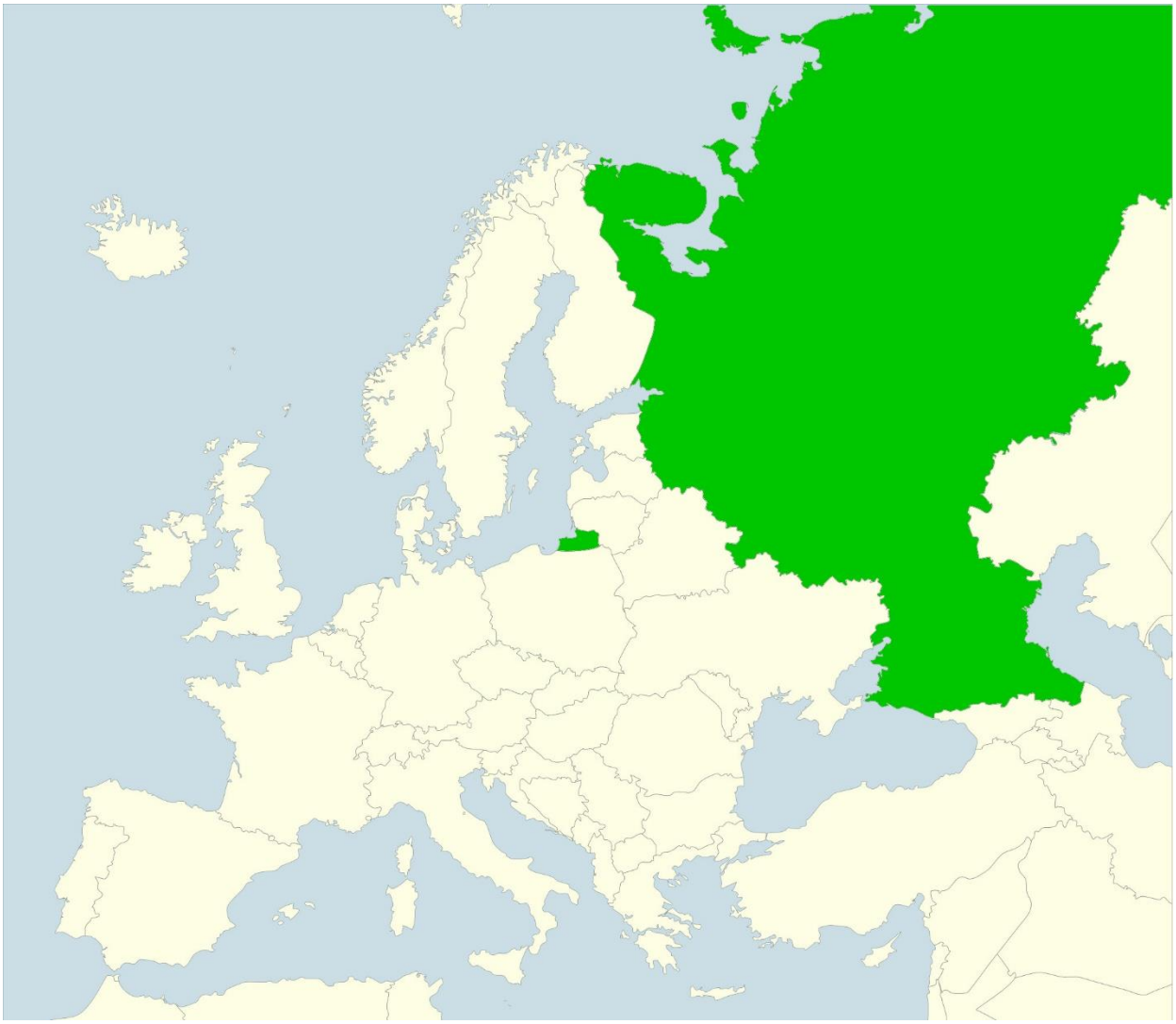
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THE ROLE OF CULTURAL TOURISM IN DEVELOPMENT OF DEPRESSED REGIONS IN RUSSIA: THE CASE OF PLYOS, IVANOVO REGION.

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Abstract: The article analyzes the impact of cultural tourism on the development of municipalities in depressed regions through case-study of the small town Plyos in Ivanovo oblast in Russia. The town-planning composition of Plyos is determined by the Volga river and the complex highly rugged relief. The unique combination of architecture and natural landscape makes the town and its surroundings attractive for cultural tourism development. The connection between the development of culture and tourism in Plyos has been noted since the beginning of the 1970s. Since then, from decade to decade, these spheres have constantly strengthened each other's development. A number of market factors have been identified for effective involvement of historical heritage and cultural landscape in various types of cultural tourism and their transformation into a resource for sustainable development of the settlement. These market factors can be summarized into three groups: marketing, institutional and investment. The bet on market-based and diversified development of cultural tourism made by the authorities of the municipality and the region in 2005 has produced significant positive results by 2020. The structure of cultural tourism in Plyos has changed qualitatively, and the importance of event and creative tourism has grown significantly. Over the past 4–5 years, the tourist flow has changed radically in the direction of a significant increase in the share of individual and most solvent categories of tourists. Increasing the duration of cruise ship stay and lengthening the period of attendance in Plyos for individual tourists provides an increase in the load of tourist infrastructure in the summer season, and the boom in expensive seasonal real estate and the expansion of the offer of services for types of tourism related to cultural, contribute to leveling the seasonal load. However, these successes have a downside, when Plyos is an "island of prosperity" in the "economic desert" of its depressed regional environment. There are several ways in which it is possible to influence the development of a depressive surroundings. For the Ivanovo region, Plyos acts as a “point of entry” for investments in the tourism sector, a promoter of all-Russian events in the field of cultural tourism and a market place for products of local producers, including products of world-famous art crafts.

Keywords: cultural tourism, historical heritage, cultural landscape, municipality, countryside, market development factors, Plyos, Ivanovo region, Russia

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Аннотация: На примере городского поселения Плёс Ивановской области России статья анализирует влияние культурного туризма на развитие муниципалитетов в депрессивных регионах. Градостроительная композиция Плёса обусловлена Волгой и сложным сильно пересеченным рельефом, уникальное сочетание архитектуры и природного ландшафта делает город и его окрестности привлекательным для развития культурного туризма. Отмечена связь развития сфер культуры и туризма в Плёсе еще с начала 1970-х годов. С тех пор от десятилетия к десятилетию эти сферы постоянно усиливали развитие друг друга. Выявлен ряд рыночных факторов эффективного вовлечения в различные типы культурного туризма исторического наследия и культурного ландшафта и превращения их в ресурс устойчивого развития поселения. Эти рыночные факторы можно свести в три группы – маркетинговые, институциональные и инвестиционные. Ставка на рыночное и диверсифицированное развитие культурного туризма, сделанная властями муниципалитета и региона в 2005 г., к 2020 г. дала существенные позитивные результаты. Структура культурного туризма в Плесе качественно изменилась, и значительно выросло значение событийного и креативного туризма. За последние 4–5 лет туристический поток кардинально изменился в направлении значительного увеличения доли индивидуальных и наиболее платежеспособных категорий туристов. Увеличение длительности стоянки круизных теплоходов и удлинение срока пребывания в Плесе индивидуальных

туристов обеспечивает увеличение загрузки туристической инфраструктуры в летний сезон, а бум дорогой дачной недвижимости и расширение предложения услуг видов туризма, смежных культурному, способствуют выравниванию сезонной загрузки. Вместе с тем, эти успехи имеют и оборотную сторону, когда Плёс оказывается «островом процветания» в «экономической пустыне» своего депрессивного регионального окружения. Для Ивановской области Плес выполняет роль «точки входа» инвестиций в туристическую сферу, промоутера общероссийских мероприятий в сфере культурного туризма и местом сбыта продукции местных товаропроизводителей, в том числе изделий всемирно известных художественных промыслов.

Ключевые слова: культурный туризм, историческое наследие, культурный ландшафт, муниципалитет, сельская местность, рыночные факторы развития, Плёс, Ивановская область, Россия

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1. Introduction

The rich historical past of Europe is widely used as a resource for regional and municipal development not only in (large) cities. This approach has become a trend of modern post-industrial development, especially in connection with the growing popularity of concepts and practices of the experience economy (Pine & Gilmore, 1999) and the creative industry. Digital technologies allow you to involve any corners of the continent, even if they are located in depressed regions, but have a significant historical heritage and remarkable cultural landscapes, in pan-European and (or) national network projects of cultural tourism.

