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м. Київ, Україна, e-mail: [anton.syvenko@knu.ua](mailto:anton.syvenko@knu.ua)*РОЛЬ ГЛОБАЛЬНИХ АРТПРОЄКТІВ У ФОРМУВАННІ СТАБІЛЬНИХ ТУРИСТИЧНИХ ПОТОКІВ*

*Мета.* Проаналізувати ролі глобальних мистецьких проєктів у стимулюванні туристичних потоків, а також оцінити економічний, культурний та соціальний вплив артпроєктів світового масштабу на розвиток туризму і суміжні сфери. Особлива увага приділяється тому, як глобальні мистецькі виставки, бієнале та публічні артінсталяції впливають на формування привабливих туристичних дестинацій, сприяють розвитку «арттуризму» та в чому полягає потенціал таких проєктів для стійкого розвитку місцевих громад.

*Методика.* Аналіз вітчизняних та міжнародних джерел дозволяє виявити тенденції у галузі культурного туризму й артпроєктів різного масштабу; порівняльний підхід надає можливість виявити спільні риси та особливості, що стимулюють туристичну привабливість міжнародних артпроєктів у різних країнах; отримані висновки стали підставою для визначення критичних чинників успіху таких ініціатив у туризмі і їх значенні для сталого розвитку дестинацій і місцевих громад.

*Результати.* Виявлено закономірність зростання ролі артпроєктів у туризмі. Відповідно до досліджень міжнародних організацій та науковців, загальна тенденція в культурному туризмі полягає в пошуку «унікального досвіду». Масштабні виставки, бієнале та музейні ініціативи здатні привабити туристів, що шукають нових вражень. Глобальні артініціативи, як-от Венеційська бієнале (Італія), Art Basel (Швейцарія), Documenta (Німеччина) тощо, стають важливими «точками тяжіння» у культурному календарі, створюючи передумови для активізації міжнародного туризму та сталого розвитку дестинацій.

*Наукова новизна.* Вивчено роль артподій у формуванні туристичних потоків, з'ясовано, що розвинена інфраструктура, інформаційна промоція та залучення локальних спільнот і державних адміністрацій є ключовими складовими ефективності артпроєктів у туризмі. Запропоновано уточнення визначення арттуризму як унікального виду культурного туризму, що зосереджується на взаємодії туристів із сучасними артпроєктами й артспільнотами.

*Практична значимість.* Результати дослідження можуть бути використані при розробленні муніципальних чи регіональних програм розвитку культури та туризму, що потребують синергії для залучення інвесторів, розбудови позитивного міжнародного іміджу та формування сталого культурного середовища. Зазначено, що тісна співпраця з місцевими митцями, урядовими інституціями та комерційними партнерами може суттєво підвищити туристичний потенціал артзаходів.

*Ключові слова.* Арттуризм, глобальні артініціативи, музейні проєкти, бієнале, культурний туризм, сталість, креативна економіка, соціально-економічний вплив, мистецькі виставки.

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Taras Shevchenko Kyiv National University, Kyiv, Ukraine, e-mail: [anton.syvenko@knu.ua](mailto:anton.syvenko@knu.ua)*THE ROLE OF GLOBAL ART PROJECTS IN SHAPING STABLE TOURIST FLOWS*

*Purpose.* To analyse the role of global art projects in stimulating tourist flows, as well as to assess the economic, cultural and social impact of global art projects on tourism development and related areas. Particular attention is paid to how global art exhibitions, biennials and public art installations influence the formation of attractive tourist destinations, contribute to the development of 'art tourism' and what is the potential of such projects for the sustainable development of local communities.

*Method.* The analysis of domestic and international sources allows us to identify trends in the field of cultural tourism and art projects of various scales; the comparative approach makes it possible to identify common features and peculiarities that stimulate the tourist attractiveness of international art projects in different countries; the findings have become the basis for identifying critical factors for the success of such initiatives in tourism and their importance for the sustainable development of destinations and local communities.

