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**КУЛЬТУРА  
В ДЕЙСТВИИ**

**СМОТРИТЕ, КТО ПРИШЕЛ!**  
Частные музеи на карте региона

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### III International Forum “Culture in Action”

#### LOOK WHO’S HERE!

#### Private Museum on the Map of the Region

#### Preamble: The Boom of Private Museums

Museums, as a traditional heritage institute experience a new surge of popularity, not only from the number increased attendance, but also because of the emergence of new museums, which tell about the different historical scale, human size, in comparison to narrative in the national and even regional museums. New different museums have appeared: monographic, conceptual, mythological, etc.

Most of these museum initiatives are originated outside the public sector. The non-profit and private sector in culture plays an increasingly significant role. They reflect real cultural needs of residents of specific regions, cities and places. Their put a lot of efforts into the local cultural heritage, cultural events and people. At the European scale that was described as ecomuseum concept by J.-H. Riviere, later his idea was supported by Kenneth Hudson and updated in the 21st century by Orhan Pamuk. It testifies, that Russian museum landscape is developing in the general context of world culture and current trends.

In the absence of official statistics, based on the open sources, one can say, that number of private museums in the whole Russia ranges from 500 to 1000, out of 5,000 Russian museums in total. However, their role is significantly underestimated as the subjects of economic and cultural development of territories and as a point of consolidation of the local community and an important resource for the preservation of historical and cultural heritage on the initiative “from below”. It is reflected both in the weak presence of private museums in media, as well as in the absence of state policy towards private museums, which is manifested in the unrecognized status of the most private museums – *de-jure* several hundred museums are not considered as such. The lack of a clear system of support of private museums is at all levels (registration, taxation, a system of benefits and subsidies, information and methodological support). The tradition of the Russian private collections and museum establishment was interrupted for many decades, so today private museums have to re-enter the realm of institutional self-determination and to search the grounds for professional positioning, partnership and cooperation, as well as the representation to the Russian society as a cultural phenomenon.

From an academic point of view, private museums are also remained on the periphery of museological and cultural science regardless the number of private museums, that has risen over the past two decades: according to the International Council of Museums (ICOM), there are more private museum spaces in the world today than public ones. About 70% of all private art museums were created within the last 15 years (according to the Getty Institute). International experts argue that private museums will continue to claim a dominant role in the museum landscape, as their resources and funding are independent of public funds<sup>1</sup>.

In 2017 an international symposium with the symbolic name “The Global Power of Private Museums” was held in Berlin. The discussion was dedicated to the basic issues related to the phenomenon of private museums, extremely relevant for the Russian situation: What are the reasons for the current boom of private museums? Who are the key players in this process: entrepreneurs, private collectors, museum directors, experts, art dealers, artists, activists, etc.? Who are the main visitors to these museums: the local public, community, tourists, children? What kind of heritage is collected in these

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<sup>1</sup> Private Art Museum Report released by Larry’s List.

museums? How is it interpreted and represented in these museums? Do private museums collaborate, compete or take the place of government agencies? Are they created for the long-term or short-term, as non-profit or commercial projects?

For us it is a right time to draw attention to the independent sector of cultural and historical heritage and to start the systematic work of research, promotion and professional development of the private museum initiatives.

## Mission and Objectives

The mission of the project: to reveal the role of the private and public sector, independent actors in the local cultural heritage preservation as well as in the development of cultural infrastructure and the promotion of cultural innovations in the specific territories.

### Objectives:

- to manifest the phenomenon of private museums and the role of private initiative in preserving the heritage and enriching the local cultural environment, to promote participation in the life of the professional museum community and strategies for the cultural development of territories that meet their goals;
- to rethink and strengthen the value of local heritage through personal stories and exclusive experience of museum experiences;
- to place private museums in a wider cultural and professional context, creating opportunities for self-awareness, reputation growth, new partnerships, improvement in the profession and quality development;
- to draw public attention to private museum sector, to emphasize its independence and a responsible attitude to heritage.

## Mikhail Gnedovsky

# Independent Museums – Avant-garde or Rear-guard of the Museum Sector?

Discussion paper

Instead of the epigraph:

*All museums are equal, but some museums are more equal than others.*

Inspired by George Orwell

It may seem, that independent museums are of a secondary importance, existing merely in the shadow of state museums. This is not entirely true, or not true at all.

Historically, in Russia as well as in Europe, most museums were established as a result of private or public initiative. The first Russian museum – The Kunstkamera – was Peter the Great's personal collection. Later, the imperial collections became the traditional attribute of power; in the 18–19 c. the example of the royal family inspired aristocrats anxious to imitate Imperial taste, to devote time and money to collecting, which confirmed their status. In the second half of the 19 – early 20 c. the merchants and entrepreneurs formed a new generation of collections, ranging from antiquities to contemporary arts. Philosophical and scientific societies also formed collections of their own.

Generally, the collections' owners sought to make their collections open to the public for non-profit, educational purposes. In this way first museums emerged – from the imperial to municipal and private ones. All of them reflected their founders' ideas, values and tastes. The first museums were thus shaped under the influence of perception and philosophy of specific individuals, groups or communities, and, primarily, they were called upon to serve as an instrument of enlightenment.

In such a way – on the basis of private and public initiatives – The Yaroslavl State Historical, Architectural and Art Museum-Preserve, the largest state museum in the Yaroslavl Region, was established. In 2015 the museum celebrated its 150-year anniversary. But what exactly was celebrated? What happened in Yaroslavl a century and a half ago?

On January 12 (25), 1865, the Museum of Natural History Society of Yaroslavl Province opened its doors to the public. Its founder was chairman of the Society, Andrei Petrovsky (1831–1882), professor of natural history at the Demidov Lyceum. The museum was a pure public initiative.

Thirty years later, in 1895, the Historical Museum of the Yaroslavl Provincial Archival Commission was opened, which was also destined to become, in time, a part of the Yaroslavl Museum-Preserve. Its founder and first keeper was a local historian, archaeologist, archivist, restorer, art critic and writer Illarion Tikhomirov (1861–1933).

Both of these museums were public enterprises supported by private donations; only occasionally, they received state and municipal subsidies.

After 1917, several new museums appeared in Yaroslavl: Art Gallery, Museum of Ancient Russian Art and Museum of Book. In 1924, all of them were merged into a single Yaroslavl State Regional Museum. Its collections were enriched with valuable items from the expropriated estates and private residencies, as well as from Yaroslavl monasteries and churches, closed down by the Bolshevik regime. A number of items were also transferred from the State Museum Collection, including some parts of private collections of the largest Russian collectors, such as the Morozov and Ryabushinsky families, which had been declared the national property.

