EFMD Excellence in Practice Awards Competition
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1. EXECUTIVE SUMMARY

The Educational initiative, ‘Museum: The Power of Place’ came about as a result of joint efforts between the Vladimir Potanin Foundation (hereinafter referred to as the Foundation) and Moscow School of Management SKOLKOVO (hereinafter referred to as SKOLKOVO). It is a cross-disciplinary programme designed to bridge the gap between territories, communities and cultural organizations by incubating a new generation of museum projects contributing to the cultural, social and spatial revitalisation of cities and regions.

Participating museums and their partnering organizations were able to implement a wide range of initiatives and projects that went far beyond their traditional activities. Programme creators focused on the transition from short-term to long-term projects and the establishment of strategic partnerships that would ensure the sustainability of their results and lead to real and lasting impact on the museums, their constituencies and territories, based on their unique local heritage.

The goal of the programme ‘Museum: The Power of Place’ was to enable some of the leading regional Russian museums to build their identity and capacity as collaborative institutions, initiators of cross-sectoral dialogue, and innovative social and education centres, locally and internationally integrated into cultural and civic spaces and development agendas.

WHAT NEEDS TO BE CHANGED?

A museum should:
- Work with city’s urban space
- Become an integral part of a city’s image
- Become an enabler for the preservation of city’s tangible and intangible heritage
Its work is aimed at supporting potential future leaders who are open to change and ready to help others through the development of knowledge, professionalism and philanthropy in Russia. Today, the Vladimir Potanin Foundation is one of the largest private foundations in Russia. The projects and programmes initiated and implemented by the Foundation have been acknowledged as role models for others to follow and are widely re-applied by other foundations, non-governmental organizations, and cultural and educational bodies. The Foundation possesses significant accumulated experience in the process of cultural organizational development, particularly with respect to museums. It actively supports and promotes a number of museum development projects.

The Foundation was established by the Russian entrepreneur, Vladimir Potanin, in 1999, to help nurture the skills of leading professionals and support the development of strategic philanthropy in Russia.

2. INTRODUCTION INTO THE PARTNERING INSTITUTIONS

<table>
<thead>
<tr>
<th>Category</th>
<th>Spending (in millions EUR, 2018)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education programmes</td>
<td>1.9</td>
</tr>
<tr>
<td>Cultural programmes</td>
<td>1.6</td>
</tr>
<tr>
<td>Philanthropy development programmes</td>
<td>0.2</td>
</tr>
<tr>
<td>Foundation development and outreach</td>
<td>4.7</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td></td>
</tr>
</tbody>
</table>

SPENDING BY CATEGORY, IN MILLIONS (EUR, 2018)
The Moscow School of Management SKOLKOVO was established in 2006 as an initiative of the business community, to create a business school to develop a new generation of leaders in Russia.

Today, SKOLKOVO is the largest private business school in Russia and CIS, offering a wide range of dynamic and entrepreneurial executive education programmes for businesses at all stages of development, from start-ups to large corporations. It offers customized corporate programmes based on an internally developed methodology to provide high quality educational solutions, effectively combining research insights with practice-based learning to support the development of Russian industry and management competencies by focusing on organizational transformation and development of top-management teams. SKOLKOVO has cooperated with many regional development programmes and NGOs and implemented a number of ambitious projects, including, for instance, training the urban development teams of monocities.

2,500
alumni, incl. 900 graduates of Degree programmes

22,000
attendees of corporate programmes

9
institutes and research centres

175
client companies

20
formats of educational programmes

150+
professors of international level
Museums are cultural organizations with a long and high-impact history, yet today they are forced to redefine themselves in a rapidly changing sociocultural and economic context. The array of issues and challenges that contemporary museums now face are broad: competition for the attention of audiences with a fast-growing range of on- and off-line entertainment and educational choices; the decline in their prestige; the obsolescence of their working exhibits, instruments and content; and the lack of a positive institutional self-image.

However, the implications of this rapidly changing situation have not yet been fully mapped out in operational policies, institutional activities and personal behaviours. The challenging nature of the current context is illustrated by the recent postponement of a vote on a new definition for museums at the Extraordinary General Assembly of International Council of Museums (ICOM) on 7 September 2019, in Kyoto, Japan:

A MUSEUM IS A NON-PROFIT, PERMANENT INSTITUTION
in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment

ICOM 2007

WHAT IS A MUSEUM?