*Results.* The article reveals a pattern of increasing the role of art projects in tourism. According to research by international organisations and scholars, the general trend in cultural tourism is to seek a 'unique experience'. Large-scale exhibitions, biennials, and museum initiatives can attract tourists looking for new experiences. Global art initiatives such as the Venice Biennale (Italy), Art Basel (Switzerland), Documenta (Germany), etc. are becoming important 'points of attraction' in the cultural calendar, creating the preconditions for boosting international tourism and sustainable development of destinations.

*Scientific novelty.* The role of art events in the formation of tourist flows is studied, it is found that a developed infrastructure, information promotion and involvement of local communities and state administrations are key components of the effectiveness of art projects in tourism. The author proposes to clarify the definition of art tourism as a unique type of cultural tourism that focuses on the interaction of tourists with contemporary art projects and art communities.

*Practical relevance.* The results of the study can be used in the development of municipal or regional cultural and tourism development programmes that require synergy to attract investors, build a positive international image and create a sustainable cultural environment. It is noted that close cooperation with local artists, government institutions and commercial partners can significantly increase the tourism potential of art events.

*Keywords:* *Art tourism, global art initiatives, museum projects, biennial, cultural tourism, sustainability, creative economy, socio-economic impact, art exhibitions.*

*Background.* The modern tourism industry is developing within the framework of global socio-economic trends, which are driving the emergence of new formats and products that can attract a diverse audience from around the world. Among these forms, global art projects are of particular importance, as they are increasingly becoming innovative components of the tourism offer. Such events have a complex impact: they not only promote the development of local culture but also create competitive advantages for cities and regions on the international tourism map, creating a unique destination brand.

The growing role of art tourism can be attributed to the fact that modern tourists seek unique experiences and look for non-trivial forms of leisure. Therefore, when a city or region offers large-scale exhibition spaces, art installations, or international art events (such as biennials, festivals, art fairs, etc.), they can attract a wide audience and increase attendance.

Thus, there is a need for a comprehensive study of the effectiveness of global art projects for tourism development. The relevance of this problem is growing, given the importance of creating sustainable models of cultural and economic development that would balance commercial and socio-cultural interests and could influence the recovery of tourist flows after crises.

*Analysis of the latest research and publications.* In the works of scientists (DiMaggio, 1996; Hanquinet & Savage, 2015) emphasises the social and cultural aspects of visiting museums, with a focus on the social status of visitors and their cultural capital. In parallel, researchers (Richards, 2011; Franklin, 2018; Funck, C., & Qu, M. 2024, Slak Valek 2021, Pluta O. 2021) consider 'art tourism' in the context of the creative economy and cross-sectoral development, which requires specific forms of data collection to help in its effective planning and development. In their study, Ottaviani, De Luca, & Åberg (2024) emphasise that the cultural component is becoming a key element of the strategy for achieving the UN Sustainable Development Goals (SDGs). Scientific research also points to the prospect of engaging local communities and preserving intangible cultural heritage (Prince, S. 2016, Beznosiuk O. 2024) by promoting destinations as tourist attractions using the global experience of art events. At the same time, there is a need for a more holistic and interdisciplinary approach that combines economic, sociological and art history analysis to better understand the role of art projects and opportunities to improve their effectiveness.

*Identifying previously unresolved parts of the overall problem.* Despite the growing attention to art projects as a factor of tourism development, they have not been fully explored:

- Mechanisms and conditions under which initiatives can sustain tourist interest for a long time and turn one-off visits into long-term tourist flows.
- Interaction with local communities: how residents can be full participants and beneficiaries of art projects.
- The problem of sustainability and environmental impact. Often, large events create environmental and social burdens, as can be seen in the case of Venice (Bertocchi D, Visentin F. 2020), so it is important to find a balance between cultural promotion and environmental responsibility.
- Institutional conditions and policy instruments: which models of public-private partnerships, patronage and grant support guarantee a long-term and sustainable effect.
- Integration of new digital technologies into the development of art tourism (virtual exhibitions, online biennials, VR/AR tours). This is a new area that is just beginning to be the subject of in-depth academic research, despite the obvious impact of digitalisation on the tourism industry (Anand, N. & Bandana, M. & Dac-Nhuong, L. & Suseendran, G. 2018).