In 1929, the museum became known as the regional museum, and in 1937, it received the status of Regional Museum of Local Lore. In 1959, the Yaroslavl-Rostov Historical-Architectural and Art Museum-Preserve was organized by merging Yaroslavl Regional and Rostov Local History Museums, Regional Art Museum and Nekrasov Museum-Estate in Karabikha. In subsequent years, the

Nekrasov Museum-Estate in Karabikha, Rostov Kremlin Museum and Yaroslavl Art Museum became separate institutions again. Only in 2002, after multiple attempts at re-branding and re-organization, the museum received its current name: The Yaroslavl State Historical, Architectural and Art Museum-Preserve.

In 1918, the policy of nationalisation started throughout the Soviet Russia. It was aimed not only at the industries, but also at private museums and collections, and it helped to save many valuable objects that otherwise could have been destroyed in the revolutionary turmoil. The state museums ensured the sustainability of the cultural heritage protection system created in an attempt to balance the rapid changes in the lifestyle, which were happening in those years. At the same time, the practice of the forced separation of museum items from the former owners, and of merging, splitting, redistributing, and ideological re-interpretation of the collections led to a massive estrangement of objects from their original context, to loss of semantic links and original intentions of the collections' and museums' founders. Objects lost their live connections with the specific human stories and were mainly used as illustration to abstract theoretical truths, such as class struggle, or ideas about the historical process, such as inevitability of socialist revolution.

It was not only in the Soviet Union, though, that the state museums were brought to the centre stage. From the mid-19<sup>th</sup> c. until the end of the 1960s, the museum was the main cultural institution of the European nation states. It helped the governments to solve the problem of consolidating the nations. Before the spread of television broadcast and other modern communication technologies, it was the museums, which could efficiently display the victorious history of the country, celebrate heroes, demonstrate the legitimacy of power and state borders and present a canonical set of national values. In the USSR but also in other countries – In Europe and elsewhere – large state museums dominated as the main format of a museum institution, while smaller museums located in the regions were supposed to imitate central state institutions, albeit on a smaller scale, trying to get across the same message.

However, a completely opposite trend emerged in the end of the 20<sup>th</sup> c. In the late 1960s – 1970s, the unitary cultural policy based on the principle of unity of national culture was replaced by the pluralist policy, where culture was seen as a mosaic of group values. Thanks to the advent of cheap and affordable technologies for communication and reproduction of cultural products, the dissemination of the values of small cultural groups became possible. Tape recording, amateur filming, new technologies for copying printed text, independent radio stations and other similar inventions opened the way for self-expression to the cultural communities, which had had no chances to be heard or noticed before. It was time for all the pacifists, vegetarians, feminists, hippies, motorcyclists, Buddhists, rock musicians and many other groups who had been, previously, in a marginal position, to be recognised and gain the social influence.

However slowly, the new approach was establishing itself. In 1968, Parisian students challenged the values of their parents' generation, opposed the culture of establishment and, among other things, called to burn down the Louvre. The response came much later, in 1989, when I. M. Pei built the Louvre Pyramid, which has become a symbol of the new cultural age. As the Louvre Pyramid symbolically declared, contemporary museums had a mission of bridging cultures, connecting heritage with issues of contemporary world, entering into a dialogue with various audiences, telling stories from the past, which are important for the future, making the heritage a part of modern living culture and reinterpreting it for every new generation.

In the last quarter of the 20th century there were visionaries inside the museum world, too, who predicted trends of museum development for several decades ahead and formulated a new agenda, which is still relevant, for the museum sector. One of the most important points of the new museum development programme was to draw attention towards small, local and independent museums.

Thus, Georges-Henri Rivière (1897–1985), a French anthropologist, philosopher and the first director of ICOM, introduced the notion of *ecomuseum*; it has been widely recognized since the 1970s – particularly in France and in the French-speaking Canada. According to Rivière, the eco-museum is a

museum without walls, created by a local community, and aimed at development of the community and the territory.

Kenneth Hudson (1916–1999), BBC journalist, writer, UNESCO consultant, founder of the European Museum Forum (EMF) and the European Museum of the Year Award (EMYA). In his books – in particular, *The Social History of Museums* (1975) and *The Museums of Influence* (1987) – he emphasized that museums should serve society and meet the interests of museum visitors. Their task was not to communicate abstract truths, but to tell human stories. Hudson attached particular importance to small museums, which, in contrast to giant museums such as the British Museum, are much closer to the local communities. Their hallmarks are flexibility, creativity, imagination and ingenuity.

Three decades later, similar thoughts were expressed by a Turkish writer, Nobel Prize winner in Literature Orhan Pamuk, author of the novel *Museum of Innocence* and a real museum of the same name, which he created in Istanbul and which received (at the competition created by Kenneth Hudson) the title *European Museum of 2014*. Pamuk has also been author of the text, which he called *My Humble Museum Manifesto* (2013). This is what he wrote:

*“Large national museums such as the Louvre and the Hermitage took shape and turned into essential tourist destinations, alongside the opening of royal and imperial palaces to the public. These institutions, now national symbols, have presented the story of a nation – in other words, history – as much more important than the stories of individuals. This is unfortunate: the stories of individuals are much better suited to displaying the depths of our humanity.*

*It is imperative that museums become smaller, more individualistic, and cheaper. This is the only way that they will ever tell stories on a human scale.*

*It is more humane to be able to imagine modest museums that turn the neighbourhoods and streets, and the homes and shops nearby, into elements of the exhibition.”*

At the turn of the 21 c., these ideas have found their way to the international cultural agenda. The international cultural policy documents, which used to appeal mainly to the national values, have shifted their focus to group and community values.

For example, the Council of Europe policy document entitled *In from the Margins* (1997) declares a shift from the policy of *democratisation of culture* associated with the dissemination of national values in society, to the policy of *cultural democracy*, which assumes the equality and inclusion of diverse group cultures and subcultures.

One of the goals of the *UNESCO Convention for the Safeguarding of the Intangible Heritage* (2003) is formulated as promoting *“respect for the intangible cultural heritage ... of communities, groups and individuals”*. The Convention also states that *“communities, ... groups and, in some cases, individuals play an important role in creating, safeguarding, preserving and restoring the intangible cultural heritage, thereby enriching cultural diversity and fostering human creativity.”*

The Council of Europe *Framework Convention on the Value of Cultural Heritage for Society* (also known as the *Faro Convention*, 2005) introduces the concept of *“heritage communities”*, which can obviously serve as an alternative to the national heritage. This document refers to the current and past communities – those that were related to the creation of certain cultural phenomena or those that consider them today as a legacy. Various communities (or groups and even individuals) can create their own heritage – in accordance with their current values and agenda. Moreover, different communities can attribute different values to the same physical objects.