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures.

Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing

ICOM 2019

The fundamental transformational challenge in the museum sector is not just to survive and increase attendance: it is to re-invent the museum as an essential and relevant centre of cultural, social and economic development in its region and for its constituencies.

3. THE CHALLENGE
3. THE CHALLENGE

The “Attention Economy” tightens up competition
Today, more and more online and offline products are competing for users’ limited attention. The modern economy increasingly revolves around the human attention span and how content captures that attention. According to Matthew Crawford, an American writer and research fellow at the Institute for Advanced Studies in Culture at the University of Virginia: “Attention is a resource — a person has only so much of it.”

Besides competing with offline offerings, museums face fierce rivalry with online products—social media, streaming platforms, podcasts, MOOCs etc. The numbers are self-evident. A Russian example is the popular YouTube channel, vDud (launched in 2017) where journalist Yuri Dud interviews famous Russian personalities: musicians, politicians, film directors, business people etc. A typical interview lasts from 40 to 90 minutes and is posted weekly. vDud has had a 200 million increase in views between August 2019 and February 2020.*

VDUD YOUTUBE CHANNEL VIEWS VERSUS RUSSIAN MUSEUMS
YEARLY VISITORS. 2017-2019, MILLIONS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum center in Peace Square, Krasnoyarsk</td>
<td>27</td>
<td>125</td>
</tr>
<tr>
<td>Tver Regional Picture Gallery, Tver</td>
<td>300,000</td>
<td></td>
</tr>
<tr>
<td>The State Hermitage Museum, St. Petersburg</td>
<td>4,374,600</td>
<td></td>
</tr>
<tr>
<td>The State Tretyakov Gallery, Moscow</td>
<td>2,168,800</td>
<td></td>
</tr>
<tr>
<td>vDud</td>
<td>+3,000%</td>
<td></td>
</tr>
<tr>
<td>Museum</td>
<td>+24%</td>
<td></td>
</tr>
</tbody>
</table>

*Data source: YouTube statistics, Ministry of Culture of the Russian Federation

While the world-famous museums in Moscow and St. Petersburg are attracting millions of visitors each year, the situation in smaller regional cities differs dramatically.
3. THE CHALLENGE

Many regional centres in Russia are saddled with the outcomes inherited from the Soviet Union’s unified urban development policy. As a result they lack their own individual design, spirit or a distinctive local image that would help them stand out and become a driving force for development.

Considering the enormous distance between Russian cities, and the fact that many are located in completely different historical and climatic regions, treating local cultural legacy in such a homogeneous way has led to extremely negative consequences:

1. The low value of tangible and intangible heritage objects available to urban managers and within the collective consciousness of citizens, leading to a rapid loss in the historical and cultural appearance of the city.

2. A unified system of cultural organizations that interact with each other only to a small extent and are poorly integrated into the context of determining urban cultural policy.

3. Disengaged local communities and an undeveloped civil society.

According to the 2012 study by Ministry of Culture of Russian Federation,

**ALMOST 65%**

of Russia’s heritage objects have been lost, damaged or destroyed.
The trends described above result in two critical issues:

**An ‘unnecessary’ or even ‘lost’ museum:** uncertain about its future, reluctant to enter into cooperation or partnership, underfunded and over-dependent on state financing, lacking managerial competencies, staffed by predominantly senior aged and low-paid employees.

**A ‘faceless’ and ‘unhappy’ city:** suffering from a deficit of vivid local identity, losing its urban heritage, lacking a positive social agenda, depopulating, and full of cultural stereotypes.

Despite this, there is an undeniable desire for change and the presence of the necessary potential to make it happen. Grassroots museum leaders and leading institutions are actively engaging with their local communities, diversifying their service and product offerings, and engaging with multiple partners and donors, thus capturing various new income sources. The Foundation, as an initiator of systematic sustainable changes in the cultural field of Russia, has been an active participant in these efforts to support Russian museums.

