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The Role of Museums and Galleries in the Formation of Cultural Landscapes and Tourism

Abstract

This study evaluates cultural landscapes and tourism in Kazakhstan, Kyrgyzstan, Albania and Ukraine, based on a survey of 443 residents. The cultural landscape ratings are: Astana (4+), Bishkek (2–3), Tirana (4–5), and Kyiv (3.5). Cultural tourism development is rated as follows: Astana (3), Bishkek (3–4), Tirana (4–5), and Kyiv (3). The cultural landscape and tourism are influenced by political power, national identity, economic development, tourist interest, cultural carriers, historical monuments, infrastructure, and investment in culture. The survey also examines preferences, visit frequency, and accessibility of cultural institutions. Kyiv sees the highest visit frequency, while Bishkek has the lowest. Museums, galleries, cinemas, theatres, and cultural parks are key destinations, but many respondents report low accessibility and inclusivity. Lists of cultural institutions were created for mapping the cities' main attractions.

Keywords

accessibility, cultural institutions, cultural map of the city, national identity, cultural exchange

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1. Introduction

The formation and development of museums and galleries as cultural institutions have been accompanied by qualitative changes in their activities. These are directly related to the evolving roles these cultural institutions have played over time. For example, in Ancient Greece, the prototypes of museums were just born and were focused on serving the religious needs of local residents. With the advent of Aristotle and his *Lyceum*, research and systematisation of existing exhibits were added to the functions of these early museum forms. During the Renaissance, museums and galleries became places of storage and exhibition of particularly valuable collections, access to which was restricted. Possessing unique cultural exhibits became a marker of social status and power. From the Enlightenment era onward, museums gradually became the centre of scientific research and access to them, accordingly, expanded. These cultural institutions contributed to the improvement of the intellectual level of the population by serving educational functions – a trend that continued through the 19th and 20th centuries (Bennett 1995). Today, museums and galleries do not just store, study, and exhibit cultural artefacts. They are places of formation of a system of cultural values of a certain society and its collective memory. They have become national assets that reflect the cultural and national identities of individual ethnic groups. The role of museums and galleries as centres of production and concentration of national identity is highly relevant in modern humanitarian research (Shershova & Chaika 2024). It is studied by researchers including Komova, Lei, Wang, Gao, Alraouf, Whitehead et al. Special attention is paid to museum practices as ways to preserve national identity in a changing socio-cultural space, for example, during combat operations or active migration processes (Komova 2024; Lei 2023). Specific cultural or national identities and their depiction in the narratives and cultural practices of local museums and galleries, such as Muslim or Viking identities, have also been separately investigated (Alraouf 2016; Wang & Gao 2024; Whitehead 2024).

In the context of contemporary global society, the need for a clear and distinct national identity has become increasingly significant. Modern societies, especially those emerging from historical shifts and political transformations, are grappling with questions of how to preserve, interpret, and promote their cultural heritage (Dyomin et al. 2020). This challenge is particularly evident in the role that museums and galleries play in shaping cultural landscapes and promoting cultural tourism.

Museums and galleries are not merely repositories of artefacts; they serve as dynamic spaces where national, regional, and local identities are discussed and interpreted. These cultural institutions allow communities to connect with their past, while also positioning them for future development in an ever-globalizing world. The hypothesis guiding this study posits that modern society has a need for national identity and is increasingly aware of the role that museums and galleries play in the interpretation of cultural landscapes. As global cultural dynamics shift, there is a growing realization of the importance of cultural tourism, which involves not only the appreciation of heritage but also the active participation in its preservation and representation. Studies such as those by Szeidl and Aubert (2021) emphasize the link between cultural identity and cultural institutions, arguing that the role of cultural sites extends beyond mere tourism to become a tool for reinforcing national identity. Similarly, Davis (1999), in his research on ecomuseums, highlights the significance of place and its role in the development of local identity, asserting that museums are integral to the cultural narrative of a region.

Furthermore, scholars like Davies et al. (2010) and Hudson (1987) assert that museums and galleries serve as crucial mediators in the interpretation of cultural landscapes. Museums are recognized not only as educational spaces and places of knowledge exchange but also as symbols and forums of social and cultural engagement, with the potential to shape collective memory. According to Šola (1997), the evolution of museums has moved towards a more participatory model, allowing for diverse voices and interpretations to be heard and acknowledged. This evolution aligns with the work of Simon (2010), who emphasizes the importance of participatory practices in museum settings that foster a deeper, more inclusive cultural engagement. Smith (2006) and Watson and Waterton (2016) further support this argument by highlighting how cultural heritage practices have become more inclusive and dynamic, facilitating a broader understanding of national identity that transcends static, traditional models of heritage preservation. In this context, museums and galleries have become key players in the construction and communication of national and cultural identities, as they not only preserve artefacts but actively shape the ways in which societies understand their own histories.

In addition to the qualitative preservation and reflection of national identity, museums and galleries must adhere to the main principle – accessibility, ensuring that opportunities for cultural self-knowledge and

cultural exchange are available to all. This includes accessibility for diverse groups of the population of the same culture and for representatives of other cultural communities (Heredia-Carroza et al. 2024). Recent research has thus focused on the digitalisation of museum collections, inclusivity of the museum space, readiness of cultural institutions to meet modern trends, digital twins, etc. (Yezhova 2023; Feinstein et al. 2024; Nogare & Murzyn-Kupisz 2024; Walker 2024).

In other words, the activities of museums and galleries as modern cultural institutions are directly related to the development of the cultural landscape and cultural tourism of a particular city or country. This is explained by the fact that the cultural landscape, while being geographically defined, is also shaped by cultural narratives and myths of the societies that inhabit it. The cultural values produced in this area by a particular society are further preserved and displayed in museums and galleries, making them centres of concentration of national identity. As such, these cultural institutions, being an integral part of the cultural landscape, contribute to the activation and improvement of both domestic and foreign cultural tourism.

In such context, existing research on cultural landscapes highlights several key areas of focus, including: the examination of national identity through the cultural landscape of a particular country, such as Kazakhstan or Albania (Bickert 2018; Kozbagarova & Srail 2023); the identification of new fundamental cultural landscape formation in different countries (Bushati 2023; Mussatayeva & Yermagambetova 2022); the production of relevant methods for the preservation of cultural landscapes (Polyvach 2024); the study of individual regions of the cultural landscape of the country (Rouse et al. 2021); or the examination of certain legal aspects of the preservation of sacred places in the cultural landscape (Mussatayeva et al. 2024). The analysis of these scientific developments shows that the selected research subjects are sufficiently generalised since they are focused on studying the cultural landscape of the entire country. If the subject of the study is a specific object of the cultural landscape, then preference is given to a geographical object, for example, a valley or urban settlement as a sacred place of society. Particular attention is paid to the formation of national identity in former socialist countries through their cultural landscapes. This may indicate that the conducted research is more theoretical or ideological than applied. Therefore, in the context of humanitarian research, there is a need to examine cultural landscapes in various countries to form effective practical methods for preserving, developing, and popularising these cultural landscapes, upgrading cultural tourism within these

territories, and changing the approach to the general interpretation of cultural landscape as such. This is because the cultural landscape is not limited to natural or architectural objects alone. In the modern socio-cultural space, it also carries a value-based dimension, shaped directly by the activities of cultural institutions such as museums and galleries.

Therefore, the aim of this study is to compare the state of the cultural landscape and tourism in the four capitals, using new approaches to understanding the key terms of the subject. The following tasks were set to achieve this goal:

1. Analyse existing approaches to understanding the terms cultural landscape and cultural tourism and offer interpretations of their meanings.
2. Conduct a social survey on the state of the cultural landscape and cultural tourism in four capital cities, using the interpretations of these terms.
3. Conduct a comparative analysis of the results obtained and identify future prospects through the lens of the development of the tourism industry and cultural practices related to identity formation.