Most tourist products in Europe are certified by the Council of Europe. As of 2019, the territory of Russia is included in 3 certified tourist routes (Russian Federation. Cultural Routes of the Council of Europe, 2020):

- The Hansa. The route passes through the territory of 15 countries, in Russia, it includes the cities of Pskov and Veliky Novgorod.
- Iter Vitis Route. It includes 19 countries, in, Russia it includes the center of wine tourism "Abrau-Durso".
- Destination Napoleon. It includes 60 cities in 13 countries, among them Borodino in Russia.

Similar trends can be observed in Russia, when adjusted for the sparseness of the settlement pattern and the distribution of cultural and historical heritage sites. It is necessary to take into account that the tourism industry is much less developed in Russia than in the EU and it has much less economic significance (Andrades & Dimanche, 2017). Our **research objective** is to reveal the role of cultural tourism as a strategy for the revival of small municipalities in depressed regions of Russia. To do this, it is necessary to consider the impact of the coordination of the municipal and regional strategies for the development of cultural tourism, implemented since 2005, on the economic, environmental and social sustainability of Plyos, Ivanovo region. The small town Plyos (only 1,750 permanent residents in 2019) and its surroundings represent a centuries-old cultural landscape in which natural and man-made attractions are experienced as a whole, history is embedded in the natural environment. In the case of Plyos, history is embedded in the natural environment in two ways – "real", as a historically developed architectural environment, and" ideal", as a gallery of landscapes created since the middle of the XIX century by I. Levitan, which makes up the Golden Fund of this type of painting.

For the historical heritage and cultural landscape to be effectively involved in various types of cultural tourism and for it to become a resource for the sustainable development of a small and remote municipality, a number of challenging compatible conditions must be fulfilled. On the one hand, objects of historical heritage and cultural landscape should be included in the tourism industry. This is necessary to ensure the economic component of sustainable development. On the other hand, their preservation and development must be ensured, as well as the interests of

local communities, and in the case of historical heritage – and the wider communities for which these objects have a value, cognitive or any other humanitarian significance. This is necessary to ensure the environmental and social (and cultural as its part) sustainable development component. The parallel fulfillment of these conditions is possible only with the organization of effective interaction between local and regional authorities, state cultural institutions, as well as business and the public. The success of this interaction ensures the sustainable development of the cultural landscape.

2. Theoretical background

As a theoretical basis, an analysis of various interpretations of the concept of cultural tourism in the context of ideas about the historical heritage and cultural landscape is carried out.

Cultural tourism is a complex typological concept. Types of cultural tourism are distinguished depending on the predominant use for tourism as a basic cultural resource.

According to the UNESCO definition, cultural tourism means travel concerned with experiencing cultural environments, including landscapes, the visual and performing arts, and special (local) lifestyles, values, traditions, events as well as other ways of creative and inter-cultural exchange processes (UNESCO, 2003). Cultural tourism is not merely associated with visiting monuments and sites, which is the traditional view of cultural tourism, it also includes consuming the way of life in different destinations. In other words, cultural tourism is not just about consuming cultural products of the past; it also deals with contemporary ways of life and the culture of people (Richards, 1996; Richards, 2007; Mousavi et al, 2016). Study on the conceptual definition of cultural tourism suggests that this approach stimulated a move away from culture as product to culture as process or “way of life” definitions of culture, which reflect the growing interest of tourists in experiencing lifestyle, customs and everyday life of people in different destinations. In other words, the previous preoccupation of tourism with natural resources and landscapes seems to be more involved in sensory and symbolic consumption of the ideas and images associated with particular destinations. (OECD, 2009). Cultural tourism is sometimes seen as a means by which a tourist may reach a level of personal transformation as a result of a visit to a symbolically significant destination (Throsby, 2001).

Cultural tourism is a key instrument in regional development strategies in EU countries. It leads to better overall infrastructure and living environment – not only for tourists, but also for the host community, as well as the activities encompasses the whole territory of the destination. As cultural tourism gives the destination an identity, it gets known, this attracts interests and people, which again helps to mark local production in general. A positive for the economic and social development is that cultural tourism generates new ideas and a wish to cooperate among the local population (UNESCO, 2003; Cultural Routes of the Council of Europe, 2020).

We will highlight the following types of cultural tourism next: heritage tourism, creative tourism and event tourism. These types cannot be sharply separated from each other, especially closely intertwined some types of creative tourism and event tourism.

Heritage tourism is due to the expressed interest of tourists in history and universal cultural values. Such interest is quite strongly connected with the educational level of the tourist, which allows him to develop his identification features of the representative of the "cultural" class. Since the modern education system supports this traditional paradigm of culture, this type of tourism maintains its position when traveling to other places and countries (Garrod & Fyall, 2001; Prentice, 1993).

In recent decades, heritage tourism has lost its leading (and previously exclusive) place in the cultural tourism system. Heritage tourism usually includes sightseeing tourism based on historical heritage resources and an excursion form of organization. It focuses mainly on the following places of visit: museums and heritage centers; historical buildings (castles, fortresses, etc.); cultural landscapes (landscapes of settlements, gardens, parks, places associated with historical figures or events); religious centers and structures; archaeological sites (Park, 2014).

This type of tourism has specific problems in development. Consumption of cultural and historical heritage products in tourism is relatively fast, in contrast to, for example, resort services. If the average length of stay at the resort is 10 days, then the stay even in the most rich cultural heritage cities, such as Venice and St. Petersburg, rarely exceeds 2 days (in Prague, for example, 3–4 days), and in small cultural and historical destinations in general, it usually amounts to a few daytime hours (Kosolapov, 2017). Cultural heritage sites generally do not generate repeat visits. It is noted that tourism based on historical heritage is similar to collecting: tourists pre-mark places and attractions that they "should" see firsthand. Getting into the" collection" of tourist impressions makes it unnecessary to re-visit, the spirit of collecting attracts to other places. The paradox is that the more unique heritage resources are, the less likely they are to encourage repeat visits. This is due to the difficult-to-resolve contradiction between maintaining the uniqueness and associated prominence of the destination and the possibility of updating and expanding the offer of cultural heritage products in the tourist market. Thus, destinations and individual attractions of cultural heritage can become hostages of uniqueness that extends "immunity" to changes in the expectations of tourists (Kosolapov, 2017).

One of the notable trends in the development of heritage tourism is the use of a thematic form of its organization – thematic tourism. Now, it can be considered as a separate type of cultural tourism. A feature of thematic tourism is the focus of the tourist's perception on the distinctive characteristics of the destination as part of the acquaintance with one of the aspects of its history and culture. Thematic tourism finds expression in the development of cultural routes (European Institute of Cultural Routes, 2020). A cultural route is a collection of tangible and intangible elements of historical and cultural resources related to each other by the theme and concept of its disclosure during a special route. The list of cultural routes supported by the Council of Europe includes a variety of thematic products covering both historical and legendary personalities in Europe (routes dedicated to Mozart, Don Quixote, for example), and the heritage of the ancestors of Europeans (routes dedicated to Vikings, Celts), individual national, religious and ethnic groups (routes dedicated to the heritage of European Jews, Gypsies), architectural styles (for example, the architecture of military fortresses in Europe), as well as industrial heritage, modern art, etc.(European Institute of Cultural Routes, 2020).

This form of tourism creates the following possibilities for its development. It increases the ability to interpret attractions in accordance with the interests of visitors. So, for specialized cultural tourists, the thematic layout and interpretation of attractions allows you to get more concentrated in the special interests of this group of tourists (for example, the tour "Palaces and parks of St. Petersburg"). For example, the German major tour operator Studiosus publishes a catalog for specialized tourists, which is published six times a year and offers thematic cultural programs of visits (Studiosus, 2020). At the same time, for tourists with common cultural interests, making, in particular, sightseeing trips, thematic representation of the cultural specifics of the destination can become a link between the culture of the tourist and the culture of the destination unfamiliar to them, and make it easier for them to interpret the cultural characteristics of the places visited. For example, the thematic route in Greece "the Exploits of Hercules" uses a theme familiar to most tourists, and this creates a significant link with the visited places that would otherwise leave them indifferent (Kosolapov, 2017). It expands the offer of cultural tourism products beyond the traditional “museum-cathedral” formula, by adding attractiveness to other types of heritage (for example industrial, literary, landscape gardening, gastronomic traditions, mythology and mysticism of places, etc.). A variety of cultural resources (heritage and modern culture, museums and events, etc.) can be combined under the "umbrella" of one theme. Due to the variety of tourism products, it is possible to stimulate repeated trips to the destination. The range of tourist visits can also be expanded by combining attractions that do not create enough attraction for tourists, cultural attractions of the “second” and “third” plan in the thematic cultural route.