The goal of the Foundations’ activities in this field is to provide long-term support for museums as drivers of local socio-economic development. The Foundation has invited SKOLKOVO to join in the design and delivery of the programme ‘Museum: The Power of Place’, to deliver on these objectives.
The purpose of the educational programme: ‘Museum: The Power of Place’ is to develop the necessary skillsets for museum leaders that are vital for the implementation of pioneering projects at the intersection between museum activities and territory development — the so-called ‘cultural revitalization initiatives’.

**Programme objectives:**
- To provide the tools necessary for working with heritage/urban agenda/community development/project management
- To form project teams and develop competencies within the teams
- To establish new external partnerships
- To learn about best practices and concepts in advanced cultural revitalization
- To create and support development projects

**4. THE COMMITMENT**

We decided that the accumulated experience of supporting culture allows us to try to prove that culture can have a powerful and positive impact on the territory, unite business, education and the state around us.

Our new initiative ‘Museum: The Power of Place’ regards culture as a project integrator. Teams that are prepared to solve current territory issues using cultural instruments will undergo training, and then the most successful projects will receive support from the Foundation on a competitive basis.

**OKSANA ORACHEVA**  
General Director, Vladimir Potanin Foundation

The initiative “Museum: The Power of Place ” is extremely fascinating. Nurturing socio-cultural projects initiated by the authorities, entrepreneurs, philanthropists and the creative institutions is a part of our daily work at SKOLKOVO, where all these players come to study and implement various projects separately and together.

This programme, like our school, is built on the principles of openness to the world, entrepreneurial leadership, partnership and continuous development.

The projects developed within the programme lead us to very different places in our country and connect us with amazing people who know how to create good.

**ANDREI SHARONOV**  
President, Moscow School of Management SKOLKOVO
In order to meet the goals of the programme, a unique and diversified team was formed with representatives from both SKOLKOVO and the Foundation. The team was responsible for the joint development of content and formats, coordination with industry experts, the organization and delivery of the programmes’ activities and assessment of the results and overall impact.

**4. THE COMMITMENT**

**TEAM: VLADIMIR POTANIN FOUNDATION**

- **Oksana Oracheva**
  General Director of the Vladimir Potanin Foundation
  Visionary, programme idea creator

- **Oksana Fodina**
  Programme Director
  Projects in the area of cultural and museum activities

- **Irina Lapidus**
  Programme Director
  Systems change management

**TEAM: SKOLKOVO**

- **Dmitry Zabirov**
  Head of Project Work
  Game designer. Consultant. Communication facilitator

- **Galina Pivovar**
  Programme Manager
  Economic Geographer, Urban revitalization

- **Veronika Misyutina**
  Programme Academic Director
  Organisational and financial sustainability, social investment and philanthropy

- **Ekaterina Golovchak**
  Administrative Manager
  Executive education programme administration

**MODERATORS**

- **Katrina Menshikova**
  Communication facilitator, embodiment practitioner

- **Elena Miasnikova**
  Live action role-playing, designer of educational games

- **Artem Gebelev**
  Participatory design, urban community management

- **Pavel Surkov**
  Cultural management, urban development

- **Evgeniy Nilov**
  Foresight technology, teamwork coach
The initiative ‘Museum: The Power of Place’ was first presented at the Krasnoyarsk Economic Forum. Its first stage comprised of research conducted by the Moscow School of Social and Economic Sciences, which revealed some of the Russian cities that had the highest potential for development through cultural means and determined the participating territories.

**4. THE COMMITMENT**

The main value and the main challenge of ‘Museum: The Power of Place’ for our team was the ‘Full Cycle’ programme format.

We carried out a huge amount of ‘pre-programme’ research. We weren’t just focusing on global industry trends; we were also trying to explore the extremely specific cultural and urban landscapes of Russia. This was both theoretical and empirical research and continued in the main part of the programme, where students (through their projects), and us, as managers, were creating together a body of knowledge relevant to the whole industry. The reality check comes when facing the challenge of obtaining resources for project implementation. I am sure that we will be able to understand and scale our experience in an effective way, because even now we see a huge demand for continuing this work.

