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## POSITIONING OF ART TOURISM IN THE OVERALL STRUCTURE OF TOURISM

**Background.** *The problem of positioning art tourism in the structure of tourism is studied and the necessity of its allocation as an independent type of cultural tourism is substantiated. The relevance of the research topic is determined, which is due to the growing demand for specialised tourism products, among which art occupies an important place, which can act as a driving force for the development of tourist attractiveness of regions and destinations.*

**Methods.** *The study uses the methods of logical analysis, systematic approach, comparative analysis of scientific publications, and the method of graphic systematisation to create a table of art tourism positioning.*

**Results.** *Based on the analysis of scientific sources, the insufficient theoretical conceptualisation of art tourism is revealed, which complicates its integration into the development strategies of territories. It has been established that in modern scientific discussions art tourism is positioned mainly as a component of cultural tourism, although its specificity is determined by the active interaction of tourists with the artistic environment, which goes beyond the traditional passive contemplation. Based on the generalisation of existing classifications, the author proposes his own definition of art tourism as a type of cultural tourism, formed at the intersection of museum, creative and heritage tourism, which uses creativity as a resource potential for creating unique tourist products. A graphical model has been developed that visualises the place of art tourism among other types of cultural tourism. Recommendations for the creation of art tourism products with the integration of museum exhibitions, art events, historical and cultural resources and creative practices have been formulated, which provides aesthetic, educational and emotional experience for tourists.*

**Conclusions.** *The obtained results suggest that the development of art tourism should focus on the integration of various cultural and artistic resources with the active use of creative potential, which is an important factor in increasing the tourist attractiveness of regions and their competitiveness. The prospect of further research may be the development of clear indicators and methods for assessing the effectiveness of art tourism, as well as more detailed applied recommendations for managing this type of tourism activity at different levels of the organization.*

**Key words:** *art tourism, cultural tourism, museum tourism, creative tourism, tourism industry.*

### Background

The modern development of the tourism industry is characterised by the expansion of the range of specialised offers designed to meet the diverse interests and demands of tourists. In this context, cultural tourism has gained particular relevance, as it allows unlocking the tourism potential of territories not only through natural, but also through cultural and artistic resources (Richards, 2003). However, within this area, a special segment stands out – art tourism, which focuses on art as a central component of the tourist experience (Franklin, 2018). Today, art tourism is becoming increasingly popular among tourists, but its place and role in the overall structure of the tourism industry remain insufficiently defined.

Modern scientific research notes that art tourism, despite its rapid growth, remains insufficiently understood as a separate phenomenon (Slak Valek, 2021). It is often considered as a component of cultural tourism in the general field, without considering the specifics of tourist interaction with artistic practices and objects. This situation leads to an underutilisation of the potential in destination development, especially in those regions where art can be a driving force for increasing visitor attractiveness (Pankiv, & Sagaydak, 2022).

In addition, the lack of a clear understanding of the role of art tourism in the structure of the tourism makes it difficult to formulate holistic strategies. There is a need to determine its place between creative and museum tourism, as well as to identify appropriate mechanisms for the development and promotion of this type of tourism (Pluta, 2021). Therefore, the task is to outline the conceptual framework of art tourism, identify its main characteristics, and identify the potential for further development at all levels of the organisation.

This is why the problem of scientific substantiation of art tourism as a separate component of cultural tourism and the need for its clear positioning in the overall structure of tourism arises. Understanding art tourism as an independent

type of tourism activity will allow for more targeted marketing strategies, the development of specialised products, and the effective integration of art into tourist routes, which will ultimately contribute to the competitiveness of regions and destinations (Slak Valek, 2021).

**The aim of the study** is to determine the place of art tourism in the overall structure of the tourism classification from the standpoint of a systematic approach and to theoretically substantiate the need to distinguish it as a separate component of cultural tourism. To achieve this goal, the following tasks have been set:

- to clarify the conceptual framework of art tourism, including the definition of its key characteristics, specific features and differences from related types of tourism;
- to carry out a comparative analysis of modern scientific approaches to the classification of art tourism, identifying common and different views of different authors on its place in the structure of the tourism;
- to identify the reasons for the absence of a single agreed definition of art tourism in scientific literature and to outline areas for its further conceptual clarification;
- to substantiate the author's vision of the definition of art tourism, taking into account its formation at the intersection of museum, creative and heritage tourism with the active involvement of creative resources and practices;
- to develop a graphical model that clearly demonstrates the place of art tourism in the overall tourism structure and its interrelationships with other types of cultural tourism;
- to offer practical tools and recommendations for the development of art tourism products focused on attracting museum, creative and heritage tourism resources to increase the competitiveness of tourist destinations.