Cultural routes as thematic tourist products can have different scales: from local to international (for example, the cultural route "Romanesque art in Europe", European Institute of Cultural Routes, 2020). At the same time, thematic tourism can be based not only on cultural and historical material. Moreover, many popular thematic tourism destinations, such as industrial

and gastronomic tourism, organically mix heritage and modernity, demonstrating a living continuation of traditions. In addition, thematic tourism can be based on both stationary and event-based components of the destination's resource base (European Institute of Cultural Routes, 2020). So, in many cases, the "theming" of a destination's tourist product is based on the celebration of anniversaries associated with individual places, people, or events. For example, in the Netherlands, the national tourism organization has developed a series of "thematic" years associated with the names of famous artists such as Van Gogh, Rembrandt. In 2006, declared the year of Rembrandt, the Netherlands was visited by about 1 million foreign tourists (Visit the Netherlands, 2020).

A special place among the many heritage sites is occupied by specially protected natural areas, historical and cultural reserves, places of interest, and historical settlements. Historical and cultural reserves and places of interest include areas associated with the lives of great artists, writers, politicians, with significant events for the history of the country, with particularly important sacred functions (Vedenin, 2012).

Historical and cultural centers should include objects that serve as unique national symbols for the people, society, and country. They can be both natural and human-made objects or complexes. Among the first should be called natural landscapes described by poets and artists; places that witnessed the historical events that determined the development of the nation, the country associated with national shrines (Vedenin, 2012). In Russia, among them are the Pushkin's landscapes of the Pskov region, Turgenev's Bezhin Lug, Levitan's Plyos on the Volga, etc. (Kuleshova, 2018)

The inclusion of the concept of the cultural landscape as a heritage object in the practice of environmental protection and protection of historical and cultural monuments allows us to consider a variety of movable and immovable historical and cultural monuments, natural monuments, traditional values of intangible and spiritual culture within a single and integral cultural and natural complex (Vedenin & Kuleshova, 2004; Kuleshova & Streletskii, 2017).

It is necessary to recognize the special role of heritage in shaping the socio-economic space, since heritage is now becoming one of the most important factors in regional development (Vedenin et al, 2005). The economic role of heritage as one of the most important factors of regional and local economy is particularly noticeable in the province, in small towns and rural areas where there is no developed industrial or agricultural production.

Creative tourism can also be considered a kind of cultural tourism, which offers visitors the opportunity to develop their creative potential through active participation in courses and seminars, and provides an opportunity to gain useful experience in places of recreation (Richards & Wilson, 2007; Richards, 2011). The emergence of 'creative tourism' reflects the growing integration between tourism and different placemaking strategies, including promotion of the creative industries, creative cities and the 'creative class'. Creative tourism is also arguably an escape route from the serial reproduction of mass cultural tourism, offering more flexible and authentic experiences which can be co-created between host and tourist (Richards, 2011).

Event cultural tourism. The International Festivals and Events Association estimates the average attendance at an event attraction at the weekend at 222,000 people. The worldwide annual number of events lasting from half to one day is from 50,000 to 60,000, and festivals lasting 2 days or more – about 5,000 (The International Festivals and Events Association). Currently, D. Getz identifies nine main types of event tourism. These are national festivals and holidays, theatrical shows, film and theater festivals, gastronomic festivals, flower festivals and exhibitions, fashion shows, auctions, music festivals and music competitions, sports events (Getz, 2009, 2012, 2013). Cultural celebrations, including festivals, carnivals, religious events and the arts and entertainment in general (mainly concerts and theatrical productions) are often subsumed in the literature on cultural tourism (Richards, 1996, 2007).

Festivals, in particular, have been examined in the context of place marketing, urban development, tourism and more recently social change (e.g., Picard & Robinson, 2006; George, 2015).

There is a widespread assessment of events as new "image builders", recognizing their dominance over other characteristics of cities and regions in order to give it unique distinctive features associated with this event and identify places as tourist destinations. Thus, Cannes is associated primarily with the famous film festival, and Edinburgh, having become a kind of festival capital of Europe in recent decades, has received a new image of a center for the development of modern art, and for a large part of tourists, its image, based on a rich and diverse cultural and historical heritage, has gone by the wayside (Laing, 2018).

Events help cities become more dynamic and liveable places (Richards & Palmer, 2010). In recent years, major sporting and cultural events such as the Olympic Games have emerged as significant elements of public policy, particularly in efforts to achieve urban regeneration. As well as opportunities arising from new venues, these events are viewed as a way of stimulating investment, gaining civic engagement and publicizing progress to assist the urban regeneration process more generally (Smith, 2012).

Event tourism creates opportunities:

• Reduce seasonal fluctuations in tourist arrivals and extend the tourist season.

• Increase the number of tourists, including through repeated visits. At the same time, it is important that tourists participating in a cultural event spend more money than an ordinary tourist, more often stay in hotels and other accommodation facilities, and are characterized by a longer stay in the destination.

Event tourism can play a significant role in local development, including the promotion of local products (Bessiere, 1998; Munsters, 2006; Solima & Minguzzi, 2014; Seraphin et al, 2018). A tourist area able to manage its resources efficiently and effectively is also a territory able to meet the well-being of the local population. The destination management, that is a culture of tourism, is a prerequisite to join common goals.

Mass tourism destinations prevail in Russia. With a lack of reliable statistical information, according to the estimates of international experts (Andrades & Dimanche, 2017) in 2015, the distribution of domestic tourist flow by goals looked (%) as follows: beach tourism – 38, cultural tourism – 20, business trips – 18, sports – 8, health – 7, cruise – 3, agro – 2, religious-pilgrimage – 1, event – 1, other types of tourism – 1. It seems that the simple distribution (distinction) of types of cultural tourism does not sufficiently meet the needs of the practice of studying specific cases, especially in the case of analyzing the impact of implemented strategies for tourism development by various actors. It becomes necessary to show the logic of the formation of various types of cultural tourism on the territory. We believe that in depressed regions (as well as in the regions of pioneer development), this formation due to limited opportunities to attract a wide variety of necessary resources is carried out consistently, with the diversification of the offer of tourist products from stage to stage. The action of the main market factors of cultural tourism development also for the same reasons, in general, follows the same logic of sequential (and not simultaneous, parallel) implementation.

3. Methodology and the region under study

Research objectives determine the choice of a genetic approach that focuses on the search for causal relations of multisystem and multiscale factors in the analysis of the formation of cultural tourism as an instrument for the development of a municipality in a depressed region.

Along with the usual academic sources, statistical data, web pages, planning documents, conference papers and conference presentations are used. The authors have participated several times in representative scientific events dedicated to the development of the Ivanovo region and held in Plyos since 2005. Expert interviews are another important source of information. We express our deep gratitude to Mrs. Alla Chayanova, Director of the State Historical-Architectural and Art Museum-Reserve "Plyos", for the information provided. The choice of the genetic approach as the main one implies the choice of the main fifteen-year monitored period 2005–2020, for which the Plyos “success algorithm” was developed and implemented. Over the course of these fifteen years, it has enabled interested stakeholders in Plyos to make cultural tourism based on the of historical heritage and cultural landscape a tool

for sustainable development of the municipality in the depressed region. However, since it is a study of historical heritage and cultural landscape, more distant time periods will be partially considered if necessary.

The town Plyos in the Ivanovo oblast is the farthest point from Moscow on the popular tourist route "Golden Ring", which includes such cities-centers of neighboring regions as Vladimir, Kostroma, and Yaroslavl (see Fig. 1, Fig. 2, Fig. 3).