The authors conducted a sociological survey to assess the cultural landscape and tourism in four capitals: Astana, Tirana, Bishkek, and Kyiv. The survey targeted a random sample of local residents, ensuring diverse representation across age, gender, and occupation. This method was chosen to obtain broad, reliable insights into the public perception of cultural and tourism development in these cities.

2. Materials and Methods

The second stage of the study involved a sociological survey. The survey was conducted throughout April 2024, specifically on weekends (Saturdays, Sundays) to attract more respondents. The survey was conducted in four capital cities: Astana (Kazakhstan), Tirana (Albania), Bishkek (Kyrgyzstan), and Kyiv (Ukraine). Special attention was paid to the locations where the survey was administered, such as the main or central streets of cities. In Astana, the sociological survey was conducted on Nurzhol Boulevard; in Kyiv, on Khreshchatyk Street; in Tirana, on Skanderbeg Square; and in Bishkek, on Ala-too Square. These public places were chosen intentionally to cover a larger number of participants in the survey.

The selection of respondents was random. The survey involved individuals of varying age groups, genders, and cultural and professional

backgrounds. A key criterion was that all participants had to be local residents of these capitals. This ensured that respondents were fully or partially aware of the cultural activities of their city. For the survey results to be reliable, each participant was briefly explained what is meant by the terms cultural landscape and cultural tourism in this study before filling out the questionnaire. An example of the questionnaire is provided in Appendix A. From a cultural standpoint, questionnaires were provided to respondents in their state language, that is, Kazakh, Kyrgyz, Ukrainian, and Albanian.

The number of survey participants and the distribution by gender, age, and field of activity vary across the four cities. In Astana, 105 people took part in the survey (60 of women and 45). 20 respondents had ties to the field of culture (employees, volunteers, students of cultural and artistic specialities), while 85 did not. In Tirana, 113 respondents participated (64 women and 49 men). 26 of them had ties to the field of culture and 87 did not. In Bishkek, the number of participants in the sociological survey reached 108 (56 women and 52 men). 10 respondents from the total number had ties to the field of culture, while 98 did not. In Kyiv, 117 respondents joined the sociological survey (73 women and 44 men). 29 participants were associated with the cultural sphere, while 88 respondents were not involved in any cultural activities. The age ratio of participants in the four capitals is provided in Table 1.

Table 1: Age ratio of participants in the sociological survey in Astana, Bishkek, Tirana, and Kyiv

Age	Name of the capital			
	Astana	Bishkek	Tirana	Kyiv
Under 18	15	7	21	11
From 18 to 24	15	28	19	23
From 25 to 34	35	31	37	29
From 35 to 44	20	22	23	27
From 45 to 54	10	13	7	22
From 55 to 64	5	5	5	2
65+	5	2	1	3

Source: Compiled by the authors.

The results of the study were processed using Microsoft Excel spreadsheets. Methods of data normalisation, standardisation, and correlation analysis were also used to work with statistical data.

3. Results and Discussion

3.1 Approaches to Understanding the Terms Cultural Landscape and Cultural Tourism

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Within the framework of modern cultural studies, the phenomenon of cultural landscape is examined through various approaches developed and refined by different researchers. Each scientific approach maintains a distinct perspective in interpreting this cultural phenomenon, which in turn determines the results of the study and practical advice on development and interaction with the cultural landscape. One of the earliest approaches to understanding the term cultural landscape is geographical. This approach to the interpretation of the cultural landscape goes back to the work of American geographer Karl Sauer, who is widely regarded as the founder of this concept (Bell 2018). According to this approach, the cultural landscape is a product of the interaction of natural and human factors. In other words, the cultural landscape is a territory transformed through human activity, reflecting the cultural, social, and economic features of society (Urdabayev et al. 2024). Karl Sauer also emphasised that people shape the landscape by adapting natural resources to their needs, creating settlements, agricultural systems, roads, and other elements of infrastructure (Bell 2018). All these transformations are superimposed on the natural environment, creating a unique space that reflects the cultural values, traditions, and technological level of a particular society. In addition, the geographical approach considers the cultural landscape a document that captures various stages of social development. By examining cultural landscapes, it is possible to see how land use, architecture, and settlements forms have changed over time (Remeshevska et al. 2021; Rexhepi et al. 2024). Thus, the cultural landscape is an important source of information for understanding the historical dynamics and cultural evolution of society. Davis (1999) highlights the role of ecomuseums as a form of cultural landscape that not only reflects the physical environment but also enhances community participation in the cultural processes that shape landscapes. This idea can be linked to the way local people interact with and define their environments, which is central to the experience of cultural tourism.

In addition to the geographical approach, the historical and cultural approach also plays a role, as it views the landscape as a space saturated with symbolic meaning and closely connected with the history and cultural identity of society (Nora 2011). Here, the cultural landscape

is understood not just as a physical space changed by humans but as a carrier of cultural memory, which reflects key historical events, traditions, and social processes. This approach is especially important when examining the role of museums and galleries in the formation of cultural landscapes, as they serve as centres of concentration of cultural identity.

One of the key representatives of this approach is French historian Nora (2011), who introduced the concept of “places of memory”. He argued that the cultural landscape is an important element of collective memory in which ideas about the past that form national and cultural identity are fixed. According to Nora, landscapes such as monuments, historical cities, and sacred places carry symbols that are important to society and become a kind of “sealed” memories of the past. The cultural landscape is thus the result of a centuries-old history and cultural legacy that is passed down from generation to generation. Therewith, the historical and cultural approach emphasises not only material objects, such as architectural structures or archaeological sites, but also non-material aspects, including myths, legends, and rituals associated with certain places – referring to the sacred dimension of cultural landscapes.

Two additional approaches to the interpretation of the term cultural landscape that are also relevant for the selected analysis are the anthropological and ecological perspectives. One is predetermined by the activities of the United Nations Educational, Scientific, and Cultural Organisation (UNESCO), and the other focuses on the landscape as a result of interaction between humans and the environment. The anthropological approach views the cultural landscape as a space where people interact with the environment, filled with cultural meanings and symbols (Kalaganov et al. 2018). This approach focuses on how people perceive, interpret, and transform the landscape through their practices, customs, and rituals. Here, the cultural landscape is understood not so much as a static object, but as a dynamic process that reflects the society’s cultural and social life.

One of the key theorists of the anthropological approach is British researcher Ingold (2018). In his works, he argued that the landscape is not just a physical space, but actually a “living fabric” in which a person is constantly in the process of interaction with the world. He believed that the cultural landscape is formed through everyday actions of people: walking, building, farming, and through a symbolic understanding of these actions in the context of culture. As for the ecological approach, the international organisation UNESCO played a key role in its formation and development (Mitchell et al. 2009). UNESCO defines the cultural

landscape as “a collection of cultural and natural elements that represent a harmonious interaction between man and nature over time” (Mitchell et al. 2009). In this context, the cultural landscape is considered a valuable legacy that must be preserved not only for cultural but also for ecological purposes. The ecological approach also highlights the importance of sustainable management of cultural landscapes (Ivashko et al. 2020). This means that both cultural and environmental factors must be considered when planning and using landscapes. For example, agricultural landscapes that have existed for centuries are not only a cultural value but also an important ecosystem that needs to be protected and maintained (Romanchuck et al. 2017; Zymaroieva et al. 2021). A disruption of the balance between nature and culture can lead to the degradation of both ecological and cultural components of the landscape (Fedoniuk et al. 2024).

Based on the results of the analysis of existing approaches, it can be concluded that differing interpretations of cultural landscape lead to differences in scientific research and semantic confusion. Therefore, this study defines the cultural landscape as not merely the result of interaction between humans and the environment, but as the synthesis of natural and cultural spaces, together with geographical objects and cultural institutions that serve as carriers and places of concentration of cultural values and national identity of a particular society. Thus, this definition refers to the cultural landscape as a place of cultural and historical memory and determines the substantial role of cultural institutions such as museums and galleries in its formation and preservation (Gamaliia & Artemenko 2023).