But let's go back to the Yaroslavl land. In the early 1990s, a private museum appeared in the city of Yaroslavl – the first in a new Russia. It was called *Music and Time Museum*, and it was created in 1993 by a performer, magician and collector John Mostoslavsky (1942–2015). Creation of this museum marked the end of the Soviet era in the museum sector and opened a new round of development where the state museums – such as the Yaroslavl Museum-Reserve, the Yaroslavl Art

Museum and others – co-exist with the independent museums. Over the quarter of a century that has passed since the opening of the *Music and Time Museum*, almost eighty private museums opened in the Yaroslavl region. These include the museum cluster in Vyatskoe village and the museum in the town of Myshkin, which has grown into a full-fledged museum quarter, and the rapidly gaining in popularity museums in the village of Uchma, and many others. Apparently, the Yaroslavl region remains a leader in the development of the private museum sector.

What reasons caused the Yaroslavl independent museums boom, and what would be the policy of the Yaroslavl regional and municipal administrations towards the independent museums – these questions are still open. However, today it may be safe to assume that independent museums are not just underdeveloped or insufficiently professional institutions. Their work is vital for the museum sector, because at a new round of development, they return heritage to the humanitarian context, struggle with the collections' anonymity and the abstract nature of their interpretation. They collect not only objects, but also live human stories, strive to be relevant and talk to visitors in a language that they would understand. Nowadays, the innovative cultural content is created, mainly, within the collections and with the help of interpretation methodology of the independent museums, and then it is often carried on and developed by the large state museums.

Independent museums can also be considered as a special form of social entrepreneurship, because their activities are often directly aimed at enhancing social coherence, improving the social climate, establishing mutual understanding between the various cultural groups living close to each other, and even prevention of social conflicts.

Finally, independent museums contribute – directly or indirectly – to the economic development of the territory. They participate in the local identity construction, the arrangement of the cultural environment and the development of new cultural services; they contribute to the creation of a positive investment climate, attracting businesses, professionals and investments to the territory. The private museums become points of tourist attraction, they create tourist flows and, as a result, additional income and jobs for the territory. No doubt, they have impact on post-industrial and post-agrarian economic development in cities and rural areas as well.

However, all these mechanisms are still poorly understood and researched. In fact, there are no tools to evaluate the contribution of a specific museum to the social and economic development of the territory. The development of such tools would greatly facilitate the interaction between government, business, and independent museum sector. It would also clarify the relationships between the state and independent museums.

To summarize, it is fair to say that independent museums play the role of a creative laboratory of culture within the heritage realm. Their activities contribute to improving the social climate and economic development of the territory. Their immediate tasks are: to strengthen solidarity within the sector, establish partnerships with state museums, attract public and private funding, and, last but not least, enhance the public trust towards private initiatives.

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## GLOBAL TREND AND REGIONAL GROUNDS IN THE FESTIVAL

### Global trends:

- **culture:** revision of ideas about the boundaries of the cultural domain into a cultural policy (no strict border between the public and private sectors - a common mission, similar approaches and tools), the increasing role of independent cultural institutions, the growth of private museum and a differentiated system, encompassing the government support measures
- **economy:** strengthening the integration of culture in the economic life of the region, moving away from total paternalism in culture to cultural entrepreneurship
- **tourism:** an increasing flow of individual tourists, a change in the requirements for a cultural product towards a greater personalization of experience
- **networking:** pooling of resources, sharing risks and developing common policies at the regional and federal levels, creating associations, Internet portals and organizing various professional events, constant exchange of experience and best practices
- **partnership:** inter-sectoral partnership, expanding the right to participate in cultural life and to preserve the heritage from various fields - government agencies, business institutions, and civil society
- **upscaling of activities:** we do not invent new things, but scale up the existing ones or set a new scale

### Private Museum Within Public Memory Institutions System:

**Georges-Henri Rivière**, first director of ICOM, author of ecomuseum concept, widespread since the 1970s - particularly in France and in Canada:

- museum without walls
- created by the local community
- for community and territory development

**Kenneth Hudson**, BBC journalist, writer, UNESCO consultant, founder of the European Museum Forum (EMF) and the Best European Museum of the Year Award (EMYA) (1977)

- the important role of small museums: their proximity to the local community, flexibility, creativity, imagination and ingenuity

**Orhan Pamuk**, a modern Turkish writer, winner of several national and international literary prizes, including Nobel Prize for Literature (2006); founder of the Museum of Innocence - the best European museum in 2014; author of the "Modest Manifesto for Museums", he formulated the main principles as follows:

- *Large national museums, such as the Louvre, present the story of the nation - history, in a word — as being far more important than the stories of individuals*
- *It is imperative that museums become smaller, more individualistic, and cheaper. This is the only way that they will ever tell stories on a human scale*
- *We need modest museums that honor the neighborhoods and streets and the homes and shops nearby, and turn them into elements of their exhibitions*

Private museums today **work as an important link in the system of public memory institutions - the state and independent sectors**, which are two parts of a single cultural policy in the territory; and there are no high barriers between them:

- **private museum creates a new cultural agenda** in the region and makes a significant contribution to the development of the territory (new jobs, attracting tourists, increasing the diversity of cultural leisure, improving infrastructure, etc.), and can be a kind of quality mark: regions can be estimated by the number and the quality of private museums, taking into account the development of private initiative and raising the awareness of civil society in the region
- **private museums can play the role of a generator of innovations** and an "experimental site", becoming a resource and creative reserve for culture: they work on new content, develop new formats and new languages of culture, which later could find (or not) a place in the state system of culture



### Private Museum Emergence in Russia:

- **the growing process of private museums emergence** is a noticeable phenomenon in the post-Soviet Russia. With the lack of state statistics and based only on the open sources, we can say, that their number is from 500 to 1000 (out of a total of 5000 museums), and it is a huge potential force to solve numerous tasks of cultural policy
- **deep roots and traditions:** historically in Russia, as well as in Europe, the most famous state museums were created as a result of private or public initiative; a private collection as a cultural project determined the development of Russia for many decades

But:

- **private museums still do not have recognition as participants** in the economic and cultural development of territories, as a point of consolidation of the local community, a resource to preserve the historical and cultural heritage from the grass-root initiatives
- **spontaneity of private museum** emergence in the modern Russia is the undeveloped and unexplored sector (including the main state statistics on the development of culture, economy or tourism in the region)
- **lack of state policy in the field of private museums** - non-recognition by current legislation of most private museums (*de jure* several thousand museums are not considered as such) and the lack of a clear system to support private museums at the general state levels (registration, taxation, system of benefits and subsidies, information and methodological support)
- **Inarticulateness of private museums:** what is commonly termed as a museum is often applied to a tourist show or a museum shop.
- **private museums are in the process of self-identification** and in search for justifications for cooperation: over the past 20 years, many attempts have been made at the federal and regional levels to create associations, communities, unions of private museums, but all of them have turned out to be unviable

### Private Museums in the Region:

It is no coincidence, the Yaroslavl region was chosen as a platform to develop and to test a model of the Festival of Private Museums, applicable to all regions of the Russian Federation:

- **the dynamics growth and the volume of the independent museum sector** - more than 30% (more than 80 private museums) in the region is higher than average in Russia (5-20%)
- **private museums play a significant role in the cultural offer and economy of the region** (including the traditional Golden Ring tourist route, the annual tourist flow is 3.6 million), however, an external and internal request for updating the cultural offer is noticeable
- **vivid examples of private museums:** Music and Time Museum (the first private museum in Russia ([musictime.rf](http://musictime.rf)); Merchant Lokalov museum ([lokalov.rf](http://lokalov.rf)); the Vyatskoye complex ([Vyatskoye-Selo.rf](http://Vyatskoye-Selo.rf)); Myshkin People's Museum ([myshgorod.com](http://myshgorod.com)), Uchma Museum of the History of the Cassian Monastery and the Fate of the Russian Village ([uchma.info](http://uchma.info)), the International Creative Center "Emalis" ([emalis.org](http://emalis.org)), etc.
- **various types, themes and legal forms** of private museums make the project of a greater scale
- **partner support** of the project is the Government of the Yaroslavl region

### Private Museum in Tourism:

#### Global trends in tourism:

**Tourism has a multiplier effect on other sectors of the economy**, it is now generating 10.4% of world GDP and provides 10% of employment (over the past five years 20% of new jobs were created), the growth of tourism income (more than 3.9 %) exceeds the pace of development of the global economy.



- growing markets: urban tourism (growth from 10-15% per year, the main trend is all-year-round season and the ability to generate repeated visits (due to popular events); event tourism (the market in Russia is about \$ 5 billion, one major event brings territories income from 100 to 500 million euros, and the main trend is an increase in interest in events with a gastro food)
- reduction in the average stay of tourists at one place
- increase in the number of individual tourists, an increase in demand for options in tour programs, for more complex ways of communication with displayed objects (including interactive items) and for authenticity
- local stories and small territories, included in thematic and interregional routes, have great potential
- emergence of tourism products for citizens with special needs: families with children, tourists with animals, various subcultures, etc.
- specific features of the regional tourist context - tourism in the Yaroslavl region:
- number of tourists in the region: 3.4 million per year (with the prospect of growth to 8 million by 2025); the number of returnees - 25% (with the prospect of growth to 40% by 2025)
- average visit time: 1.8 days
- average check for overnight tourists: approx. 4 000 rubles per day (with the prospect growth to 8 thousand rubles by 2025)
- mainly arrival by private car, bus, water transport
- more than 57% - individual tourists
- number of employees in tourism: 6 000 people per year (with the prospect of growth up to 10 000 people by 2025)
- key resources: an alliance of 12 ancient Russian cities united by a common history and endowed with their uniqueness (more than 5,000 historical and cultural monuments), a extensive network of water resources, the distance between cities is 50-70 km, travel time 1-1.5 hours car + transport accessibility from Moscow 3.5 hours - comfortable logistics of basic route
- priority areas and projects: urban tourism (including traditional formats: event, business, educational, rehabilitation and new - hedonism-travel, crafts tours, local food and gastro food) as well as water and nature tourism, including the MICE and Golden Ring 2.0 projects
- active development of the regional transport infrastructure responds to the tourism needs (including repair and reconstruction of local roads, development of the Tunoshna international airport, development of railway communication, reconstruction of bus stations and railway stations, development of embankments and moorings)
- problems: high seasonal dependence of the market, transit nature of the tourist flow, "obsolescence" of the product, increased competition

# PRIVATE MUSEUMS OF THE YAROSLAV REGION: GENERAL CHARACTERISTIC

## Total Number and Activity:

- In the Yaroslavl region there are more than 80 private museums (more than 30% of all Yaroslavl regional museums)
- The project covers (in its seminars, webinars, expert visits and other formats of communication since December 2018) more than half of individual private museums as well as about 10 state museums, which are participants within a special project of the Festival
- Please, note that the most active (almost all of them are engaged in various formats for the current project, and they all receive different kind of support from the regional authorities - grants, subsidies, participation in catalogs, educational programs, etc.) are the same 15 - 20 museums of the region, the rest are not highlighted.
- Among 17 municipalities of Yaroslavl region only 7 are the most tourist attractive. These are municipalities of Gavrilov-Yam, Myshkin, Nekrasov, Pereslavl, Rostov, Yaroslavl. Only 4 of them have sufficient museum potential - Gavrilov-Yam, Myshkin, Nekrasovsk, Yaroslavl)
- Among 6 towns - Yaroslavl, Uglich, Myshkin, Tutaev, Rybinsk, Pereslavl – 4 have the most active tourist point (Yaroslavl, Uglich, Myshkin, Rybinsk, Pereslavl), and all 6 towns have sufficient museum capacity. The leader of private museum movement today is Pereslavl

## History of Private Museums:

- The beginning of private museum emergence in Yaroslavl region dates back to the post-Soviet 1990s, which paved the way for business initiative, but some museums in the region have their own history even since the Soviet years.
- The first private museums were started as a collection in the Soviet time and were opened as a space much later: the first private museum in Russia, "Music and Time" by John Mostoslavsky (Yaroslavl), opened his collection 25 years ago - in November 1993. The first museum of Russian vodka history was in the town of Uglich. It was founded in the homeland of P.A. Smirnov, the alcohol brand founder, in 1998, before both of capital cities did it.
- The exceptions. The Myshkin Peoples' Museum became a non-profit private cultural institution long time ago, in 2002. It started his collection along ago, when it focused on the educational work as a children's and youth association of local historians in 1966. Also, an important public milestone was the opening of the Mouse Museum in Myshkin, in 1991
- "Museum Boom" of 2014 - 2019. Over the years we have been watched a significant increase in the number of private museums in the region (more than 30% of new museums appeared lately)

## Subjects of private museum:

- private collectors
- local community, driven by enthusiastic initiative
- families, who put their own history into museum display
- business representatives, capitalized the history of manufacturing, products of the former production, local brands, etc.