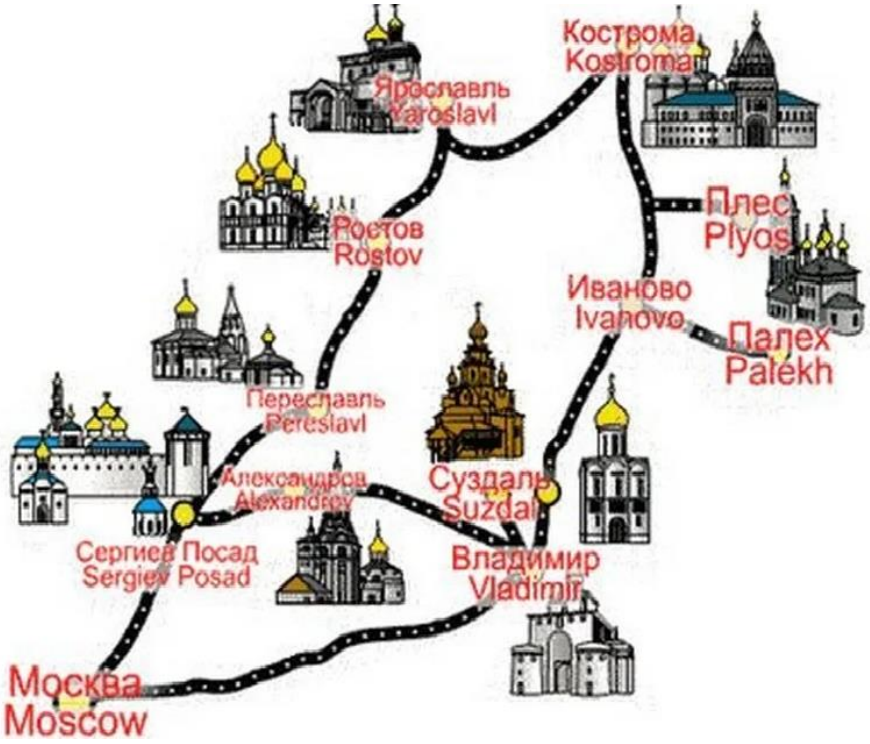


Fig 1. The scheme of Golden Ring. Source: Yandex

Ivanovo, which from the middle of the XIX to the beginning of market reforms of the late XX century was the country's largest textile center, is not included in the Golden Ring. Ivanovo itself and the whole Ivanovo oblast are poorly represented in the modern market landscape of the country. This is a typical depressed old industrial region that is consistently included in the worst ten regions of Russia in terms of most demographic indicators, as well as per capita economic indicators. Thus, in 2018, the Ivanovo oblast ranked 81st among 85 regions of Russia in terms of natural population decline, 80th in terms of GRP, and 81st in terms of wages. The Ivanovo oblast, like many neighboring regions, is experiencing processes of shrinking of the developed space (Treivish, 2009; Haase et al, 2014; Averkieva, 2016). Rural localities are losing their population and many functions, and most cities and towns are also losing their population, and rapidly. Ivanovo region is known not only in Russia, but also abroad as a region with an abundance of shrinking cities. Ivanovo was included as an example of a Russian shrinking city in the Shrinking Cities project led by architect F. Oswalt, along with the world's famous shrinking cities of Detroit, Manchester, Liverpool, and the East German cities of Leipzig and Halle (Oswalt, 2005; Averkieva, 2016). The decrease in the population is due to both natural decline and migration outflow of the population. The town Plyos lost more than half of its permanent population during the post-Soviet period, its population declined from 3,600 inhabitants in 1989 to 1,750 in 2019 (Rosstat). In 2006, the urban municipality Plyos was formed (Plyos municipal settlement). In addition to Plyos itself, it includes 22 other small villages located nearby with a total population of a little more than 1,000 people.

It is also important to note the remoteness of Plyos from all three nearest regional centers, from convenient lines of communication with Moscow and the remote location on the periphery of the zone of its influence. At the same time, Plyos is located on the Volga river, and thus at

the intersection of the tourist routes of national and international significance – the Golden Ring and a series of the Volga river tourist routes.

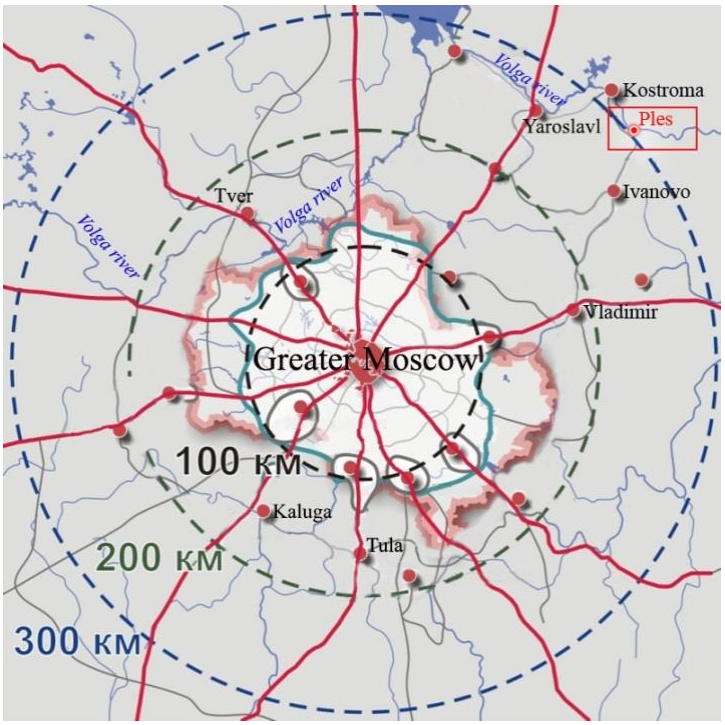


Fig 2. Location of Plyos in Central Russia's urbanized region. Source: compiled by the Authors

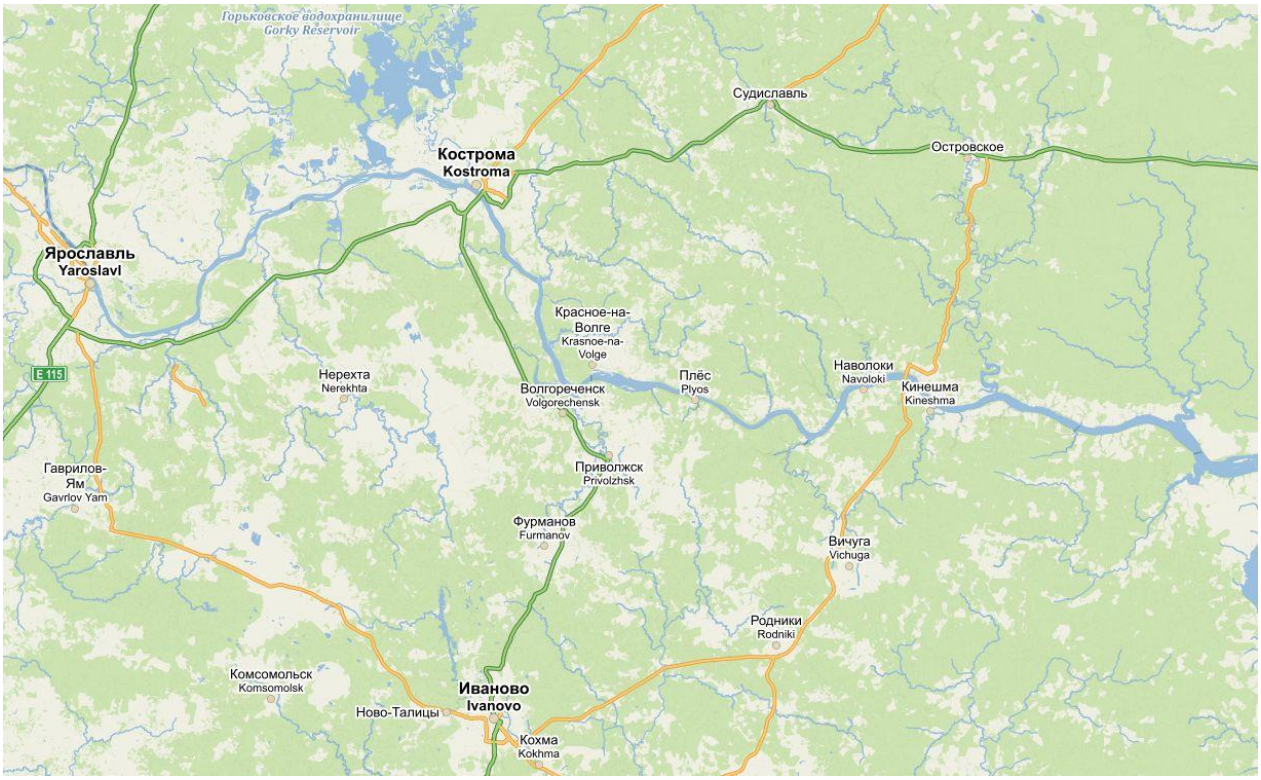


Fig 3. Plyos and neighboring centers. Source: Mapy.cz

4. Research results with comments

The origins of the cultural tourism boom in Plyos of the past 15 years go back to pre-Soviet history. Then the main objects of its historical heritage were created – the main churches were built by the middle of the XIX century, as well as the main administrative buildings, as well as merchant and apartment buildings on the main street – on the Volga embankment. At that time, the cultural landscape of the city and its environs was formed in its main features. Its charm was introduced into the cultural and everyday life and became very popular in Russia in the late XIX – early XX centuries (Fig. 4).