**Analysis of the latest research and publications.** Art tourism as a separate object of scientific analysis began to be actively distinguished from the general area of cultural

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tourism around the end of the 2010s (Slak Valek, 2022). At the same time, back in the 1990s and early 2000s, researchers in the field of cultural tourism (Richards, 2020) pointed to the breadth of the concept of 'cultural tourism', which includes various components: museum, historical and architectural, ethnographic, artistic, and others. However, it is only in the last decade that the focus of many works has been on art events, contemporary art museums and informal art spaces, which together serve as the basis for the development of art tourism (Pennings, 2015).

According to Scopus and Web of Science research, the number of publications with the keywords 'art tourism' is constantly growing (Slak Valek, & Mura, 2023). This is influenced by the global processes of urbanisation and creative development of cities, where large art complexes (contemporary art museums, art quarters) are opened, or international art events (biennials, art festivals) take place. In particular, Franklin (2018) highlights the 'Bilbao effect', when the city of Bilbao received a significant boost in tourism development thanks to a prominent cultural object – the Guggenheim Museum. The same trend can be seen in Abu Dhabi, where the opening of the Louvre has turned the city into a significant art destination.

In the Ukrainian context, interest in art tourism began to emerge mainly in the context of cultural tourism (Pankiv, & Sagaydak, 2022). However, most works focus on the traditional components of heritage – museums, castles, historical monuments – and do not always distinguish the artistic component as an independent topic. At the same time, contemporary discussions recognise the importance of art tourism as one of the drivers of regional development, important component of the harmonization of modern life and creative transformation of territories (Pluta, 2021; Filina, 2023).

Despite the diversity of topics, all researchers emphasise that art tourism has its own content field, which is not limited to visiting traditional cultural sites. It includes active engagement with the local art scene, including creative workshops, contemporary art galleries, street performances, and various art events, which expands the range of potential tourists (Yang, Chen, Huang, Xie, & Guo, 2022). At the same time, the lack of a clear terminological and conceptual definition of art tourism leads to a blurring of its position in the structure of tourism. This scientific 'gap' has become the starting point for new research.

Despite the growing interest in art tourism among scholars, representatives of the tourism industry and tourists, there are still a number of unresolved issues, including:

- Insufficient theoretical conceptualisation of art tourism. While more or less established conceptual frameworks have been formed for traditional forms of cultural tourism (museum, historical, architectural, ethnographic, etc.) (the issues of development and relevance of cultural tourism have been studied by O. Bordun, H. Drozdova, V. Kifiak, M. Kliap, V. Kravtsiv, O. Luchka, O. Liubitseva, M. Malska, H. Mashika, N. Mirko, V. Monastyrskyi, A. Motsa, O. Nedzvetska, N. Pyatka, O. Roik, O. Chorny, V. Shevchuk, N. Yakymenko-Tereshchenko), art tourism is still in the 'grey zone', without a clearly defined definition and a single research methodology (O. Pluta, O. Beidyk, O. Babkin, L. Ustymenko, O. Vlasenko, Y. Zabaldina).

- Lack of specific indicators and statistics. To analyse and measure the results of art tourism, modern statistical systems and industry studies usually use indicators developed for the broader field of cultural tourism (Smith, 2023). However, the specificity of art tourism requires its

own approach to performance indicators (e.g., the number of visitors to art events, spending on art projects, the dynamics of creative infrastructure development, etc.).

- The marketing positioning is not fully formed. Destination managers' lack of understanding of how to present and promote art tourism hinders the creation of a coherent, competitive product. Often, art events or galleries are promoted locally or as part of short-term events, rather than as a sustainable art tourism product, which reduces the effectiveness of potentially attractive destinations.

- Underdeveloped networking between art institutions, tourism operators, local authorities and communities. While creative and museum tourism are already working on this, art tourism is often overlooked, resulting in a lack of cooperation and exchange of experience (Dychkovskyy, 2020).

- The issue of preserving local identity and ensuring sustainable development. Art tourism has the potential to enhance regional development and promote local culture, but without coordinated approaches, it can lead to the 'commodification' of art, overtourism (Vagena, 2021) and increased social tensions in local communities.