In addition to examining approaches to the interpretation of cultural landscape, it is also worth paying attention to the term cultural tourism, which is directly related to the activities of museums and galleries. Today, there are several approaches to its understanding, each focusing on different aspects and offering its own research methods, similar to the case of cultural landscape. The economic approach, for example, considers cultural tourism as an important source of income for regions and countries with rich cultural heritage (Rachiotis & Poulaki 2024). This approach focuses on the economic benefits that cultural tourism brings: creating jobs, attracting investment, developing infrastructure, and improving the standard of living of the local population. Proponents of this approach emphasise the importance of competent management of tourist flows and marketing strategies that help attract tourists and maximise the economic effect of cultural objects and events (Butenko et al. 2023; Rachiotis & Poulaki 2024).

The socio-cultural approach focuses on the impact of cultural tourism on society and culture. It studies how tourists interact with the cultural heritage and local population and how these interactions affect identity, traditions, and cultural practices. This approach considers cultural tourism as a two-way process: tourists gain a unique cultural experience, while the local community can be subject to changes under the influence of external cultural influences. Researchers of this approach examine issues such as the authenticity of cultural objects, the impact of tourism on the preservation of cultural heritage, and possible risks of “commercialisation” of culture (Lopes & Hiray 2024).

The anthropological approach to understanding cultural tourism focuses on its examination through the prism of everyday practices and rituals (Myskiv & Nycz-Wojtan 2022). In this context, cultural tourism is considered a way of learning and participating in cultural traditions and customs, which contributes to mutual understanding between cultures. Anthropologists investigate how cultural landscapes and monuments are perceived by tourists and how these perceptions relate to the ideas and practices of the local population (Lopes & Hiray 2024). The anthropological approach is also interested in issues of cultural exchange and the transformation of traditions under the influence of tourism.

The aesthetic approach considers cultural tourism in terms of perception of beauty and cultural value. This approach focuses on the visual and emotional experience that tourists gain by interacting with cultural objects and landscapes. It examines how cultural artefacts, architecture, art, and natural landscapes shape the aesthetic perception of tourists and how this perception affects the interest in the culture and heritage of a particular region (Shevchenko 2024).

The political approach examines the role of politics in the development and management of cultural tourist destinations. It focuses on how state policy and international relations shape approaches to the preservation of cultural heritage, its popularisation and its use as a tourist resource. The political approach also considers cultural tourism as a tool of “soft power” through which states can promote their culture and improve their international image (Chu 2024). In this context, cultural tourism becomes not only an economic and cultural phenomenon but also a political tool.

Lastly, the ecological approach connects cultural tourism with sustainable development and environmental protection. This approach highlights the importance of preserving natural and cultural resources for future generations. It considers cultural tourism as a means of raising awareness about the need to protect the environment and cultural

heritage (Shahini et al. 2022). In particular, this approach is closely related to the ecological approach to understanding the term “cultural landscape”.

Each of these approaches offers a unique perspective for understanding cultural tourism as a multi-layered phenomenon in which economic, socio-cultural, political, and environmental aspects intersect. However, to conduct a sociological survey, this study applies a unified interpretation of the concept of “cultural tourism” – defined as cultural practices that promote national cultures and the exchange of cultural values. This definition will cover all aspects of cultural tourism, including politics, economics, and ecology.

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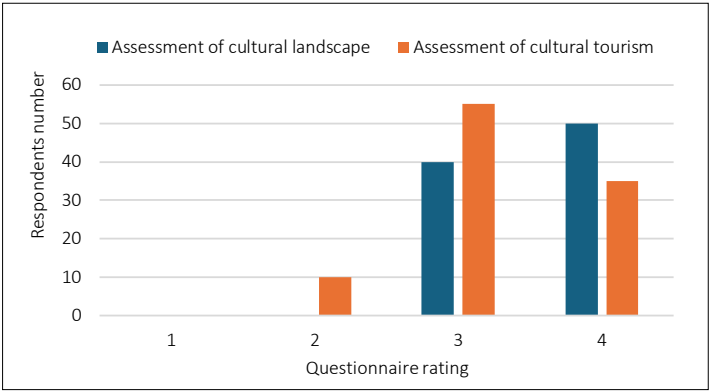
3.2 The State of the Cultural Landscape and Cultural Tourism in Four Capitals: Astana, Bishkek, Tirana, and Kyiv

The second stage of the study involved a sociological survey in the capitals of Kazakhstan, Albania, Kyrgyzstan, and Ukraine. The purpose of this experiment was to determine the state of their cultural landscape and the level of cultural tourism based on the responses and comments of local residents. The collected data would later inform practical recommendations for improving cultural landscapes and tourism, and allow for comparative analysis of the cultural sphere in the four selected capitals.

First, we present the results of the survey conducted in Astana. Astana residents were asked about the current state of the city’s cultural landscape and the level of cultural tourism (Chart 1). As noted by Smith (2006), cultural landscapes can be seen as sites where material and symbolic heritage converge. This aligns with the situation in Astana, where the transformation of the city and its new cultural identity reflect a complex negotiation of historical legacies and modernity, influencing the city’s tourism development.

Chart 1 shows that most residents of Astana rated the state of the city’s cultural landscape above average, with 50 respondents assigning a score of 4, and 15 assigning the highest score of 5. According to the participants of the sociological survey, these assessments are linked to the active modernisation of Astana’s cultural space since it became the capital of Kazakhstan in 1997. As a result of these socio-cultural processes, the city’s architecture has not only improved but also regained its unique national style. However, respondents also expressed concern about the influence of Western trends on the development of the city’s cultural landscape, fearing that their active adoption could overshadow Astana’s traditional elements and cultural meaning.

Chart 1: Assessment of the state of the cultural landscape and the level of development of cultural tourism in Astana



Source: Compiled by the authors.

Local residents rated cultural tourism lower than the state of the cultural landscape. Some responses indicated scores as low as 2 points. Although the brand of Astana as a tourist city is actively developing, Astana residents report most of the tourists being either Kazakhs from other cities or tourists from Central Asia. This is partly due to the lack of attractive cultural institutions and the low efficiency of museums and galleries. In addition, Astana residents were asked to identify the key factors they believed affect the state of the city’s cultural landscape. The answers to this question are presented in Table 2.

Table 2: Factors influencing the state of the cultural landscape in Astana

Factors influencing the cultural landscape	Number of respondents selecting this factor
Level of economic development of the city	90
Local government policy on preserving cultural legacy	70
Activities of public organisations and initiatives	35
Investments in culture and art	55
Educational level of the population	50
Development intensity and architectural solutions	45
Tourism and interest in the city from visitors	70
Interaction between different cultural groups	30
Local traditions and customs	30
Ecological state and presence of green zones	50
Media and their influence on cultural processes	45

Changes in the demographic structure of the population	25
Accessibility of cultural institutions and events	50
Residents' attitude toward their cultural heritage	55
Globalisation and influence of foreign cultures	45

Source: Compiled by the authors.

Based on the information in Table 2, it can be concluded that local residents of Astana most frequently identified the economic development of the city, local government policies, and tourist interest in the city as key factors influencing the state of the cultural landscape. These results can be attributed to the earlier socio-cultural processes in the city of Astana – specifically, as already mentioned, the relocation of the capital to Astana and the subsequent modernisation of the city’s cultural space. Cultural tourism, according to Astana residents, was influenced by the factors outlined in Table 3.