## Reasons for establishment private museums:

- publication of the existing collection and, hence, its social legalization (also, for safety reasons), presentation of its educational potential
- exhibitions, dedicated to the cultural heritage or the touristic object (as part of a wider non-profit or commercial activities), etc.
- memorialization of events and persons in historical locations
- memorialization of the collector's personality of as a public figure and collector

- revival of traditional craft / initiative to promote and develop any technology for artistic processing of products, etc.
- reflection on a particular phenomenon of individual or social life

**Legal forms of private museums:**

- commercial: limited liability company, individual entrepreneur
- non-profit: non-profit organization, private cultural institution
- the ratio of one to another is approximately 50/50; each founder makes own personal choice - whether to run museum independently and more like a business (without additional reporting and legal restrictions) or to rely on support of the region as a non-profit organization

<b>Exhibitions / Museums</b>	<b>State</b>	<b>Non-state</b>
Ethnographic, including the museum of 1 object	5	45
Enterprises, organisations, institutions	-	32
Local lore (history) complex museums	6	24
Memorial	10	12
Technik (science)		7
Nature, natural history	3	4
Museum, theatre		3
Fine arts	16	1
Military	1	-
Open storage	2	Almost all

**Events, other than museum regular activities, are carried out to ensure an economic sustainability of a museum:**

- guided tours
- food (as a part of cultural and educational programs on gastro food)
- sale of goods, products, souvenirs of the museum
- hotel business
- exhibition business
- rent of premises for events

# PRIVATE MUSEUMS OF YAROSLAVL REGION; WHO ARE WE – MISSION, FEATURES AND TARGET AUDIENCES?

## Mission:

- keeping / return of local history and features of the place through the connection of generations
- through small / local to save large / global
- cultural responsibility of business

## Heritage Museum Work With:

- local history (local and global narrative)
- family values
- “real world” (without any link to the local history)
- success stories
- folk and urban culture (also without any link to local history)

## Resources Used to Create Museums:

- tangible: collections, real estate, incl. cultural heritage objects (both owned and leased), equipment (rarely - special, more often - typical store display cases), infrastructure (often low quality)
- intangible: local and global brands, prevailing in the public mind images of a historical person, estate, toponym, local community, territory, mythology, etc.
- human (as creators of a display): collectors and / or owners of the collection and members of their families, like-minded people, involved specialists (artists, museum professionals)

## Target Audiences:

- detailed work with audiences, but it is necessary to diversify more and to attract new, which are not reached by now
- mostly organized groups (wishful) and transit visitors, but there is an understanding that future is connected with individual and family visitors - those who are ready to stay at least an overnight. The main restrictions are the infrastructure and logistics, now the visitors are mostly from Moscow and neighboring regions
- local residents, return visitors, youth under 30-year-old
- rare foreign tourists (no more than 5%)
- “unexpected audiences” - craftsmen, local people, etc.
- museum capacity – if it is ready to grow

The preliminary analysis of owners and employees of private museums needs (via oral and written interviews) revealed two key requests from the Target Audience: the *economics* as a sustainability of the organization and an *image* as a public recognition, including museum's evaluation by the professional community.

## Benefits and Values of Private Museums:

- diversity, flexibility and regulations free
- quick response to changes
- right to experiment and to make a mistake
- freedom of cooperation: different models of partnership and joint projects
- freedom of choice: work with different types of heritage
- power of authorship
- accessibility and strength as a specimen
- opportunity: working more closely with a local community, which is not existed
- opportunity: orientation and new demands for a market, which is not existed

## PRIVATE MUSEUMS OF THE YAROSLAVL REGION: WHO ARE WE – SHORTCOMINGS AND RISKS

### Main issues<sup>2</sup>:

- financial instability:  
mode of survival, not development, the complexity of transferring to a business mode, no diversified services, a strong dependence on the will of the owner and external factors — development of the region's infrastructure, a drop in the tourism market, legislation, legal regime, benefits, etc.
- exclusion from the tourist routes:  
inflexibility, optionality, ignorance of its consumer
- personnel problem:  
competence, capacity, seasonally adjusted employment, distance
- lack of infrastructure:  
logistics, facilities, information, etc.
- complicated cooperation with authorities:  
no regional policy in the field of private museums; not enough existing support; no rental benefits, etc.
- no shared information resources:  
no cooperation and very few joint projects with other museums; no common portals, social networks, booklets, etc.

Opportunity: the growth of tourism and the deployment of other regional projects by the Department of Tourism of the Yaroslavl Region (cruise, renewal of the Golden Ring tour, city, etc.)

- ! opportunity: subsidy programs for children's tourism
- ! opportunity: volunteers in solving personnel problems
- ! opportunity: local community as a resource and a partner to diversify seasonal risks

## PRIVATE MUSEUM OF YAROSLAVL REGION: WHO ARE WE – QUESTIONS AND DILEMMAS?

What are the private museums and why they should network? What are qualities of the community gathered at the Festival?

- What are private museums' competitive advantages compared to state museums?
- What is the mission of private museums: intellectual content or recreation? Museum or interesting place? Museum or attraction? Museum or heritage institute? Private and personal is not always a museum?
- Private museums are more about creating impressions or information?
- What should be done to highlight private museums, what is the language of this community and the language of the promotion?
- What do we promote: a local history or what the market demands?
- What comes first: the business culture and the collection, or vice versa?
- Private museums are amateurs or professionals in working with collections?
- Can they be considered more professional in communication with visitors?
- Why are there so few partnership programs and cooperation with other museums, different levels of the government and with the local residents; how to fix that?

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<sup>2</sup> In addition – see below. Results of private museum survey, the active participants of the seminars of a project.

# Results of a survey of private museums in the Yaroslavl region - participants in seminars. Issues, support and networking

Number of interviewees: 19 museums (out 20 participants of a seminar)

## The most acute issues for museums:

### 1. Tourism market:

- **exclusion from touristic routs (16)**
- lack of focus on tourism markets (5)
- low visitor flow (7)

### 2. Economy:

- **economic survival (11)**
- no funding to exhibition development (6)

### 3. Personnel:

- **no competences to promote museum among employees (8)**
- staff shortage in the town / area (7)
- no special museum skills and knowledge among employees (3)
- lack of economic knowledge among managers (3)
- lack of legal knowledge among managers (2)

### 4. Premises, safety:

- **difficulties with the premises for the exposition and collection (acquisition / rental, maintenance, etc.) (6)**
- safety of exhibits (2)
- security of the premises of the museum (2)

### 5. Other:

- regional policy for private museums
- insufficient information in media
- problems of conceptualization in terms of the museum origin; the fall of the domestic tourism market

### NO (do not fix, do not implement):

- competition on a tourist route - NO
- incomplete collection - NO

## Types / formats of support for museum activities from:

### Regional authorities:

- not received (11)
- information support, including advertising (4)
- moral and personal support (2)
- training (2)
- consulting (2)
- one-time subsidy - competition of projects (1)
- infrastructure (1)

### Municipal authorities:

- not received (10)
- information support, including advertising (5)
- moral and personal support (2)
- building for free use (2)
- infrastructure (1)

### Business:

- not received (13)
- co-investment (Moscow and local businesses) (2)
- additional services within the project (1) (hotel)
- local catering and hospitality enterprises (1)

### Local community:

- not received (13)
- moral and personal support (2)
- collection replenishment (2)
- information support (via social networks) (1)
- ideas (1) (intellectual crowdfunding)

### Other:

- collection of the founder (2)
- grant of Russian Fund of Culture to create an exhibition (1)

Support measures are minimal. Only 6 museums out of 19 regularly in cope with different institutions. At the same time, the most active museums try to work in all directions, the rest has almost zero actions. Almost complete lack of communication with the local community is extremely alarming.