*The aim of the study:*

- to summarise the role and impact of global art projects of world importance on the tourism industry and local development.
- identify and systematise the key success factors in implementing initiatives that attract significant tourist flows.
- to propose an interdisciplinary approach to assessing the effectiveness of art projects and the prospects for the development of art tourism.

*Results.* Art tourism is a relatively new but dynamically growing area of cultural tourism that focuses on tourists' desire for aesthetic experiences, intellectual and emotional development through interaction with art. Unlike traditional museum tourism, where visitors mainly view collections, art tourism covers a wider range of activities, including participation in workshops, masterclasses, performances and even collective creation of art objects.

In general, the phenomenon of art tourism stems from the transition of the economy into an innovative and creative plane. In the context of the theory of creative industries, art is seen not only as an aesthetic value but also as an economic resource. As a result, art projects become 'growth points' in the creative economy (Richards, 2011). For example, the Guggenheim Museum in Bilbao, Spain, has changed the economic landscape of the city, attracting millions of visitors, reviving the local economy and making Bilbao a leading cultural destination (Plaza & Haarich, 2015). The MONA Museum, opened in 2011 in Hobart, quickly became Tasmania's second most popular tourist attraction, attracting over 380,000 visitors in its first year. In 2018, approximately 347,000 people visited the museum, accounting for 27% of Tasmania's total 1.3 million visitors, 3% of whom said MONA was the main reason they came to Tasmania. This phenomenon, known as the 'MONA effect', has contributed to the growth of tourist flows and economic development in the region (Clements, 2023). The Louvre's Abu Dhabi branch, opened in 2017, has also had a significant impact on the tourist attraction of the United Arab Emirates. By 2019, 2 million people had visited the museum, making it the most visited museum in the Arab world. In 2024, the Louvre Abu Dhabi set a record by welcoming more than 1.4 million visitors, bringing the total number of visits to more than 6 million. This success underscores the museum's role in positioning Abu Dhabi as a global cultural centre and contributing to the region's economic growth (Louvre Abu Dhabi welcomes 1.4m+ visitors, 2025).

In recent years, art projects have become significant tourism attractions, serving as magnets for international visitors and catalysts for economic development. These large-scale installations and events go beyond traditional art to create immersive experiences that attract diverse audiences from around the world and raise the cultural status of their venues. Such examples make it possible to formulate the concept of 'art project as a form of art business' - in which art is seen not only as a cultural or aesthetic value, but primarily as an economic resource that allows for the creation of new business models for cooperation in the field of culture and tourism.

The upward trend in art tourism demonstrates the importance of the arts as a driver of tourism flows, which could take a leading role in the coming decades, with many destinations using iconic art projects, shaped by international collaborations, to enhance their global image and appeal. A prime example is the city of Barcelona, which in 2025 decided to change its focus from leisure tourism to '...tourists travelling for art,' according to Mateu Hernández, head of the Barcelona Tourism Department. Figures from the European Commission state that cultural tourism accounts for up to 40% of all travel in Europe. Such tourists spend 38% more and stay 22% longer (So long, stag parties, 2025).

Modern research highlights the significant impact of art projects on the dynamics of tourism. The main centres for such events are the world's leading museums and galleries, whose collections and partner networks allow them to implement unique offers for both local consumers and tourists from around the world.

According to the list of the most visited museums in the world in 2024, we can observe a partial recovery in the number of visitors to many of them, which indicates a recovery in tourist flows after the COVID-19 pandemic (Tab. 1). This can be partly explained by the active organisation of global art events aimed at promoting these locations to tourists.