**GALINA PIVOVAR**
Programme Manager
### Programme Development Stages

<table>
<thead>
<tr>
<th>Stage</th>
<th>Research and Development</th>
<th>Education</th>
<th>Implementation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stage</td>
<td>2018</td>
<td>Online selection and admission</td>
<td>Online selection and admission</td>
</tr>
<tr>
<td>2nd Stage</td>
<td>May 2018</td>
<td>3-day advanced programme training: “Museums-Leaders”</td>
<td>3-module programme “Museum. The Power of Place”</td>
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<tr>
<td>3rd Stage</td>
<td>June 2018</td>
<td>Online selection and admission</td>
<td>Online selection and admission</td>
</tr>
<tr>
<td>4th Stage</td>
<td>October 2018</td>
<td>Assessment: evaluation of project ideas and participants’ competencies.</td>
<td>Evaluation of idea changes after the “Museums-Leaders” module and the possible teams’ opportunities</td>
</tr>
<tr>
<td>5th Stage</td>
<td>Feb-Jun 2019</td>
<td>Educational programme aimed at development of leading cultural and urban projects</td>
<td>Selecting the best projects for grants</td>
</tr>
</tbody>
</table>

1. RESEARCH AND DEVELOPMENT

- **Cities**: 20 out of 50
- **Participants**: 21
- **Result**: Programme agenda formation: Leaders’ discussion

<table>
<thead>
<tr>
<th>Cities</th>
<th>Participants</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 out of 50</td>
<td>21</td>
<td>Programme agenda formation: Leaders’ discussion</td>
</tr>
</tbody>
</table>

| Research study: "Cultural Opportunities of Russian Regions"¹ | Public expert panel discussion² | Foresight-session “The Future of Museum Development” |

<table>
<thead>
<tr>
<th>1. RESEARCH AND DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum leaders</td>
</tr>
</tbody>
</table>

1. By The Moscow School of Social and Economic Sciences
2. At the Economic Forum in Krasnoyarsk: “Culture as a regional development resource”

**Cities**: Omsk, Yekaterinburg, Tver, Norilsk, Krasnoyarsk

<table>
<thead>
<tr>
<th>Project ideas</th>
<th>Project ideas+ teams</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 out of 50</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>96</td>
<td>30</td>
<td>10+3</td>
</tr>
<tr>
<td>57</td>
<td>25+3</td>
<td>10+3</td>
</tr>
<tr>
<td>30</td>
<td>10</td>
<td>5+3</td>
</tr>
</tbody>
</table>

| Educational programme aimed at development of leading cultural and urban projects | Selecting the best projects for grants | 5 |

<table>
<thead>
<tr>
<th>Programmes Development Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. RESEARCH AND DEVELOPMENT</td>
</tr>
<tr>
<td>2. EDUCATION</td>
</tr>
<tr>
<td>3. IMPLEMENTATION</td>
</tr>
</tbody>
</table>
5. THE LEARNING & DEVELOPMENT INITIATIVE

Participants

Upon completion of all screening stages, 10 museums from 10 regional centers were selected. During the last stage of selection, one of the basic criteria for being accepted was the ability of the museum industry leader to engage partners – city activists who are interested in the cultural revitalization of the city. The finalists were 29 people that formed 10 teams and successfully completed their studies in June 2019.

29 participants, employees of regional museums and city activists (volunteers) who have passed the selection

N.Novgorod

Norilsk

Perm

Tyumen

Omsk

Novosibirsk

Krasnoyarsk

Yekaterinburg

Kazan’

Tver

Cities with a population from 0.1 to 1.5 million people

Perfect gender balance: 50-50 male/female

The class average age is 39 years

Museum workers (of which art museums - 8)
Education (of which universities - 4)
Cultural centres
Tourism industry
Theatres
City activists
Media
5. THE LEARNING & DEVELOPMENT INITIATIVE

General characteristics of the Programme

3 PROJECT-FOCUSED MODULES

1. The Essence and Value of Urban Culture Project
   RESULTS: Confirmed project theme, expected outcomes, project team

2. An Effective Urban Culture Project Model
   RESULTS: Finalised project solution

3. Managing Changes: Implementing and Promoting Urban Culture Project
   RESULTS: Design the organisational and implementation models. Final project presentation to the expert council