**Most significant support measures for private museums are:**

- allocation of premises and preference in sublet (4)
- support of the regional and municipal authorities: infrastructure, image, advertising (2)
- advertising on the Russian Railways, on the federal highway and in the Moscow metro (1)
- funding for the summer festival (1)

**No request to cope with local businesses and community.**

- Network / partner projects:

**Cooperation with non-state / private museums:**

- no (8)
- partner festivals and promo-tours for business (8)

**Cooperation with state museums, libraries, houses of culture and other organizations:**

- no (7)
- state museum (8)
- library (3)
- archive (1)
- palace of culture (1)
- public organizations (1)

**Projects with regional and municipal authorities:**

- no (12)
- Department of Culture (1)
- Department of Tourism (1)
- Department of Education - a joint project with schoolchildren (1)
- reports (1)

**Projects with business structures:**

- no (11)
- with local manufacturers for souvenirs (3)

**Collaboration with the local community:**

- no (11)
- meetings, discussions (4) (masters, descendants of entrepreneurs and clergy, business owners)

**Other:**

- no (9)
- communities of Uglich (1)
- Rybinsk eparchy (1)
- NGOs, associations of parents and students (1)

Network projects are very few and almost always they are among themselves (maximum with a state museum and a library). There is no request to cope with local businesses and the community. There is no regular collaboration with key departments of the region.



## When a Collection Becomes a Museum

**Collection: collection and management strategies / art of choice / from private initiative to sustainability**

*Podium discussion*

- Mission of a private museum
- Study of private collections: new approaches and methods
- Sustainability of a private museum: how to keep the collection

### **Scene Dialogue Scenario (75 min)**

#### **1. Introduction by a moderator (10 min)**

From the “collecting” to a collection. The main features of the collection: design, systematization, choice. Reasons and motives for private collecting: investment, social prestige, cultural partnership. The value of the personal qualities of the collector / collector and the influence of time on a collection’s profile. Public opinion and a collector. Changes of collection types. Collections of communities, intangible heritage, digital objects. From a personal collection to the participatory practice. From personal collections at the state museums to personal responsibility for the heritage. The state and the private museums are parallel worlds or a shared space of future responsibility?

#### **2. Presentations of cases (each per 15 minutes) Case structure.**

- Your collection and its main features. A brief description of the collection of your museum: the type of heritage, parts of the collection, the principle of systematization. Do you define your collection as unique and inimitable? If so, what does this uniqueness consist of: subject, type of collection, history of the collection, or something else?

- What is the meaning of your collection? The principles of collecting. How do you define the concept of a collection? What is most important for you in it: the homogeneity of objects, the commonality of features of scientific or cognitive interest or the meanings, that appear not from the process of collecting, but from a later comprehension. Is the collection integrity important for you, or how do you describe it?

- **Personality, collection, time - influence and communication.**

Personal history of the collection. Was there a "pre-museum stage?" Did the collection have an “author”, a founder? What became the reason, the impetus for collecting? What personal traits or individual preferences of the collector / collector are reflected in the collection. What subjects, events or contexts in your opinion contributed to the emergence of the collection? Does your collection and its “life” reflect the features of the age, when it was formed?

- Collection management. Do you have questions about your collection management? What do you include in this concept: enrichment, study, interpretation, publication? Can the collection change, depending on the external conditions and circumstances? Do you consider it necessary to keep and fulfill the will of the founder of the collection?

- **Private business or public good?**

Do you think a private collection is created for yourself or for society? At what point does a private collection begin to work for society? Does your collection assist in solving certain social problems? If so, in what area (personal growth, education and enlightenment, interpersonal or group communication, global problems of the modern or future world, geopolitical). Under what circumstances and in what forms is that possible? Is a museum the most acceptable or the only form of public service of a private collection to society?

- **Private collection and state heritage policies.**

Problems of management and maintenance of a private collection. The role of the state and society in that matter. If a private collection is presented and serves the public, what mechanisms support such a collection and what could they can be?

**3. Q &A from the audience. (20 minutes)**

## APPLICATION

### III International Forum “Culture in Action”

#### LOOK WHO’S HERE!

#### Private Museum on the Map of the Region

In partnership with the IX International Tourism Forum “Visit Russia”

#### Schedule:

October 24, 2019 10 am - 8 pm,

October 25, 2019 10 am - 7 pm.

#### Venues:

“Millennium” Concert and Entertainment Centre (Kotorosl'naya nab., 53), museums of Yaroslavl

In October 24 and 25, 2019, Yaroslavl will host the III International Forum “Culture in Action” which incorporates expert knowledge, management practices and know-how in project implementation in the fields of culture and heritage.

In 2019, the Association of Cultural Managers (AMC), with the support of the Presidential Grants Foundation, the Department for Tourism and the Department for Culture of Yaroslavl Region Government, implements the “**Heritage Management: Private Sector**” international project.

**Project Mission:** stimulate independent entities, private and public sectors to protect and promote local cultural heritage, as well as build and develop cultural infrastructure and support cultural innovations in specified areas.

#### Forum Objectives:

- enhance awareness for a private museum as a space for cultural experimentation and providing innovation in specified areas;
- put private museums in global professional, sociocultural and socio-economic contexts;
- create a forum for the discussion of mechanisms for involving business initiatives in the protection of Russia's cultural heritage.

#### Forum Tasks:

- provide an impetus to unleash the potential of independent heritage institutions in Russia, including private museums — concerning the mission, networking, partnership and development strategies;
- demonstrate the role and influence of private museums in working with the economic, social, cultural, historical, natural and symbolic capital of the area;
- contribute to the development and sustainability of the sector by exchanging cultural management practices, creating a network model for cooperation between museums, as well as develop and transmit methods, tools and business models created or adapted to current issues.

Featuring speeches by Russian and foreign experts, the international forum is dedicated to the role of private museums in heritage protection, cultural policy and local economy. Today, private museums and other independent entities operating in the heritage sector can act as innovation suppliers and «spaces for experimentation», providing creative reserves for the culture and innovative resources for the development of specified areas — museums actively engage in processing metamorphoses, developing new resources, formats and languages for culture and business, which integrate (or not) into the state system of culture and the local economy.

The diversity of themes and formats among private museums and other cultural heritage initiatives gives rise to discuss the current institutional map of the sector, review long-established professional boundaries and concepts, legitimise new forms and practices.