The identified gaps require systematic research and the development of comprehensive strategies that would unlock the potential of art tourism in the tourism industry while ensuring the preservation of cultural values and sustainable development of destinations.

#### Methods

The study used the following methods: logical analysis to formulate the theoretical foundations of art tourism, identify its key characteristics, conceptual framework and differences from related types of tourism; a systematic approach was used to determine the place of art tourism in the general classification of tourism. This made it possible to consider art tourism as part of a broader system of cultural tourism (as a class), to identify its structural relationships and interactions with other components, in particular museum, creative and heritage tourism (as subclasses); comparative analysis of scientific publications was used to study modern conceptual and methodological developments in the field of art tourism; the method of graphic systematisation was used to visualise the place of art tourism in the structure of the tourism. Based on the previous theoretical and comparative analyses, the author's graphic model (art tourism positioning table) was created, which clearly demonstrates its relationship with museum, creative and heritage tourism.

#### Results

The theoretical model of art tourism is based on the idea that art objects and creative practices are not just an addition to cultural tourism, but form a unique space for aesthetic, educational and emotional interaction between tourists and the local artistic environment. Despite attempts to define art tourism as a complex form of cultural tourism, there is still no universal approach to its definition in professional discourse. Franklin (2018) suggests that art tourism should be interpreted as broadly as possible, covering people who travel exclusively to see art, as well as those who only occasionally attend art events during other types of tourism. Slak Valek (2021), supporting the idea of the multidimensionality of this phenomenon, emphasises the need to separate art and art institutions from the 'authentic cultural experience' of the destination and give them their own place. At the same time, Pluta (2021) draws attention to the similarities between art tourism and creative tourism but emphasises the difference in the number of resources for its development and the focus of tourists' interests.

The absence of a single definition is due to the fact that different researchers try to cover a wide range of motives and formats of engagement with art, which can range from occasional visits during other trips to deep immersion in the creative space. This makes it difficult to consolidate views and requires further theoretical and methodological developments in the field of art tourism.

Accordingly, art tourism covers not only visits to museum and gallery spaces, but also a wider range of activities: participation in festivals, workshops and artist residencies, exploring street art, underground scenes and digital installations, which can even contribute to the regeneration of peripheral communities (QU, 2024).

We can distinguish the following criteria for defining art tourism:

- primary artistic motivation: a tourist goes on a trip for a unique artistic experience or to get acquainted with a creative environment;
- high level of engagement: from participation in workshops to joint creative activities with local artists;

- a variety of artistic formats: from classical galleries and museums to street performances, festivals or alternative art spaces (Sitek, 2022);

- growth of creative industries: art tourism includes design, fashion, digital media arts that combine art with entrepreneurship (Marques, & Borba, 2017), etc.

Considering art tourism as a component of the tourism industry, scholars proceed from the need to separate it from the broader field of cultural tourism. Some researchers (e.g. McKercher, & Du Cros, 2002; Richards, 2003) highlight art within cultural tourism, focusing mainly on museum and gallery spaces or historical and cultural heritage. However, recent works (Franklin, 2018; Slak Valek, 2021; Wang, Chen, 2024) prove the need to consider art tourism as a separate area, as its core is the interaction of tourists with artistic practices that are not always directly related to authentic local culture.

In the study by Natasha Slak Valek (2021), the positioning of art tourism in the structure of tourist destinations is visualised in detail (Fig. 1).