PROJECT DEVELOPMENT LOGIC

PART 1 - FROM THE SPECIFIC TO THE ABSTRACT
- Specific situation
- City issues
- Goals and objectives
- Results

PART 2 - FROM THE ABSTRACT TO THE CONCRETE
- Project and roadmap development
- Creating value for stakeholders

3 modules lasting no more than 5 days
Part-time (modular) study

150 hours of training
Classes: 7-10 hours per day
SKOLKOVO is, first of all, people — a community of successful passionate people always looking for new opportunities for growth or development.

It is always said that business school approaches are useless when applied to civil or municipal services, cultural institutions and NGOs. In our job, we see quite the contrary. The business component helps our clients to find new optics to look at their projects and initiatives, while academically, the business school framework brings expertise from different fields to build up a system.

**DMITRY ZABIROV**
Head of Project Work, Moscow School of Management SKOLKOVO

**PROJECT EFFECTIVENESS CRITERIA:**

1. the project works with the local heritage
2. the project is collaborative
3. it is sustainable and scalable
4. creates positive impact on the city
5. innovative to the organisation and locality
5. THE LEARNING & DEVELOPMENT INITIATIVE

Programme Essential Components

**Industry Experts**
Best experts in the fields of cultural organization management, digitalisation in cultural projects, creative industries, fundraising and more

**Team guidance**
Group dynamics management by professional moderators

**Best practices**
Best Russian and international cases on cultural institutions transformation

**‘Campus for Education’**
World class facilities specifically designed for all types of studying

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**PROJECT WORK**

**Parallel Streams**

**Participatory design approach**
Involving citizens in the city’s development projects

**Design-thinking**
Creative approach to the project implementation and problem-solving

**Body Practices**
To ensure barrier-free interaction and teamwork

**Educational route: ‘Museum mile’**
Practical exercise created for the programme*

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*See Annex 1 for details about the Museum mile project

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LIUDMILA STAROSTOVA

Head of Development Department, Museum of the First President of Russia B.N. Yeltsin

If you try to find a common thread for the elements of the applied approach, I would call it a modern interpretation of the Socratic method — controlled dispute, the clash of opposite positions, and critical argumentation. — the components of a familiar approach, so unexpectedly returned to us by the SKOLKOVO school.

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The winners were diverse projects addressing a wide range of urban issues—from preserving heritage to finding a new identity for a city. These winning projects are united by their focus on strengthening the horizontal ties between museums and socially oriented partners in their regions to create sustainable positive change. In this scenario, museums go beyond their usual scope and are able to evaluate real problems and offer unique solutions.

Today, the teams plan to attract new partners, including creative laboratories, educational and scientific institutions. Various design solutions include research, educational modules, software and exhibitions.

The programme clearly shows that museums are not just storage spaces for historically valuable artifacts. They have acquired new social functions and become points of attraction for absolutely all kinds of people.

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**ELENA MIASTIKOVA**

Programme moderator

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**6. THE IMPACT**

10 regional cities have got the tools needed for their deeper integration with the museums.

5 museum teams received funding for their projects from the Foundation.

€760K 3 YEARS

Grant Fund Implementation term

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Since its launch in 2018, ‘Museum: The Power of Place’ initiative spanned

MORE THAN 60 MUSEUMS and more than 110 museum and cultural community representatives (out of which 50 took part in two educational programmes on SKOLKOVO campus). In addition, a strong methodological base was created for future developments, namely

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**WINNING PROJECTS**

(FUNDING GRANTED APPROX.)

- Krasnoyarsk €130,000
- Omsk €200,000
- Yekaterinburg €200,000
- Norilsk €110,000
- Tver €130,000

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**MORE THAN 60 MUSEUMS**

- Cultural Opportunities of Russian Regions
- The Future of Museum Development
6. THE IMPACT: KRASNOYARSK

‘City’s Art Laboratory’

CITY: Krasnoyarsk is a large industrial centre in Western Siberia. The city has an extremely poor ecological situation and other problems of industrial pollution, including a dull urban environment.

