garden "New York" Metropolitan Opera ", the museum of the State Academic Bolshoi theater in Moscow and the Mariinsky theater in St. Petersburg) are based on the spectacular nature of theatrical art with its original concrete. There are quite large files in these museums, which holds manuscripts, plans, directing the development to the production of the play, showing the preparatory process.

A more intimate nature are the memorial museums (House Museum of Stanislavsky K.S., the house-museum of Yermolova M., Apartment Museum of Ulanova G.S., etc.). Memorial Museum, as a rule, present a theatrical figure in different manifestations of his character, conveys the atmosphere, where the famous personalities lived and worked. The exhibits of such museums after a time become invaluable as a rare evidence of their talent, especially when many pages of theater history are forgotten, tourists (theatergoers) willing to meet with those phenomena, how were these artists in our culture. Theatre Museum collection serves for this important noble task all its imaginative information material, all its clear structure. Knowledge of the museum profile is taken into account in the preparation of the material for the excursion.

We distinguish three different variants of the theater museum's tour: *chronological*, when items are displayed in the order in which developing events are related; *theme*, in accordance with the disclosure of topic; and *comprehensive, thematically chronological*. However, choosing one or the other option, formulated for himself the coming goal, an important issue in the work on the tour will be the principle of material selection (especially for large excursions) and semantic organization. Typically, the guide faces two possible interpretations of the material: a documentary and figurative creativity.

The structure of the theatrical collection includes such components as: *exhibits*, related to the species of theater (drama, ballet, opera), as well as *directing, dramatic art, scenography, scene equipment, audio and video recordings, archival (of sources) and bibliographic departments*. Each guide that undertakes the designing of the theatrical museum tours should have the temperament of a journalist to influence the perception of the necessary documentary material (photographs, drawings, manuscripts) by the excursionists. It brings a sense of truth into the outlined materials, sincerity, clarity of truth, but an overabundance of documentary character and statement of fact very often are accompanied by a loss of imagery and entertainment. The tour related to the art theme cannot be identified with journalistic treatise; it must necessarily be present with artistic generalization of facts and phenomena of reality. That is vital content related to personalities, roles, what must be brought to the audience in various combinations with their figurative and metaphorical comprehension, because here, like in acting, are different feeling and ways of concentration, then in tours on a historical theme. This feature is indicated by Zis A.: "Actor is the main exponent of the performing arts' specifics, the carrier of its unique, peculiar features "(Zis, 1979). Indeed, the theater image is a harmonic system. It verified and balanced the ratio of external and internal features of the embodied role of the private and common. Living self-propelled model of reality. "Theatre cannot exist outside of time, outside of space and

outside the effect of the presence on stage of a living person, because of him, the actor, the time and space, and movement are formed in the theater" (Zis, 1979).

Everything presented in a theatrical tour is kind of constantly projected on the historical background that gives them scale, credibility, high reliability. The art of the actor or director is valued at the historical context of the time, against the background of the public and the artistic panorama, in the unity of the performances, in tune with its school and team destiny. The problem of Historicism of art thinking of the guide at the current moment of our society movement is a key for the excursion development. An important aspect of this problem is how to manifest the modern expert opinion on the events of the theater's past. Moreover, it is particularly valuable when in the plot, which is suggested by history and chosen for the tour, we meet with a distinct creative position with a distinct presence in the statement of the author.

Thus, the necessary knowledge of the guide, in-depth knowledge of the historical details, combined with the actor's features, with the ability to recast the dry facts of ancient chronicles into the living flesh of a unique story.

Great opportunities for implementation of the communication theory principle with the life give to the guide a comparison method, in which the tourists more fully and more deeply aware of the changes, which were taking place in two different historical periods of time, in which the outstanding actors and directors lived. That distance, which determines their creative life, defines the stylistic boundary between them.