Fig 4. Plyos. Photo of S. Proskudin-Gorsky in 1910 (Taken from the Cathedral hill of the fortress of the XV century).and modern view. Source: Yandex

At that time, famous artists, such as landscape painter, Isaak Levitan and opera singer, Fyodor Chaliapin, rented houses, rested and were creative there (Fig. 5). A lot of wealthy people from both capitals bought country houses in Plyos, for example, the Minister of the Interior Vyacheslav von Plehve.



Fig 5. Isaak Levitan. Evening. Golden Plyos. 1889. Tretyakov Gallery; and modern view from the same place. Source: https://zen.yandex.ru/media/rubez/Plyos-ivanovskaia-oblast-voljskaia-rublevka-s-narodnoi-dushoi-5d51c636a06eaf00ae17cad3

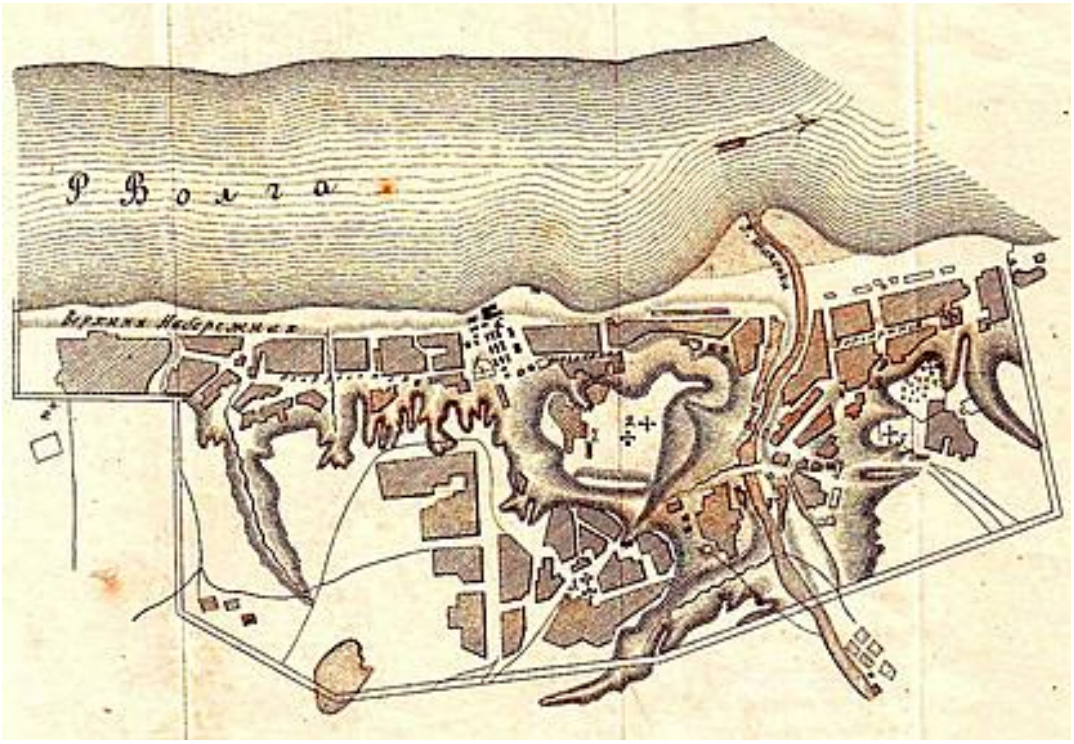


Fig 6. Plyos Plan 1861. Source: Yandex

A great success for the modern historical heritage and cultural landscape was the relief of Plyos. Its peculiarity is very high hills, very close to the Volga River (in places with a height difference of up to 100 m above water level), cut by a small river and a number of ravines (Fig. 6). It was very convenient for fortification and contributed to the emergence of the settlement about 700 years ago as a fortified point of the Vladimir Principality on the Volga, but does not provide space for large-scale trade or production, and is inconvenient (especially in winter due to ice) for land transport. Therefore, as a prominent trade and economic point, Plyos lost its significance by the middle of the 19th century – the local prosperous merchants began to transfer their business (wholesale warehouses and manufacturing enterprises) to neighboring, more conveniently located cities, for example, to Kineshma, a little downstream of the Volga. However, they still preferred to live and raise their children in Plyos.

The cultural landscape and historical heritage of the town were not affected due to the inconvenience of its terrain and its location, which was remote from the main transport routes, even during the Soviet industrialization. On the contrary, in the late Soviet era, by the Ministry of culture of the USSR, certain measures were taken to preserve it, as well as to accumulate cultural values in Plyos, primarily works of landscape painting (Plyos State Historical, Architectural and Art Museum-Reserve, 2019).

Here, we should emphasize the genetic link between the development of culture and tourism in Plyos during this period. Since the beginning of the 1970s, from decade to decade, these spheres have constantly intensified each other's development.

Just since the beginning of the 1970s, river cruise tourism, primarily along the routes "Moscow–Astrakhan–Moscow", "Moscow–Rostov-on-Don–Moscow", "Moscow–Leningrad–Moscow", has become mass and very popular in the USSR. For people, this was an object of prestigious consumption – cruises were carried out on relatively comfortable ships, often of East German or Hungarian construction, and were accompanied by a rich excursion program (although ideologically loaded). For the authorities, such cruises served as a showcase of the "Soviet way of life" and clearly demonstrated to everyone that "Moscow is a port of five seas". Ivanovo region has an extended access to the Volga. But by the early 1970s, of all the Volga regions along the route of cruise ships, there were no significant attractions for tourists to visit.

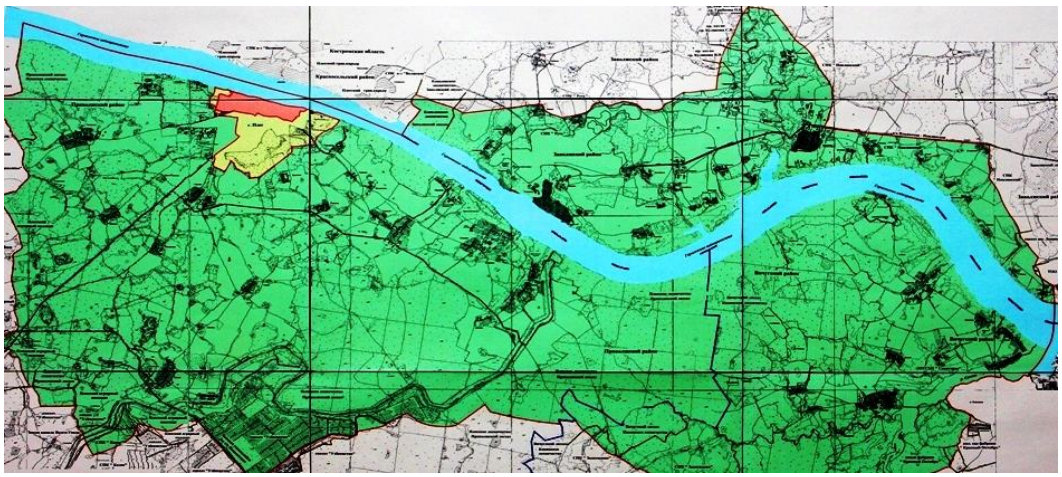


Fig 7. Zone scheme: the territory of the museum-reserve (Red), the territory of Plyos included in the protected area (Yellow) and protected landscape area (Green). Source: Ples-museum

Therefore, it was not a coincidence that in 1972, the House-Museum of I. Levitan was opened in Plyos, the main visitors of which in the summer, there were excursions from cruise ships. In parallel, the perception of Plyos as a "Sample of the Russian landscape", which was formed at the end of the XIX century, began to revive in the capital's artistic circles. It is not surprising that in 1982, in accordance with the decree of the Government of the RSFSR, the Plyos Museum-Reserve was created. It is the only historical and cultural reserve in the Ivanovo oblast. Its territory still covers most of the architectural and landscape ensemble of Plyos. The protection zone extends to the territory of three modern municipal regions-Privolzhsky, Zavolzhsky and Vichugsky, ensuring the preservation of the cultural landscape, including the pattern of landscapes (Fig. 7).