### The forum will feature speeches by Russian and international experts:

- **Teemu Ahola** — Head of Collections, [Museum Centre Vapriikki](#), winner of the Finnish Museum Association Prize (2017) and European Museum Forum Prize (2018), ex-president of TAKO Network (National network for collections management co-operation and present day documentation), Finland.
- **İdil Deniz Ergün** – Director of the [Museum of Innocence](#), winner of the European Museum Forum nomination for the Museum of the Year (2014), Turkey.
- **Sam Hunt** — Heritage Consultant, [Sam Hunt Consulting](#), Trustee of the National Maritime Museum Cornwall and Lyme Regis Museum, till 2013 — Executive Director of the Association of Independent Museums (AIM), expert on change management and strategic planning in museums and galleries across the UK and developing business models to secure long-term financial resilience, United Kingdom.
- **Marilyn Scott** — Director of [The Lightbox](#) gallery and museum (Woking, Surrey), winner of the Art Fund Prize (2008) and Prime Minister's Prize (2012), Council member for the Association of Independent Museums (AIM), Trustee of the Bethlem Museum of The Mind and the Geffrye Museum, United Kingdom.
- **Bjorn Stenvers** — founder and Director of OAM (Association of Amsterdam Museums), expert in museum marketing, Netherlands.
- **Lolita Tomsone** — Director of the [Zanis Lipke Memorial](#), winner of the Kenneth Hudson Award at the European Museum Forum (2014), Latvia.
- **Olinka Vištica** — artist and founder of the [Museum of Broken Relationships](#), Zagreb, winner of the Kenneth Hudson Award at the European Museum Forum (2011), Croatia.
- **Natalya Bychenko** — founder of the Altes Haus, private museum recreating the life of an old Königsberg household at the beginning of the 20th century, Kaliningrad.
- **Tatyana Gafar** — Head of the Department for Small Museums Development, State Tretyakov Gallery, Moscow.
- **Mikhail Gnedovsky** — Leading Analyst of the Department for Museum and Tourism Projects, MOSGORTUR, Member of the Advisory Council of ICOM Russia, Moscow.
- **Elena Shakhova** — general director of the “Vyatskoye” historical and cultural complex, Yaroslavl Region.
- **Olga Karpova** — Head of the Department of Socio-Cultural Projects Management, Moscow School of Social and Economic Sciences.
- **Leonid Kopylov** — President of the Foundation “Club of Friends of Anna Akhmatova Museum at Fountain House”, St Petersburg.
- **Maxim Maximov** — Founder and Director of the Museum of Logistics, St Petersburg.
- **Yulia Matskevich** — Head of the Department for Museums and Projects, Association of Cultural Managers, Executive Director of the “Children's Days in St Petersburg” festival.
- **Elena Naumova** — Director of the Uchem Museum, Yaroslavl Region.
- **Natalya Nikitina** — social entrepreneur, CEO of the “Museum City” Kolomensky Centre for the Development of Cognitive Tourism, Head of a museum network (Museum of Stories with Taste “Nikola's Posad”, “Kalachnaya Museum”, Museum Residency “Artkommunalka”), Kolomna.
- **Yulia Rybakova** — Head of the Department for Tourism of Yaroslavl Region Government.
- **Alla Khatyukhina** — Director of the Yaroslavl Art Museum, member of the Presidium of the Union of Museums of Russia.

### The Forum's agenda includes lectures by experts and professional discussions on the following topics:

- current challenges and risks for private museums;
- current consumption trends and formats of museum services;
- cultural entrepreneurship and the economy of private museums;
- storage and study of private collections: the art of selection and sustainability;
- exhibition and interpretation — how to display a collection;
- target audiences of private museums and technologies for research;

- private museums and local communities;
- positive partnership and leadership;
- museum on the map of the region: how to attract the audience etc.

**Formats:** panel discussions, interviews with experts, stand-ups by experts, workshops, study tours to Yaroslavl museums, as well as activities for developing professional network communication.

This year, “Culture in Action” is organised in partnership with the IX “Visit Russia” International Tourism Forum. The two international platforms unite to explore the solutions for current challenges in regional development and the role of culture in this process.



The Forum will launch the “**Culture in Action**” **International Museum Workshop** — a platform for professional discussion, exploring solutions and exchanging know-how in museum project implementation. The theme of the workshop is “**Museum on the map of the region: how to attract the audience?**”.

**The Forum invites** representatives of state and private museums, socio-cultural design and museum management communities from Russia and abroad, federal and regional authorities, professional associations and networks, Russian and international foundations.

*Register for the forum:*

<https://amculture.timepad.ru/event/1085039/>

*Register for the International Museum Workshop:*

<https://forms.gle/WUJrJaHQh6gfe6r86>

*More information about the Forum:*

<https://independentmuseums.ru/forum/>

*The forum is funded by the Russian President Grant for the development of civil society provided by the Presidential Grants Foundation.*



**Project partners:** Moscow School of Social and Economic Sciences (Shaninka), ICOM — Russia (International Council of Museums), Cultural and Education Section of the British Embassy in Moscow, NAITO (National Association of Tourist Information Organisations), EUNIC (European Union National Institutes for Culture), Department for Tourism and Department for Culture of Yaroslavl Region Government.

**Since 2010 the Forum is initiated and organised by —**

**Association of Cultural Managers** [www.en.amcult.ru](http://www.en.amcult.ru), +7 (499) 678-01-05



**Project website** <https://independentmuseums.ru/forum/>

**#культуравдействии #cultureinaction**

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III International Forum “**Culture in Action**”.  
**LOOK WHO'S HERE!**  
**Private Museum on the Map of the Region**

In partnership with the IX International Tourism Forum “Visit Russia”