PROJECT: The team addressed the lack of a recognizable visual appearance for their city and, as a consequence, the absence of citizens’ identification with their home city. The City Art Laboratory is an open art laboratory for all artists who willing and able to work with urban art projects, a project that includes both a discussion platform and a place for cultural initiatives. Artists and facilitators with new implementation competencies and participatory practices are going to be regular participants. The website will be an archive of research and art objects, a methodological base of adapted participatory design practices in the field of the visual environment of the city.

Implementation plan:
- 6 or 7-day laboratories
- 2 art residencies, 20-days each
- Creation of 12 art objects
- Conducting 6 sociological research projects

Boosting attendance at the museum to >1 MILLION visits a year
6. THE IMPACT: OMSK

CITY: Omsk is one of the largest regional centres of Western Siberia. According to various sociological studies, it ranks as one of the top 5 most depressed cities in Russia. There are very few attempts to promote a positive agenda; on the contrary, there have been some quite notable failures. Since 1992, one of the most well-known city projects was the construction of a subway. The construction was blocked several times, and in 2018 it was decided to stop the project completely. More than RUB 12.9 billion had been invested in the project, but only one station was ever opened. For the citizens, the Omsk subway debacle has become the main symbol of their disappointment with the city and for the absence of a positive outlook on the future.

PROJECT: Programme participants developed a project entitled: ‘Restarting the Omsk subway: The point of positive image broadcasting’ to work on this major bugbear for the city and its residents. The idea is to organise a permanent art space in an underpass close to the completed subway station. It will include series of exhibitions and performances based on a rethinking of the events and heroes in Omsk’s history.

‘Project M: Restarting the Omsk subway’

In 2019, the 3-day “1911” exhibition pilot was tested with the following results:

- 8 current exhibition displays
- 5 art spaces in public areas
- At least 42 publications in social media and 15 publications in city media dedicated to the exhibition with over 70,000 total views
CITY: Yekaterinburg is Russia’s fourth-largest city, constantly competing for the status of being either the third largest or the ‘Siberian’ capital of Russia. One of the most important historical and cultural features of the city is the presence of more than 400 avant-garde objects. Unfortunately, almost all of them are now in disrepair. Buildings are being destroyed and the subculture of guardians and admirers of the avant-garde is small and isolated. As a result, the symbolic significance of these monuments is fading away.

PROJECT: The project team’s idea was to recode the idea of the avant-garde and launch an avant-garde heritage renovation programme at the governmental level. The core of the quarter is an art residence where people can learn about avant-garde culture. It also includes a lecture hall, a film festival space and courtyards.

LIUDMILA STAROSTOVA
Head of Development Department, Museum of the First President of Russia B.N. Yeltsin

The avant-garde architecture of Yekaterinburg, which we wanted to preserve through traditional arguments making an appeal to historical heritage, was gradually rethought through the cultural code categories of the region, and linked to the anthropology of the avant-garde in all perspectives. After that, communicative approaches and practices began to develop.

Implementation plan:

- **Art research projects to be created**: 8
- **film festivals and 16 film screenings (Extraordinary Film Festival)**: 2
- A tournament of avant-garde sport to be held with over 1000 visitors.
- Increased awareness and audience loyalty (according to the results of a survey).
- Discussion sessions and lectures attended by at least 1000 people.
- Use of the identity and symbolism of the project for regional souvenirs.
- The project website visited by 300 people per day.
- At least 30 media articles dedicated to the Avant-garde quarter.
6. THE IMPACT: NORILSK

‘Museum of the city — by the city’

CITY: Norilsk is a city above the Arctic Circle, one of the largest northern cities, where most residents feel like shift workers or temporary residents. At the same time, it is a city with a dramatic and heroic history. The memory and heritage of the city, because of the transient lifestyle of its inhabitants, tends to disappear. A new type of citizen — ‘The New Nomad’ — typically works for 10-20 years in the city and places little value on the city or its heritage. During their life in Norilsk, people do not come into contact with the city’s collective local memory, receive nothing from it, and contribute nothing to it. Citizens do not perceive the museum, as well as other cultural locations, as a place for building personal social ties.