The next fact allows us to assess the level of concern for preserving the original cultural landscapes at that time One of the famous works of Levitan is considered to be the painting "Over Eternal Peace" (Fig.8). This is a so-called mood landscape that does not depict a specific landscape. In the picture, the artist combined the image of a Church and a fragment of a hill in Plyos and the lake and the endless plain that can be seen in the vicinity of lake Udomlya, located in the Tver region.

The original prototype – the Church of Peter and Paul, burned down in 1903. After the creation of the Plyos Museum-Reserve in the 1980s, an extraordinary decision was made. A similar building of the Resurrection Church built in 1699 from the village of Bilyukovo was dismantled, transported 100 kilometers away and assembled again in the old cemetery on the hill above Plyos in the place that was lost 80 years ago. And today, it is a popular object of tourist destination.



Fig 8. Isaak Levitan. Over Eternal Peace. 1894. Tretyakov Gallery; and modern view. Source: https://zen.yandex.ru/media/slowandgo/Plyos-zakovyristyi-put-k-schastiu-v-mertvyi-sezon-5d906c0ffbe6e700adaa43c8

The original prototype – the Church of Peter and Paul, burned down in 1903. After the creation of the Plyos Museum-Reserve in the 1980s, an extraordinary decision was made. A similar building of the Resurrection Church built in 1699 from the village of Bilyukovo was dismantled, transported 100 kilometers away and assembled again in the old cemetery on the hill above Plyos in the place that was lost 80 years ago. And nowadays it is a popular object of tourist destination.

You can climb up from the Volga embankment along the side streets, and then along the convenient wooden stairs in any weather and any time of the day (Fig. 8). Finishing the Soviet prehistory of cultural tourism in Plyos, we noted that since the late 1970s, there is a recreation center for actors, where artists from all over the USSR come to rest. This circumstance had at least three positive results. Firstly, it created a significant number of jobs in the hospitality industry by local standards. Secondly, it contributed to the year-round loading of cultural objects. And, thirdly, it increased the popularity of Plyos in the broadest creative circles of the country.

In the difficult time of the post-Soviet shock reforms of the 1990s, tourist flow to Plyos fell sharply. Some trends towards its growth have only been noticeable since 1994 (The soul of the Russian hinterland is preserved in Plyos. Interview with Alla Chayanova, 2017). However, the preservation of the historical heritage and cultural landscape was not forgotten. In 1997, thanks to funding from the Ministry of Culture of the Russian Federation, the only three-story mansion built at the end of the 18th century was restored on the three-kilometer promenade of Plyos, and the first and only Paysage (Landscape) Museum in Russia was opened there. The core of the Museum of Paysage exposition was composed by the canvases of the classics of the Russian landscape school – I. I. Shishkin, V. D. Polenov, A. M. Korin, A. K. Savrasov, R. G. Sudkovsky, as well as the work of the most famous local, Ivanovo artist V. Fedorov (Fig.9) (The soul of the Russian hinterland is preserved in Plyos. Interview with Alla Chayanova, 2017; Plyos State Historical, Architectural and Art Museum-Reserve, 2019).



Fig 9. The House-Museum of I. Levitan (left) and Museum of Paysage (right). Source: Yandex

In the early 2000s, Plyos was visited mainly by organized groups that came by cruise ships and buses. Cultural heritage tourism dominated. At the same time, in 2000, the first but very promising created tourism project appeared – the “Green Noise” project. The project's goal is to preserve and develop the traditions of artists of the Russian school of landscape. Now, after 20 years, it is being implemented in the format of an international plein air, which involves artists not only from Russia, but also masters from countries such as Italy, France, the Netherlands, Germany, etc. During the project's existence, an interesting collection of modern landscape paintings has been created in the collections of the Plyos Museum-reserve. These are mostly works dedicated to Plyos (Plyos municipal settlement, 2020).

Since the beginning of the 1990s, medium and then large non-local business have been setting up river cruises, and small local businesses began to serve a gradually increasing tourist flow. In parallel, also from the beginning of the 1990s, a countryside real estate market began to form. Fashion for real estate in Plyos touched, in particular, some of the (former) Soviet

nonconformist artists who had grown rich in Western popularity at that time. These trends of the 1990s continue in the first half of the 2000s and prepare the basis for the cultural tourism boom in Plyos, which has been launched since 2005.

The positive feedback of the development of the spheres of culture and tourism has intensified in Plyos since 2005, that is, over the past fifteen years, due to the intensification of market factors. By this year in Plyos, private business has become increasingly involved in the purchase of old houses, their restoration and conversion into business real estate. And in 2005, the market positioning of the historical heritage and cultural landscape of Plyos was successfully carried out from the point of view of cultural tourism projects and was fixed in the “Hidden Russia” brand. It was taken into account that Plyos is the farthest city from Moscow on the “Golden Ring” tourist route that had been promoted since Soviet times. Plyos cannot be distinguished by ancient architecture among the more significant and ancient cities included in the Golden Ring, such as Vladimir or Yaroslavl. Therefore, Plyos in the tourism strategy should not rely on cultural heritage tourism. The tourist product of Plyos is a display of Russian art of living, an attractive demonstration of an asymmetric complement to various European art de vivre. Therefore, the image of Plyos as a symbol of true Russia, the Russian province was proposed, and it was fixed in the “Hidden Russia” brand. Such a brand is designed for another, more developed consumer, who is interested in the opportunity to independently, but comfortably get acquainted with the life of real Russia (Shevtsov, 2011).

A number of strategic conclusions followed from the adoption of such a brand. Firstly, about the need to diversify sightseeing heritage tourism in the direction of event tourism and create tourism. Tourism specialization should be comprehensive and diversified. It should include not only cultural tourism in its various types, but also co-operating types of tourism, for example, leisure tourism, which contributes to a more uniform loading of tourism infrastructure throughout the year. It follows that, secondly, it is important to develop the necessary infrastructure of various types: not only the “hospitality” itself – hotels, restaurants, trade and leisure, but also transport and engineering (Fig. 10)



Fig 10. Hotel-restaurant "Private visit" is a popular attraction of cultural and gastronomic tourism. Source: Magnenan, 2011

Then-governor of the Ivanovo region supported this strategic approach in at least three important areas. He began to actively co-finance from the regional budget projects for the development of transport and leisure infrastructure of Plyos. He began to conduct regional Festival and Congress events in Plyos, including Federal ones. Finally, he promoted the involvement of Plyos in network national and international tourism projects and programs, including informational and exhibition ones. It was in the period 2008–2012 a large-scale

restoration was carried out with elements of reconstruction of the main objects of the Plyos regional Museum-Reserve (Men', 2011).

At the same time, the Plyos master plan was adopted, in which the necessary measures were taken at the regulatory and administrative level to preserve the historical heritage and cultural landscape in the process of their tourist and related use (Shevtsov, 2011).

The result of constructive interaction between business and the authorities was a qualitative change in the tourist flow in the direction of a significant increase in the share of individual tourism, and by types of cultural tourism – the share of event and creative tourism. In addition, there is an equalization of the seasonal load of tourism infrastructure.

At present, about 150,000 people visit the Plyos Museum-Reserve annually (according to statistics of tickets purchased and booked excursions), and up to 80 people work in it (The soul of the Russian hinterland is preserved in Plyos. Interview with Alla Chayanova, 2017). *This is approximately 100 times more than the resident population of Plyos.*

The Museum-Reserve covers most of the architectural and landscape ensemble of Plyos and its main exhibition potential. These are four specialized museums located in buildings-monuments of architecture. The first – the House-Museum of Isaak Levitan on the Volga embankment (Fig. 9). In his exposition you can get acquainted with the genuine works of the artist and his friends, visit memorial rooms.

There are two more museums located on the Volga embankment – firstly, the Paysage (Landscape) Museum mentioned above (Fig. 9). It is important to note that it is also used as an event tourism and create tourism infrastructure. Secondly, on the Volga embankment, in the building of the former Muchny (Flour) Rows, there is an exposition "Artistic Crafts of the Ivanovo Region". Two exhibition halls feature jewelry, linen jacquard weaving, Ivanovo embroidery, works of masters of lacquer miniatures Palekh and Kholuy. This exhibition promotes Russian traditional art, and the sale of products by masters of world-famous art crafts has an obvious economic effect.



Fig 11. The Volga embankment. Source: Yandex

In the “upland” part of Plyos, on Sobornaya (Cathedral) Gora, there is the fourth museum and exhibition complex Public Places, where the local history museum is located. The universal exhibition hall of Public Places is intended for various projects serving as attractions for event tourism and creative tourism.