Table 3: Factors influencing the state of cultural tourism in Astana

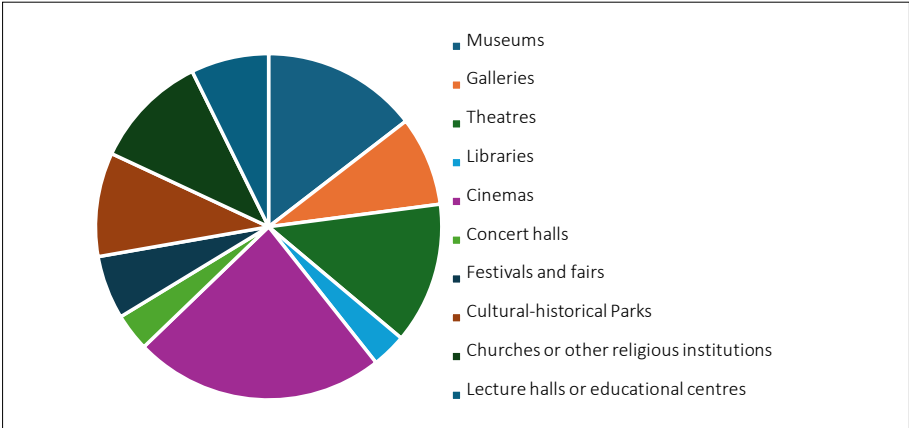
Factors influencing cultural tourism	Number of respondents selecting this factor
Number and quality of cultural institutions (museums, theatres, galleries)	35
Ecological state and cleanliness of the city	40
Attitude of local residents toward tourists	50
Availability and quality of local kitchens	15
Price level for services and goods for tourists	40
Cooperation with international tourism organisations	35
Weather conditions and climate	60
Local culture and traditions	65
Availability of information for tourists (language barriers, information centres)	35
Quality of excursion programmes and guides	35
Advertising campaign and promotion of the city as a tourist destination	45
Organisation of cultural events and festivals	45
Security level in the city	50
Infrastructure development (transport, hotels, restaurants)	70
Availability of historical and cultural monuments	75

Source: Compiled by the authors.

In Table 3, the answers to the question about the factors influencing cultural tourism in Astana show that, according to Astana residents, the presence of historical and cultural monuments, high-quality infrastructure, and features of local culture and traditions are the most significant drivers of the development of cultural tourism in the city. This suggests that Kazakh culture is of great importance to the local population, who see it as a reflection of their national identity.

Considering the importance of cultural institutions in the development and improvement of the cultural landscape and tourism, the survey respondents were asked to indicate the cultural institutions they often visit. The results for Astana residents are shown in Chart 2.

Chart 2: Statistics on cultural institutions visited by local residents of Astana



Source: Compiled by the authors.

Chart 2 shows that most of the respondents – 87 out of 105 – preferred to visit cinemas. Visits to museums and galleries are much lower – 54 and 31, respectively. According to survey participants, this reflects a limited availability and variety of museums and galleries. Notably, all respondents affiliated with the field of culture reported visiting museums and galleries. This may indicate that certain cultural institutions are more focused on interacting with culturally aware audiences. However, this trend may negatively affect cultural tourism, which aims to spread knowledge about a particular culture to both the local population and representatives of other cultures. As for the frequency of visits to cultural institutions, the survey yielded the following results: 9 respondents visit the institutions weekly, 23 respondents – several times a month, 15 respondents – once a month, 21 respondents – several times a year, 3 – once a year or less, 11 – only for special events, 16 respondents

– when there is free time, and 7 respondents – when something new interesting appears. From these answers, it can be observed that the trend of visiting cultural institutions by Astana residents is positive since every fourth respondent from Astana visits cultural institutions several times a month. This indicates that local residents are interested in their culture and prefer to spend their free time exploring their traditions and national identity. Such a tendency should be supported by concrete actions on the part of both the authorities and cultural institutions to ensure the availability of a national cultural product. As regards the accessibility of cultural institutions in Astana, survey responses are as follows: 34 participants indicated that institutions are fully accessible to all; 39 participants consider cultural institutions accessible to most but with certain restrictions; 13 participants believe they are accessible only to certain groups of the population; 2 consider them inaccessible due to the high cost of tickets; 4 see them as unavailable for families with children due to the lack of special programmes; 11 participants indicated limited availability (e.g. open only on certain days or hours); and 2 participants said institutions are inaccessible to persons with limited physical capabilities.

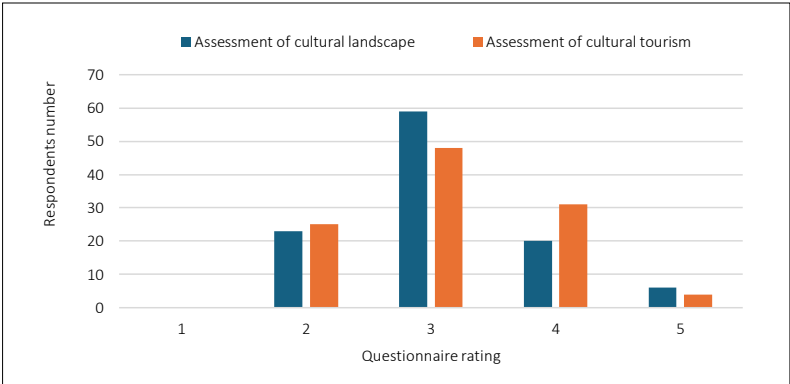
Based on the data obtained, it can be argued that most Astana residents see the existing cultural institutions as fully accessible or accessible to most. In other words, there are prospects for further development, which, in turn, expands the range of opportunities for improving both the cultural landscape and cultural tourism of Astana. At the end of the survey, respondents were also asked to list the museums and galleries they would like to see on the cultural map of the city. Among them are the National Museum of the Republic of Kazakhstan, The Book Museum, the Berik Alibai House-Museum, Atameken, and the Museum named after C. Seifullin, Has Sanat, Nur Alem Museum.

The next capital where the state of the cultural landscape and cultural tourism was analysed is Bishkek (Kyrgyzstan). The residents' ratings of the cultural landscape and cultural tourism are presented in Chart 3.

The information from Chart 3 reflects a relatively low-quality state of the cultural landscape and the development of cultural tourism in the capital of Kyrgyzstan. First, local residents of Bishkek attributed this to the prevalence of Soviet-era architecture and Soviet elements in the environment, which they felt had overshadowed the national identity of the Kyrgyz people. Respondents also noted that Bishkek has a significant number of Islamic architectural sites (approximately 50 mosques), which are not just an integral part of the city's cultural landscape but also help preserve some aspects of the Kyrgyz cultural code and cultural

memory. The same statistics apply to cultural tourism: local residents of Bishkek indicated that their city primarily attracts domestic tourist, that is, a high attendance of Kyrgyz citizens. When asked about the factors influencing the state of Bishkek’s cultural landscape, respondents chose the following options (Table 4).

Chart 3: Assessment of the state of the cultural landscape and the level of development of cultural tourism in Bishkek



Source: Compiled by the authors.

Table 4: Factors influencing the cultural landscape in Bishkek

Factors influencing the cultural landscape	Number of respondents selecting this factor
Level of economic development of the city	84
Local government policy on preserving cultural legacy	56
Activities of public organisations and initiatives	22
Investments in culture and art	47
Educational level of the population	49
Development intensity and architectural solutions	38
Tourism and interest in the city from visitors	54
Interaction between different cultural groups	33
Local traditions and customs	46
Ecological state and presence of green zones	20
Media and their influence on cultural processes	15
Changes in the demographic structure of the population	48
Accessibility of cultural institutions and events	57
Residents’ attitude toward their cultural heritage	68
Globalisation and influence of foreign cultures	21

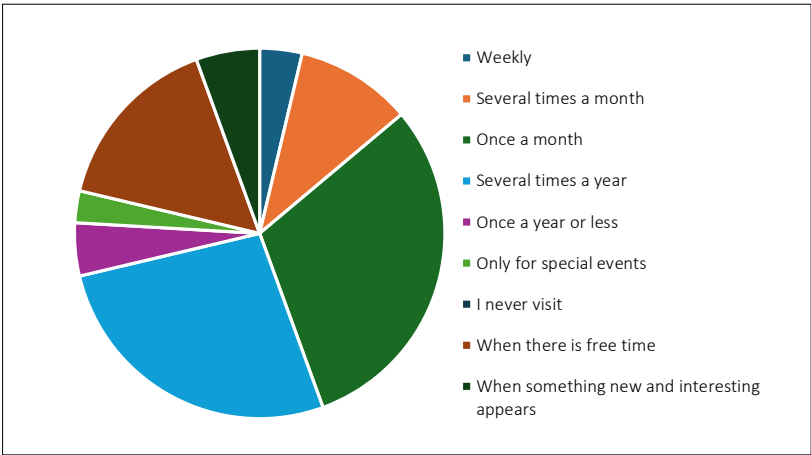
Source: Compiled by the authors.