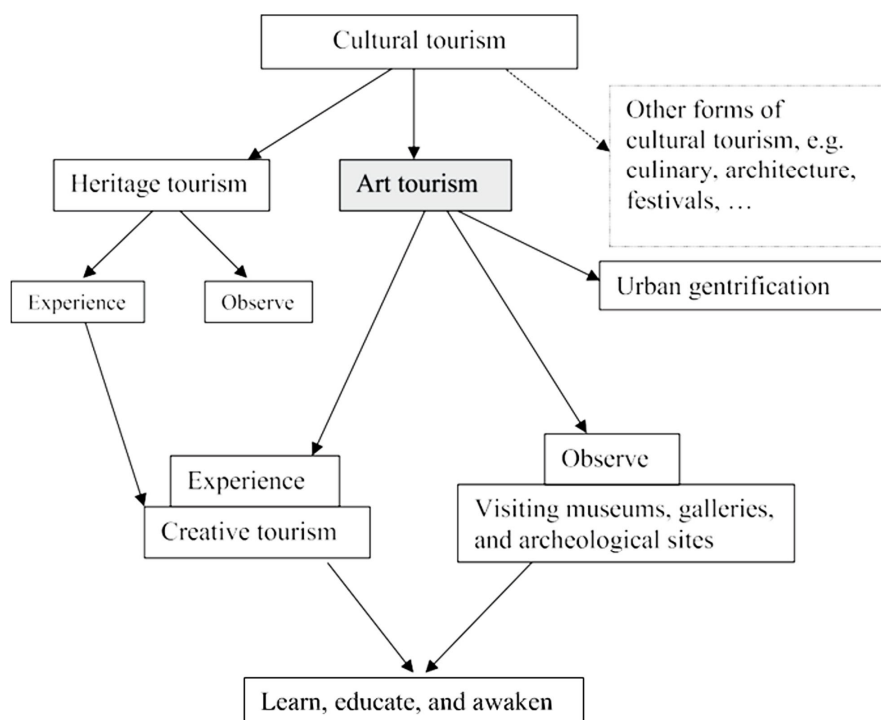


Fig. 1. Position of art tourism in the tourism structure (Slak Valek, 2021)

The author emphasises that art tourism is often included in cultural tourism, as most travellers visit museums, galleries, and art events as part of a "cultural" programme. That is, art tourism can be a subgroup of cultural tourism.

The diagram also shows "heritage tourism", which partially overlaps with "cultural tourism". However, the author points out that art objects are not always part of the traditional historical and cultural heritage (for example, contemporary or abstract art is not necessarily related to local cultural heritage). Therefore, some forms of contemporary art do not fit neatly into "heritage tourism" but can be considered cultural travel in a broader sense.

The figure and the text emphasise that art tourism can include a creative aspect: from participating in workshops to organising short-term art residencies. If a tourist travels specifically to participate in art workshops or, for example,

residencies for painters, this is closer to creative tourism. But in the scheme of things, creative tourism is not always identical to art tourism, because this concept is broader and a wider phenomenon than its individual components, including art tourism.

In the study by Wang, & Chen (2024), the authors position art tourism as a subgroup of cultural tourism, but not completely dissolved in it. The authors also emphasise the intersection with heritage tourism (when it comes to traditional crafts that are part of the historical heritage) and creative tourism (when tourists are actively involved in creative processes). In other words, Wang and Chen present art tourism (Fig. 2) as a separate plane that partially overlaps with several related areas, while at the same time it can have an independent focus (for example, contemporary art or fully globalised art projects):

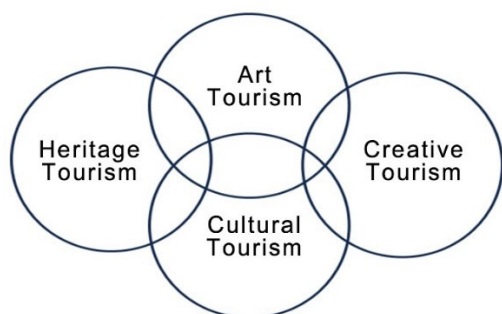


Fig. 2. Position of art tourism in the industry structure (Wang, & Chen, 2024)

It is noted that most studies have previously perceived visits to art locations as one of the components of 'cultural tourism'. The authors give examples of cities (Hobart in Tasmania, Jingdezhen in China) where the development of modern art objects (museums, galleries, art studios) increases tourist attractiveness and forms 'new' destinations. In this way, art tourism can become a driver of economic growth, particularly in small towns where the traditional 'mass' cultural heritage is less developed.

Based on the above studies (Franklin, 2018; Slak Valek, 2021; Wang, & Chen, 2024), the authors offer their own vision of defining and positioning art tourism as *"A type of cultural tourism that has emerged at the intersection of museum, creative and heritage tourism, where the main motive for travel is interaction with art in various formats: from viewing exhibition expositions, unique art events, exhibitions to participating in creative events and workshops. It involves a deep personal involvement of*

*tourists in the artistic environment, using creativity as a key resource potential for creating unique art tourism products, expanding the boundaries of traditional "passive" visits and focusing on aesthetic, educational and emotional experience"*.