In 2012, on the Volga embankment next to the Levitan Museum in a reconstructed building, which was built in the first half of the 19th century in the style of late classicism, the Levitan Cultural Center (Levitan Hall) was opened. This center is part of the Museum-Reserve complex. The center has two exhibition areas, a stage space for film festivals, exhibitions, conferences, forums, seminars and various cultural events. The main hall can accommodate more than 150 visitors. The opening of Levitan hall significantly expanded the possibilities of organizing various events in Plyos. This center is the main venue for the national fashion festival "Plyos on the Volga. Linen Palette", the “Zerkalo” (Mirror) International film festival, the Chaliapin Dacha Festival, the Green Noise international plein air, the Golden Ring international industrial and economic forum, and other significant events.



Fig 12. Fashion Festival "Plyos on the Volga. Linen Palette", 2019. Source: http://gorodples.ru/

As a result, at present, the Plyos Museum-Reserve has a sufficient number of exhibition areas, including for holding exhibitions for a period of 2 to 3 months, so that everyone can get acquainted with them. And the Museum-Reserve began to focus its work on individual tourists, who now make up about half of the total number of city guests (The soul of the Russian hinterland is preserved in Plyos. Interview with Alla Chayanova, 2017). The 2018 event season was declared the "Year of Italy in Plyos". The project, implemented with the support of the Italian Embassy in Moscow and the Ministry of culture of the Russian Federation, thematically united major events in Plyos in 2018: the Moscow Easter festival, the Chaliapin Dacha festival, the Plyos Sports festival, and the Plyos Animation festival. The "Year of Italy in Plyos" demonstrates a parallel strengthening of its international component and a line to diversify the types of cultural tourism involved in the field of event tourism and creative tourism, as the most cost-effective for the settlement (The Year of Italy in Plyos will be a cultural event of the world level, 2018). The concerts of the Moscow Easter festival in Plyos and the Shalyapin Dacha festival were attended by such world-famous orchestras and soloists as The “Moscow Virtuosi” Orchestra under the direction of Vladimir Spivakov, pianist Denis Matsuev, Opera singers Askar Abdrazakov and Anna Aglatova, soloists of the Bolshoi and Mariinsky Opera companies.

In 2017, the tourist season in Plyos became the object of comprehensive planning and thematic programming by the city authorities for the first time. As a result, in 2017, there has been a significant increase in the number of cultural events taking place in Plyos (Table 1). In 2018, according to Alla Chayanova, the share of tourists from cruise ships and individual visitors increased significantly in the structure of visitors to the Plyos Museum-Reserve (together they made up about 2/3 of the flow), and the share of tourists from tour buses decreased. Thus, the growth of event tourism is accompanied by a change in the structure of the tourist flow. The share of more solvent tourists is increasing, while the share of mass cheap tourism is decreasing.

About 150 thousand people visit the Museum-reserve every year, and up to 400 thousand tourists visit the city in total.

*Tab 1. Events in Plyos**

Name	Year of Foundation (realization), frequency and duration	Events	Venue
National Fashion Festival "Plyos on the Volga. Linen palette"	Since 2006, annually, four days in July	2019 – showing 30 collections of fashion clothing	Levitan Hall, Exhibition complex Public Places, Market Square
The "Zerkalo" (Mirror) International film festival	Since 2007, annually, five – seven days in June.	The festival program includes an international competition of feature films, special shows, retrospectives, animated films, and student films. Every year, the festival shows about 150 films, hosts more than 50 creative meetings, and festival events are attended by about 25 thousand people. It is held in parallel in several cities of the Ivanovo region	Levitan Hall
Levitan Music Festival	In the period 2008 – 2015, it was held annually	Chamber music concerts	Levitan Hall
Chaliapin Dacha festival	Since 2015, annually, several concerts during the season	In 2018, 3 concerts were held as part of the Year of Italy in Plyos. On June 30, more than 4,000 spectators attended the Gala concert on the Market Square	Levitan Hall, Market Square
Moscow Easter festival	Since 2017, annually, several concerts during the season	Plyos hosts chamber music concerts as part of the festival, which takes place in different cities of Russia.	Levitan Hall
Plyos sports festival (Hiddenman Festival)	Since 2017, annually, three weekends in July	As part of the sports festival, a Bicycle marathon (in 2019 – 166 participants), the Gold Volga swim and the Hidden Russia trail-tracking are held	Surrounding area of Plyos
Plyos animation festival	Since 2017, annually, two days in September	Screenings of animated films within the festival are held in 8 cities of the Ivanovo region. In 2019, 1,100 people visited them in Plyos	Levitan Hall
the Green noise international Plein air	Since 2011, annually, in summer season	For 2013–2018, more than 100 Russian and foreign artists have taken part in plein airs, and over 1000 etudes have been exhibited at the final exhibitions	Levitan Hall, Museum of Paysage, Exhibition Center Public Places
Petrovskaya fair	Annually in July	At the fair there is a sale of folk art crafts, fabrics, linen clothes	Market Square
Art exhibitions	annually	Exhibitions of contemporary artists	Levitan Hall, Museum of Paysage, Exhibition Center Public Places

* Compiled by the Authors based on materials Plyos municipal settlement http://gorodples.ru/

The trend to involve Plyos in network tourism projects, including in cooperation with large businesses, continues consistently. In November 2019, at the section "Cultural tourism" of the International Cultural Forum in Moscow, the Chairman of the Council of the Plyos urban settlement presented the Concept of integrated development of the territory, where one of the drivers of development is cultural tourism. Special attention is paid to changing the situation with cruise tourism. From 200 to 300 cruise ships dock to the pier in Plyos during the season. But this type of tourism, according to the city authorities, does not bring the city a significant income. The stop of ships does not last long, tourists do not have time to see the main attractions and spend money, limiting themselves to buying small souvenirs, while the infrastructure of a small town is under great pressure. The situation with cruise tourism will change with the commissioning of the five-star liner Vodohod. 14 ship visits of this new vessel are planned for navigation-2020. The cruise ship will be stopping for all day. Accordingly, a tourist program will be built: with visits to museums, shopping malls, and meals. Tourists will finally be able to get a comprehensive overview of Plyos. This tourist product corresponds to the plans for sustainable development of the city and integrated development of the territory (Association of tour operators of Russia).

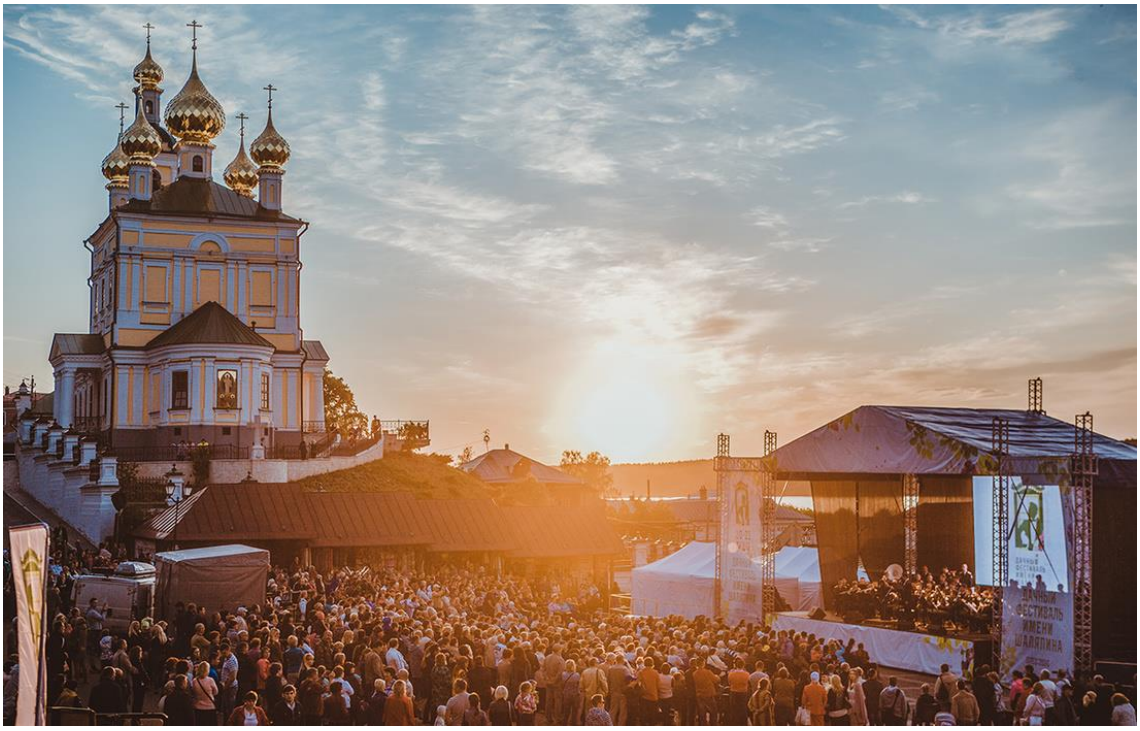


Fig 13. Gala concert of the Chaliapin Dacha festival in Plyos in 2018 as part of the Year of Italy in Plyos on the historical Market Square. Sourse: http://gorodples.ru/

Over the past 4–5 years, the tourist flow has changed radically in the direction of a significant increase in the share of individual and most solvent categories of tourists. Increasing the duration of cruise ship stay and lengthening the period of attendance in Plyos for individual tourists provides an increase in the load of tourist infrastructure in the summer season, and the boom in expensive seasonal real estate and the expansion of the offer of services for types of tourism related to cultural, contribute to leveling the seasonal load.