The Louvre Museum (Paris, France) is one of the most visited museums in the world, known for its large-scale exhibitions. The Leonardo da Vinci retrospective, held from October 2019 to February 2020, became one of the most successful in the museum's history. During this period, the Leonardo da Vinci exhibition was visited by about 1,071,840 visitors. This broke the Louvre's record, previously set by the 2018 Delacroix retrospective, which attracted 540,000 visitors. The number of visitors to the Leonardo exhibition averaged 9,783 per day over the 104 days of the exhibition (Louvre, 2020).

The Metropolitan Museum of Art (New York, USA) regularly organises large-scale exhibitions that attract the attention of the global community. In 2018, it welcomed 7.36 million visitors to its three venues - the Metropolitan on Fifth Avenue, the Metropolitan Cloisters and the Metropolitan Breuer - an increase of 7 million compared to 2017. This number is due in part to record attendance at the exhibitions Heavenly Bodies: Fashion and the Catholic Imagination, which attracted 1,659,647 visitors to the Metropolitan on Fifth Avenue and Cloisters; Michelangelo: Divine Draughtsman and Designer" with 702,516 visitors and the David Hockney exhibition with 363,877 visitors (The Met Welcomes, 2019).

Table 1.

World museum visits in 2024 (based on The world's most-visited museums, 2025)

Name	Location	Number of visitors in 2024	% change compared to 2023	% change compared to 2019
Louvre Museum	Paris	8,737,050	-1%	-9%
Vatican museums	Vatican City	6,825,436	1%	-1%
British Museum	London	6,479,952	11%	4%
Metropolitan Museum of Art (Fifth Avenue)	New York	5,727,258	7%	17%
Tate Modern	London	4,603,025	-3%	-25%
National Gallery of Art	Washington, DC	3,936,543	3%	-3%
National Museum of Korea	Seoul	3,788,785	-9%	13%
Musée d'Orsay	Paris	3,751,141	-3%	3%
Uffizi Gallery	Florence	2,908,828	7%	23%
The Kunsthistorisches Museum	Vienna	1,954,269	16%	6%

The Tate Modern (London, UK) has been named the most popular attraction in the UK, overtaking the British Museum, which has held the top spot for the past decade. According to the Association of Leading Visitor Attractions (ALVA), the number of visitors to the V&A in 2018 increased by 3.4% to 5.87 million, with the main drivers of the high attendance figures being the exhibition Picasso 1932 - Love, Fame, Tragedy and the expansion of the Switch House. This event helped to increase the number of tourists in London and highlighted the role of contemporary art in the development of cultural tourism (Tate Modern Beats British Museum, 2019).

The Uffizi Gallery (Florence, Italy) is famous for its Renaissance collection and regularly organises thematic exhibitions. In 2021, the Uffizi Gallery became the most visited cultural venue in Italy for the first time with 1,721,637 visitors: more than the Colosseum (1,633,436), the Pompeii Archaeological Park (1,037,766) and the Vatican Museums (1,612,530). According to the figures published by Giornale dell'Arte magazine, the leading Italian exhibitions in 2021 were: an exhibition of contemporary art by Giuseppe Penone; the Terre degli Uffizi project with a focus on Saint Francis by Bartolomeo della Gatta (brought to the Uffizi from the Pinacoteca Castiglione Fiorentino), as well as the exhibition of the restored painting 'Lion X Returns to Florence' in the Pitti Palace, associated with the closing of the celebrations dedicated to Raphael in 2020 (Il Giornale dell'Arte, 2022). The Italian press published the news that the Uffizi galleries in Florence received a record number of visitors in 2023 as well. Around 5 million visitors passed through the doors of the galleries this year, which is comparable to 4.3 million in 2022 (ANSA Newsletter).

The Kunsthistorisches Museum (Vienna, Austria) is known for its special exhibitions that attract an international audience. In 2018, the exhibition 'Brueghel', dedicated to the 450th anniversary of the death of Pieter Brueghel the Elder, attracted more than 400,000 visitors in four months, which was almost a third of the total number of visitors (The Art Newspaper). This contributed to the growth of tourist flows to Vienna and increased interest in the city's cultural heritage.