In addition to the story, the display and a demonstration are an important part of any, including theater, excursions. The display (showing) is a representation of the access to the exhibits view. The demonstration is a demonstration of subjects in action or movement. Wherein, display serves as a common "method of informing" and demonstration – as an additional method of proof and persuasion. If the direct static display serves to inform visitors about the presence of objects in the exhibition and in the works, then the purpose of the demonstration is to find the best way to reveal their features.

As a theater museum usually has exhibits of handwritten documentary nature (books, records libretto plays, scenes photos from the performances, actors, etc.) and image sources (sketches of the scenery and costumes, video), the concept of personality of the actor, the character of his acting way include the possibility for the guide of at least two main interpretations. In one case, we can talk about the path of an actor or a director, as well as his position, his credo, chosen by him moral, ideological and aesthetic principles, in the other – his creativity development (evolution). Theatrical exhibition of the museum is very diverse and each of its faces could be the subject for a separate discussion. Let us dwell briefly on each of them, according to our (as we believe) successful experience of the tours on this subject, illustrating the presentation of a variety of methodological techniques.

The vast majority of theatrical exhibitions can be ***documentary and artistic photography, as well as the portraits in roles***, performed by the artists, providing memorable shots that capture the world of theater the way it sees the camera lens or the artist's eye. *By analyzing these materials, it is worth noting that the photos are of great documentary and artistic importance, as they provide a visible representation of the figures of the theater, the legacy of which played an important role in the culture of any era. These include graphics,*

*paintings and sculptural portraits of the theater, as witnesses of the life and work of the artists; they remain an integral part of the museum's heritage forever. Images of the artists in the works of art become something inseparable from the spiritual interpretation of the authors, artists. You often have to deal with a deep logical paradox of graphic transfer of their personal artistic perception. The more individual is the perception, the higher it is on the spiritual level, the brighter and more fully in the story about the actor performs the identity of the artist, and it is important not to obscure the narrator of his character and not replace his striking creation of its rich and professionally competent vision. Therefore, especially natural and justified here is the synchronistic analysis of photographs and portraits, fulfilled by the artist in the same manner, mise en scene, roles, etc.*

**The portraits of theatrical figures in life and paraphernalia of the artists** are close to this group of exhibits. *When you look at them, you can imagine the spiritual and mental world of the artist: how he walked, talked or smiled – and the objective world around him. From this world is viewed the way to the visual representation of the image on the stage.*

An interesting, but quite rare area of theatrical collections is **sculpture**, which imprint artists mostly in roles or portrait images. Particularly spectacular are the sculptural figurines of ballet dancers in the dance, and casts of famous dancers' feet. *In this case, the plastic form is important, through which the image appears. In these exhibits, we need to focus on biodynamic movement characteristic of the artist, to show the level of classical dance technique, on which he was in the time of M. Taglioni or A. Pavlova. Three-dimensional (using the round-trip) perception allows to see the volumetric structure of the plastics. If there is no possible round-trip (on condition of observance of the museum rules) it is recommended to pick up the statuette, to demonstrate it to the tour members, rotating it slowly around its axis.*

The **directing sketches**, made by the artists or the stage director, have the wide-ranging material for the analysis of the author's conception. *This operating graphic material on closer examination (as a rule, these figures are not large) provides the key to understanding the composition, semantic, stylistic parameters of the future scene, etude, and play. These sketches show the verge of universal creative personality, which shed new light on their own works.*