Bet on market and diversified development of cultural tourism, made by the authorities of the municipality and the region in 2005, by the end of the 2010s, it gave significant positive results. They have been achieved in all three components of sustainable municipal development – economic, social and environmental. However, these successes also have a downside, when Plyos is an "island of prosperity" in the "economic desert" of its depressed regional environment, and its permanent population has been declining in recent decades, giving way to wealthy summer residents and new owners of increasingly attractive real estate.

5. Explanation of causal relations

Over the fifteen years of the tourist boom in Plyos, we can clearly see the three-step dynamics of transforming cultural tourism based on the involvement of historical heritage and cultural landscape into an instrument for the sustainable development of of Plyos as a municipality in a depressed region. Each development step, lasting approximately five years, has the features of priorities for the development of functions and the most important strategically significant events. In general, there is a fifteen-year trend of constant expansion of the range of market factors (marketing, institutional, investment) in the development of cultural tourism and its transformation into a municipal development resource (Table 2).

Tab 2. Periodization of market factors for the development of cultural tourism in Plyos for 2005–2020.

Period, dominant market factors	Strategic initiatives
Start 2005–2009 **Marketing**	Formation of personnel, conceptual, administrative, organizational and informational conditions for involving the historical heritage and cultural landscape in various types of cultural tourism projects; the beginning of a wide restoration and use of modern conveniently located historical buildings for tourism purposes. Creation of the brand "Hidden Russia" (Men', 2011; Shevtsov, 2011). Beginning of participation in international tourism exhibitions. Adoption of a master plan, normatively fixing the preservation of cultural heritage and historical landscape in the field of construction. A significant increase in the tourist flow is primarily due to excursion groups (arriving both by ships and by buses).
Culmination 2009–2015 I**nvestments**	Active restoration and reconstruction for historical purposes of historical buildings, various types of infrastructure: not only "profile" – tourist and leisure, but also transport and engineering. Inclusion of Plyos in regional investment programs. A significant increase in volumes and a radical change in the structure of cultural tourism in favor of event and art tourism. In 2012 for the first time, the number of individual tourists exceeded the number of those who arrived as part of excursion groups (both by ships and by buses) (Interview with Chayanova). The development of ajoined types of tourism in order to smooth out seasonal differences in load. (The soul of the Russian hinterland is preserved in Plyos. Interview with Alla Chayanova, 2017).
Integration 2015–2020 **Institutes**	Fixing the place of Plyos in at least two national tourist routes with international participation, accepted by the Federal Agency for Tourism (Russiatourism, 2020). Adoption of the concept of the Plyos development strategy with a priority specialization in cultural tourism. Further development and expansion of events and the organizational infrastructure of event and art tourism, a marked strengthening of its international component. This includes the Year of Italy in Plyos in 2018 together with the Italian Embassy in the Russian Federation (Russiatourism, 2020). There is a further increase in the share of individual tourism, the most solvent categories of tourists, due to a decrease in the share of the least solvent categories.

6. Conclusion and discussion

A study on the use of cultural tourism as an instrument for the development of a small municipality in a depressed region, carried out on the example of the little town Plyos in Ivanovo region of Russia, allows us to draw a number of conclusions that are common to such settlements. They concern, first of all, the activation of a number of market factors that were brought to Plyos so that the historical heritage and cultural landscape were effectively involved in various types of cultural tourism and became a resource for sustainable development not only of cultural tourism itself, but also of the entire settlement. These market factors can be summarized in three groups – marketing, institutional and investment.

Marketing factors:

- The market positioning of the historical heritage and the cultural landscape was successfully carried out in terms of cultural tourism projects, and it was consolidated in the brand of this locality.
- The line on the diversification of the involved types of cultural tourism in the direction of event tourism and creative tourism, as the most cost-effective for the settlement itself, has been steadily implemented.

- Close constructive interaction between all major stakeholders at the local, regional, and Federal levels (representing business, government, and professional groups) was ensured through various channels to effectively involve the historical heritage and cultural landscape in various types of cultural tourism.

Institutional factors:

- The involvement of the historical heritage and cultural landscape in the network of Federal and international tourism projects and programs, including information and exhibition.
- At the regulatory and administrative level, the necessary measures were taken to preserve the historical heritage and cultural landscape during their tourist and related use.

Investment factors:

- The necessary infrastructure of different types was developed: not only the "hospitality" itself – hotels, restaurants, trade and leisure, but also transport and engineering.
- Tourism specialization has become complex and diversified. It includes not only cultural tourism in its various types, but also related types of tourism, such as leisure tourism, which contributes to a more even load of tourist infrastructure throughout the year.

Consistent involvement of the complex of these factors by both municipal and regional authorities and the leading state cultural institution, as well as interested business (not only tourism and not only local), in the medium term yielded significant positive results in municipal development.

The example of Plyos shows how economic success can be achieved by developing cultural tourism based on the potential of cultural and natural heritage. In addition to the direct economic consequences, such as the development of business, especially small and medium-sized ones, the creation of new jobs, the growth of incomes of the local population, such development has many social and humanitarian effects. Event tourism projects implemented in Plyos are included in network projects of national and international level. This applies to tourist routs and festival programs. The prestige of this place is steadily increasing. Although the successes achieved by Plyos do not solve all the problems of the surrounding depressed regions, there are many ways in which the situation can be improved:

1) The example of Plyos demonstrates to investors, including the state, the prospects of tourism as a driver of regional development.
2) The success of Plyos played a major role in the decision by the federal authorities to include two small historical cities of the Ivanovo region – Shuya and Kineshma – in the federal program for the comprehensive modernization of the infrastructure of historical settlements (Meeting with the head of the Ivanovo region Stanislav Voskresensky. October 18, 2019).
3) The increase in the number of tourists creates a market for agricultural products produced in the surrounding rural areas, and a labor market for the local population, contributes to the development of transport and hospitality infrastructure.
4) Plyos is a participant in interregional transport, tourism and environmental projects, especially with neighboring Kostroma and Yaroslavl regions. These are projects to create a tourism cluster in the Ivanovo and Kostroma regions, environmental projects to protect the Volga landscapes, etc. (Plyos municipal settlement, 2020).
5) Due to the existence of the Museum-Reserve, the rural areas adjacent to Plyos fall into the protected zone and have a special environmental status. This helps solve environmental problems (Plyos State Historical, Architectural and Art Museum-Reserve, 2019).
6) The tourist attraction of Plyos promotes the development of regional network projects, such as the “Zerkalo” film festival, animation festival, etc., and also promotes the products of local folk crafts.

The work done in Plyos from 2005 to present on methods and results evokes involuntary analogies with the initially European, and then the global movement Slow City (Knox, 2005). The difference, perhaps, lies in the main accent. In Plyos, the main role was given to the preservation and updating of the historical heritage and cultural landscape. In the Slow City movement, the focus is on cultivating a certain way of life. The work done in Plyos from 2005 to the present on methods and results evokes involuntary analogies with the initially European, and then the global movement Slow City (Knox, 2005). The difference, perhaps, lies in the main accent. In Plyos, the main role was given to the preservation and updating of the historical heritage and cultural landscape. In the Slow City movement, the focus is on cultivating a certain way of life.

Seven factors found and systematized that were implemented in Plyos in order for the historical heritage and cultural landscape to be effectively involved in various types of cultural tourism over the past fifteen years and become a resource for the sustainable development of this settlement confirm and significantly concretize the initial research hypothesis. The combination of applied methods and attracted data sets allowed us to achieve the stated research goal: "to reveal the role of cultural tourism as a strategy for the revival of small municipalities in depressed regions of Russia".

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