The proposed definition is based on a general scientific systematic approach (according to the classification of K. Linnaeus), where art tourism is a type in the structure of cultural tourism (class) formed at the intersection of several other types – museum, creative and heritage tourism (subclasses) (Fig. 3). The resources and infrastructure of art tourism may include the same components as heritage tourism (cultural monuments, historical locations, places where traditional artistic practices are preserved), museum tourism (museums, galleries, exhibition halls, art collections) and creative tourism (creative events, festivals, performances, workshops, creative workshops and other art events). The synergy of these three areas makes it possible to create new, unique art tourism products and routes that are not limited to the classical framework of one type of tourism.

It should be noted that the resources, infrastructure and creative potential (people) of art tourism can be represented by museums, galleries, art centres, historical and cultural monuments that have become art spaces, festival venues, creative studios and workshops; intangible heritage objects integrated into art events; and specialists (art curators, etc.) involved in project creation. The combination of these elements allows for the creation of unique art tourism products where traditional culture, artistic heritage, and contemporary creative events form a holistic art tourism experience that can attract a wide range of tourists.

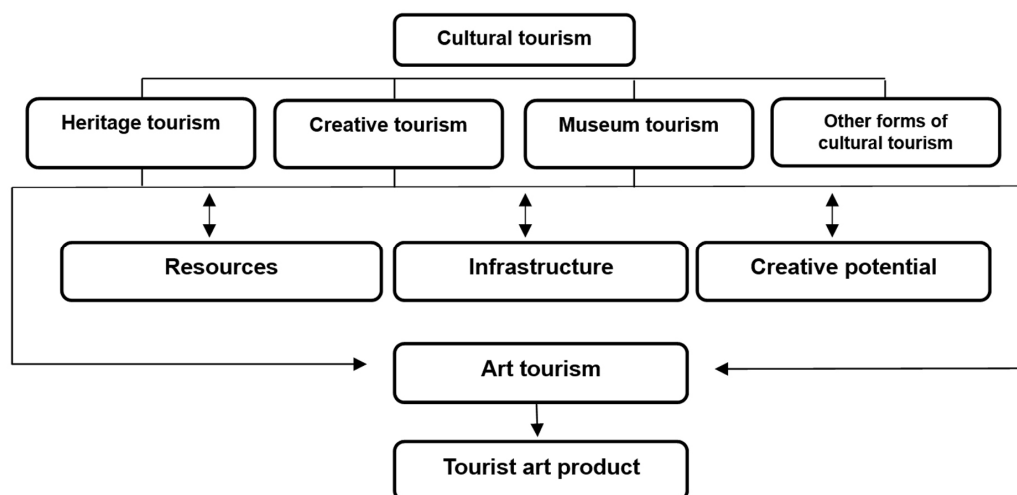


Fig. 3. The place of art tourism in the structure of tourism (created by the author)

Based on the concept of art tourism as a type of cultural tourism, which is formed at the intersection of museum, event and heritage tourism, we can offer several practical tools for creating and promoting art tourism products. They consider the specifics of the artistic resource, the peculiarities of tourists' interaction with the cultural environment and allow for the development of effective solutions for the development of this type of tourism:

- Organising art tourism products based on existing resources. Development of specialised tours. These can be weekend tours to art quarters and galleries with the involvement of tourists in creative workshops or art

residencies with local artists (Zebracki, 2014). Combined art tourism products involve formats that include guided tours of exhibitions or historical sites combined with participation in performances or festivals, allowing tourists to interact with art through both passive contemplation and active participation (Franklin, 2018).

- Creating art residencies as tourist products. Organising temporary art residencies for foreign and domestic artists, where tourists can observe the creative process, participate in open studios, creative meetings or workshops. This can be the basis for the formation of a unique product and increase the tourist attractiveness of the territory (Vainikka,



& Andrews 2025). Involving tourists in the process of art creation. Organising short-term (several days) workshops where tourists can create art objects under the guidance of local artists, gaining personal experience of interacting with local art.

- Innovative and interactive formats of art events. Festivals of contemporary art, interactive digital installations, street art, which involve the direct participation of tourists, creating an additional educational and emotional experience. The use of new technologies and the development of virtual art tours, the use of augmented reality (AR) technologies, and the creation of interactive exhibitions that allow tourists to interact with art in a new format have also been developing recently (Marques, & Borba, 2017).

- Marketing and promotion of art tourism products includes the formation of local art brands – the use of strong art brands (e.g., cities of art) formed through cultural and artistic clusters, museums or festivals. This allows creating attractive stories and shaping the identity of the territory as an art tourism destination. Use of social media, creation of tourist art platforms, digital guides and mobile applications to promote art locations and events (Garrido, & Raposo, 2024).