A high level of the resourceful culture, in particular the artistic solution of such an important component as the **costumes** and **scenery**, largely explains the success and dignity of theatrical performance. Scene-designer is a person of the theater, a representative of the oldest theatrical profession, the importance of which is steadily increasing with the evolution of the art of the scene. The basic concept of decorative art is the emotional relationship of design with the theatrical effect. Costumes and scenery sketches carry the energy of intentions, ideas, art fantasy. "Theatre entirely relies on conditional forms of expression, they have a genetic predisposition to the conventional methods of stage direction" (Kharitonov, 1992). The **scenery** for performances contain the transition, when an individual, invented imaginary world joins the reality. It is an iconic feature of acting forced to see the character, the very appearance of the gaming action. The greatest scenography artists represented in the exhibition of theater museums open to the audience a wide panorama of performance images, the structure of their poetics, picturesque direction. *Hence, in a conversation with the audience through the demonstration of a few scenery sketches (the group*

is located in a row) occur the turn to the conversation about synthetic language of the theater. The creativity processes of the artist and director, which is creating visible images of the performance, are obviously commonalities. New "visual spectacle" appears on the junctures of pictorial art and drama. Theatrical work is always something, on which focuses the audience's attention, in what appears their strong interest, expressed in the contemplation of what is happening. Thanks to the creativity of the scene-designer the play is born from the elements and finds its exquisite, beautiful shape.

Approval of three dimension on the stage entailed the return of **a layout** to the theater, which often exhibited at exhibitions. Stage design has more volume in it, though the theater seeks to comprehend its own structure. Line, color, texture, shape, perspective, space, and movement of the actor becomes the basis of such exposures meaningful reflection. *Here we offer the tourists to peer into the interior space layout, paying attention to the topography of the tablet scene, as we perceive space in its theatrical transformation. The ability to use the structure of the stage floor is important here, because we being inside the theater building never see more than three sides, protecting our space. Layout is the working instrument of the architect, who reflects on the appearance of the theater. With it, you can check the effectiveness of the composite solutions, to trace the possibility of creating new solutions, to see the results of creative ideas. The important value has the combination of colors, their relationship, the dynamics of movement and spotlights in conventional scenery. Architect, art director and director participate in the creation of the layout.*

Looking-for the **costume** is a major stage in the work of theater artist and actor on the image. Costume in the theater is also a work of art, part of an integral fragment in the scenography of the play. *It is important to announce that the costume is a complex product in its nature (although, sometimes simple in form) and it is based on its own compositional principles, the laws of plastic organization, with its rich expressive language. Characters clothing on stage interacts with both the actor pattern of roles and more – with the author's thought. By focusing on the actor, his psychological state, the artist in his sketches reveals the aesthetic value of the composition, allowing to feel the spaciousness plastics, diversity of shapes and silhouettes in the imagery of it. It is interesting to draw parallels with the costumed portraits of actors in roles that are typically included in the exhibition of theatrical museums, as well as created based on sketches made by artists, who exhibited at storefronts (group is located around the exhibit).*

Noteworthy such a feature of the costume in the theater as its subject-material proximity to the scenery. It is often made of the same materials as the spatial scenic environment. Their artistic stylistic interaction is achieved by spectacular technical means. The art of theatrical costumes is formed in the process of development of the theater to give a powerful impulse of the first major works of the older generation of artists, formed in the distinctive art-school of artistically plastic reflection of meaningful values of the scenic image. Observing part of the exposures associated with the scenery and costumes, tourists get an associative range of ideas, when they see the material embodiment of artistic vision. However, decorative agents restore the historical appearance of the performances. Taking into account the static nature of the sketches in the show, guide has the opportunity to elaborate on the major

directorial topics on the tempo-rhythmic pattern images to accent and highlight the value of the fine pattern in this passage, or in the play as a whole.

There is another kind of exhibition material – **movies** (historical, newsreels and documentaries, excerpts of performances), which are demonstrated in the halls of the theater museum. They often occur to be interviews with actors, directors, artists, pieces of staged work, rehearsals. These films are a powerful artistic excursions component, as the strength of their authenticity. They significantly increase the effect of the perception of the material, can serve as an introduction and be demonstrated before its direct exposition or in the middle of the tour. *It makes sense to interrupt the story, followed by static exhibits of a dynamic narrative film. By interleaving the frames, music and voiceover a positive mental attitude is created that allows listeners to enter in the subject, preparing the ground for further excursions. The frames of the film reflect the standard material more directly and immediately. The connection of the image with the prototype is revealed clearly.*