PROJECT: The project ‘Museum of the city — by the city’ attempts to address these problems through a combination of best museum practices and local city expertise. The main objective of the project is the development of technology to design a ‘city museum’ using participatory design practices created by its citizens in partnership with the museum staff.

Implementation plan:

☑ A digital platform to be created for remote work and as a document archive
☑ The museum design project to be crafted by experts and based on suggestions by local residents
☑ The aim is to complete and open the museum by 2022

We had an unusual team: a Moscow architect, who was, of course, in love with our city of Norilsk, the museum complex director and me — an official. I am very glad that I was able to complete this programme. The opportunity to learn from the significant experts’ experience over a short period of time, to receive their assessment on the intermediate results of the upcoming project is worth a lot! Effective work with other teams, diving into other ‘strange’ cities and projects, interactions, obtaining professional connections, ideas — all of this is the result of training. The point is not to be afraid of anything, go forward, develop, rely on professionals and ... everything will happen!

IRINA SUBOCHeva

Head of the Department of Culture of Norilsk
6. THE IMPACT: TVER

‘Immersive Urban Museum Programme: Catherine’s Mile’

CITY: Tver is a regional center located symmetrically away from the two largest Russian agglomerations: Moscow and St. Petersburg. Such a location, combined with issues in the urban economy has led to a ‘pipe effect’—an outflow of young, active and creative people. The draft immersive programme is designed to show that Tver can still be a place for possible development.

PROJECT: The project team determined that the most significant symbol of the city is its connection to Catherine II. So, the team rethought her personality as one of the central feminist figures in Russian history and designed events that are focused on gender equality and sustainable development in the area.

The project involves the launch of an immersive urban ‘Gallery of Meanings’ programme: a series of events within the city that are designed to structure a vision of the city among its citizens and other participants. All project activities contain three key aspects:
1) Connection with Tver’s history.
2) Involvement of different communities from Tver in the activities.
3) An emphasis on the maxim that artistic decisions come first and are then connected with the historical and architectural heritage of Tver.

Implementation plan:

- A portable lecture hall
- Institute of Cultural Ambassadors
- Art-procession ‘Revived Canvasses’ to take place annually
- An interactive city route: ‘Catherine’s Mile’
- 7 street-art installations, to be known as Tver 2.0
6. CONCLUSION

The joint experiences of the Vladimir Potanin Foundation, the SKOLKOVO project team and regional museum-city teams participating in the ‘Museum: The Power of Place’ initiative is showing how local cultural potential and social activism can be converted into community-wide impact. Carefully designed and results-oriented modules that utilise educational experience supported by philanthropic assets make this Programme truly unique.

As it has already been demonstrated by the interest from the individual museums, regional authorities and patrons of cultural institutions, there are opportunities for transforming this experience into a wider educational offering for a significant portion of the country’s more than 2,500 public, corporate and private museums, employing more than 76,000 people and able to touch the lives of millions of their constituents. By doing so, SKOLKOVO continues its commitment to high social impact and sustainable entrepreneurship and development.

It would be naive to assume that one creative city project could solve all the pains and deficits in a modern city and its cultural institutions. But if such a project can bring together transformational leaders and creators, visionary social investors and city authorities, motivated by the idea of sustainable regional development, then this cultural project has a chance to become a viable and popular nexus between the city and its citizens, a space for the self-fulfillment of the community.

VERONIKA MISYUTINA
Programme Academic Director
ANNEX 1
‘MUSEUM MILE’
EDUCATIONAL ROUTE

The ‘Museum Mile’ is an exercise developed by the SKOLKOVO team exclusively for the ‘Museum: the Power of Place’ programme. It is a one-day walking route that includes visits to the headquarters, back-offices and infrastructure facilities of cultural institutions and urban spaces and includes meetings with project leaders. During the day, the participants receive training and are given a research assignment (equipped with a working file), all of which is supported by experienced moderators’ guidance and supervision.

Learning Objectives:

1. Deep dive into the best practices of museums and cultural projects, including marketing, collaboration cases, museum products, entrepreneurial activities, economic models, spatial solutions, co-participation;
2. Learning the best museum-city interaction practices;
3. Adaptation of these tools and practices for the teams’ projects.