Analysing the data in Table 4, it can be argued that local residents of both Bishkek and Astana identified several key factors influencing the state of the cultural landscape: the economic development of the city, local government policies aimed at preserving cultural heritage, the attitude of local residents toward their culture, accessibility to cultural institutions, and the interest of visitors toward the city. While Kyrgyzstan is extremely rich in natural and cultural assets, its capital still lacks a high-quality marketing policy (Imankulov et al. 2024). This is confirmed by the fact that nearly 80% of respondents noted a low level of availability of information for tourists about Bishkek and a relatively low number of cultural events that might attract visitors. Additional responses to the question regarding the factors influencing the development of cultural tourism in the city were as follows: 79 respondents chose “the number and quality of cultural institutions (museums, theatres, galleries)”, 34 – the ecological state and cleanliness of the city, 45 – the attitude of local residents toward tourists, 12 – accessibility and quality, 51 – price level for services and goods for tourists, 20 – cooperation with international tourist organisations, 33 – weather conditions and climate, 74 – local culture and traditions, 54 – the quality of excursion programmes and guides, 42 – advertising campaign and promotion city as a tourist destination, 39 – level of security in the city, 69 – development of infrastructure (transport, hotels, restaurants), and 72 participants the presence of historical and cultural monuments.

Local residents of Bishkek believe that their capital holds significant potential for the development of both cultural tourism and the cultural landscape. This belief is reflected in the number of museums and galleries they would like to see on the cultural map of the city: the National Historical Museum of the Kyrgyz Republic, the Memorial House-Museum of M.V. Frunze, the Kyrgyz National Museum of Visual Arts named after Gapar Aitiev, the Zoological Museum, the Geological Museum, the Memorial House – Museum of I. Razzakov, the Open-air Sculpture Museum, and the Memorial House – Museum of S. Chuikov. Respondents working in cultural institutions or studying cultural and artistic disciplines also mentioned the Museum of the National Academy of Arts named after T. Sadykov.

The statistics on visits to cultural institutions by local residents, shown in Chart 4, offer an additional insight into how cultural engagement can contribute to improving the state of the cultural landscape and tourism of Bishkek.

Chart 4: Statistics on visits to cultural institutions by local residents of Bishkek



Source: Compiled by the authors.

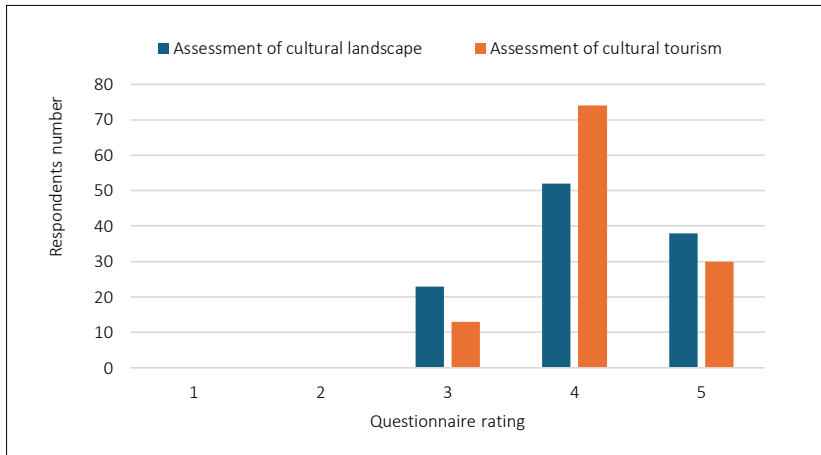
Almost a third of the participants from Bishkek visited cultural institutions either once a month or several times a year. As respondents themselves noted, such statistics are related to the opening of certain exhibitions or cultural events. In general, among all existing cultural institutions, local residents of Bishkek preferred museums (71 respondents), galleries (53 respondents), and theatres (65 respondents). The analysis of the level of accessibility of these institutions revealed the following: 17 respondents indicated that all cultural institutions are fully accessible; 28 respondents said most are accessible, but with certain restrictions; 31 indicated that they are accessible only to certain groups of the population; 2 reported they are inaccessible due to high-cost tickets; 3 said they are unavailable for families with children due to lack of special programmes; 12 reported that they are only accessible on certain days or hours; and 15 respondents considered these institutions inaccessible to persons with disabilities. Thus, based on this information, it can be concluded that the residents of Bishkek consider local cultural institutions as relatively difficult to access, and not accessible to everyone. Primarily, this may be due to the non-inclusive design of many architectural structures in the city. Respondents noted that while ramps or elevators have been added to new or recently restored museums and galleries, such features are still absent in older cultural institutions. This omission violates one of the main principles of modern cultural landscapes and tourism: accessibility.

In addition to residents of Astana and Bishkek, respondents from Tirana (Albania) also took part in the sociological survey. Their assess-

ment of the state and development of the cultural landscape and cultural tourism in Tirana is shown in Chart 5.

Chart 5: Assessment of the state of the cultural landscape and the level of development of cultural tourism in Tirana

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Source: Compiled by the authors.

As shown in Chart 5, residents of Tirana assessed the cultural landscape and cultural tourism of their city at a higher level. According to respondents, this is primarily due to the country's geographical location in South-Eastern Europe, along the Adriatic coast. This positioning makes Albania a holiday destination and significantly increases its tourist potential, particularly in the field of culture. Local residents of Tirana considered the eclectic architectural style, which also reflects their multi-layered unique national identity, to be particularly attractive for tourists. The integration of both socialist and religious landmarks in the cultural space of the city contributes to foreign visitors' interest in Albanian history and traditions. In addition, local residents of Tirana identified the following factors influencing the cultural landscape of the city (Table 5).

The prevailing factors influencing the cultural landscape of Tirana, as presented in Table 5, are determined by historical processes that have affected the Albanian people. This is especially true for local government policies, economic conditions, development intensity, and architectural solutions. The change of political views of the authorities regarding cultural policy and, in particular, the principles of forming the cultural landscape led to radical changes in the city's urban space. For example, during the socialist era, buildings in the socialist style pre-

veiled in Tirana. Following post-socialist transition, the local population resumed the construction of religious objects that had been previously banned. Currently, respondents expressed concern about the impact of globalisation and European cultural trends on their cultural landscape. This is due to the fact that in the context of increasing globalisation, migration processes, and the desire to align with modern norms, Albanians risk losing the uniqueness and tradition of their culture. In addition, data from Table 5 show that culture and national traditions remain extremely important to local residents.