These examples show that art installations, exhibitions and events can not only attract tourists, but also stimulate the local economy, create jobs and promote cultural exchange. Art festivals and events are also an integral part of this policy.

The Venice Biennale is one of the oldest, founded in 1895, and the most authoritative international art events, attracting thousands of tourists every year. It has several areas (fine art, architecture, film, music, etc.), but the most popular are the International Exhibition of Contemporary Art (one of the world's leading art events) and the International Architecture Exhibition. The project has a huge impact on the image of Venice, increasing its attractiveness not only as a historic city with canals, but also as a global art platform. The organisers report that the 60th International Art Exhibition in 2024, entitled Stranieri Ovunque - Strangers Everywhere, curated by Adriano Pedrosa, was visited by 699,304 people - 3,321 visitors daily and 30% of them were young people and students. The data shows an 18% increase in the number of visitors compared to the 2019 dockside exhibition and is second only to the previous exhibition in 2022, Milk of Dreams curated by Cecilia Alemani, which attracted a record 800,000 visitors. Also in 2024, Ukrainian art was presented in the National Pavilion of Ukraine and

Poland, as well as at side events. This year's Ukrainian pavilion, titled *Net Making*, consists of four mixed media projects, as well as a public programme with lectures and performances (La Biennale di Venezia, 2024).

Documenta is one of the most prestigious contemporary art fairs that takes place in Kassel every five years. The project presents a global cross-section of contemporary art trends and holds exhibitions in the open air and in various city locations. The fifteenth Documenta lasted from 18 June to 25 September 2022. In total, over 738,000 visitors visited the exhibition (Documenta fifteen, 2022). Given the high status of the exhibition's brand in the international art community, curatorial innovations, and the involvement of leading artists from different continents, the city of Kassel became a 'cultural centre' for several months, which ensured a significant influx of tourists from all over the world.

Art Basel is one of the largest annual art fairs held not only in Basel, but also in Miami and Hong Kong. The event in Basel is traditionally considered the 'benchmark' in terms of the commercial art market and attracts collectors, gallerists and visitors from all over the world. The 2024 edition of the event ended with strong sales across all market sectors and under the leadership of new show director Maike Kruse, attracting 91,000 visitors during the VIP days and open days from 13 to 16 June (Art Basel. Facts & Figures, 2024).

Setouchi Triennale (also known as Setouchi International Art Festival) and Echigo-Tsumari Art Triennale are held on the islands of Japan. The main goal of these events is to revitalise sparsely populated island territories through art, combining contemporary art installations with traditional culture and landscapes. The Setouchi Triennale takes place every three years, so the dynamics show a steady growth or at least stable attendance in each of the seasons. In 2019, the fourth Setouchi Triennale reached a record attendance of around 1.17 million visitors. Naoshima, with its established reputation, attracted even more visitors with its exhibitions and special events during the festival period (Setouchi Triennale, 2025). The Echigo-Tsumari Art Triennale is a successful example of integrating cultural initiatives into the tourism industry, contributing to the sustainable development of the region. Over the period of 2000-2018, the Echigo-Tsumari Art Triennale attracted more than 2,640,126 visitors. The largest annual increase in tourists (+70.16%) occurred in 2006. Tourist activity peaked in 2009 with over 3.5 million visitors (Cai, Xu, Gao, Hong, Ying, Wang, & Qian, 2020).

"Burning Man is a large-scale cultural and artistic experiment that takes place every year in the Black Rock Desert (Nevada). Participants create large and small art installations, take part in performances and interact in the format of a self-sustaining community. The unique 'co-creation' format, which focuses on community and the principles of 'radical self-expression', has created the image of a 'festival of freedom' for a diverse international audience. In 2023, the number of visitors reached 77 thousand people (Burningman Journal, 2024)

By looking at global art projects and art tourism, as well as analysing successful international cases, it is possible to systematise the key factors that determine their success:

- *Quality of artistic content and curatorial expertise.* A high level of curatorial work and relevant artistic content are central to attracting significant tourist flows. Events such as the Venice Biennale, Documenta or Art Basel demonstrate how curatorial credibility, and high-quality content can influence the number of visitors.