**Schedule:** October 24, 2019 10 am – 8 pm; October 25, 2019 9 am – 8 pm.

**Venue:** “Millennium” Concert and Entertainment Centre, Yaroslavl

**Forum Programme:**

**October, 24<sup>th</sup>**

*“MILLENNIUM” CONCERT AND ENTERTAINMENT CENTRE, SMALL HALL*

10:00 – 12:00	Registration, welcome refreshments
10:00 – 18:00	Platform for virtual tours and projects display
12:00 – 12:30	Forum opening
12:30 – 14:00	<p><b>Private Sector and Independent Museums: New Rules and Capacities</b> <i>Plenary panel discussion</i></p> <ul style="list-style-type: none"> <li>▪ roles and capacities of private initiatives in protecting heritage — in various fields, from culture to economics, and in a global context</li> <li>▪ private museum as a cultural repository, “space for experimentation” and innovation provider for the development of the area</li> <li>▪ establishing a private museum in Russia and abroad: key aspects and concerns, challenges and risks</li> <li>▪ cultural policy and heritage management: major issues and trends, new institutional map and support tools in Russia and abroad</li> </ul> <p><b>Moderator: Mikhail Gnedovsky (Russia)</b>, Leading Analyst of the Department for Museum and Tourism Projects, MOSGORTUR, Member of the Advisory Council of ICOM Russia.</p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Sam Hunt (United Kingdom)</b>, Heritage Consultant, Trustee of the National Maritime Museum Cornwall and Lyme Regis Museum, till 2013 — Executive Director of the Association of Independent Museums (AIM).</li> <li>▪ <b>Teemu Ahola (Finland)</b>, Head of Collections, Museum Centre Vapriikki, ex-president of TAKO Network.</li> <li>▪ <b>Bjorn Stenvers (Netherlands)</b>, Founder and Director of OAM (Association of Amsterdam Museums), expert in museum marketing.</li> <li>▪ <b>Olga Karpova (Russia)</b>, Head of the Department of Socio-Cultural Projects Management, Moscow School of Social and Economic Sciences.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ <b>Yulia Rybakova (Russia)</b>, Head of the Department for Tourism of Yaroslavl Region Government.</li> </ul> <p><b>Experts:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Alla Khatyukhina (Russia)</b>, Director of the Yaroslavl Art Museum, member of the Presidium of the Union of Museums of Russia.</li> <li>▪ <b>Nikolay Pryanishnykov (Russia)</b>, Chairman of the Council, Partnership “Association of Cultural Managers” (TBC).</li> </ul>
14:00 – 14:30	Coffee break
14:30 – 18:45	<p><b>Private Museums: How to Gain Relevance and Recognition</b>  <i>Discussion and case study of private museums that have obtained critical acclaim. Sharing experience and solutions: from challenges to competitive advantages</i></p>
14:30 – 15:45	<p>Dialogue I.</p> <p><b>When Does a Collection Become a Museum? / strategies of assembling and storing a collection / art of selection / from private initiative to sustainable strategy</b></p> <ul style="list-style-type: none"> <li>▪ private museums’ mission to protect heritage</li> <li>▪ storage and study of private collections: new approaches and methods</li> <li>▪ private museum and sustainability: how to preserve a collection?</li> </ul> <p><b>Moderator: Tatyana Gafar (Russia)</b>, Head of the Department for Small Museums Development, State Tretyakov Gallery, Moscow.</p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Marilyn Scott (United Kingdom)</b>, Director of The Lightbox gallery and museum, Council member for the Association of Independent Museums (AIM), Trustee of the Bethlem Museum of The Mind and the Geffrye Museum).</li> <li>▪ <b>Maxim Maximov (Russia)</b>, founder and Director of the Museum of Logistics, St Petersburg.</li> <li>▪ <b>Natalya Bychenko (Russia)</b>, Founder of the Altes Haus, private museum recreating the life of an old Königsberg household at the beginning of the 20th century, Kaliningrad (TBC).</li> <li>▪ <b>Olinka Vištica (Croatia)</b>, Artist and Founder of the Museum of Broken Relationships, Zagreb.</li> </ul>
15:45 – 17:00	<p>Dialogue II.</p> <p><b>Determining the Subject and Identifying the Audience. Interpretation of Heritage: New Formats and Practices</b>  <i>/ collection as a work of imagination or the art of communication / individual focus / telling stories / untold stories / rediscovering the familiar / contemporary past</i></p> <p><b>Moderator: Leonid Kopylov (Russia)</b>, President of the Foundation “Club of Friends of Anna Akhmatova Museum at Fountain House”, St Petersburg.</p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Lolita Tomsone (Latvia)</b>, Director of the Zanis Lipke Memorial, Riga.</li> <li>▪ <b>İdil Deniz Ergün (Turkey)</b>, Director of the Museum of Innocence, Istanbul.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ <b>Elena Naumova (Russia)</b>, Director of the Uchem Museum, Yaroslavl Region (TBC).</li> </ul>
17:00 – 17:30	Coffee break
17:30 – 18:45	<p>Dialogue III.</p> <p><b>Heritage Economics and Cultural Entrepreneurship: From Private Collections to Creative Hubs</b></p> <p><b>Panel discussions</b></p> <ul style="list-style-type: none"> <li>▪ culture and economics, cultural entrepreneurship: formats, tools and development risks / from pioneering to trendsetting</li> <li>▪ private museum as a cultural and tourism business</li> <li>▪ exploring sustainable business models: from survival practices to development strategies</li> <li>▪ private initiative and its impact on the development of the region and the local community: key factors and indicators intersectoral cooperation for private initiatives: key partners and their resources</li> </ul> <p><b>Moderator: Olga Karpova (Russia)</b>, Head of the Department of Socio-Cultural Projects Management, Moscow School of Social and Economic Sciences.</p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Elena Shakhova (Russia)</b>, general director of the “Vyatskoye” historical and cultural complex, Yaroslavl Region.</li> <li>▪ <b>Natalya Nikitina (Russia)</b>, social entrepreneur, CEO of the “Museum City” Kolomensky Centre for the Development of Cognitive Tourism, Head of a museum network (Museum of Stories with Taste “Nikola's Posad”, “Kalachnaya Museum”, Museum Residency “Artkommunalka”), Kolomna.</li> <li>▪ <b>Teemu Ahola (Finland)</b>, Head of Collections, Museum Centre Vapriikki, ex-president of TAKO Network.</li> </ul>
18:45 – 19:15	<p><b>Plenary session: reviewing the results.</b></p> <ul style="list-style-type: none"> <li>▪ <b>Tatyana Gafar (Russia)</b>, Head of the Department for Small Museums Development, State Tretyakov Gallery, Moscow.</li> <li>▪ <b>Mikhail Gnedovsky (Russia)</b>, Leading Analyst of the Department for Museum and Tourism Projects, MOSGORTUR, Member of the Advisory Council of ICOM Russia.</li> <li>▪ <b>Leonid Kopylov (Russia)</b>, President of the Foundation “Club of Friends of Anna Akhmatova Museum at Fountain House”, St Petersburg.</li> <li>▪ <b>Olga Karpova (Russia)</b>, Head of the Department of Socio-Cultural Projects Management, Moscow School of Social and Economic Sciences.</li> </ul>
19:15 – 20:00	<b>Travel Festival “Museum Retreat. Yaroslavl Edition” Wrap-up</b>

09:00 – 10:00	Registration, welcome refreshments
09:30 – 10:00	Walking along territory of Yaroslavl Museum Preserve
10:00 – 13:15	Expert inception reports of Sam Hunt and Marilyn Scott
13:15 – 14:00	Common discussion. Dividing into groups, experts' introduction
14:00 – 15:00	Lunch
15:00 – 17:00	<b>International Museum Workshop. Group work with experts on tracks.</b>  <b>Track № 1.</b> Line of communication: collection – exposition – visitor <b>Track № 2.</b> Engagement, partnership and cooperation – achieving museum sustainability  <i>With the support of Cultural and Education Section of the British Embassy in Moscow</i>
17:30 – 19:00	<b>Plenary session</b> <i>Review of the International Museum Workshop</i>

Registration for the “Culture in Action” Forum on October 24, 2019  
<https://amculture.timepad.ru/event/1085039/>



More information about the Forum:  
<https://independentmuseums.ru/forum/>



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в партнерстве с VisitRussia



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