Table 5: Factors influencing the state of the cultural landscape in Tirana

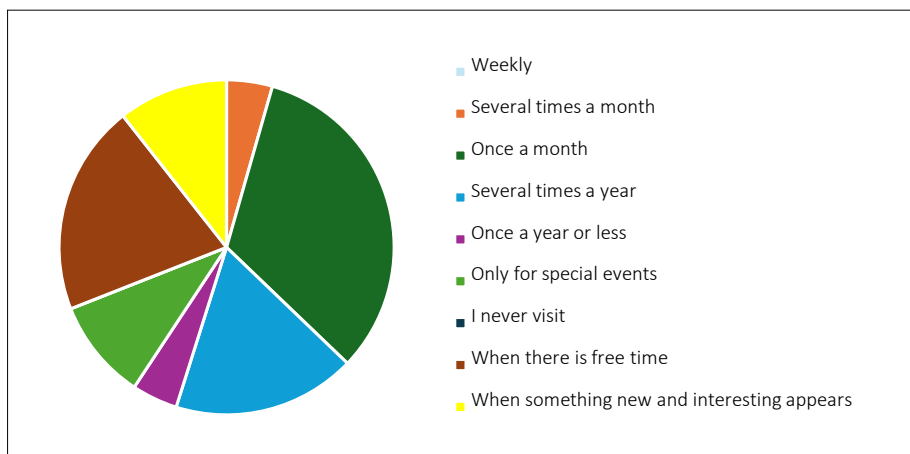
Factors influencing the cultural landscape	Number of respondents selecting this factor
Level of economic development of the city	56
Local government policy on preserving cultural legacy	42
Activities of public organisations and initiatives	29
Investments in culture and art	35
Educational level of the population	34
Development intensity and architectural solutions	67
Tourism and interest in the city from visitors	71
Interaction between different cultural groups	23
Local traditions and customs	59
Ecological state and presence of green zones	53
Media and their influence on cultural processes	22
Changes in the demographic structure of the population	19
Accessibility of cultural institutions and events	16
Residents' attitude toward their cultural heritage	66
Globalisation and influence of foreign cultures	43

Source: Compiled by the authors.

Analysing the factors influencing the cultural tourism of the city, respondents from Tirana chose the following answer options: the number and quality of cultural institutions (museums, theatres, galleries) – 41 participants; the ecological state and cleanliness of the city – 68 participants; the attitude of local residents toward tourists – 39 participants; the availability and quality of local cuisine – 16 participants; prices for services and goods for tourists – 35 participants; cooperation with international tourist organisations – 27 participants; weather conditions and climate – 51 participants; local culture and traditions – 46 participants;

availability of information for tourists (language barriers, information centres) – 40 participants; quality excursion programmes and guides – 28 participants; advertising campaign and promotion of the city as a tourist destination – 66 participants; organisation of cultural events and festivals – 35 participants; security level in the city – 50 participants; infrastructure development (transport, hotels, restaurants) – 51 participants; the presence of historical and cultural monuments – 82 participants. The results show that residents of Tirana see the presence of historical and cultural monuments, as well as the ecological state of the city, as having a special impact on cultural tourism in their city. However, they also noted that their cultural institutions, such as museums and galleries, lack effective marketing strategies since tourists focus more on geographical features, architectural sites, or aspects of national culture while overlooking interesting modern museums. When asked about their preferred cultural places in Tirana, respondents indicated that they most often visit cultural and historical parks or complexes (72 respondents), followed by museums and galleries (56 and 47 respondents, respectively). Other popular options were cinemas (42 respondents) and mosques (45 respondents), which are undoubtedly sources of the national identity of Albanians. The statistics on local residents visiting cultural places are shown in the diagram below (Chart 6).

Chart 6: Statistics on visits to cultural institutions by local residents of Tirana



Source: Compiled by the authors.

The data from Chart 6 confirm that local residents of Tirana typically visited cultural institutions once a month or several times a year. These figures also indicate that they preferred to spend time in city's open

spaces, exploring geographical or architectural landmarks. However, this approach does not contradict the fact that local residents of Tirana are aware of the presence of museums and galleries in the cultural landscape of their city. The cultural institutions mentioned include the Tirana National Archaeological Museum, the National Historical Museum, the Museum of Natural Sciences, the Sali Shijaku House, the Tirana Pyramid, VivArt Gallery, and especially Bunk'Art 2, which many Albanians consider one of the most unique museums in their country. Despite this awareness, local residents of Tirana indicated that museums and galleries are still difficult to access. This is confirmed by statistics: 23 participants noted that institutions are accessible to the majority but with certain restrictions, 31 participants indicated they are accessible only to certain groups of the population, while 50 participants considered them inaccessible to people with disabilities or limited physical capabilities.

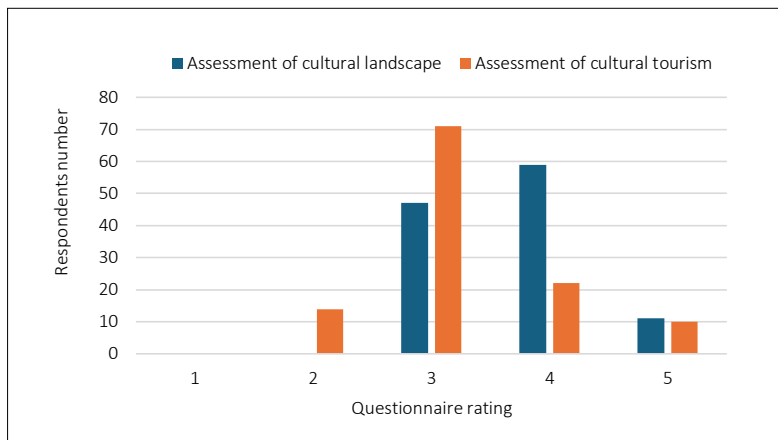
Accessibility issues largely stem from the fact that cultural institutions do not provide ways for people with limited physical abilities to get in and move around the premises. Additionally, information about activities and locations in some museums is not publicly available, which does not allow planning a visit in advance. Such facts reflect a negative trend in the functioning of cultural institutions, which may, in turn, cause a superficial perception of Albanian culture and national identity by tourists.

The last city where the survey was conducted was Kyiv (Ukraine). Local residents assessed the state of the cultural landscape and cultural tourism in their city as follows (Chart 7).

Information from Chart 7 indicates that Kyiv residents currently assess the state of the city's cultural landscape slightly above average. These estimates are influenced, first and foremost, by the respondents' places of residence in Kyiv, as most cultural and historical monuments and cultural institutions are located in the central part of the city. Areas outside the centre – on the right or left banks of the Dnipro river – are largely residential and predominantly consist of houses of socialist architectural style or new buildings. However, despite this disparity, local residents still identify distinct features within Kyiv's cultural landscape. These include a large number of green spaces, historically and nationally important monuments and buildings, and a variety of museums and galleries. Key factors reported by residents as influencing the state of the cultural landscape of the city include: the level of economic development of the city (78 respondents); the policy of local authorities to preserve the cultural legacy (73 respondents); the activities of public or-

ganisations (60 respondents); investment in culture (57 respondents); intensity developments and architectural solutions (64 respondents). This choice of factors reflects the past negative experiences of local residents when cultural buildings were demolished and residential buildings were built on their site, or when local authorities, without consulting the population, decided to rename or close certain institutions or allowed the construction of multi-storey buildings in protected areas. Wherever possible, actions of public organisations and civic initiatives managed to avoid harmful consequences for the cultural landscape of the city. Kyiv residents also believe that the cultural landscape of the city is not limited to cultural places or historical parks and that investment in culture, particularly in the activities of museums and galleries, could contribute to the promotion of the city's brand among tourists and representatives of other cultures.

Chart 7: Assessment of the state of the cultural landscape and the level of development of cultural tourism in Kyiv



Source: Compiled by the authors.

As for cultural tourism, Kyiv residents currently rate it quite low. This is due to the ongoing martial law in Ukraine and the fact that Kyiv is one of the most dangerous cities in the country for both residents and tourists. As a result, the number of tourists from abroad has substantially decreased. According to Kyiv residents, only foreign journalists or documentary photographers can be found in the centre of the city. Residents of other cities of Ukraine can also be met in Kyiv, which indicates a possible partial domestic tourism. For security reasons, most of Kyiv's museums have removed and evacuated their permanent collec-

tions, leaving only temporary exhibitions of modern art. More detailed information on the factors affecting the level of cultural tourism in Kyiv are presented in Table 6.