In this way, it is possible to comprehensively consider the development of art tourism in its entirety and form a competitive tourist product that combines heritage resources, museum exhibitions, interactive art events and engages tourists in direct interaction with local art and culture.

### Discussion and conclusions

The results of the study allow us to state that art tourism is a complex and multidimensional phenomenon that cannot be fully identified with cultural tourism in the traditional sense. The analysis has revealed that modern scientific approaches to the classification of art tourism do not have a single agreed model, as this type of tourism is at the intersection of museum, creative and heritage tourism, and actively uses the creative resource potential of the territories. At the same time, this complexity of art tourism creates opportunities for the development of unique and competitive tourism products based on the deep interaction of tourists with the artistic environment.

In the debatable aspect, it should be noted that the positioning of art tourism remains an open question. Thus, some authors offer the widest possible definition of art tourism, including a variety of practices from passive contemplation of expositions to active participation in creative events. Other researchers consider art tourism as an independent category, which is only partially integrated into cultural tourism. Instead, the authors of this study propose a more comprehensive and integrative model of art tourism, based on a systematic approach and suggesting the synergy of museum, event and tourism heritage resources with the active involvement of creative practices.

The analysis suggests that a promising direction is precisely the combination of traditional cultural resources (museums, historical monuments) with innovative forms of artistic events and interactive formats (workshops, art residences, digital technologies). This, on the one hand, creates new formats of tourist experience, and on the other - contributes to the sustainable development of destinations, the popularization of local culture and its preservation.

In accordance with the framework of the study, the authors proposed a theoretical clarification of the concept of art tourism and created a model of its positioning in the general structure of cultural and cognitive tourism. The obtained results suggest that the development of art tourism

should focus on the integration of various cultural and artistic resources with the active use of creative potential, which is an important factor in increasing the tourist attractiveness of regions and their competitiveness. The prospect of further research may be the development of clear indicators and methods for assessing the effectiveness of art tourism, as well as more detailed applied recommendations for managing this type of tourism activity at different levels of the organization.

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## ПОЗИЦІОНУВАННЯ АРТТУРИЗМУ В ЗАГАЛЬНІЙ СТРУКТУРІ ТУРИЗМУ

**Вступ.** Досліджено проблему позиціонування арттуризму у структурі туризму та обґрунтовано необхідність його виділення як самостійного виду культурно-освітнього туризму. Визначено актуальність теми дослідження, яка зумовлена зростанням попиту на спеціалізовані туристичні продукти, серед яких важливе місце займає мистецтво, яке може виступати рушійною силою розвитку туристичної привабливості регіонів і напрямків.

**Методи.** У дослідженні використано методи логічного аналізу, системного підходу, порівняльного аналізу наукових публікацій, а також метод графічної систематизації для створення таблиці позиціонування арттуризму.

**Результати.** На основі аналізу наукових джерел виявлено недостатню теоретичну концептуалізацію арттуризму, що ускладнює його інтеграцію у стратегії розвитку територій. Встановлено, що в сучасних наукових дискусіях арттуризм позиціонується переважно як складова культурного туризму, хоча його специфіка визначається активною взаємодією туристів із художнім середовищем, яке виходить за рамки традиційного пасивного споглядання. На основі узагальнення існуючих класифікацій запропоновано авторське визначення арттуризму як виду культурного туризму, що формується на перетині музейного, креативного та туризму спадщини, який використовує творчість як ресурсний потенціал для створення унікальних туристичних продуктів. Розроблено графічну модель, яка візуалізує місце арттуризму серед інших видів культурного туризму. Сформульовано рекомендації щодо створення продуктів арттуризму з інтеграцією музейних виставок, мистецьких заходів, історико-культурних ресурсів та творчих практик, що забезпечує естетичний, освітній та емоційний досвід для туристів.

**Висновки.** Отримані результати дають змогу стверджувати, що розвиток арттуризму повинен орієнтуватися на інтеграцію різних культурно-мистецьких ресурсів з активним використанням креативного потенціалу, що є важливим фактором підвищення туристичної привабливості регіонів та їх конкурентоспроможності. Перспективою подальших досліджень може бути розробка чітких індикаторів і методів оцінки ефективності арттуризму, а також детальніші прикладні рекомендації щодо управління цим видом туристичної діяльності на різних рівнях організації.

**Ключові слова:** арттуризм, культурний туризм, музейний туризм, креативний туризм, туристична галузь.

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