Finally, no less interesting exhibit in the museum are the exhibitions of theater **playbills** and **posters**. Together with the history of the theater, the whole area of scenic advertising has grown, expanding the sphere of its influence and engaging into the process of mutual communication more and more viewers. Lithographed poster cartoon, made by first-class professionals, appears on the streets, coloring and illuminate the urban environment in Germany, England, France, Holland, Belgium, the United States of the XIX century. Artistic merits, which appeared in the decorative system of Modern style is particularly noticeable evident in the posters for the ballet of "Russian Seasons" directed by Diaghilev S. at the end of XIX- beginning of the XX century. *Demonstrating playbills and posters in theater museums, it must be said about their specificity. Offering the group to step from the poster on a certain distance, it is important to note the color concentration of the images, text, which make the image bright, saturated, convex. Banners and posters are included in the exhibition space, have an undeniable communicative and artistic significance only for the reason that they are deployed in the world of information and image.*

The **theater program** and **book editions** perform other functions. *Talking about them is particularly interesting to use a comparison method (general and special) in posters and billboards – monumental graphics and programs for theatrical performances, book, where a significant place is occupied by the memoir heritage of theater figures – the theater directors and actors – graphics of small forms. For all that, they have their own means of expression; similarity between them is in meaningful relationships of the theater, literature and images. It makes sense to scroll through the book exhibits (if you have access to them), referring to the most important pages. They are documents of their time, the visible, corporeal, having their psychological and aesthetic qualities of reliability. Graphic genre provided with informational text part often is a more convincing document than the picture, which had been considered for some time as the most compelling and irrefutable authenticity carrier.*

## Discussion

Taking into account the fact that the methodology for conducting excursions of theater museum exposures has become more complicated (in theaters and, especially in theatrical educational institutions) there are no theoretical



scientific work in this area, as it was mentioned above. The article presents its own experimentally proven methodological development, which offered a variety of methods of forming attitudes on image perceptions of the theater object. The lack of the special studies the foreign art science, devoted to fundamental analysis of theatrical excursions, makes it largely difficult to compare the foreign and domestic experience. Therefore, to get an answer to specific questions is possible, if the nature and specificity are studied and fully understood, as well as the museum's activities and the importance of theatrical exhibition in the aesthetic education of visitors. On the other hand, when educational and training activities will be thought out in the tour programs of travel companies receiving visitors and tourists from different countries. Then we can talk about the cultural and historical dialogue of past and present, materialized in museum exhibits through historical, cultural, aesthetic and original significance of theatrical scripts forming the value attitude to the cultural and national heritage.

### Conclusion

Thus, exposure of theatrical museums, built in chronological order from the birth of the theater to current moment demonstrates a variety of forms, styles, genres, techniques, so featured of the ever-changing trends in art, suggest the search by every artist of his individual style, position, manners. To rate this diversity is impossible without true inner culture, the unity of the mind and emotions. Seen in the theatrical exhibition, material in general constitutes the very "divertissement", which deserves special attention, it remains in the memory. The tour success depends entirely on professionalism, material possessions, knowledge of museum collections, competent presentation and demonstration, compositional alignment and theatric analysis. After viewing the exhibition halls, students are in a very indirect links with the exhibits and in a very direct with a tour guide. The museum exhibition is the starting point of the tour, but the impression of it – the ultimate.

As we tried to show, the position of the guide, which has an inner dialogic, eventually becoming an important synthesizing significant structural factor that influences the final result of the viewer's perception. By virtue of their specific features, theatrical museums and collections create special pedagogical conditions for the assimilation of cultural heritage. In turn, such a specific field of activity, as a theatrical excursion can be rightly included in the complete panorama of the ideological and artistic climate, the interaction of theater and audience.

### Disclosure statement

No potential conflict of interest was reported by the authors.

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