Table 6: Factors influencing the state of cultural tourism in Kyiv

Factors influencing cultural tourism	Number of respondents selecting this factor
Availability of historical and cultural monuments	67
Infrastructure development (transport, hotels, restaurants)	59
Security level in the city	109
Organisation of cultural events and festivals	23
Advertising campaign and promotion of the city as a tourist destination	45
Quality of excursion programmes and guides	32
Availability of information for tourists (language barriers, information centres)	43
Local culture and traditions	64
Weather conditions and climate	15
Cooperation with international tourism organisations	37
Price level for services and goods for tourists	48
Availability and quality of local kitchens	17
Attitude of local residents toward tourists	50
Ecological state and cleanliness of the city	41
Number and quality of cultural institutions (museums, theatres, galleries)	65

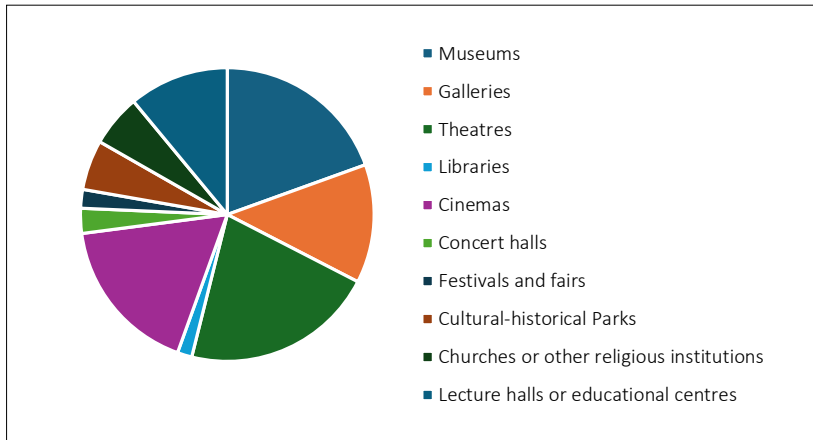
Source: Compiled by the authors.

Despite the difficult political and socio-cultural situation in Kyiv, local residents noted a positive trend in the presence of cultural institutions. This is supported by survey results presented in Table 6: 24 respondents visit cultural establishments weekly; 42 respondents visit several times a month; 20 respondents visit once a month; 10 respondents visit several times a year; 3 respondents visit once a year or less; 8 respondents only attend special events; 5 respondents attend during their free time, and another 5 when something new and interesting is offered. They explain these statistics with the intention to learn as much as possible about their culture and traditions and, in some cases, with fear of losing their national identity. Such facts indicate that the cultural landscape, as defined earlier, is not just a territory with geographical or architectural features, but a semantic space filled with places of concentration

of national identity and cultural legacy – museums, galleries, theatres, etc. Chart 8 presents the statistics on Kyiv’s local residents’ selection of cultural institutions for visiting.

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Chart 8: Statistics on cultural institutions visited by local residents of Kyiv



Source: Compiled by the authors.

Data from Chart 8 shows that Kyiv residents preferred to visit museums and theatres. According to respondents, they often attend the same exhibition several times within a month, while individual cultural projects attract up to 50,000 visitors per month. The same statistics apply to theatres, as local residents of Kyiv tend to buy tickets several months in advance. All these facts indicate that attendance has increased – most Kyiv residents visit cultural institutions several times a month. Among the leading museums and galleries are the National Art Museum of Ukraine, the National Centre Ukrainian House, the Khanenko Museum, the Kyiv Art Gallery Museum, the National Museum of the History of Ukraine, the National Museum of Taras Shevchenko, the Museum of the Sixtiers, the National Museum of the History of Ukraine in the Second World War, the Ivan Honchar Museum, the National Museum of Folk Architecture and Life (open-air museum). However, almost every respondent of the sociological survey noted that museums are not fully adapted for inclusivity (35 respondents consider them to be accessible to most, but with certain restrictions, 37 respondents find them accessible only to certain groups of the population, 40 respondents indicate they are inaccessible to persons with limited physical capabilities). Therefore, the issue of accessibility of Ukrainian cultural institutions remains unresolved.

3.3 Comparative Analysis of the Obtained Results

To begin with, the results of the sociological survey reflect the methods by which the four capital cities try to combine past and present cultural practices, the development of the tourism industry, and identity-building processes in their cultural landscapes. The example of the capitals of Kazakhstan, Albania, Ukraine, and Kyrgyzstan illustrate how local residents re-formulate their national identity after a prolonged socialist influence: they accept their past, analyse the experience gained, and reconstruct their national identity based on previous practices, or draw on past events and try to revive their pre-socialist identity. In any case, the development of the cultural landscape is a question of national identity (Cherkes et al. 2024). The construction of mosques and Islamic architecture in post-socialist Tirana represents an attempt to reclaim lost elements of Albanian identity. Similarly, the modernisation of Astana reflects an ongoing search for a new national identity. Cultural landscapes serve as repositories of cultural memory and, according to Carvalho et al. (2023) and Tengberg et al. (2012), carriers of information about the cultural significance of a place. Watson and Waterton (2016) emphasize the role of heritage sites in representing cultural narratives that are vital to understanding the identity of a community. This is particularly relevant in cities like Tirana and Astana, where the cultural landscape is actively shaped by the interaction of national and international influences, and cultural institutions play a key role in maintaining these narratives.

However, it is important to understand that the cultural code does not just exist in the surrounding space – it must be expressed and materialized. The logic of forming a cultural landscape is approximately as follows: a society inhabits a given territory within which it implements its cultural practices. Representatives of the society give these practices material content and collect them in one place. Any cultural practices that are inherent in a person as a representative of a certain society with a certain culture are a reflection of its identity (Chernyshev et al. 2020). Therefore, specific material places in the landscape are a collection of elements of first cultural and then national identity. Examples of such places include: Muslim temples, whose integration within the cultural space and perception by representatives of other cultures were studied by Bornioli et al. (2023); socialist monuments studied by Bickert (2018) in the context of “Albanism” and the formation of Albanian identity; and other post-colonial elements studied by Eldar (2024). In the course of the study, museums and galleries were identified as key places of concentration of national identity in the cultural landscape since “museum

collections are a reflection of the cultural landscape and, accordingly, national identity” (Habjanič & Perko 2018).

Based on the data obtained from a survey of local residents of Astana, Bishkek, Tirana, and Kyiv, it can be concluded that the role of museums as an integral part of the cultural landscape is significantly underestimated in the context of their involvement in cultural tourism and as a tool for forming social identity. Although local residents recognized their importance in the modern cultural process, the activities of these museums and galleries are largely directed inward, toward professionals from the field of culture. Yet, these professionals are already working on the problem of identity and need interdisciplinary research. Meanwhile, the average member of society may be interested in self-knowledge as a representative of a certain culture. As noted by Zou et al. (2022), such self-knowledge is possible through museum tourism. By recognising and discovering other identities through visiting local museums, one can get to know themselves.

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In conclusion, museums and galleries as cultural institutions, cultural landscapes, and cultural tourism as cultural phenomena share a common mission: the accumulation, preservation, and reproduction of national identity. Once the role of museums and galleries is properly assessed, the state of the cultural landscape and the level of cultural tourism will inevitably improve.

4. Conclusions

At the beginning of this study, it was established that the formation of cultural institutions such as museums and galleries has undergone substantial transformations in their functions and roles within society. With the progression of historical epochs, the tasks that these institutions performed also changed, moving from sacred needs to the preservation of cultural heritage, scientific research, and the formation of national identity. Based thereon, it was assumed that modern museums and galleries play an important role in shaping the cultural landscape and contribute to the development of cultural tourism. Through the analysis of geographical, historical, cultural, anthropological, and ecological approaches, the author proposed a definition of “cultural landscape” as the unification of geographical and cultural objects within the framework of natural and cultural spaces as sources and places of concentration of cultural values and identity of society. Considering economic, political, environmental and socio-cultural aspects, cultural tourism was defined as the practice of popularising and exchanging cultural values.