- *Developed tourist infrastructure.* The availability of a convenient tourist infrastructure, including transport networks, hotel facilities and gastronomic establishments, is critical to attracting a large flow of visitors. For example, the success of art events in cities such as Bilbao or Barcelona is largely due to effective tourism infrastructure.

- *Active information promotion and marketing.* Effective marketing using digital channels, social media and media ensures that events are widely recognised and promoted internationally. The high attendance figures for the Louvre Abu Dhabi or MONA Tasmania are backed by an active media strategy and destination branding.

Given the complex nature of art tourism, which lies at the intersection of economics, culture, sociology and urban planning, an integrated approach to its assessment and development is required. The application of a comprehensive interdisciplinary approach can effectively assess the impact of art initiatives on various spheres of public life, through analysing the economic impact of art projects; tracking indicators of tourist flow, visitor spending, etc.

The analysis of sociocultural aspects covers the assessment of the involvement of local communities, the impact on cultural capital, social integration and the development of community identity. For example, the analysis of cultural transformations in Barcelona, which changes the emphasis from parties to cultural tourism. Spatial and urban analysis can be an aspect related to the impact of

artefacts on urban development, infrastructure and revitalization of territories, as well as the management of spatial resources of the city. Documenta in Kassel or Setouchi Triennale in Japan show how art initiatives transform space and stimulate development.

*Conclusion.* The interaction between art and tourism creates unique opportunities and challenges for politicians and cultural organizations. While global art projects can promote tourism, they also raise concerns about sustainability, cultural sensitivity, and the potential for over-tourism. As destinations increasingly rely on art projects to attract visitors, understanding the factors that contribute to their success and solving related problems becomes crucial.

Analysis of global art events - both museum exhibitions and international art festivals - makes it possible to trace the significant impact of such events on the dynamics of tourist flows, the economy and the image of destinations. They become not only event "magnets" that attract tourists from all over the world, but also catalysts for the development of local infrastructure, small business and cultural environment. Such projects strengthen the international brand of cities and regions (such as Paris, Venice, Basel, Kassel, Bilbao etc.), creating a long-term effect of tourist attractiveness. Art tourism, as a form of cultural tourism, involves active integration into strategic tourism programs, through museum and exhibition activities, public art and revitalization initiatives.

It is determined that the key factors of success of art projects that attract significant tourist flows are:

- High level of curatorial expertise and quality of the presented content, which form authority and attract a wide audience.
- Developed tourist infrastructure that allows you to comfortably and effectively meet the needs of many visitors.
- Integration of local communities and businesses into the process of planning and implementation of art initiatives, which ensures long-term sustainability and support of projects at the local level.
- Active information promotion and marketing strategies aimed at a global audience through modern digital platforms.
- Strategic public-private partnership and systemic financial support that guarantee the stability and permanence of large-scale art projects.

A study of individual international cases (Venice Biennale, Documenta, Art Basel, Setouchi Triennale, Guggenheim Museum in Bilbao, Louvre Abu Dhabi, MONA in Tasmania, etc.) confirmed that successful art projects contribute not only to attracting tourists, but also create conditions for economic growth, the formation of a positive brand of destinations, the development of local cultural institutions and increasing the overall cultural level of citizens.

Thus, the effectiveness of art tourism as a separate direction of cultural tourism largely depends on the harmonious interaction of economic, sociocultural, urban, environmental and technological factors. Considering these factors in the planning and implementation of art projects will allow cities and regions not only to attract a significant number of tourists, but also to provide a long-term positive impact on the development of local communities and the cultural environment.

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