A sociological survey was conducted among local residents of Astana, Tirana, Bishkek, and Kyiv. The results from Astana revealed the following: out of 105 respondents, 65 rated the state of the city's cultural landscape at 4 points or higher; and 55 local residents rated the level of cultural tourism at 3. The main factors influencing the state and development of the cultural landscape and tourism included the economic and political level of the city, the interest of tourists from Kazakhstan, the presence of substantial historical places, high-quality infrastructure, and features of local culture. The priority places to visit included cinemas and museums, with the average frequency of visits being once a month. In Bishkek, 82 out of 108 respondents rated the cultural landscape of the city between 2 and 3 points, while 79 survey participants rated cultural tourism between 3 and 4 points. The factors influencing the cultural landscape and tourism in Bishkek mirrored the data obtained in Astana, with additional emphasis on limited access to information and cultural institutions. The average frequency of visits to cultural institutions in Bishkek is several times a year, with museums, galleries, and theatres listed as priorities. In Tirana, the sociological survey revealed that 90 out of 113 respondents rated the local cultural landscape between 4 and 5 points, and 104 participants gave the same rating to cultural tourism.

Political and economic factors, as well as the intensity of city development, were identified as major influences on the cultural landscape. Globalization and the ecological condition of the city were noted as particularly impactful for cultural tourism. The average frequency of visits to cultural institutions in Tirana was once a month or several times a year, with cultural and historical parks and museums being the most visited. In Kyiv, due to the ongoing military situation, ratings for the state of cultural landscape and tourism were lower: the average rating for landscape was 3.5, and for tourism, 3. Influential factors included political power, community initiative, and cultural investment. A very high attendance of museums and theatres was also reported.

The results of the sociological survey serve as basis for developing practical marketing recommendations to improve the activities of museums and increase the importance of their role in the cultural landscape of these capitals. During the survey, respondents also identified cultural institutions local residents would like to see added to the cultural map of their cities. The creation of such maps and clusters aimed at increasing the level of cultural tourism is a key task for further research.

Looking ahead, future studies should further explore the active participation and inclusion of the local population in the interpretation of

the cultural landscape, particularly within museums and galleries. While the current study is focused on specific national contexts, there is an opportunity to expand this research by focusing on the importance of including local communities in shaping cultural narratives. Future studies could consider the influence of generational, cultural-religious, and linguistic-national differences, offering a deeper understanding of how these factors impact public engagement with cultural heritage.

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Appendix I

Example of a questionnaire for a sociological survey of the state of the cultural landscape and cultural tourism in four capitals (Astana, Tirana, Bishkek, Kyiv)

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Questionnaire for the participants of the sociological survey		
1.	Specify your age	under 18 from 18 to 24 from 25 to 34 from 35 to 44 from 45 to 54 from 55 to 64 65 +
2.	Specify your gender	Male Female
3.	Do you have any relation to the field of culture?	Yes No
4.	How do you assess the cultural landscape of your city? *choose an option from 1 to 5	1 – very bad 5 – excellent
5.	How do you assess the state of cultural tourism in your city? *choose an option from 1 to 5	1 – very bad 5 – excellent
6.	What do you think affects the cultural landscape of your city? *you can choose several options	Level of economic development of the city Local government policy on preserving cultural legacy Activities of public organisations and initiatives Investments in culture and art Educational level of the population Development intensity and architectural solutions Tourism and interest in the city from visitors Interaction between different cultural groups Local traditions and customs Ecological state and presence of green zones Media and their influence on cultural processes Changes in the demographic structure of the population Accessibility of cultural institutions and events Residents’ attitude toward their cultural legacy Globalisation and influence of foreign cultures

7.	What do you think affects cultural tourism in your city? *you can choose several options	<p>Availability of historical and cultural monuments</p> <p>Infrastructure development (transport, hotels, restaurants)</p> <p>Security level in the city</p> <p>Organisation of cultural events and festivals</p> <p>Advertising campaign and promotion of the city as a tourist destination</p> <p>Quality of excursion programmes and guides</p> <p>Availability of information for tourists (language barriers, information centres)</p> <p>Local culture and traditions</p> <p>Weather conditions and climate</p> <p>Cooperation with international tourism organisations</p> <p>Price level for services and goods for tourists</p> <p>Availability and quality of local kitchens</p> <p>Attitude of local residents toward tourists</p> <p>Ecological state and cleanliness of the city</p> <p>Number and quality of cultural institutions (museums, theatres, galleries)</p>
8.	What cultural institutions do you prefer to visit in your city? *you can choose several options	<p>Museums</p> <p>Galleries</p> <p>Theatres</p> <p>Libraries</p> <p>Cinemas</p> <p>Concert halls</p> <p>Festivals and fairs</p> <p>Cultural and historical parks or complexes</p> <p>Churches or other religious institutions that organise cultural events</p> <p>Lecture halls or educational centres where cultural events are held</p>
9.	How often do you visit selected cultural institutions?	<p>Weekly</p> <p>Several times a month</p> <p>Once a month</p> <p>Several times a year</p> <p>Once a year or less</p> <p>Only for special events</p> <p>I never visit</p> <p>When there is free time</p> <p>When something new and interesting appears</p> <p>Depending on the season or time of year</p>

10.	How accessible are the cultural institutions you have chosen for different groups of the population?	Fully accessible to everyone Available to most, but there are certain restrictions Available only for certain population groups Not available for persons with limited physical abilities Unavailable due to the high cost of tickets Unavailable due to remote or poor transport links Unavailable due to language barriers Unavailable for families with children due to the lack of special programmes or conditions Available only on certain days or hours I don't know / Hard to say
11.	Do you think museums and galleries are important in shaping the cultural landscape and tourism of your city? *a question with a short answer	Briefly describe your idea.
12.	What museums and galleries should be featured on the cultural map of your city? *a question with a short answer	Give examples.

Source: Compiled by the authors.

Vloga muzejev in galerij pri oblikovanju kulturne krajine in kulturnega turizma

Izvleček

Namen študije je oceniti raven razvoja kulturne krajine in kulturnega turizma v glavnih mestih štirih držav: Kazahstana, Kirgizije, Albanije in Ukrajine, na podlagi avtorjeve razlage pojmov »kulturna krajina« in »kulturni turizem«. S tem namenom je bila izvedena empirična študija, in sicer anketa med lokalnimi prebivalci teh prestolnic, v kateri je sodelovalo 443 anketirancev. Stanje kulturne krajine je v Astani ocenjeno s 4 ali več točkami, v Biškeku z 2 do 3 točkami, v Tirani s 4 do 5 točkami, v Kijevu pa s 3,5 točke. Stopnja razvitosti kulturnega turizma je na splošno ocenjena na naslednji način: Astana – 3 točke, Biškek – 3 do 4 točke, Tirana – 4 do 5 točk in Kijev – 3 točke. V skoraj vseh prestolnicah po mnenju lokalnih prebivalcev na kulturno krajino in turizem vplivajo politična oblast in njen odnos do kulturne dediščine, oživljanje nacionalne identitete, gospodar-

ski razvoj, zanimanje turistov in nosilcev kulture, prisotnost zgodovinskih spomenikov, dostopnost, razvita infrastruktura in naložbe v kulturo. Anketa je zajela tudi preference, pogostost obiskov in dostopnost kulturnih ustanov. Največja pogostost obiska je zabeležena v Kijevu, najmanjša pa v Biškeku. Med najbolj priljubljene sodijo muzeji, galerije, kinematografi, gledališča ter kulturni in zgodovinski parki. V skoraj vseh prestolnicah anketiranci poročajo o slabi dostopnosti kulturnih znamenitosti. Udeleženci ankete so pripravili tudi sezname muzejev in galerij, s pomočjo katerih bodo oblikovani kulturni zemljevidi glavnih mestnih znamenitosti.

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Ključne besede

dostopnost, kulturne ustanove, kulturni zemljevid mesta, nacionalna identiteta, kulturna izmenjava